

MUSICIANS UNION OF HOLLYWOOD

807-831 North Vine Street; 808-820 Lillian Way; 5901 West Waring Avenue
CHC-2017-4331-HCM
ENV-2017-4332-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—December 14, 2017](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

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

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2017-4331-HCM
ENV-2017-4332-CE**

HEARING DATE: January 18, 2018
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 807-831 North Vine Street;
808-820 Lillian Way;
5901 West Waring Avenue
Council District: 13 – O’Farrell
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Central Hollywood
Legal Description: Seneca Heights Tract, Block H,
Lots 8-10 and FR13- FR18

EXPIRATION DATE: January 30, 2018

PROJECT: Historic-Cultural Monument Application for the
MUSICIANS UNION OF HOLLYWOOD

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: CV 817 Vine St, LLC
601 S. Figueroa Street, Ste. 3400
Los Angeles, CA 90017

APPLICANT: Hollywood Heritage, Inc.
2100 N Highland Avenue
Hollywood, CA 90068

RECOMMENDATION That the Cultural Heritage Commission:

1. **Declare the subject property** a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.7.
2. **Adopt** the staff report and findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
Commission/ Staff Site Inspection Photos—December 14, 2017

FINDINGS

- The Musicians Union of Hollywood “reflects the broad cultural, economic, or social history of the nation, state, or community” as an excellent example of an entertainment industry-related union hall in Hollywood.
- The Musicians Union of Hollywood “is identified with historic personages or with important events in the main currents of national, state, or local history” as the headquarters of the first local musicians union in the United States to desegregate.
- The Musicians Union of Hollywood “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction” as an excellent example of Corporate International style architecture in Hollywood.
- The Musicians Union of Hollywood is also “a notable work of a master builder, designer, or architect whose individual genius influenced his or her age” as a distinctive example of a work by master architect Gordon Kaufmann that represents his late career.

CRITERIA

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

SUMMARY

The Musicians Union of Hollywood is a two-story commercial building located at 817 Vine Street between Willoughby Avenue and Waring Avenue in Hollywood. Constructed in 1950, the subject property was designed by Los Angeles master architect Gordon B. Kaufmann (1888-1949) in the Corporate International architectural style. Up until July 2017, the subject property served as a clubhouse and organization headquarters for the Musicians Union Local 47, now known as the American Federation of Musicians Local 47.

Labor unionization in Los Angeles began in the 1870s, involving mostly skilled worker trades, but by the 1890s, unions were formed and revived among other industries that included plumbers, bakers, shoe and clothing store workers, cooks, waiters, musicians, railway workers, and building tradesmen. As film production dramatically increased in the 1920s and 1930s, unionization in the entertainment industry exploded to protect workers’ rights and benefits. There were hundreds of unions in Los Angeles over the years and many had their own meeting places that ranged from rented space or meeting rooms at one of the Central Union Headquarters to dedicated buildings constructed as union halls, such as the subject property. For the most part, unions were predominantly white, and either excluded Latinos, African Americans, Asians, and

other minorities from their ranks, or forced them into separate auxiliary unions. Founded in 1897, Local 47 was the first musicians union in the United States that began as a racially segregated union but later integrated in 1953 through the efforts of various black and white musicians that included jazz musician Buddy Collette, Josephine Baker, Marl Young, and Peggy Gilbert.

Rectangular in plan, the subject property is constructed of concrete with smooth plaster cladding and has a flat roof with composition shingles. It features an internal courtyard, porte-cochere, and an articulated first floor set back behind columns on the east-facing and south-facing elevations. Fenestration consists of a horizontal band of steel awning windows on the second story wrapping the east and south facades and a slightly protruding bay of five triple-hung steel windows on the east facade. Blue awnings cover the second-story windows on the south-facing elevation. There is an asymmetrical, recessed entrance on the east-facing elevation that features single-paned glass double doors with decorative steel music notes. On the north-facing elevation there is a covered canopy supported by thin columns and a pair of single-paned glass doors framed by pierced concrete block portals that serve as the primary building entrance. The interior is characterized by original wood paneling, patterned flooring, a stairwell with terrazzo floor and an auditorium with a stage. To the north of the subject property, there is a second building and to the west there are parking lots.

Gordon B. Kaufmann was born in 1888 in London, England and graduated from London Polytechnic Institute around 1908. He arrived in California in 1914, settling in Fresno, and relocated to Los Angeles in 1915. After a partnership with architect Roland E. Coate, Kaufmann formed his own architectural practice in 1924. Kaufmann's work in Southern California spans over four decades and includes hotels, commercial buildings, residences, theaters, and churches. Between the 1920s and 1940s he constructed a number of residential and commercial buildings in the Greater Los Angeles area, including Greystone Mansion in Beverly Hills (1926), La Quinta Inn near Indio (1927), the Los Angeles Times Building (1931-35), the Earl Carroll Theater (1938, HCM #1136), the Hollywood Palladium (1940, HCM #1130), and Park La Brea (1948). The Musicians Union of Hollywood was one of Kaufmann's final commissions before his death at the age of 60 on March 1, 1949.

Over the years, the subject property has sustained multiple alterations that include the addition of office space within the interior courtyard in 1981; addition of non-weight-bearing partitions in 1990; the repair of fire damage to partitions and a suspended ceiling, as well as the addition of a storage room in 1993; tenant improvements to the credit union space on the second floor and addition of three doors in 1998; and tenant improvements to the auditorium, foyer, and pantry – including new partition walls, finishes, and millwork – in 2008. At the site inspection it was also observed that the decorative steel music notes on the entrance doors on the east-facing elevation have been removed since the filing of the Historic-Cultural Monument application.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for designation at the national, state, and local levels as an excellent and rare example of Corporate International-style architecture and as an excellent example of an entertainment industry-related union hall in Hollywood.

DISCUSSION

The Musicians Union of Hollywood successfully meets four of the Historic-Cultural Monument criteria.

The Musicians Union “reflects the broad cultural, economic, or social history of the nation, state, or community” as an excellent example of an entertainment industry-related union hall in Hollywood. For nearly seven decades the subject property served as the headquarters of the American Federation of Musicians Local 47 trade union which played an integral role in the music and labor industries. From its beginning, the American Federation of Musicians Local 47 fought for the rights of artists as well as those fighting oppressive conditions and laws, particularly during the 1940s and 1960s. At this time, increasing television and radio production, along with the rise of jukeboxes in night clubs and other venues, further eroded union music jobs. In response, the union asked for increased contributions by the studios to the Music Performance Trust Fund, which provided unemployment and health benefits to members. The Local 47 also battled to save jobs as the big-band era faded and studios phased out staff orchestras.

The Musicians Union of Hollywood “is identified with historic personages or with important events in the main currents of national, state, or local history” as the headquarters of the first local musicians union in the United States to desegregate. Prior to the early 1950s, Los Angeles musicians belonged to one of two local unions: the all-white Local 47, or the all-black Local 767. The desegregation of Local 47 on April 1, 1953 was a pioneering event in the entertainment industry as well as the Civil Rights Movement. The event, which occurred one year prior to *Brown v. Board of Education of Topeka* desegregated the public school system and three years before the Montgomery Bus Boycott desegregated the nation’s public bus system, has been identified as the direct catalyst to the national desegregation of the American Federation of Musicians. Over the ensuing years, other local entertainment unions across the country followed suit and ended segregation within the entire American Federation of Musicians.

While the subject property does not appear to be identified with the productive period of any one particular artist or group, it is associated with many notable musical personalities including prominent musicians Bill Douglass, Bobby Short, and Ernie Freeman, as well as the legendary Wrecking Crew, a group of Los Angeles studio musicians who played on hundreds of hits by Frank Sinatra, Elvis Presley, The Beach Boys, Sonny & Cher, and The Monkees, among others. Also, Bob Hope hosted the subject property’s grand opening in January 1950 with a trans-continental radio broadcast featuring stars such as Bing Crosby, Jimmy Durante, and Lionel Barrymore.

The Musicians Union of Hollywood “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style or method of construction” as an excellent example of Corporate International-style architecture in Hollywood. The subject property’s box-shaped form, flat roof, concrete, steel, and glass construction, integral ground floor landscaping, and absence of applied ornamentation are all reflective of the style. Other distinguishing characteristics include the subject property’s porte-cochere, steel windows, glass doors, auditorium, patterned flooring, and prominent office lobby stairwell with terrazzo.

The Musicians Union of Hollywood is also “a notable work of a master builder, designer, or architect whose individual genius influenced his or her age” as a distinctive example of a work by master architect Gordon Kaufmann that represents his late career. Throughout his four-decade career, Kaufmann designed works in a number of styles, including the California Institute of Technology’s Mediterranean Revival-style Athenaeum, the Tudor Revival-style Greystone Mansion, and the Moderne-style Los Angeles Times Building. Though designed at a smaller scale than many of his earlier projects, the Musicians Union of Hollywood is an excellent example of his later Corporate International style. As Kaufmann died in 1949, prior to the completion of the subject property, this commission was one of his last designs.

Although there have been interior and exterior alterations over the years, the subject property continues to maintain a high level of integrity of location, design, materials, setting, workmanship, feeling, and association.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

State of California CEQA Guidelines, Article 19, Section 15308, Class 8 *“consists of actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment.”*

State of California CEQA Guidelines Article 19, Section 15331, Class 31 *“consists of projects limited to maintenance, repair, stabilization, rehabilitation, restoration, preservation, conservation or reconstruction of historical resources in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic buildings.”*

The designation of the Musicians Union of Hollywood as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to a Historic-Cultural Monument through the application of the standards set forth in the LAAC. Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior’s Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The use of Categorical Exemption Class 8 in connection with the proposed designation is consistent with the goals of maintaining, restoring, enhancing, and protecting the environment through the imposition of regulations designed to prevent the degradation of Historic-Cultural Monuments.

The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

Categorical Exemption ENV-2017-4332-CE was prepared on January 2, 2017.

BACKGROUND

On November 16, 2017, the Cultural Heritage Commission voted to take the property under consideration. On December 14, 2017, a subcommittee of the Commission consisting of Commissioners Buelna and Kennard visited the property, accompanied by staff from the Office of Historic Resources.



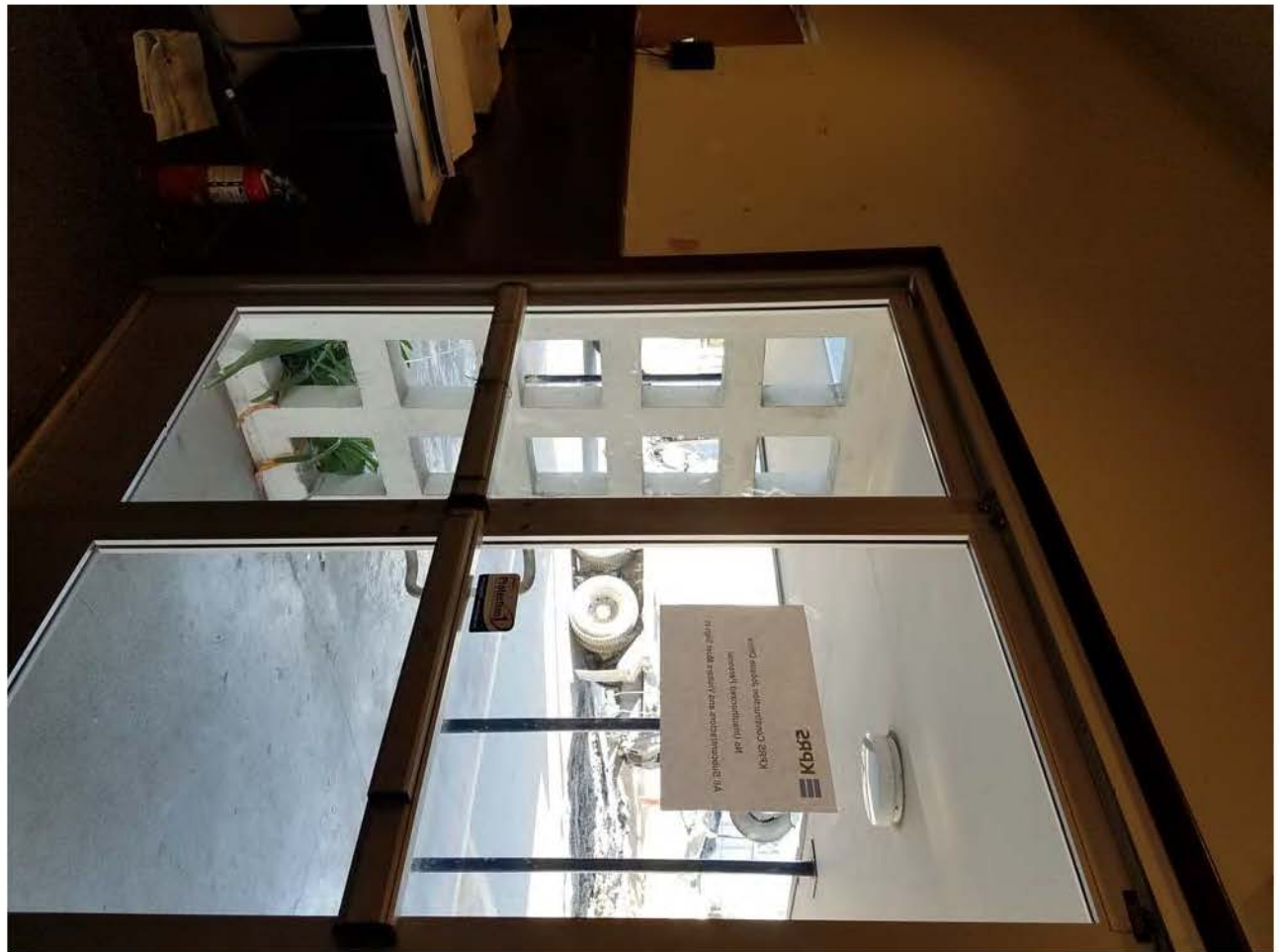




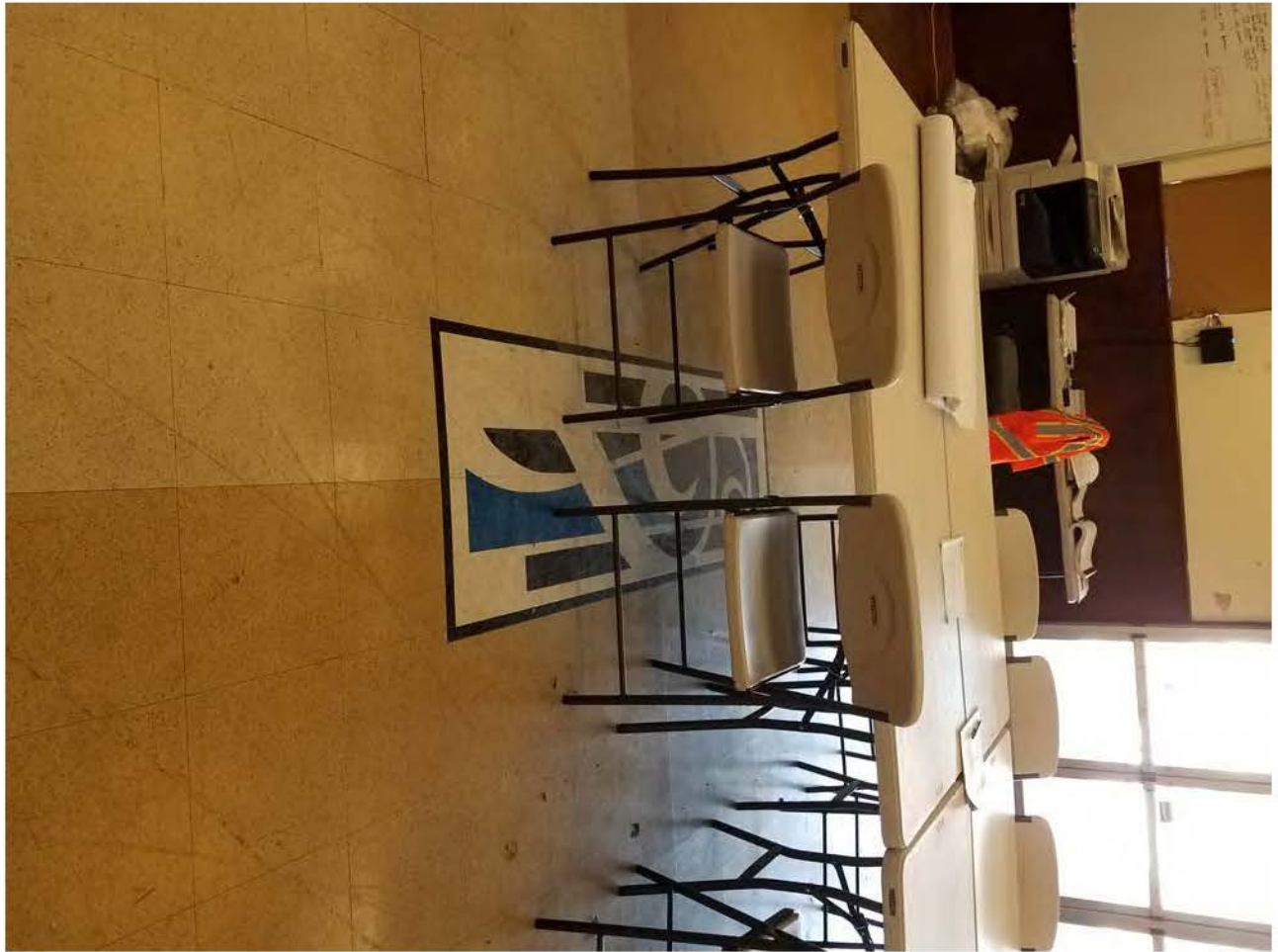


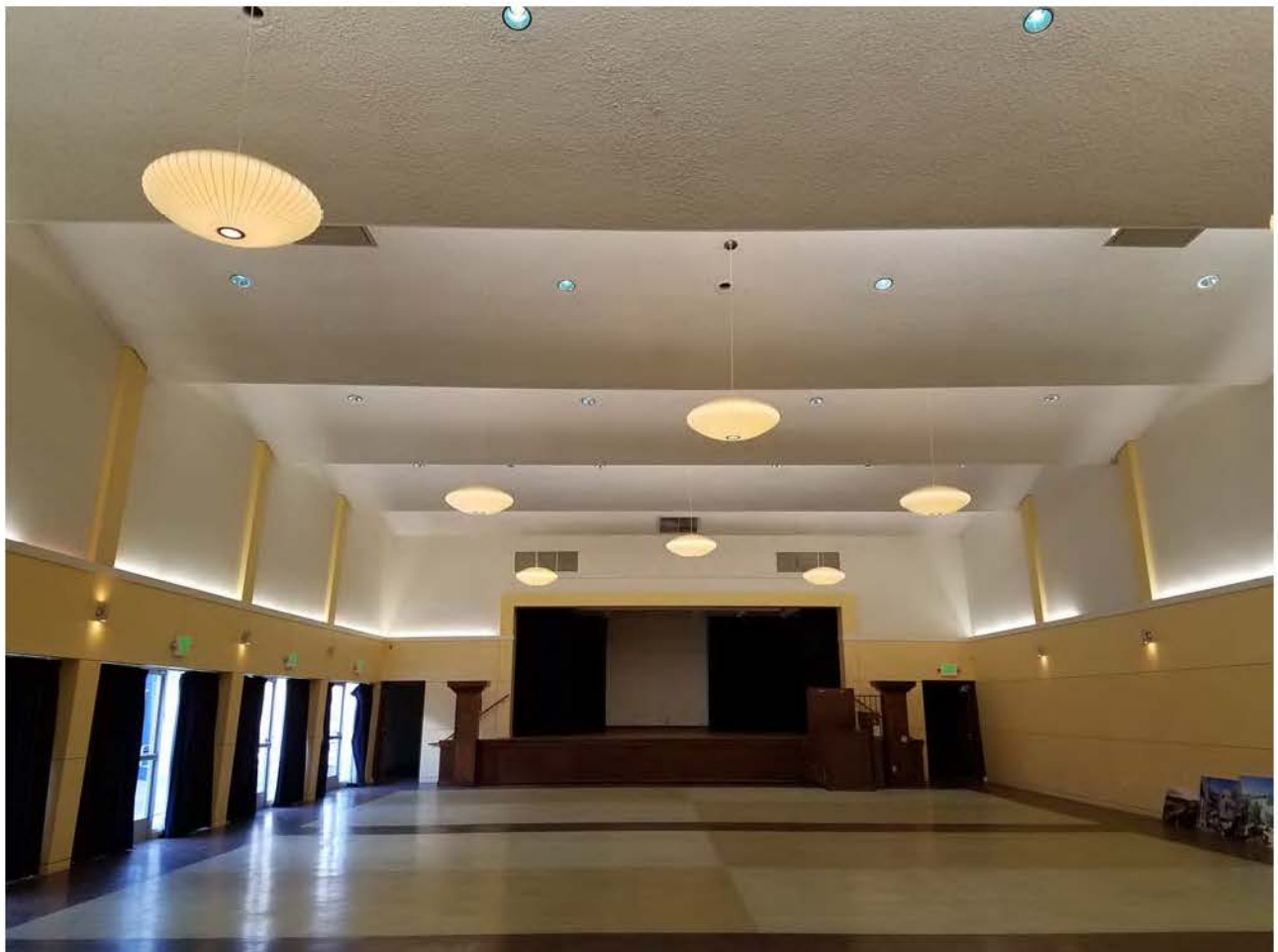












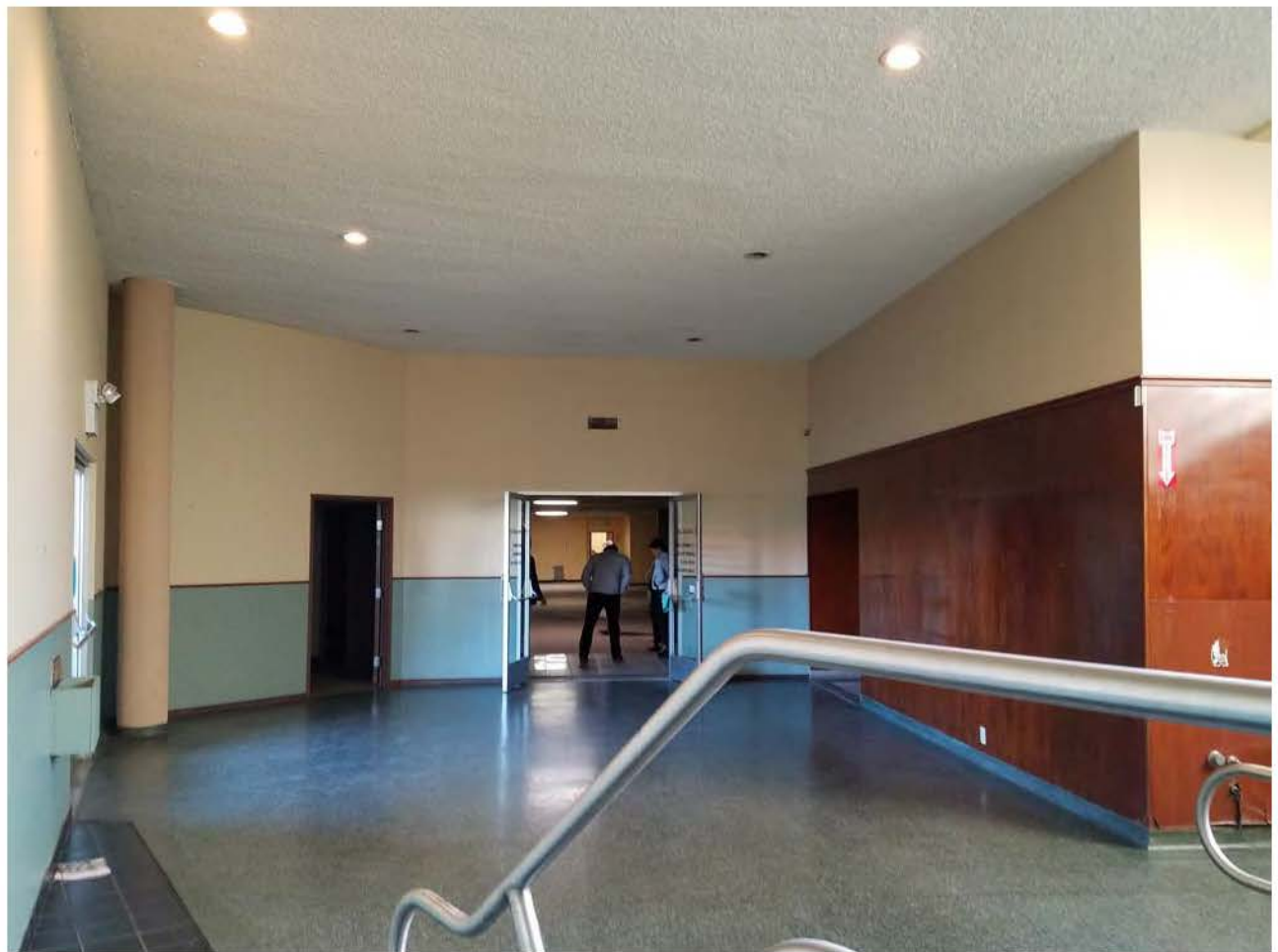




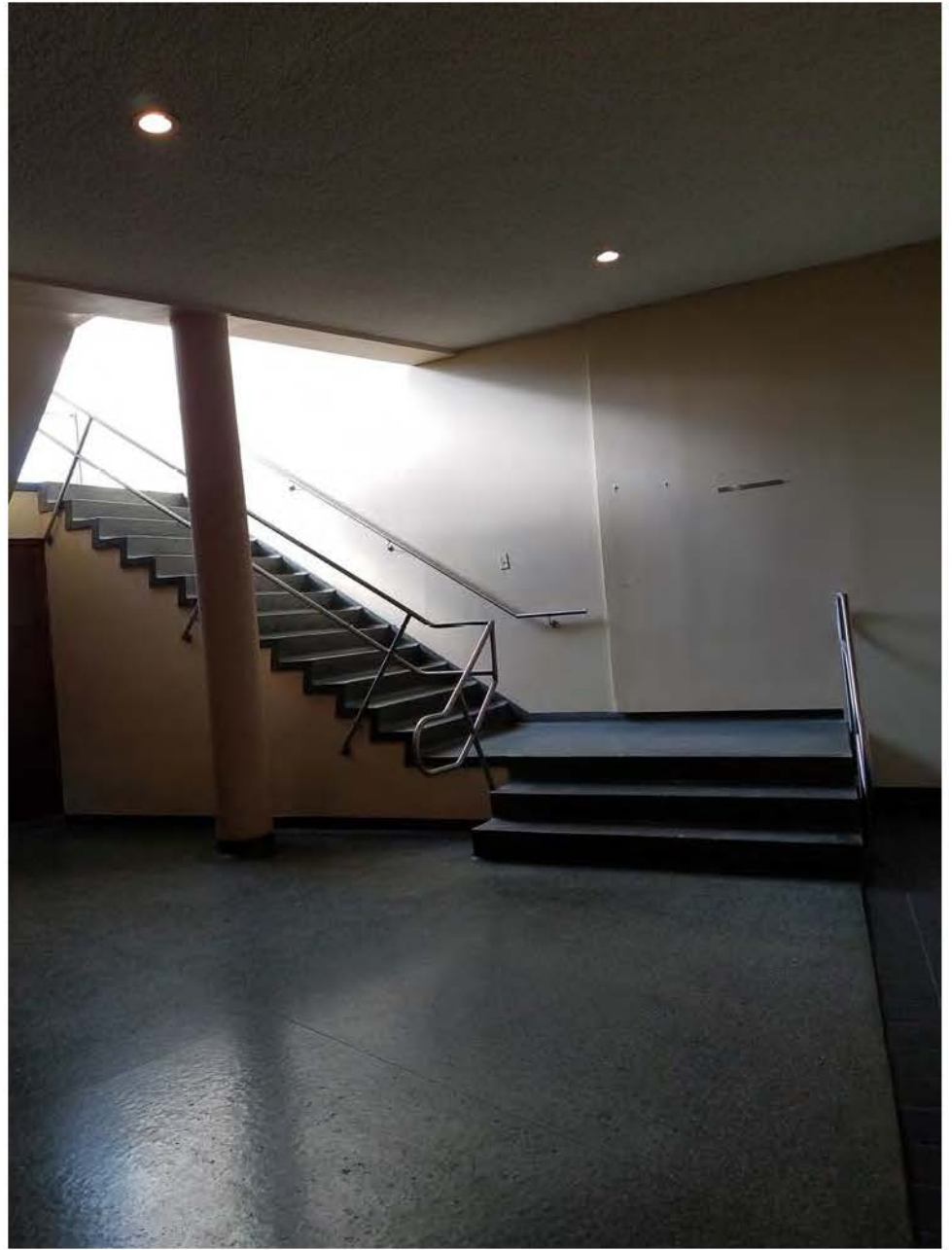


















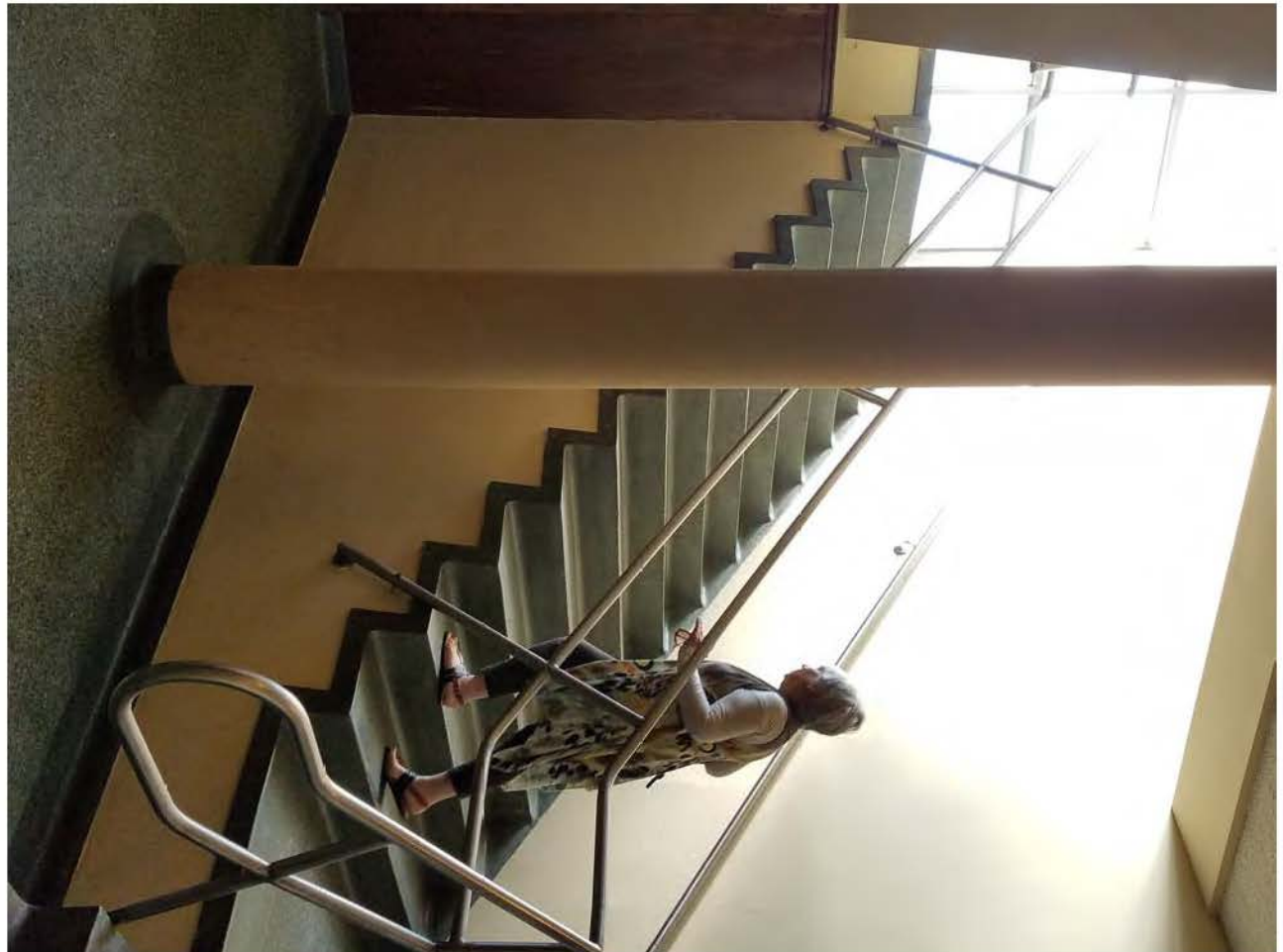


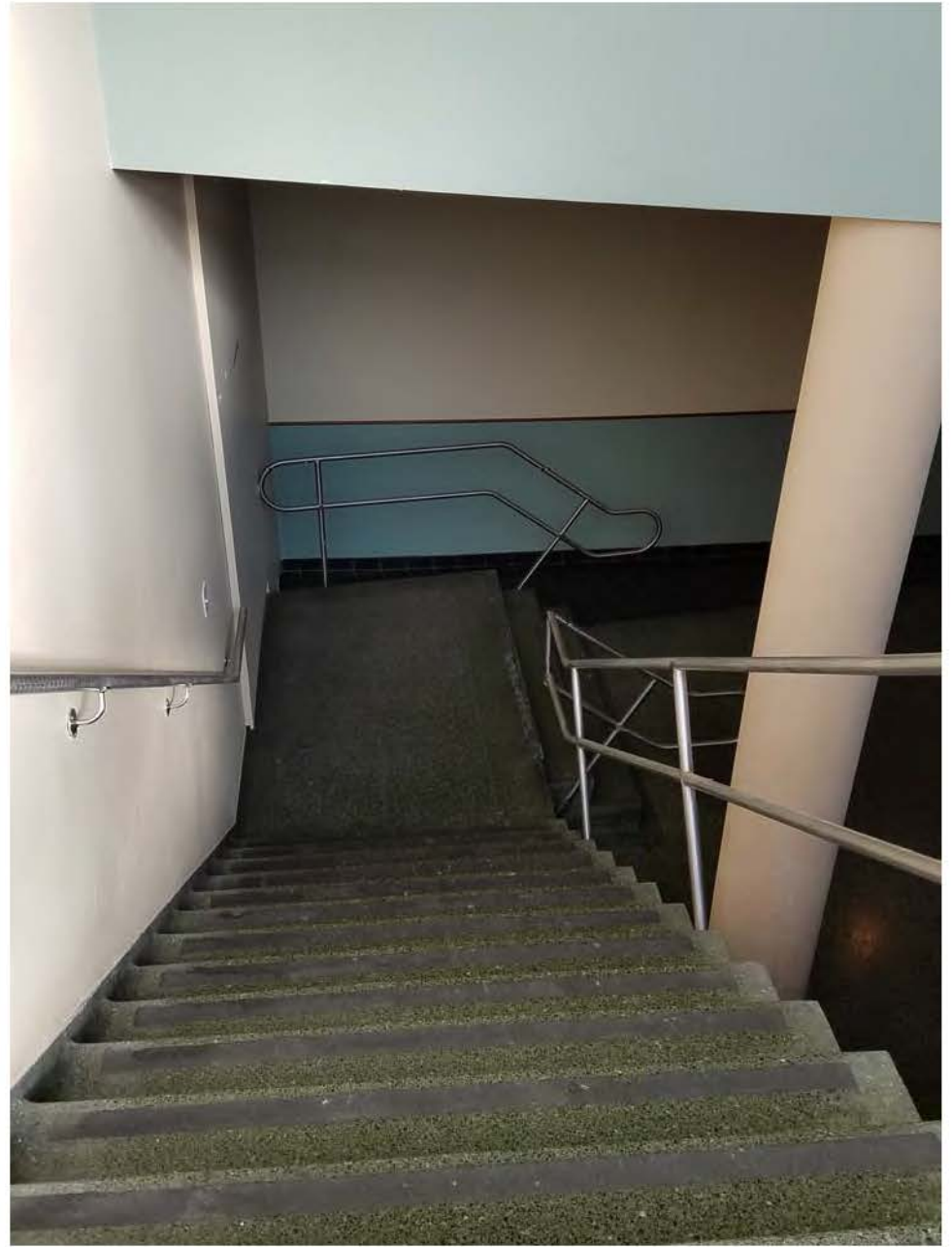








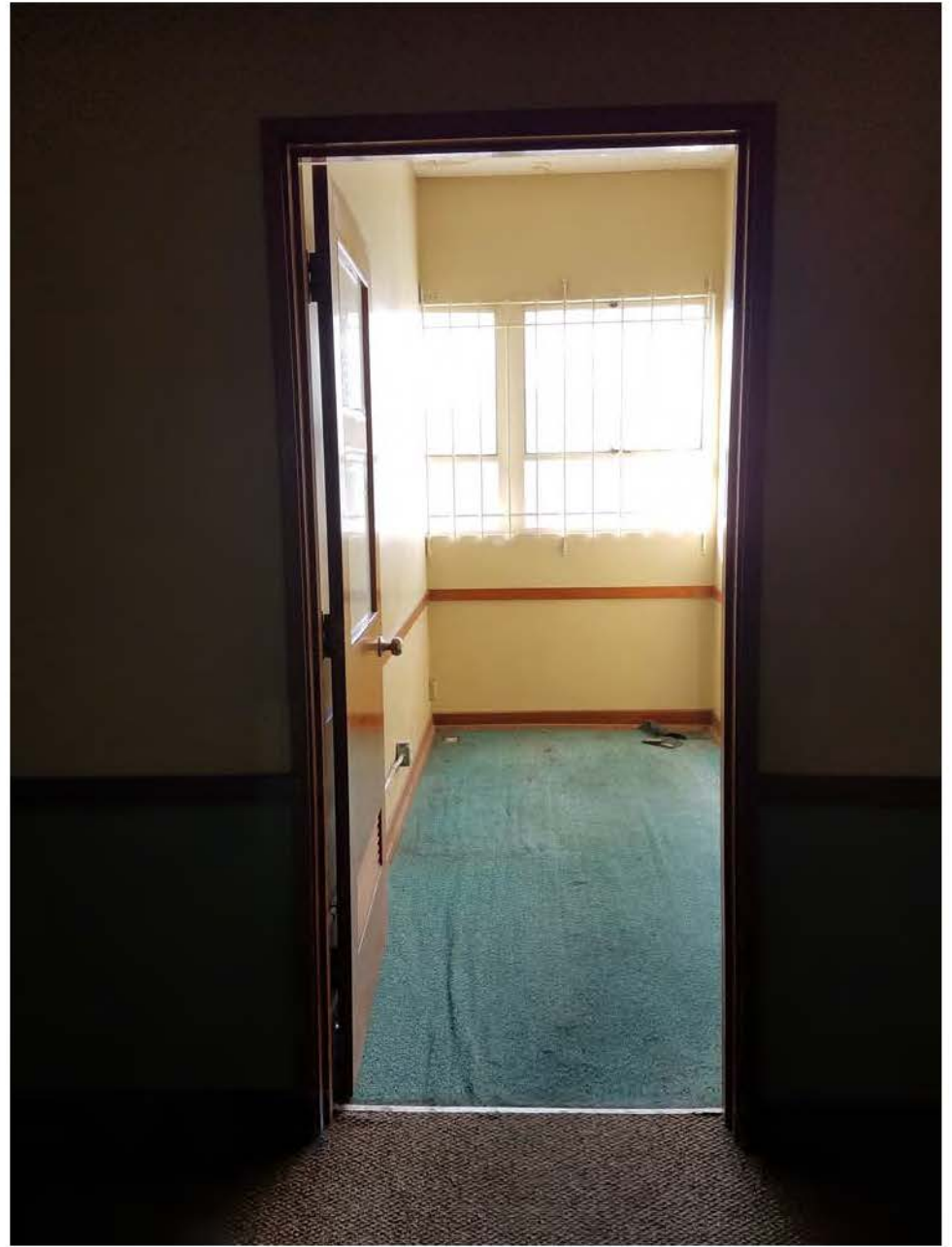


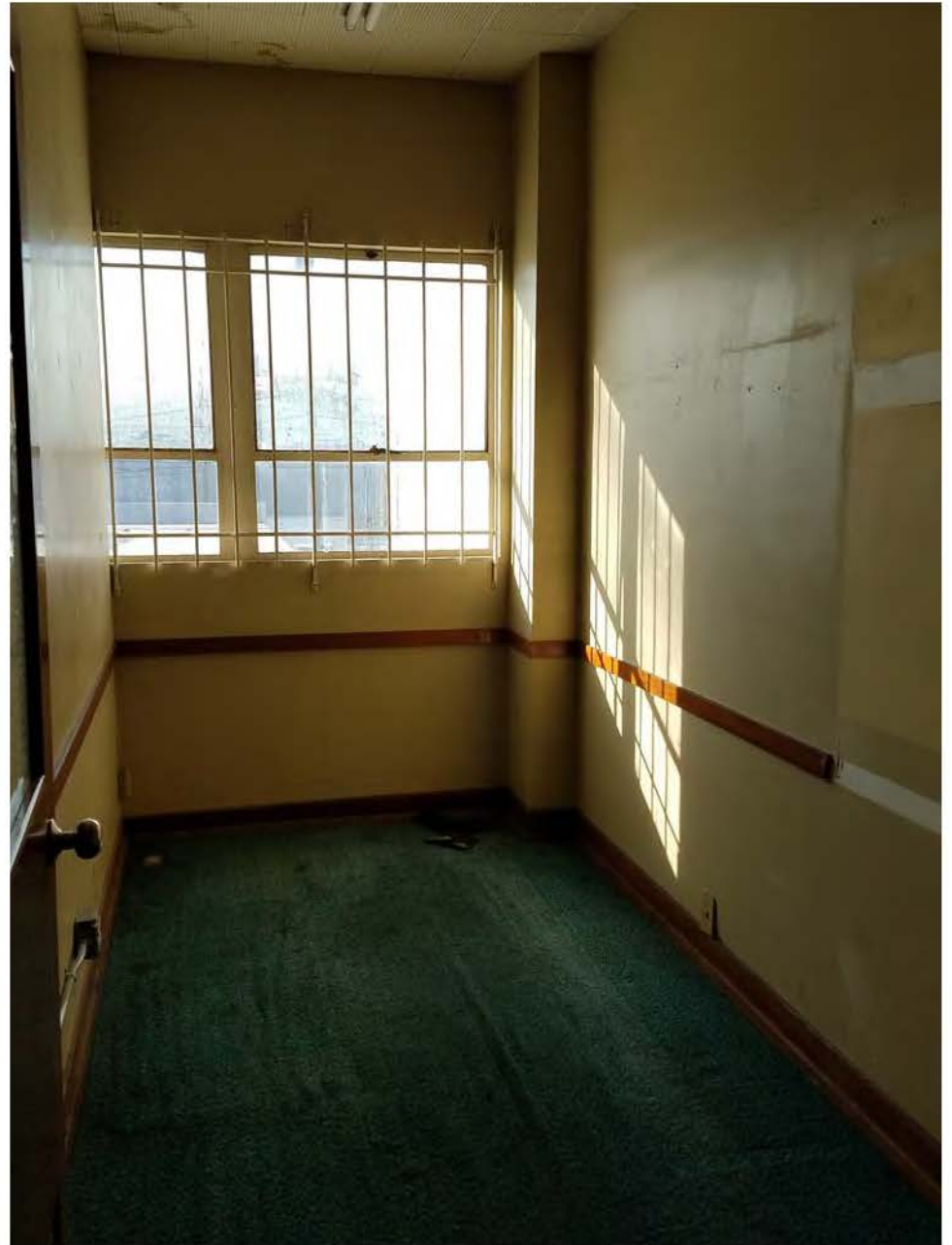










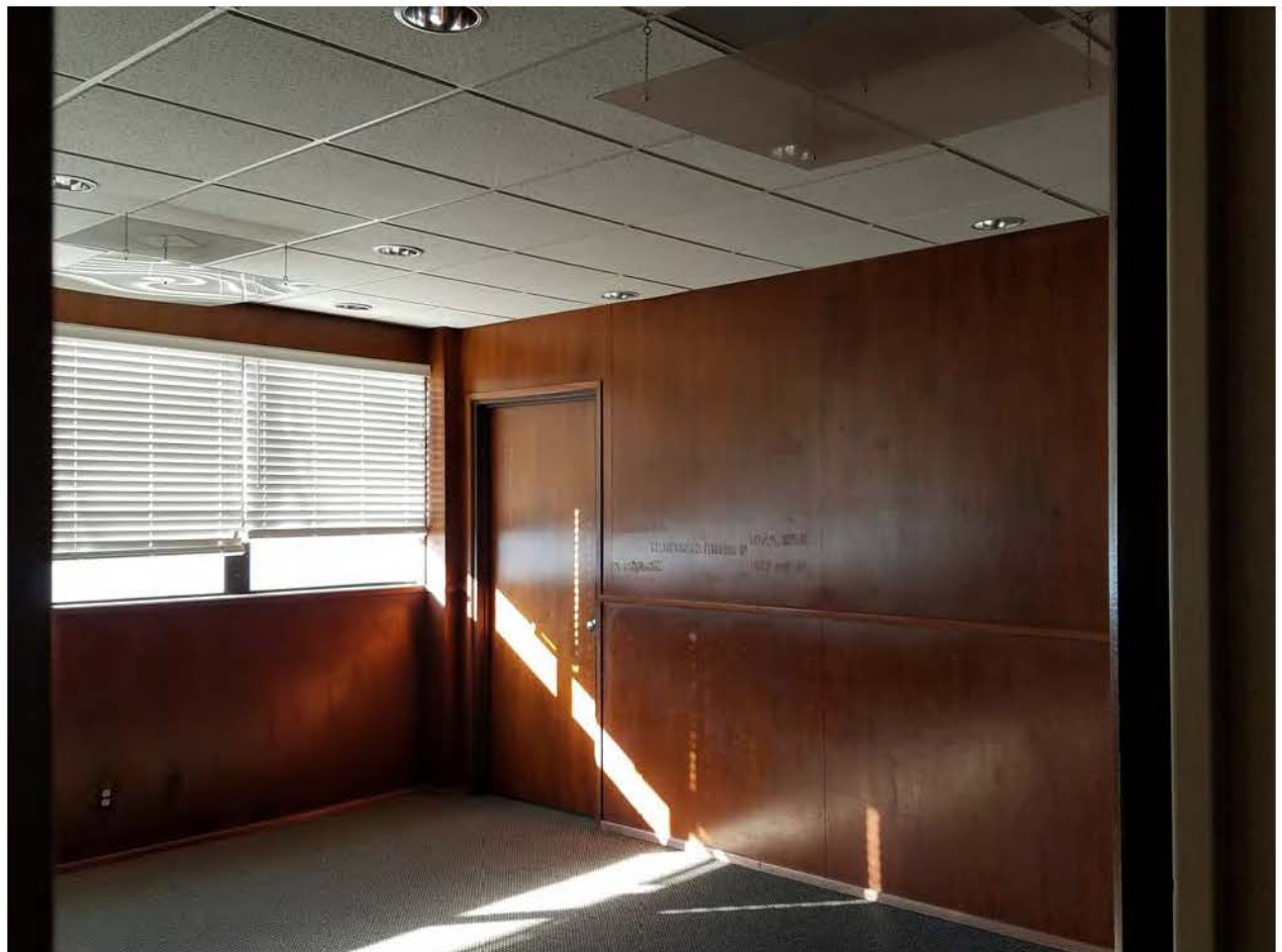








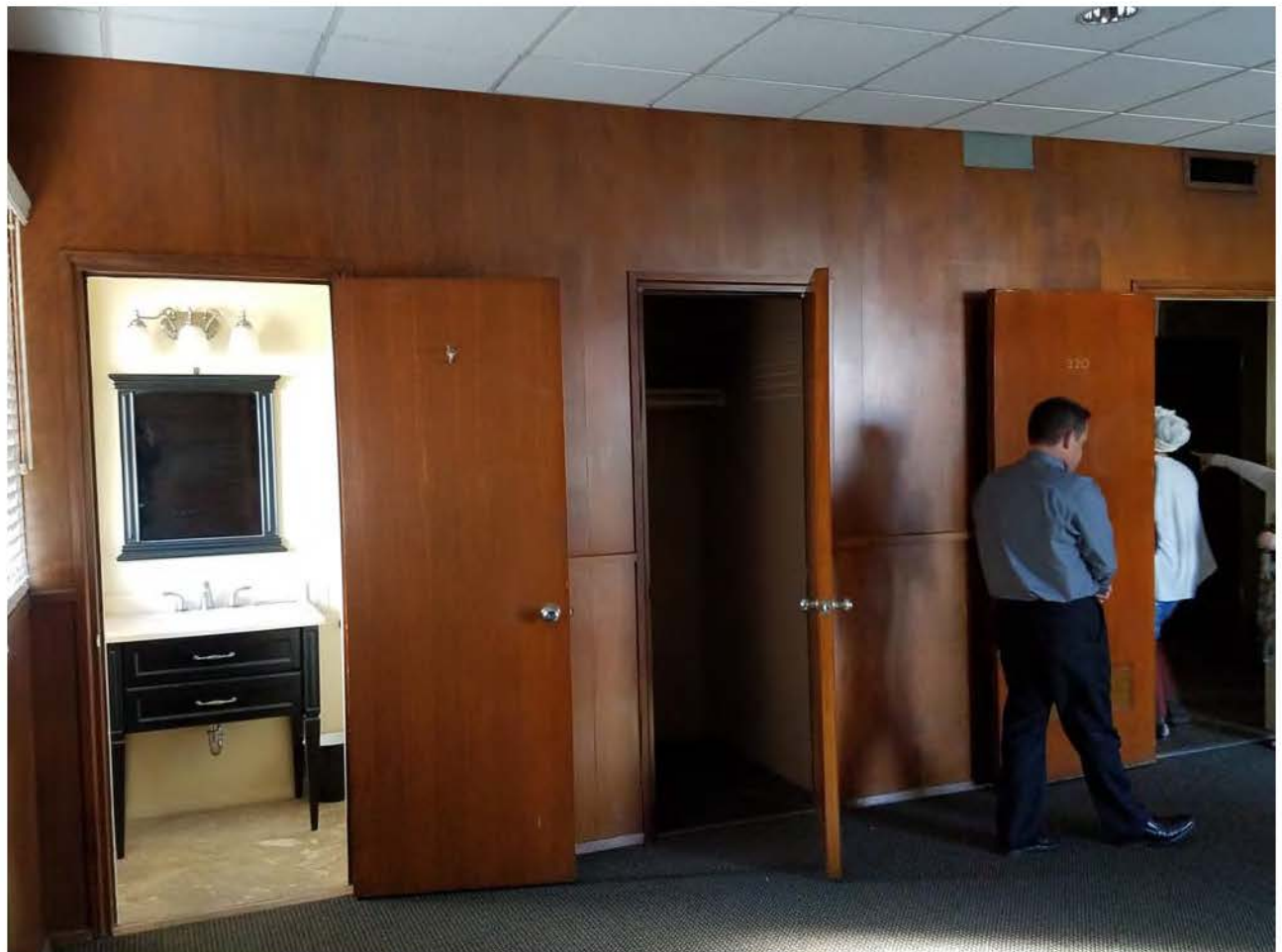




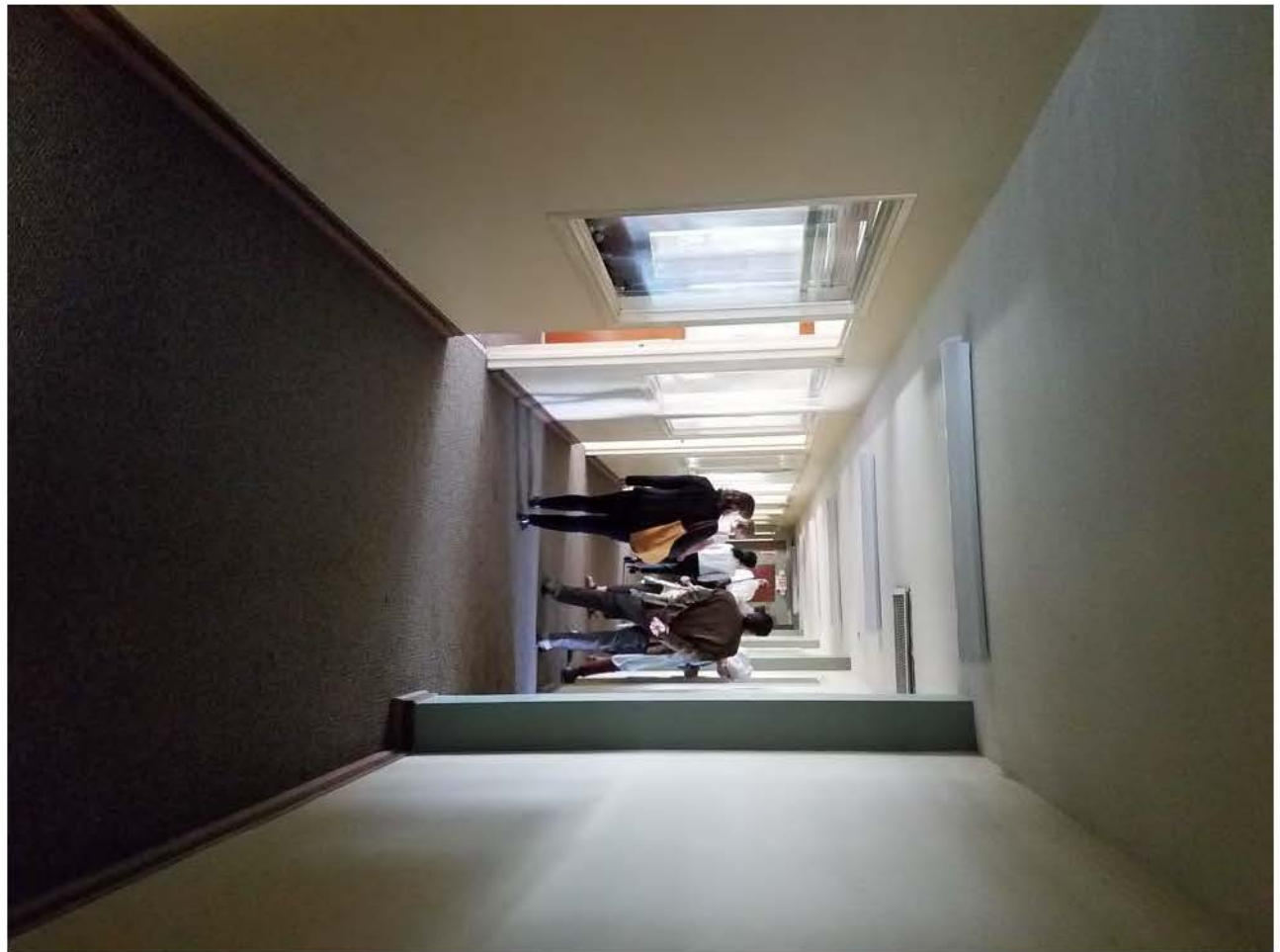












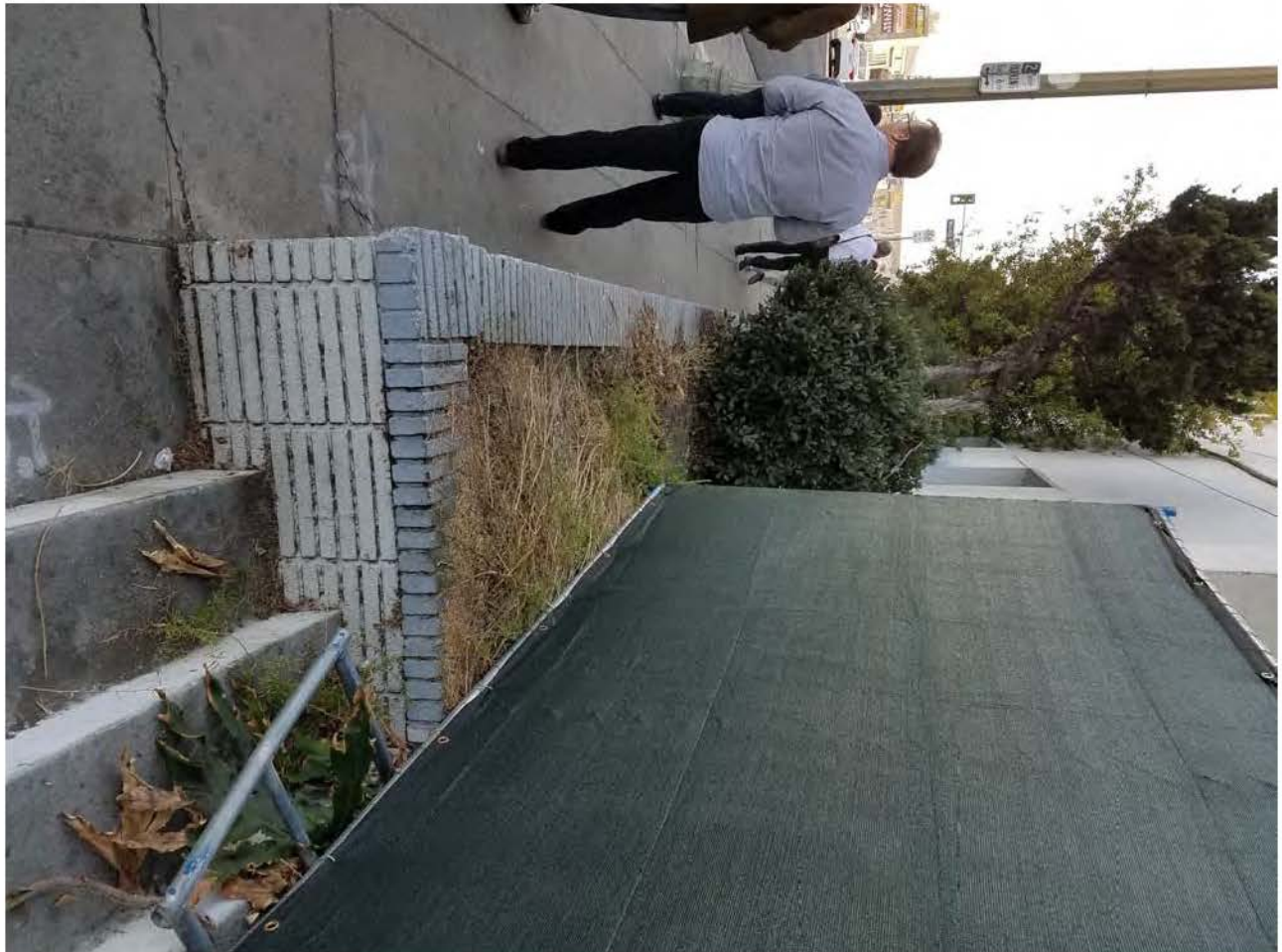






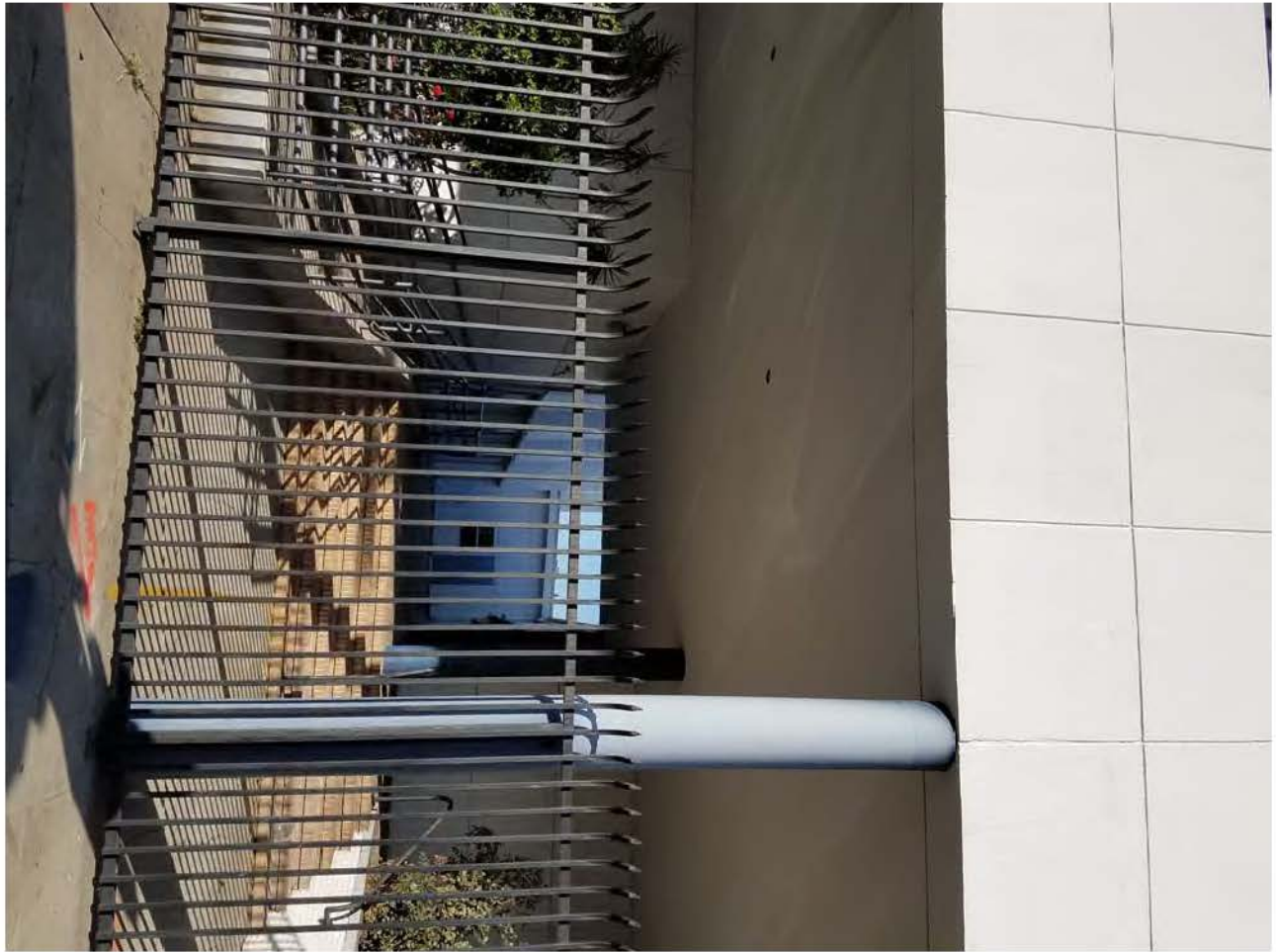














COUNTY CLERK'S USE

CITY OF LOS ANGELES

CITY CLERK'S USE

OFFICE OF THE CITY CLERK
 200 NORTH SPRING STREET, ROOM 360
 LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT

NOTICE OF EXEMPTION

(California Environmental Quality Act Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152 (b). Pursuant to Public Resources Code Section 21167 (d), the filing of this notice starts a 35-day statute of limitations on court challenges to the approval of the project. Failure to file this notice with the County Clerk results in the statute of limitations being extended to 180 days.

LEAD CITY AGENCY City of Los Angeles Department of City Planning	COUNCIL DISTRICT 13
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PROJECT TITLE Musicians Union of Hollywood	LOG REFERENCE ENV-2017-4332-CE CHC-2017-4331-HCM
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PROJECT LOCATION
807-831 North Vine Street; 808-820 Lillian Way; 5901 West Waring Avenue, Los Angeles, CA 90038

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
Designation of the Musicians Union of Hollywood as an Historic-Cultural Monument.

NAME OF PERSON OR AGENCY CARRYING OUT PROJECT, IF OTHER THAN LEAD CITY AGENCY:

CONTACT PERSON Melissa Jones	AREA CODE 213	TELEPHONE NUMBER 978-1192	EXT.
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EXEMPT STATUS: (Check One)

	STATE CEQA GUIDELINES	CITY CEQA GUIDELINES
MINISTERIAL	Sec. 15268	Art. II, Sec. 2b
DECLARED EMERGENCY	Sec. 15269	Art. II, Sec. 2a (1)
EMERGENCY PROJECT	Sec. 15269 (b) & (c)	Art. II, Sec. 2a (2) & (3)
<input checked="" type="checkbox"/> CATEGORICAL EXEMPTION	Sec. 15300 <i>et seq.</i>	Art. III, Sec. 1

Class 8 & 31 Category _____ (City CEQA Guidelines)

OTHER (See Public Resources Code Sec. 21080 (b) and set forth state and City guideline provision.)

JUSTIFICATION FOR PROJECT EXEMPTION: Article 19, Section 15308, Class 8 of the State's Guidelines applies to where project's consists of "actions taken by regulatory agencies, as authorized by state or local ordinance, to assure the maintenance, restoration, enhancement, or protection of the environment where the regulatory process involves procedures for protection of the environment." Class 31 applies "to maintenance, repair, stabilization, rehabilitation, restoration, preservation, or reconstruction of historical resources in a manner consistent with the Secretary of Interior's Standards for the Treatment of Historic Buildings." Designation of the **Musicians Union of Hollywood** as an Historic-Cultural Monument will assure the protection of the environment by the enactment of project review regulations based on the Secretary of Interior's Standards to maintain and preserve the historic site.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.

SIGNATURE [SIGNED COPY IN FILE]	TITLE Planning Assistant	DATE January 2, 2018
FEE:	RECEIPT NO.	REC'D. BY
		DATE

DISTRIBUTION: (1) County Clerk, (2) City Clerk, (3) Agency Record

IF FILED BY THE APPLICANT:

NAME (PRINTED) _____

SIGNATURE _____

DATE _____

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2017-4331-HCM
ENV-2017-4332-CE**

HEARING DATE: November 16, 2017
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 807-831 North Vine Street;
808-820 Lillian Way;
5901 West Waring Avenue
Council District: 13 – O'Farrell
Community Plan Area: Hollywood
Area Planning Commission: Central
Neighborhood Council: Central Hollywood
Legal Description: Seneca Heights Tract, Block H,
Lots 8-10 and FR13- FR18

PROJECT: Historic-Cultural Monument Application for the
MUSICIANS UNION OF HOLLYWOOD

REQUEST: Declare the property a Historic-Cultural Monument

OWNER: CV 817 Vine St, LLC
601 S. Figueroa Street, Ste. 3400
Los Angeles, CA 90017

APPLICANT: Hollywood Heritage, Inc.
2100 N Highland Avenue
Hollywood, CA 90068

RECOMMENDATION That the Cultural Heritage Commission:

1. **Take the property under consideration** as a Historic-Cultural Monument per Los Angeles Administrative Code Chapter 9, Division 22, Article 1, Section 22.171.10 because the application and accompanying photo documentation suggest the submittal warrants further investigation.
2. **Adopt** the report findings.

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, Planning Assistant
Office of Historic Resources

Attachment: Historic-Cultural Monument Application

SUMMARY

The Musicians Union of Hollywood is a two-story commercial building located at 817 Vine Street between Willoughby Avenue and Waring Avenue in Hollywood. Constructed in 1950, the subject property was designed by Los Angeles master architect Gordon B. Kaufmann (1888-1949) in the Corporate International architectural style. Up until July 2017, the subject property served as a clubhouse and organization headquarters for the Musicians Union Local 47, now known as the American Federation of Musicians Local 47.

Labor unionization in Los Angeles began in the 1870s, involving mostly skilled worker trades, but by the 1890s, unions were formed and revived among other industries that included plumbers, bakers, shoe and clothing store workers, cooks, waiters, musicians, railway workers, and building tradesmen. As film production dramatically increased in the 1920s and 1930s, unionization in the entertainment industry exploded to protect workers' rights and benefits. There were hundreds of unions in Los Angeles over the years and many had their own meeting places that ranged from rented space or meeting rooms at one of the Central Union Headquarters to dedicated buildings constructed as union halls, such as the subject property. For the most part, unions were predominantly white, and either excluded Latinos, African Americans, Asians, and other minorities from their ranks, or forced them into separate auxiliary unions. Founded in 1897, Local 47 was the first musicians union in the United States that began as a racially segregated union but later integrated in 1953 through the efforts of various black and white musicians that included jazz musician Buddy Collette, Josephine Baker, Marl Young, and Peggy Gilbert.

Rectangular in plan, the subject property is constructed of concrete with smooth plaster cladding and has a flat roof with composition shingles. It features an internal courtyard, porte-cochere, and an articulated first floor set back behind columns on the east-facing and south-facing elevations. Fenestration consists of a horizontal band of steel awning windows on the second story wrapping the east and south facades and a slightly protruding bay of five triple-hung steel windows on the east facade. Blue awnings cover the second-story windows on the south-facing elevation. There is an asymmetrical, recessed entrance on the east-facing elevation that features single-paned glass double doors with decorative steel music notes. On the north-facing elevation there is a covered canopy supported by thin columns and a pair of single-paned glass doors framed by pierced concrete block portals that serve as the primary building entrance. The interior is characterized by original wood paneling, patterned flooring, a stairwell with terrazzo floor and an auditorium with a stage. To the north of the subject property, there is a second building and to the west there are parking lots.

Gordon B. Kaufmann was born in 1888 in London, England and graduated from London Polytechnic Institute around 1908. He arrived in California in 1914, settling in Fresno, and relocated to Los Angeles in 1915. After a partnership with architect Roland E. Coate, Kaufmann formed his own architectural practice in 1924. Kaufmann's work in Southern California spans over four decades and includes hotels, commercial buildings, residences, theaters, and churches. Between the 1920s and 1940s he constructed a number of residential and commercial buildings in the Greater Los Angeles area, including Greystone Mansion in Beverly Hills (1926), La Quinta Inn near Indio (1927), the Los Angeles Times Building (1931-35), the Earl Carroll Theater (1938, HCM #1136), the Hollywood Palladium (1940, HCM #1130), and Park La Brea (1948). The Musicians Union of Hollywood was one of Kaufmann's final commissions before his death at the age of 60 on March 1, 1949.

Over the years, the subject property has sustained multiple alterations that include the addition of office space within the interior courtyard in 1981; addition of non-weight-bearing partitions in 1990; the repair of fire damage to partitions and a suspended ceiling, as well as the addition of a storage room in 1993; tenant improvements to the credit union space on the second floor and addition of three doors in 1998; and tenant improvements to the auditorium, foyer, and pantry – including new partition walls, finishes, and millwork – in 2008.

The citywide historic resources survey, SurveyLA, identified the subject property as individually eligible for designation at the national, state, and local levels as an excellent and rare example of Corporate International-style architecture and as an excellent example of an entertainment industry-related union hall in Hollywood.

CRITERIA

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

FINDINGS

Based on the facts set forth in the summary and application, the Commission determines that the application is complete and that the property may be significant enough to warrant further investigation as a potential Historic-Cultural Monument.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name:					
Other Associated Names:					
Street Address:			Zip:	Council District:	
Range of Addresses on Property:			Community Name:		
Assessor Parcel Number:	Tract:		Block:	Lot:	
Identification cont'd:					
Proposed Monument Property Type:	Building	Structure	Object	Site/Open Space	Natural Feature
Describe any additional resources located on the property to be included in the nomination, here:					

2. CONSTRUCTION HISTORY & CURRENT STATUS

Year built:	Factual	Estimated	Threatened?		
Architect/Designer:			Contractor:		
Original Use:			Present Use:		
Is the Proposed Monument on its Original Site?		Yes	No (explain in section 7)	Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style:		Stories:	Plan Shape:
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type:	Type:	
CLADDING	Material:	Material:	
ROOF	Type:	Type:	
	Material:	Material:	
WINDOWS	Type:	Type:	
	Material:	Material:	
ENTRY	Style:	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

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

Property Owner

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

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

Nomination Preparer/Applicant’s Representative

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

MUSICIANS UNION OF HOLLYWOOD
PROFESSIONAL MUSICIANS LOCAL 47

PROPOSED MONUMENT DESCRIPTION

The Musicians Union of Hollywood, now known as the Professional Musicians, Local 47 Building, is located at 817 N. Vine Street. The parcel occupies the northwest corner of Vine Street and Waring Street. In addition to the primary building, the property has a second structure to the north; the rest of the parcel is occupied by parking lots.

The property fronts on Vine Street, with additional frontage on Waring Avenue to Lillian Street. The building is situated on a rectangular parcel with the primary (east) elevation oriented towards Vine Street and the south elevation facing Waring Avenue. The main property address has always been 817 N. Vine Street.

A driveway accessed from Vine Street is located at the north portion of the building and passes through the porte cochere, leading to a parking lot that sits along Lillian Way. The secondary building is to the north of the driveway. On the north end of the primary structure, the canopy features a curved overhang and is supported by evenly-spaced blue circular columns. Entrance to the auditorium portion of the building is accessed under the canopy.

The two-story building is primarily rectangular in plan, with an internal courtyard, a porte cochere, lobby and auditorium, office lobby and first-floor office space, stairwell, and second-floor space that extends on the east corner of the north façade, along Vine Street. The building features a flat roof clad in composition shingles.

The front (east) elevation of the building is characterized by uniformly-spaced concrete panels covered in plaster. Every other section of concrete along one row on the first floor appears as an empty protruding blue rectangular frame on the front façade. The primary feature of the Vine Street façade is the entrance and patio. A triangular-shaped concrete patio opens in front of the main entrance on Vine. Under an overhang, the first-floor wall is cut back at a 45-degree angle. Single-paned, double, glass front doors with decorative steel music notes and a 1950s graphic of the street address are placed asymmetrically closer to the street.

Above this, a 1950s era graphic sign featuring an eighth note festooned with a 47 ribbon is located to the left of the building's marquee and reads "Professional Musicians", "Local 47", and "American Federation of Musicians, AFL-CIO".

The building retains its original double-hung asymmetrical steel windows. Window openings are larger on the second floor than on the first floor. The window fenestration is consistent on both the east and south façades. The south edge of the eastern façade breaks this pattern with a slightly protruding bay of five triple-hung asymmetrical steel windows.

The south façade matches the east with the use of concrete panels, alternating blue rectangular frames and second-floor fenestration. However, this façade features blue awnings over the row of windows. Most of this façade is pushed back to form an overhanging courtyard, which uses the same blue evenly-spaced pillars as the main entrance and leads to several single steel side doors and into the internal courtyard.

The interior courtyard features the same concrete blocks, a slight overhang at the roof, a row of glass doors along the east-facing wall, a single steel door and single symmetrical steel double-hung window along the south-facing wall, and two bays of steel windows and two decorative columns along the west-facing wall.

The north façade of the building features a covered canopy lower than the height of the porte cochere. It is lined with the same defining blue columns along the driveway, leading from the porte cochere to two pairs of glass doors framed by pierced concrete block portals. This entrance is located asymmetrically between two rectangular window openings inserted in the north block façade. This façade, located on the driveway and functioning as the entry to the auditorium, is actually a second primary façade to the building.

The west façade is more utilitarian. The fenestration on the second-floor above the porte cochere and behind the one-story corner of the building matches the east-side window style, except that the windows above the porte cochere feature a blue awning. The west side of the one-story portion that abuts the parking lot is flat concrete that transforms into symmetrical receding bays as the building becomes two stories. The bays deepen from bottom to top and continue along most of the wall. They are broken by flat concrete again along the south corner of the façade.

INTERIOR

The first floor interior is organized in two sections. The office portion accessed from Vine contains a lobby with an open northern metal staircase. An open office portion occupies the southern half of this floor and has been heavily altered. A corridor separates the two main sections from each other. The west section of the first floor is occupied by a lobby and auditorium space. The lobby contains a tile insert with a music note logo. Wood paneling is a prominent feature of the lobby auditorium. The auditorium retains its configuration and stage but its walls and ceiling have been altered.

Portions of the second floor office spaces have also been altered, primarily those in the northern half of the building. Paneled offices along a double-loaded corridor remain in the southern half of the building. An east-west corridor on the Waring Street side has a single-loaded configuration.

CHARACTER-DEFINING FEATURES

The period of significance for 817 North Vine Street is 1950, when initial construction was completed. The property retains substantial and significant exterior and interior character-defining features which reflect the building's original Corporate International style as designed by Gordon B. Kaufmann.

Exterior character-defining features include:

Concrete panels

Window bays

Steel windows

Metal uprights

Canopy

Glass doors
Signage
Recessed entries
Porte-cochere

Interior character-defining features include:

Lobby and Auditorium configuration
Wood paneling
Patterned flooring
Prominent office lobby stairwell with terrazzo floor and metal supports
Remaining office partitions

STATEMENT OF SIGNIFICANCE

The Musicians Union of Hollywood meets the following Los Angeles Historic-Cultural Monument Criteria:

- It reflects or exemplifies “the broad cultural, political, economic, or social history of the nation, state, or community” as an excellent example of institutional development within the entertainment industry and reflects the important role of trade unions in entertainment.
- It “is identified with historic personages and important events in the main currents of national, state, or local history” as Local 47 was home to the foremost entertainers and studio musicians of the era. In addition, the integration of Local 767 with Local 47 was a milestone in desegregation of unions in Los Angeles and the identified catalyst for national desegregation of the AFM.
- It “embodies the distinguishing characteristics of an architectural-type specimen, inherently valuable for study of a period, style, or method of construction” as an excellent example of Corporate International institutional architecture from the postwar period.
- It is “a notable work of a master builder, designer, or architect whose individual genius influenced his or her age” and reflects the later career of master architect Gordon B. Kaufman.

CONTEXT: FORMATION AND GROWTH OF LABOR UNIONS

Labor Unions were formed as early as the 1790s in the United States in order to help skilled workers regulate prices, defend organized workers against cheap labor, and demand shorter workdays and safer working conditions.

The formation of the American Federation of Labor in December 1886 was a result of workers’ advocating for better working conditions, rights, and respect.

Unionization in the entertainment industry exploded in the 1920s and 1930s as what had been independent motion picture studios began acquiring both distribution and exhibition outlets, becoming multinational conglomerates. The industry tightly controlled the rights of workers, requiring long work hours, six day work weeks, and little benefits.

The labor movement in the motion picture industry followed that of other manufacturing processes, organizing to help protect the common interests of workers in each field of the film industry, fighting for better working conditions, pay, reasonable hours, and benefits.

The motion picture studios fought for years with both the AFL and CIO over organizing labor, be it creative personnel like actors, writers, directors, or musicians, and below the line talent. One by one, unions gained recognition and the right to represent their members in establishing contracts with motion picture studios and production companies.

THE MUSICIANS UNION OF HOLLYWOOD AND OTHER PRECURSORS, 1888-1950

The Musical Protective Association, which later became the Musicians Union of Hollywood, was the first musicians' union established in the city in 1888. This first attempt was short-lived, disbanding in 1890.

Members of the National League of Musicians, which wanted to affiliate with the national labor movement, called a convention on October 19, 1896 and approved organizing the American Federation of Musicians, affiliated with the American Federation of Labor.

On March 15, 1897, Local 47's chapter and affiliation were approved by the American Federation of Musicians. In 1900, its name was changed to Musicians Mutual Protective Association. As the Musicians Club, it held its first Los Angeles banquet in 1915 for its 75 members.

In May 1962, the name was changed to Musicians Union Local 47, and finally in July of 1995 the organizations' name was changed to the present Professional Musicians, Local 47.

From its beginnings, the American Federation of Musicians fought for the rights of artists as well as those fighting oppressive conditions and laws. In 1907 they fought for copyright reforms. The AFM joined others to prevent passage of the 18th Amendment, the "Prohibition Amendment." They sought change to immigration rules for musicians in 1919. In 1922 the group worked in opposition of child labor.

In 1927, a technology change in the motion picture industry led to unemployment for tens of thousands of AFM members, particularly those in Local 47. The release of the first "talkie" film, *The Jazz Singer*, began the disbanding of motion picture theatre orchestras, causing more than 22,000 members to lose their jobs in three years. Sound production, however, only created a few hundred jobs for musicians.

The AFM set minimum wage scales at higher rates for work performing for Vitaphone, Moviephone, and for phonograph records in 1928, with many of these jobs held by Local 47 members. They continued to fight for higher wages and compensation for musicians as recording

and radio and film jobs decreased during the 1930s and 1940s, and fought for the pay and rights of musicians performing in nightclubs and other venues.

During World War II, Local 47 co-produced the Hollywood Canteen to provide entertainment for visiting servicemen. (“Two groups with a single thought met and merged. One, Hollywood actors; the other, the musicians union, Local 47. Result- the idea behind the Hollywood Canteen, one of the greatest things of its kind in the Country.” PhotoPlay. January, 1943. Vol. 22, No. 2).

Indeed, “Her name appears lost in the mists of the recent past, but it was a woman identified with the American Federation of Musicians, Local 767, who seems first to have broached the idea of a canteen for Hollywood. This was July, 1942. In the vicinity of that moment, or simultaneously as some contemporary historians here would have it, Bette Davis and John Garfield pondered a like plan. The ideas met soon enough. Meetings were held. Forty-two unions and crafts pulled a united oar and out of it came the Hollywood Canteen,”(Motion Picture Herald. Nov. 6th, 1943. On the March, by Red Kann).

After the war, Local 47 and AFM battled to save jobs as the big-band era began fading and studios phased out staff orchestras.

Local 47 engaged in many battles for its members over the years, particularly through the 1940s and 1960s. They dealt with studios trying to deny representation to union representatives and struggled with infighting among the unions themselves (Appendix D – Mahlon Clark Jr.). The organization endured Communist witch hunts by the federal, state, and local governments as well as by the motion picture industry. Increasing television and radio production further eroded union music jobs, along with the rise of juke boxes in nightclubs and other venues. This forced the union to ask for increased contributions by the studios to Music Performance Trust Funds, which provided unemployment and health benefits to members. They battled amongst themselves as well as fighting upstart guilds for the right to represent professional musicians within the entertainment industry.

CONSTRUCTION OF LOCAL 47 BUILDING, 1949

The subject property was developed in 1949 and opened in 1950 by the Musicians Union of Hollywood after purchasing the land during World War II. It served as a clubhouse and organization headquarters, and was an example of an individual entertainment union operating as a local branch of the national organization in Los Angeles.

The building is an excellent example of an entertainment-related business designed by the well-known Los Angeles firm of **Kaufmann-Stanton**, which was established by long-time Los Angeles master architects **Gordon Kaufmann** and **J. E. Stanton**. Kaufmann designed such iconic estates and buildings as Doheny Mansion, the Los Angeles Times Building, Santa Anita Racetrack and Hoover Dam, among many others.

The Musicians Club purchased the property in the 1940s, after it had functioned as the site of a small office complex. Most of this previous structure, built in 1930, had been demolished in 1934, and the organization employed the lot as a parking lot before constructing the building. [The August 13, 1947 *Variety* states that Musicians Club considered constructing a \$1 million headquarters in

1947, but decided to hold off for another year and a half because of labor upheavals swirling through the entertainment world.]

In its January 12, 1949 edition, *Variety* reported that Local 47 would begin building the new headquarters by the end of January, with construction estimated to cost \$450,000. [The Local demolished an office building on the site in order to construct their new clubhouse/headquarters at the location. Architectural firm Kaufmann/Stanton designed the new building, and served as contractor for the Musicians Union of Hollywood, the owner of the building, valued at \$343,000.]

The Musicians Union of Hollywood Building, or Professional Musicians, Local 47, opened the building with an Official Dedication Saturday, January 21, 1950, with an estimated 14,000 people in attendance.

The grand festivities ran from 2:30 pm to 2:00 am throughout the building, with live entertainment provided free by members.

In cooperation with NBC, March of Dimes, and the American Federation of Radio Artists, Local 47 broadcast a one-hour transcontinental radio show from the building with Bob Hope serving as emcee and featuring such performers Bing Crosby, Jimmy Durante, Phil Harris, Les Brown, and Lionel Barrymore. They were accompanied by the American Federation of Radio Artists Chorus and a fifty-piece orchestra.

David Malloy served as Master of Ceremonies for the grand opening celebration. Local 47 President J. K. "Spike" Wallace and city and county officials such as Mayor Fletcher Bowron, Supervisor John Anson Ford, Supervisor Roger Jessup, Sheriff Eugene Biscailuz, Councilman Harold Henry, and District Attorney William E. Simpson made presentations.

An eclectic music program ran to midnight in the auditorium, rehearsal halls, and ladies' club room. At midnight, dance bands and orchestras performed in the auditorium until 2:00 am.

The opening program stated, "We dedicate this beautiful building not only to the advancement of music and musicians, but dedicate ourselves, as well, to that unity of purpose that alone safeguards our gains, through unselfish service to our Local, our great American Federation of Musicians, and to the wonderful community in which we live."

The new building featured rehearsal halls, space to make demo recordings, an auditorium, club rooms, and office space to help provide legal and reference service to its members.

"The Jimmy Cleveland Octet Rehearsal July 31, 1980" (Appendix D – full text)

An anecdote:

"The union hall in Los Angeles was a real community place. California streamlined modernist architecture that took up several acres. Just south of Santa Monica Boulevard at 817 Vine...

There must have been a dozen **rehearsal rooms** and then there was the **foyer**,...

The union was a going concern in Los Angeles, an actual viable necessity of the business. Most musicians belonged...

So, one fine Hollywood afternoon I'm standing in the causeway between the auditorium and the back lot rehearsal rooms, where automobiles enter on their way to the parking lot and up walks this nice lady who had just gotten out of a stationwagon right in front of me and then drove on out back, and I ask her, 'Was that Jimmy Cleveland (American jazz trombone virtuoso)?' and she's just as friendly as can be and says 'yes it is'...and by the time Jimmy walks up with his trombone case in his hand everything is peachy, and they invited me to come along to the rehearsal and that's when my education in jazz jumped another notch."

"purpose built" construction:

This example of Corporate International style is a union hall, with its functions zoned for the members needs and programs. Therefore there is an assembly space with its own lobby and entrance, which is zoned separately from the business lobby and adjacent first floor business (member serving) functions. Upstairs a separate more traditional office zone with offices and corridors served executive uses and other office uses. The separation of these zones with the placement of an exterior courtyard between the two reinforces the separate entrance design.

CULTURAL SIGNIFICANCE OF MUSICIANS HALL

Of major significance in the history of entertainment-related unions was Local 47's efforts to become racially integrated, which has been identified as the direct catalyst to national desegregation of the AFM. As stated below¹:

“Local 47 was the first musicians union in the United States that, from segregated origins, became racially integrated (New York's and Detroit's musicians unions were always integrated). Local 47, the white—or, more accurately, non-Black union (it allowed Mexican Americans)—was established in 1897, and Local 767, the “Negro Local” (which actually allowed anyone to join), was formed in 1918.

The two unions functioned as separate and unequal entities, as the vast majority of jobs were directed to Local 47, which also offered better wages and benefits. Seeing the limited opportunities for professional Black musicians, various individuals, including legendary jazz musician Buddy Collette, began to work to integrate the unions.

Discussions began in the 1950s and required several years of hard work and negotiation. One of the major issues at stake was the financial implication of transferring death benefits from Local 767 to 47, as the benefits were unequal. Eventually, however, after exploring various strategies and in recognition of the membership's general desire to eliminate segregation, both locals voted for amalgamation. On April 1, 1953, all Los Angeles union musicians became part of Local 47.

While some consider the union's amalgamation to be the first major civil rights victory of the World War II era in Los Angeles, and while it ultimately led to greater opportunity and access for Black musicians, integration did not come without its costs.

¹ A People's Guide to Los Angeles, Univ. of Calif. Press, 2012

The amalgamation coincided with other forces, such as police harassment of mixed-race music venues that ultimately led to the decline of the Central Avenue music scene and the “community musician” vibe from South L.A. As musicians began moving west toward jobs and the union hall, they were less available to stage impromptu performances, foster community learning, and mentor young people.

African American musicians did manage to bring some of the community musician ethos into Local 47, as evidenced by such initiatives as the Black and Brown Brotherhood Band in the early 1970s. Local 47 remains active to this day and negotiates with employers to establish fair wages and working conditions for more than 8,000 members.”

Marl Young, longtime member of the Board of Directors, who participated in these activities, reminisced in 2009²:

“Having just elected our first black President, our nation has come further than ever before in erasing the color line of inequality. But it wasn't all that long ago when segregation was in full force, a time when it was accepted as a given that blacks should be separated from whites in society.

Our very union was among the many and varied institutions in the nation enforcing racial segregation. During this time, the AFM had more segregated Locals than any other international or national union. Up until the early 1950s, Los Angeles musicians belonged to one of two Locals: the all-white Local 47, or the all-black Local 767.

“Segregation was a way of life,” explained Marl Young, recently retired from the Local 47 Board of Directors and who was instrumental in the amalgamation of the two Los Angeles musicians unions. “Nobody thought too much about it at the time. It was taken for granted as just being the way things were.”

Under union segregation, black musicians received some protection. The Federation ruled that its black members came under the jurisdiction of the black Local, no matter what type of engagement they played. For example, if black musicians performed in a white club, the black Local had to enforce the wage and working conditions of the white Local, a rule meant to ensure equal pay. The Federation also ruled that if a black musician were denied admission to a Local, he or she could join the nearest Local that would accept the musician and should receive all the privileges of membership of that Local.

Segregation continued in the AFM for 51 years until a group of L.A. musicians decided that having two separate unions for one group of musicians just didn't make sense. The Bylaws of each Local stated that the purpose of each organization was to unite all the professional musicians of the Los Angeles area. They maintained that “all” should be inclusive of black and white musicians.

Starting around early 1950, prominent black musicians including **Buddy Collette**, Ernie Freeman, Bill Douglass, Percy McDavid, John Ewing, Gerald Wiggins, Jimmy Cheatham,

² From “Amalgamation to Inauguration” (*OVERTURE*, 2009, Local 47 publication)

John Anderson, Red Callender, Gerald Wilson, Marl Young and Bobby Short, joined by white musicians including George Kast, Gail Robinson, Seymour Sheklow, Roger Segure, Joe Eger, Henry and Esther Roth, Erica Keen, and Emma Hardy Hill, with the support of Josephine Baker, began making concerted efforts to arouse public interest in the fight for equality within the musicians union.

After years of dedication and hard work, the first merger of black and white Locals took place in 1953 in Los Angeles when Local 767 amalgamated with Local 47. In the pre-civil rights era of the early 1950s, this was an extraordinary feat. Marl Young wrote the amalgamation proposal that took effect April 1, 1953, forever eradicating racial segregation from the musicians union of Los Angeles. This historic merger set the precedent for other Locals throughout the nation to follow suit and end segregation within the entire AFM.

Now, five decades later, the equal rights movement has come further than ever before in creating equality in our society. The nation watched as Barack Obama was sworn in on Jan. 20, 2009 as our 44th President. Without the steadfast dedicated efforts of our brothers and sisters fighting in the equal rights movement, this vision could not have been realized.”

On Sunday, September 16, 1992, an arson fire destroyed the contracts, dues, and computer rooms as well as the treasurer’s office and other key areas. Typewriters, computers, telephones, and part of the ceiling melted. Fortunately, an employee had taken back-up computer files home that weekend. The Local rebuilt the areas that were destroyed in the fire.

The building includes state-of-the art 32-track digital recording with engineers, a full-service musicians referral department, rehearsal rooms, musical equipment, research, classroom space, online radio station, and legal services. Today the building is purpose-built to meet the needs of its members and continues to retain many of its original character-defining features.

Associated historic personages (sampling):

Josephine Baker: recording artist. Integral to the success of the amalgamation of unions.

Marl Young(Appendix D): pianist, arranger. First black music director of a major network television series (“Here’s Lucy”), integrating the show’s recording orchestra, hiring a black saxophonist, trombonist, and trumpeter; first black member of Local 47 Board of Directors (1957); holding a law degree, Young wrote the merger proposal for the amalgamation of Local 767 with Local 47, a formula that was later followed nationally (doing so one year before Brown vs. Board of Education, the landmark U.S. Supreme Court decision that outlawed segregation in public schools and two years before the Montgomery bus boycott in Alabama.

Buddy Collette(Appendix D): legendary Grammy-nominated jazz saxophonist, flautist, bandleader. Raised in Los Angeles’s Watts neighborhood and a childhood friend and contemporary of former L.A. mayor Tom Bradley; his virtuosic skills allowed him to move easily from studio work in films, television and recording to small jazz groups and big bands; his prominence and stature within the musicians community made him instrumental in the merging of Local 767 with Local 47 and in advocacy for the rights of African American musicians.

Peggy Gilbert(Appendix D): jazz band leader, saxophone player, national advocate for women musicians. She often went down to the union and demanded equal opportunity for women instrumentalists; she wrote a column (about women musicians' activities) for Local 47 newspaper; known for denouncing discrimination; her 100th birthday party was held at Local 47, attended by Lily Tomlin and hundreds of admirers.

Los Angeles Mayor Fletcher Bowron: Local 47 supporter and dedication participant.

Supervisor John Anson Ford: Local 47 supporter and dedication participant.

Bob Hope: entertainment industry pillar; Local 47 supporter and dedication participant.

Bing Crosby: entertainment industry pillar; Local 47 supporter and dedication participant.

The Wrecking Crew(Appendix D): a cadre of Local 47's top studio session musicians whose services were constantly in demand. Playing collectively in varying configurations, often anonymously, they backed dozens of popular acts on numerous top-selling hits. They became the studio musicians of choice for The Beach Boys, Phil Spector's Wall of Sound orchestra, Frank Sinatra, Elvis, The Byrds, Simon & Garfunkle, etc. The Wrecking Crew is considered one of the most successful session recording units in music history. 2007 inductees to the Musician's Hall of Fame. No other building in Los Angeles represents the unique "studio musician" context during the mid-century economic and popular cultural development on the West Coast and specifically, Los Angeles. The Wrecking Crew included such notables as **Tommy Tedesco, Carol Kaye, Glen Campbell, Leon Russell.**

CORPORATE INTERNATIONAL ARCHITECTURE

Corporate International architecture, which is sometimes also referred to as Corporate Modern architecture, drew from International Style and Miesian precedents, celebrating an expression of structure and functionality in outward appearance. ¹Corporate Modernism was the predominant style of large-scale corporate office buildings from the late 1940s until the late 1960s.

Practitioners of the style embraced new construction techniques which allowed for large expanses of glass, visually broken by strong horizontal or vertical divisions of steel or concrete.

Character-defining features of the Corporate International style as defined by SurveyLA 2 include:

Box-shaped form

Constructed of concrete, steel, and glass

Flat roof, either with flush eaves or cantilevered slabs

Horizontal bands of flush, metal-framed windows, or curtain walls

Lack of applied ornament

Articulated ground story, often double-height and set back behind columns or pilotis

Integral parking lot, either subterranean or above grade

Landscaped plaza or integral plantings at ground floor

¹ Discussion of Corporate Modern architecture has been excerpted and adapted from “City of Riverside Citywide Modernism Intensive Survey,” prepared for the City of Riverside by Historic Resources Group, Pasadena, CA, September 2013,

<https://www.riversideca.gov/historic/pdf/Modernism-II- Survey.pdf> (accessed October 2017).

² Character-defining features for the Corporate International style are outlined in the SurveyLA Historic Context Summary Table under the Postwar Modernism sub-theme. See the context summary table “Architecture and Engineering, 1850-1980,”

http://www.preservation.lacity.org/files/Architecture_and_Engineering_1850-1980.pdf (accessed October 2017).

MASTER ARCHITECT GORDON KAUFMANN

Gordon Kaufmann was born in 1888 in Forest Hill, London, England and graduated from London Polytechnic Institute, circa 1908. Kaufmann then moved to Vancouver, BC, where he spent the next six years. He arrived in California in 1914 and settled in Fresno.

Kaufmann's Southern California career spans over four decades. His work included hotels, commercial buildings, fine residences, theaters, churches, and other institutions. During his early career, he did much work in the Mediterranean Revival Style, which had become popular at that time. In this vein, he was the initial architect from 1927-1930 for Scripps College, a liberal arts women's college in Claremont, California. The project's design is primarily in the Mediterranean Revival style. While gaining recognition for his work on the Scripps campus, he was also hired by California Institute of Technology in 1928 to design the complex of dormitories and the building for the Athenaeum, a private club located on the school's campus.

The 1920s and 1930s were the most prolific of his career. In that time period, he built classic residences in Pasadena, Hancock Park, Hollywood, Beverly Hills, and west Los Angeles. Many of these buildings have been designated in their respective cities and included in SurveyLA. Among the most prominent are the Greystone Mansion (Beverly Hills), the Getz House (Beverly Hills), and the Bent House (Bel Air).

Kaufmann was equally proficient in institutional and commercial buildings. Among the most significant in this category are: All Saints Episcopal Church (Pasadena), Santa Anita Racetrack, Palladium Night Club (Hollywood), Royal Laundry Company (Pasadena), Los Angeles Times Building, Park La Brea (Los Angeles), Earl Carroll Theater (Hollywood), Boulder Dam (Nevada-Arizona border), etc. The monumental works of the 1930s often contrasted in massing and simplicity with the finely detailed residential and collegiate structures of the 1920s.

Kaufmann was active in Hollywood and the residential neighborhoods surrounding it. One of his patrons, Harry Chandler of the Los Angeles Times, had extensive real estate holdings in the community. Kaufmann's work at the Palladium and the Earl Carroll Theater reflected his interest in entertainment facilities.

The Second World War halted much of the construction activity in Los Angeles. Kaufmann, nearing the end of his career, worked on several cooperative public housing and other projects. The Musicians Union is one of his last commissions. He passed away on March 1, 1949. The building is a small but precisely detailed, purpose-built example of the last part of his career.

CONCLUSION

817 North Vine Street is significant as an excellent example of institutional development within the entertainment industry and reflects the important role of trade unions within the industry.

The Musicians Union was the first union from segregated origins to become racially integrated, and the historic merger of Local 767 and Local 767 marked a turning point which ultimately led to the end of segregation throughout the entire union.

Resources related to trade unions within the entertainment industry during the postwar period are relatively; as such, the property stands as an excellent example of a union hall dating from the postwar period in Hollywood.

The property is also significant as an excellent and intact example of Corporate International architecture designed by master architect Gordon B. Kaufmann.

The property exhibits many character-defining features of the style. Additionally, the property has retained a high degree of integrity and has retained many of its original character-defining features, finishes, and materials from the period of construction.

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Primary photographs



Vine Street entrance

Primary photographs



Port cochere and building entrance

Primary photographs



Porte cochere: reverse view

Additional contemporary photographs



Porte cochere and street entry

Additional contemporary photographs



Detail: Auditorium entry masonry block

Additional contemporary photographs



Detail: Auditorium lobby emblem in floor

Additional contemporary photographs



Detail: Auditorium entrance

Additional contemporary photographs



Auditorium

Additional contemporary photographs



Vine Street entry doors

Additional contemporary photographs



Detail: Vine Street entry doors' logo

Additional contemporary photographs



Entry to first floor office

Additional contemporary photographs



Front lobby stairwell

Additional contemporary photographs



Detail: Stairwell window

Additional contemporary photographs



Second floor office

Additional contemporary photographs



Detail: Wood paneling

Historic photograph



ON THE MARCH

by RED KANN

HOLLYWOOD HER name appears lost in the mists of the recent past, but it was a woman identified with the American Federation of Musicians, Local 767, who seems first to have broached the idea of a canteen for Hollywood. This was July, 1942.

In the vicinity of that moment, or simultaneously as some contemporary historians here would have it, Bette Davis and John Garfield pondered a like plan. The ideas met soon enough. Meetings were held. Forty-two unions and crafts pulled a united oar and out of it came the Hollywood Canteen, which observed its first anniversary last Sunday.

That the anniversary, strictly speaking, was 28 days late on the calendar made no difference. The first 13 months were simply telescoped into the one observance and set to speech-making by Miss Davis, the Canteen's president, and to music symphonically poured out by Leopold Stokowski. It was an event.

Not nearly the event the Canteen has carved out for itself in the first year, plus, of its existence, however. Pre-birth, it had raised the usual quota of objectors and objections, the usual minimizers who were certain it could not be done, or if done, would not endure.

As a current and staggering monument to their forecasting, today the Guild stands as a contribution of size to the morale and the diversion of the men who bear the uniform, an establishment of merit in and for Hollywood, a vast credit to the industry which created it and a stirring tribute to the diligent who keep it thriving.

Statistics in abundance prevail, of course. They might begin with the conversion job and tell how a dilapidated barn-like structure on Cahuenga Boulevard off Sunset was transformed into what is now the Canteen in less than 10 days through the fervor, the enthusiasm and the sweat of those unions and crafts under the unflinching attention, then and since, of Al Ybarra.

Coffee, Milk and Post Cards

THEY might record that over 1,000,000, and perhaps as many as 1,100,000, service men by now have passed through the doors; that they find waiting free food and free post cards, franking privileges for their mail, a chance to win a War Bond nightly, facilities by which they may attend broadcasts, theatrical and sporting events. Best of all they find welcome and friendly faces and the opportunity to come into direct line with the glamour of the stars and players, see and to hear them, get them for autographs and have them as dancing partners.

The statistics might boast of the almost 6,000 producers, stars players, directors, writers, secretaries, allied craftsmen and all of the high and the low in Hollywood's professional stream who have registered as hosts, hostesses, bus boys, dish washers, sandwich makers, checkroom girls, doormen, back stage crews, musicians, office assistants and clearing houses for personalities, bands and dancers.

The array of available figures could report in some length the 2,000,000 cups of coffee served in this period, the 500,000 bottles of milk and the 500,000 soft drinks gulped, the 40,000 pounds of meat, the 20,000 pounds of cheese, the 50,000 loaves of bread consumed, the quarter of a million cigarettes distributed each week. The story of the contributions by Los Angeles and Hollywood merchants is a chapter of its own and the manner in which a man known simply as Chef Milani manages is another.

Where Adding Machines Fail

BUT there are no statistics to measure the services of individuals like Kay Kyser, who is chairman of the entertainment committee, and with whom are serving, hard and long, Georgia Flifield of the American Federation of Radio Artists, John te Groen, vice-president of the Musicians Mutual Protective Association, Local 47, AFM; Harry Fitzgerald, stage manager of the Canteen, and Florine Bale, executive secretary of the American Guild of Variety Artists here.

Nor is there a wholly satisfactory yardstick by which to calculate the measure of the services contributed in talent through

women like Louella O. Parsons and Hedda Hopper, the columnists; Mrs. Ida Koverman, long Louis B. Mayer's secretary; Mrs. Lela Rogers, mother of Ginger, and Mrs. Basil Rathbone, wife of the actor.

Or, like Mrs. John Ford, whose husband, the director, is serving actively with the Navy while she operates the snack bar at the Canteen, and Mrs. Harry Brand, wife of the studio publicity director at Twentieth Century-Fox, who plods hard behind it; Mrs. Joe E. Brown, wife of the comedian, who turns out sandwiches night after night; Mrs. Jules Stein, wife of the president of the Music Corporation of America, whose job it is to handle the hostesses; Mrs. Marie Hare, chief stewardess and widow of the Ernie Hare, who was one of the "Happiness Boys" of early radio renown; J. K. ("Spike") Wallace, president of the Musicians Mutual Protective Association, who works incessantly in booking bands.

They are among the unsung, the individuals who rarely, if ever, face the photographers.

Among them, too, are Paul Jaffee, who earns his living as executive secretary of Film Technicians Union, IATSE, Local 683, during the day, but who must have a far tougher job at night checking in and out the 200-odd volunteer workers who help keep the Canteen moving. There is Mervyn Le Roy, four-figure man and one of Metro's ace directors, but apparently able to find time enough to serve as chairman of the exalted committee in charge of bus boys; and Ted Ellsworth, business agent of the Associated Motion Picture Consumers Union, IATSE, Local 705, in charge of the unheralded women in the check room. They merely check hats, purses, et al. But that's a job someone has to undertake. They do, as others do theirs.

Working around the kitchen is Mary Gordon. She is a well known character actress, also serving the Canteen as chief cook and dish washer. Sometimes, as those matters will, the talent schedule goes awry. Sometimes there are missouts. It's an old standby to draft Miss Gordon out of her cubicle, apron and all, for a program of Irish songs. With her, the show always goes on.

Hovering over all, of course, is Miss Davis. She is president of the Canteen in very active service, has been since that night 13 months ago when thousands milled around for the opening. She could not get through the front door. It proved impossible to negotiate the rear. Someone remembered a sort of trick door used for exiting the garbage. Only that didn't work, either. Over the fence, booted and lifted in gentlemanly fashion by service men standing by, went the president.

The Canteen was on its way.

■ ■ ■

■ Papers delivered before the Society of Motion Picture Engineers almost always are highly technical. As such they carry only moderate, or distant, interest at best for the film layman. Once in a while, however, something breaks through.

Something broke through via Carl Nater of the Disney organization, who spoke about Walt's sun-drenched factory in the Valley in the light of its substantial war work. Nater:

"From a studio whose yearly production program included two and one-half to three features, plus 24 short subjects, Walt Disney Productions has at this time no feature in work and is having difficulty producing a minimum number of short subjects. . . . A studio and its personnel accustomed to working for two or three years on one picture was suddenly requisitioned to produce a film twice feature length in four to six months. The financial departments accustomed to budgeting pictures for \$750,000 to \$1,500,000 found themselves piecing out \$12,000 and \$15,000 and less for productive budgets. Creative personnel accustomed to racking their brains for a new switch on some problem near and dear to Donald Duck's personality found themselves commissioned to explain to men at Navy training bases all aspects of the functioning and maintenance of gyroscope and its relations to the over-all functioning of an aerial torpedo."

Thus, *War and Walt joined hands.*

■ It's Harry A. Sherman from here out. The producer of the Hopalong Cassidy says he's tired of being confused with Harry Sherman, labor man, and Harry Scherman, writer.

Alfred's the name, unusual and pigeon-holed since school days.

Variety (July 1946)

Orefiche retains the Lecuona Cuban Boys' billing, which he originated and copyrighted, but hereafter he will stress the tunes of Margarita Lecuona, who wrote "Babalu" and "Tabu," instead of those by Ernesto Lecuona. Margarita and Ernesto are not related.

They open with a gala concert at Carnegie Hall, New York, in September.

(Continued on page 35)

Sepias' Headway Into Pic Studios

Hollywood, July 2.

Drive recently inaugurated by Negro Musicians' Local 787 to induce film studios to hire more colored windjammers has shown some evidences of making headway. For years the only Negro employed among approximately 500 musicians under pact to studios was arranger Calvin Jackson, longtime assistant to Georgie Stoll at Metro. Now, Lee Young, drummer, has been given one-year contract by Columbia, and Dudley Brooks has been hired by same studio as rehearsal pianist.

There's no possibility Local 787 can secure aid from hierarchy of American Federation of Musicians, since such a move would be pressure against other union members, of white Local 47. Ed Bailey, prez. of 787, has committee of two men making rounds of studios trying to talk musical directors into it, on basis that Negro filmgoers will respond.

L.A. AFM Probes Transfer Influx

Hollywood, July 2.

Musicians' Local 47 has commenced vigorous investigation of addresses given by union members transferring into this jurisdiction. Local wants to ascertain if info offered is bona fide and if those seeking transfers plan really to reside here, or are just drifters. Each address is closely checked to determine that applicant is no mere transient, trying to evade American Federation of Musicians' laws governing transfers from other locals. Any musician found guilty of subterfuge can be brought before trial board, in accordance with AFM regulations.

Reason Local 47 has commenced checks probably is to keep to a minimum the number of transferees accepted here, where already there are more than 12,000 musicians and only about 4,000 regular jobs. AFM law holds that any member seeking a transfer into any local must be afforded it, providing shift is sought in good faith.

AUTRY CONTINUES TO NIX OFFERS FOR FIRM

Hollywood, July 2.

Gene Autry has been stoutly refusing offers for his outune-publishing firm Western Music headquar-

ters, has been assigned to help set up a branch office in Montreal. MCA is expected to name Ray Overbeck of the California office to work in the Canadian city.

Joe Sully, of the vaude department, is moving to the Coast office, where he'll advise on acts worthy of being sent to the east to work in cafes and vauderies. Maurice Lapue, who handled acts for club-dates will double into legit as Bertell's aide.

Moves have been in the wind for sometime. MCA toppers have long felt that streamlining the N. Y. office was necessary, and a meeting on that score was slated for last week in N. Y. However, Larry Barnett, called off the meet to go to the Coast to study the situation further; with his return soon confab will take place, somewhere.

The founding of a Montreal office was deemed necessary because Ontario repealed its Prohibition statutes, and the nitery industry is expected to boom there. Miss Johnson handled the office's Canadian cafe accounts.

PETRILLO EYES PRESS REACTION TO LEA MOVES

James C. Petrillo has winnowed word around country to all locals of American Federation of Musicians that he and exec council are interested in press reaction to his defiance of Lea Act. Hence, most locals have snatched up shears and are busy clipping daily newspapers and hustling back to AFM national headquarters a stream of editorials, car-

points in (1) fight for up Saul H. Berlin, Inc there was a catalog value 5,500-point and ABC N held 1,250

With B Bourne, Inc points and 4,000. Berl new firm points since copyrights.

Drawnout last week t writer app notably Ja Kenny.

L. A. SY TO \$!

Los Ang has inked the Musici from \$70 orch on sat tained yast Bowl Assn.

Season is tions for fu ulated is 1 sicians may

Cap. Tr Mi

'Discrimination' Just One Of Many Charges In Local 47 Ballots Bout

(Continued from Page 1)

secretary, is opposing incumbent proxy John Tranchitella. Latter is running again with veepee Max Herman, and to strengthen his ticket has won over neutral Jay Cooper, who reportedly had been prepping an indie ticket of his C 1.

Collins is the leader of a group of musicians unhappy with the present regime. The dissident tooters claim they are not being given the opportunity to work as often as another group. Their chant is "discrimination."

To bolster his ticket, Collins has the support of Lou Maury, Local 47's recording secretary, and of Marl Young, Negro board member who will run for the office of vice president. Thinking is that with Young on Collins' slate he figures to have a better chance of attracting the votes of some 1,000 Negro tooters in the local.

The big beef among the non-working musicians is that they figure they're being frozen out of jobs by members they refer to as Musicians Guild of America supporters.

It's understood that while the thing is rising on both sides, tooters who had supported MGA will throw their support behind Tranchitella because of their opposition to Collins' group, which

they charge might curb their steady employment.

Undercurrent indications are that the election contest will be a tough campaign. The hurling of accusations has already begun, including charges of pro-Communism—an old election campaign gambit in Local 47 annals.

Most observers expect the intensity of accusations to reach fever pitch before the ballots are cast.

Herman Kenin, AFM proxy, currently working on a new contract to present to the film producers, is understood to be worried over the division of Local 47. The Federation topper wants to unite all of the musicians under one wing, but now is bothered by the fear a divided Local 47 administration could bring about an emergence of a MGA ticket.

Nominations for officers and president on the various tickets begins Oct. 24 at a membership meeting. The president of Local 47 receives \$300 per week, the other officers \$225. The board members are not salaried.

Obituaries

BASIL RUYSDAEL

Private services will be held for Basil Ruysdael, 72, actor who died suddenly Monday night after having been operated on for a ruptured hernia. Prior to coming to Hollywood in the 1930's he was on the N.Y. stage and in radio, and had appeared in many films, last being "The Story of Ruth." He also was active in tv.

Family requests that in lieu of flowers any donations may be made to Motion Picture Relief Fund. Surviving is widow, Kathleen.

ED THOMAS RITES

Services for Edward C. "Ed" Thomas, 73, pioneer film publicist and one of the charter members of old WAMPAS, will be held Friday, 10 a.m., W. A. Brown & Son Mortuary chapel, 1815 So. Flower. Thomas, who died of cancer Sunday, when with Thomas H. Ince, flacked for such early-day stars as Louise Glaum, Charles Ray, Fatty Arbuckle and Al St. John. In the '30s he worked at Universal and other studios before retiring some years ago.

Surviving are a son, William, and sister, Lois.

RICHARD CROMWELL

Richard Cromwell, 50, actor who starred in the Paramount sound-film version of "Tol'able David" and in Columbia's "Lives of the Bengal Lancers," died yesterday at his home, following a brief illness. Services are pending.

Tele Review

THE DONALD O'CONNOR SHOW

(Tues., 10-11 p.m., KRCA-NBC)
Whenever young, gifted talent the likes of Donald O'Connor and Mitzi Gaynor take over the tube for an hour, the medium invariably comes alive. As O'Connor remarked at the start, "it's good to be on tv again. It's better than being at home watching it." With O'Connor on, being at home watching was a pleasure.

Not that the speer was airtight. There were disappointing and indifferent moments. The "Song-writers Sketch" with Sidney Miller was not up to the satirical standard set by these routines in past. Passage in which O'Connor and Miss Gaynor warbled to Andre Previn's keyboarding was awkwardly staged by Greg Garrison, although it was the only weakly-set-up portion of a neatly directed show. These were lesser moments.

On the plus side, certainly majority of offering, were O'Connor's two dance solos, his "Open Mouth" takeoff on "Open End," Miss Gaynor's "I Should Care" song-dance, and her turn with O'Connor in a romantic terpsichorean togetherness. Absolute highlights were star's two dances—one to open, the other to close, the show. First was a bright routine in which O'Connor's taps were silenced to enable him to beat coordinated time to some flashy percussion. Latter was breathtaking spectacle, sparked by agile camerawork, unusually ornate sets (gushing fountain and all), and smart strokes of choreographic imagination by Louis Da Pron.

E. Jay Krause's sets were spacious, elegant, mobile. Previn's backing was a delight throughout, and his brief solo nimble and modern. What script there was written with a keen sense of humor by Hal Goodman and Larry Klein.

Taber

Dobkin Ziv Contract

No Longer Exclusive

Lawrence Dobkin has obtained a release from his exclusive contract with Ziv-UA. Pact called for Dobkin's full time on the "Klondike" series as alternate director and associate producer.

Effective Nov. 1, Dobkin will return to freelance acting, writing and directing and will work on "Klondike" as writer-director on assignment basis. Dobkin's first outside assignment will be to direct his own "The Rifleman" script at Four Star.

Sampson In 'Surf'

Robert Sampson has been set in support of Gardner McKay and Betsy von Furstenberg in "Hawaiian Surf Story" segment of 20th-Fox's tv series, "Adventures in Paradise." Script by Frank Chase will be directed by Josef Leytes.

Anka Sullivan Guest

Paul Anka guests on the Dec. 4 "Ed Sullivan Show."

The SWE-DANES*

(SVEND, ALICE, ULRIK)



*Thanks for your trade ads on us.

He Dick Werner Kasaraba
Allai Jack Perle Ezra
Winnie L. B. J. Rocky Lamumba

Tony and Margaret Jackie and Pat

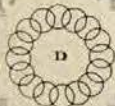
also Frank, Dinah and Fred

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COPY.....from.....**THE LEONARD SHANE AGENCY**



EDIE ADAMS MAKES IT OFFICIAL. That's a membership card in Musicians Union, Local 47, handed to new member Edie Adams on the Columbia lot by John Trenchitella, president of the local. In addition to her vocal talents, Miss Adams is an

The
MUSICIANS' ASSOCIATION OF LOS ANGELES

Proudly Presents

THE OFFICIAL DEDICATION

of its

★ NEW BUILDING ★

Saturday, January 21, 1950



We dedicate this beautiful building not only to the advancement of music and musicians, but dedicate ourselves, as well, to that unity of purpose that alone safeguards our gains, through unselfish service to our Local, our great American Federation of Musicians, and to the wonderful community in which we live.

Dedication Committee

BOARD OF DIRECTORS OF LOCAL 47

J. K. "SPIKE" WALLACE
President

JOHN T. GROEN
Vice-President

MAURY PAUL.....	Recording Secretary
AL MEYER.....	Financial Secretary
JOHN M. BOYD.....	Trustee
R. H. "DICK" DICKINSON.....	Trustee
VAN A. GATEWOOD.....	Trustee
WARREN BAKER.....	Director
DON MORRIS.....	Director
ART GINDER.....	Director
JOHN W. BECKER.....	Director
CHARLES PREBLE.....	Director

J. W. GILLETTE
International Studio Repr.

C. L. BAGLEY
Legal Counsel

We offer our thanks . . .

*To the Following in Helping us to
Make This Radio Program Possible*

SIDNEY STROTZ	R. L. GROSH
JOHN SWALLOW	WILLIAM GILCHER
JACK HOPE	HARRY BUBECK
AL CAPSTAFF	KARL GRUENER
KAREL BAER	CHARLIE HATHAWAY
GRAHAM EDELBLUTE	JACK LENTZ
DICK EISEMINGER	FRANK COMSTOCK
LES RADDATZ	MURRAY GERSON
PHIL COHAN	MARY KAPLANIAN
LOUIS COHEN	WILLIAM KRAUPA
SEYMOUR HELLER	JACK McTAGGART
ROGER SPRAGUE	VAN GATEWOOD
LEWIS RAYMOND	R. H. DICKINSON
	CLYDE BALSLEY

***** Program *****

Part One

1:30 p.m.-2:30 p.m.

In cooperation with the March of Dimes, the National Broadcasting Company, and the American Federation of Radio Artists, Local 47 offers a Transcontinental Radio Program.

~ ~ ~

Stars to appear

BOB HOPE	MADELYN RUSSELL
BING CROSBY	HY AVERBACK
★ JIMMY DURANTE	PAT McGEEHAN
PHIL HARRIS	ERNIE NEWTON
JACK KIRKWOOD	JEFF ALEXANDER
	LIONEL BARRYMORE

We wish to express our gratitude to those artists who appeared but whose names were not available at the time this program went to press.

~ ~ ~

American Federation of Radio Artists Chorus and a Fifty-Piece Orchestra Conducted by the Following:

ROY BARGY	PAUL NERO
LES BROWN	HENRY RUSSELL
FERDE GROFE	WALTER SCHARF
JOHN SCOTT TROTTER	

~ ~ ~

Produced by

AL ARMER

The Jimmy Cleveland Octet Rehearsal July 31, 1980 @ Local 47



Jimmy Cleveland, trombone | Jackie Kelso, tenor sax | Lanny Morgan, alto sax | Fostina Dixon, baritone sax | Bob Ojeda, trumpet | Janet Thurlow Cleveland, vocals | Jim Hughart, bass | Ray Knehnetsky, piano, arranger | Tim Pope, drums | all photos by Mark Weber

TIMELINE – HISTORY OF LOCAL 47

- **1870:** The National Association of Musicians, the first musicians' organization, was founded. The Association lasted about four or five years and left no printed records.
- **May 1886:** The National League of Musicians of the United States was organized by delegates from New York, Philadelphia, Cincinnati, Chicago, Boston, Milwaukee and Detroit. The League grew to about 100 locals but was against affiliating with the general labor movement. Conventions of the League defeated every proposition to affiliate-the last defeat took place in May of 1896.
- **1888:** The Musical Protective Association, the first musicians' union in Los Angeles, was formed. It lived until 1890, then died of apathy.
- **October 30, 1894:** The Los Angeles Musical Society was organized in the rooms of the Republican Club at Second and Main Streets. The name was soon changed to The Los Angeles Musical Association and became affiliated with the National League of Musicians as Local No. 19.
- **October 19, 1896:** Members of the National League of Musicians who wanted to affiliate with the general labor movement, acting with advice and assistance of the late Samuel Gompers, called a convention of their own to organize the American Federation of Musicians, affiliated with the American Federation of Labor. Many locals in the unaffiliated League applied for charters in the Federation. The League tried to bar Federation supporters from their convention, but the Federation obtained an injunction against their actions. From that moment on, the Federation grew in size and power and soon completely controlled the music business.
- **March 15, 1897:** Local 47's charter and affiliation was approved by the American Federation of Musicians.
- **1900:** Local 47's name was changed to Musicians Mutual Protective Association.
- **1904:** The union set the first wage scales (minimum prices) for orchestras traveling with comic operas, musical comedies and similar shows and attractions.
- **1907:** On behalf of composers and the AFM, operetta composer Victor Herbert appeared before the U.S. Congress in support of copyright reforms.
- **1913:** The AFM and the International Association of Theatrical Stage Employees (IATSE) signed an agreement to support each other during controversies in theaters.
- **1918:** The AFM waged a campaign to prevent passage of the 18th Amendment, also known as the "Prohibition Amendment." To support the war effort, Congress adopted a 20% "Cabaret Tax" on admissions to various entertainment establishments. Both Prohibition and the Cabaret Tax decreased employment for musicians.
- **1919:** The AFM worked to change immigration rules for musicians. It was successful in arranging easier access for musicians traveling between the U.S. and Canada, while curtailing unregulated admission to the U.S. of foreign musicians working for poor wages.

- **1922:** The AFM publicized its opposition to child labor.
- **1927:** The first "talkie," *The Jazz Singer*, was released, displacing orchestras in movie theaters. The AFM had its first encounter with wholesale unemployment brought about by technology. Within three years, 22,000 theater jobs for musicians who accompanied silent movies were lost, while only a few hundred jobs for musicians performing on soundtracks were created by the new technology.
- **1928:** While continuing to protest the loss of jobs due to the use of "canned music" with motion pictures, the AFM set minimum wage scales for Vitaphone, Moviephone and phonograph record work. Because synchronizing music with pictures for the movies was particularly difficult, the AFM was able to set high prices for this work.
- **1930:** Still working to save the jobs of musicians who played music for silent movies, the union established the Music Defense League to gain public support for its fight against "canned music" in movie theaters.
- **1940:** James Petrillo was elected AFM President. He was to become a famous and pivotal figure in the union's development. Petrillo struggled to find ways to compensate the thousands of musicians who continued to lose work because of recording. As a result of his efforts, the AFM and the recording companies agreed to create the Recording and Transcription Funds (now called the Music Performance Fund) which continues today to promote music appreciation and music education through sponsorship of free public performances throughout the U.S. and Canada.
- **1940s - 1960s:** During this "Golden Era" of Hollywood, Local 47 musicians could be found playing at legendary venues all over Los Angeles. Read more about the history of live music and Local 47 here.
- **January 21, 1950:** Local 47 celebrated moving to its current location at 817 Vine Street in Hollywood. The Dedication Day featured many celebrity guests (including Jimmy Durante, Bing Crosby, Les Brown and late Honorary Member Bob Hope), the administration of Local 47, and hundreds of musicians performing all over the building throughout the day. The event was broadcast over international airwaves. (See the Dedication Day program)
- **1951:** The Lester Petrillo Fund for Disabled Musicians was created by President James Petrillo in memory of his late son.
- **April 1, 1953:** The previously segregated unions Locals 47 and 767 consolidated. Read more about the amalgamation of the two Locals here.
- **1959:** Through negotiations with the record industry, the first AFM pension (AFM Employers Pension Welfare Fund) was established.
- **1961:** TEMPO was established as the union's political action committee.
- **May 1962:** Local 47's name was changed to Musicians' Union Local 47.

- **1969:** The AFM recognized the International Conference of Symphony and Opera Musicians (ICSOM) as an organization representing orchestral musicians within the union.
- **1975:** The AFM recognized the Organization of Canadian Symphony Musicians (OCSM) as an organization representing orchestral musicians within the union.
- **1982:** The AFM recognized the International Recording Musicians Association (RMA) as an organization representing recording musicians within the union.
- **1984:** The AFM recognized the Regional Orchestra Players Association (ROPA) as an organization representing orchestral musicians within the union.
- **July 1995:** Local 47's name was changed to Professional Musicians, Local 47.
- **October 2013:** Local 47's name was changed to American Federation of Musicians Local 47.

BUDDY COLLETTE obituary (WASHINGTON POST, 2010)

“Buddy Collette, 89, a Grammy-nominated jazz saxophonist, flautist, bandleader and educator who played important roles in Los Angeles jazz as a musician and an advocate for the rights of African American musicians, died Sept. 19 at a hospital in Los Angeles.

He suffered shortness of breath a day before he died, but no specific cause of death was reported.

Mr. Collette's virtuosic skills on saxophones, flute and clarinet allowed him to move easily from studio work in films, television and recording to small jazz groups and big bands. He was, in addition, one of the activists instrumental in the 1953 merging of the then all-African American musicians union Local 767 and the all-white Local 47.

"I knew that was something that had to be done," Mr. Collette told writer Bill Kohlhaase for a Los Angeles Times article in 2000. "I had been in the service, where our band was integrated. My high school had been fully integrated. I really didn't know anything about racism, but I knew it wasn't right. Musicians should be judged on how they play, not the color of their skin."

Mr. Collette had crossed the color line before that in 1949 and 1950 by performing as the only African American musician in the orchestra for Groucho Marx's "You Bet Your Life" radio and television shows.

"We integrated the Academy Awards, too," Mr. Collette said. "It was 1963, when Sidney Poitier won. We were going to picket that thing. But I was in the band, with saxophonist Bill Green and harpist Toni Robinson-Bogart." Along the way, Mr. Collette, not satisfied with having established a career in the studios, continually laid the foundation for other African American players.

Mr. Collette came to national jazz prominence in 1955 as a founding member of drummer Chico Hamilton's influential quintet. The combination of Mr. Collette's woodwinds and, especially, his flute playing with the cello of Fred Katz and guitar of Jim Hall created a timbre that remains one of the jazz world's most especially appealing sounds.

Although West Coast musicians with Mr. Collette's skills commonly moved to New York in search of wider visibility, Collette chose to remain in Los Angeles, where he worked for more than four decades as a first-call saxophone and woodwind specialist. Performing and recording with Frank Sinatra, Nat "King" Cole, Nelson Riddle, Ella Fitzgerald, Duke Ellington, Count Basie, Charlie Parker, Sarah Vaughan and dozens of others, his resume encompasses a virtual history of jazz and traditional pop music in the second half of the 20th century.

William Marcel Collette was born Aug. 6, 1921, in Los Angeles. His father, Willie Collette, a pianist, was from Knoxville, Tenn., and his mother, Goldie Marie, a singer, was from Kansas City, Mo.

The younger Collette was raised in Los Angeles's Watts neighborhood and was a childhood friend and contemporary of former L.A. mayor Tom Bradley's and close musical associate of bassist/composer Charles Mingus's, whom Mr. Collette persuaded at 13 to switch from cello to bass.

While in his teens, Mr. Collette was an active participant in the rich musical environment taking place around Los Angeles' Central Avenue during the pre-World War II years. After serving in

the U.S. Navy during the war, he began his long career as a mainstay of the Southern California music scene.”

“TOMMY TEDESCO” (CALL AND RESPONSE blog, 2016) (highlights added for emphasis)

“Anyone familiar with the 2008 documentary *The Wrecking Crew*, produced and directed by Tommy Tedesco’s son Denny, will recognize the name of Tommy Tedesco. He along with many other **local Los Angeles Local 47 Musician’s Union members** who were a part of the Crew became the studio musicians of choice for the likes of The Beach Boys, Phil Spector’s Wall of Sound Orchestra, Frank Sinatra, Nancy Sinatra, Sonny & Cher, Elvis, The Monkees, The Byrds, and even Frank Zappa (cf. *Lumpy Gravy*).



Tommy Tedesco and Carol Kaye

The idea of the *Wrecking Crew*, according to bassist Carol Kaye (she has been quoted saying she has come to dislike the name), came from drummer Hal Blaine. The name describes the kind of attitude music business executives had about these young studio musicians who they feared would “wreck” the music industry with their new “pop” music sounds and often unconventional style of playing.

In reality, nothing could be further from the truth. These musicians were a part of a larger collective of musicians in the L.A. area who were highly skilled (many were conservatory trained musicians) and highly experienced in a variety of musical genres (Tedesco, for example, began his career as a jazz studio musician). I like to think of these musicians as working class heroes, regular “working stiffs” with extraordinary musical abilities and instincts who work hard at their jobs with low pay, little recognition, and erratic job security who loved what they did. They were never interested in “stardom,” as Kaye explains it. They “were part of the process in business to make people into ‘stars’”.



Local 47 Musician's Union Hall in Hollywood

...As a member of LA's Local 47 Musician's Union, Tedesco and other union members were basically "independent contractors," getting their bookings from answering services and, of course, through word of mouth.

...Even before Tommy Tedesco's prolific session recording career during the sixties, Tedesco's studio work included recording jazz albums with sax player Dave Pell. During this period he also played on Anita O'Day's Cole Porter album arranged by Billy May (unaccredited member of May's orchestra) in 1959 and the Four Freshman and Five Guitars album that same year. At his heart, he was an improviser who felt equally comfortable with both Joe Pass and Frank Zappa. This comes from his early experience coming into the jazz guitar scene in the early 50's. Prior to that time, jazz guitar just was not popular, not "hip." But that's what initially attracted him, it became hip to be a jazz guitar player in Hollywood, doing all kinds of studio work:

"Okay, in the '50s I found it was kind of hip playing jazz, like when Barney Kessel, Howard Roberts, and a few of the guys came in. They were featured, like when Bob [Bain] started playing on the Peter Gunn show with Henry Mancini. That was a big turnaround for jazz-type guitarists in this town. All of a sudden there was jazz work and jazz sounds."
(Tommy Tedesco and Friends on the Golden Age of Studio Guitar)"

“The Jimmy Cleveland Octet Rehearsal July 31, 1980.” (MARC WEBBER blog) (highlights added for emphasis)

“The union hall in Los Angeles was a real community place. California streamlined modernist architecture that took up several acres. Just south of Santa Monica Boulevard at 817 Vine. I started stopping in there originally just to pick up the union member address book, or maybe I’d been invited to a rehearsal, I can’t remember exactly.

There must have been a dozen rehearsal rooms and then there was the foyer, where the nice receptionists did their business, was like a large living room lounge area with couches and coffee tables, very cozy — I must have only visited the union a dozen times in those years (1976-1986) but it seems I always saw Marshall Royal hanging out on one of the couches visiting with whoever showed up. I have photos of him sitting in there. He was a nice guy.

That was a preoccupation of mine back then: I was an “anthropologist” with a camera, documenting a culture in its natural habitat. And Local 47 was crawling with willing subjects. Good ol’ L.A.

The union was a going concern in Los Angeles, an actual viable necessity of the business. Most musicians belonged.

So, one fine Hollywood afternoon I’m standing in the causeway between the auditorium and the back lot rehearsal rooms, where automobiles enter on their way to the parking lot and up walks this nice lady who had gotten out of a stationwagon right in front of me and then drove on out back, and I ask her, “Was that Jimmy Cleveland?” and she’s just as friendly as can be and says yes it is and introduces herself and I introduce myself and by the time Jimmy walks up with his trombone case in his hand everything is peachy, and they invited me to come along to the rehearsal and that’s when my education in jazz jumped another notch.”

Jimmy Cleveland (May 3, 1926 – August 23, 2008) was an American jazz trombone virtuoso born in Wartrace, Tennessee. Cleveland worked with many well-known jazz musicians, including Lionel Hampton, Miles Davis, Sarah Vaughan, Antonio Carlos Jobim, Quincy Jones, Lucky Thompson, Gigi Gryce, Oscar Peterson, Oscar Pettiford and James Brown.

Cleveland died August 23 2008 in Lynwood, California at age 82.

PEGGY GILBERT obituary (BOSTON GLOBE, 2007)

“When Peggy Gilbert decided to switch from playing piano to saxophone when she was in high school in Sioux City, Iowa, in the 1920s, she faced resistance: Girls could play violin, piano, and harp in the school bands, she was told, but they weren't allowed to play wind instruments.

So the jazz-infatuated teen, hot to learn the sax, took lessons from a local bandleader. And a year after high school graduation in 1923, she formed her own all-female jazz band, the Melody Girls.

The group was the first in a string of all-female jazz bands that Ms. Gilbert led throughout the '20s, '30s, and '40s. **She became known as a strong advocate for female instrumentalists.**

Ms. Gilbert, who led her most recent all-female band -- Peggy Gilbert and the Dixie Belles -- into her 90s, died of complications of hip surgery Feb. 12 at Providence St. Joseph Medical Center in Burbank, said her friend Jeannie Pool. She was 102.

Pool, a musicologist who recently completed a documentary and a biography of Ms. Gilbert, said that although Ms. Gilbert had been worried about her pending surgery, "she had me reading proofs (of the biography) to her at her bedside" the day before the operation.

Pool and Ms. Gilbert had been working on the biography -- "The Peggy Gilbert Story: American Jazz Band Leader, Saxophone Player and Advocate for Women Musicians" -- the past four years.

"She had just a fabulous recollection of people's names, dates, and places," said Pool. "One of the things about the film and the book is she not only tells about her own life, she documents dozens of women musicians and their careers."

That's why she described Ms. Gilbert as an "advocate" in the book's subtitle, Pool said.

"She often went down to the union and demanded equal opportunity for women instrumentalists, and she wrote a column (about women musicians' activities) for the Local 47 newspaper. She was always calling for an end to discrimination."

Pool said Ms. Gilbert's various all-girl bands played "hot jazz, and she was in the forefront of the Swing movement in the 1930s," when her band also appeared in a number of movies.

In 1937, Ms. Gilbert's band opened "The Second Hollywood Swing Concert" at the Palomar ballroom. Billed as Peggy Gilbert and Her Orchestra, it was the only female band on a bill that included Benny Goodman, Stuff Smith, Louis Prima, and Les Hite.

"So if she had been a man she would have been considered one of the great American bandleaders," said Pool. But she was a woman, said Pool, "and they kept dismissing girl players as a novelty act, a freak show: 'Come and see if a girl can play a trombone.' She said, 'That's ridiculous; we're as good as a man.' "

For Ms. Gilbert, who did her own musical arranging and contracting, the prejudices female musicians faced came to a head in 1938 after Downbeat magazine published an article headlined "Why Women Musicians Are Inferior."

In response, an irate Ms. Gilbert wrote an article chronicling the discrimination female musicians faced, only to be embarrassed when her article was published under the headline, "How Can You Blow a Horn With a Brassiere?"

"It caused a big uproar in the jazz community," Pool said of the original Downbeat article. And Ms. Gilbert's response "sort of set her as the national advocate for women jazz musicians. She heard from musicians coast-to-coast thanking her for speaking out."

Pool is currently looking for a distributor for her documentary, "Peggy Gilbert and Her All-Girl Band." The film is narrated by another friend of Ms. Gilbert's, actress Lily Tomlin.

"We were just bonded the minute we met," said Tomlin.

Tomlin was among a couple of hundred friends and admirers who showed up for Ms. Gilbert's 100th birthday party at the Professional Musicians Local 47, where Ms. Gilbert entertained the crowd by singing, in full voice, "It Had to Be You."

By then, Ms. Gilbert hadn't played the sax publicly in four years. Tomlin, who has one of Ms. Gilbert's saxophone reeds as a keepsake, recalled asking the bandleader where her sax was several years ago.

"Oh, I sold it," Ms. Gilbert replied. "It was way too good a horn not to be played."

Ms. Gilbert leaves her longtime partner, Kay Boley."

MARL YOUNG obituary (LOS ANGELES TIMES, 2009)

“Marl Young, a musician who was instrumental in the merger of the all-black and all-white musicians unions in Los Angeles in the early 1950s and two decades later became the first black music director of a major network television series, "Here's Lucy," has died. He was 92.

Young, a recently retired longtime member of the board of directors of Professional Musicians Local 47, died Wednesday in a medical rehabilitation center in Los Angeles, said his granddaughter, Audrey Jackson. Young had prostate cancer, she said, but the exact cause of death has not been determined.

A pianist and arranger who arrived in Los Angeles from Chicago in 1947, Young became involved in the efforts of the black musicians union in L.A., Local 767, to unite with the white Local 47 in 1951.

"Segregation was a way of life," Young, who joined the all-black local in Chicago in 1933 at age 16, recalled in a recent interview with Overture, the Local 47 newspaper. "It was just the way things were."

But times were changing.

"There was a group of us that got together and said we wanted to end segregation in Local 47," Young said. "The purpose of each union, as stated in the bylaws, was to unite all the professional musicians of the Los Angeles area.

"To unite the two organizations would be proper, because it would live up to that portion of the bylaws."

Young was "one of the key figures in moving from segregated unions into an integrated American Federation of Musicians," said Steven Isoardi, who interviewed Young for "Central Avenue Sounds: Jazz in Los Angeles," a 1998 book published by the University of California Press.

Along with fellow black musician union members Buddy Collette and Bill Douglass, Isoardi said, Young "led the fight to eliminate segregation in the Los Angeles Local of the AF of M.

"Not only was Marl articulate and smart, but he had a law degree, and so he was the one who came up with a formula for how to do this, which was an amalgamation of segregated unions by merger. It's a formula that was [later] followed nationally."

At the same time black members of Local 767 were working to end segregation in Local 47, Isoardi said, a number of similar-minded white musicians were working toward the same goal. "It wasn't just the black local," he said.

But there also "were people within the black local and white local who didn't want it," he said. "It was a long battle."

Young wrote the merger proposal that the two unions voted on, and on April 1, 1953, the two locals officially merged.

That, Isoardi noted, was one year before *Brown vs. Board of Education*, the landmark U.S. Supreme Court decision that outlawed segregation in public schools. And it was two years before the Montgomery bus boycott in Alabama.

"So these civil rights battles were being fought elsewhere earlier," he said, "and these guys were doing it."

"When we achieved our amalgamation, then it became evident to the AFM that segregation was on the way out," Young said in his Overture interview. "That's when they started their civil rights movement."

In his interview with Isoardi, Young said the struggle to end segregated locals in Los Angeles "brought me out of my shell, I guess, because then I got on the board of directors of the NAACP, and I became a political power."

In 1957, Young became the first black member of the Local 47 board of directors.

A year later, singer Marilyn Lovell asked him to accompany her on her audition for the Lucille Ball-Desilu Workshop Theater. That led to Young's long association with Lucille Ball and Desi Arnaz.

In 1959, according to the Overture article, Young began doing the basic arrangements for the workshop theater.

And, in 1962, Arnaz asked him to be the pianist in the studio audience warmup band for Ball's sitcom "The Lucy Show." Young later did some composing and arranging for the show.

In 1970, after the death of Ball's longtime music director Wilbur Hatch, Young took over as music director of Ball's latest sitcom, "Here's Lucy." Young then integrated the show's recording orchestra, hiring a black saxophonist, trombonist and trumpeter.

When Ball's series ended in 1974, Young ran for -- and won -- the full-time position of Local 47 secretary; he served for eight years.

He completed his last term as a member of the board of directors in 2008.

Young was born in Bluefield, Va., on Jan. 29, 1917, and moved with his family to Chicago seven years later.

He began playing piano at age 6, and by the time he was in high school, he was spending his nights playing piano in speakeasies and "bawdy houses."

Later, while writing arrangements and conducting nightclub floor shows, he attended John Marshall Law School in Chicago. He graduated in 1943 but was so involved with music that he never took the bar exam.

Young was married and divorced twice.

In addition to his granddaughter, he is survived by a son, Marl A. Young; and a great-grandson, Daniel Pickens.

A memorial service is pending."

MARL YOUNG (OVERTURE, 1999, Local 47 publication)

“In late 1950 while attending UCLA, I met a graduate student and professional singer by the name of Estelle Edson. The subject of her graduate thesis was “The Negro in Radio.” Ironically, she discovered that there were scarcely any blacks working in the broadcast industry in any capacity.

Because I was a musician, she felt that I would have some insight as to the role of the black musician in the broadcast industry. As far as I knew, there were no blacks working regularly in the industry, especially on the networks – ABC, CBS and NBC.

She asked me if the fact that the Musicians Unions were segregated contributed to the scarcity of blacks in the industry. It certainly could have been a contributing factor in that all the contracts for employment of musicians in the broadcast and motion picture studios were negotiated by the then all-white union, Local 47. The black union, Local 767, merely adopted the scales negotiated by Local 47, if and when a black musician got a studio call.

With the exception of New York and Detroit, the largest cities – Chicago, Philadelphia, Los Angeles and San Francisco – had segregated musicians’ locals. At Ms. Edson’s request, a group of 767 members prevailed upon our officers to have a meeting at the local to discuss this matter. The meeting was attended by Local 767 President Leo Davis and other Local 767 officers. Also in attendance were such Los Angeles prominent black musicians as John Anderson, Red Callender, Buddy Collette, Bill Douglass, Percy McDavid, Gerald Wiggins, Gerald Wilson, Bobby Short, Ernie Freeman, and others.

Prior to this, meetings of black and white musicians were held in halls and private homes to discuss the matter of amalgamation. Black musicians Collette, Freeman, Douglass, McDavid, John Ewing, Jimmy Cheatham, Anderson and others, joined by such white musicians as George Kast, Gail Robinson, Seymour Sheklow, Roger Segure, Joe Eger, Henry and Esther Roth, Erica Keen, Emma Hardy Hill, and with the support of Josephine Baker, made concerted efforts to arouse public interest in this fight.

In 1951, as the amalgamation effort developed, this group was joined by, among others, Benny Carter, Estelle Edson, Russell McDavid, Joe Mullendore, Mike Ortiz, Allen Robinson, Al Woodbury and myself. Musicians from this interracial group held regular and frequent meetings and were responsible for devising the strategy and approach necessary to achieve our goal. By mid-summer of 1951, amalgamation was the number one issue at the monthly Local 767 meetings, and there was always a quorum.

As a result of the Local 767 election of December 1951, the pro-amalgamation forces won a five to four majority on the Local 767 Board of Directors. We had run William “Buddy” Collette for President, but incumbent President Leo Davis was re-elected.

Secretary Florence Cadrez, the incumbent, won over Estelle Edson, by then a Local 767 member. Paul Howard (no opposition) won as Treasurer, and Harvey Brooks was re-elected Trustee. The amalgamation faction elected Bill Douglass Vice President. John Anderson and Russell McDavid as Directors, and Benny Carter and me as Trustees. Both Harvey Brooks and I wanted the Chairpersonship of the Board of Trustees. We agreed to flip a coin and Brooks won (remember this!).

After the inauguration of officers in 1952, the Local 767 membership chose a committee for the purpose of initiating amalgamation discussions with Local 47. The Committee members were Benny Carter, Paul Howard, Bill Douglass, Buddy Collette, Estelle Edson, President Davis and me. We selected Benny Carter as our Chairperson because of the high esteem in which he was held by musicians all over the United States.

On February 7, 1952, the Local 767 Committee met with the Local 47 Board of Directors. Chairperson Carter read a statement expressing the wishes of Local 767 to establish one Musicians' Local in the Los Angeles area. In reply, Local 47 President John teGroen, speaking for his Board, stated that in the event Local 767 dissolved, the members of Local 767, under Federation Law, could apply for membership in Local 47 on the same terms as any other member of the Federation. The Local 767 Committee stated that the terms outlined by Local 47 were not acceptable and proposed that the matter of the amalgamation be negotiated by the two locals. Local 47 then suggested that Local 767 come back with concrete proposals to resolve the many, complex and mainly financial problems.

An Overture article written by Local 47 Secretary Maury Paul from the Board Room stated the Local 47 Board's position on the amalgamation. In brief, the Board of Local 47 felt that the matters of life membership and death benefit rights of incoming 767 members were paramount. The Local 47 Board also felt that property rights of Local 767 members in the assets of Local 767 and its corresponding corporation, The Rhythm Club (which owned 767's real property), must be handled in such a way as to avoid any lawsuit by dissatisfied Local 767 members.

Under the original proposition of Local 47, which called for the dissolution of Local 767, life members of Local 767 would lose all seniority and would have to start all over to obtain these rights in Local 47. Also, under the Local 47 proposal, members of Local 767, who were 40 or over at the time of amalgamation, would lose their Local 767 death benefit rights. We knew that, since the Local 767 Bylaws required the written consent of nine-tenths of our membership to dissolve, we would never achieve the task of dissolution, even if we wished to pursue this path toward an amalgamation.

I volunteered to try to write a proposal that would solve the problems of life membership seniority and death benefit insurance, and at the same time avoid the impossible task of dissolution. The proposal was finished the first part of May 1952 and adopted by the Local 767 Amalgamation Committee. It was presented to the Local 47 Board of Directors on May 13, 1952. Local 47's Board Minutes from the May 13, 1952, meeting follow:

"Committee from Local 767, under the Chairmanship of Benny Carter, appeared to discuss an amalgamation of Local 767 with Local 47. Marl Young, speaking for the Committee, presented the following proposals."

PROPOSAL FOR AMALGAMATION PRESENTED TO LOCAL 47 FROM THE COMMITTEE FROM 767

May 13, 1952

Dear Brothers:

Whereas, members of Local 47 and 767 have been working in the jurisdiction for many years, and whereas, no additional musicians would be brought into this territory by a joining together of the two organizations, and whereas, in addition to the assets to be considered, the members of

Local 767 would, immediately upon this joining together, begin paying dues and taxes to the resulting organization, we feel that merger would be the proper procedure to amalgamate the two locals.

In order to effect the aforementioned principle of merger, we of Local 767, taking cognizance of the fact that the problems are, in the main, financial, present for your consideration the following proposals, which we feel, will not result in any financial loss to either organization.

- All the assets of Local 767 will be turned over to Local 47, which, in this instance, will be the resulting organization.
- As of the date of merger, every member of 767 will have and retain the status that he enjoys as a member of Local 767 with the following provisions:

(a) An amount equal to the sum that 767 has in its death benefit fund as of the date of merger shall be set aside to provide insurance coverage for one year from the date of merger for all those members of 767 who were eligible for the death benefit under the bylaws of that organization.

(b) After one year from the effective date of merger, all the members of Local 767 who were not over 40 at date of merger, will be covered by the \$1000 death benefit now in effect in Local 47.

(c) After one year of the effective date of merger, all those members who were over 40, at the date of merger, will continue to be covered by the \$400 death benefit for the duration of their membership in the resulting organization.

(d) All of those who are life members in Local 767 (and all those eligible as life members under Article 2, Section 10, Parts A and B, of the bylaws of Local 767) as of the effective date of merger, shall be covered by the \$400 death benefit now in effect at Local 767, for the duration of their membership in the resulting organization.

After one year from the date of merger, the residue of the fund referred to in Section (a) will be used for the purpose of providing insurance for those referred to in Section (c) and Section (d).

Those members of 767, referred to in Section (c), shall pay the sum of \$8 a year to the above-mentioned fund that is set aside to provide for the insurance coverage of those mentioned in Sections (c) and (d). Those members will pay the regular fee of \$9 dues per year to the resulting organization. We trust that Local 47 will give the above proposals immediate and careful consideration and inform this committee as to Local 47's disposition thereto.

Fraternally yours,

Benny Carter,
Chairman of Committee
(June 1952, Overture, Page 25)

The reader will note that "merger" was stated as the "proper procedure to amalgamate the two locals." This was critical because in the process of merger it is not necessary for either of the two amalgamating organizations to dissolve in order to accomplish a legal merger. In the other amalgamation process, consolidation, both organizations must dissolve and then form a new organization. The rest of the proposal dealt with the transfer of Local 767 assets to Local 47, the

matter of life membership seniority, and the very serious financial problem of death benefit rights. On July 8, 1952, the Local 47 Board rejected the 767 proposal by declaring the following:

- Local 767 must dissolve and relinquish its AFM Charter. 767 members could then join Local 47 for \$50 and the Musicians Club for \$1.
- Local 767 members 40 years of age or over would not be eligible for the 47 death benefits.
- Life members of 767 would not become life members of 47.
- Local 47 would not accept any assets of Local 767 for fear of suits by disgruntled 767 members. (August 1952, Overture, Page 25).

At this point the amalgamated effort seemed stalemated. On August 5, 1952, a Local 47 committee favoring the amalgamation of 47 and 767 appeared before the Local 47 Board of Directors. The committee included George Kast, Ed Lustgarten, Sam Albert, Al Lustgarten, Gail Robinson, Allen Robinson, Arthur Shapiro, Julius Kahn, Joseph (Sasha) Borisoff, Joe Chassman, Sam Fordis, Seymour Sheklow, Joe Egger, Emma Hardy Hill, Herb Lessner, Eddie Gorosbayne, Chick (Leonard) Dhalsten, Paul Powell, Rudy Schragar, Armand Roth, Milton Fehr, Lisa Minghetti, Harold Schneier, Sidney Greene, Saralee Konigsberg, Edith Rapport, Dan Scharlin, Alex Reisman, Philip Bass, Samuel Ross, Ralph Schaeffer, Charles Gould, Roger Segure, Milton Kestenbaum, and Joseph Reilich.

The committee asked for permission to use Local 47's mailing list for the purpose of mailing a circular presenting their favorable views on the proposed 767/47 amalgamation. This letter "To the Members of Local 47" endorsed the Local 767 proposal and stated that the 767/47 merger would not put Local 47 at any financial risk. It also stated that a united local could better fight the anti-union factions of this area. In the meantime, on July 14th, the 767 membership had dissolved our amalgamation committee and the 767 Board of Directors assumed the task of carrying on the negotiations. In a letter dated August 22, 1952, the 767 Board rejected the Local 47 counter proposal and requested that the Local 47 Board submit the 767 proposal to the Local 47 membership on August 26 the Local 47 Board voted to put the 767 proposal on the ballot for their December 15, 1952, election. (September 1952, Overture, Page 24).

It was at this time that we asked for and received the help of Lester Bailey, the Executive Secretary of the Los Angeles NAACP, for the purpose of arousing public interest in our cause. We also received great support from the People's Daily World and two Black community newspapers, the Los Angeles Tribune, Alameda Lomax, publisher, and especially the California Eagle, Chazz Crawford and Wendell Green, columnists.

Even though we were successful in getting our proposal on the Local 47 ballot, we were faced with the problem of retaining a majority on the 767 Board at our December 2, 1952, election. We felt that by far the strongest presidential candidate we could run would be Benny Carter. However, incumbent President Leo Davis proved to be a formidable foe and he won over Benny by a mere 15 votes.

To say that we were crushed is a colossal understatement. We just knew there were at least 16 members who would have supported Benny if they had just thought to come to the union and vote. The opposition also re-elected Florence Cadrez, Secretary, Paul Howard, Treasurer, and Harvey Brooks, Trustee. In addition, our director candidate, Russell McDavid, lost to Baron Morehead. We re-elected Bill Douglass, Vice-President, John Anderson, Director, and myself as Trustee. Buddy Collette also won as Trustee.

This election gave our opponents a one-vote majority (5-4) on the Board of Directors, but we had a one-vote majority (2-1) on the Board of Trustees. This latter majority was important in that the 767 membership had changed its mind again and, before the 767 election, had put the matter of the amalgamation into the hands of the Board of Trustees. Besides our being personally discouraged by the 767 election results, we were extremely concerned as to whether the outcome of our election would have a deleterious result upon the coming Local 47 vote on our amalgamation proposal.

We needn't have worried. The Musicians for Amalgamation at Local 47 put on a continuous and masterful campaign. As early as April 10, 1952, in a letter printed in *Overture*, these members of Local 47 had urged that an amalgamation be favorably considered. They advocated the merging of the financial resources of the two locals, and immediate full membership for 767 members upon the date of the amalgamation. This letter, listed in the *Overture* as having been signed by Alexander Koltun, Seymour Sheklow and Robert Konrad (because of space considerations), was actually signed by 350 members.

An October 1952 *Overture* article (Page 22) asked Local 47 members to accept the merger proposal presented to the Local 47 Board meeting of May 13, 1952. The article outlined the many advantages of having all of the musicians of the Los Angeles area gathered in one organization. Finally, in a hard hitting article titled "MUSICIANS OF LOCAL 47, AMALGAMATION WITH LOCAL 767 WILL NOT COST YOU ONE CENT," the committee pointed out that immediately upon amalgamation, 600 Local 767 members would start paying dues and taxes (now called work dues) into the treasury of Local 47. This letter also dealt with the philosophical factors of wiping out segregation and living up to our stated (but not yet realized) American traditions, (November 1952 *Overture*, Page 2). These musicians also published pamphlets, held unofficial discussion meetings with prominent speakers, and, in short, conducted a proud, professional campaign.

Without this dedication on the part of our white brothers and sisters of Local 47, THERE WOULD HAVE BEEN NO AMALGAMATION, at least not at that time.

The Musicians For Amalgamation also sent out a position paper with the sample election ballot urging a Yes vote on the 767 proposal. We got an unexpected break when the Local 47 position paper, written by Secretary Maury Paul (in which we expected that he would urge a NO vote on the proposition) turned out to be relatively neutral. He summarized the Local 47 Board's position, but also stated that ridding the Musicians' Union of the "blight of segregation" might outweigh the cold financial facts involved in the amalgamation. He left it up to the Local 47 membership to decide the matter.

The Sunday night (Dec. 14, 1952) before the 47 election, in an effort to increase public interest in our cause, Ms. Edson and I took news releases about the election to every newspaper, every news service, and every radio (and television) station in the Los Angeles area. We literally stuffed a release in commentator Chet Huntley's hands five minutes before his KABC broadcast. Several minutes later we turned on my car radio and were thrilled to hear him mention the Local 47 election and the vote on the Amalgamation Proposal. This gave us a great feeling but we knew that the real and decisive work which would determine the outcome of the vote on the amalgamation proposal had been done by our friends at Local 47.

The night of Monday, Dec. 15, 1952, when we knew they were counting the ballots at Local 47, was a long and nervous one. No sleep. Finally, in the wee, wee hours of the morning of Dec. 16,

1952, we received a telephone call from George Kast. He gave us the vote on the amalgamation proposal. No – 1,375. Yes – 1,608. WOW!!

After the election the old 767 Board of Trustees (Harvey Brooks, Benny Carter, Marl Young) recommended that the Local 767 membership vote at a special election on the merger proposal approved on Dec. 15, 1952 by Local 47.

The day before the Local 767 election we gave an affair for the amalgamation and were honored by the presence of such entertainers as June Christy and Nat King Cole.

This Local 767 special election was held on the first Monday in January 1953. The 767 membership approved the merger proposal by more than a two-thirds margin. The next day, the new Board of Trustees (Harvey Brooks, Buddy Collette, and Marl Young) met to elect a Chairperson. I was elected Chairperson by the vote of Buddy Collette (no coin flip this time).

On Jan. 23, 1953, Local 47 President John teGroen and I, representing Local 767 as the Chairperson of the Board of Trustees, appeared before President James Petrillo and the AFM International Executive Board (IEB) for the purpose of consummating the merger of Locals 767 and 47. During this meeting the question arose as to whether the 767 proposal met all the legal requirements of a merger. At this point, Assistant to President Petrillo, Rex Ricardi, stated that it was the position of the Federation that the proposal did meet all the legal requirements of a merger. The IEB then took the following action: "President teGroen of Local 47, and Marl Young, representing Local 767, Los Angeles, California, appear and discuss the proposed amalgamation of the two locals. The matter is left in the hands of the President."

On Jan, 26, 1953, John teGroen and I again appeared before the IEB. Minutes of this meeting follow: "In connection with the proposed amalgamation of Locals 47 and 767, Los Angeles, Calif., the Board rescinds its previous action in placing the entire matter in the hands of the President and appoints a committee to meet with the locals in Los Angeles in order to assist in carrying out the contemplated action."

The committee referred to in the above minutes included Federation Treasurer George Clancy, Secretary Stanley Ballard, IEB member William Harris and IEB member Herman Kenin (Chairperson). The three 767 trustees, Vice-President Douglass, along with Local 47 officials had several meetings with the IEB committee working out the many details necessary for a smooth transition from two locals to one unified Los Angeles Musicians' Local.

On Feb. 13, 1953, there was a joint meeting of the 767/47 Boards chaired by Herman Kenin. At this meeting it was agreed that "members of Local 767 who had been out of 767 for more than two years must pay a full initiation fee to Local 47 and a full initiation to the Musicians' Club of Los Angeles, a Corporation, upon completion of the merger between the two locals." Also at this meeting Local 47 Counsel Lawrence Grannis reported that "the title company would not insure title to 767's property until a membership meeting of the Rhythm Club voted for the transfer of title by a simple majority."

This Rhythm Club meeting, held in early March of 1953, elected the following officers as its first order of business: President, Marl Young; Vice-President, Bill Douglass; Secretary, Estelle Edson; Treasurer, Paul Howard. The meeting also approved the transfer of the Rhythm Club (767) corporation property, (the building headquarters at 1710 S. Central, etc.) to the Musicians' Club (47) Corporation. John teGroen and Maury Paul attended this meeting. IEB member

Herman Kenin addressed the meeting and congratulated the members of the Rhythm Club/767 on their successful merger.

Over the next several days, there were meetings between teGroen, Paul, Edson, Howard, Douglass and the 767 Trustees to make sure that all of the many matters involving the merger were dealt with. We set April 1, 1953, as the target date for the merger. We also agreed that when a 767 member appeared to get his/her card in Local 47, that he/she would sign the necessary waiver approving the transfer of all 767/Rhythm Club property to Local 47/musicians' Club. A few days before April 1, 1953, Rhythm Club Secretary Edson and I, as Rhythm Club president, along with Musicians' Club Secretary Maury Paul, signed the final documents effecting the transfer of Rhythm Club property to the Musicians' Club and the merger between Locals 767 and 47 was complete.

On April 1, 1953, Local 47 started accepting Local 767 members as part of the membership of Local 47 and segregation was forever banished from the Musicians' Union structure in the Los Angeles area.

Minutes from the I.E.B. Meeting of June 25, 1953

In connection with the merger of Local 47 and Local 767, Los Angeles, CA the following resolution is presented:

"WHEREAS, on April 1, 1953, Local 767 and 47 of the American Federation of Musicians, with the approval and consent of their respective memberships, consolidated their two locals under the name of Local 47 American Federation of Musicians; and

"WHEREAS, all of the assets, real and personal and wheresoever situate, of Local 767 have been transferred to Local 47;

"NOW, THEREFORE, BE IT RESOLVED, that the said merger of the said locals is hereby approved, consented to, and in all matters ratified. On motion made and passed the resolution is adopted.""

MAHLON CLARK, JR. obituary (LOS ANGELES TIMES, 2007)

“Clark was an advocate for musicians in the mid-1950s, a time when many worried for their jobs and salaries at Hollywood studios. Musicians feared the studios would end the practice of hiring musicians to play live, opting instead to use prerecorded music.

During this debate, the leadership of the American Federation of Musicians was challenged by a newly created rival union, the Musicians Guild of America. Los Angeles Musicians Local 47 responded by purging members believed to be associated with the rival group, including Clark, who later served on the new guild's board.”

AMALGAMATION TO INAUGURATION (OVERTURE, 2009, Local 47 publication)

“Having just elected our first black President, our nation has come further than ever before in erasing the color line of inequality. But it wasn't all that long ago when segregation was in full force, a time when it was accepted as a given that blacks should be separated from whites in society.

Our very union was among the many and varied institutions in the nation enforcing racial segregation. During this time, the AFM had more segregated Locals than any other international or national union. Up until the early 1950s, Los Angeles musicians belonged to one of two Locals: the all-white Local 47, or the all-black Local 767.

"Segregation was a way of life," explained Marl Young, recently retired from the Local 47 Board of Directors and who was instrumental in the amalgamation of the two Los Angeles musicians unions. "Nobody thought too much about it at the time. It was taken for granted as just being the way things were."

Under union segregation, black musicians received some protection. The Federation ruled that its black members came under the jurisdiction of the black Local, no matter what type of engagement they played. For example, if black musicians performed in a white club, the black Local had to enforce the wage and working conditions of the white Local, a rule meant to ensure equal pay. The Federation also ruled that if a black musician were denied admission to a Local, he or she could join the nearest Local that would accept the musician and should receive all the privileges of membership of that Local.

Segregation continued in the AFM for 51 years until a group of L.A. musicians decided that having two separate unions for one group of musicians just didn't make sense. The Bylaws of each Local stated that the purpose of each organization was to unite all the professional musicians of the Los Angeles area. They maintained that "all" should be inclusive of black and white musicians.

Starting around early 1950, prominent black musicians including Buddy Collette, Ernie Freeman, Bill Douglass, Percy McDavid, John Ewing, Gerald Wiggins, Jimmy Cheatham, John Anderson, Red Callender, Gerald Wilson, Marl Young and Bobby Short, joined by white musicians including George Kast, Gail Robinson, Seymour Sheklow, Roger Segure, Joe Eger, Henry and Esther Roth, Erica Keen, and Emma Hardy Hill, with the support of Josephine Baker, began making concerted efforts to arouse public interest in the fight for equality within the musicians union.

After years of dedication and hard work, the first merger of black and white Locals took place in 1953 in Los Angeles when Local 767 amalgamated with Local 47. In the pre-civil rights era of the early 1950s, this was an extraordinary feat. Marl Young wrote the amalgamation proposal that took effect April 1, 1953, forever eradicating racial segregation from the musicians union of Los Angeles. This historic merger set the precedent for other Locals throughout the nation to follow suit and end segregation within the entire AFM.

Now, five decades later, the equal rights movement has come further than ever before in creating equality in our society. The nation watched as Barack Obama was sworn in on Jan. 20, 2009 as our 44th President. Without the steadfast dedicated efforts of our brothers and sisters fighting in the equal rights movement, this vision could not have been realized.”

1

APPLICATION TO ERECT A NEW BUILDING AND FOR A CERTIFICATE OF OCCUPANCY

Chas. Wilson
CITY OF LOS ANGELES
DEPARTMENT
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 17, 18, 19, and 20 17 418

Tract 17 418

Location of Building 917 1/2 Pine Street
(House Number and Street)

Approved by
City Engineer

Between what cross streets Pine and 9th

USE INK OR INDELIBLE PENCIL

1. Purpose of building CITY Families Rooms
(Store, Dwelling, Apartment House, Hotel, or other purpose)

2. Owner ANGELINE GIBB Phone HI 2474

3. Owner's address 1417 Georgia Street
THE OFFICE OF P.O. 140

4. Certified Architect GORDON B. KAUFMANN and J. E. STANTON License No. 945 Phone DE 1523
ARCHITECTS

5. Licensed Engineer WILLIAM FARISH State License No. 371 Phone TU 1027

6. Contractor Owner State License No. Phone

7. Contractor's address Same

8. VALUATION OF PROPOSED WORK 363,500.00
Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon.

9. State how many buildings NOW on lot and give use of each. (Store, Dwelling, Apartment House, Hotel or other purpose)

10. Size of new building 127' x 127' No. Stories 2 Height to highest point 31' Size lot 17 418

11. Material Exterior Walls REINFORCED CONCRETE Type of Roofing CITY

For Accessory Buildings and similar structures:
(a) Footing: Width 24" Depth in Ground 48" Width of Wall 6"
(b) Size of Studs 2" x 4" Material of Floor WOOD
(c) Size of Floor Joists Size of Rafters

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

GORDON B. KAUFMANN and J. E. STANTON

Sign here By A. D. Hart

Plans, Specifications and other data must be filed:

FOR DEPARTMENT USE ONLY

PLAN CHECKING		REINFORCED CONCRETE		FEES		Bldg. Per. Cert. of Occupancy	
Date	<u>5-13-48</u>	Blks. Cement		Total		<u>447.00</u>	
Receipt No.	<u>14414</u>	Tons of Reinforcing Steel		Total		<u>447.00</u>	
Valuation	<u>363,500</u>						
Fee Paid	<u>2.00</u>						
TYPE	GROUP	Maximum No. Occupants	Inside Loc.	Key Loc.	Lot Size	Check	
<u>I</u>	<u>1</u>	<u>10</u>	<u>Corner Lot</u>	<u>Corner Lot Keyed</u>	<u>17 418</u>	<u>X</u> rear alley <u> </u>	
PERMITS		Plans and Specifications checked	Zone	Fire District	Dist. No.		
<u>LAL1988</u>		<u> </u>	<u> </u>	<u>2</u>	<u> </u>		
PLANS		Construction Verified	Blkg. Line	Street Widening	District Map No.		
<u> </u>		<u> </u>	<u> </u>	<u> </u>	<u> </u>		
PLANS		Plans, Specifications and Application checked and approved	Application checked and approved		Stamp here when Permit is issued		
<u> </u>		<u> </u>	<u> </u>		<u> </u>		
PLANS		For Plans See	Condition Inspection	SURVEILLANCE	Inspector		
<u> </u>		<u> </u>	<u> </u>	<u> </u>	<u> </u>		

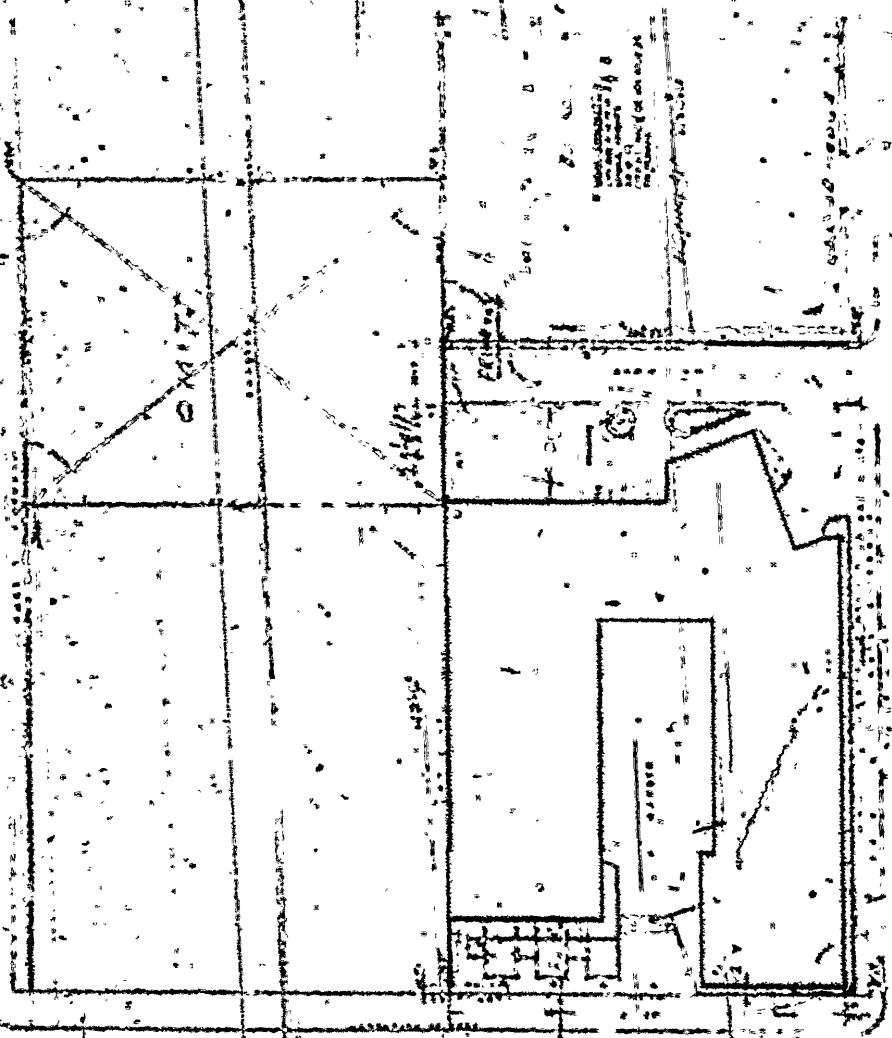
4753

APPROVED FOR DRIVEWAYS

H.D.T. NOV. 8 1948

Approved for Driveway
of 1947 by City of Chicago
for 1111 S. Dearborn

DATE 2-2-49
ZONE AND YARDS O.K.



1111 S. DEARBORN

DRIVEWAY

1

APPLICATION TO
ERECT A NEW BUILDING
AND FOR A
CERTIFICATE OF OCCUPANCY

Form B-1
CITY OF LOS ANGELES
DEPARTMENT
OF
BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 19 and 20

Tract SENSACA HEIGHTS H.B. 1672

Location of Building 117 Vine Street
(House Number and Street)

Approved by
City Engineer

Between what cross streets Maring and Willoughby

USE INK OR INDELIBLE PENCIL

- 1. Purpose of building Parking Lot Families _____ Rooms _____
(Store, Dwelling, Apartment House, Hotel or other purpose)
- 2. Owner MUSICIANS CLUB OF LOS ANGELES Phone EL 5-2111
(Print Name)
- 3. Owner's address 1117 Georgia Street P. O. Los Angeles
The Office of
- 4. Certified Architect GORDON B. KAUFMANN & J. E. STANTON State License No. B-1170 Phone DU 7-1328
ARCHITECTS
- 5. Licensed Engineer _____ State License No. _____ Phone _____
- 6. Contractor _____ State License No. _____ Phone _____
- 7. Contractor's address _____

8. VALUATION OF PROPOSED WORK

Including all labor and material and all permanent fixtures, heating, ventilation, water supply, plumbing, fire sprinkler electrical wiring and elevator equipment therein or thereon.

- 9. State how many buildings NOW on lot and give use of each. None
(Store, Dwelling, Apartment House, Hotel or other purpose)
- 10. Size of new building Parking Lot No. Stories _____ Height to highest point _____ Size lot 75' x 137'
- 11. Material Exterior Walls _____ Type of Roofing _____

- For Accessory Buildings and similar structures:
 - (a) Footing: Width _____ Depth in Ground _____ Width of Wall _____
 - (b) Size of Studs _____ Material of Floor _____
 - (c) Size of Floor Joists _____ Size of Rafters _____

I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.

By GORDON B. KAUFMANN & J. E. STANTON ARCHT.
(Owner or Authorized Agent)

DISTRICT OFFICE

FOR DEPARTMENT USE ONLY

PLAN CHECKING		REINFORCED CONCRETE		F E E S			
Date	_____	Bbls. Cement	Bldg. Per _____	Cert. of Occupancy	2.40		
Receipt No.		Tons of Reinforcing Steel				Total	2.23
Valuation \$		_____				_____	_____
Fee Paid \$	_____	_____	_____	_____	_____		
CERTIFICATE OF OCCUPANCY	Maximum No. Occupants	Grade Lot	Key Lot	Lot Area	Dist. No. <u>4669</u>		
	_____	Corner Lot	Corner Lot Keyed	_____			
PERMIT No.	Plans and Specifications checked	Zone	_____	_____	Dist. No. <u>4669</u>		
	_____	Edg. Line	_____	_____			
PLANS	Plans, Specifications and Application prepared and approved.	Apparatus checked and approved.	_____	_____	Inspector <u>R. Carr</u>		
	For Plans See _____	Filed with _____	Consent Inspection	Specified-Required Valuation Included Yes-____ No-____			

Revis on R-4.

7-3-50
RIVER (L.S. MIN.)
(MIN. 872)

LOT 7 UP. 19 & 20
E. 2 ADJUS
BLACK TOP

DN

ZONE AND YARDS O.K.

DATE 7-19-50 *W. H. ...*

ADJUS. PARTS

ADJUS. (S. 1/4 MIN.)

ADJUS. PARTS

ADJUS. PARTS

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18	BLOCK H	TRACT Seneca Hgts.	COUNCIL DISTRICT NO. 4	DIST. MAP 4660
2. PRESENT USE OF BUILDING	13 Office Union		NEW USE OF BUILDING	13 Same	
3. JOB ADDRESS	817 Vine St. Hollywood				
4. BETWEEN CROSS STREETS AND	Waring Ave.		AND Willoughby	Ave	
5. OWNER'S NAME	Musicians Union				
6. OWNER'S ADDRESS	817 Vine St.		CITY Hollywood	ZIP 90038	
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY	
King Benioff Steinman			988-8484	/	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG LINE	
				13' BL	
9. ARCHITECT OR ENGINEER'S ADDRESS	15217 Burbank Bl.		CITY VN	ZIP 91411	AFFIDAVITS
10. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ord 98,88	
Weatherite		177375	258-3161	PRK 447	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
WIDTH LENGTH	2				
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR		
13. JOB ADDRESS	817 Vine St. Hollywood				DISTRICT OFFICE LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 40,000.00				SEISMIC STUDY ZONE
15. NEW WORK (Describe)	Add office space.				GRAVING FLOOD HWY. DED. CONS.

NEW USE OF BUILDING	Office	SIZE OF ADDITION	STORIES	HEIGHT	ZONED BY
TYPE II	GROUP OCC 91/82	BLDG. AREA +1700	1		Farris
DWELL UNITS	MAX OCC.	TOTAL	PLANS CHECKED	APPLICATION APPROVED	INSPECTION ACTIVITY
			m	m	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	COMB	GEN.	MAJ. S.
	4				
SPRINKLERS REQ'D SPEC.	CONT. INSP.	C 202.89 B-PC 3657 11/05/80 202.89 C11			
P.C. 202.89	P.M. 5	C 5.00 PL-M 228.70 B7-R 17445 D001 24070 C11			
S.P.C.	I.F.	B6946 3 01/22/81 24070 C11			
B.P. 23870	O.S.	CASHIERS' USE ONLY			
G.P.I.	C/O				
DIST. OFFICE LA	ENERGY:				
P.C. NO. 221807					

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7009) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 1-21-81 Lic. Class B-1 Lic. No. 177575 Contractor Wanda B. Culver

Contractor's Mailing Address 3401 SAN FERNANDO RD., LOS ANGELES, CA. 90065

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code):

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

I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7031, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.)

I am exempt under Sec. _____, B. & P. C. for this reason _____

Date _____ Owner _____

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. _____ Company _____

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 1-21-81 Applicant WEATHERITE - Wanda B. Culver

Applicant's Mailing Address 3401 SAN FERNANDO RD., LOS ANGELES, CA 90065

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.

Date _____ Applicant _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name _____

Lender's Address _____

I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

21. I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city nor Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed (See Sec. 91.0202 LAMC).

Signed Wanda B. Culver Coordinator 1-21-81

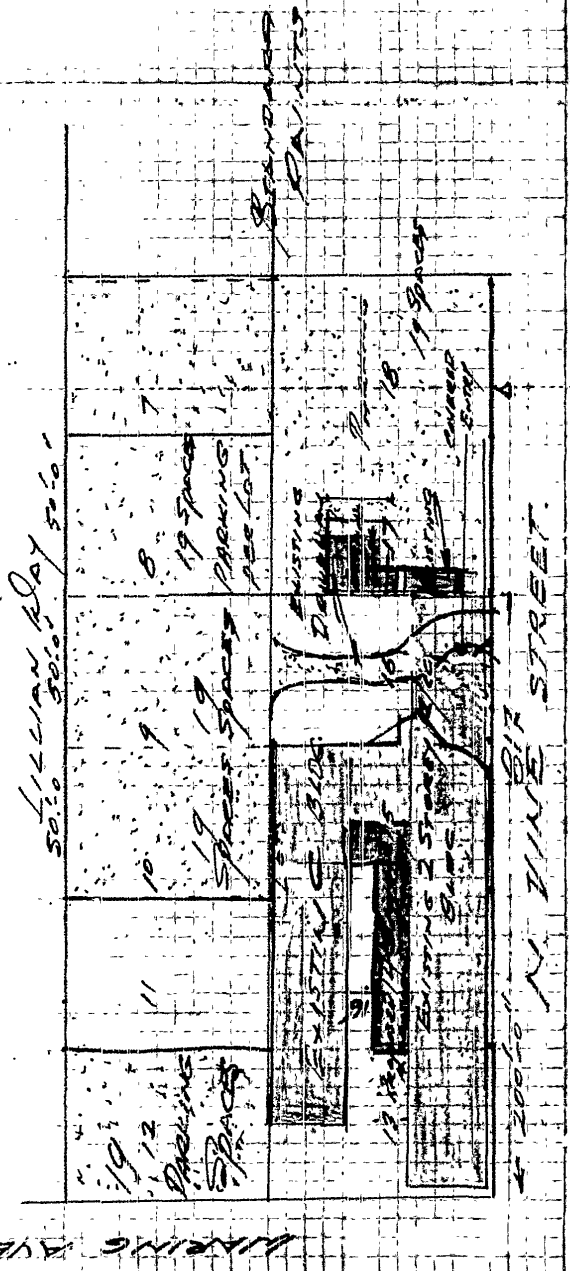
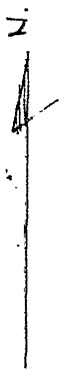
Owner or agent having property owner's consent Position Date

No new driveways to be built

WZ
X
R Jenkins 1-19-81
1-19-81
* Noel 12-15-80
C. Carter 1-19-81

X
L
Lawrence 1/19/81
C-81720049

ALL BUILDINGS ON LOT AND USE OF EACH



3

APPLICATION

CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY

FOR INSPECTION 28700200002

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 19-20	BLOCK H	TRACT Seneca Heights	COUNTY REF. NO. mp 16-72	DIST. MAP 141B185	CENSUS TRACT 1918.00
2. PRESENT USE OF BUILDING (13) Office	NEW USE OF BUILDING (13) same			ZONE QC2-1VL		
3. JOB ADDRESS 817 N. Vine St.	FIRE DIST. II			COUN. DIST. 13		
4. BETWEEN CROSS STREETS Waring	AND Willoughby			LOT TYPE INT.		
5. OWNER'S NAME Musicians' Union Local 47	PHONE			LOT SIZE 70x132.5		
6. OWNER'S ADDRESS 817 N. Vine St.	CITY			ZIP		
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY		
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE 10' BL.		
9. ARCHITECT OR ENGINEER'S ADDRESS	CITY			ZIP		
10. CONTRACTOR 5-Star Construction	BUS. LIC. NO. 591380	ACTIVE STATE LIC. NO. (213)259-0904	PHONE	AFFIDAVITS Parking 186		
11. SIZE OF EXISTING BLDG. WIDTH LENGTH	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE 2-office & storage			
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR			
13. JOB ADDRESS 817 N. Vine St.	STREET GUIDE					
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 3,500.			DIST. OFF. L.A.	P.C. REQ'D	
15. NEW WORK (Describe) Install 42 L.F. of full-height partition & 50 L.F. of low-wall part. (59" high).	INTERIOR.			GRADING --	SEISMIC --	
NEW USE OF BUILDING Office	SIZE OF ADDITION none	STORIES	HEIGHT	HWY. DED. yes	FLOOD --	
TYPE	GROUP OCC. B2	FLOOR AREA	PLANS CHECKED Meia?	ZONED BY see over		
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED	TYPYST sb		
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY CS X GEN. MAJ.S. EQ.	INSPECTOR		
P.C. 33.47	G.P.I. + NP	CONT. INSP.	CASHIER'S USE ONLY 05/30/90 03:13:05PM VN04-T-6430 C 16 BUILD PLAN CHE 33.47 BLDG PER COMME 39.38 EI COMMERCIAL 0.50 ONE STOP 1.47 CARRY 74.82 TO TRAN 6431 90VN 82104			
S.P.C.	P.M.					
B.P. 39.38	E.I. .50	Claims for refund of fees paid on permits must be filed. 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.				
I.F.	F.H.					
S.D.	O.S.S. 1.47					
ISS. OFF. VN	S.O.S.S.	SPRINKLERS REQ'D SPEC.				
P.C. NO. CC	C/O	ENERGY <u>YES</u> DAS				

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. Date 5-30-90 Lic. Class B Lic. Number 591380 Contractor: Fred Metter (Signature)

OWNER-BUILDER DECLARATION

17. I hereby affirm that I am exempt from the Contractor's License Law for the following reason (Sec. 7031.5, Business and Professions Code: Any city or county which requires a permit to construct, alter, improve, demolish, or repair any structure, prior to its issuance, also requires the applicant for such permit to file a signed statement that he is licensed pursuant to the provisions of the Contractor's License Law (Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code) or that he is exempt therefrom and the basis for the alleged exemption. Any violation of Section 7031.5 by any applicant for a permit subjects the applicant to a civil penalty of not more than five hundred dollars (\$500).) I, as owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or through his own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year of completion, the owner-builder will have the burden of proving that he did not build or improve for the purpose of sale.) I, as owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business and Professions Code: The Contractor's License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractor's License Law.) I am exempt under Sec. B. & P. C. for this reason. Date Owner's Signature

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3900, Lab. C.). Policy No. 49782489 Insurance Company ST. FUND Certified copy is hereby furnished. Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety Date 5-30-90 Applicant's Signature Fred Metter Applicant's Mailing Address 5042 YORK BLVD. LA. 90042

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California. Date Applicant's Signature

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.). Lender's Name ST. FUND Lender's Address

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes. I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

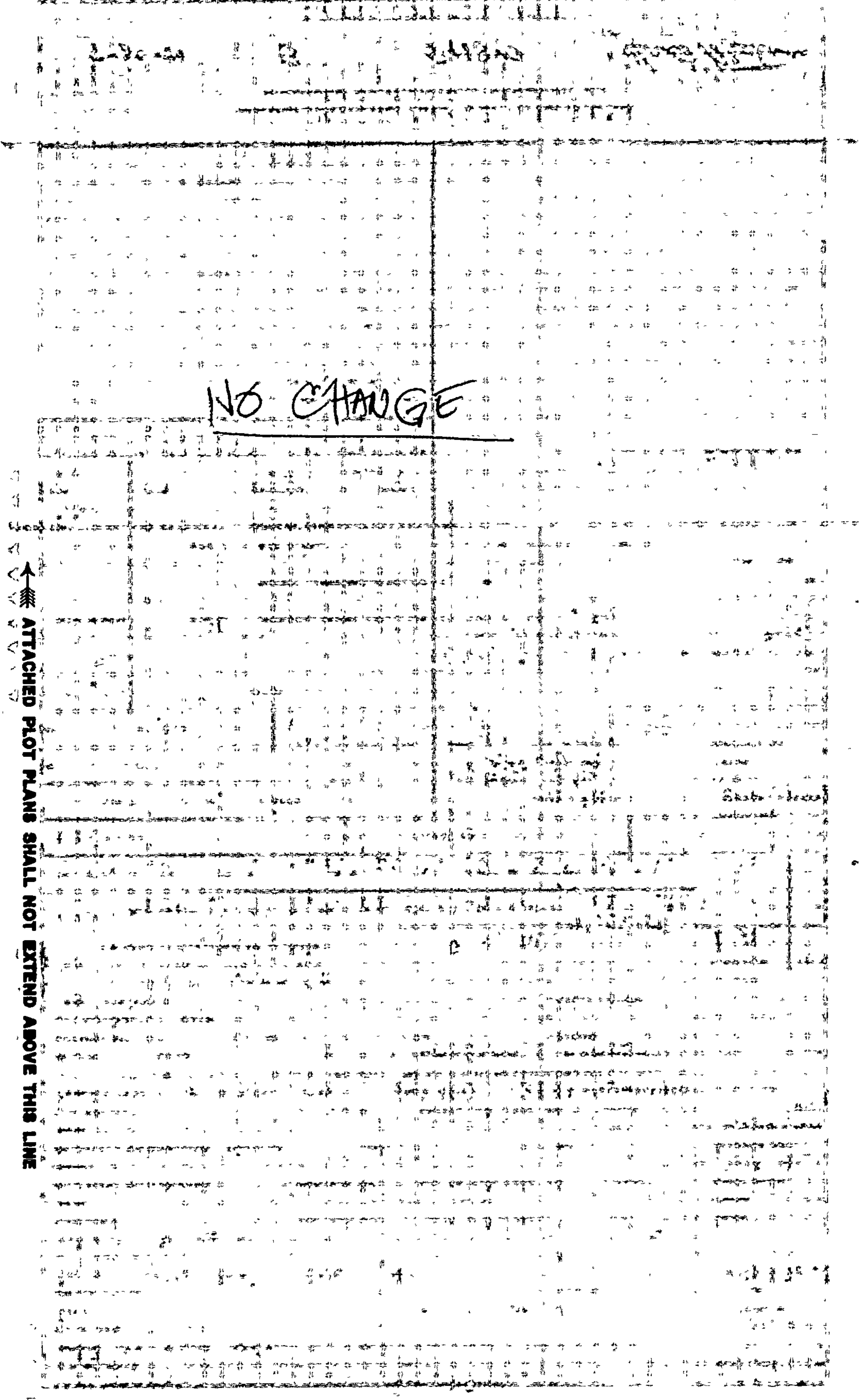
Signed Fred Metter (Owner or agent having property owner's consent) Position V.P. Date 5-30-90

87 0 2 0 0 0

Bureau of Engineering	ADDRESS APPROVED		
	DRIVEWAY		
	HIGHWAY DEDICATION	REQUIRED	
		COMPLETED	
SEWERS		FLOOD CLEARANCE	
RES. NO.	SEWERS AVAILABLE		
CERT. NO.	NOT AVAILABLE		
	SFC PAID		
	SFC NOT APPLICABLE		SFC DUE
Grading	PRIVATE SEWAGE SYSTEM APPROVED		
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		
Housing	HOUSING AUTHORITY APPROVAL		
Planning	APPROVED UNDER CASE #		
Transportation	APPROVED FOR		
Construction Tax	RECEIPT NO.	DWELLING UNITS	

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH



52

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 8-9 13-18	BLOCK H	TRACT Seneca Hts	CITY CLERK REF. NO. MP16-72	DIST. MAP 141B 185 CENSUS TRACT 1918.00
2. PRESENT USE OF BUILDING	(13) Office	NEW USE OF BUILDING () same		ZONE (Q)C2 1VL	
3. JOB ADDRESS	817 N Vine St			SUITE/UNIT NO.	FIRE DIST. II COUN. DIST. 13
4. BETWEEN CROSS STREETS	Waring		AND Willoughby	LOT TYPE CORNER	
5. OWNER'S NAME	() TENANT	() BUILDING	PHONE 2/4619689		
6. OWNER'S ADDRESS	Musician Union Local #47		CITY LA	ZIP 90078	LOT SIZE irreg
7. ENGINEER	BUS. LIC. NO. 6042687	ACTIVE STATE LIC. NO.	PHONE 310-592-2876	ALLEY -	
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE -	
9. ARCHITECT OR ENGINEER'S ADDRESS	5855 Naples Plaza #205		CITY Long Beach	ZIP 90803	DOCUMENTS/EASEMENTS
10. CONTRACTOR	BUS. LIC. NO. 53728095	ACTIVE STATE LIC. NO. 188181	PHONE 2/4382341	ORD164,704 105,488	
11. SIZE OF EXISTING BLDG.	WIDTH 120	LENGTH 200	STORIES 2	HEIGHT 30	NO. OF EXISTING BUILDINGS ON LOT AND USE 3
12. FRAMING MATERIAL OF EXISTING BLDG.	conc / stucco		ROOF W/D Compo	FLOOR CONC	
13. JOB ADDRESS	817 N Vine St			SUITE/UNIT NO.	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 120,000.00				DIST. OFF. LA P.C. REQ'D
15. NEW WORK (Describe)	replace non-bearing part! & susp. clg added HCP ramp drinking fountain closed windows				GRADING - SEISMIC - HWY. DED. YES FLOOD

NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	FILE WITH
(13) Office	NIC	2	30	4-29-93
BUILDING TYPE	GROUP OCC.	MAX. OCC.	ZONING	ZONED BY
III	B2	NIC	NIC	rab
DWELL UNITS	BUILDING AREA	ZONING AREA	APPLICATION APPROVED	TYPIST
0	NIC	-	16962	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY	INSPECTOR
NA	NIC	S C HC	CS MAJ.S. EQ.	

PO 623.48	G.P.I. + NP	CONT. INSP.
S.P.C.	P.M.	NONE
BP 733.50	E.I.	25.20
I.F.	F.H.	
S.D.	O.S.S.	
ISS. OFF.	S.O.S.S.	15.17
NO. NO. CC	C/O	NO
		YES

CASHIER'S USE ONLY
 04/22/93 02:49:00PM SP01 T-1610 C 13
 BLDG PLAN CHECK 623.48
 ONE STOP 12.47
 SYS DEV FEE 37.41
 TOTAL 873.36
 CHECK 873.36

04/29/93 02:16:10PM SP01 T-1666 C 10
 BLDG PERMIT CO 733.50
 INVOICE # 0976962 BB
 EI COMMERCIAL 25.20
 SYS DEV FEE 45.52
 ONE STOP BURCH 15.17
 FROM TRAN 1665 TO 1666
 TOTAL 849.39
 CHECK 849.39

Unless a shorter period of time has been established by an official action, plan check approval expires one year after the fee is paid and this permit expires two years after the fee is paid or 180 days after the fee is paid if construction is not commenced.

NEW AFFIDAVITS

PLAN CHECK EXTENDED TO _____ PER _____

ADMINISTRATIVE APPROVAL DATED _____ BY _____

D.A.D. PLANS CHECKED _____

HOUSING MITIGATION FEE ORDINANCE
 REQUIRED EXEMPT

ASBESTOS NOTIFICATION
 Check Box: Notification letter sent to AQMD or EPA.
 I declare that notification of asbestos is not applicable to addressed project.

Signature: [Signature] Date: 4-28-96

819.37

DECLARATIONS AND CERTIFICATIONS
LICENSED CONTRACTORS DECLARATION

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date: 4-28-96 Lic. Class: B Lic. Number: 188181 Contractor: [Signature]

OWNER-BUILDER DECLARATION

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

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

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

I am exempt under Sec. _____, B. & P. C. for this reason _____

Date: _____ Owner's Signature: _____

WORKERS' COMPENSATION DECLARATION

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).
 Policy No. 1039958-92 Insurance Company: State Comp Fund.

Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety

Date: 4-28-96 Applicant's Signature: [Signature]

Applicant's Mailing Address: _____

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the Workers' Compensation Laws of California.
 Date: _____ Applicant's Signature: _____

CONSTRUCTION LENDING AGENCY

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).
 Lender's Name: _____ Lender's Address: _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, office, or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0205 LAMC)

Signed: [Signature] Position: Agent Date: 4-26-93
 (Owner or agent having property owner's consent)

172

Bureau of Engineering		ADDRESS APPROVED	
Public Works Improvement		DRIVEWAY	
Required YES <input type="checkbox"/> NO <input type="checkbox"/> PERMIT #		HIGHWAY DEDICATION	REQUIRED COMPLETED
SEWERS		FLOOD CLEARANCE	
RES. NO. [21410-49]	4669-5 No Change in Use and Size SFC NOT APPLICABLE	<input checked="" type="checkbox"/> SEWERS AVAILABLE	6/10 4-29-93
CERT. NO.		NOT AVAILABLE	
		SFC PAID	
Grading	PRIVATE SEWAGE SYSTEM APPROVED	SFC DUE	
Comm. Safety	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>		
CEQA			
Fire	APPROVED (TITLE 19) (L.A.M.C.-S700)		Approved 4-28-93
	APPROVED - HYDRANT UNIT, ROOM 920 CHE		
CRA	APPROVED PER REDEV. PROJECT		
Transportation	APPROVED FOR DRIVEWAY LOCATION		
	APPROVED FOR ORD. #		
Planning	WORK SHEET #		
	APPROVED UNDER CASE #		
	LANDSCAPE / XERISCAPE		
	SIGHT PLAN REVIEW		
Housing	HOUSING AUTHORITY AFFIDAVIT NO.		
Construction Tax	RECEIPT NO.	DWELLING UNITS	
Cultural Affairs			
Rent Stabilization Division			

LEGAL DESCRIPTION

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

N/C

THE CITY OF LOS ANGELES
 DEPARTMENT OF CITY PLANNING
 100 N. GARDEN STREET, 10TH FLOOR
 LOS ANGELES, CALIFORNIA 90012
 THIS PERMIT IS VALID FOR THE CONSTRUCTION OF A BUILDING OR STRUCTURE.
 ANY PERMIT FOR CONSTRUCTION OF A BUILDING OR STRUCTURE SHALL NOT APPLY TO THE CONSTRUCTION OF A BUILDING OR STRUCTURE.
 THE CITY OF LOS ANGELES DEPARTMENT OF CITY PLANNING SHALL NOT BE RESPONSIBLE FOR THE DESIGN OR CONSTRUCTION OF A BUILDING OR STRUCTURE.
 THE CITY OF LOS ANGELES DEPARTMENT OF CITY PLANNING SHALL NOT BE RESPONSIBLE FOR THE DESIGN OR CONSTRUCTION OF A BUILDING OR STRUCTURE.
 THE CITY OF LOS ANGELES DEPARTMENT OF CITY PLANNING SHALL NOT BE RESPONSIBLE FOR THE DESIGN OR CONSTRUCTION OF A BUILDING OR STRUCTURE.

↑ ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

FOR INSPECTION 000600259

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 8-9	BLOCK H	TRACT Senega Hts.	CITY CLERK REF. NO. MP16-72	DIST. MAP 141B185	CENSUS TRACT 1918
2. PRESENT USE OF BUILDING	(13) office			NEW USE OF BUILDING (13) same	ZONE (Q)C2-1VL	
3. JOB ADDRESS	817 Vine St. N.			SUITE/UNIT NO.	FIRE DIST. II	COUN. DIST. 13
4. BETWEEN CROSS STREETS	Waring AND Willoughby			LOT TYPE int		
5. OWNER'S NAME	Musician Union Local #47			PHONE 262-2141	LOT SIZE irreg	
6. OWNER'S ADDRESS	same above Los Angeles			CITY	ZIP	ALLEY
7. ENGINEER	Shin Jeng Neou			BUS. LIC. NO. NONE	ACTIVE STATE LIC. NO. 592-2876	PHONE
8. ARCHITECT OR DESIGNER				BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE
9. ARCHITECT OR ENGINEER'S ADDRESS	5855 Naples Plaza #205 Long Beach			CITY	ZIP 90803	DOCUMENTS/EASEMENTS
10. CONTRACTOR	Clark-Porche			BUS. LIC. NO. 661212-80	ACTIVE STATE LIC. NO. 215598 B1	PHONE 283-0361
11. SIZE OF EXISTING BLDG.	WIDTH 150	LENGTH 60	STORIES 2	HEIGHT 30	NO. OF EXISTING BUILDINGS ON LOT AND USE 3	
12. FRAMING MATERIAL OF EXISTING BLDG.	EXT. WALLS conc		ROOF comp		FLOOR conc/wd	
13. JOB ADDRESS	817 Vine St. N.			SUITE/UNIT NO.		
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING				\$1000.00		
15. NEW WORK (Describe)	add store room (TENANT IMPROV.)			DIST. OFF. LA		
				P.C. REQ'D		
				GRADING		
				SEISMIC		
				HWY. DED.		
				FLOOD		

NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	BLDG PLANZ	ZONING
Office	NC	2	NC	NC	NC
TYPE III	GROUP OCC. B2	MAX. OCC. NC	PLANS CHECKED	INSPECTION ACTIVITY	
DWELL UNITS 0	BUILDING AREA NC	ZONING AREA -	APPROVED		TYPIST im
GUEST ROOMS NA	PARKING REQ'D NC	PARKING PROVIDED S C HC	INSPECTION ACTIVITY		INSPECTOR

40.16	G.P.I. + NP	CONT. INSP.	CASHIER'S USE ONLY 07/15/93 02:01:40PM SP01 T-4374 C 06 BLDG PLAN CHEC 40.16 BLDG PERMIT CO 47.25 INVOICE # 0076962 BB EI COMMERCIAL 0.50 ONE STOP 1.76 SYS DEV FEE 5.27 TOTAL 94.94 CHECK 94.94
S.P.C.	P.M.	NONE	
47.25	E.I.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	
I.F.	F.H.		
S.D.	O.S.S.	SPRINKLERS REQ'D SPEC. NO	
ISS. OFF. SP.	S.O.S.S.	ENERGY NO YES	
P.C. NO.	C/O		

UNLESS A SHORTER PERIOD OF TIME HAS BEEN ESTABLISHED BY AN OFFICIAL ACTION, PLAN CHECK APPROVAL EXPIRES ONE YEAR AFTER THE FEE IS PAID AND THIS PERMIT EXPIRES TWO YEARS AFTER THE FEE IS PAID OR 180 DAYS AFTER THE FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

NEW AFFIDAVITS

PLAN CHECK EXTENDED TO _____ PER

ADMINISTRATIVE APPROVAL DATED _____

BY _____

D.A.D. PLANS CHECKED _____ (signature) 7/15/93

HOUSING MITIGATION FEE ORDINANCE

REQUIRED EXEMPT

ASBESTOS NOTIFICATION

Check Box: Notification letter sent to AQMD or EPA.
 I declare that notification of asbestos removal is not applicable to addressed project.

Signature _____ Date 7/15/93

DECLARATIONS AND CERTIFICATIONS

16. I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.

Date 7-15-93 Lic. Class BI Lic. Number 215798 Contractor (Signature)

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

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

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

I am exempt under Sec. _____, B. & P. C. for this reason.

Date _____ Owner's Signature _____

18. I hereby affirm that I have a certificate of consent to self-insure, or a certificate of Worker's Compensation Insurance, or a certified copy thereof (Sec. 3800, Lab. C.).

Policy No. CAW10471025 Insurance Company CNA

Certified copy is hereby furnished.

Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety.

Date 7-15-93 Applicant's Signature (Signature)

Applicant's Mailing Address _____

19. I certify that in the performance of the work for which this permit is issued, I shall not employ any person in a manner so as to become subject to the Workers' Compensation Laws of California.

Date _____ Applicant's Signature _____

NOTICE TO APPLICANT: If, after making this Certificate of Exemption, you should become subject to the Workers' Compensation provisions of the Labor Code, you must forthwith comply with such provisions or this permit shall be deemed revoked.

20. I hereby affirm that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civ. C.).

Lender's Name _____ Lender's Address _____

21. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

I realize that this permit is an application for inspection, that it does not approve or authorize the work specified herein, that it does not authorize or permit any violation or failure to comply with any applicable law, that neither the city of Los Angeles nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed _____ (Owner or agent having property owner's consent) _____ Agent _____ 7-15-93 _____ Position _____ Date _____

4100-060021604 J.W.S.

Bureau of Engineering		ADDRESS APPROVED	
		DRIVEWAY	
		HIGHWAY	REQUIRED
		DEDICATION	COMPLETED
Public Works Improvement		Required YES <input type="checkbox"/> NO <input type="checkbox"/>	PERMIT #
SEWERS			SEWERS AVAILABLE
RES. NO.			NOT AVAILABLE
CERT. NO.			SFC PAID
		SFC NOT APPLICABLE	SFC DUE
Grading		PRIVATE SEWAGE SYSTEM APPROVED	
Comm. Safety		APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/> FILE CLOSED <input type="checkbox"/>	
CEQA			
Fire		APPROVED (TITLE 19) (L.A.M.C.-S700)	
		APPROVED - HYDRANT UNIT, ROOM 920 CHE	
CRA		APPROVED PER REDEV. PROJECT	
Transportation		APPROVED FOR DRIVEWAY LOCATION	
		APPROVED FOR ORD. #	
Planning		WORK SHEET #	
		APPROVED UNDER CASE #	
		LANDSCAPE / XERISCAPE	
		SIGHT PLAN REVIEW	
Housing		HOUSING AUTHORITY AFFIDAVIT NO.	
Construction Tax		RECEIPT NO.	DWELLING UNITS
Cultural Affairs			
Rent Stabilization Division			

LEGAL DESCRIPTION
 DAD - OK *[Signature]* (MOON) 7/15/93

ON PLOT PLAN SHOW ALL BUILDINGS ON LOT AND USE OF EACH

NC

↑
 ATTACHED PLOT PLANS SHALL NOT EXTEND ABOVE THIS LINE

817 N Vine St



Permit #:
Plan Check #:
Event Code:

97016 - 40000 - 19660

Reference #:

Bldg--Alter/Repair
Commercial
Over the Counter Permit
City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY
Status: Ready to Issue
Status Date: 09/02/97
Printed on: 09/02/97 11:45:32

Table with 6 columns: I. TRACT, BLOCK, LOT(s), ARB, MAP REF#, PARCEL ID # (PIN), 2. BOOK/PAGE/PARCEL. Row 1: SENECA HEIGHTS, H, 18, M B 16-72, 141B185 126, 5533 - 030 - 026

3. PARCEL INFORMATION
BAS Branch Office - LA
Council District - 4
Census Tract - 1918.000
Energy Zone - 9
Flood Haz. Zone - Y
Thomas Brothers Map Grid - 593
ZONE:

4. DOCUMENTS

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): Musicians Club Of L A Inc, 817 Vine St, LOS ANGELES CA 90038
Tenant:
Applicant (Relationship Agent for Contractor): - Fdr, Inc., 5855 Naples Plaza, LONG BEACH, CA 90803, (310) 438-4333

7. EXISTING USE: 13 Office
PROPOSED USE:
8. DESCRIPTION OF WORK: TI: REMOVE NON-BEARING WALL, ADD 3-DOORS

9. # Bldgs on Site & Use: 1-OFFICE/MUSIC BLDG.
For Cashier's Use Only
W/O #: 71619660

10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: [Signature]
OK for Cashier: Suzanne Kusik
Signature: [Signature]
DAS PC By:
Coord. OK:
Date: 9/2/97

09/02/97 11:56:40AM SPO1 T-1345 C.09
BLDG PERMIT CO 150.47
INVOICE # 0080000
BLDG PLAN CHG 135.43
EI COMMERCIAL 1.58
ONE STOP SURCH 5.75
SYS DEV FEE 17.25
MISCELLANEOUS 5.00
CITY PLAN SIRC 8.58
TOTAL 324.06
CASH 400.00
CHANGE 75.94

11. PROJECT VALUATION & FEE INFORMATION
Permit Valuation: \$7,500
PC Valuation:
FINAL TOTAL Bldg--Alter/Repair 324.06
Permit Fee Subtotal Bldg--Alter/Re 150.47
Handicapped Access
Plan Check Subtotal Bldg--Alter/Re 135.43
Fire Hydrant Refuse-To-Pay
E.Q. Instrumentation 1.58
O.S. Surcharge 5.75
Sys. Surcharge 17.25
Planning Surcharge 8.58
Planning Surcharge Misc Fee 5.00
Permit Issuing Fee 0.00
Sewer Cap ID:
Bond Payment Amt:

12. ATTACHMENTS

15300153

97SP 25672

817 N Vine St



Permit #:
Plan Check #:
Event Code:

98016 - 10000 - 14227

Reference #:

Bldg--Alter/Repair
Commercial
Over the Counter Permit
City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY
Status: Ready to Issue
Status Date: 07/14/98
Printed on: 07/14/98 10:23:00

Table with 7 columns: 1. TRACT, BLOCK, LOT(s), ARB, MAP REF #, PARCEL ID # (PIN), 2. BOOK/PAGE/PARCEL. Row 1: SENECA HEIGHTS, H, 16, M B 16-72, 141B185 173, 5533 - 030 - 026

3. PARCEL INFORMATION
No-Zone Permit -
BAS Branch Office - LA
Council District - 4
Census Tract - 1918.000
District Map - 141B185
Energy Zone - 9
Thomas Brothers Map Grid - 593
ZONE(S):

4. DOCUMENTS

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): Musicians Club Of L A Inc, 817 Vine St, LOS ANGELES CA 90038
Tenant:
Applicant (Relationship Agent for Contractor): Billy Bligh - Bligh Pacific, Po Box 3083, SANTA FE SPRINGS, CA 90670 (562) 944-9753

7. EXISTING USE: 13 Office
8. DESCRIPTION OF WORK: TEAR OFF EXISTING ROOF, RE-COVER WITH GENFLEX SINGLE PLY ROOF SYSTEM. (20,250 SQ. FT.) (EMERGENCY GAS SHUT OFF VALVES REQUIRED)

9. Bldgs on Site & Use:
For information and/or inspection requests originating within LA County, call toll-free (888)-LA4BUILD; outside LA County, call (213)-977-6941.

10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: DAS PC By:
OK for Cashier: Jenny Ayala Coord. OK:
Signature: Date:

11. PROJECT VALUATION & FEE INFORMATION
Permit Valuation: 557.700 PC Valuation:
FINAL TOTAL Bldg--Alter/Repair 610.83
Permit Fee Subtotal Bldg--Alter/Re 514.00
Handicapped Access
Plan Check Subtotal Bldg--Alter/Re
Fire Hydrant Refuse-To-Pay
E.Q. Instrumentation 12.12
O.S. Surcharge 10.92
Sys. Surcharge 32.77
Planning Surcharge 16.02
Planning Surcharge Misc Fee 5.00
Permit Issuing Fee 20.00
Sewer Cap ID: Total Bond(s) Due:

For Cashier's Use Only W/O #: 81614227
07/14/98 10:30:45AM LAG6 I-4719 C 31
BLDG PERMIT CO 514.00
INVOICE # 000000 PP
EI COMMERCIAL 12.12
BLDG PLAN CHECK 20.00
SYS DEV 32.77
ONE STOP 19.92
MISCELLANEOUS 5.00
CITY PLAN SURC 16.02
TOTAL 610.83
CHECK 610.83

98LA 76793

12. ATTACHMENTS

2
6
4
0
2
0
3
0
0

13. STRUCTURE INVENTORY

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS CLASS LICENSE# PHONE#
(C) Bligh Pacific P O Box 3083. Santa Fe Springs, CA 90670 C39 339215 562 944-9753

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98 0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. (For 1 or 2 family dwellings, use the declaration attachment if separate general, electrical, plumbing, and/or HVAC contractor's & workers' comp. declarations are desired.)

License Class C39 Lic. No. 339215 Firm Bligh Pacific Sign W. J. Bligh

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:
I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier LIMBERMAN'S MUTUAL Policy Number: SBIT 043101-01

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

Sign W. J. Bligh Date 7.14.98 Contractor Authorized Agent Owner

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST AND ATTORNEY'S FEES.

19. CONSTRUCTION LENDING AGENCY

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name: Lender's address:

20. ASBESTOS REMOVAL

Notification of asbestos removal: [X] Is not applicable [] Lender was sent to the AQMD or EPA Sign W. J. Bligh Date: 7.14.98

21. OWNER-BUILDER DECLARATION

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

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

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

I am exempt under Sec. [] Bus. & Prof. Code for the following reason:

Print: Sign Date: [] Owner [] Authorized Agent

22. FINAL DECLARATION

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

Print: W. J. Bligh Sign: W. J. Bligh Date: 7.14.98 [] Owner [] Contractor [] Author. Agent

0 3 3 3 0 0 1 0 3



Bldg--Alter/Repair
Commercial
Over the Counter Permit
City of Los Angeles - Department of Building and Safety
APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY
Status: Ready to Issue
Status Date: 08/12/98
Printed on: 08/12/98 10:09:32

Table with 6 columns: I. TRACT, BLOCK, LOT(s), ARB, MAP REF#, PARCEL ID#(PIN), 2. BOOK/PAGE/PARCEL. Row 1: SENECA HEIGHTS, H, 18, MB 16-72, 141B185 126, 5533 - 030 - 026

3. PARCEL INFORMATION
BAS Branch Office - LA
Council District - 4
Census Tract - 1918.000
Energy Zone - 9
Flood Haz. Zone - Y
Lot Type - Interior
Thomas Brothers Map Grid - 593
ZONE(S): C2-1VL, Q/

4. DOCUMENTS

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION
Owner(s): Musicians Club Of L A Inc, 817 Vine St, LOS ANGELES CA 90038
Tenant:
Applicant: (Relationship: Agent for Contractor) - Fdr, Inc., 5855 Naples Plaza, LONG BEACH, CA 90803 (310) 438-4333

7. EXISTING USE
13 Office

8. DESCRIPTION OF WORK
TI: @ 2ND FLR (2698 S.F.) FOR CREDIT UNION

9. # Bldgs on Site & Use: 1-OFFICE/ BLDG.

For information and/or inspection requests originating within LA County, call toll-free (888)-LA4BUILD; outside LA County, call (213)-977-6941.

10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: Pete Ortiz
OK for Cashier: Pete Ortiz
Signature: [Signature]
DAS PC By:
Coord. OK:
Date: 8/12/98

For Cashier's Use Only W/O #: 71628943

08/12/98 10:15:00AM SPV1 1-6870 C 18
BLDG PERMIT CO 360.00
INVOICE # 000000 PP
BLDG PLAN CHEC 324.00
PLAN MAINTENAN 10.00
EI COMMERCIAL 5.25
SYS DEV 41.96
ONE STOP 13.99
MISCELLANEOUS 5.00
CITY PLAN SIRC 20.82
TOTAL 781.02
CHECK 781.02

11. PROJECT VALUATION & FEE INFORMATION
Permit Valuation: \$25,000
PC Valuation:
FINAL TOTAL Bldg--Alter/Repair 781.02
Permit Fee Subtotal Bldg--Alter/Re 360.00
Handicapped Access
Plan Check Subtotal Bldg--Alter/Re 324.00
Plan Maintenance 10.00
Fire Hydrant Refuse-To-Pay
E.Q. Instrumentation 5.25
O.S. Surcharge 13.99
Sys. Surcharge 41.96
Planning Surcharge 20.82
Planning Surcharge Misc Fee 5.00
Permit Issuing Fee 0.00

Sewer Cap ID: Total Bond(s) Due:

12. ATTACHMENTS
Plot Plan RD

9855 28204

1 1 5 5 0 3 0 0 3 2 5

13. STRUCTURE INVENTORY

(E) B Occupancy Sqft Max Occ.

14. APPLICATION COMMENTS

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information that has been captured electronically is not printed. Nevertheless, the information printed herein exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS	CLASS	LICENSE#	PHONE#
(E) Shiotsugu Richard	28652 Roan Rd,		C30871	3108310001
(C) Constructive Services Inc	8502 E Chapman #304,	B	735524	714-771-6783

055770325

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the plan check fee has been paid. This permit expires two years after the building permit fee has been paid or 180 days after the fee has been paid and construction has not commenced or if work is suspended, discontinued or abandoned for a continuous period of 180 days (Sec. 98.0602 LAMC). Claims for refund of fees paid must be filed within one year from the date of expiration for permits granted by the Dept. of Building & Safety (Sec. 22.12 & 22.13 LAMC).

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. (For 1 or 2 family dwellings, use the declaration attachment if separate general, electrical, plumbing, and/or HVAC contractor's & workers' comp. declarations are desired.)

License Class: B Lic. No.: 735524 Print: CHRIS THOMAS Sign: Chris Thomas

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

- I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are: Carrier: STATE FUND Policy Number: 229 0017420
- I certify that in the performance of the work for which this permit is issued, I shall not employ any person in any manner so as to become subject to the workers' compensation laws of California, and agree that if I should become subject to the workers' compensation provisions of Section 3700 of the Labor Code, I shall forthwith comply with those provisions.

Sign: Chris Thomas Date: 1/1/98 Contractor Authorized Agent Owner

WARNING - FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, IN TEREST, AND ATTORNEY'S FEES.

19. CONSTRUCTION LENDING AGENCY

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name: N/A Lender's address: _____

20. ASBESTOS REMOVAL

Notification of asbestos removal: Is not applicable Letter was sent to the AQMD or EPA Sign: Chris Thomas Date: 8/12/98

21. OWNER-BUILDER DECLARATION

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

- I, as the owner of the property, or my employees with wages as their sole compensation, will do the work, and the structure is not intended or offered for sale (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who does such work himself or herself or through his or her own employees, provided that such improvements are not intended or offered for sale. If, however, the building or improvement is sold within one year from completion, the owner-builder will have the burden of proving that he or she did not build or improve for the purpose of sale)
- I, as the owner of the property, am exclusively contracting with licensed contractors to construct the project (Sec. 7044, Business & Professions Code: The Contractors License Law does not apply to an owner of property who builds or improves thereon, and who contracts for such projects with a contractor(s) licensed pursuant to the Contractors License Law.)
- I am exempt under Sec. _____, Bus. & Prof. Code for the following reason: _____

Print: _____ Sign: _____ Date: 1/1/98 Owner Authorized Agent

22. FINAL DECLARATION

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

Print: Chris Thomas Sign: Chris Thomas Date: 1/1/98 Owner Contractor Author. Agent

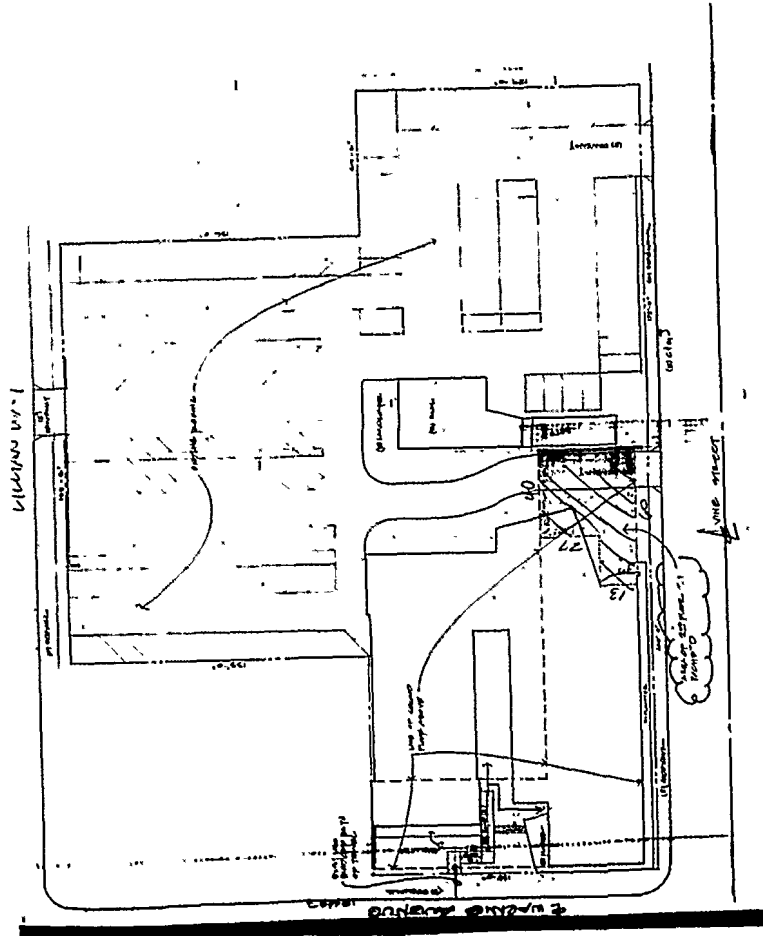
Bldg--Alter/Repair
Commercial
Over the Counter Permit

City of Los Angeles - Department of Building and Safety

Plan Check #:
Initiating Office: SANPEDRO
Printed on: 08/12/98 10:09:59

PLOT PLAN ATTACHMENT

05530300327
(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)





Bldg-Alter/Repair Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Last Status: Ready to Issue Status Date: 07/07/2008
--	---	--

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
SENECA HEIGHTS	H	16		M B 16-72	141B185 173	5533 - 030 - 026

3. PARCEL INFORMATION Area Planning Commission - Central LADBS Branch Office - LA Bldg. Line - 10 Council District - 4 Certified Neighborhood Council - Central Hollywood	Community Plan Area - Hollywood Census Tract - 1918.20 District Map - 141B185 Energy Zone - 9 Fire District - 2	Methane Hazard Site - Methane Buffer Zone Near Source Zone Distance - 2.4 School Within 500 Foot Radius - YES Thomas Brothers Map Grid - 593-F6
--	---	--

ZONE(S): [Q]C2-1VL /

4. DOCUMENTS

ZI - ZI-2374 Los Angeles State Enterpris ORD - ORD-161116 ORD - ORD-161687 ORD - ORD-164706	CPC - CPC-18473-ZC CPC - CPC-1984-1-HD CPC - CPC-1986-831-GPC CDBG - LARZ-Central City	CDBG - SEZ-Los Angeles State Enterpri
--	---	---------------------------------------

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s) Musicians Club Of L A Inc	823 Vine St	LOS ANGELES CA 90038
Tenant: Applicant: (Relationship: Architect) Rika Hayashi -	10960 Wilshire Blvd. Suite 900	LOS ANGELES, CA 90024 (310) 873-6113

7. EXISTING USE

PROPOSED USE

(18) Auditorium (3000 seats max)
 (18) Music School or Studio
 (13) Office

8. DESCRIPTION OF WORK

NON-STRUCTURAL TENANT IMPROVEMENT OF EXISTING AUDITORIUM, FOYER & PANTRY. DEMO AND CONSTRUCT NON-BEARING PARTITION WALLS, NEW SUSPENDED CEILING AND MILLWORK, REPLACE DOORS, AND NEW FINISHES.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Chad Doi OK for Cashier: Shine Lin Signature: <i>SL</i>	DAS PC By: Coord. OK: <i>SLC</i> Date: 7/7/08	
--	---	--

For inspection requests, call toll-free (888) LA4BUILD (524-2845).
 Outside LA County, call (213) 482-0000 or request Inspections via
www.ladbs.org. To speak to a Call Center agent, call 311 or
 (866) 4LACITY (452-2489). Outside LA County, call (213) 473-3231.

For Cashier's Use Only W/O #: 81610017

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$200,000	PC Valuation:	
FINAL TOTAL Bldg-Alter/Repair	1,454.70	
Permit Fee Subtotal Bldg-Alter/Rep	1,231.88	
Handicapped Access		
Plan Check Subtotal Bldg-Alter/Rep	0.00	
Fire Hydrant Refuse-To-Pay		
E.O. Instrumentation	42.00	
O.S. Surcharge	25.48	
Sys. Surcharge	76.43	
Planning Surcharge	73.91	
Planning Surcharge Misc Fee	5.00	
Permit Issuing Fee	0.00	
Sewer Cap ID:		Total Bond(s) Due:

LA Department of Building and Safety
 LA 03 36 219653 07/07/08 09:50AM

BUILDING PERMIT COMM	\$1,231.88
EI COMMERCIAL	\$42.00
ONE STOP SURCH	\$25.48
SYSTEMS DEVT FEE	\$76.43
CITY PLANNING SURCH	\$73.91
MISCELLANEOUS	\$5.00
BUILDING PLAN CHECK	\$0.00
BUILDING PLAN CHECK	\$0.00

P080161000010017FN

Total Due: \$1,454.70
 Check: \$1,454.70

12. ATTACHMENTS

Plot Plan *SL* 0200872084



14. APPLICATION COMMENTS

** Approved Seismic Gas Shut-Off Valve may be required. ** CERTIFICATES OF OCCUPANCY 1992LA97253 AND 1993LA10348 SHOW EXISTING USE OF BUILDING AS AUDITORIUM, MUSIC STUDIO, AND OFFICE.

In the event that any box (i.e. 1-16) is filled to capacity, it is possible that additional information has been captured electronically and could not be printed due to space restrictions. Nevertheless, the information printed exceeds that required by Section 19825 of the Health and Safety Code of the State of California.

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME ADDRESS

NAME	ADDRESS	CLASS	LICENSE#	PHONE #
(A) Limahelu, Frank Hendrik	11509 Albers Street,		C14425	(310) 873-6103
(C) Richardson Group The	413 S Glassell St,	B	330639	714-997-3970

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

17. LICENSED CONTRACTOR'S DECLARATION

I hereby affirm under penalty of perjury that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect. The following applies to B contractors only: I understand the limitations of Section 7057 of the Business and Professional Code related to my ability to take prime contracts or subcontracts involving specialty trades.

License Class: **B** Lic. No.: **330639** Contractor: **RICHARDSON GROUP THE**

18. WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, one of the following declarations:

- I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.
- I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **Delos Insurance Company** Policy Number: **02DKRM12000527**

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

WARNING: FAILURE TO SECURE WORKERS' COMPENSATION COVERAGE IS UNLAWFUL, AND SHALL SUBJECT AN EMPLOYER TO CRIMINAL PENALTIES AND CIVIL FINES UP TO ONE HUNDRED THOUSAND DOLLARS (\$100,000), IN ADDITION TO THE COST OF COMPENSATION, DAMAGES AS PROVIDED FOR IN SECTION 3706 OF THE LABOR CODE, INTEREST, AND ATTORNEY'S FEES.

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

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

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).

Lender's name (if any): _____ Lender's address: _____

21. FINAL DECLARATION

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

By signing below, I certify that:

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

Print Name: Alan Harper Sign: Alan Harper Date: 7/7/08 Contractor Authorized Agent

Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

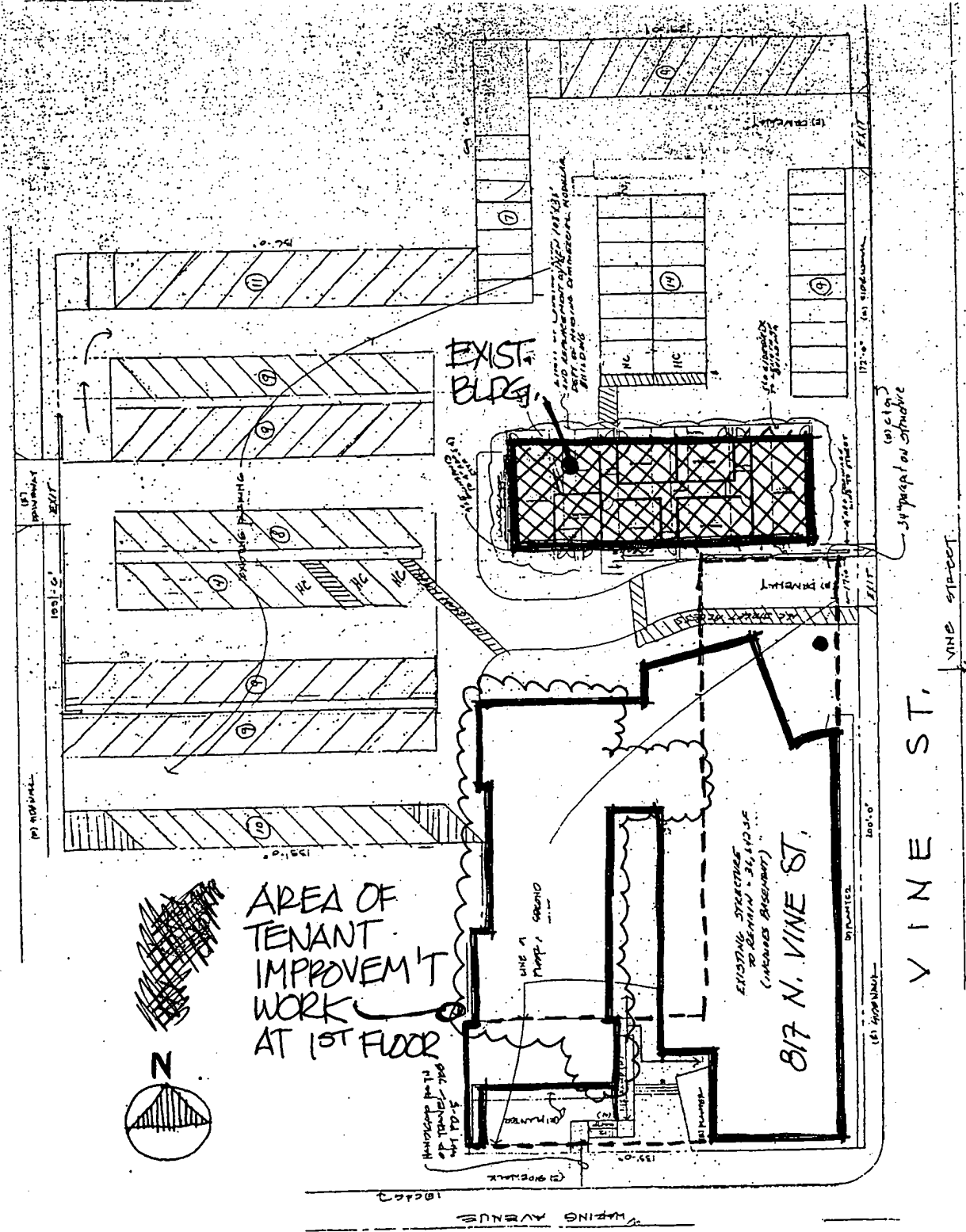
Plan Check #: B08LA05295

Initiating Office: METRO

Printed on: 06/20/08 12:07:16

PLOT PLAN ATTACHMENT

(DO NOT DRAW, WRITE, OR PASTE ATTACHMENTS OUTSIDE BORDER)



1820716200872084



City of Los Angeles Department of City Planning

10/10/2017 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

831 N VINE ST

ZIP CODES

90038

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2016-1450-CPU
CPC-2014-669-CPU
CPC-2005-6082-CPU
CPC-1997-43-CPU
CPC-1986-831-GPC
CPC-1984-1-HD
CPC-18473-B
ORD-98865
ORD-182960
ORD-182173-SA40:6
ORD-164706
ORD-161687
ORD-161116-SA19
ENV-2016-1451-EIR
ENV-2014-670-SE
ENV-2005-2158-EIR

Address/Legal Information

PIN Number	141B185 126
Lot/Parcel Area (Calculated)	6,136.0 (sq ft)
Thomas Brothers Grid	PAGE 593 - GRID F6
Assessor Parcel No. (APN)	5533030026
Tract	SENECA HEIGHTS
Map Reference	M B 16-72
Block	H
Lot	FR 18
Arb (Lot Cut Reference)	None
Map Sheet	141B185

Jurisdictional Information

Community Plan Area	Hollywood
Area Planning Commission	Central
Neighborhood Council	Central Hollywood
Council District	CD 13 - Mitch O'Farrell
Census Tract #	1918.20
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	[Q]C2-1VL
Zoning Information (ZI)	ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2433 Revised Hollywood Injunction
General Plan Land Use	Limited Manufacturing
General Plan Footnote(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Ellis Act Property	No
Rent Stabilization Ordinance (RSO)	No

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

Transit Oriented Communities (TOC)	Tier 1
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	Active: Larchmont Charter School (Elementary School Site) Active: Vine Elementary School
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5533030026
Ownership (Assessor)	
Owner1	CV 817 VINE ST LLC
Address	601 S FIGUEROA ST STE 3400 LOS ANGELES CA 90017
Ownership (Bureau of Engineering, Land Records)	
Owner	CV 817 VINE ST LLC
Address	601 S FIGUEROA ST STE 3400 LOS ANGELES CA 90017
Owner	CV 817 VINE ST LLC
Address	917 WILSHIRE BLVD # 2050 LOS ANGELES CA 90017
APN Area (Co. Public Works)*	1.166 (ac)
Use Code	6400 - Recreational - Club, Lodge Hall, Fraternal Organization - One Story
Assessed Land Val.	\$14,790,000
Assessed Improvement Val.	\$4,845,000
Last Owner Change	12/02/2016
Last Sale Amount	\$24,750,247
Tax Rate Area	67
Deed Ref No. (City Clerk)	1521198 1065048
Building 1	
Year Built	1950
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	13,000.0 (sq ft)
Building 2	
Year Built	1950
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	31,644.0 (sq ft)
Building 3	
Year Built	2006
Building Class	DX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	3,852.0 (sq ft)
Building 4	No data for building 4
Building 5	No data for building 5
Additional Information	
Airport Hazard	None
Coastal Zone	None

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

Farmland	Area Not Mapped
Urban Agriculture Incentive Zone	YES
Very High Fire Hazard Severity Zone	No
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Buffer Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.3855172
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	No
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	HOLLYWOOD MEDIA DISTRICT
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None

Public Safety

Police Information	
Bureau	West
Division / Station	Hollywood
Reporting District	676
Fire Information	
Bureau	West
Batallion	5
District / Fire Station	27
Red Flag Restricted Parking	No

CASE SUMMARIES

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

Case Number:	CPC-2016-1450-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	CPC-2014-669-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	CPC-2005-6082-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	Data Not Available
Case Number:	CPC-1997-43-CPU
Required Action(s):	CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT
Case Number:	CPC-1986-831-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	HOLLYWOOD COMMUNITY PLAN REVISION/GENERAL PLAN CONSISTENCY PLAN AMENDMENT, ZONE CHANGES AND HEIGHT DISTRICT CHANGES
Case Number:	CPC-1984-1-HD
Required Action(s):	HD-HEIGHT DISTRICT
Project Descriptions(s):	CHANGE OF HEIGHT DISTRICT WITHIN THE "CORE AREA OF L.A."- GENERAL PLAN ZONE CONSISTENCY PROGRAM.
Case Number:	CPC-18473-B
Required Action(s):	B-PRIVATE STREET MODIFICATIONS (2ND REQUEST)
Project Descriptions(s):	CONTINUATION OF CPC-18473-A. SEE GENERAL COMMENTS FOR CONTINUATION.
Case Number:	ENV-2016-1451-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	UPDATE TO THE HOLLYWOOD COMMUNITY PLAN
Case Number:	ENV-2014-670-SE
Required Action(s):	SE-STATUTORY EXEMPTIONS
Project Descriptions(s):	COMMUNITY PLAN UPDATE/GENERAL PLAN AMENDMENT
Case Number:	ENV-2005-2158-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE FOR HOLLYWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLAN MAP AND TEXT

DATA NOT AVAILABLE

ORD-98865

ORD-182960

ORD-182173-SA40:6

ORD-164706

ORD-161687

ORD-161116-SA19



Address: 831 N VINE ST

APN: 5533030026

PIN #: 141B185 126

Tract: SENECA HEIGHTS

Block: H

Lot: FR 18

Arb: None

Zoning: [Q]C2-1VL

General Plan: Limited Manufacturing

