

MILLION DOLLAR THEATER BUILDING
306-316 West Third Street; 301-313 South Broadway
CHC-2019-244-HCM
ENV-2019-245-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—March 21, 2019](#)
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-2019-244-HCM
ENV-2019-245-CE**

HEARING DATE: April 18, 2019
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA 90012

Location: 306-316 West Third Street;
301-313 South Broadway
Council District: 14 - Huizar
Community Plan Area: Central City
Area Planning Commission: Central
Neighborhood Council: Downtown Los Angeles
Legal Description: Property of T.D. Stimson Tract,
LT E

EXPIRATION DATE: April 23, 2019

PROJECT: Historic-Cultural Monument Application for the
MILLION DOLLAR THEATER BUILDING

REQUEST: Declare the property an Historic-Cultural Monument

OWNER/APPLICANT: Adam Daneshgar
Langdon Street Capital
9777 Wilshire Boulevard, Suite 811
Beverly Hills, CA 90212

GCS Emerald LLC Et al.
c/o Langdon Street Capital LLC and GCS Equity LLC
P.O. Box 1936
Beverly Hills, CA 90213

PREPARER: Amanda Yoder Duane
GPA Consulting
617 South Olive Street, Suite 910
Los Angeles, CA 90014

RECOMMENDATION **That the Cultural Heritage Commission:**

1. **Declare the subject property** an 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]

Melissa Jones, Planning Assistant
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: Historic-Cultural Monument Application
Commission/Staff Site Inspection Photos—March 21, 2019

FINDINGS

- The Million Dollar Theater Building “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” for its association with the development of the Broadway commercial district and for its association with the history of Latinos in the performing arts.
- The Million Dollar Theater Building “is associated with the lives of historic personages important to nation, state, city, or local history” for its association with the life of entrepreneur and film producer Sid Grauman.
- The Million Dollar Theater Building “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of the Churrigueresque architectural style.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her age.

SUMMARY

The Million Dollar Theater Building is a twelve-story mixed-use commercial building located on the southwest corner of Broadway and Third Street in Downtown Los Angeles. Constructed in 1918 as a movie theater and office space, the property was designed by master architect Albert C. Martin (1879-1960) in the Churrigueresque architectural style. The Million Dollar Theater was initially owned and operated by showman and entrepreneur Sid Grauman (1879-1950), and later became an important site for the Latino performing arts community in Los Angeles. The office portion of the building housed the Southern California Edison Company until 1931, and the Metropolitan Water District (MWD) leased office space between 1928 and 1963. In 1994, the office spaces were converted to apartment units.

Rectangular in plan, the subject property is of concrete construction with brick and terracotta cladding. The property has three distinct volumes: the eastern portion is 12 stories in height and comprises the office tower (now apartments), the center volume is four stories in height and houses the auditorium, and the westernmost portion, which houses the stage, is six stories in height. The rooflines of the eastern and western portions are flat with raised parapets, apart from the north corner of the eastern portion, which has an elevator penthouse capped by a dome. The center volume has a gabled roof. The building’s primary, east-facing elevation is

symmetrically composed of five bays. The entrance to the theater on the ground floor is centered under a monumental terra cotta arch that extends to the second story and features elaborate Churrigueresque ornamentation. There are two storefront entrances on either side of the theater vestibule that consist of a centered pair of doors with a transom flanked by two storefront windows with bulkheads. Above each storefront is a large arched opening that extends to the second story. A projecting terra cotta stringcourse visually separates the elaborate base of the building from the tower, which is clad in brick and has terra cotta quoins with undulating detailing at its corners. Fenestration consists of fixed wood windows with casement side panels, multi-lite fixed wood windows, and single-lite double-hung wood windows. Interior features include a theater lobby with a pressed tin ceiling and shallow niches, hardwood floors, large Corinthian columns, a dentiled cornice, ashlar-patterned walls, and an intricate coffered ceiling that features motifs such as rosettes and starbursts.

As Downtown Los Angeles developed its commercial identity in the 1910s and 1920s, Broadway became the city's premiere retail and entertainment district, lined with a bustle of department stores, variety stores, and more than a dozen palatial and architecturally diverse movie theaters. The concentration of theaters along Broadway offered both live performances such as vaudeville and motion picture screenings, and also served as the primary location for glamorous movie premieres for the burgeoning film industry before its epicenter shifted to Hollywood. Throughout the 1940s, the Million Dollar Theater was known for its jazz and big-band shows, and in 1950, the theater was leased to show Mexican vaudeville acts and Spanish-language films. The theater continued to be a venue for the Latino performing arts community until it was sold in 1989.

Born in Illinois in 1879, Albert C. Martin relocated to Los Angeles in 1904 after earning a degree in architectural engineering from the University of Illinois. The Million Dollar Theater Building was Martin's first major commission in the city. Some of his well-known works in the Los Angeles area include the Higgins Building (1910, HCM #873), St. Vincent de Paul Church (1925, HCM #90), and the May Company Wilshire (1939, HCM #566). Martin founded the architectural firm of AC Martin & Associates in 1906 and it remains in business today. Martin died in Los Angeles in 1960 at age 80.

Sid Grauman was born in Indianapolis, Indiana in 1879. In his early life, Grauman traveled with his father to various mining colonies in places such as Alaska making attempts to earn money through giving performances or selling goods to gold miners. The pair later relocated to San Francisco, where they opened the Unique Theater and the Lyceum. Grauman went on to expand his and his father's theater chain to San Jose, Stockton, Sacramento and New York. After moving to Los Angeles in the 1910's, Grauman was hired by Homer Laughlin to open and manage the Million Dollar Theater. Although his career in Los Angeles began downtown, Grauman is best known for his whimsical theaters in Hollywood, including the Egyptian Theater (1922) and the Chinese Theater (1927). Sid Grauman died in Los Angeles in 1950 at age 70.

The subject property has undergone several alterations over the years that include: the installation of a new steel and plate glass ticket booth in 1927; the installation of a new steel and cast iron marquee in 1929; interior remodeling of the fifth through eleventh floors in 1931; the addition of new signage and the installation of a new ticket booth in 1939; an alteration to the parapet in 1951; the conversion of the basement into a restaurant in 1991; and interior rehabilitation and remodeling in 1994.

The subject property is listed in the National Register of Historic Places and California Register of Historical Resources both individually and as a Contributor to the Broadway Theatre and Commercial District.

DISCUSSION

The Million Dollar Theater Building meets three of the Historic-Cultural Monument criteria.

The subject property “exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community” for its association with the development of the Broadway commercial district and for its association with the history of Latinos in the performing arts. During the 1910s and 1920s, several of the major thoroughfares downtown developed distinct “identities.” Broadway became the city’s premiere retail and entertainment district, and was lined with department stores, variety stores, and more than a dozen palatial and architecturally diverse movie theaters. As Los Angeles continued to grow in size and reputation throughout the early 20th century, the concentration of theaters on Broadway became a hub of economic activity and an important source of entertainment for the city’s residents. The theaters also served as the primary location for movie premieres for the burgeoning film industry before its epicenter shifted to Hollywood.

In the second half of the 20th century, the Million Dollar Theater became a center for Latino and Spanish-language entertainment, showcasing top performers from countries such as Spain, Mexico, and Cuba that included Dolores del Río, Lucho Gatica, and María Félix. The theater programmers at this time provided a variety of high quality entertainment for an underserved niche of the market through their live entertainment and television programs.

The subject property also “is associated with the lives of historic personages important to nation, state, city, or local history” for its association with the life of entrepreneur and film producer Sid Grauman. In the 1910s, Grauman relocated to Los Angeles, sensing the chance for success in the rapidly growing city. Management of the Million Dollar Theater was Grauman’s first project in Los Angeles. After the success of the theater, Grauman applied his approach of incorporating live performances into film screenings at other projects, including the Rialto Theater and the Metropolitan Theater. The Million Dollar Theater represents the beginning of Grauman’s illustrious career in Los Angeles.

Furthermore, the subject property “embodies the distinctive characteristics of a style, type, period, or method of construction” as an excellent example of the Churrigueresque architectural style. The Churrigueresque style is a variation of the Spanish Colonial Revival style that made its first Southern California appearance at the 1915 Panama California Exposition through the work of Bertram Grosvenor Goodhue. The stucco cladding, wrought iron and clay tile accents, and high level of ornamentation, including towers, arches, niches, broken pediments, volutes, and deep-relief sculptures and carvings, seen on the exterior and interior of the Million Dollar Theater Building are all reflective of the style. Other distinguishing features include arched openings and undecorated expanses of wall surfaces.

The Million Dollar Theater Building is highly intact and retains a high level of integrity of location, design, setting, materials, 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 Million Dollar Theater Building 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.

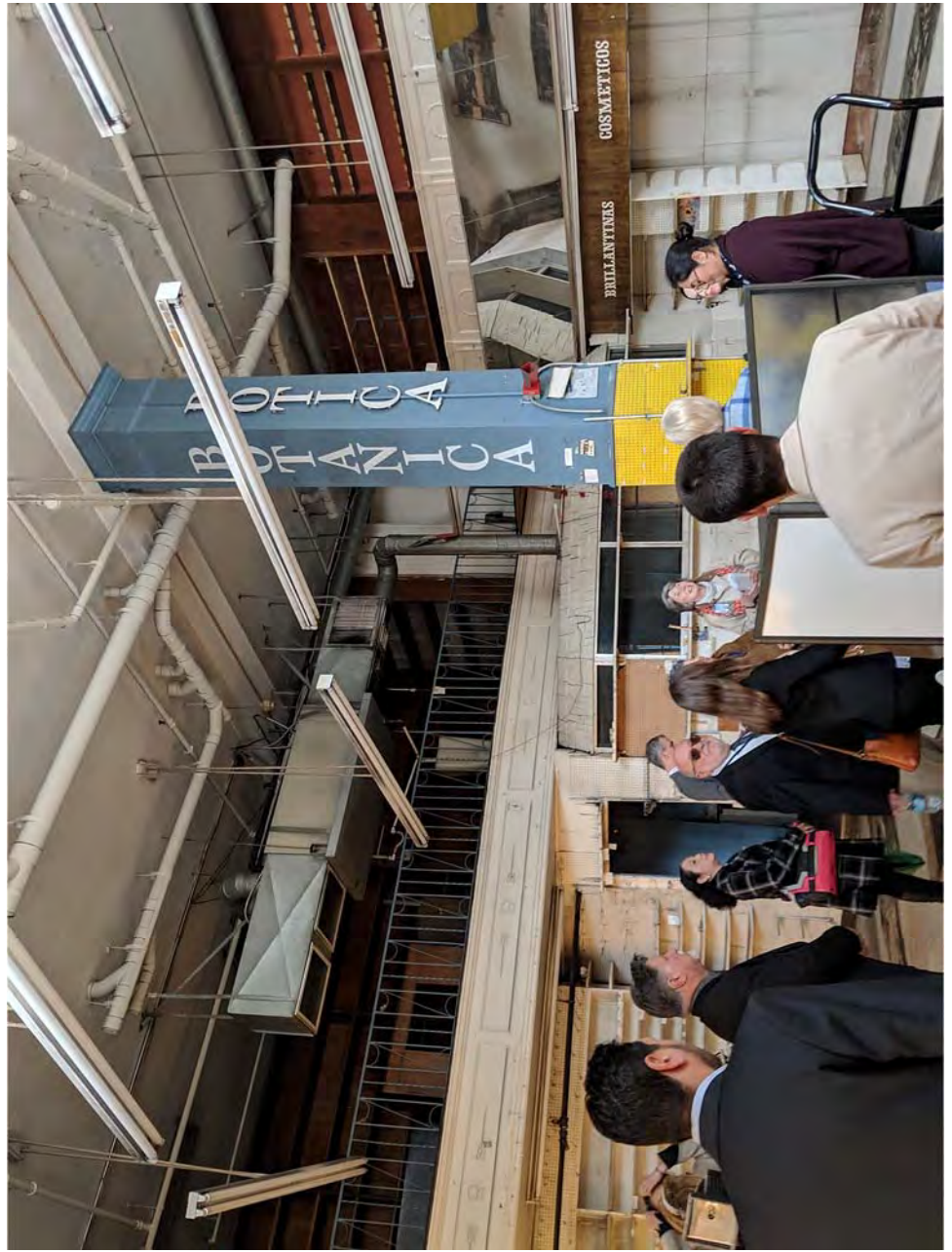
Categorical Exemption ENV-2019-245-CE was prepared on March 26, 2019.

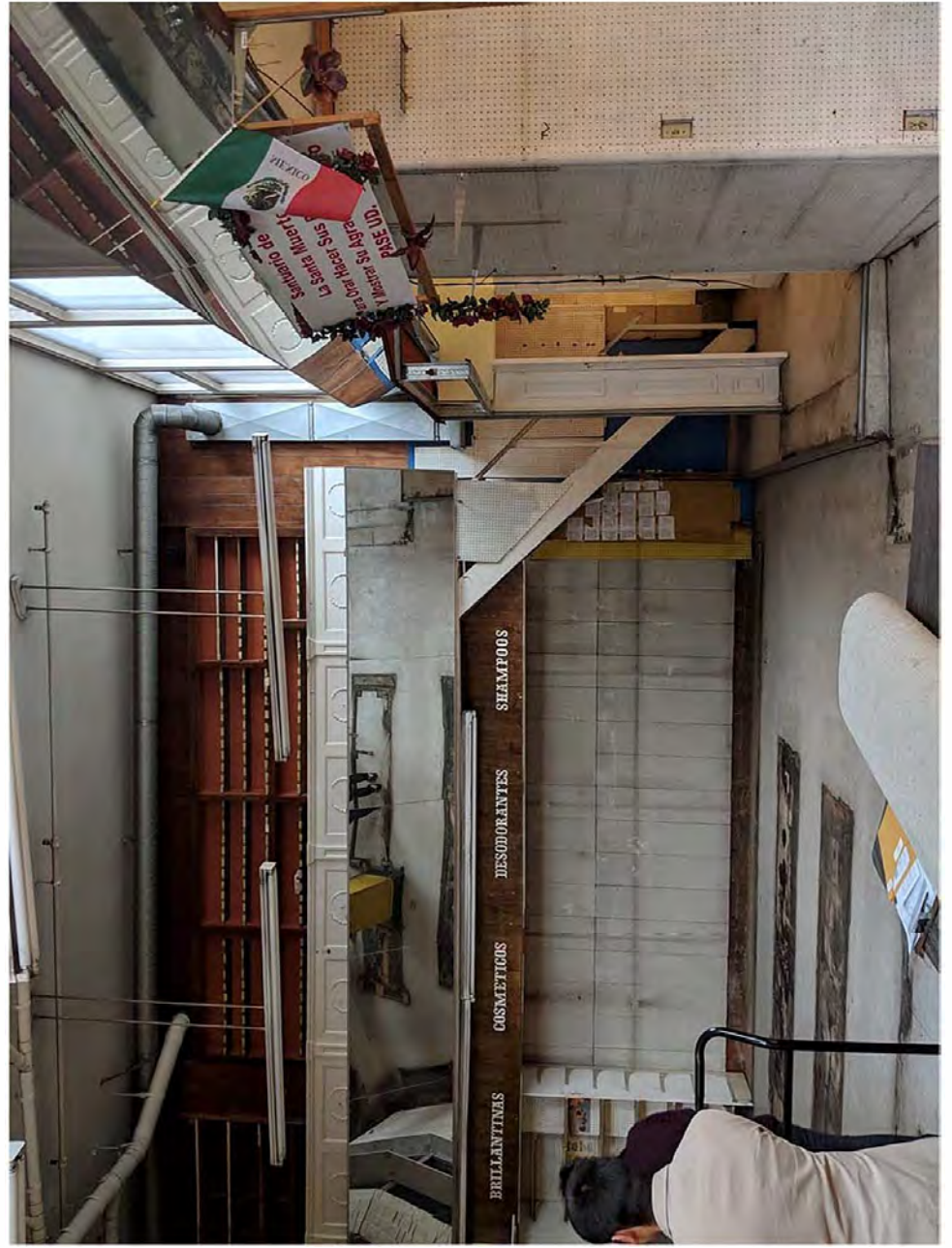
BACKGROUND

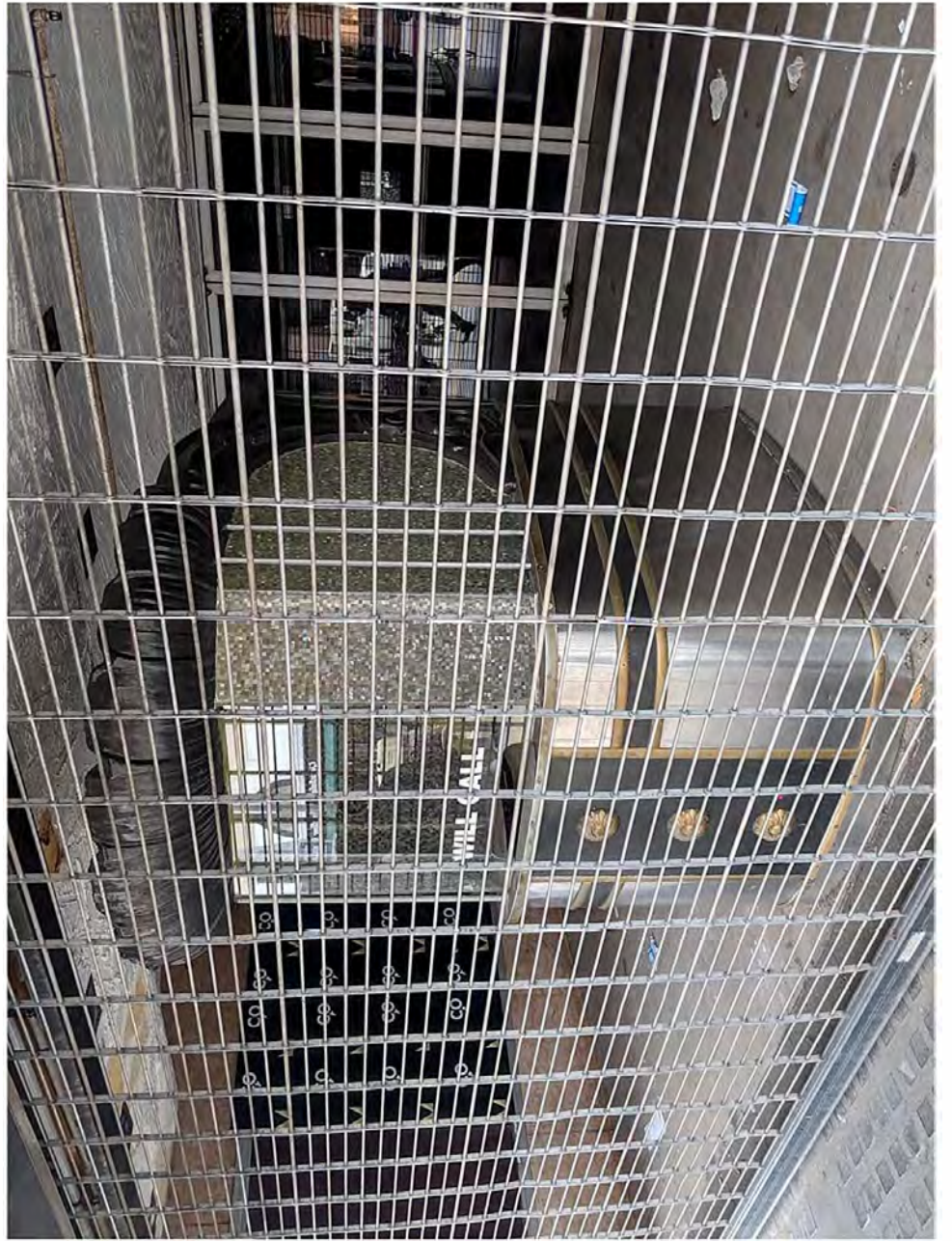
On February 7, 2019, the Cultural Heritage Commission voted to take the property under consideration. On March 21, 2019, the Commission visited the property, accompanied by staff from the Office of Historic Resources.

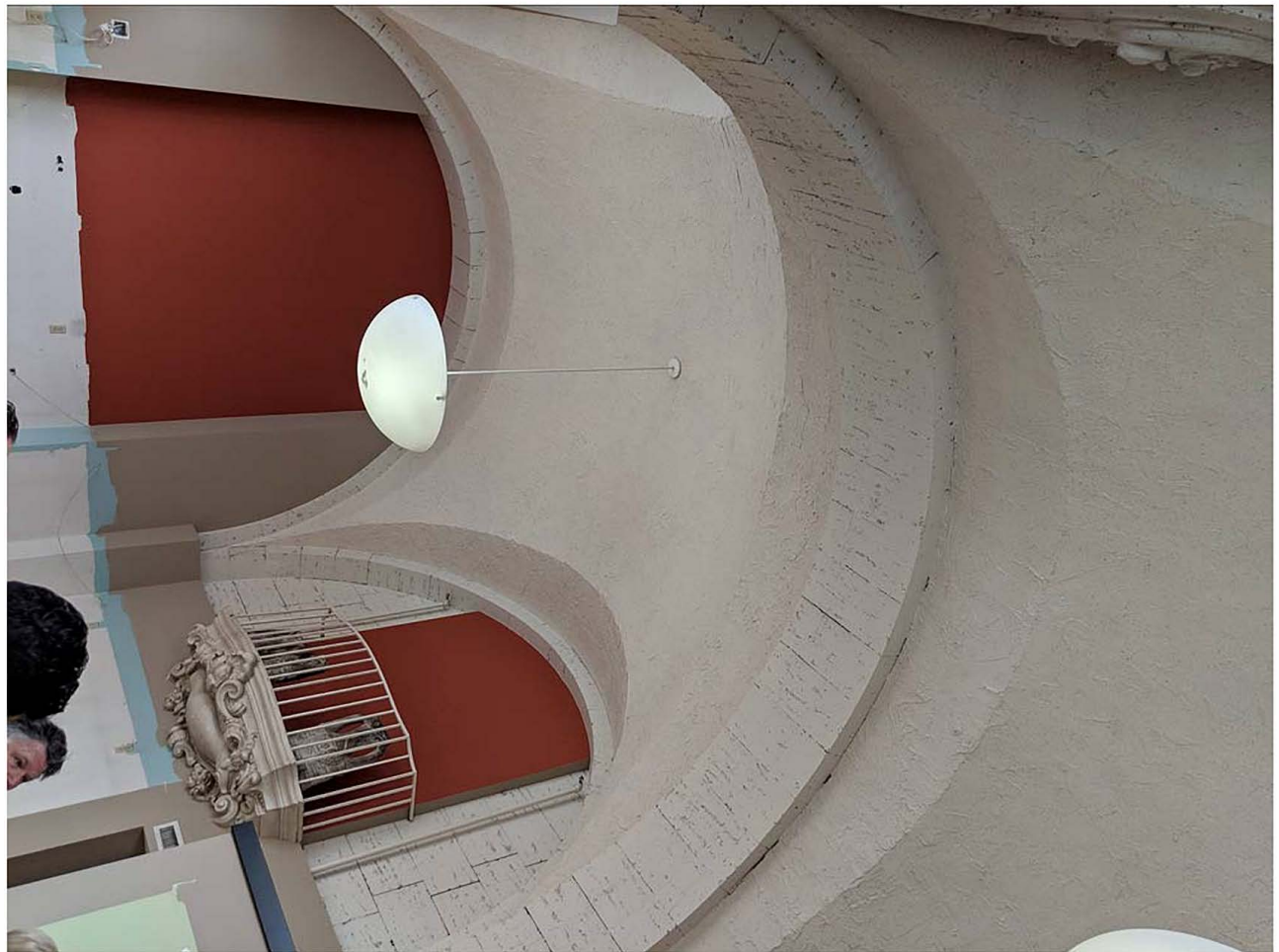






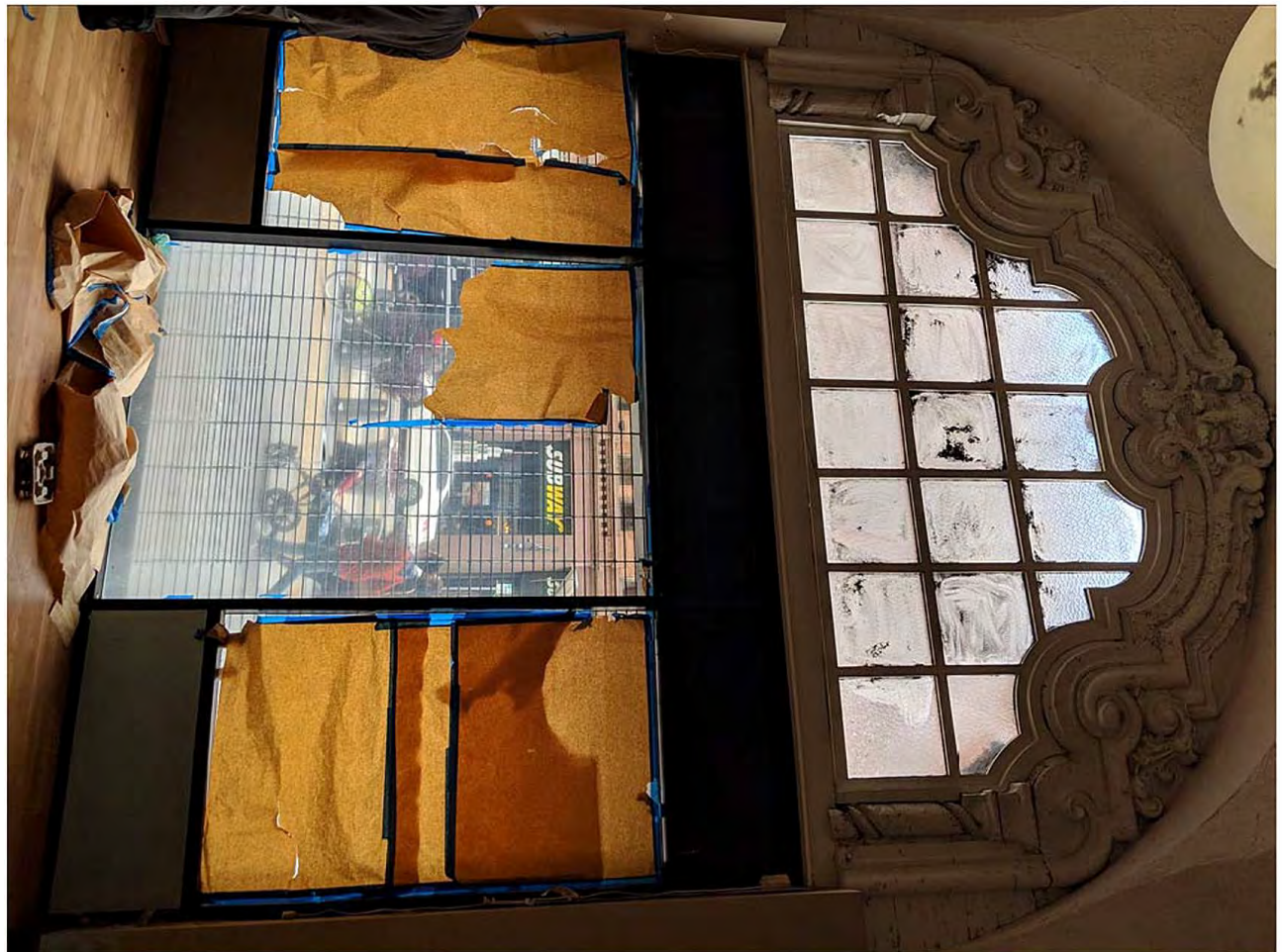




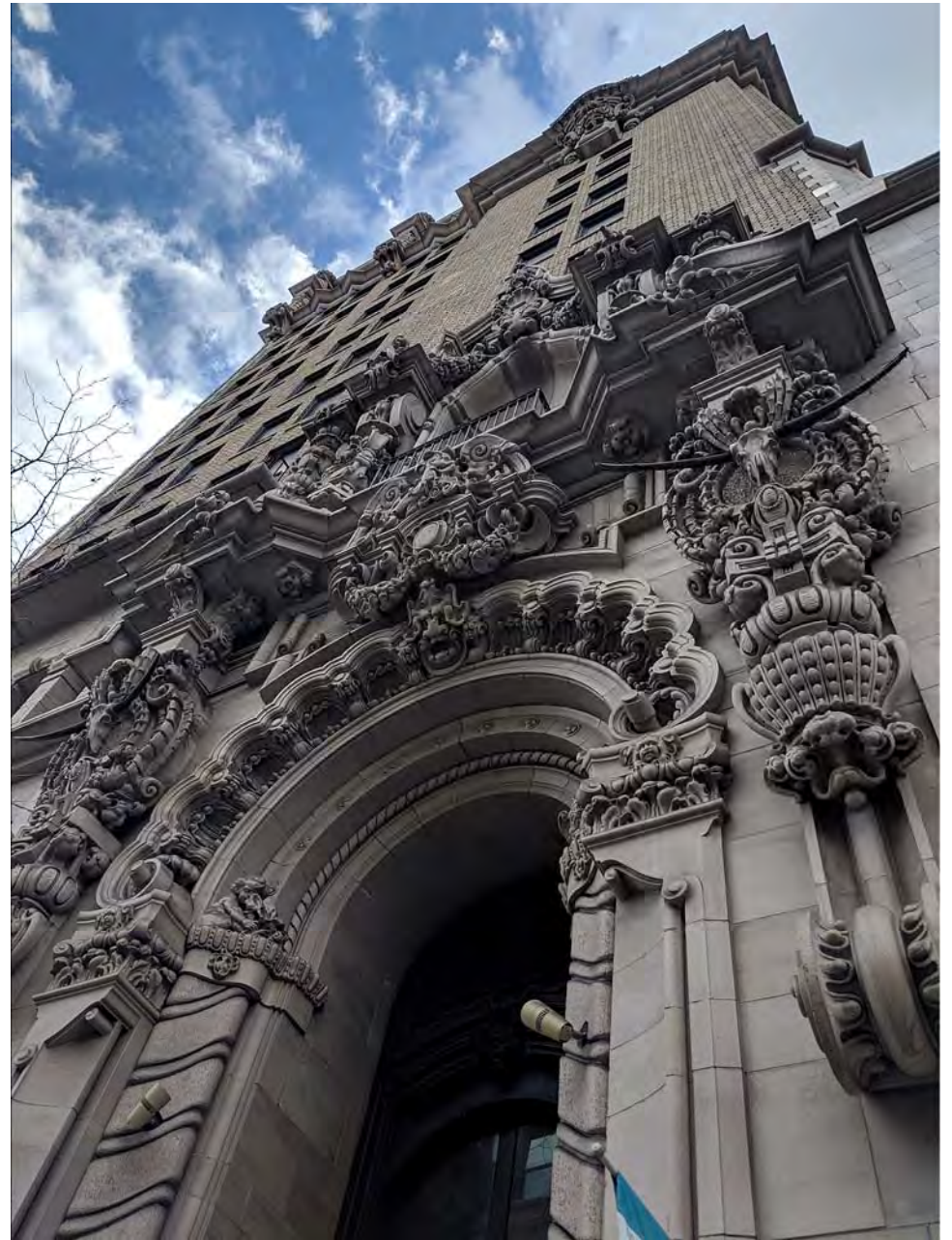


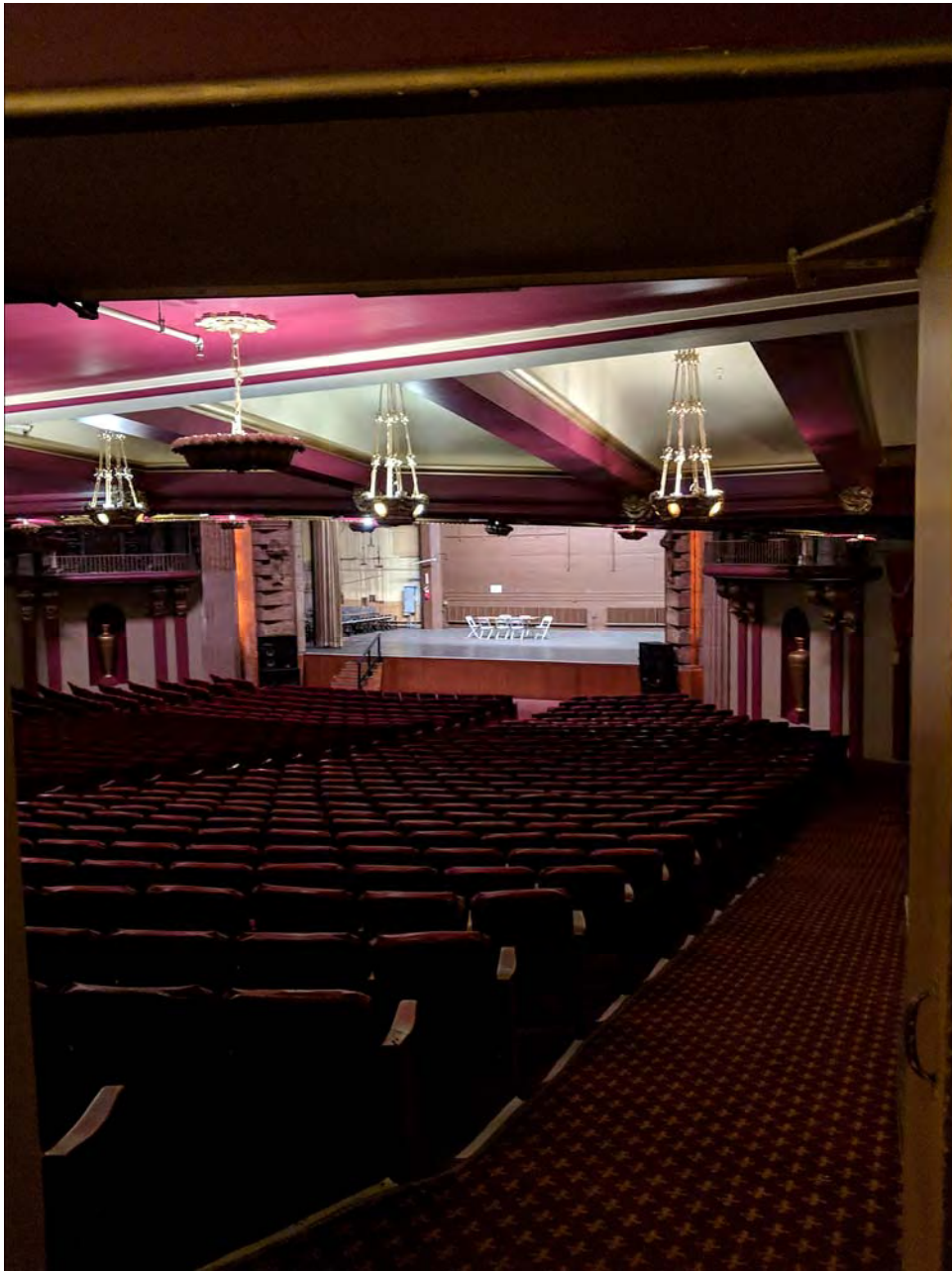


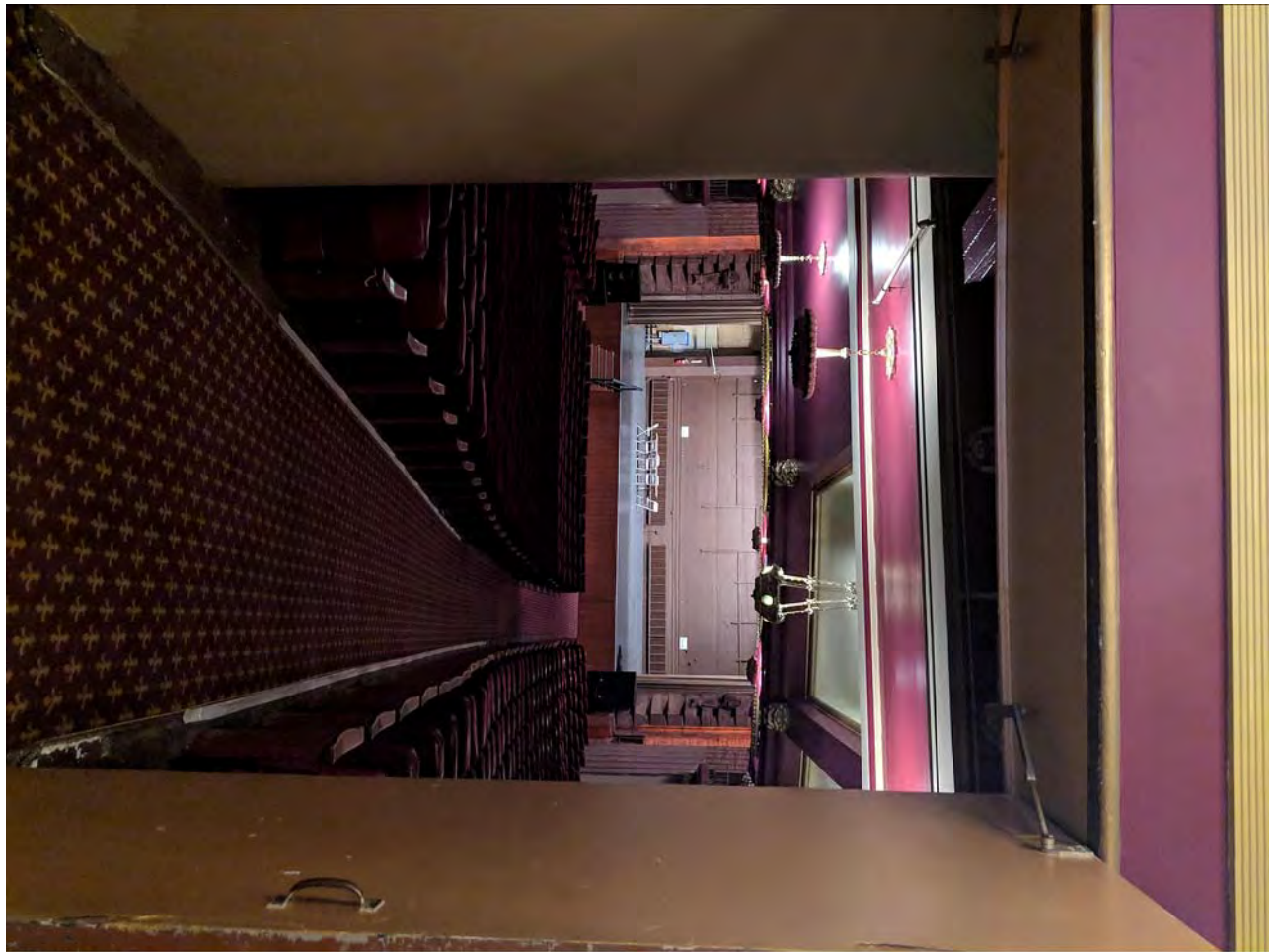




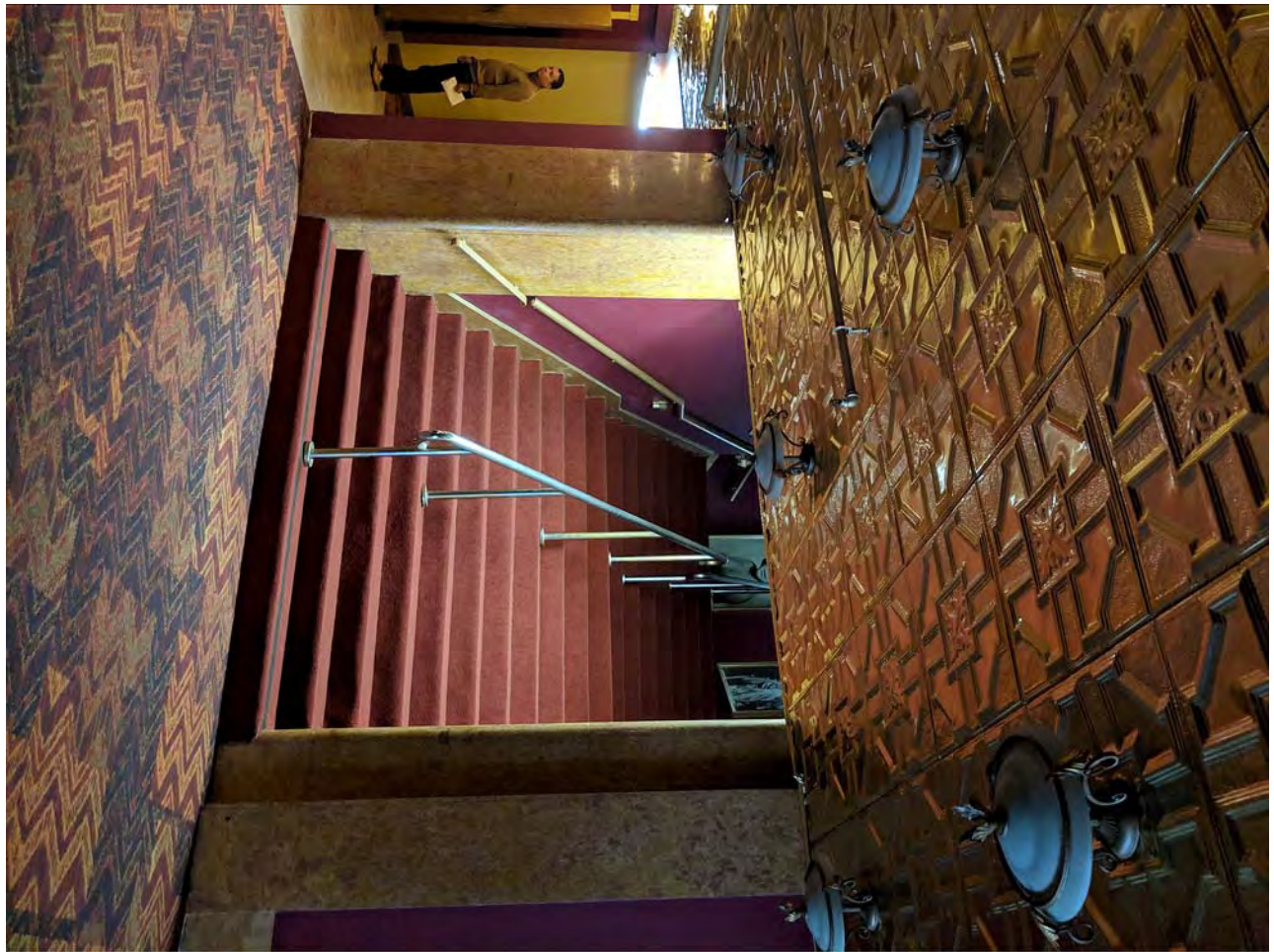


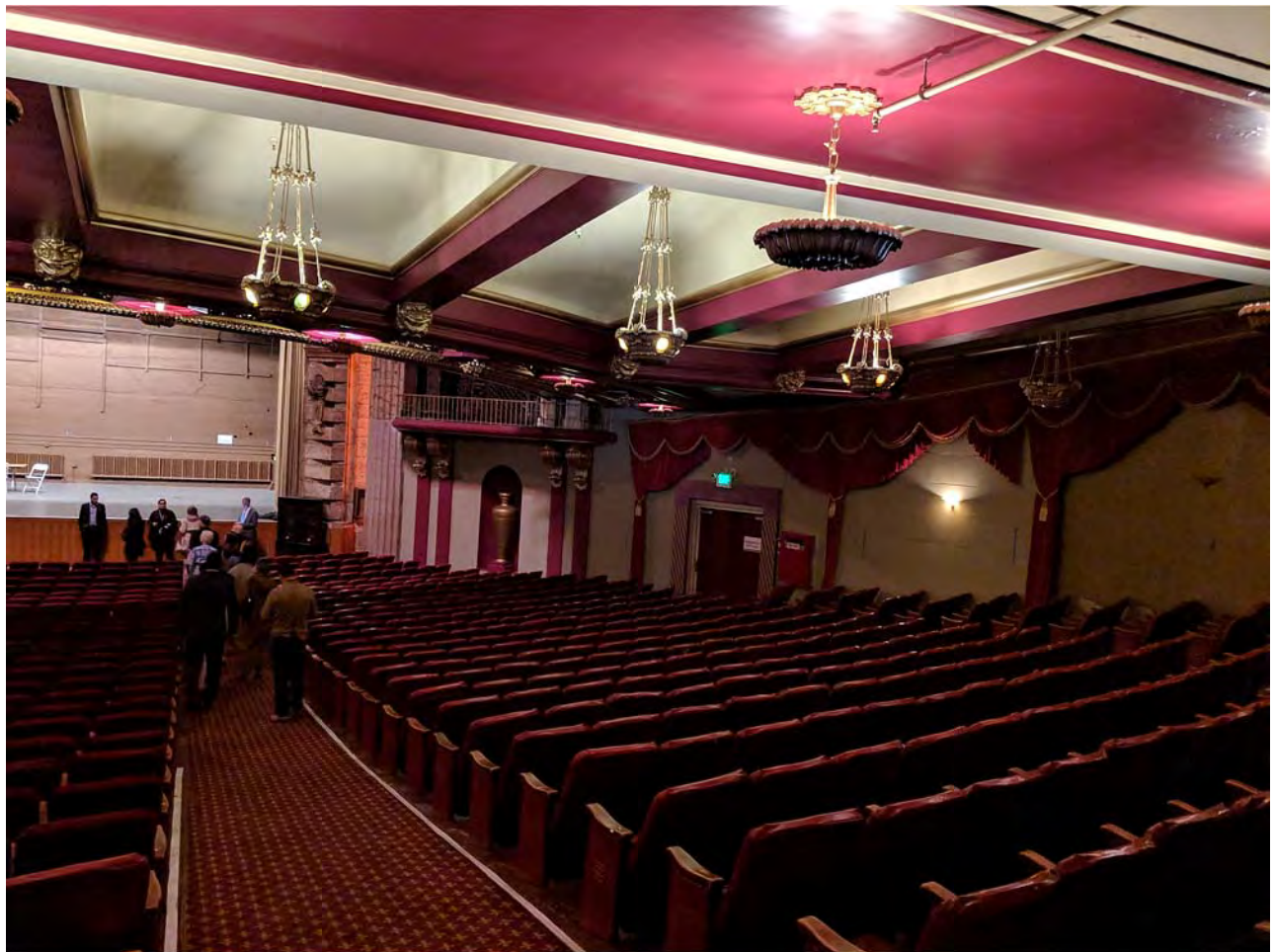




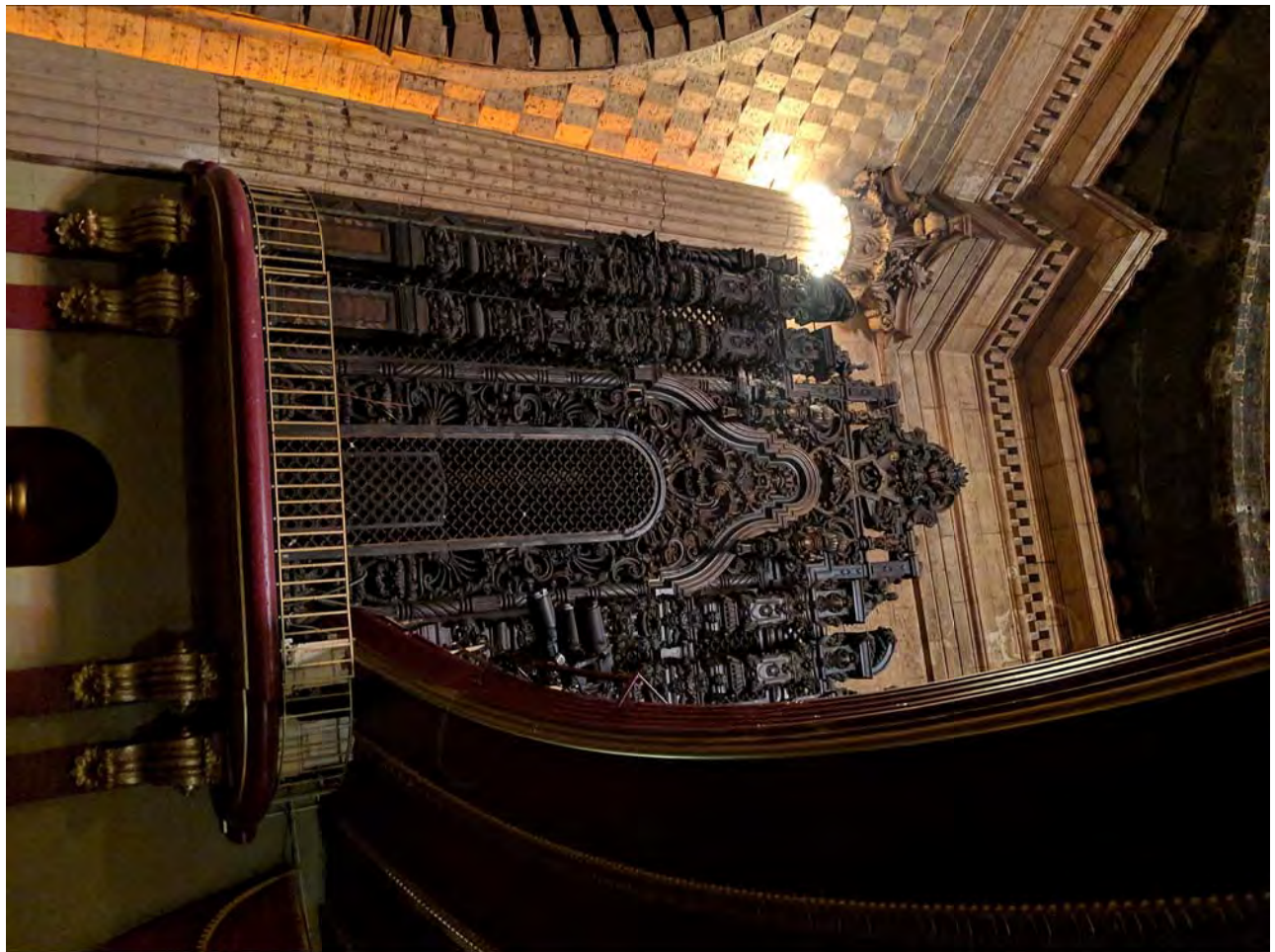
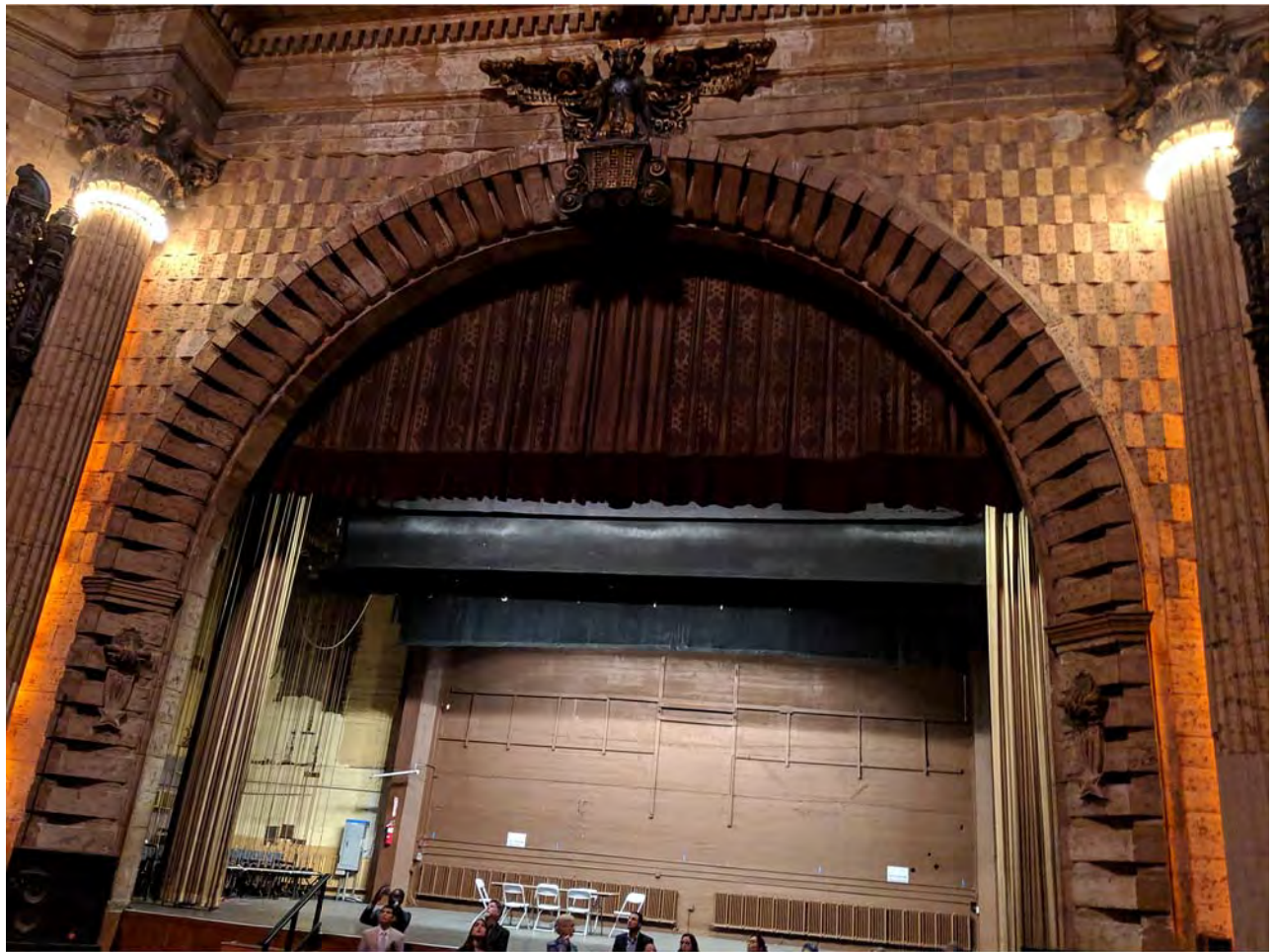


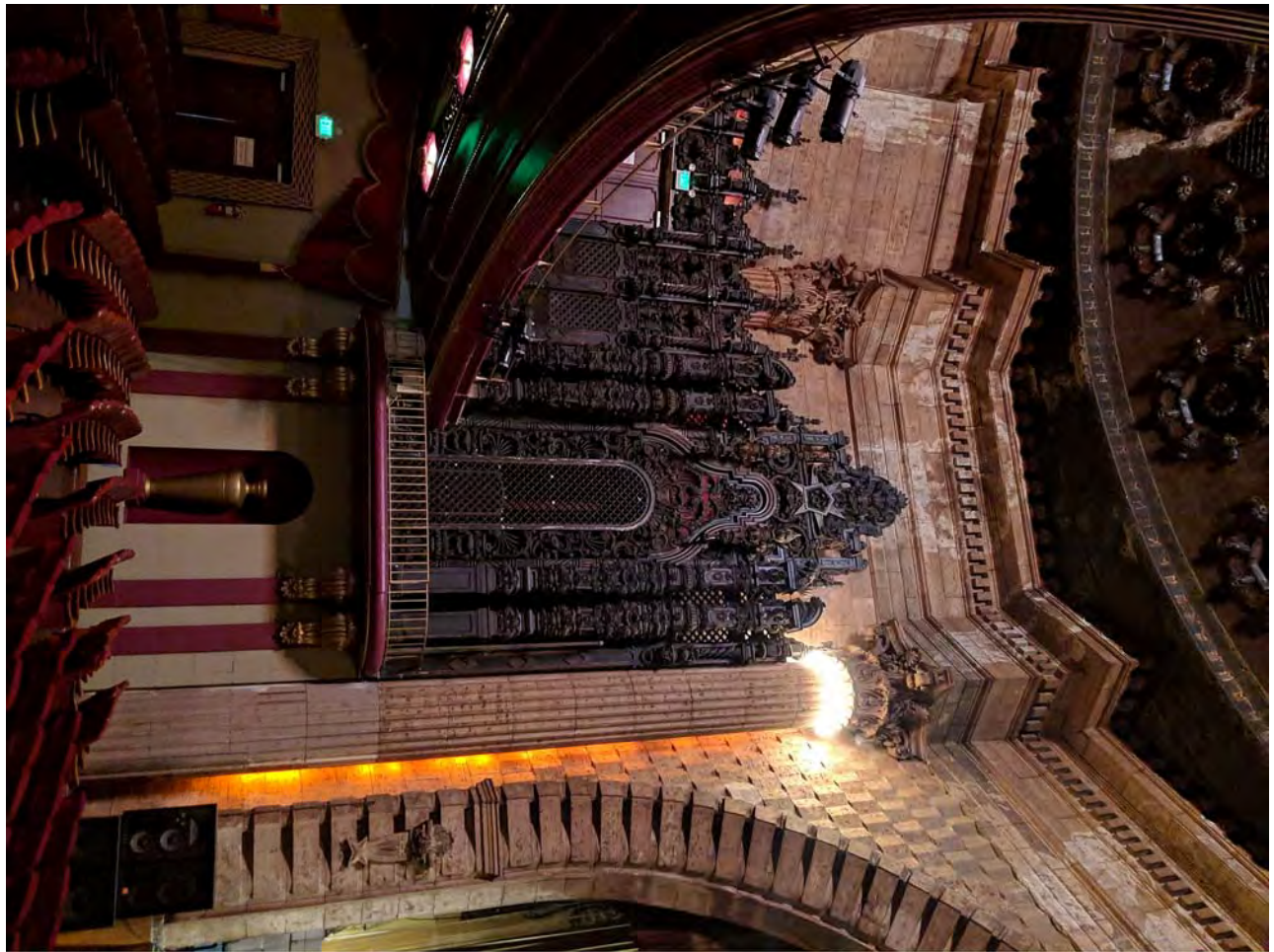




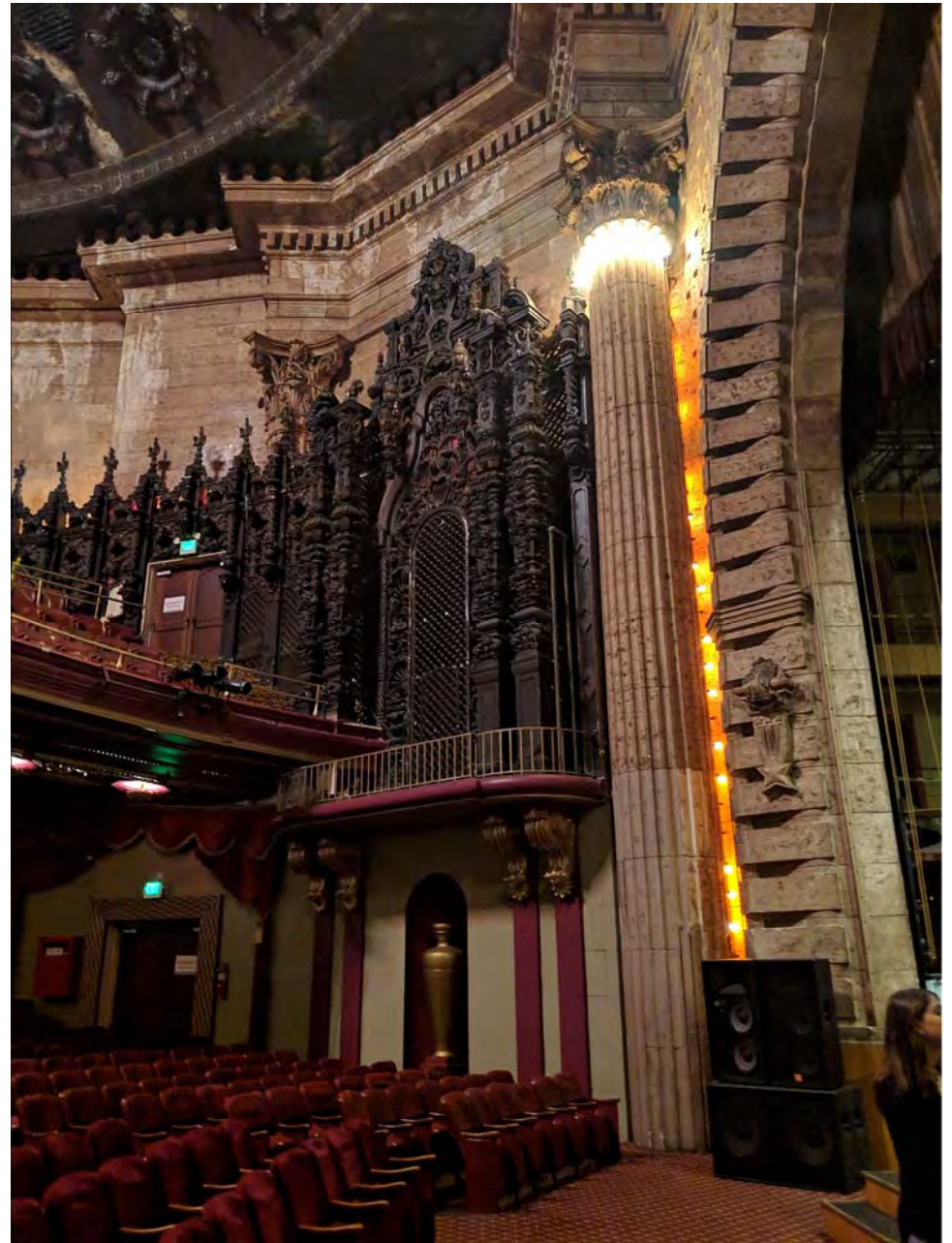


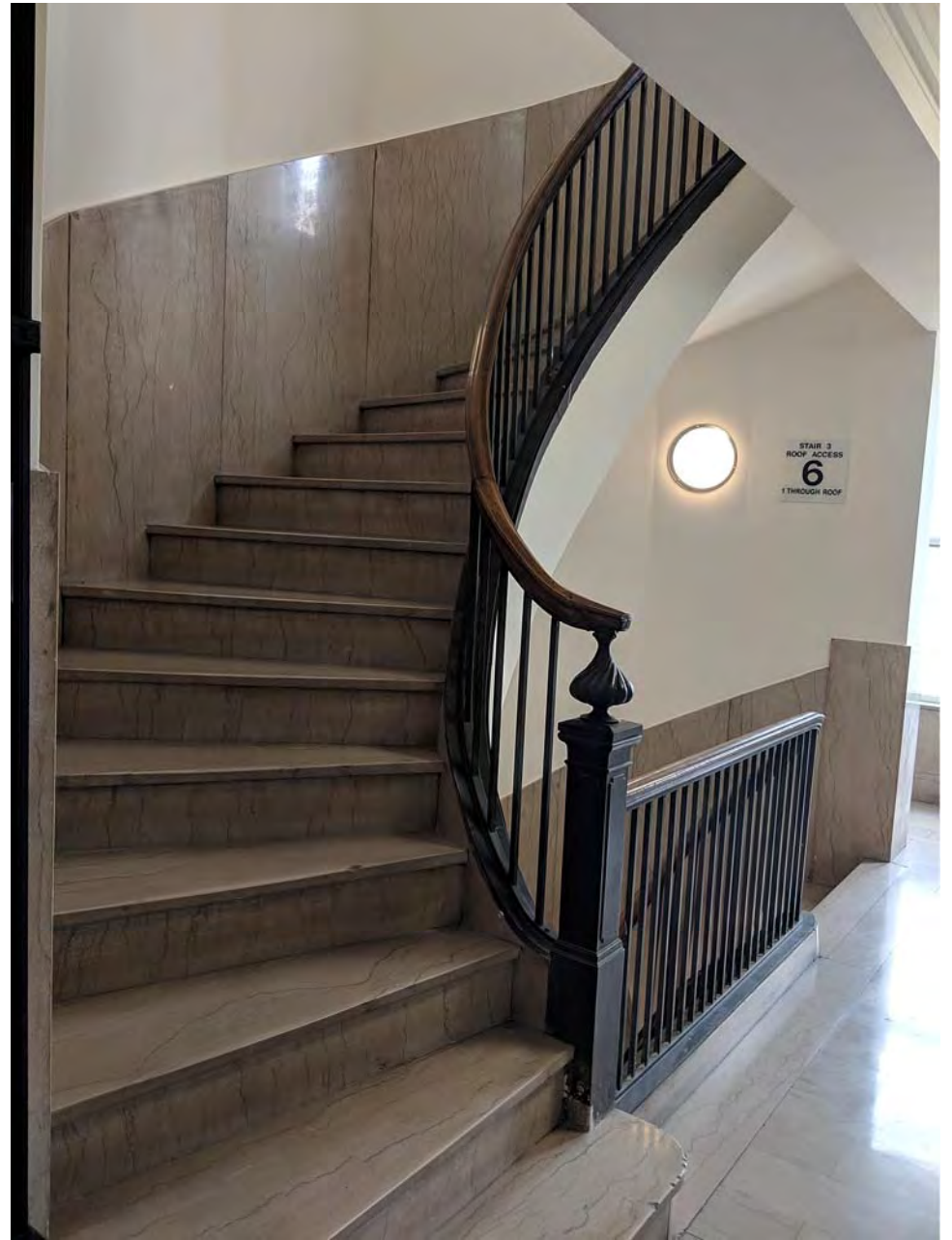
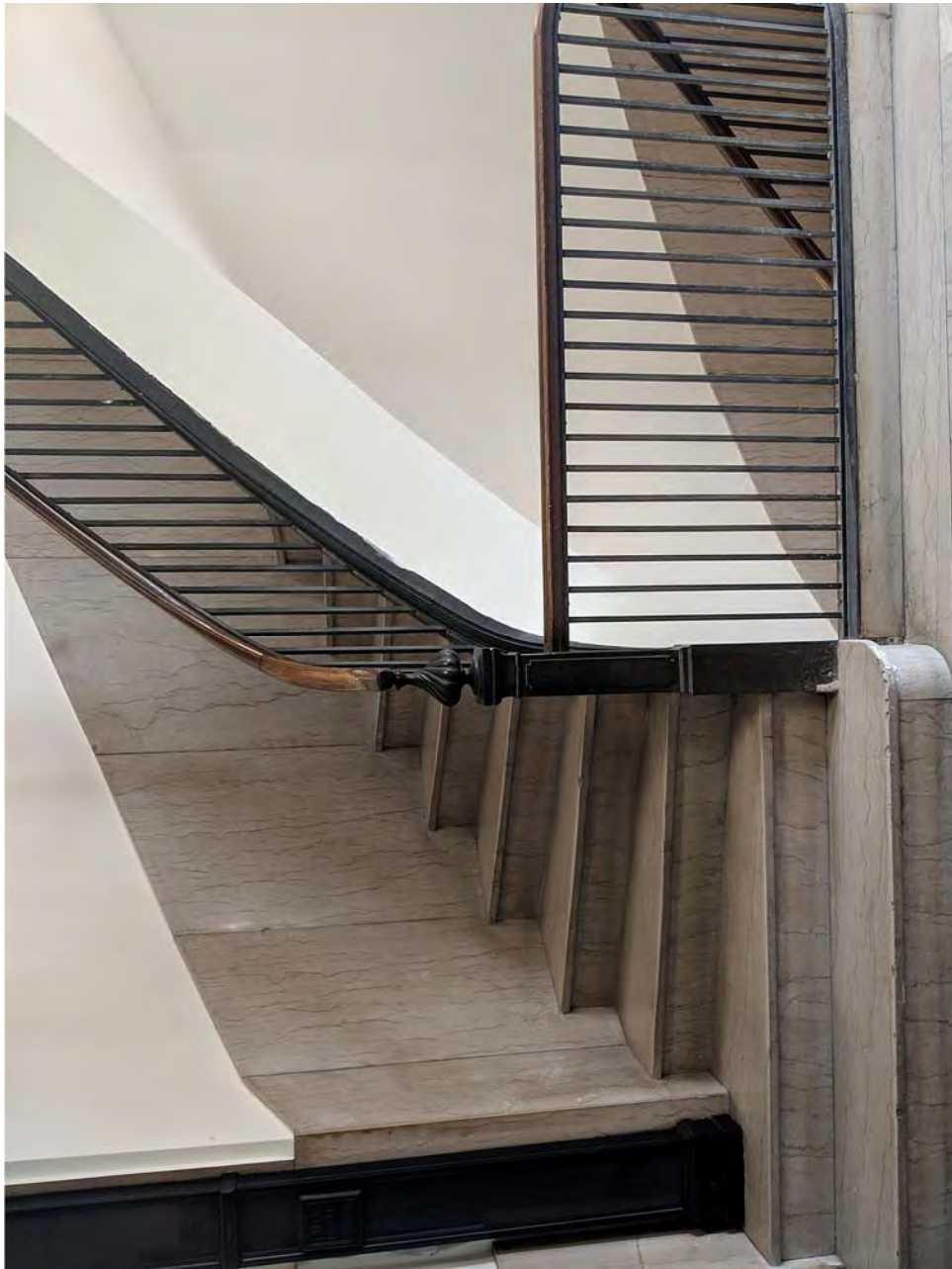






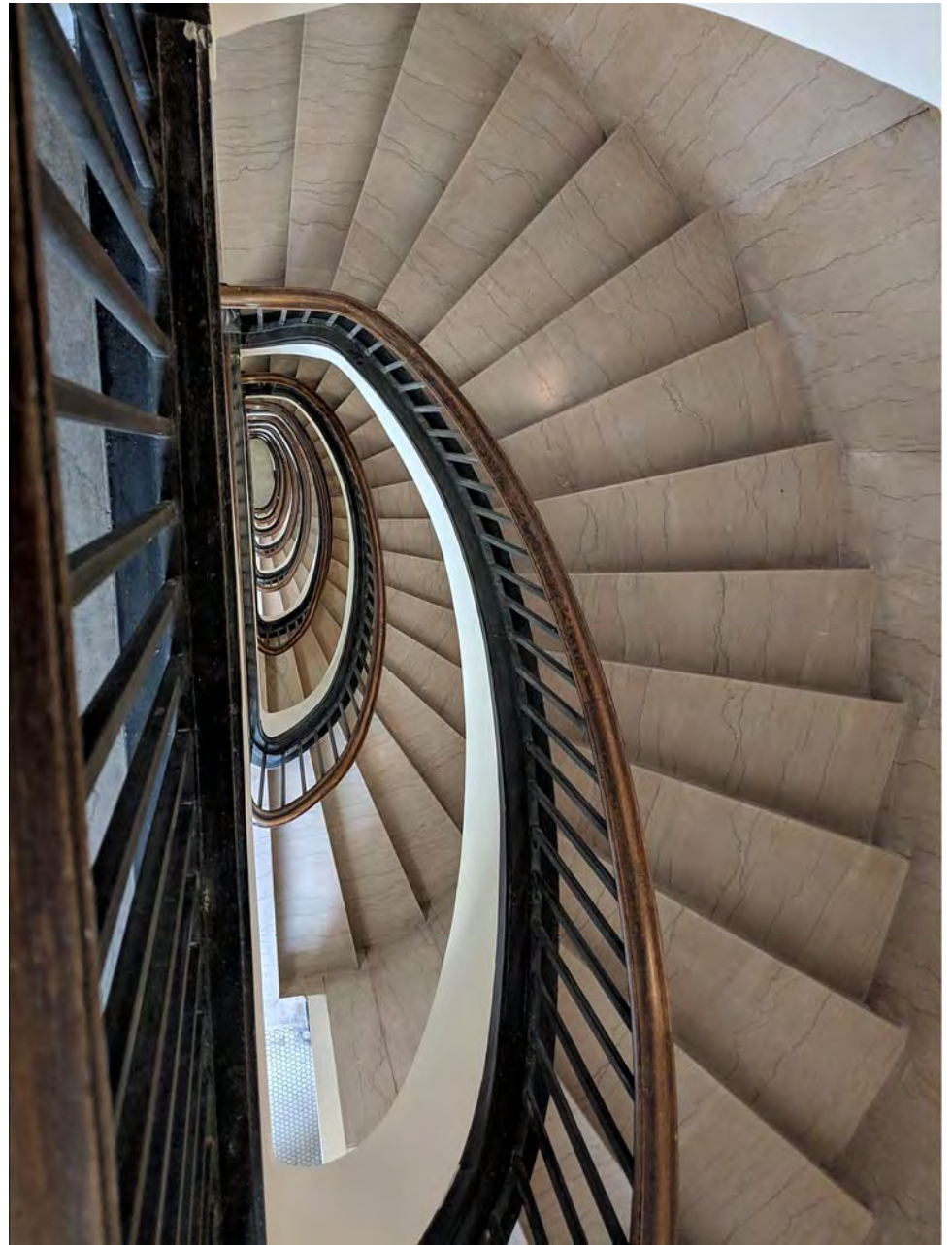














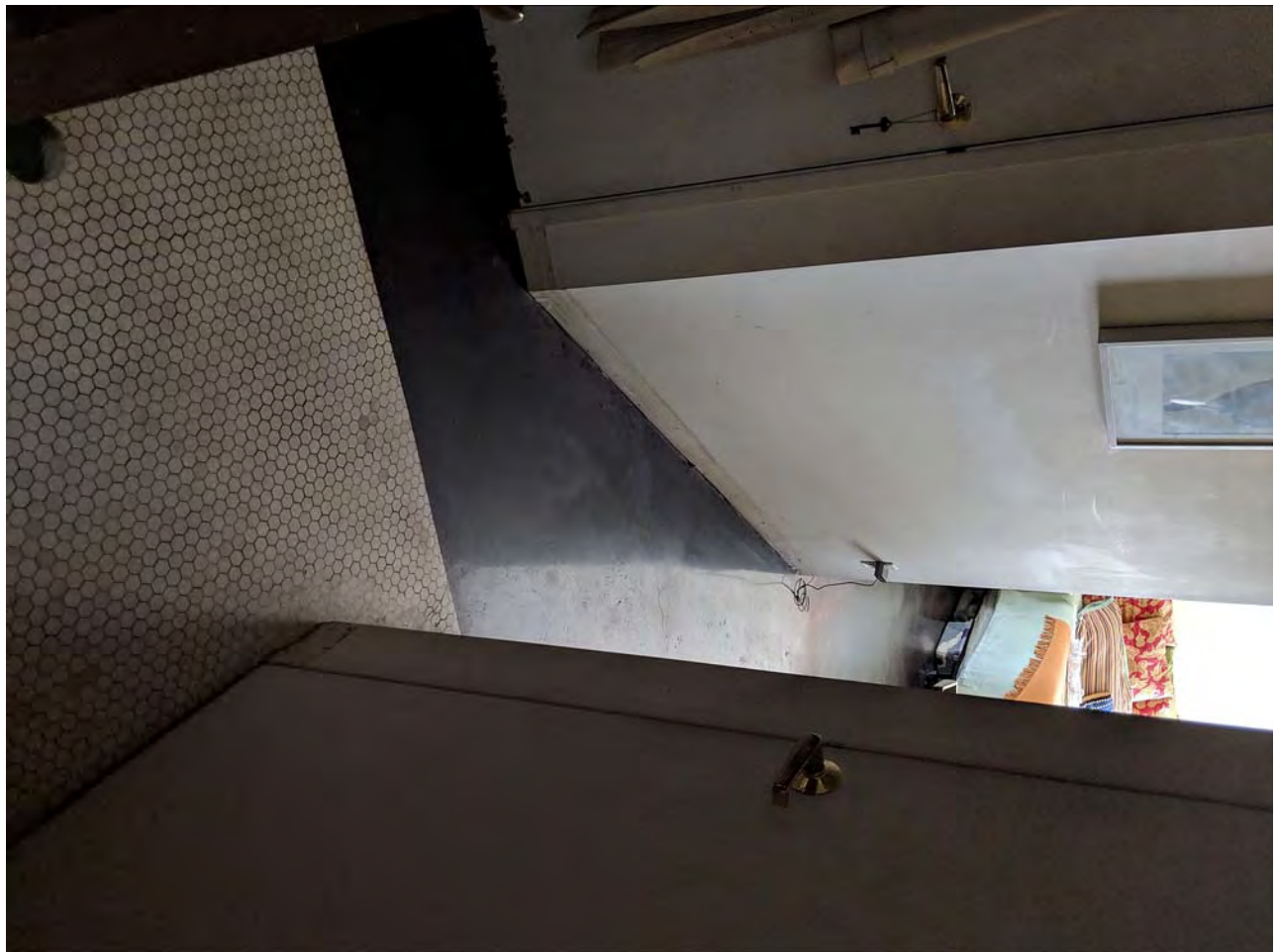






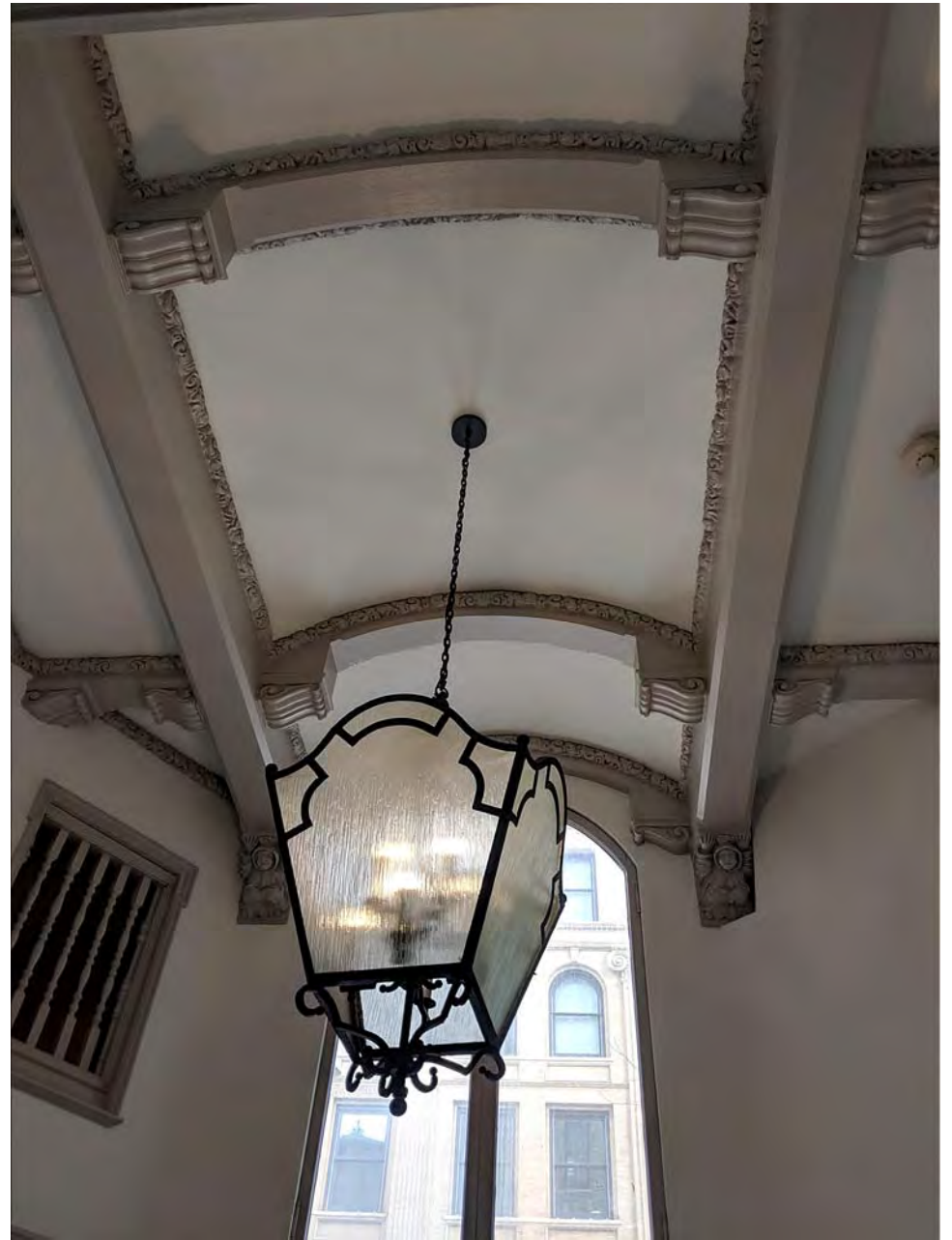












COUNTY CLERK'S USE

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 14
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PROJECT TITLE Million Dollar Theater Building	LOG REFERENCE ENV-2019-245-CE CHC-2019-244-HCM
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PROJECT LOCATION
 306-316 West Third Street; 301-313 South Broadway, Los Angeles, CA 90013

DESCRIPTION OF NATURE, PURPOSE, AND BENEFICIARIES OF PROJECT:
 Designation of the Million Dollar Theater Building 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 847-3679	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)
x 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 **Million Dollar Theater Building** 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 March 26, 2019
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

SUMMARY

The Million Dollar Theater Building is a twelve-story mixed-use commercial building located on the southwest corner of Broadway and Third Street in Downtown Los Angeles. Constructed in 1918 as a movie theater and office space, the property was designed by master architect Albert C. Martin (1879-1960) in the Churrigueresque architectural style. The Million Dollar Theater was initially owned and operated by showman and entrepreneur Sid Grauman (1879-1950), and later became an important site for the Latino performing arts community in Los Angeles. The office portion of the building housed the Southern California Edison Company until 1931, and the Metropolitan Water District (MWD) leased office space between 1928 and 1963. In 1994, the office spaces were converted to apartment units.

Rectangular in plan, the subject property is of concrete construction with brick and terracotta cladding. The property has three distinct volumes: the eastern portion is 12 stories in height and comprises the office tower (now apartments), the center volume is four stories in height and houses the auditorium, and the westernmost portion, which houses the stage, is six stories in height. The rooflines of the eastern and western portions are flat with raised parapets, apart from the north corner of the eastern portion, which has an elevator penthouse capped by a dome. The center volume has a gabled roof. The building's primary, east-facing elevation is symmetrically composed of five bays. The entrance to the theater on the ground floor is centered under a monumental terra cotta arch that extends to the second story and features elaborate Churrigueresque ornamentation. There are two storefront entrances on either side of the theater vestibule that consist of a centered pair of doors with a transom flanked by two storefront windows with bulkheads. Above each storefront is a large arched opening that extends to the second story. A projecting terra cotta stringcourse visually separates the elaborate base of the building from the tower, which is clad in brick and has terra cotta quoins with undulating detailing at its corners. Fenestration consists of fixed wood windows with casement side panels, multi-lite fixed wood windows, and single-lite double-hung wood windows. Interior features include a theater lobby with a pressed tin ceiling and shallow niches, hardwood floors, large Corinthian columns, a dentiled cornice, ashlar-patterned walls, and an intricate coffered ceiling that features motifs such as rosettes and starbursts.

As Downtown Los Angeles developed its commercial identity in the 1910s and 1920s, Broadway became the city's premiere retail and entertainment district, lined with a bustle of department stores, variety stores, and more than a dozen palatial and architecturally diverse movie theaters. The concentration of theaters along Broadway offered both live performances such as vaudeville and motion picture screenings, and also served as the primary location for glamorous movie premieres for the burgeoning film industry before its epicenter shifted to Hollywood. Throughout the 1940s, the Million Dollar Theater was known for its jazz and big-band shows, and in 1950, the theater was leased to show Mexican vaudeville acts and Spanish-language films. The theater continued to be a venue for the Latino performing arts community until it was sold in 1989.

Born in Illinois in 1879, Albert C. Martin relocated to Los Angeles in 1904 after earning a degree in architectural engineering from the University of Illinois. The Million Dollar Theater Building was Martin's first major commission in the city. Some of his well-known works in the Los Angeles area include the Higgins Building (1910, HCM #873), St. Vincent de Paul Church (1925, HCM #90), and the May Company Wilshire (1939, HCM #566). Martin founded the architectural firm of AC Martin & Associates in 1906 and it remains in business today. Martin died in Los Angeles in 1960 at age 80.

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The subject property appears to have undergone several alterations over the years that include: the installation of a new steel and plate glass ticket booth in 1927; the installation of a new steel and cast iron marquee in 1929; interior remodeling of the fifth through eleventh floors in 1931; the addition of new signage and the installation of a new ticket booth in 1939; an alteration to the parapet in 1951; the conversion of the basement into a restaurant in 1991; and interior rehabilitation and remodeling in 1994.

The subject property is listed in the National Register of Historic Places and California Register of Historical Resources both individually and as a Contributor to the Broadway Theatre and Commercial District.

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 if it meets at least one of the following criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community;
2. Is associated with the lives of historic personages important to national, state, city, or local history; or
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, or architect whose individual genius influenced his or her 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):

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic or social history of the nation, state, city or community.
2. Is associated with the lives of historic personages important to national, state, city, or local history.
3. Embodies the distinctive characteristics of a style, type, period, or method of construction; or represents a notable work of a master designer, builder, 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:	

A. Proposed Monument Description

The Million Dollar Theater Building is located on the corner of Third Street and Broadway in downtown Los Angeles, across the street from the Bradbury Building. Constructed in 1918 as a movie theater and office space, the subject building's tripartite massing reveals its mixed use. The easternmost portion of the building, closest to Broadway, is twelve stories in height and comprises the office tower (now apartments). The center of the building is four stories in height and houses the auditorium, and the westernmost portion of the building, which houses the stage, is about six stories in height. The roof on the twelve-story portion is flat with a parapet, apart from the elevator penthouse at its north corner. The roofline of the elevator penthouse is elaborated with a cornice and capped with a dome. The roof of the auditorium is a gabled truss, and the roof over the stage is generally flat with a parapet, apart from some rooftop equipment at its north end. The rooftop equipment is concealed by a gabled parapet on its north elevation.

The building was designed in an elaborate Churrigueresque style that is expressed on its north and east street-facing elevations. The primary elevation of the building faces east towards Broadway. The first through third floors are clad in terra cotta, the fourth through eleventh floors are clad in brick, and the twelfth floor is clad again in terra cotta. The entrance to the theater on the ground floor is centered under a monumental terra cotta arch that extends to the height of the second story. A profusion of sculpted volutes, quatrefoils, starbursts, flora, and swags is arranged in a scalloped arch with figures holding musical instruments. The arch is framed by a pediment and flanked by gargoyle scuppers and ornate octagonal pilasters with elaborate capitals and tassel and flora motifs. A string course separates the smoother terra cotta cladding of the first and second stories from the more rusticated terra cotta cladding of the third story. There are sculptural bison heads arranged underneath the second-story string course, centered between window openings as brackets. Perched atop the string course are full-relief figures inspired by dancers and actors in the film industry.¹

The theater vestibule is sheltered under a rounded marquee beneath the terra cotta arch. The vestibule contains a non-original steel and glass ticket booth. Doors to the theater consist of fully glazed metal doors. There are two storefront entrances on either side of the theater vestibule that consist of a centered pair of doors with a transom flanked by two storefront windows with bulkheads. Above each storefront is a large arched opening that extends to the second story; at the mezzanine level above the two more southerly storefronts, there is an elaborate terra cotta spandrel decorated with motifs such as volutes, a bearded mascarón, and bas relief cartouches. There are no spandrel panels on the two north storefront entrances. The arched windows at the second story consist of three fixed windows with operable casements in the side panels. At the third story, there are three windows above each storefront and six windows above

¹ Suzanne Tarbell Cooper, Amy Ronnebeck Hall, and Mark Wanamaker, *Images of America: Theaters in Los Angeles* (Charleston, SC: Arcadia Publishing, 2008), 25.

the theater entry arch, creating the following pattern: 3 3 6 3 3. The windows are double-hung and have decorative terra cotta headers with keystones.

A second projecting terra cotta stringcourse visually separates the elaborate base of the building from the tower. The tower of the building is clad in brick and has terra cotta quoins with undulating detailing at its corners. The windows on the upper stories are arranged in the same symmetrical pattern as the third floor: 3 3 6 3 3. At the top of the eleventh floor, there is a zig-zagging string course. The twelfth floor is clad in terra cotta. At the center of the roofline is a large cartouche with a bas-relief bust flanked by two foliated swags. The windows are arranged in the same symmetrical window pattern; the groups of three and six are separated by vertical terra cotta elements ornamented with features like finials, pendants, and brackets. The individual windows each have decorative headers and are divided by rounded pilasters.

On the north elevation facing Third Street, the first through third floors are clad in terra cotta. Several of the features on the Broadway elevation are also found on the Third Street foundation, including the sculptural bison heads, belt courses at the second and third stories, large two-story height arched openings, and symmetrically arranged windows on the upper floors. The office (now apartment) portion of the building is three bays wide on its north elevation. On the ground floor of the westernmost bay, there is an elaborate arched opening that provides access to the former office tower above the theater. The arched opening—although smaller in scale than the arch above the theater entrance—is equally as elaborate, and features an array of volutes, cartouches, foliated swags, and scrolls punctuated by Western-inspired imagery such as longhorn skulls. A pair of fully glazed metal doors with an elaborate rounded transom is centered within the archway. The remainder of the ground floor consists of arched openings, like those of the storefronts on the Broadway-facing elevation. Some contain storefront systems, some contain secondary entrances, and some are recessed archways, behind which there is a stairway that provides access to the theater. At the western end of the north elevation, there is a pair of paneled doors within a projecting decorative surround.

At the third story above the office tower entry arch there is a balconette. The balconette is enclosed by an iron railing and flanked by an ornate terra cotta surround decorated with volutes, cartouches, flora, and figures of women playing instruments perched at the very top. East of this balconette are two sets of three windows.

The upper stories of the office (now apartment) portion of the building on the north elevation are similar to those of the Broadway elevation. Each floor has symmetrically arranged rows of windows. There are two sets of three and one set of two over the entry arch, creating the following pattern: 3 3 2. At the tenth through twelfth floors in the westernmost bay, there is another balconette with a double-height arched opening. The surrounding volume is decorated with green and yellow tile, geometric ornament, volutes, shells, and pilasters.

On the third floor along the north elevation of the auditorium and stage, there are balconettes with French doors. The balconettes are separated by decorative bas relief

panels and pilasters. Above the third floor on the north elevation of the auditorium and stage, there are no openings. There is a decorative niche at the west end, centered under the gabled form of a parapet that conceals the stage's rooftop equipment. The terra cotta niche is equally as elaborate as any other ornamentation, and includes carved volutes, a broken pediment, cartouches, and pilasters.

The west elevation abuts the parking garage constructed for Grand Central Market in 1995 and is therefore not visible. The south elevation abuts the Homer Laughlin Building and is therefore not visible.

The lobby of the Million Dollar Theater is narrow, directing theatergoers to staircases on either side that lead to upper seating areas, or to sets of doors that directly into the lower level of the theater auditorium. The lobby ceiling is pressed tin with a shallow dome. On the walls of the lobby there are shallow niches with photographs and sconces.

The theater itself is decorated with Churrigueresque and Greek-inspired elements, including ornate wood carved organ screens, large Corinthian columns, a dentiled cornice, ashlar-patterned walls, and an intricate coffered ceiling that features motifs such as rosettes and starbursts, and a large chandelier. The semi-circular auditorium seating arrangement is arranged in four levels with carpeted aisles and stairs. There is one main banked level at the ground floor, and three levels above. The floors between the seats are hardwood. The seats are upholstered with vinyl and have wood armrests.

The ground floor lobby of the former office space is characterized by its marble floor, and walls, capped by an ornate crown molding. The upper floor corridors typically feature finished ceilings, poured concrete floors, and wood slab doors. The apartment units, which were created from former office space as part of a large-scale renovation project that began in 1994, vary in size and layout; typical finishes consist of concrete floors with plastered walls, wood baseboards, and finished ceilings.

B. Statement of Significance

The palatial Million Dollar Theater Building is an intrinsic part of Los Angeles' history—from the early beginnings of the film industry, to representation of the Latino community, to the establishment of downtown itself, the building is historically, culturally, and architecturally significant, and each of its associations reflect important and distinct periods in the city's history.

Under Criterion 1, the Million Dollar Theater is significant within the context of commercial history in Los Angeles for its association with the development of Broadway as the city's epicenter for shopping and entertainment activity until World War II. The theater is also significant within the context of ethnic heritage for its association with the history of Latinos in the performing arts.

Under Criterion 2, the Million Dollar Theater is significant for its association with the productive life of Sid Grauman, an eccentric entrepreneur and producer who revolutionized the movie business in Los Angeles over the course of his career.

Lastly, under Criterion 3, the Million Dollar Theater is significant as the embodiment of the distinctive characteristics of an early twentieth century movie palace and the opulent Churrigueresque style.

During the mid- to late-nineteenth century, Los Angeles was growing from a small town into an urban center. Following the completion of a railroad line to the port in San Pedro in 1869, and two transcontinental railroad connections in 1876 and 1885, investors and residents were drawn to the area in droves. A new commercial core began to form just south of the city's original Plaza, near the intersection of Main, Spring, and Temple Streets. The new commercial and government buildings, including a new City Hall (1888, no longer extant) were surrounded by hotels and institutional buildings such as the Cathedral of Saint Vibiana (1876).²

By the turn of the century, Los Angeles' population had nearly doubled to over 100,000 residents. As the city continued to grow in size and reputation, the business district continued to spread south and west, resulting in what is today known as the Historic Core. Some of the earliest buildings that anchored this core include the Bradbury Building (1893) at Second and Broadway, and the Douglas Building (1898) at Third and Spring. By 1905, new development was becoming increasingly taller. City officials, concerned about unchecked density and congestion, enacted a height restriction that would remain in place until 1950. The height limit restricted buildings to 150 feet—or about thirteen stories—in hopes of preventing Los Angeles from becoming “Manhattanized.”³ New height-limit buildings continued to crop up throughout the Historic Core, many were mixed-use, with some form of retail on the ground floor and offices in the upper stories above. Banks, hotels, restaurants, and department stores populated the Historic Core, creating a “quintessential American downtown” in just a few years.⁴

During the 1910s and 1920s, several of the major thoroughfares downtown developed distinct “identities.” Spring Street was home to many major bank branches and financial institutions, and was nicknamed the “Wall Street of the West.” Seventh Street was known for its “upscale” shopping, with an array of high-end stores to choose from. Broadway became the city's premiere retail and entertainment district, and was lined with a bustle of department stores, variety stores (colloquially known as five-and-ten cents store, or a dime store), and more than a dozen palatial and architecturally diverse movie theaters.⁵

The first theaters to open on Broadway were the Orpheum (now the Palace Theater), Clune's (now the Cameo) and the Pantage's (now the Arcade) in 1911. Next came the Morosco (now the Globe) in 1912 and the Rialto in 1917. The Million Dollar Theater opened in 1918, followed by Loew's (now the State Theater) in 1920, the Metropolitan in 1923, a new Orpheum in 1925, the United Artists in 1927, the Tower in 1928, the Los Angeles

² Architectural Resources Group, “Historic Resources Survey Report: Central City Community Plan Area,” SurveyLA Los Angeles Historic Resources Survey (City of Los Angeles Office of Historic Resources, September 2016), 16.

³ Ibid., 18-19.

⁴ Ibid., 19.

⁵ Ibid., 19-20.

Theater in 1930, and lastly the Roxie in 1931. Only the Metropolitan Theater is no longer extant.⁶

The concentration of theaters along Broadway, offering both live performances such as vaudeville and motion picture screenings, was a hub for economic activity, architectural extravagance, and an important source of entertainment for the city's residents. The theaters also served as the primary location for glamorous movie premieres for the burgeoning film industry before its epicenter shifted to Hollywood.⁷

The Million Dollar Theater was initially owned and operated by Sid Grauman, a self-made showman and entrepreneur. In his early life, Grauman traveled with his father to various mining colonies in places such as Alaska making attempts to earn money through giving performances, providing services, or selling goods to gold miners. Eventually, the two returned to San Francisco, where they opened the Unique Theater on Market Street. The theater offered dozens of shows a day for ten-cents admission. They later opened the Lyceum, but both theaters were damaged in the 1906 San Francisco earthquake and fire. Ever the enterprising duo, the two purportedly reopened their business in a tent with a sign outside that read, "nothing to fall on your heads but canvas." Grauman would go on to expand his and his father's theater chain to San Jose, Stockton, and Sacramento, and even New York.⁸

In the 1910s, Grauman came to Los Angeles, sensing the chance for success in the growing city. He met with a number of influential individuals, one of whom was businessman and fellow entrepreneur Homer Laughlin. Laughlin had his sights set on building a theater and office complex at the intersection of Broadway and Third, adjacent to the office building that bears his name (Homer Laughlin Building and Laughlin Building Annex 1898, 1905). Laughlin and his business partners had been looking for the right person to manage the theater portion of the project, and quickly moved to hire Grauman and his father.⁹ The opening of the Million Dollar Theater was the beginning of an illustrious career in Los Angeles for Sid Grauman.¹⁰

Engineer A.C. Martin was the designer and construction engineer for the entire project, while William C. Woollett designed the theater's opulent interior and Joseph Mora, son of Domingo Mora, designed the theater's intricate façade.¹¹ At the time of its completion, the impressive and well-appointed motion-picture theater was one of the largest in the

⁶ Tom Sitton, "National Register of Historic Places Nomination: Broadway Commercial and Theater District, Los Angeles," 1977, Section 8, 1-2; Teresa Grimes, "National Register of Historic Places Nomination: Broadway Commercial and Theater District (Boundary Increase and Documentation Update), Los Angeles," 2001, Section 8, 2.

⁷ Sitton, Section 8, 2.

⁸ "Sid Grauman, Theater Man, Dies at 70," *Los Angeles Times*, March 6, 1950, 1.

⁹ Charles Beardsley, *Hollywood's Master Showman: The Legendary Sid Grauman* (Cranbury, NJ: Rosemont Publishing and Printing Corp, 1983), 33-34

¹⁰ Originally called "Grauman's Theater," it would be renamed Grauman's Million Dollar Theater in 1922; Beardsley, 59.

¹¹ Beardsley 34, 35; "Million Dollar Theater," Los Angeles Conservancy, accessed July 2018, <https://www.laconservancy.org/locations/million-dollar-theatre>.

country, and is said to have been the first movie palace west of Chicago.¹² The theater was technologically advanced for the time; it was constructed using innovative reinforced concrete techniques and featured a ventilation system and a cleverly designed projection booth that ensured “excellent, undistorted picture for every seat in the house.” The design of the projection booth set a precedent nationwide.¹³ The theater was designed for both motion pictures and large-scale live performances. Much of Woollett’s design for the interior of the theater was inspired by the English Fairy Tale, *King of the Golden River*, while Mora’s sculptures for the Churrigueresque facade featured imagery such as bison heads and figures playing guitar.¹⁴

The opulent and “unrestrained” Churrigueresque style came to Southern California through the work of Bertram Grosvenor Goodhue. Goodhue was hired to design the buildings for the 1915 Panama-California Exposition in San Diego, and chose a style inspired by his travels to Mexico. The style was based on exuberant adaptations of Spanish Baroque architecture found in Spain and Mexico and named after the highly ornamented work of Spanish architect José de Churriguera.¹⁵ The style is characterized by stucco exteriors, wrought iron and clay tile accents, and high levels of ornamentation, including towers, arches, niches, broken pediments, volutes, and deep-relief sculptures and carvings. The highly ornamented buildings of the Exposition, in particular the California State Building (now the Museum of Man) sparked interest in Spanish forms and sources of inspiration in Southern California that would last throughout the 1930s.¹⁶ The Million Dollar Theater is noted as one of the best examples in Los Angeles, and was likely directly inspired by the architecture of the Exposition.¹⁷

A glamorous opening gala in early 1918 marked the Million Dollar Theater’s first night. The gala centered around a showing of *The Silent Man* and was attended by a number of high-profile members of the motion picture industry, including Mack Sennet, Charlie Chaplin, and Thomas Ince. After the film, Grauman arranged for its star, William S. Hart, to appear on stage. Grauman would become known for the live performances he incorporated into movie screenings.¹⁸ With the success of the Million Dollar Theater, Grauman went on to purchase and remodel the Rialto Theater further down on Broadway in 1919 and commenced construction of the Metropolitan Theater in 1920 (later Paramount; since demolished).¹⁹

Although his career in Los Angeles began downtown, Grauman is best known for his whimsical theaters in Hollywood. In 1922, he opened the imaginative Egyptian Theater on Hollywood Boulevard, designed to resemble an Egyptian temple with its long forecourt. In 1927, Grauman unveiled the iconic Chinese Theater a few blocks away.

¹² Beardsley, 35; “Million Dollar Theater.”

¹³ Beardsley, 35-36.

¹⁴ Beardsley, 36; “Million Dollar Theater.”

¹⁵ Paul Gleye, *The Architecture of Los Angeles* (Los Angeles: Rosebud Books, 1981), 87-88.

¹⁶ Gleye, 88.

¹⁷ Ibid.

¹⁸ Beardsley, 42-44.

¹⁹ Ibid., 59, 67.

Grauman's Chinese Theater has arguably become synonymous with Hollywood itself, and the forecourt was the birthplace of Grauman's signature practice of memorializing stars' hand and footprints in cement.²⁰ In order to focus on his Hollywood developments, Grauman sold his interests in the Million Dollar, Rialto, and Metropolitan Theaters to Paramount Pictures Corporation in 1923.²¹

The office portion of the building housed the Southern California Edison Company ostensibly until its new headquarters at 601 W. Fifth Street were completed in 1931.²² The Metropolitan Water District (MWD) later moved into the offices, occupying them until 1963.²³ Shortly after its formation in 1928, the MWD leased space in the building that served functions such as the personnel offices, where job applications were processed.²⁴ The MWD would not have a purpose-built headquarters until the early 1960s, when their William L. Pereira-designed campus at 1111 Sunset Boulevard was completed.²⁵ The MWD is best-known for their ambitious Colorado Aqueduct project, which brought much-needed water through the Mojave Desert to the citizens of rapidly growing Los Angeles.

Throughout the 1940s, the theater was known for its jazz and big-band shows, featuring artists such as Billie Holiday and Artie Shaw.²⁶ In 1950, a man named Frank Fouce leased the Million Dollar to show Mexican vaudeville acts and Spanish-language films. The theater reopened in August 1950 with a premiere of a premiere of a Cantinflas film.²⁷ The premiere was attended by Latin American film stars such as Sofia Alvarez.²⁸ Fouce also owned other theaters downtown, including the Mayan, Liberty, and Roosevelt, and was a Spanish-language film distributor and co-founder of the Spanish International Communications Corp (SICC). The SICC operated the first Spanish-language television channels in the United States, and was a predecessor to Telemundo and Univision. Another co-founder of the SICC was Fouce's son, Frank Fouce, Jr. The younger Fouce bought the Million Dollar Theater outright in 1969 after his father died in 1962. For the next several years, Fouce showcased top performers from countries such as Spain, Mexico, and Cuba, including Dolores del Río, Lucho Gatica, and María Félix. The Fouce family

²⁰ "Sid Grauman, Theater Man, Dies at 70."

²¹ Grauman's father died in 1921. Beardsley, 63; "Grauman Gives Options on Theaters to Paramount," *Los Angeles Times*, July 14, 1923, II1.

²² "The CalEdison," The Los Angeles Conservancy, accessed July 2018, <https://www.laconservancy.org/locations/caledison>.

²³ Martha Groves, "Restoration Planned for 'Million Dollar Building': Developer Buys Downtown Landmark," *Los Angeles Times*, February 10, 1989, accessed July 2018, http://articles.latimes.com/1989-02-10/business/fi-2281_1_million-dollar.

²⁴ Charles A. Bissell, *The Metropolitan Water District of Southern California History and First Annual Report For the Period Ending June 30, 1938* (Los Angeles: Book Division, Haynes Corporation, 1939), 304, accessed July 2018, http://www.mwdh2o.com/PDF_Who_We_Are/1.5.1_Inaugural_Annual_Report_1939.pdf; "75 Years of Water Delivery," Metropolitan Water District of Southern California, accessed July 2018, <http://www.mwdh2o.com/WhoWeAre/History/75years/>.

²⁵ "Water District Moving to New Office Soon," *Los Angeles Times*, November 22, 1962, I10.

²⁶ "Million Dollar Theater."

²⁷ Cantinflas was the stage name for Mario Moreno, a classic actor well-loved throughout Latin America. Albin Krebs, "Cantinflas, Mexican Comic Actor and Philanthropist, is Dead at 81," *New York Times*, April 22, 1993, accessed July 2018, <https://www.nytimes.com/1993/04/22/obituaries/cantinflas-mexican-comic-actor-and-philanthropist-is-dead-at-81.html>.

²⁸ "Gala Premiere Reopens Million Dollar Theater," *Los Angeles Times*, August 31, 1950, 16.

provided a variety of high quality entertainment for an underserved niche of the market through their live entertainment and television programs.²⁹

In 1989, developer Ira Yellin purchased the building from Fouce with a group of investors as part of a larger effort to revitalize downtown Los Angeles. The Million Dollar Theater, Grand Central Market, and the Bradbury Building were also renovated as a part of these efforts.³⁰ In 1994, the office spaces were adaptively reused for apartment units.³¹

The Million Dollar Theater Building represents an important part of Los Angeles' early commercial history, as well as the history of the Latino performing arts community. It is significant for its association with Sid Grauman, a major figure in Los Angeles' entertainment industry, and it is recognized as an excellent example of the Churrigueresque style in Los Angeles.

The building is currently listed on the National Register both individually and as a contributor to the Broadway Theater and Commercial District for its architectural significance and for its association with the commercial history of Los Angeles. The building was listed individually in 1978 and as part of the district in 1979.³²

²⁹ Elaine Woo, "Frank L. Fouce dies; created Latino venue, helped launch Univision," *The Washington Post*, October 1, 2013, accessed July 2018, https://www.washingtonpost.com/entertainment/tv/frank-l-fouce-dies-created-latino-venue-helped-launch-univision/2013/10/01/9af5b0e8-2ac6-11e3-97a3-ff2758228523_story.html.

³⁰ Kurt Streeter, "Ira Yellin, 62; Civic Leader and Longtime Champion of the City's Historic Core," *Los Angeles Times*, September 11, 2002, accessed July 2018, <http://articles.latimes.com/print/2002/sep/11/local/me-yellin11>; "Developer Buys Downtown Landmark."

³¹ Los Angeles Department of Building and Safety Permit No. 1994LA15514, March 7, 1994.

³² Sitton, Section 12, 1; Roger Hatheway, "National Register Nomination Form: Million Dollar Theater Building, Los Angeles," 1977, Section 12, 1.

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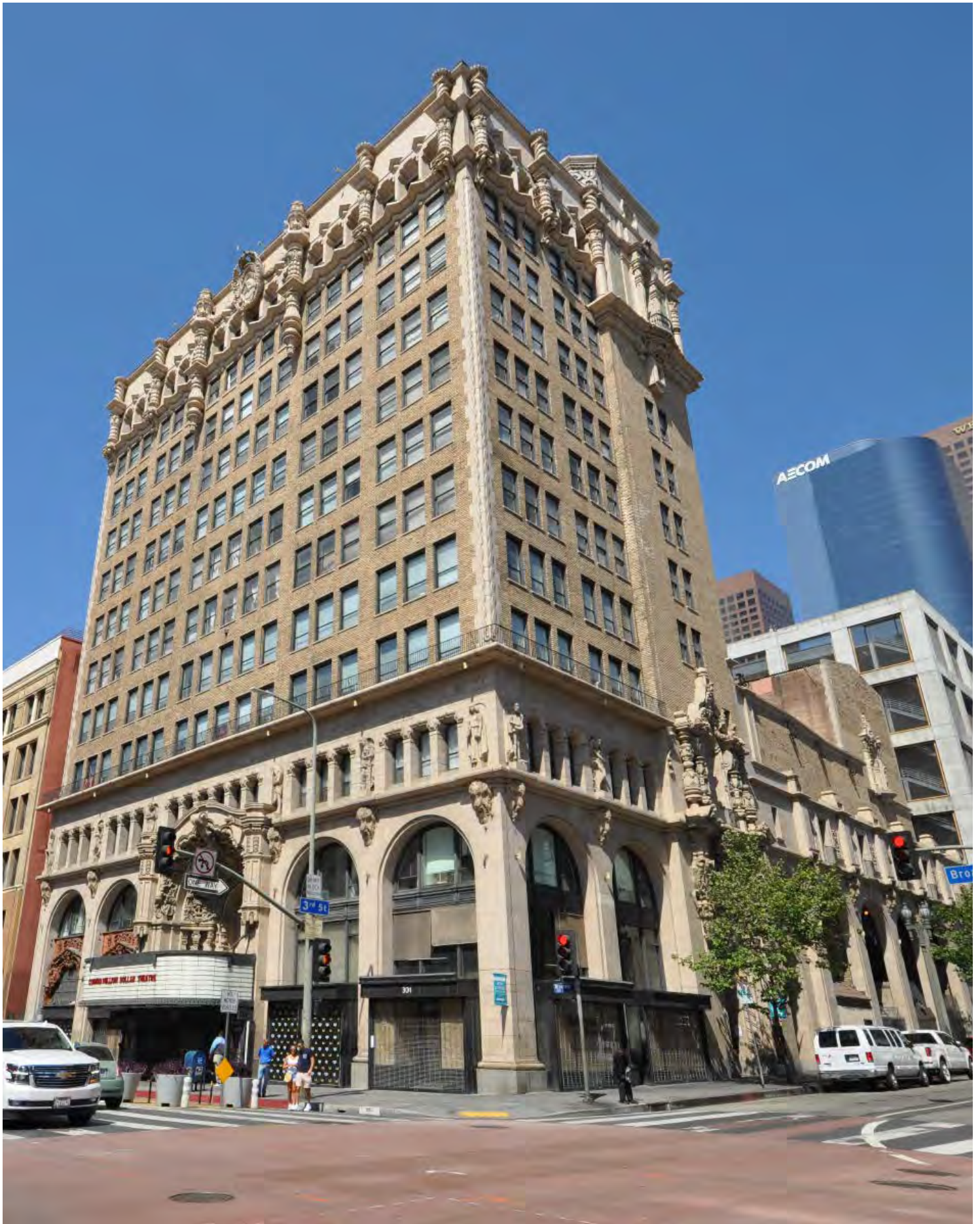
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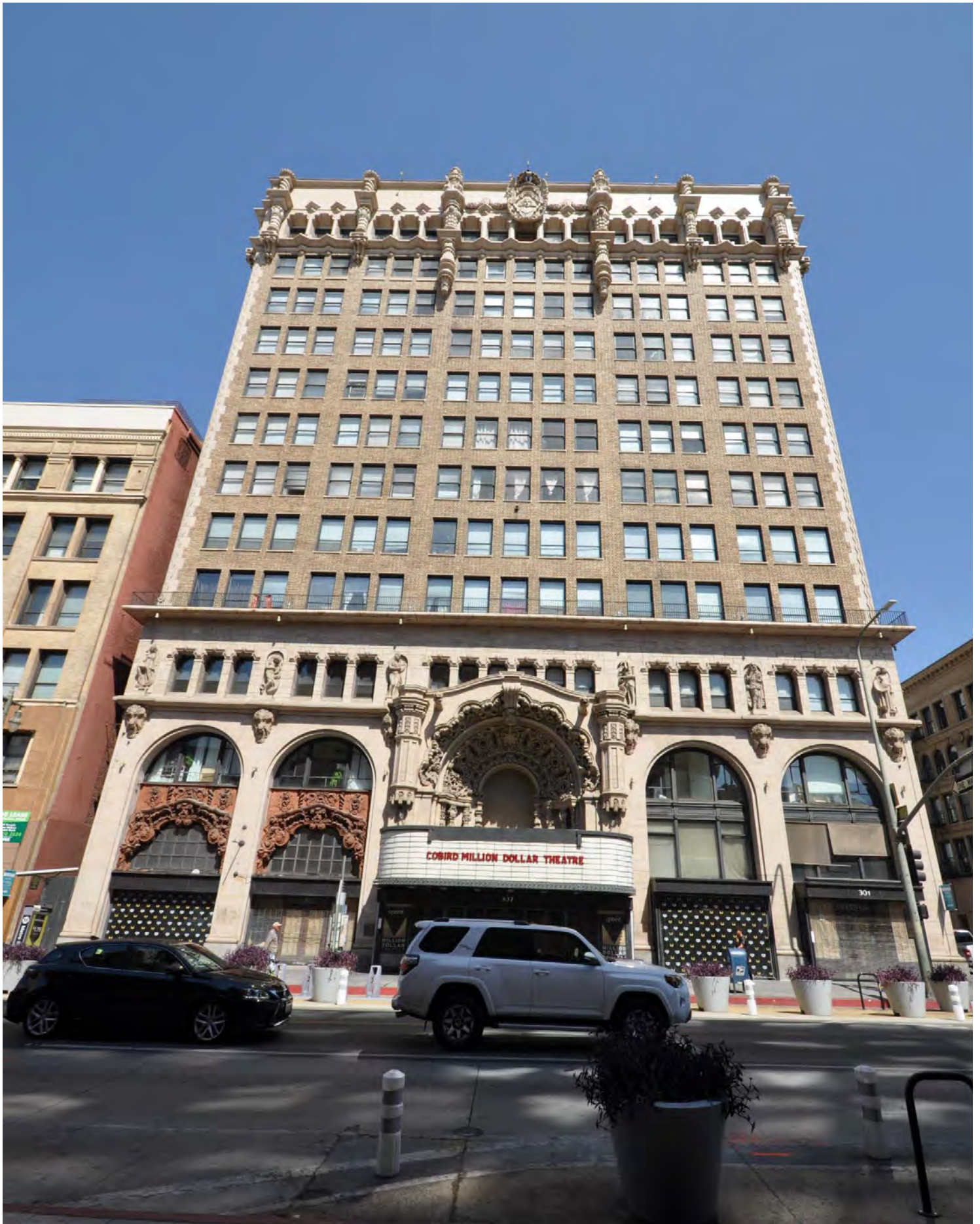
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https://www.washingtonpost.com/entertainment/tv/frank-l-fouce-dies-created-latino-venue-helped-launch-univision/2013/10/01/9af5b0e8-2ac6-11e3-97a3-ff2758228523_story.html.

Primary Photographs of Exterior/Main Façades



Million Dollar Theater, view of east and north elevations .
(GPA Consulting, July 2018)



Million Dollar Theater, view of east elevation.
(GPA Consulting, July 2018)

Primary and Secondary Documentation
Los Angeles Times Articles

GRAUMAN'S THEATER NEARING COMPLETION.

Sid Grauman's new million-dollar theater at Third and Broadway will be opened and dedicated Friday evening, January 25. William S. Hart, beloved of California and the Golden West, will introduce to Los Angeles her newest and finest home of the photoplay in "The Silent Man," his latest Arcraft picture, just completed under the supervision of Thomas H. Ince.

Announcement of the opening date was made last night by Managing Director Sid Grauman, following a conference with his architect, in which he was notified that the building will be ready for occupancy early next week.

Declared by architectural experts and designers to be one of the most notable motion-picture theaters in America, Grauman's will add new luster to Broadway's radiance. Conceived as a temple of the cinema art, and constructed in faithfulness to this ideal, the playhouse sets a new standard of luxury and magnificence. Thousands who have watched the growth of the building daily as they passed and have caught an occasional glimpse of riches within, are awaiting opening night to pay tribute to the genius which has converted the dull stone into a marvel of beauty. Color effects both weird and inspiring and new methods of lighting by subdued, indirect rays have been combined to create an atmosphere of supreme comfort and rest that encompasses mind as well as body. In this respect, Grauman's has reached the goal of the designers' hopes—the most ideal surroundings for the presentation of motion pictures.

Music will form one of the most attractive features. Orchestra, organ, pictures and myriads of lights will be combined in spectacular effects never before attempted on the Coast. A thirty-piece symphony orchestra has been gathered together from members of the Los Angeles symphony among leading musicians of the city, under the baton of Rudolph G. Kopp. Mme. Lina Reggiani, coloratura soprano, and former star of the La Scala Grand Opera Company, has been engaged as soloist, and Jesse Crawford will be the organist.

FRIVOLS.: OPENING POSTPONED; SID GRAUMAN'S THEATER WILL OPEN ON FEBRUARY

Kingsley, Grace

Los Angeles Times (1886-1922); Jan 21, 1918; ProQuest Historical Newspapers: Los Angeles Times

pg. II6

FRIVOLS.

Hits and Bits

OPENING POSTPONED.

SID GRAUMAN'S THEATER WILL OPEN ON FEBRUARY 1.

By Grace Kingsley.

Whether the naming of Friday as the day set for the opening of Sid Grauman's new million-dollar-theater at Third and Broadway had the usual supposedly unlucky effect is not known, but certain it is that Manager Sid Grauman yesterday was musing his marcelle wave all up as he announced his handsome new theater won't be ready to open after all until February 1, due to the fact certain necessary furniture and accessories have not arrived from the East.

And just to show the world he's not superstitious, Mr. Grauman courageously again sets Friday for the opening of his house, that being, as it happens, the first day of February.

Monumental tasks in completion of the magnificent new structure have been accomplished in the last two weeks. Scores of carpet layers, painters, polishers and decorators are engaged in the final activities which within a few days will bring the playhouse, from orchestra pit to main entrance, to the completed state, terminating the labors of more than a year.

The ninety-foot cyclorama for the stage settings, the largest ever painted for a theater in America, will be in position early this week, and the delayed electrical equipment will be the last detail finished before Grauman's stands ready for the opening.

Orchestra rehearsals by Director Kopp's symphony organization of thirty pieces will be commenced this week. Lighting effects in the main auditorium and the picture's unrolling will be in play at the same time, during several hours daily, in order that a perfect harmony of

film, colors and music may be achieved.

Those who have been permitted to view the new theater, state that for comfort, convenience and beauty, it has no peer anywhere.

Rivalry Note.

Now let the beauty doctors cover their heads in confusion. Lina Cavillieri, said to be the most beautiful woman in the world—concerning which contention the fans have an opportunity to judge for themselves at the Kinema this week—is even now coming West, and is expected at the Lasky studio some time this week.

The lovely Cavillieri will remain here for several months, making pictures for Artcraft.

Gathering of the Clans.

It'll be a braw, bright night, the w'cht, come Friday next, at the Calceonian Society, when those two Lue lads, Harry Lauder, appearing at Clune's Auditorium this week, and Jack Wyatt of the kitties at the Orpheum, will both appear on the programme to be offered on that occasion.

No Sex Prejudice There.

Mary Garden's debut on the screen at Quinn's Rialto in a spectacular production of Anatole France's famous story, "Thais," recalls an amusing incident during her last visit to Los Angeles.

The first morning after her arrival she rang the bell and was much surprised when a grinning little Japanese boy opened the door and entered.

"I pushed the button three times for a maid," said Miss Garden sternly, as she dived under the cover.

"Yes," the little fellow replied, "me she."

We Get It First.

"In the Zone," Eugene O'Neill's intensely dramatic playlet, which was acclaimed the best offering of the Washington Square Players on their fall programme, has been booked for the Orpheum circuit and opened a tour at Kansas City, January 5. This dramatic gem thus comes direct to the West without appearing in vaudeville in any of the major eastern cities. These

cities will have to wait until next season, as the Orpheum bookings will keep the act busy for the balance of this term.

Can Write Tunes Too.

And Jack Wyatt would have you to know it's not only singing and dancing he can do. He has written an operetta which he expects to put into vaudeville next year. This week, just to prove what he says is true, he will sing a song from it, called "The Return of Sergt. Sandy Macguire," which title is a fine, lively one, by the way.

Limping, but Heroic.

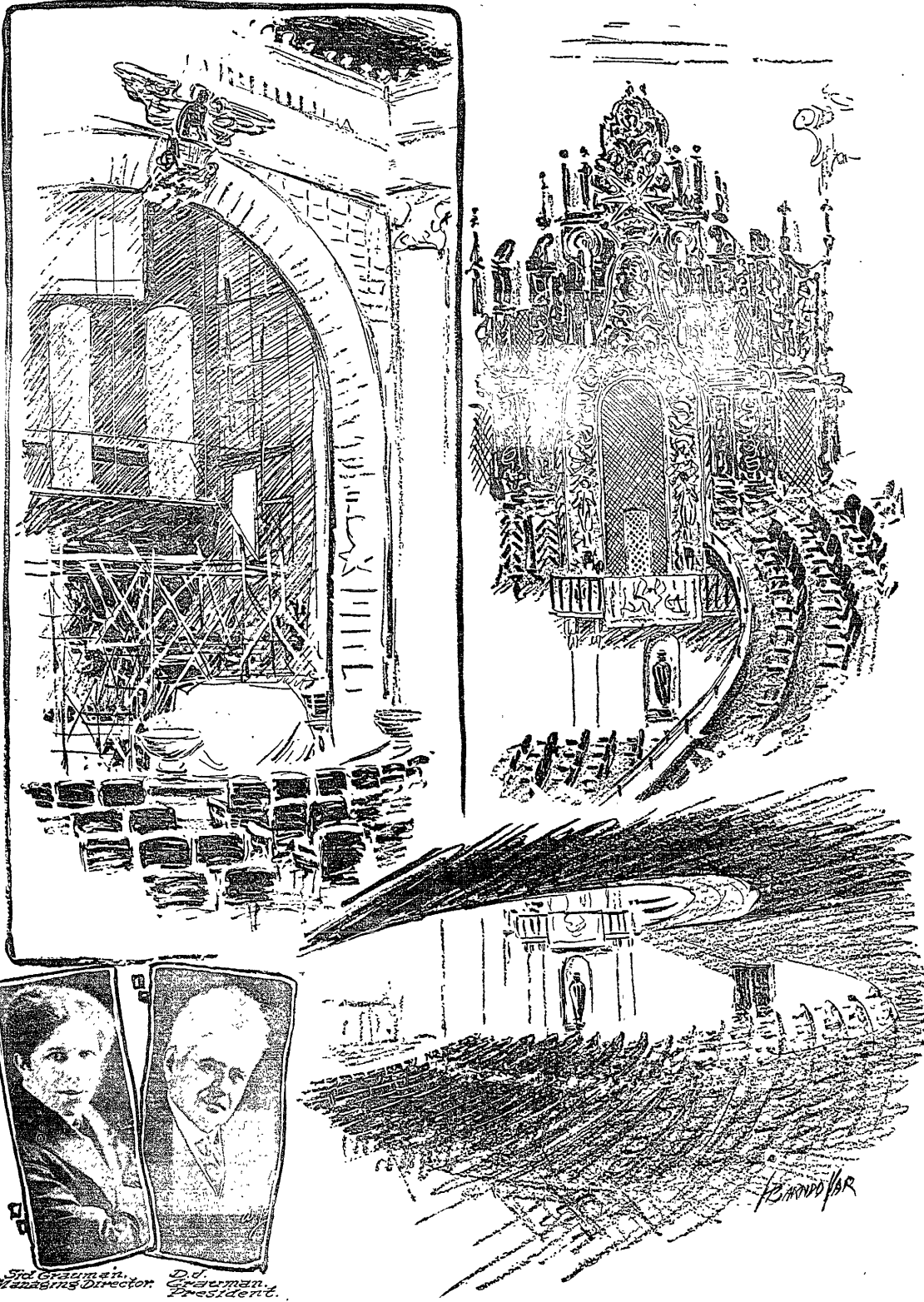
Despite the handicap of a sprained ankle, Jack Clifford, former partner of Evelyn Nesbit in Orpheum vaudeville, put on his new act in New York last week and reports have it that the offering was extremely successful. Clifford is assisted by two young women, Agnes Dunne and Gertrude Kerpin, who are seen respectively as Miss Corn and Miss Wheat. Clifford is seen as a scarecrow. The act has beautiful scenery—three sets of it. It is entitled "Countryside," and is described as a "fantastic dance idyl."

Compensation Item.

A victim of New York's white January, Loney Haskell is nursing a broken right arm. He slipped on the steps leading from his home. The monologist was scheduled to open an Orpheum tour in January and it has not yet been determined whether he will be able to proceed.

A broken arm needn't make so much difference to Loney. Supposing it had been a broken jaw:

Artistic Features of New Theater. By Barndollar.



Carvings that tell a tale.

Beautiful artistry develops the theme of Ruskin's fanciful story of the Golden River, reviving an almost lost art of decoration.

Realized.

FANS' DREAMS COME TRUE IN GRAUMAN'S THEATER.

BY GRACE KINGSLEY.

HEAR ye, film fans and your best girls! You are not to be kept in suspense a moment longer. Sid Grauman positively announces his new million-dollar theater at Third and Broadway will open next Friday night.

The star who will look out at you from the screen is none other than your idol, William S. Hart, in "The Silent Man," his latest Artcraft release.

And as if this were not enough, besides his celluloid double, Hart will be there to greet you in person!

It's getting so nowadays when a friend asks you to go and see a picture, you take it for granted the invitation includes a lot of other things. There's a concert by a sym-

phony orchestra, a jolting trip through long vistas of glory fitted up with pictures and statuary, a smoke (if you wish) and a bit of a flirtation in the luxurious lounging parlor, even a nice "dish" of jady-like tea if you desire.

Remember the picture houses we used to attend only four short years ago? Dark, smelly little holes in the wall, most of them, at the dose of which a mechanical orchestra ground out a dreary round of tunes which didn't pretend to have any relation whatever to the picture or its theme—I remember once in a convoluted scene the orchestra played the well-beloved air, "You're Hero and I'm Here, so What Do We Care?"—and where seats on the sawdust-covered aisle were much sought by the tobacco-chewing fraternity.

Then somebody built a theater and

advertised a "real orchestra of five pieces," plush chairs and nice clean, uniformed ushers, and we fell over ourselves to get in.

The management of each new picture house built these days claims his theater "is so different." Certainly, Sid Grauman's theater is impressively and gorgeously beautiful, and contains all the comforts, luxuries and conveniences enumerated above, while some innovations include the announcement of an opera or concert singer each week as a part of the programme, a system of indirect lighting brought about by the play of a sort of searchlight, and a scheme of decoration as novel as it is effective.

The moment you step out of the work-a-day world into the outer foyer the charm of the place is upon you. There, lining either side wall, are two immense mural paintings in pastel shades out of heroic design. Then there's the handsome lobby, from which lead wide stairways to the mezzanine, which is heavily carpeted and which yields visions of tapestries, statuary and mural painting in bold and brilliant detail.

Ah, but it is the long vista of Gothic arches, galleries which will charm you into some age-old dream.

And as surely as you have imagination, this dim, beautiful vista, whose somewhat severe beauty is relieved only by the classic sweep of its arches, the soft carpets and half a dozen niched bronze statues, will carry you back to some feudal castle of long ago, and you'll forget that butter has gone up and that street assessments are due.

It's all very artful, the arrangement of ornament and lighting effects. Once inside the theater itself, there bursts on your view an opulent richness of color, light and design, yet all so arranged that the eye is somehow led to the screen and not away from it.

The telling of a fairy story in stone—an antediluvian fine art, by the way—has been revived in the Grauman Theater. Woven into the decorative art of the theater is a quaint and delightful story, which gives a romantic quality to the whole decorative scheme, and gives artistic unity and an inspirational theme in the development of carvings, murals and statuary. No happier choice for such a theme could have been chosen by the designers than John Ruskin's exquisite little tale, "The King of the Golden River." Of charming memory is this story of the three brothers who live in

Happy Valley—Hans and Schwartz, the ugly, cruel men, and Gluck, the good little boy. How the King of the Golden River, rising out of the Golden Goblet that the poor little boy was forced by his brothers to melt up to provide money for their roysterings, visited condign punishment on the greedy and heartless ones, and how the King led Gluck to the River of Gold and a life happy ever after, is all told in numberless paintings and carvings.

Over the proscenium arch, there has been placed a great winged figure, another interpretation of the King, which is carried out in a Byzantine mood. On both sides of the main auditorium, the spreading organ screen repeats the pretty story in myriad tiny figures, showing the good little boy, the two bad men, the muse from the King, sprung as it melted in the force furnace; the southwest wind that laid waste the land of the cruel brothers when they refused him shelter.

The cyclorama, said to be the largest ever built—it is sixty feet long by fifty feet high—which decorates the stage, gives an effect of almost infinite distance. Wave

(Continued on Eighteenth Page.)

Dreams Come True.

(Continued from First Page.)

on wave of smashing, solid color has been applied by the artist to picture a sandstorm formation, trembling and vibrant in a pulsating sunlight, such a vision as the sons of the desert learn to love, a sky of joyous blue-green, purple cliffs edging into deep somber tones, orange sunlight and Italian blue shadows, but all in pastel shades—this will serve as a setting for the photoplay on the screen.

Every comfort and convenience has been provided for the patrons of the new theater. Two rest-rooms and a retiring-room for women, with all the conveniences dear to the feminine heart, are located on the mezzanine floor. A smoking-room for the men is provided off the main lobby, down stairs.

Special music, arranged in rehearsals of orchestra, organ and film will be the complement of every picture shown in the new theater. For opening night a dedication programme is being prepared by Director Kopp, who leads the thirty-piece symphony orchestra, and Jesse Crawford, organist. Mme Lina Reggian, colorature soprano, will appear as soloist, beginning an engagement of several weeks. At the close of the opening night's programme, a reception will be given to afford the guests an opportunity to inspect the entire theater.

Following the week of Hart's appearance, Manager Grauman will present a series of Paramount-Artcraft pictures including Douglas Fairbanks and others who hold a high place in the public's favor.

Magnificent.

OPENING'S BRILLIANT OF MILLION-DOLLAR THEATER

Grauman's Makes Its Bow to a Huge and Distinguished Audience.

A LINE of men and women four abreast, extending along the west side of Broadway from Third street to Fifth and beyond a crowd of men, women and children, thousands upon thousands of them, curiously watching the long straight line from the east side of Broadway, jammed together like sardines in a box, and overflowing into the street and on the other sidewalk.

This was the sight, unusual even for Los Angeles, that continued from 5 o'clock to 8.30, last night. Grauman's new \$1,000,000 theater slowly swallowed up the human line more than two blocks long, but capacious as its entrance is it was two hours and a half before the feat was accomplished.

The handsomest motion-picture theater in the world, and also the most costly one, was having its grand opening, its premiere performance, and was making its best big bow to a handful of the vast multitudes that will flock to it night after night through the coming months and years.

NOTABLE SCENE

Grauman's bow was truly an impressive and magnificent affair, beginning with the splendidly lighted and splendidly carved and gilded facade of the noble building itself, and extending graciously to the gorgeous interior of the foyer and the even more gorgeous interior of the theater itself. Last night was a night of nights for Los Angeles—a sort of Arabian night's entertainment, a colorful tale by Scheherazade told before hangings rich of dye and curious of design. The tale was not old in words, but in the decorations of the theater's vast auditorium.

There was music by Grauman's Symphony Orchestra—music, the most seductive and music the most entrancing—an organ recital by Jesse Crawford, songs by a famous singer, comedy contributed by Bennett for the occasion, and, to cap and crown this evening of wonderful entertainment, a rattling red-blood western play, "The Silent Man," in which that fine actor William S. Hart, went through his best western-superman paces. And the multitude that crowded the big theater showed its appreciation by hearty and continued applause.

THE THEATER.

While it looked and listened and applauded, the audience also studied the splendid theater to which they had been so generously invited, on this occasion, by D. J. and Sid Grauman. They found that architecturally speaking, the playhouse is absolutely unique. In an artistic sense it is a notable acquisition not only to Broadway, but to the city of Los Angeles. Designed in the style of the Spanish Renaissance, it reflects the sentiment felt by Southern California people for things Spanish. At the same time it breathes the spirit of the modern playhouse.

The inspiration for the decorative detail, for example, is the motion picture. The combination of ornamentation typifying the silent drama wrought into the mass of structural handling that is so typically medieval Spanish is at once striking and pleasing. The effect is made still more striking by the wonderful color and lighting schemes.

The theater is one of the largest of its kind in the United States, having a seating capacity of over 2,500. The gallery, with seats for over 1,000, is probably the most remarkable feature of the house, being carried on a reinforced concrete arch of 110-foot span. This type of construction is so unusual for buildings that the City Building Department required a test load of 1,500,000 pounds to be placed upon the completed arch before passing it. This load was fully ten times as great as the arch will ever be subjected to when patrons are seated in the gallery, but the huge span stood the strain without settling.

The theater is a part of the new twelve-story Edison Building, the newest and one of the finest structures of downtown Los Angeles. The entrance to the playhouse is on Broadway in the lobby and foyer occupying the central portion of the ground floor of the Edison office building proper, and the auditorium extending back of this structure, with a large arched frontage on Third street. Thus the house has two imposing street fronts. A. C. Martin was the architect of the combined theater and office structure, while R. H. Arnold was the contractor. The building was built and

is owned by the Stability Building Company.

THE AUDIENCE.

Last night audience itself, which included many famous picture stars, divided many famous picture stars. The spectator who sat between Charlie Chaplin on the one hand and Charles Ray on the other would have felt entertained enough even though there hadn't been that remarkably fascinating programme. For the most part the actors and actresses and directors who attended were in evening dress, which lent a brilliant metropolitan air to the assemblage.

Among the stars and lesser picture lights who brightened the occasion were: Charlie Chaplin, Douglas Fairbanks, William S. Hart, Mary Pickford, George DeBan, Mr. and Mrs. Sessue Hayakawa, Roscoe Arbuckle, Edna Purviance, Wallace Reid, Dorothy Davenport, Earl Williams, Toto, Charles Ray, Dorothy Dalton, J. Warren Kerrigan, Bessie Barriscale, Winifred Kingston, Anita King, Constance Talmadge, Mary Miles Minter, Mae Murray, Henry Walthall, Franklin Parnum, Dorothy Phillips, William Farnum, Viola Dana, Edith Storey, Bryant Washburn, Dustin Farnum, Crane Wilbur, William Desmond, Maude George, Ruth Roland, Texas Guinan, Lois Wilson, Charlie Murray, Louise Fazenda, Hal Cooley, Frank Keenan, Lillian Gish, Dorothy Gish, Robert Harron, Florence Victor, Gladys Brockwell, William Stowell, Harry Carey, Douglas Gerard, Louise Glum, Rhea Mitchell and scores of others.

A famous directorial constellation was present, including D. W. Griffith, Jesse Lasky, Cecil De Mille, Mack Sennett, Thomas H. Ince, E. B. Horkheimer, Henry MacRae, Lois Weber, Phillips Smalley, Chet Withey and others.

SOCIETY EVENT.

The opening was likewise a brilliant society event, recalling the éclat of the first night of grand opera, the socially elect being there by special invitation of the management.

And it was a critical assemblage of society folk, mingling with another crowd of artistes, equally as critical, who were there last night for the opening which marked the most magnificent event of the kind in the history of Los Angeles theaters.

In the loges, and all over the immense auditorium, hundreds of richly-gowned society women beamed their approval on the opening offering. Most of the ladies wore demi-toilettes of velvets, brocades and rich silks. A number were noticed in smart street dress and a few were in full evening dress.

Among the number to enjoy the event were Messrs. and Mrs. Randolph Huntington Miner, William May Garland, Homer Laughlin, Jr., E. Melville DuMont, Medley Flint, Frank Gurbitt, Edwin Francis Holmes, Edward Roberts, D. A. Hamburger, Harold P. Bingham, W. L. Heywood, W. H. Wilson, Vernon Goodwin, William H. Workman, Jr., S. Nordlinger, Mrs. E. P. Clark, Mr. and Mrs. Charles C. Chapman, Mr. and Mrs. R. A. Rowan, Mr. and Mrs. Fred W. Flint, Mr. and Mrs. Frank J. Hart, Mr. and Mrs. Miles S. Gregory, Mr. and Mrs. R. H. Ballard, Mr. and Mrs. N. A. Brackneridge, Mr. and Mrs. John B. Miller, Mr. and Mrs. Fred Hickok, Mr. and Mrs. Albert C. Marth, Mr. and Mrs. W. A. Barker, Mr. and Mrs. C. H. Barker, Mr. and Mrs. Edward Caler, Col. J. H. Lankershim, Mr. and Mrs. M. F. Ihmsen, Mr. and Mrs. Harry Chandler, Mr. and Mrs. Harry Andrews, Mr. and Mrs. E. T. Earl, Mr. and Mrs. Guy Baham, Mr. and Mrs. Arthur Letts, Mr. and Mrs. Emil Kehrlein, Jr., Mr. and Mrs. L. A. Behyaer, Mr. and Mrs. I. W. Hellman, Jr., Mr. and Mrs. Marco Hellman, Mr. and Mrs. J. A. Graves, Mr. and Mrs. Franklin Booth, Mr. and Mrs. Stoddard Jess, Mrs. P. J. Grauman, Mr. and Mrs. G. J. Wedel, Mr. and Mrs. John Hyde Braly, Mr. and Mrs. M. S. Meyberg, and party, consisting of Mr. and Mrs. M. S. Hellman, Mr. and Mrs. Adolph Fleischman, Mr. and Mrs. Alex. Brownstein, Mr. and Mrs. Karl Preist, Mrs. Baruch, Mr. Fred Baruch, Miss Elsie Baruch, Mr. and Mrs. D. J. Meyberg, Mr. and Mrs. Morris Meyberg, Mr. and Mrs. Max Mayberg, Mr. and Mrs. Max Goldsmith, Mr. D. J. Grauman and Mr. Sid Grauman, Mr. and Mrs. Edward Loeb.

GRAUMAN GIVES OPTIONS ON THEATERS TO PARAMOUNT

Owner of Notable Downtown Houses to Sell Them and Build Others in Near-by Cities

Contracts have been signed and preliminary payments, in the form of option money, have been made by the Paramount Pictures Corporation for the entire downtown Grauman motion-picture theater interests. The Metropolitan, Grauman's Million Dollar Theater at Third street and Broadway, and the Rialto on South Broadway are the houses involved.

The sale of the houses and new construction which is to follow immediately, involve a total of \$4,845,000. The transactions contemplated are among the most important ever recorded in the United States relative to theater property.

GRAUMAN CONFIRMS DEAL

Confirmation of the deal involving his interests, 50 per cent of the total ownership, was given last night by Sid Grauman. A total of \$1,045,000 is to be paid to Mr. Grauman by the Paramount interests. As a part of the transaction Mr. Grauman is to remain in direct charge of the houses for the next six months.

Coincident with the confirmation of the sale of his properties, which does not in any way involve his theater in Hollywood, Mr. Grauman announced the completion of tentative plans for the erection of another theater devoted entirely to the photodramatic art in Hollywood.

This house is expected to cost \$1,500,000, the plans calling for its completion and dedication in approximately seven months. At the same time Mr. Grauman will also have under construction in Hollywood a third theater, which is to combine legitimate productions and motion pictures, and which is to cost approximately \$800,000.

PLANS ARE COMPREHENSIVE

The new picture theater for Hollywood is to be constructed on Hollywood Boulevard on a piece of ground 160 by 258 feet and is to incorporate, Mr. Grauman said, a score of massive features which will mark another tremendous advance in picture presentation. The site for the combination house also has been chosen but the transfer of the property has not yet been effected.

Pending the conclusion of the entire transaction the Paramount interests are having plans prepared for the erection of several additional stories to the present Metropolitan Theater Building, the estimated cost of these latter improvements being \$1,500,000.

While nothing beyond the preliminary steps has been done, Mr. Grauman also announced that there has been initiated a general plan

(Continued on Sixth Page)

GRAUMAN WILL SELL THEATERS

(Continued from First Page)

for the erection and operation of Grauman houses in Long Beach, Pasadena and San Diego.

ONLY PERSONAL INTERESTS

"Preliminary papers for the transfer were signed while I was in New York on my last trip," said Mr. Grauman last evening in discussing the transaction.

"The sale involves only my personal interest in the properties which represents 50 per cent of the property as it stands today. The balance of the property belongs to Adolph Zukor and Jesse L. Lasky, with whom I have always had, and expect to continue to have, the most cordial relations.

"As a result of the sale I shall at once proceed with the construction of a theater in Hollywood that I believe will be a marvel not because I shall build it, but because the ground upon which it is to be built is so located and is of such a size as to permit the incorporation of many ideas which have heretofore been impossible in downtown locations.

"The second of the two may houses which I plan to erect in Hollywood, will be what may be called a combination-house, that is it will be a combination of legitimate and photoplay. It too will be in innovation and between the three I shall then have in Hollywood, I believe that Los Angeles will have the greatest possibilities for photodramatic presentation in the world. Both of the new theaters will be of a radically different type of architecture and each will be different from the Egyptian Theater which we are now operating there.

TWO SHOWS DAILY

"The Egyptian and the new house, a name for which has not yet been selected, will be devoted entirely to the presentation of but two performances daily, both at stated times and with all seats reserved, each with its proper atmospheric prologue.

"The transaction will in no way alter the plans for the completion of the Broadway entrance to the Metropolitan Theater although the cost of this, estimated at \$148,000, will be assumed by the new owners. The Broadway lobby, three stories in height, will be finished under my personal supervision and according to the plans which were originally made and which incorporate the installation of an escalator so operated as to carry the patrons almost to the mezzanine aisle.

"The Paramount people are now having the plans drawn for the erection of additional stories to the Metropolitan Building, which are to be devoted to office purposes. I understand that the estimated cost of this additional construction is \$1,500,000 and is to be undertaken in the near future.

"The deal will in no wise alter the exhibition of Paramount productions at any of the houses, nor the manner of presentation of the pictures or the incidental programs. This is all to be continued with a constant endeavor to attain higher perfection.

LONG-RUN PRODUCTIONS

"The new Hollywood house and the Egyptian will continue with long-run productions. It should be remembered that the Egyptian, while it has been running for ten months, now has only its second picture, 'The Covered Wagon.' The first one was 'Robin Hood.' In a tentative way the picture which is to open the new Hollywood house has already been chosen, but as yet I am not at liberty to announce it.

It is approximately five years since Sid Grauman came to Los Angeles with his father D. J. Grauman, and constructed what is now known as Grauman's Million Dollar Theater at Third and Broadway, which at the time of its opening was the show place of all motion-picture theaters of America. It still ranks among the finest in the country, although now eclipsed in magnificence by the Egyptian and by the latest of the Grauman string, the Metropolitan.

RAILTO NEXT TRIUMPH

Soon after the Third-and-Broadway house was opened the Railto on South Broadway was constructed, considerably smaller in size and erected primarily for long-run production to which it has been constantly devoted during the two and a half years of its operation.

Later followed the Egyptian in Hollywood where the fixed policy of stated presentations, matinee and evening, with long runs, was put into operation. Last November the Metropolitan, the largest and most lavish of all, was opened, and in it Mr. Grauman incorporated the luxurious presentations which are declared to have made the house the biggest money maker in the form of net returns in the country.

The possibility of erecting Grauman houses in Long Beach, San Diego and Pasadena, Mr. Grauman said, has come about through the solicitation of residents of those cities who desire for their communities motion-picture entertainment of the same caliber as is being shown in his Los Angeles houses.

EDISON BUILDING SOLD

A. C. Blumenthal Acquires Home of Million Dollar Theater for Million Dollars

A. C. Blumenthal, Los Angeles real estate man, celebrated his recovery from a recent illness by purchasing yesterday the Edison Building, housing Grauman's Million Dollar Theater. The R. A. Rowan Company co-operated with Mr. Blumenthal in consummating the transaction.

The deal is one of the biggest real estate transfers in the city in several months. Although no information was given out as to the exact price paid, it is understood to be approximately \$1,000,000. The terms of the sale call for cash payment. Mr. Blumenthal announced that financial arrangements for the transaction already have been completed.

Mr. Blumenthal would make no statement for the present as to what he intends to do with the property further than to say that he bought it as an investment and that the present tenants will not be disturbed. The building, popularly known as Grauman's Million Dollar Theater, is occupied also by the Southern California Edison Company offices and an Owl Drug Store.

The building was built by the Stability Building Company, an organization composed of some of the city's leading financiers and business men, in 1917. Albert C. Martin, the architect, designed it and supervised its construction. The cost of the building was estimated at close to \$1,000,000. It is a twelve-story steel frame structure, with the exception of the balcony of the theater, which is of reinforced concrete. The design of the reinforced concrete arch supporting the balcony is considered unique in the field of structural design. At the time it was put up it was the subject of considerable debate in architectural and engineering circles, but when put to a very exhaustive test it came out with flying colors.

The design of the theater itself is still considered one of the best in the country from the point of view of beauty, comfort, acoustics, ventilation and lighting. The theater at present is leased by the Famous-Players Lasky Corporation. The present deal is one of a number of large deals that Mr. Blumenthal has engineered in the real estate field.

SIXTH STREET TO HAVE NEW THEATER

Final negotiations of a deal involving \$1,000,000 and by which downtown Los Angeles will have a new ultramodern theater will

(Continued on Page 16, Column 4)

EDISON BUILDING BRINGS MILLION

(Continued from First Page)

be closed this morning in the Marsh-Strong Building when the Mutual Theater Building Company will contract with John M. Cooper, architect and builder, to erect a playhouse on the north side of Sixth street, between Grand and Hope streets, next to the Savoy Hotel.

Purchase of the land was announced yesterday by the Mutual Theater Building Company. The seller was F. E. Keller.

The new theater, which will be known as the Harry Carroll Theater, will cover an area 88x115 feet and will have a seating capacity of 1100.

The new structure will be of concrete facade with stenciled and reverse form work. No plaster or art stone will be utilized. Polychrome exterior treatment will be emphasized by lighting. The interior will be of exposed concrete with paintings on beams and walls. Symbolic statuary will lend color and tone to the lobby. The proscenium arch will be of massive, rusticated concrete with deep channels. The stage will be deep and arranged in such a manner as to accelerate movement behind the stage.

Work by the John M. Cooper Company will start next month. Officials of the building company were announced as president, Edwin H. Flagg; vice-president and secretary, Maurice Saeta; treasurer, Charles L. Webber.

SID GRAUMAN RETIRES TODAY

*Curtain Falls on Activities of
Noted Showman*

*Career Began in Bay City
Before Big Fire*

*Speculation Rife as to His
Future Intentions*

BY EDWIN SCHALLERT

"First I will rest. I am pretty certain I will take a trip. Maybe I will go to Europe. Then later on I may produce pictures—or do something else. In two or three years, possibly, I might open a theater again, but there is nothing very positive about that. I am tired of the theatrical line. I have been in it twenty-eight years. I want change. It is a good time, I believe, to make the change. I want to enter some new avenue of effort."

Thus Sid Grauman announced his intentions yesterday. He is retiring from the field of motion picture presentation which he has pursued in a big way here for the past twelve years. He was in the show game for sixteen years prior to that, mostly in San Francisco. He has had an unrivaled and brilliant record during the last seven years.



SID
GRAUMAN

CLOSES THE DOOR

Grauman closes his activities as a showman today, according to his personal announcement. He will not be at his office in the Chinese Theater henceforward. "At the opening of 'The Hollywood Revue of 1929,' the next attraction, I expect to be present, but only as a member of the audience," he said. "I am through, and I am happy to be through, although I carry with me the most grateful memories of my association with the theater, and my associations with the public. I feel that they have been singularly kind to me, and have given me the most loyal support in everything that I have done, and I will unquestionably miss the contact with them. However, I believe that what I am doing is the most advisable thing at this time. I would not want to take the risk of disappointing them, because of any personal weariness that I might feel with an endeavor that has exacted such continuous concentration from me during so many years."

Of course, this brings the question, Can a showman ever retire? In that respect, is he not very much like a star?

Most theatrical men stay in the game to their dying day. The lure is inevitable. They may succeed and accumulate millions, or they may fail, and lose as many millions, but always there is the magnet of a new theater, and a new play. Oscar Hammerstein dropped a fortune in opera. He had to quit, by agreement with the Metropolitan, but the operatic bee never ceased buzzing in his bonnet. He had tasted the superior glitter of the lyric show. It could not be resisted.

Grauman has been the impresario extraordinary of the operatic type of film entertainment. His premieres have had an irresistible glamour. They have been unsurpassed as shows. They have drawn the most brilliant array of first-nighters. There must be a tremendous attraction, the providing of the occasion for such splendors. It is difficult to imagine the man responsible for them ever quite finding an equally spectacular satisfaction elsewhere.

WANTS NORMAL LIFE

Grauman says he is content, however—that he wants to resume a schedule of normal life and normal hours (he generally retires about 4 a.m. and gets up at noon) and that he desires to go into a more distinctly creative activity. This means, of course, picture production. He has considered building a studio, but his friends have dissuaded him from that. Rest and travel will do for the present. I have an idea, though, that he will be tempted to act in an advisory capacity for at least one more presentation at the Chinese. In fact, he has been doing this for the past week.

"I am pleased that the Fox West Coast organization will carry on the policies of the theater as heretofore," he mentioned in this connection. "They will continue to give similarly notable shows, and unusual pictures. I am assured that there will be no change, and I personally have every confidence in the future under so large and responsible a concern."

Various rumors have arisen about Grauman's leaving of the theatrical game. It has been said that he saw less opportunity for the prologue in the future because of the talking picture, and that he questioned the obtaining of satisfactory entertainment showings of the two-a-day type. It was also reported that financial shifts and changes occurring in all departments of the films, and the mergers of theaters in circuits, were responsible for his retirement. However, he denies all these as the actuating reason.

"I simply want to venture into something new," he said. "I am afraid that I might grow stale in what I have been doing. One should have change. I am not desirous of building up a fortune just for the sake of building a fortune. I have sufficient for my needs, I want to enjoy it. I would like to travel, and within the next few weeks my mother, Mrs. D. J. Grauman, and I will leave on a trip. When we come back it will be time enough to lay definite plans for the future."

TOO FAR IN FUTURE

"If I go back into the theater again it will probably be in a small house, in which I can present both plays and pictures. I would like to have a theater in Hollywood of

(Continued on Page 25, Column 5)

SID GRAUMAN RETIRES TODAY

(Continued from Eleventh Page)

about 1200 capacity, where I could bring the pick of New York shows with original casts. I think the people here would respond to that. But I would not undertake to do this inside of two or three years. It is too far in the future really to talk about."

Grauman, with his father, first gained recognition as a showman about the time of the San Francisco fire. Together they had a chain of small picture theaters, which were wiped out by the disaster. Before the embers had cooled, they started a tent show, which drew throngs who desired to forget their troubles in some sort of entertainment.

Grauman's first entrance into Los Angeles was as the producer of a revue, called "A Night at the World's Fair" in 1915. Three years later he opened his first theater, called the Million Dollar. Later he started the Rialto as a run theater, and then the Metropolitan.

Just about this time he built the Egyptian Theater, in Hollywood, which had never previously had a first-run house. Many shook their heads doubtfully over the outcome of a two-a-day policy in Hollywood, but the first picture, "Robin Hood," justified the enterprise with an engagement of many months, and was surpassed by the second attraction, "The Covered Wagon." "Broadway Melody" with which Grauman closes his regime at the Chinese Theater, has been one of the most successful attractions at that house. The bulk of the time receipts ran over \$30,000, and never fell below \$20,000. It had a record for sold-out performances.

Sid Grauman, Theater Man, Dies at 70

Hollywood Figure Had Originated Many Traditions

Sid Grauman died yesterday.

Death from a coronary occlusion claimed the 70-year-old showman and theater magnate at Cedars of Lebanon Hospital at 3:30 p.m.

Grauman, builder of the Egyptian and Chinese Theaters on Hollywood Blvd., was admitted to the hospital on Feb. 23, ill of a heart condition. He had shown improvement in recent days but lapsed into unconsciousness early yesterday.

Friends at Bedside

He had no close relatives. With him when he died were his physician and long-time friend, Dr. Myron Prinzmetal, Mrs. Gertrude Skall, his secretary for 21 years, and Harry Brand, film publicist.

Grauman, who would have been 71 on St. Patrick's Day, March 17, had lived in comparative obscurity at the Ambassador for many years. He was active as manager of the Chinese Theater until his illness.

His last public appearance of consequence was at a testimonial dinner tendered by movie greats last October.

Rites Being Arranged

Funeral arrangements are to be announced by Pierce Bros. Grauman will be entombed in a crypt he purchased two years ago at Forest Lawn Memorial Park.

The veteran showman got his start early in the entertainment world. With his father, David J. Grauman, he went to Alaska shortly before the turn of the century. In Dawson City, the teen-age boy and his father staged a benefit performance for sick gold miners.

He later sold newspapers in isolated mining camps, obtaining as much as a dollar a copy from the news-hungry gold seekers. On one occasion he sold a San Francisco paper for \$50 to a storekeeper, who then charged miners admission and read the news to them.

First Theater

With a stake, young Grauman returned to San Francisco. There he and his father opened the Unique Theater on Market St., charged 10 cents admission and gave 15 shows a day. Among those who appeared on the Unique's stage were Jesse Lasky and his sister, Frank Bacon and the Coast Defenders.

Even then there were hints of

Turn to Page 2, Column 7

GRAUMAN DEATH

Continued from First Page

the elegance that later made Sid Grauman famous—carpet up the theater steps, a different style of entryway, and a Chinese boy stationed at the doors.

It was from the Graumans' operation of the little San Francisco theater that Marcus Loew and Alexander Pantages took ideas for their huge theater chains.

Business in Tent

After the San Francisco earthquake and fire, father and son set up business in a tent with the advertising slogan, "Nothing to fall on your heads but canvas."

In subsequent years, Grauman obtained control of six theaters in the Bay area. He also built a house, later known as the St. Francis Theater.

Constantly expanding his interests, Grauman turned toward San Jose, Stockton and Sacramento. At 19, he sold the San Jose house for \$30,000 and went to New York. He opened the Grauman Family Theater there but later sold it and returned to San Francisco.

While on the road with a stage play he produced, Grauman came to Los Angeles.

Los Angeles Houses

In ensuing years he built the Million Dollar, Metropolitan (now Paramount) and Rialto Theaters. The houses became the talk of the theatrical world and ranked among the finest theaters in the country.

Their magnificence, by now a Grauman trade-mark, was eclipsed in 1922 with the construction of the Egyptian Theater. It was there that Grauman introduced to the motion picture theater the prologue, a flesh-and-blood stage tableau setting the mood for the film to be shown. It was in such a prologue that Lawrence Tibbett got his start.

It was then, too, that he originated the gala premiere, complete with bright lights, stars galore and throngs of curious jamming the sidewalks to catch a glimpse of the famous.

Handprints in Concrete

Five years later, the bushy-haired impresario constructed the Chinese Theater to carry on his tradition of two-a-day performances of outstanding motion

pictures seen from reserved seats in luxurious surroundings.

It was in the forecourt of the Chinese that Grauman originated the now-famous handprints of filmdom's celebrities in concrete. First to be so immortalized were Mary Pickford and the late Doug Fairbanks Sr.

There are now more than 100 sets of handprints, footprints and such oddities as a "mouthprint" by Joe E. Brown, imprints of Betty Grable's legs, William S. Hart's six-shooters, Harold Lloyd's glasses and hoofprints by the late Tom Mix's horse Tony.

Elaborate Affairs

Among the elaborate premieres at the Chinese were those of the films "King of Kings," "Hell's Angels," complete with aerial bombs exploding overhead, and "The Gaucho."

Grauman was well-known as a practical joker and prankster. He once sent a hearse to the ground-breaking ceremonies of a rival theater. On another occasion, he staffed a dimly lighted hotel room with realistic wax dummies, then brought in a powerful eastern film magnate and introduced the silent dummies as powerful western film magnates.

The theater operator, whose full name was Sidney Patrick Grauman, was born in Indianapolis, Ind. The middle name came as a combination of having been born on St. Patrick's Day and the fact that the family then was living in an Irish neighborhood.

'Not Just Popcorn'

In recent years, when pleading for a return to the showmanship of early times, Grauman said theatergoers should have a "theatrical dinner, not just popcorn."

"He was one of the most generous guys in the world," said a man who worked with him for years, "but he was also one of the most absent-minded. Sid would hand out money and promise passes to his shows, then forget to arrange at the box office for the passes."

Grauman was devoted to his mother, Mrs. Rose Grauman, who died in June, 1936. The will bequeathing her estate to her son had remained in a safety deposit vault virtually untouched for more than 34 years.

Gala Premiere Reopens Million Dollar Theater

Mexico made a proud showing last night when the Million Dollar Theater reopened under the management of Impresario Frank Fouce. Official representatives of nearly every Central and South American country appeared and took bows, including Consuls from Chile, Colombia, Costa Rica, Guatemala, Honduras, Nicaragua, Paraguay and other countries as well as Mexico. Gustavo Faist was master of ceremonies.

Like a blooming matron with lifted face and full of vitamins, the handsome, durable Million Dollar renews her youth. Beautiful decorations and furnishings make the place glamorous.

Memorable Night

It all recalls that first opening, on Feb. 18, 1918, when Sid Grauman brought myriads of stars to the theater, including Mary Pickford, Charles Chaplin, D. W. Griffith, Lillian Gish, Mabel Normand, Roscoe Arbuckle, Alla Nazimova, Douglas Fairbanks and scores of others to see William S. Hart in "The Silent Man."

On that occasion, too, just like last night, crowds blocks long waited to get into the theater. The late Antony Anderson, critic fairly lifted this reviewer out of a crowd that threatened to crush her.

Stars of the Mexican films appeared last night, though Antonio Moreno disappointed; but beautiful Sofia Alvarez more than made up, when she came upon the stage. Frank Fouce kissed her, and promised — or threatened — to make a film with her. Radio personalities who appeared included Rodolfo Hoyos, Tony Sein, Sr. E. Carrasco and

others, and motion picture distributors included Messrs. Gustavo Mohme and Ruben Caleron.

Cantinflas on Screen

It was the great and only Cantinflas who took over the screen. What a pity no English subtitles illumine his most amusing comedy, "Puerta, Joven." Yet so vivid is his pantomime that it is likely the story can be traced even by non-Spanish speaking spectators.

Bits of pathos as well as comedy deepen the plot's meaning, which shows Cantinflas as a humble janitor feeling he has a mission to take care of everybody in the apartment house, especially a young crippled girl, with whom he falls in love. He loses her eventually to a handsome lieutenant, but whimsically turns his attentions to a ballet dancer. But it's no use trying to tell you about him. You must see him.

G. K.

Ingrid's Career Over, Says Husband Roberto

FLORENCE, Italy, Aug. 30 (AP) — Ingrid Bergman, who gave up films to have a baby, may appear in one or two more pictures, her movie director-husband, Roberto Rossellini, said today.

"But," he added, "she has no intention of returning to films as a career."

Million Dollar Theater Remodeling Planned
Los Angeles Times (1923-Current File); Mar 15, 1970;
ProQuest Historical Newspapers: Los Angeles Times
pg. J27

Million Dollar Theater Remodeling Planned

Rebuilding of the 14-story Million Dollar Theater will soon begin. More than \$300,000 has been spent by Frank L. Fouce on the structure at 3rd St. and S. Broadway. The venture will be the first facelifting of the theater since 1918 when Sid Grauman built and opened the playhouse.



VAUDEVILLE STILL LIVES—The Mexican singing duet, Los Hermanos Huerto, was featured re-

cently on stage at Million Dollar Theater, now in 53rd year, and which offers monthly stage shows.
Times photo by Tony Barnard

MILLION DOLLAR THEATER

Old Movie Palace in L.A. Still Lives

BY FRANK DEL OLMO
Times Staff Writer

The night of Feb. 1, 1918, downtown Los Angeles saw an opening night as big as the still-young Hollywood motion picture industry could produce.

Charlie Chaplin was there. So were Mary Pickford, the Gish Sisters, Douglas Fairbanks, William S. Hart, D. W. Griffith, Mack Sennett and Cecil B. de Mille.

A line of persons two blocks long waited—some for three hours—to get in to see a Hart western called "The Silent Man," and a Sennett comedy.

But the real attraction was not the movie. It was Los Angeles' newest and most expensive movie house—the Million Dollar Theater on Third and Broadway.

Still There After 53 Years

Fifty-three years later, the Million Dollar still stands, which is more than can be said for most other movie houses of that era. But the neighborhood is not the same any more.

"Inner City" it is now called. The stately old buildings have faded. The 12-story office building adjacent to the Million Dollar stands empty, awaiting a major renovation. Only the stores along its bottom floor are open, serving primarily a Spanish-speaking, and not wealthy, clientele.

Even the theater itself—though still sturdy—looks older, with its Spanish Renaissance architecture painfully outdated by the gleaming glass downtown skyline that looms around it.

Still Much Alive

But this is no obituary. The Million Dollar Theater is still very much alive. It is also in the midst of a face-lifting that its latest owners say will cost—fittingly—a million dollars.

The theater still offers first-run movies and once a month, live stage shows to large audiences. There's only one difference now, the songs and jokes are in Spanish.

The morning after that luminous 1918 opening, The Times hailed the new movie house as "the handsomest motion picture theater in the world," and predicted the capacity audience of nearly 2,500 persons would be a mere—handful of the vast multitudes that will flock to it . . . through the coming months and years."

And one of its operators, the young Sid Grauman, was quoted as promising that the theater he and his father had leased would present only "a

high class picture programme . . ."

There was no reason to doubt these words, for D. J. Grauman had already established a reputation as a master showman in San Francisco. His son would go on to fame with other posh movie houses, including the downtown Rialto and Metropolitan (later called the Paramount) and Hollywood Boulevard's Egyptian and Chinese theaters.

But the Million Dollar was their first independent venture in the area, and while the Graumans were there it set standards of classy showmanship that would be followed for years to come.

The theater was christened the

Million Dollar because that is what it cost when the Stability Construction Co. built it next to the 12-story Edison Co. building.

"A million dollars when that amount meant something," one Hollywood old-timer recalled.

The theater was one of the first buildings designed by Albert C. Martin Sr.

The noted Los Angeles architect later went on to help build Los Angeles City Hall, St. Vincent's Church, the old Richfield Oil Co. building and Daniel Freeman Hospital, as well as founding the presti-

Please Turn to Page 7, Col. 1



ATTRACTS FANS—Paco Miller, a ventriloquist from Mexico, is surrounded by fans as he "carries

on conversation" with his dummy Don Roque under marquee of the one-time showplace in L.A.

Million Dollar Theater Still Alive and Well

Continued from First Page
gious architectural firm of A. C. Martin and Associates (designers of the Department of Water and Power building and Atlantic-Richfield Plaza).

But Martin "always took tremendous pride in that theater," according to his son Edward.

His father, Martin said, spared nothing in designing the Million Dollar. He set out to create a classic piece of architecture and by-and-large succeeded.

It remains an architectural show-piece to this day, Martin said, and it includes the world's first reinforced concrete girder, part of a 110-foot span arch that holds up the Million Dollar's massive balcony.

It was an utterly new concept when the elder Martin developed it. So new that there were no building codes for it, forcing the city building department to develop its own test for the span.

City engineers passed it when the arch successfully withstood a test load of 1 million and a half pounds, more than it would ever have to support.

Martin said his father was forced to develop the new concrete arch because structural steel was unavailable due to World War I. All of the world's great saloons had been done in steel until that time.

'Biggest of Its Day'

But Martin said not all the credit for the theater's design goes to his father. "The fine hand and artistry of Sid Grauman" was also involved.

More importantly, the artistry of Grauman was involved in what went on the Million Dollar's stage and screen, according to Arthur Wenzel, a veteran publicist who worked for Grauman all the years the showman was in Hollywood.

Until the late twenties when the Graumans gave up their interest in the theater, the Million Dollar remained "one of the biggest theaters of its day," Wenzel said.

He recalled that some 130 films had their pre-

mier showings there, always in a one-week run ("Opening on Monday, closing on Sunday night"). Grauman maintained that policy although it infuriated some big name stars who felt their efforts should have run longer in the prestigious movie house.

Grauman also featured a stage show, known as the prologue, with the films. Occasionally the prologue outshone the film, Wenzel said, with stars like Buster Keaton, Jackie Coogan, Mabel Normand and Gloria Swanson appearing live. Wenzel recalled one memorable premiere in 1921 when Grauman got three non-acting, but notable, friends to take the stage for a bow. They were Harvey S. Firestone, Henry Ford and Thomas A. Edison.

After the Graumans left, stage shows continued at the Million Dollar, Wenzel said, but not as frequently "and not as big."

Run by the Fox West Coast theater chain, the Million Dollar continued to feature first-run films, but few premieres. It remained an important theater through the Depression and war years.

New Leases

But in the late 1940s the downtown area began to lose its attraction to a suburb-oriented postwar generation, and the Million Dollar slipped into stately decline.

It might have ended up as another noble old movie palace that time and society passed by, had it not been leased in 1949 by another showman—the late Latin American entrepreneur Frank Fouce.

The Tuesday night crowd had not quite filled the old theater to half its present capacity of 2,350 customers.

Outside it was a warm evening. Few shoppers lingered on Broadway and small knots of people stood under the Million Dollar's marquee waiting for the movie screening to end so they might enter for the start of the stage show.

Most of the casually dressed audience moved



MILLION-DOLLAR DESIGN — This is architect A. C. Martin's sketch of the adopted design of the Million Dollar Theater building in downtown L.A.

in and out of the theater freely all evening, just as audiences did in the days when vaudeville and stage shows were more common.

And, as they did in vaudeville, the spectators at the Million Dollar felt free to participate. The Spanish-speaking audiences shout and whistle encouragement to performers they like and will cast all these few they don't.

Tuesday evening's show began slowly, with various singers earning polite accolades and others not doing so well. A pretty young girl wearing a native Mexican costume won sincere applause singing folk ballads, while an atrocious Mexican rock group (complete with long hair, flare pants and peace symbols) drowned out the catcalls, and its own singing, with the blare of its electric-amplified instruments.

The show was typical of the Million Dollar—many singers with some comedy for relief. As always, though the theater offered a wide range of Latin entertainment, Mexican artists predominated.

It was toward the end of the two hour-plus performance that the headliners took command:

Maria Luisa Landin, a veteran performer of Mexican blues freely exchanged banter with the audience and almost brought the house down with an encore of the classic "Amor Perdido" (Lost Love).

Felipe Ariaga, a newly popular singer of Mexican rancheras was making his first appearance at the Million Dollar.

Amalia Mendoza, a deep-voiced singer who also specializes in ranchero music, drew from her songs all the emotion they are worth. By the time she finished with a rousing finale

dedicated to her native state of Michoacan, the audience was all hers.

The three top performers of that sultry Tuesday night were only a few of the many Latin American stars who have appeared at the Million Dollar since Fouce first leased it.

Frank Fouce Jr. now carries on since his father's death in 1962. He runs his family's entertainment enterprises (which embrace a number of Spanish-language television stations including Los Angeles' KMEX) out of the same office on the theater's mezzanine level that Sid Grauman once used.

Extensive Renovation

Fouce purchased the theater and adjacent building over a year ago and initiated the present renovation.

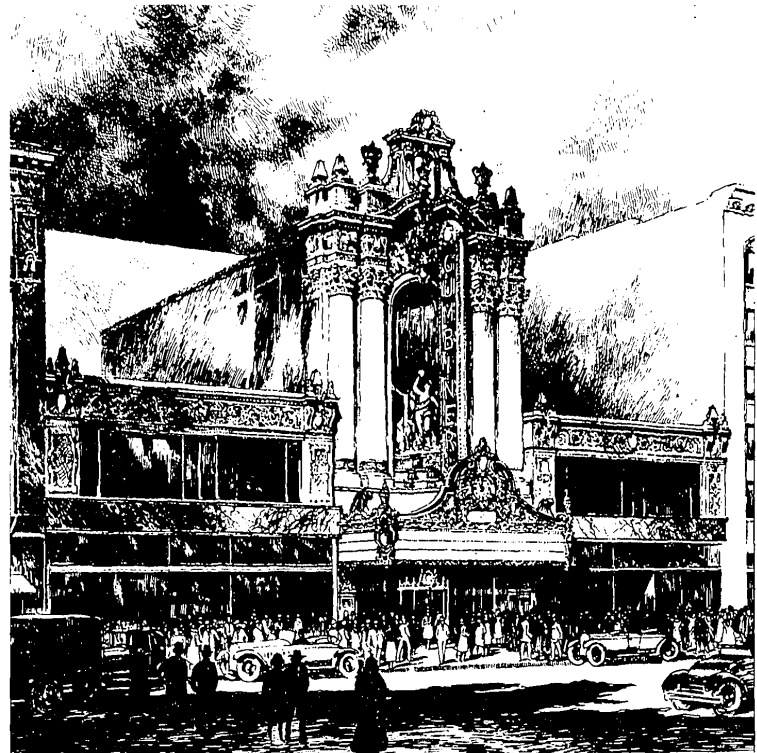
The Million Dollar's manager, Estella Saavedra, said the renovation is the most extensive in her 21 years of working at the theater. "Before that they just slapped on some paint every now and then," she said.

Grauman probably would be glad to know a showman is continuing his tradition, and that his first local theater is still entertaining large audiences with a roster of stars that would do even he and his father proud.

The theater still does excellent business, she said. The films are still all first-run, but the Million Dollar's forte remains its monthly stage show, perhaps the last continuing vaudeville in the nation.

And on some weekends at El Teatro Million Dollar, as it is known now, long lines stretch around the back from the theater's box office. People wait hours to get inside.

And on the corner of Third and Broadway, however briefly, some of the excitement of Feb. 1, 1918, is renewed.



The last of the great movie palaces built in the downtown area, the Los Angeles Theater, is a tribute to the style of Louis XIV. Despite its size, it seats less than 2,000. Much of the space was de-

vised to luxury amenities such as a ballroom richly paneled in mahogany, soundproof viewing rooms for mothers and small children. Built in 1931, its architect was S. Charles Lee.

Architecture on the Grand Scale

Theaters Are Gems of Design

By EVELYN DE WOLFE

In the nostalgic setting of the Victorian parlor he is currently restoring on 27th Street, John Evan Miller cradled a glass of chablis and spoke of his fascination for early Los Angeles architecture.

As founding president of the California Society of Theatre Historians, Miller's special interest lies in recording and helping to preserve the old theaters and movie palaces of which Los Angeles is such a rich repository.

"Some of America's most important theater creations are to be found here on our own streets," said Miller. "On Broadway alone, there are 12 theaters listed with the National Register of Historic Places that are superb examples of the Churrigueresque, Baroque, Moorish, French Renaissance, Sullivanese styles."

Such architects as Morgan and Walls, G. Albert Lansburgh, A.F. Rosenheim, Albert C. Martin, Charles F. Whittlesey, William L. Woollett, B. Marcus Priteca, S. Charles Lee, John M. Cooper, Weeks and Day were to play an important role in the development of theater architecture as an international art form, through these works.

A Team Effort

It was an orchestration of talent, said Miller. Many teamed up with lighting and special effects experts, with sculptors like Joseph and Domingo Mora and with noted interior designers such as Anthony B. Heinsbergen Sr., also a muralist, who is credited with the design of some 750 theater interiors.

Their goal, said Miller—at a time when going to the theater or the movies was a glamorous opportunity to socialize—was to celebrate that experience and play it to the hilt.

For 35 cents, the average theater-going citizen could enter buildings fit for kings, with lavish lobbies, ornate gold- and silver-leafed halls pillared with the finest marbles and sculptured from the finest woods.

Entering through bronze doors and elaborate archways, which characterized the prevailing free and eclectic Beaux Arts approach, theatergoers were led through a sequence of spaces to encounter even more cheneaux, cartouches, cantons and other architectural detailing as a conditioning for the visual fantasy that awaited within at the proscenium.

In the case of "atmospheric" theaters, the spectator waiting for the show to begin could look up at a sky with twinkling stars and moving clouds and experience the color mutations of sunrise to sunset.

A Labor of Love

A seventh generation Californian, a young man irrepressibly drawn to the past with a marked sense of civic pride, John Miller spends his off-hours (from his job as a U.S. Customs management analyst) photographing these theaters and lecturing on the subject.

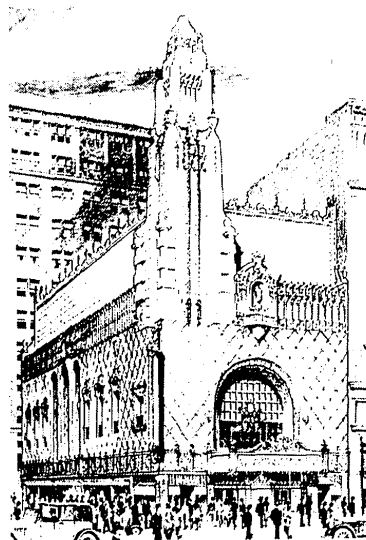
Earlier that day, Miller had addressed the regional conference of the American Society of Interior Designers. The topic of his slide presentation was: "The Theater-Going Experience: Interior Design on a Palatial Scale."

As a source of inspiration, Miller feels the old theaters and movie palaces have been sadly overlooked by the contemporary interior designer. "It is regrettable," he added, "especially in today's economic climate, when adaptive re-uses of existing buildings has become so prevalent."

Miller predicts a growing demand for home entertainment centers—with a flair. He believes that as TV projection viewing becomes more widespread, so will there be an increasing number of mini-theaters commissioned for the home.

Theater design in the 1900s, '20s and '30s was a finely-honed specialty, both in art and craft, Miller said. The movie palace architects and interior designers were masters at capsulizing into smaller versions all the razzle dazzle and aesthetic splendor of European palaces and other exotic architectural structures.

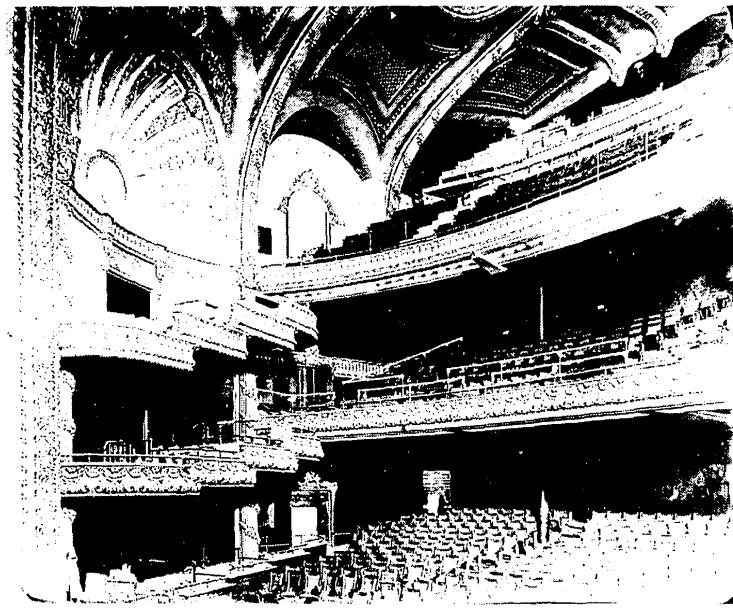
Please see THEATERS, Page 35



Another notable S. Charles Lee theater design is the Tower, at the corner of 8th Street and Broadway, first theater in Los Angeles built expressly for the presentation of talking motion pictures.



This sketch was an architect's proposal for an Orpheum Music Hall to be constructed on Broadway site after both the Pantages and Orpheum circuits had made the decision to locate to that street.



The interior of the Orpheum (now Palace) Theater, located at 630 S. Broadway, reflects an elaborate French Renaissance style chosen by architect G. Albert Lansburgh. It was built in 1910 and is the

oldest surviving theater of the Orpheum circuit. Typical of vaudeville theaters, the vertical interior utilized seating on three levels to keep all patrons within an 85-foot distance of the stage.



Theatergoers in the early part of the century were taken through successive archways and ornate stairways designed to enhance approach to proscenium within, as seen in this Orpheum theater.

THEATERS

Continued from 25th Page

In fact, stated Miller, American architects became so adept at the art of theater design that in 1932, the Italian Government commissioned a well-known American theater builder, Rapp & Rapp of Chicago, to design a new opera house for the city of Milan that would emulate their work in movie palaces. Ironically, the European opera houses had originally served as the inspiration for this country's architects.

"One of the reasons for their extraordinary reputation and success in the '20s and '30s was the fierce competition throughout the country to bid on these extravagant projects," said Miller. "Exhibitors and entrepreneurs who were catalysts for these showcases in the infancy of motion pictures, like Pantages, Grauman, Gumbiner, Clune, were equally competitive with one another."

Thanks to the efforts of Los Angeles Conservancy and the cooperation of the Metropolitan Theaters management (which manage nine of the historic-designated theaters) and Pacific Theaters management (which manages the Tower and Cameo), Angelenos may get a first-hand view of these splendid interiors on guided tours conducted by Conservancy docents. John Miller, a member of the board of that organization, is the lecturer for the 10-week docent course.

A Walking Tour

For a reporter on a theater walking tour with docent coordinator Lynn Taylor, the experience, even on a hot muggy day, evoked the typical reaction of most Angelenos who take the tour. Taylor's own comment expressed it well: "It takes your breath away, doesn't it?"

At that moment she was standing in the foyer of the Los Angeles Theater at 615 S. Broadway, the last of the great motion picture palaces built in downtown Los Angeles and the most opulent in the West. It was designed by S. Charles Lee and stands as a tribute to the French Renaissance and the style of Louis XIV, complete with giant crystal chandeliers and crystal fountain. It opened in 1931, and although the actual cost of the building was never divulged, it is said to have been more costly (by 1931 standards) than all three theaters in The Music Center complex.

Despite its size, it seats fewer than 2,000, much of the space being devoted to a restaurant, a ballroom richly paneled in mahogany, a "crying room" where women and children could watch the picture in a sound-proof enclosure, and a ladies' room equipped with individual mirrored vanities and 17 toilet rooms, each lined in a different variety of marble.

Technical Innovations

Innovative technical features when the theater first opened, included an electric cigaret lighter in each seat of the smoking room, and a prism "periscope" by which those in the downstairs lounge could watch the show upstairs. A light board indicated to the ushers which seats were vacant in the auditorium.

The theater-going experience for Angelenos had its start in 1870 when William Abbott built the Merced Theatre adjacent to Pico House across from the Plaza. With the advent of silent movies and the "talkies," theaters were being designed for both film and stage presentations.

In the early part of the century, both Pantages and Orpheum circuits decided to locate in Los Angeles. The Pantages (now Arcade) Theater, built in 1910 at 534 S. Broadway, was the first vaudeville theater in Los Angeles. It was designed by Morgan and Walls in the English Music Hall tradition. Alexander Pantages' decision to locate there was a primary factor in bringing the

Please see THEATERS, Page 37



The Million Dollar Theater building, a Churrigueresque design of Albert C. Martin Sr., is shown in a 1917 sketch by architect William L. Woollett who collaborated with Martin as the theater architect.

THEATERS

Continued from 35th Page

theater district to Broadway. Many of these great downtown theaters remain intact and still operate profitably.

Alfred F. Rosenheim, the first president of the Los Angeles chapter of the American Institute of Architects, designed the Cameo Theater at 588 S. Broadway. It opened in 1910 as Clune's Broadway Theatre. It is small and the best remaining example of a nickelodeon (a silent movie theater with an admission of 5 cents) in Southern California. The interior remains completely intact.

Another name to be reckoned with in the '20s and '30s was that of architect G. Albert Lansburgh whose work spans three decades.

He designed his first Orpheum (now Palace) Theater in Los Angeles in 1910 at 630 S. Broadway, another in a nationwide chain of Orpheum vaudeville theaters built in this country.

The theater had a typically vertical interior which utilized seating on three levels to keep all patrons within 85 feet of the stage. The acoustics are excellent, according to Miller's observations. Four muses of the vaudeville, the work of sculptor Domingo Mora, adorn the facade.

Lansburgh was commissioned in 1925 to do another theater interior, the fourth and final home of the Orpheum vaudeville circuit in Los Angeles, at 842 S. Broadway, with Schultze and Weaver doing the exterior. Of particular note is the detailing of the bronze light fixtures, fan-vaulting under the box seats and immense chandeliers with figures holding the flambeaux. This theater still has its original drapes and curtains.

The Tower Theater, at the corner of 8th Street and Broadway, was the first theater in Los Angeles to be built expressly for talking motion pictures. Architect S. Charles Lee designed it to resemble the Paris Opera House on a 50-foot frontage. On the facade he included a stained glass window depicting motion pictures as an art form.

"This theater was an exercise in compactness," is how Miller describes The Tower. "Lee was required to accommodate 1,000 seats and store frontage on a site formerly occupied by a 700-seat theater. His success paved the way for countless similar projects.

Despite its rather plain interior, the Globe Theater, built in 1913 at 744 S. Broadway is noteworthy as the last surviving legitimate theater on Broadway. It was originally operated by Oliver Morosco, who later became a successful New York producer. At one time the Globe (as well as The Tower) was referred to as the "Newsreel". The Globe was the first all-news theater in Los Angeles.

Finally, not to be overlooked as an architectural showpiece is the Million Dollar Theater on the corner of 3rd Street and Broadway, one of the oldest and most impressive of the movie palaces in the United States. Sid Grauman and his father D.J. Grauman opened it in 1918 with the premiere of a William S. Hart Western and a Mack Sennett comedy. Charlie Chaplin, Mary Pickford, Douglas Fairbanks, the Gish sisters were among the film notables attending.

Albert C. Martin and William L. Woollett teamed up in 1917 to design it. It includes the world's first reinforced concrete girder, part of a 110-foot span arch that holds the theater's massive balcony. The architectural influence is that of the 18th century Spanish architect Jose de Churriguera.

Sixty-three years later, the Million Dollar Theater still stands and offers first-run movies and live stage shows for Hispanic audiences.

For more information on guided theater tours, write to LA Conservancy, 849 S. Broadway, Suite 1225, Los Angeles, 90014, or call 623-CITY.

← Back to Original Article

Restoration Planned for 'Million Dollar Building' : Developer Buys Downtown Landmark

February 10, 1989 | MARTHA GROVES | Times Staff Writer

The Million Dollar Building, the elaborately embellished structure at 3rd and Broadway in downtown Los Angeles, where Latinos have flocked for years for movies and live entertainment, has been sold for \$6.5 million to the developer renovating the neighboring Grand Central Market.

"I intend to restore it to a Class A luxury office building, with a fully rebuilt interior . . . and full restoration of the exterior historic facades," said Ira Yellin, whose Yellin Co. closed the purchase on Dec. 30.

FOR THE RECORD

Los Angeles Times Tuesday February 14, 1989 Home Edition Business Part 4 Page 2 Column 6 Financial Desk 2 inches; 42 words Type of Material: Correction
A story in Friday's Business section incorrectly identified the architect of the Million Dollar Building at 3rd and Broadway in downtown Los Angeles. The building was designed by the firm of Albert C. Martin Sr. William L. Woollett designed the interior of the Million Dollar Theater in the building.

The Million Dollar name, however, will likely be bulldozed. "We'll probably rename the building," Yellin said Thursday, "and the name that keeps coming to my mind is the Mulholland Building."

According to Yellin, legend has it that William Mulholland, the Department of Water and Power engineer who selected the route for the Los Angeles aqueduct system, waged some of his political battles in still intact offices and a board room on the 12th floor of the Million Dollar Building. The offices housed the Metropolitan Water District for more than 30 years until it moved in 1963.

The Million Dollar Theater will continue to operate, Yellin said, under an arrangement with Metropolitan Theaters, a Southern California theater operator whose 25-year lease on the theater does not expire until 2009.

The building, at 307 S. Broadway, is rich in history and is considered one of the most important structures architecturally in Los Angeles. The preservation-minded Yellin bought it from Frank Fouce, who moved into the building as a tenant in 1950 and bought it 20 years ago in partnership with a family trust.

Built by Sid and D. J. Grauman and designed by architect William Lee Woollett, the theater opened Feb. 1, 1918, and for decades was a popular first-run movie house. Now it features films and live shows from Latin America.

It features a combination of Spanish and Baroque architecture and ornamentation and is well recognized as a Latino cultural center not only in Los Angeles but also in many parts of Latin America. Mexican vaudeville acts still perform monthly in the building's theater.

A 1984 book called "The City Observed: Los Angeles" describes the Million Dollar's facade: "(The) exterior drips with outside . . . ornament, some traditionally Spanish, some brazenly Western. Resembling an aging Miz Kitty in her dated dance-hall finery, it oozes populist character. Longhorn cattle skulls resplendent with life-size bronze horns nuzzle volutes and Spanish moldings; bison head corbels support a silent-screen parade of statues representing the Fine Arts, including . . . a cinematographer behind his camera."

Embedded in the sidewalk are plaques featuring the names of Latino performers such as Cantinflas, the actor and comedian.

Bruce Corwin, president of Metropolitan Theaters, which operates 80 screens in Southern California, said: "We have in the Million Dollar the most successful Spanish-language theater in the country. It is to the Hispanic community what Radio City Music Hall is to people in New York." Corwin said the theater will continue to operate while the rest of the building is being renovated.

Ruben Jauregui, a prominent Latino businessman and a member of the Los Angeles 2000 Committee, recalled going to the theater as a child. "Sometimes my mom would send me to the theater while she went next door to Grand Central Market to do her shopping," he said. "It conjures up fond memories."

He said, "I think it's a wise investment. They are . . . placing themselves on the leading edge of developing that area."

Yellin said plans call for a 450-space garage at 3rd and Hill streets that will be attached to the Million Dollar. The garage will house an international newsstand and bookstore. In addition, he said, he hopes to locate a "New York- or San Francisco-quality" restaurant in a huge basement space that until the late 1970s featured a favorite downtown watering hole.

Rents, he said, will be less than \$2 a square foot a month, about 25% cheaper than in comparable office buildings downtown.

As for how a luxury office building will blend with crowds of shoppers and long lines of moviegoers, Yellin said: "We have the opportunity to develop a truly integrated society where you will have a lot of Latin, Asian and Anglo people working, mixing and functioning together."

Yellin said he intends to begin the restoration, at a cost of as much as \$5 million, no later than April or May. The architect for the project is Brenda Levin, who is now working on Yellin's Grand Central Market and is known for her restoration of the Fine Arts Building on West 7th Street and the Wiltern Theater.

[← Back to Original Article](#)

Million Dollar Theater Set to Reopen

Seeking new life for the former showcase of Hollywood and Latino stars, managers schedule weekend variety shows catering to Hispanic audiences.

April 08, 1999 | JOSEPH TREVINO | SPECIAL TO THE TIMES

Charlie Chaplin, Mary Pickford and Lillian Gish attended its luxurious opening in 1918. About 150 Hollywood films premiered there in the 1920s. By the 1950s, the postwar rush to the suburbs was taking its toll, and what had been a glamorous downtown movie house began to fade, reemerging as a showcase for Latino music performers.

And on Friday, the long ride of the Million Dollar Theater at Broadway and 2nd Street will yet take another turn.

The architectural landmark, its once-lush red seats worn thin, will reopen to host Latino stage shows seven years after it closed and became a site for evangelical revivals.

Bruce Corwin, the president of Metropolitan Theaters Co., the family-owned firm that has run the Million Dollar on and off since the 1940s, plans to hold two vaudeville-type acts known as variedades per month. The lineup this Friday through Sunday includes ranchera performers Juan Valentin, Mercedes Castro and Alicia Juarez.

"You have so many parents and grandparents that remember going to the Million Dollar," Corwin said. "To them the Million Dollar is a magical name," conjuring up memories of stars like Pedro Infante, Jorge Negrete and Maria Felix.

Rafael Reyes, a 40-year-old theater manager who worked at the Million Dollar in the early 1970s, added: "Anyone who was anybody in Latino entertainment performed here. Some of those artists have died and others are still living, but they all made it big here."

The late Mexican actor Mario Moreno "Cantinflas," an international star who performed at the Million Dollar, still smiles from a tiled portrait encased in the wall behind the main candy counter. It is a memento from a scene of his 1978 film "El Patrullero 777."

His portrait had been covered up since 1993, when the Iglesia Universal took over the Million Dollar. Corwin said the church moved four blocks south on Broadway to the State Theatre because it was felt the location was better. Church officials were not available for comment.

Anne Mueller, vice president of Yelline Co., the principal owner of the Million Dollar building, said she hopes the reopening of the theater will bolster the revitalization of Broadway. As part of a \$16-million project, old offices that had been empty for decades in the Million Dollar building were turned into 121 apartments, all of which have been leased, she said.

For weeks, workers have been replacing old lightbulbs and painting the theater's interior, preparing it for reopening night.

One of them is Silverio Reyes, who has been a maintenance worker for the Million Dollar and other Broadway theaters since 1970.

As Reyes goes down a dark pathway deep under the theater, he reaches a brick-layered room. There, amid broken glass, are stacks of dusty posters dating to the 1950s.

The name of one of Mexico's greatest ranchera songwriters, Jose Alfredo Jimenez, is on a yellowish poster from the late 1960s. Movie star Isela Vega grins seductively from an enlarged black and white photograph from the mid-1970s.

Los Angeles City Councilman Richard Alatorre fondly remembers his boyhood trips to the Million Dollar during the 1950s, where appearances by Latino stars were supplemented by showings of Spanish-language films.

"Every Monday I'd bring my grandmother downtown to see the doctor," he said. "My treat would be lunch at Clifton's and a movie at the Million Dollar."

The 2,332-seat theater's lavish grand opening prompted The Times to praise the Million Dollar as "The handsomest motion picture theater in the world."

Operator and showman Sid Grauman lived up to his promise during the 1920s by showing only "a high class picture program." Grauman gave up his interest in the theater in the late 1920s and was replaced by the Fox West Coast Theater chain, which was later acquired by Metropolitan Theaters.

Another enthusiastic entertainer, Frank Fouce, a Latin American entrepreneur, leased the Million Dollar in 1949 and probably prevented it from being crushed by downtown's decline. Along with exhibiting the greatest Spanish-language films, mostly drawn from Mexico's golden era, Fouce began showing variedades, drawing the biggest performers from Mexico, South America and Spain.

"There were lines all the way up to Hill Street," said Jorge Torres, an Ecuadorean nightclub owner who remembers seeing Trio Los Panchos at the Million Dollar in 1970. "Latinos used to go dressed in their best clothes to see the shows."

But when larger venues started booking Latino artists and Mexico's film industry declined, so did the theater.

The Million Dollar now lacks projectors. But with Mexico's cinema showing signs of making a comeback, the equipment can be installed, Corwin said.

What matters is making the theater a living testament to its past, he said. "A lot of kids don't know of that [era]. We have a lot of great memories. I want to bring some of those memories back."

← Back to Original Article

Obituaries

Ira Yellin, 62; Civic Leader and Longtime Champion of the City's Historic Core

September 11, 2002 | KURT STREETER | TIMES STAFF WRITER

Ira Yellin, a civic leader and longtime champion of downtown Los Angeles perhaps best known for his restoration of Grand Central Market, died Tuesday. He was 62.

Yellin, who had battled lung cancer since last September, died of complications of the disease at his home in Santa Monica Canyon. His wife, Adele, was at his side.

Aside from Grand Central, Yellin and a group of investors bought and restored downtown's landmark Bradbury Building, the Million Dollar Theater and the old Metropolitan Water District headquarters, among others. He also led the restoration of the historic train terminal Union Station.

A small man who balanced a seemingly endless reserve of energy with a warm, engaging manner, Yellin spent much of his life bucking trends and engaging in a sometimes unconventional stream of new challenges.

The son of an orthodox rabbi, Yellin graduated from Harvard Law School only to join the Marine Corps. He later left a successful career developing offices and shopping malls to try to revive the tattered, neglected stitch of buildings and streets that make up historic downtown Los Angeles.

In the last years of his life, he worked feverishly to sidestep cancer, refusing to slow down, pushing himself to finish a slew of real estate developments.

"I seem to always need to prove something can be done that people seem to think is an impossibility," Yellin said in a recent interview. "I suppose that's why I'm downtown. For all of its doubters, I'm determined to prove downtown Los Angeles can be a place of greatness. It can be wonderful."

Highly regarded for his integrity and evenhandedness, Yellin was admired for such moxie.

Los Angeles owes Yellin a "debt of gratitude" for his work downtown, Kevin Starr, the state librarian and an urban observer, told The Times earlier this year in a profile of Yellin.

He praised Yellin for his constant engagement with the historic core, the long neglected collection of landmark structures nestled in the shadow of Bunker Hill.

Yellin is an "urban pioneer ... [a man] unique for what he wants for the city," Starr said.

Yellin was on a short list of developers who gambled on spending significantly to upgrade old office buildings and markets downtown in the 1970s and '80s, a time when most of the city's commercial developers focused on near foolproof bets: creating skyscrapers on adjoining Bunker Hill.

The developer said he chose historic downtown because he had a "love affair" with the place, particularly so with Grand Central, a block-long menagerie of food and curio stalls open since World War I.

To him, the market--nestled next to a large complex of apartments restored by Yellin--embodied what Los Angeles could be: a locale brimming with the region's diverse humanity, a place where Spanish and English and Asian languages mingled in the air with the smoky residue of papusas and fried rice and roast chicken.

Striding through the market a few months ago, Yellin remarked of Grand Central: "I'm always totally energized here. It just feels and smells and is utterly special."

The market complex also proved somewhat controversial. Yellin and his partners were able to complete the rehabilitation only with the help of a \$44-million bond package backed by the Metropolitan Transportation Authority and the Los Angeles Community Redevelopment Agency.

When Grand Central didn't generate the revenue Yellin thought it would--largely a result of downtown's inability to fully recover from the early 1990s recession--some criticized the two public agencies for spending large sums of taxpayer money to aid a private developer.

Others said the market's worth could not be measured in terms of the financial bottom line, that Grand Central was a catalyst sparking more building.

"If Ira didn't show the beauty that could be uncovered, the activity that we are seeing in that area, it wouldn't have happened," former Los Angeles City Councilman Mike Feuer said in the recent Times profile of Yellin.

Feuer was referring to a raft of fresh construction in neighborhoods near the market, including the Walt Disney Concert Hall and a \$171-million Caltrans regional headquarters developed by Yellin's firm, Urban Partners.

Ever optimistic, Yellin insisted that pouring public money into the market had been a smart move, one that eventually would help historic downtown become the sort of proud, inspiring "place of unbridled energy" it was when he was a child.

7/13/2018

Ira Yellin, 62; Civic Leader and Longtime Champion of the City's Historic Core - latimes

Yellin was born near Boston in 1940, but raised in Los Angeles. As a boy, he was a frequent visitor to downtown with his father, a noted Talmudic scholar with a fondness for urban life and an insistence that his children follow the Jewish notion of tikkun olam, or repairing the world through good works.

Pushed by his family to focus on scholarly achievement, Yellin left to study at Princeton University and Harvard Law School, then at UC Berkeley, where he earned a master's degree in law.

After wrapping up his education, Yellin in 1966 surprised many by joining the Marines--doing so, he said, to prove the ideas he held about public service weren't just talk, and that a small man, a Jewish man, could bear up to the toughness of military life. He spent just over a year in the Marines before receiving his honorable discharge and returning to Los Angeles.

From 1967 to 1975, Yellin worked as a lawyer at a Beverly Hills firm, all the while devoting considerable time to helping run a nonprofit legal advocacy group.

Restless and seeking a new challenge, he joined a prominent real estate development and management company, where he oversaw developments throughout the state and on Los Angeles' Westside.

But the world of big, glossy buildings located far from downtown, many of them the sort of office structures known more for their coolly efficient design than for pulling the heart strings, never completely stirred Yellin.

In 1985, he said, "I decided to follow where my heart was." He began his own real estate firm, Yellin Co., focusing on downtown and other dense areas of the city.

Yellin spent the rest of his working life consumed mostly by projects that revolved around restoration and revival of once grand architectural works and neighborhoods, some of them outside of downtown Los Angeles.

He helped create a downtown development blueprint for City Hall. He briefly joined the powerful real estate firm Catellus Development Corp., serving as vice president from 1996 to 1999, when he directed the restoration of Union Station. He served as the architectural consultant for downtown's massive new Roman Catholic Cathedral of Our Lady of Angels.

Through it all, Yellin never let his working life slow down his other pursuits, particularly those connected to the city's cultural and political life.

Yellin was a friend and advisor to powerful city and national political leaders. His home was the site of frequent Democratic fund-raisers and social events benefiting liberal causes.

Yellin, who considered himself a "frustrated artist and architect," served on the boards of some of the city's premier cultural institutions, including the Skirball Cultural Center and the J. Paul Getty Trust, which oversees the Getty Museum.

Yellin also was a past president of the American Jewish Committee, which promotes religious tolerance and understanding, and a board member of several other civic groups.

"His love of the city and the way he has worked to make things better here, that's what I think of when I think of Ira Yellin," said longtime friend Ron Rogers, commenting on Yellin's civic involvement.

Yellin's friends were never more inspired than by his battle to beat lung cancer. Struck by the disease even though he never smoked, hardly drank and worked out with fervor, Yellin never indulged in self-pity and refused to be slowed.

Until the last weeks of his life, he continued to work as much as he could, shepherding projects at Urban Partners.

"He set a standard of uncompromised quality," said Dan Rosenfeld, a principal in the firm.

Rosenfeld said that when Yellin finally stopped coming to the office, he worked from home, teleconferencing into a meeting with his partners just last Friday, eager and optimistic.

In addition to his wife, Yellin is survived by a daughter, Jessica, and a son, Seth, both of New York City; his mother, Dorothy of Beverly Hills; and two brothers, Dr. Albert Yellin of Los Angeles and Dr. Marc Yellin of Santa Cruz.

Services will be at 10:30 a.m. Thursday at Mt. Sinai Memorial Park in Simi Valley.

Yellin's family has asked that, in lieu of flowers, memorial donations be made to the Westside Children's Center, American Jewish Committee or Santa Monica-UCLA Medical Center's Palliative Care Program.

Primary and Secondary Documentation
National Register Individual Listing - 1978

PHC660981

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

DATA SHEET

FOR NPS USE ONLY
RECEIVED JAN 24 1978
DATE ENTERED JUL 20 1978

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

MILLION DOLLAR THEATER

(Edison Bldg)

RECEIVED

OCT 8 1978

AND/OR COMMON

2 LOCATION

STREET & NUMBER

307 South Broadway

NOT FOR PUBLICATION

CITY, TOWN

Los Angeles

CONGRESSIONAL DISTRICT

VICINITY OF

25

STATE

California

CODE

06

COUNTY

Los Angeles

CODE

037

3 CLASSIFICATION

CATEGORY

DISTRICT

BUILDING(S)

STRUCTURE

SITE

OBJECT

OWNERSHIP

PUBLIC

PRIVATE

BOTH

PUBLIC ACQUISITION

IN PROCESS

BEING CONSIDERED

STATUS

OCCUPIED

UNOCCUPIED

WORK IN PROGRESS

ACCESSIBLE

YES: RESTRICTED

YES: UNRESTRICTED

NO

PRESENT USE

AGRICULTURE

COMMERCIAL

EDUCATIONAL

ENTERTAINMENT

GOVERNMENT

INDUSTRIAL

MILITARY

MUSEUM

PARK

PRIVATE RESIDENCE

RELIGIOUS

SCIENTIFIC

TRANSPORTATION

OTHER:

4 OWNER OF PROPERTY

NAME

Million Dollar Theater Building

STREET & NUMBER

307 South Broadway

CITY, TOWN

Los Angeles

STATE

California

VICINITY OF

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Los Angeles County Hall of Records

STREET & NUMBER

320 W. Temple Street

CITY, TOWN

Los Angeles

STATE

California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Historic Resources Inventory

DATE

March 1976

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Office of Historic Preservation

P.O. Box 2390

CITY, TOWN

Sacramento

STATE

California

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
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<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The structure consists of two major units; a twelve-story, steel-frame office building of concrete and brick, and a reinforced-concrete theater building faced with brick and terra cotta. The theater occupies the lower two floors of the office building and extends along Third Street to a depth of approximately 194 feet.

The dual nature of this building's function as an office and theater is well-reflected in its architecture, for the exterior is an unusual combination of American Commercial and Spanish Renaissance architectural motifs. Exterior detailing includes architectural terra cotta, molded theatrical figures, an ornate arched entrance, arched windows with radiating stonework, flat window openings with plain lintel and sill, sash and transom windows, and a heavily ornamented upper story with large decorative pendants, spiral columns, a quatrefoil, scalloped ledging, and stylized arched windows. The exterior design is unorthodox in its approach to the problem of dual usage but the result is a unique and imposing solution.

The exterior of the building has been altered by the remodeling and addition to the street-level shop frontage and the addition of a new marquee. The majority of the exterior remains in its original state.

The interior of the theater consists primarily of a lobby and an auditorium with balcony. The detailing of the auditorium and lobby was designed by William L. Wollett of San Francisco. The original detailing included murals, moldings, and decorative terra cotta. The theater lobby has been entirely remodeled, including a lowering of the ceiling, painting, and the addition of several new wall surfaces. However, the auditorium is nearly intact, including the original proscenium, organ screen, hanging lamps, and a variety of terra cotta detail work. Although the original cloth canopy has been removed and a few other minor alterations have occurred, the palatial atmosphere of the theater is well-preserved in the auditorium.

The Million Dollar Theater is located at the southwest corner of Broadway and Third Street. Broadway is one of the major retail business districts in the central city of Los Angeles, and the area surrounding the Million Dollar consists primarily of office, shop, restaurant, and entertainment enterprises including many other theater buildings. As a functional unit, the Million Dollar blends well with the existing streetscape, but it is also a focal point of interest due to its unique and prominent architectural features.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
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<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES **1917**

BUILDER/ARCHITECT **Albert C. Martin**

STATEMENT OF SIGNIFICANCE

The Million Dollar Theater Building is significant for two major reasons. First, it is architecturally unique in the downtown area of Los Angeles. Its distinctive Spanish Renaissance details reflect the romanticized ideal of Southern California's heritage, and are an outstanding example of the cooperative creative efforts of two Californians, architect A.C. Martin and designer William L. Woollett.

Secondly, at the time of its construction, the theater (also known as the Edison Building) was one of the outstanding structures in downtown Los Angeles. Sid Grauman, the famed motion picture promoter, controlled the theater portion of the structure, while the Edison Company occupied the office space above. Business and real estate activity on Broadway was booming, and the Million Dollar was immediately hailed as one of the most noteworthy and ambitious business enterprises in the district. Downtown Los Angeles served as both the business and social nexus of the Southland, and the success of the Million Dollar contributed directly to the establishment of several other theaters along Broadway. In effect, the construction of the Million Dollar Theater was a landmark in the formation of the character and subsequent history of the Broadway district itself. It is now the only theater in this district that still provides occasional live stage entertainment.

The theater's long and continuous usage, its architectural integrity and state of preservation, and its historical importance in relation to the development of the Broadway theatrical and commercial district serve to make it one of the more important structures in downtown Los Angeles. In addition, its association with the motion picture industry and its interesting architectural reflection of Southern California's heritage make it one of the more interesting buildings in the entire Southland.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Los Angeles Times, May 14, 1916, V, 1; September 24, 1916, V, 1; November 26, 1916, V, 1 & 16; March 18, 1917, V, 1; November 4, 1917, V, 1; March 16, 1919, V, 1.

The Architect and Engineer, May, 1918, pp. 80-86; LXXXV (June, 1926), pp. 18 & 20.

-cont.-

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY less than 1 acre.

UTM REFERENCES

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	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			

VERBAL BOUNDARY DESCRIPTION

A lot commencing at the southwest corner of Broadway and Third Street, extending 120.22' southward along Broadway, then 193.98' westward, then 102.22' northward to Third Street, and then 193.98' eastward along Third Street to the original point.

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Roger Hatheway

ORGANIZATION

Los Angeles County Museum of Natural History

DATE

September 28, 1977

STREET & NUMBER

900 Exposition Blvd.

TELEPHONE

213-746-0410 x241

CITY OR TOWN

Los Angeles

STATE

California

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Kruey Mellon

TITLE State Historic Preservation Officer

DATE 1/17/78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Charles Adams
DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

DATE

7-20-78

ATTEST:

Walter Cole

KEEPER OF THE NATIONAL REGISTER

DATE

6-29-78

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

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RECEIVED JAN 24 1978

DATE ENTERED JUL 20 1978

CONTINUATION SHEET

ITEM NUMBER 9 PAGE 1

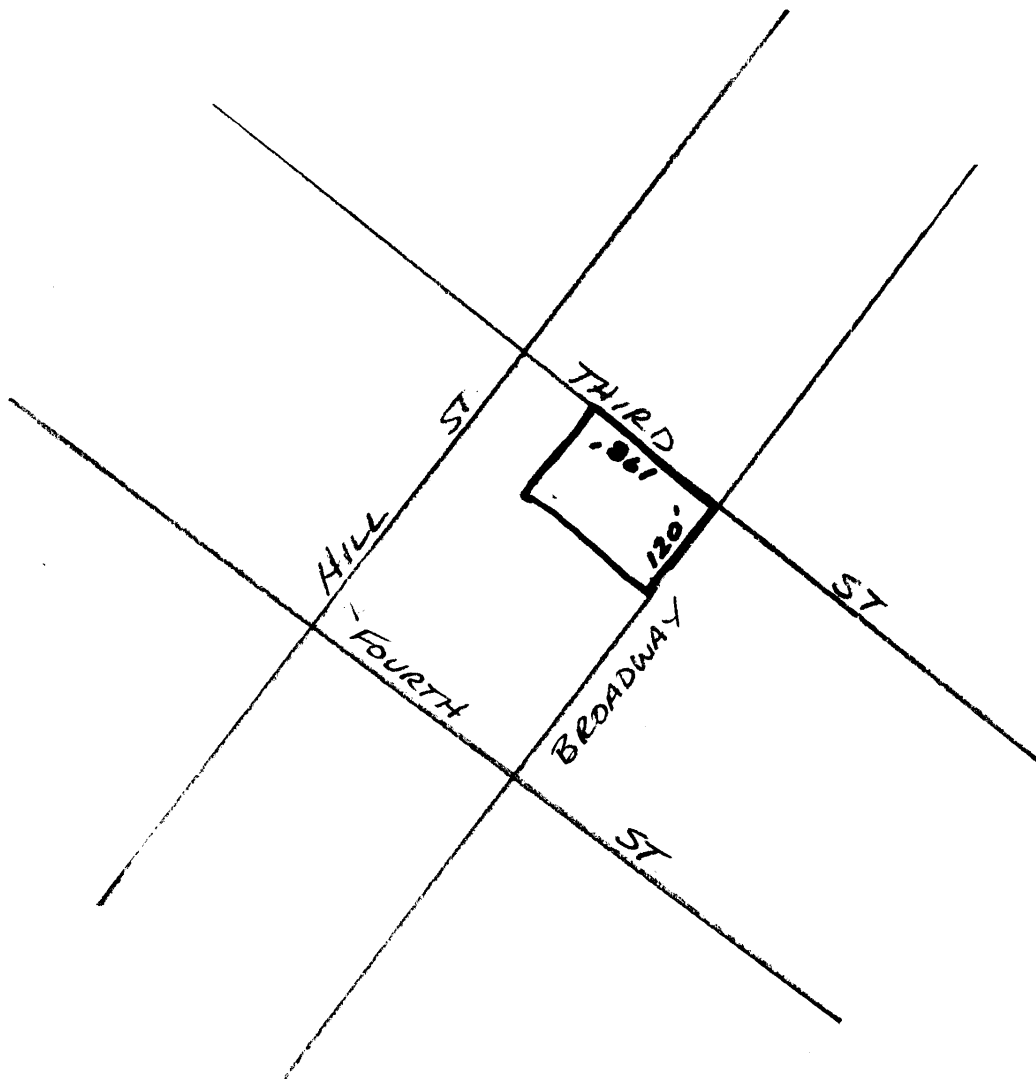
Los Angeles, V (January, 1963), pp. 18 & 20.

Boyarsky, Bill & Nancy, "Picture Palace Splendor," Westways, September, 1971, pp. 12-16+.

Owen, J. Thomas, "The Theatre in Los Angeles," Los Angeles County Museum Quarterly, Vol. 1, no. 3-4 (Winter-Spring, 1962-1963), pp. 32-7.

Mission Dolores Theatre

Los Angeles, CA



Primary and Secondary Documentation
National Register
Broadway Theater and Commercial District - 1979

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PH0684210
FOR NPS USE ONLY
RECEIVED SEP 12 1978
DATE ENTERED MAY 9 1979

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

NAME

HISTORIC
BROADWAY THEATER AND COMMERCIAL DISTRICT
AND/OR COMMON

LOCATION

STREET & NUMBER
300-849 South Broadway

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT
25

CITY, TOWN
Los Angeles

VICINITY OF

STATE
California

CODE
06

COUNTY
Los Angeles

CODE
037

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
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<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input checked="" type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

OWNER OF PROPERTY

NAME
Multiple Ownership (see list)
STREET & NUMBER

CITY, TOWN

STATE

VICINITY OF

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC. Los Angeles County Hall of Records
STREET & NUMBER
320 West Temple Street

CITY, TOWN

STATE

Los Angeles

California

REPRESENTATION IN EXISTING SURVEYS

TITLE
California Historic Resources Inventory

DATE
July 1977

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS Office of Historic Preservation

CITY, TOWN

STATE
California

Los Angeles

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Broadway Theater and Commercial District is a six-block complex of predominately commercial and entertainment structures done in a variety of architectural styles. The district extends along both sides of Broadway from Third to Ninth Streets and exhibits a number of structures in varying condition and degree of alteration. General styles include a variety of commercial buildings in Classical and Commercial styles, Art Deco, Moderne, and others, and many theaters in more flamboyant designs. The area is highly built up and somewhat homogeneous in streetscape, spotted by several parking lots and a few structures built after 1930. Most of the structures range in construction date from 1894 to 1931, although several have received new facades since the latter date.

Buildings contributing to the character of the district:

1. Bradbury Building (304 S. Broadway): 1893; five-story brick and stone commercial structure designed by George Wyman; has ornate iron balconies and elevators now famous; completely restored (on National Register). NHL
6. Trustee Building (340 S. Broadway): 1905; 4-story brick and concrete shop and office structure by Parkinson & Bergstrom; tiled facade has been altered and part of cornice removed.
8. O.T. Johnson Block (350 S. Broadway): 1895; 3-story brick and iron structure by R.B. Young; Italianate design with fluted columns and arched windows; parapet with ballastrade removed.
9. O.T. Johnson Building (356 S. Broadway): 1902; 7-story brick structure in Romanesque design by John Parkinson; glazed pressed-brick facade with little alteration.
11. Judson-Rives Building (424 S. Broadway): 1906; 10-story reinforced concrete and brick structure by C.R. Aldrich with a granite and terra cotta facade; theater installed on first floor in 1924 and lobby remodeled in 1929.
12. Bumiller Building (430 S. Broadway): 1906; 6-story reinforced concrete structure with terra cotta ornamentation by Morgan & Walls; iron grillwork added to facade.
17. Chester Williams Building (215 W. 5th Street): 1926; 12-story reinforced concrete on steel frame structure by Curlett & Beelman with ornamental bands and a rounded corner, glazed cotta facade designed to look like cut stone.
18. Jewelry Trades Building (220 W. 5th Street): 1912; 8-story concrete structure by Morgan, Walls and Morgan; Romanesque design with terra cotta facade and ornamentation including arched windows and heavy cornice.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



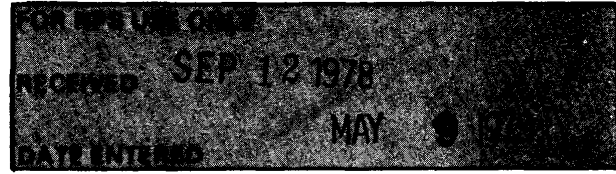
CONTINUATION SHEET

ITEM NUMBER 4 PAGE 1

Property Owners

1. Western Management Corp.
448 S. Hill St., Los Angeles, CA 90013
2. Homero & Belinda Meruelo
322 S. Broadway, Los Angeles, CA 90012
3. Canada Shoe Mexicana, Inc.
304 S. Broadway, Rm. 414, Los Angeles, CA 90012
4. True Acceptance Company
P.O. Box 3201, Hollywood, CA 90028
5. System Auto Parks, Inc. & Phillip L. Cullen
P.O. Box 3201, Hollywood, CA 90028
6. Abe Wiess, et al.
121 N. Flores St., Los Angeles, CA 90048
7. Cornelia R. Possart & Haim Mizrahi
348 S. Broadway, Los Angeles, CA 90013
8. Eli & Lillian Sasson
724 S. Broadway, Los Angeles, CA 90013
9. Eli & Lillian Sasson
724 S. Broadway, Los Angeles, CA 90013
10. Title Insurance & Trust Co.
433 S. Spring St., Los Angeles, CA 90013
11. 424 Broadway Company
409 Santa Monica Blvd., #201, Santa Monica, CA 90401
12. Consolidated Drug
68457 Highway 111, Rm. 7, Palm Springs, CA 92262
13. Intracal Properties, Inc.
P.O. Box 38015, San Francisco, CA 94138
14. Intracal Properties, Inc.
P.O. Box 38015, San Francisco, CA 94138
15. Intracal Properties, Inc.
P.O. Box 38015, San Francisco, CA 94138

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

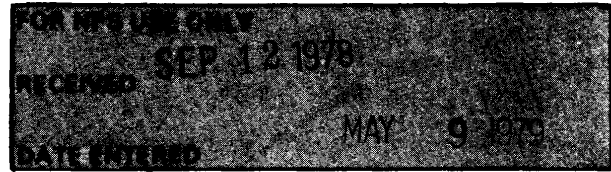


**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET	ITEM NUMBER	PAGE
16. Michael Manno	512 S. Broadway, Los Angeles, CA	90013
17. Herbert E. Edwards, et al.	112 W. 9th St., Los Angeles, CA	90015
18. Michael Manno	512 S. Broadway, Los Angeles, CA	90013
19. Michael Manno	512 S. Broadway, Los Angeles, CA	90013
20. Sherril C. & Dorothy Corwin	8727 W. 3rd St., Los Angeles, CA	90048
21. Security Pacific National Bank, Tr.	P.O. Box 60802 Terminal Annex, Los Angeles, CA	90060
22. Bruce Corwin & Irving X. Fuller	8727 W. 3rd St., Los Angeles, CA	90048
23. Standard Management Co., agents	125 W. 4th St., Los Angeles, CA	90013
24. David & Sherry Gold	308 S. Hill St., Los Angeles, CA	90013
25. Western Management Corp., et al.	448 S. Hill St., Los Angeles, CA	90036
26. First Avenue Realty Company	6030 Wilshire Blvd., Los Angeles, CA	90036
27. Oceanside Plaza Corp., et al.	448 S. Hill St., Los Angeles, CA	90013
28. Desmond's Building Company	205 South Broadway, Los Angeles, CA	90012
29. Holly D. Thomson	1500 Bryant Bldg., Kansas City, MO	64016
30. Sherrill C. Corwin	8727 W. 3rd St., Los Angeles, CA	90048
31. Sherrill C. Corwin, et al.	8727 W. 3rd St., Los Angeles, CA	90048

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER

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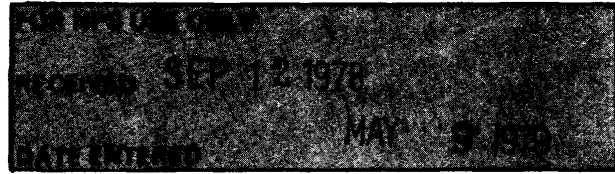
PAGE

3

-
- 32. Title Insurance & Trust Company ✓
433 S. Spring St., Los Angeles, CA 90014
 - 33. Crocker National Bank, tr.
P.O. Box 54427, Los Angeles, CA 90014
 - 34. Downtown Center Building
219 W. 7th St., Rm. 01117, Los Angeles, CA 90014
 - 35. Downtown Commercial Center, Ltd.
219 W. 7th St., Rm. 500, Los Angeles, CA 90014
 - 36. John J. McAndrews & Roger M. Sullivan
1200 Wilshire Blvd., Los Angeles, CA 90017
 - 37. Southern California Petroleum Corp.
4250 Wilshire Blvd., Los Angeles, CA 90005
 - 38. Eli & Lillian Sasson
728 S. Broadway, Los Angeles, CA 90013
 - 39. Massachusettes Life Insurance Co.
4401 Wilshire Blvd., Los Angeles, CA 90010
 - 40. Metropolitan Theater Corp. & S. Broidy
8727 W. 3rd St., Los Angeles, CA 90048
 - 41. Chapman Investment Co.
P.O. Box 17777, Irvine, CA 92713
 - 42. G. Krowl & H.S. Russell
1201 E. California Blvd., Pasadena, CA 91109
 - 43. Jack & Annette Neddleman
120 E. 8th St. Floor 5, Los Angeles, CA 90014
 - 44. Corwin Theater Corp.
8727 W. 3rd St., Los Angeles, CA 90048
 - 45. Jack & Annette Needleman
120 W. 8th St., Floor 5, Los Angeles, CA 90014
 - 46. George Srere Estate Co.
820 S. Broadway, Los Angeles, CA 90014

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

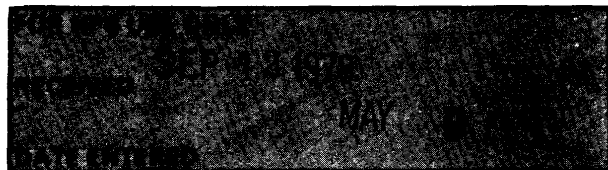
ITEM NUMBER 4

PAGE 4

47. Jack & Annette Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
48. Jack & Annette Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
49. Jack Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
50. Jack & Annette Needleman
120 E. 8th St., Floor 5, Los Angeles, CA 90014
51. Eastern Columbia, Inc.
800 W. 1st St., #200, Los Angeles, CA 90012
52. Eastern Columbia, Inc.
800 W. 1st St., #200, Los Angeles, CA 90012
53. Eastern Columbia, Inc.
800 W. 1st St., #200, Los Angeles, CA 90012
54. United States Steel & Carnegie Pension Fund
801 S. Broadway, Los Angeles, CA 90014
& May Co.
801 S. Broadway, Los Angeles, CA 90014
55. Morton Bowman, et al.
981 Whittier Dr., Beverly Hills, CA 90210
56. Issacs Brothers Co.
9441 Wilshire Blvd., Beverly Hills, CA 90212
57. Prudential Ins. Co. 2049 Century Park East, Rm. 2550
Los Angeles, CA 90067 & Issacs Bros. Co. 888 7th Ave.,
New York, New York 10019
58. Al Stillman 619 N. Canon Dr., Beverly Hills, CA 90210
59. 731 South Broadway Venture
619 N. Canon Dr., Beverly Hills, CA 90210
60. Issacs Bros. Co., 9441 Wilshire Blvd., Beverly Hills, CA 90212
& Dwight & George Whiting, 609 S. Grand Ave., Rm. 617, Los Angeles, CA 90014

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



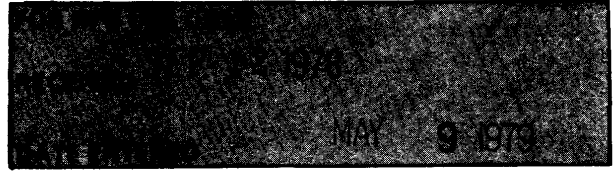
CONTINUATION SHEET

ITEM NUMBER 4 PAGE 5

61. Arthur Letts, % Security Pacific Bank
P.O. Box 60802 Terminal Annex, Los Angeles, CA 90060
62. United California Bank Trust, et al.
P.O. Box 55011, Los Angeles, CA 90055
63. Hollenbeck Home for the Aged
P.O. Box 55011, Los Angeles, CA 90055
64. Walter J. Thompson Co., Ltd.
3278 Wilshire Blvd., Los Angeles, CA 90010
65. J.A. Mackey, et al. 950 Casiano Rd., Los Angeles, CA 90049
66. J.A. Mackey, et al. 950 Casiano Rd., Los Angeles, CA 90049
67. Tennessee Ravenwood Properties, Inc.
P.O. Box 17, Nashville, Tenn., 37202
68. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
69. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
70. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
71. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
72. Prudential Insurance Co. of America
2049 Century Park East, Rm. 2550, Los Angeles, CA 90067
73. Francis H. Lindley, et al, tr.
530 W. 6th St., Rm. 310, Los Angeles, CA 90014
74. O.H. Churchill Company
448 S. Hill St., #1110, Los Angeles, CA 90013
75. Crocker National Bank, Tr.
P.O. Box 54410, Terminal Annex, Los Angeles, CA 90054
76. Walter J. Thompson Co., Ltd.
3278 Wilshire Blvd., Rm. 302, Los Angeles, CA 90054

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER

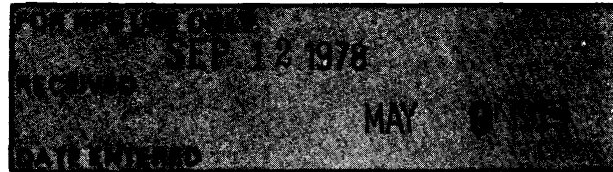
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PAGE 6

-
77. Franelena, Inc.
441 9th Ave., New York, New York 10001
 78. E.J. Gindi-University of Judaism Foundation
6525 Sunset Blvd., Los Angeles, CA 90028
 79. Paul A. & Lucille K. Weilein
714 W. Olympic Blvd., Los Angeles, CA 90028
 80. Barbara J. Twomey, Admx. for Estate of Belle Young
46-245 E. El Dorado Dr., Indian Wells, CA 92260
 81. Western Management Corp.
5333 McConnell Ave., #525T, Los Angeles, CA 90066
 82. Jack E. Gindi
5333 McConnell Ave., #523-T, Los Angeles, CA 90066
 83. Elinor W. Griffin
445 S. Figueroa St., 36th Floor, Los Angeles, CA 90017
 84. La Mirada Business Property Inc.
1633 26th St., Santa Monica, CA 90404
 85. Title Insurance & Trust Co. et al
888 7 Ave., 25th Floor, New York, NY 10019
 86. Bonita C. Bayless, et al.
888 7 Avenue, New York, NY 10019
 87. Commadore Investment Group
441 9th Ave., #125, New York, NY 10001
 88. 431 S. Broadway Venture
9171 Wilshire Blvd., Los Angeles, CA 90210
 89. 425 South Broadway Realty Company
P.O. Box 754, Beverly Hills, CA 90210
 90. Michael Kamen & Al Stillwell
424 S. Broadway, Rm. 200, Los Angeles, CA 90013
 91. Laura Properties
357 S. Broadway, Los Angeles, CA 90013

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER

4

PAGE

7

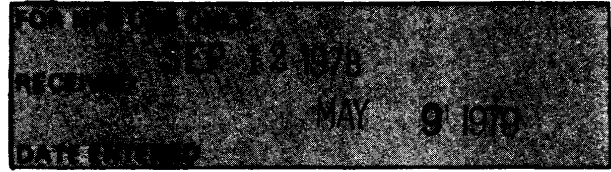
-
92. Security Pacific National Bank, Tr.
P.O. Box 60802, Terminal Annex, Los Angeles, CA 90054
93. J.M. Seiroty 849 S. Broadway, Los Angeles, CA 90014
94. Morton Wexler & Misayo Akita
251 S. Main St., Los Angeles, CA 90012
95. Morton Wexler
251 S. Main St., Los Angeles, CA 90012
96. Helen Cowan
1477 S. Canfield Ave., Apt. 203, Los Angeles, CA 90035
97. Max I. Mosler, et al.
225 S. Rodeo Dr., Beverly Hills, CA 90212
98. Abigail J. Laughlin, et al.
315 S. Broadway, #604, Los Angeles, CA 90013
99. Million Dollar Theater Building
307 S. Broadway, Los Angeles, CA 90013

Parking Lots Within the District:

- A. 312 S. Broadway Central Theater Corporation
820 S. Broadway, Los Angeles, CA 90014
- B. 332 S. Broadway Joshua D. Mason, Admin. for
Deceased Estate of Sarett Russo
1350 Avenue of the Americas, NY, NY 10019
- C. 400 S. Broadway Allright Cal Inc.
707 Brown Bldg., Austin, Texas 78701
c/o Robert Hudspeth
400 S. Broadway, Los Angeles, CA 90013
- D. 420 S. Broadway Title Insurance & Trust Co.
433 S. Spring St., Los Angeles, CA 90013
- E. 826 S. Broadway Jack & Annette Needleman
120 E. 8th St., Los Angeles, CA 90014
- F. 843 S. Broadway Eastern Columbia Inc.
800 W. 1st St., #200, Los Angeles, CA 90012

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER 7 PAGE 2

19. O.T. Johnson Building #2 (510 S. Broadway): 1905; 5-story brick building with pressed-brick facade by R.B. Young; upper windows form almost solid bands, cornice removed and first floor altered.
20. Roxie Theater (518 S. Broadway): 1931; 2-story concrete and brick theater with shops on facade flanks; designed in Art Deco style by J.M. Cooper with floral patterns and grillwork on facade; marquee is new.
21. Cameo Theater (528 S. Broadway): 1910; 2-story brick and concrete theater by A.F. Rosenheim; facade features a large rounded pediment above entrance; remodeled in 1924 and some alterations since then.
22. Arcade Theater (534 S. Broadway): 1910; 7-story office and theater building of reinforced concrete with grey stucco facade by Morgan & Walls; facade shows Renaissance influence with Grecian columns.
23. Arcade Building (540 S. Broadway): 1924; 12-story concrete office structure with two wings connected by inner connection by Kenneth MacDonald; designed to resemble Burlington Arcade in London.
24. Hubert-Thom McAn Building (546 S. Broadway): 1900; 3-story brick building in Italianate style with decorative arched windows by John Parkinson, facade is of pressed brick, alterations include removal of original parapet.
25. Silverwood's Building (558 S. Broadway): 1920; 5-story reinforced concrete building with terra cotta details by Walker & Eisen, first floor alterations.
26. Finney's Cafeteria (217 W. 6th Street): 1904; 4-story brick structure with very plain facade; interior redesigned in 1913 by Plummer and Feil to Dutch motif with tiles by Ernest Bachelder.
27. Walter P. Story Building (610 S. Broadway): 1908; 11-story office building of reinforced concrete by Morgan & Walls; terra cotta facade with heavy cornice, decorative bands, arched windows, etc.
28. Desmond's Building (614 S. Broadway): 1924; 6-story concrete structure in Spanish Baroque styling by A.C. Martin; has a polychrome terra cotta facade with twisting columns, balconies, and ornamental pediment.
29. Broadway Cafeteria (618 S. Broadway): 1928; 2-story Spanish Colonial restaurant of concrete by Charles F. Plummer with terra cotta and wrought iron facade.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE



**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

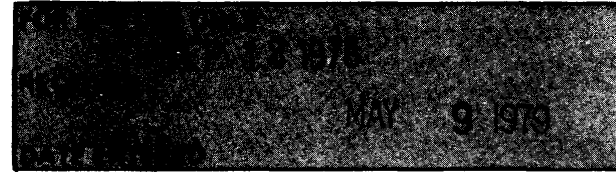
CONTINUATION SHEET

ITEM NUMBER 7 PAGE 3

30. Palace Theater (636 S. Broadway): 1910; 5-story brick and concrete theater and office structure by G. Albert Landsburgh in French Renaissance styling; terra cotta facade features arched windows, heavy cornice, and carved figures.
31. Forrester Building (638 S. Broadway): 1907; 8-story concrete structure by C.F. Whittlesey with terra cotta and stone facade including heavy cornice and arched windows; facade covering on first three stories.
32. J.E. Carr Building (644 S. Broadway): 1908; 8-story concrete structure by R.B. Young with enamelled terra cotta and brick facade featuring heavy cornice and arched windows, facade covering extends across lower four floors.
35. Lankershim Hotel (700 S. Broadway): 1902; 9-story brick hotel by R.B. Young; three sections with stone and pressed brick facade; most ornamentation removed.
36. Yorkshire Hotel (710-14 S. Broadway): 1909; 6-story brick and concrete structure by Parkinson & Bergstrom with facade of pressed brick and terra cotta with tile; has tile cornice and arched windows.
37. Parmelee Building (716 S. Broadway): c. 1907; 6-story concrete structure with facade stuccoed but potentially restorable; cornice and other features removed.
38. Barker Brothers Building (722 S. Broadway): 1909, 7-story concrete and brick structure by R.B. Young; original pressed-brick facade features cornice and lugsills but these were removed and building is now plain but restorable.
40. Globe Theater (744 S. Broadway): 10-story concrete theater and office building with stone and brick facade by Morgan, Walls, & Morgan, and many ornamental features such as arched windows, cornice, and ornamental bands with gargoyles.
41. Chapman Building (756 S. Broadway): 1911, 13-story concrete structure with three sections above first two floors by Ernest McConnell, terra cotta and brick facade has fluted columns, ornamental moldings, heavy cornice, and ornamental bands.
42. Tower Theater (802 S. Broadway): 1927; 4-story theater building with shops on 8th St. side by S. Charles Lee in French Renaissance styling, terra cotta facade includes many details such as urns, stained-glass window, and a large clock tower on corner.
43. Singer Building (806 S. Broadway): 1922; 7-story concrete structure in Italian Renaissance style by Meyer & Holler; has a terra cotta and pressed-brick with little alteration.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

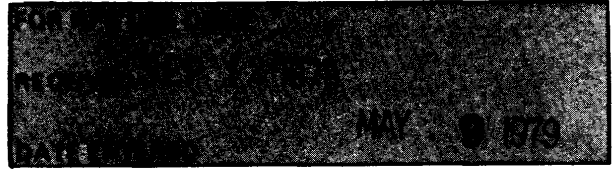


CONTINUATION SHEET

ITEM NUMBER 7 PAGE 4

44. Rialto Theater (812 S. Broadway): 1917, 2-story theater building with pink stucco facade, by O.P. Dennis; has many alterations including removal of original triangular pediment and interior remodeling.
45. Apparel Center Building (814 S. Broadway): 1923; 12-story concrete structure in Spanish Renaissance styling by Walker & Eisen, colorful terra cotta facade with decorative cornice and arched windows; alterations to first floor.
46. Braun Building (820-22 S. Broadway): 1913, 6-story reinforced concrete building by W.J. Saunders, glazed brick and terra cotta facade with some ornamentation and alteration to the first floor interior and exterior.
48. Anjac Fashion Building (830 S. Broadway): 1927; 12-story concrete structure in Gothic Revival styling by Walker & Eisen with terra cotta facade, almost matches the Orpheum Theater next door in style.
49. Orpheum Theater (842 S. Broadway): 1925; 13-story concrete theater and office structures in Spanish Renaissance styling by Schultze & Weaver and G.A. Landsburgh; brick and terra cotta facade includes rows of urns and ornamental bands with brackets.
50. Ninth and Broadway Building (NW 9th & Broadway): 1929; 13-story concrete structure in Zig Zag Moderne style by Claude Beelman with terra cotta facade and very little alteration.
51. Eastern Columbia Building (849 S. Broadway): 1930; 14-story concrete structure in Moderne styling with terra cotta exterior of turquoise with gold trim; designed by Claude Beelman with a large clock tower that is still operative.
54. May Company (SW 8th & Broadway): 1906; 5-story department store of concrete with terra cotta ornamentation, designed by A.F. Rosenheim in Classical styling with a heavy cornice and decorative garlands; the major addition on the south side of the structure (1929) is of the same style with two additional stories; there have been many alterations to the interior.
55. Merritt Building (301 W. Eighth Street): 1914; 5-story concrete structure with stone facade by the Reid Brothers (San Francisco); Italian Renaissance style with Ionic columns and heavy cornice; many alterations on first two levels.
57. Issacs Building (737-47 S. Broadway): 1913; 8-story concrete structure with Gothic details and a glazed and molded terra cotta facade; has a large facade covering on most of the northern half and other alterations to first floor.
59. Cheney Block (731 S. Broadway): 1913; 4-story brick and concrete structure with a remodeled facade of the 1940's; blends very well with the district.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE



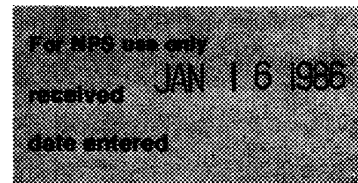
**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

CONTINUATION SHEET

ITEM NUMBER 7 PAGE 5

60. Woolworth's (719 S. Broadway): 1920; 3-story reinforced concrete structure by Weeks & Day, facade altered to an Art Deco-Zig Zag Moderne style in 1941 and building next door added to it.
61. United Building (703 S. Broadway): 1920; 12-story concrete theater and office building by Weeks & Day in Spanish Renaissance styling with patterned brick and terra cotta ornamentation including Moorish windows and a rounded building corner.
62. Bullock's (641 S. Broadway): 1906; 7-story brick structure by Parkinson & Bergstrom with terra cotta facade details including a heavy cornice; has several additions and the interior has been completely remodeled.
63. Bullocks-Hollenbeck (639 S. Broadway): 1912; 10-story brick and concrete structure by Morgan & Walls with a brick and terra cotta facade that is almost identical to Bullocks next door.
68. Mailing's (617-19 S. Broadway): 1930; 2-story concrete structure in French Renaissance design by S. Charles Lee that was the southern flank of the Los Angeles Theater next door; alterations to street level.
69. Los Angeles Theater (615 S. Broadway): 2-story theater of concrete and terra cotta in French Renaissance design by S. Charles Lee; features fluted columns with urns, eagles, etc.; has a new marquee.
72. Norton Building (601-5 S. Broadway): 1906; 6-story brick and concrete office building; the facade was completely altered in 1940 with new design but the structure blends very well with the district and is not out of the time period.
73. Wood Brothers Building (315 W. 6th Street): c. 1922; 3-story concrete and brick structure with terra cotta decoration which blends very well with the district.
74. Sweldom Building (NW 6th and Broadway): 1920; 3-story retail building in Italian Renaissance design by Pierpont and Walter S. Davis, reinforced concrete with glazed terra cotta facade; cast iron roof trim removed.
75. Metropolitan Annex (553 S. Broadway): c. 1923; 6-story concrete and brick structure with terra cotta details; alterations to the street-level frontage.
77. Hartfields (537 S. Broadway): 1931; 6-story reinforced concrete and brick structure in Art Deco styling; very little alteration.
79. Reed's (533 S. Broadway): 1931; 2-story reinforced concrete structure features a "marble" facade with reliefs; little apparent alteration.

United States Department of the Interior
National Park Service
National Register of Historic Places
Inventory—Nomination Form



Continuation sheet

Item number 7

Page 5A

Addendum: Description of additional buildings comprising the Bullock's complex.
The buildings are all united by historical function and internal circulation.

Buildings comprising the complex are coded under the number (62) assigned to the original Bullock's Building in the National Register nomination. The added letters are assigned in the order in which the buildings were acquired by Bullock's as part of its department store operations. The earliest expansion was into the adjacent Hollenbeck Building, already designated as #63 in the district nomination. Subsequent additions, in order, are as follows:

62A. Pease Building (1906) Hudson/Munsel

Originally used as a furniture store, this 8 story building was acquired by Bullock's in 1917. A bridge was constructed over St. Vincent Place and a tunnel beneath at that time to connect the building with the Hollenbeck Building (#63).

62B. Eshman Building (1909) Morgan/Walls

This 7 story building in characteristic Beaux Arts 3-part vertical division became part of Bullock's in or before 1919.

62C. Bridge (1921) ----

The bridge was constructed to connect the Eshman Building with the original Bullock's Department Store. It spans St. Vincent Place, connecting the upper 6 stories of both buildings, creating internal circulation between the two on all levels. Stylistically it repeats the design of the earlier Bullock's building, creating the appearance of a skillfully integrated addition. A tunnel below St. Vincent Place also connects the two buildings.

62D. Gennet Building (1922) Parkinson/Hubbard

The next addition to the Bullock's complex was this tall, slender Beaux Arts building--10 stories tall and only two bays wide. The lower two stories were remodeled in 1934 to create the appearance of a unified design with the adjacent Mackey Building.

62E. Hart Building/Hart '24 (1924) Parkinson/Parkinson

This building duplicated the nearby Gennet Building in height, width and styling. It is now indistinguishable from the adjacent 1928 Hart Building.

62F. Hart Building/Hart '28 (1928) Parkinson/Parkinson

The design of the earlier 1924 Hart Building was expanded to fill out the block by adding five more bays on the Hill Street side and four bays on Seventh Street in Beaux Arts styling. Fenestration is dominated by 3-part Chicago windows.

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Continuation sheet

Item number 7

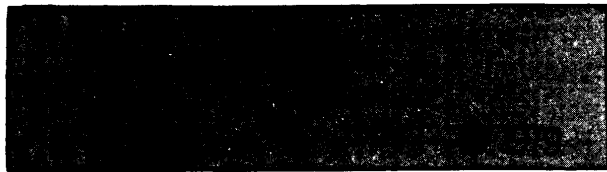
Page 5B

62G. Mackey Building (1934) Parkinson/Parkinson

The upper six stories of the Mackey Building repeat the appearance of the adjacent Gennet Building. The lower two floors are Moderne in styling; this design was expanded across the base of the Gennet Building, uniting the two buildings visually in 1934. Internal circulation exists between the buildings.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER 7 PAGE 6

80. Broadway Interiors (529 S. Broadway): c. 1928; 5-story brick and concrete building with a flat facade and some remaining terra cotta ornamentation; street-level frontage modification.
83. Remick Building (517-19 S. Broadway): c. 1902; 6-story brick structure with decorative facade including arched windows and twisting columns between window openings.
84. Fifth Street Store (501-515 S. Broadway): 1927; 11-story concrete structure with terra cotta and brick facade by A.E. Curlett; a minor amount of ornamentation has been removed.
85. Metropolitan Building (315 W. Fifth Street): 1913; 9-story concrete and terra cotta structure by Parkinson & Bergstrom with ornamental features including a heavy cornice, etc.; major alteration to street-level frontage on both sides.
88. Wilson Building (431 S. Broadway): c. 1909; 3-story brick and concrete structure with massive alteration in 1932; facade ornament includes heavy cornice with brackets, columns topped by capitals, and floral designs on the surface.
90. Broadway Mart Center (401-23 S. Broadway): 1913; 10-story concrete structure by Parkinson & Bergstrom with a brick and terra cotta facade including many ornamental details.
91. Nelson Building (355 S. Broadway): 1897; 7-story brick and plaster structure originally by Frank Van Trees with a mass of ornamentation; alterations removed all ornament and left flat plaster surface with a rounded corner; still blends with the district although very plain now.
94. Karl's (341-45 S. Broadway): 1903; originally a four-story brick structure by A.M. Edelman, the building was altered to two stories but much of the original terra cotta decoration remains.
98. Grand Central Market (315 S. Broadway): 1897; Broadway elevation is a 6-story brick structure with terra cotta ornamentation including heavy cornice and arched entrance; large facade covering now hides much of it; Hill St. addition by Thornton Fitzhugh in 1905 is 8 stories with little alteration to it, mostly concrete with brick.
99. Million Dollar Theater (307 S. Broadway): 1917; 12-story concrete theater and office building by A.C. Martin in Spanish Renaissance design, theater interior by W.C. Woollett; much ornamentation with little alteration. (Nominated to National Register in September, 1977.) *NR*

UNITED STATES DEPARTMENT OF THE INTERIOR
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**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



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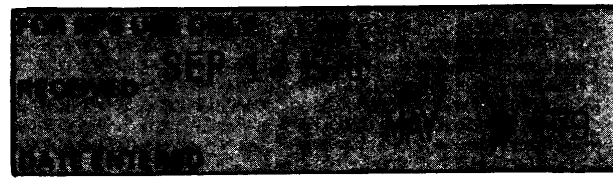
ITEM NUMBER 7 PAGE 7

Nonconforming Intrusions Detracting From the Integrity of the District:

2. Blackstone Building (318-322 S. Broadway): c. 1907; originally a 5-story and basement reinforced concrete and brick structure, now three stories with much alteration and most ornament removed; is potentially restorable. ✓
3. Shannon Building (326 S. Broadway): c. 1912; 2-story brick structure with an arched facade of stucco recently applied. ✓
4. Joe's Coffee Shop (328 S. Broadway): 1-story cement structure of recent vintage.
5. MGM Photographia (336 S. Broadway): 1-story cement structure in gold with an awning; very recent origin.
7. Judson's (346-8 S. Broadway): c. 1907; 1-story brick building divided in half; facade completely cluttered with signs. ✓
10. Licha's (412 S. Broadway): 1-story food stand of cement blocks, very contemporary.
13. A & M Sportswear (438 S. Broadway): 1-story cement structure of contemporary design.
14. (Food Stand) (444 S. Broadway): one-story structure of contemporary style.
15. California Imports (446 S. Broadway): 2-story cement block structure of contemporary origin.
16. Gebhard Building (450 S. Broadway): c. 1900; 2-story brick structure by R.B. Young with a new facade that completely covers the original. ✓
33. Cliftons Cafeteria (648 S. Broadway): c. 1916; 4-story brick building with arched windows and reliefs on facade; facade now completely covered by metal grate but should be relatively easy to remove. ✓
34. Haas Building (660 S. Broadway): 1914; a 12-story concrete structure originally with a mass of terra cotta ornamentation by Morgan, Walls, & Morgan; alteration in 1974 left the building completely "modernized" with typical tile and glass facade.
39. Parking Structure (730 S. Broadway): c. 1967; multi-level parking structure of concrete and steel in contemporary design with several stores below.
47. "Burgers" (828 S. Broadway): one-story, concrete-block structure of recent origin.
52. Maggy's Clothing (847 S. Broadway): 1-story cement block structure of recent origin.

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

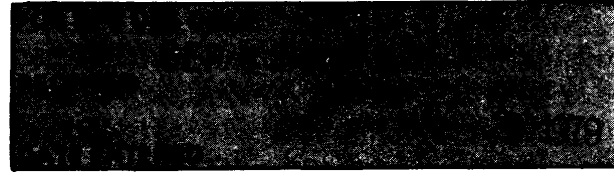
ITEM NUMBER 7

PAGE 8

53. Wig House (845 S. Broadway): 1-story cement block structure of contemporary origin.
56. Hartfield's (749 S. Broadway): c. 1912; 4-story brick structure with a very modern stucco facade. ✓
58. Rowley Building (735 S. Broadway): c. 1908; 4-story brick building with a very modern "marble" facade. ✓
64. Hoffman Building (635-37 S. Broadway): c. 1906; 4-story brick business building, although facade is fairly new it is potentially restorable and still similar to the original. ✓
65. Baker Building (633 S. Broadway): c. 1911; 4-story brick structure with a newer facade that blends very well with the district. ✓
66. C.H. Baker's (629 S. Broadway): c. 1911; northern half of the Baker Building, 4-story brick and concrete structure with facade completely remodeled in contemporary design. ✓
67. Kress Building (621 S. Broadway): c. 1919; 5-story concrete and brick structure with new facade. ✓
69. Eastman's (611 S. Broadway): 1930; part of the northern flank of the Los Angeles Theater, 2-story concrete with facade of recent vintage. ✓
71. Young Age Shop (609 S. Broadway): 1930; part of northern flank of Los Angeles Theater, 2-story concrete with new facade. ✓
76. Barry's (543 S. Broadway): c. 1901; 4-story brick structure with 2 modern facades, 1 on each side. ✓
78. Emperor Building (535 S. Broadway): c. 1903; 5-story brick structure with a contemporary, flat facade. ✓
81. Reeves Building (525 S. Broadway): 1903; 5-story brick building by John Parkinson with a glazed metal and synthetic stone facade; very little original ornament which included a balcony and pediment was removed but facade is potentially restorable. ✓
82. "Levis" (521 S. Broadway): c. 1903; 2-story brick structure with a flat stucco facade of recent origin. ✓

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**



CONTINUATION SHEET

ITEM NUMBER 7 PAGE 9

86. Newberry's Annex (443 S. Broadway): 4-story brick structure with flat, modernized facade.
87. Zody's (437 S. Broadway): c. 1942; 3-story structure with a flat stucco facade of recent design.
89. Wise Shop #2 (425 S. Broadway): 3-story brick building with flat, modernized facade.
92. Zobel Building (351 S. Broadway): c. 1912; 6-story brick structure with a new flat stucco facade. ✓
93. (Building) (347-9 S. Broadway): c. 1908; 2-story brick structure with a flat stucco facade of recent origin. ✓
95. Wise Shop (337-39 S. Broadway): c. 1900; 2-story (originally 4) brick structure with facade stuccoed over the original ornamentation removed. ✓
96. Jacoby Brothers Building (333 S. Broadway): c. 1900; originally a 4-story brick structure with decorative cornice, this building was altered to two stories and some of the facade stuccoed flat; it is still similar to the original however and blends somewhat with the district. ✓
97. Broadway Market (329 S. Broadway): c. 1900; 3-story brick building that originally had an ornamental facade including arched window openings and a heavy cornice; altered in recent years to a flat stucco facade. ✓

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input checked="" type="checkbox"/> 1800-1899	<input checked="" type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES

1893

BUILDER/ARCHITECT

various

STATEMENT OF SIGNIFICANCE

The Broadway Theater and Commercial District is a six-block thoroughfare containing the vestiges of the Los Angeles theater and commercial center developed from the early 1890's to the early 1930's. The area is significant not only for this activity, but also for the high concentration of important architectural creations which document the development of both commercial and theater growth in Los Angeles, and the evolution of progressive design for these types of structures.

Prior to the turn of the century the commercial center in Los Angeles was located near the intersection of Spring and First Streets. The area of Broadway below Third Street was primarily residential until small businesses located there in the 1890's. Construction of the new city hall in the late 1880's on Broadway between Second and Third Streets was a primary impetus in turning the commercial district southward to take advantage of the close proximity of municipal headquarters. By 1900, several large business structures including the Bradbury Building (1893), the Grand Central Market (Homer Laughlin Block in 1897), the Nelson Building (Grant Building in 1897), and several smaller blocks, the O.T. Johnson Block (1895), the Hubert-Thom McAn Building (1900), and the Jacoby Brothers store (1900) began to change the Broadway skyline and pulled the business center further south.

The 1900-1910 period was a decade of rapid development in Los Angeles, as well as all of southern California. Broadway was a perfect example of this growth along just one street. Although many small blocks were built to about Sixth Street at this time, including the large O.T. Johnson Building (1902), Finney's Cafeteria (Gebhart Building in 1904), the Reeves Block (1903), the Remick Block (1902), Karl's Shoes (1903), and a number of small brick structures, the dramatic turning point in this development was the announcement that Hamberger's (now the May Company) was going to build a large department store at Broadway and Eighth Street, then generally considered too far south of the business district. This statement by one of the city's largest retailers was met with skepticism by local businessmen. However, as construction of Hamberger's began in 1905, many investors followed suit so that before the end of the decade a number of important structures were added to the district including the Trustee Building and O.T. Johnson Building #2 in 1905, the Judson-Rives, Bumiller, Hoffman, Norton, and Bullock's buildings in 1906, the Blackstone, Forrester, and Parmelee buildings in 1907, the W.P. Story and J.E. Carr structures in 1908, and the Barker Brothers and Wilson Buildings in 190

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 27+

QUADRANGLE NAME			QUADRANGLE SCALE				
UTM REFERENCES <u>8 20</u>							
A	<u>11</u>	<u>38,918,90</u>	<u>3,76,813,9,0</u>	a	<u>11</u>	<u>38,919,90</u>	<u>3,76,825,0</u>
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C	<u>11</u>	<u>38,912,0,0</u>	<u>3,76,73,9,0</u>	D	<u>11</u>	<u>38,911,0,0</u>	<u>3,76,79,0,0</u>
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
E				F			
G				H			

VERBAL BOUNDARY DESCRIPTION

(See Continuation Sheet)

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

FORM PREPARED BY

NAME / TITLE	Tom Sitton Curatorial Assistant	DATE	October 20, 1977
ORGANIZATION	Los Angeles County Museum of Natural History	TELEPHONE	213-746-0410 x 241
STREET & NUMBER	900 Exposition Blvd.	STATE	California
CITY OR TOWN	Los Angeles		

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Kenneth M. Ellison

TITLE

SHPO

DATE

SEP 7 1978

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

William J. Mumford

DATE

5/9/79

KEEPER OF THE NATIONAL REGISTER

TEST: *Bill Tolson*
CHIEF OF REGISTRATION

DATE

May 9, 1979

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CONTINUATION SHEET

ITEM NUMBER 8 PAGE 1

The Lankershim Hotel (1902) and the Yorkshire Hotel (J.D. Hooker Building in 1909) were built during this period to help support the district. By 1910, Broadway was the commercial and retail thoroughfare of the city.

In the next decade still more new structures appeared which increased retail trade and office space in the district. The Chapman Building and Baker Building (1911), the Jewelry Trades Building and Bullock's-Hollenbeck (1912), the Metropolitan, Issacs, Cheney, and Broadway Mart Center buildings (1913), and the Merritt Building (1914) provided additional growth in this area. Clifton's Cafeteria (Boos Brothers Restaurant in 1916) was also built at this time, as were many of the theaters that eventually made Broadway the theatrical center of Southern California.

The real estate and building boom of Southern California in the 1920's is probably best illustrated in the further development of Broadway during this decade. A number of notable structures including Silverwood's, Woolworth's, and the Swelldom Building (1920), the Singer and Wood Brothers buildings (1922), the Metropolitan Theater Annex and the highly colorful Apparel Center Building (originally the Wurlitzer Building) in 1923, Desmond's (1924), the Chester Williams Building (1926), the Anjac Fashion Building and the Fifth Street Store (1927), and the Ninth & Broadway and Eastern-Columbia buildings (1929-30) were all completed during this decade. Along with the Broadway Cafeteria (1928) and several more theaters, the district as it appears today was substantially complete by 1930. Other than Hartfield's and Reed's (1931), the only major changes since that time have been a number of facade alterations and the addition of several intrusions which include parking structures and small food stands.

As the commercial center of the Southland, the Broadway district continued to function in this capacity until well after World War II. As suburban shopping centers began to increase in number and popularity, major retailers along Broadway found it convenient to place regional stores in these centers to attract customers living a good distance from downtown Los Angeles. Along with other factors, the increase of these shopping centers diminished the trade that once came to Broadway. The area now serves a clientele that, for the most part, resides in and near the downtown area.

The development of Broadway as a commercial district coincides with its emergence as the theatrical center for the Southland. At the turn of the century the major theaters of Los Angeles (the Merced, Grand Opera House, and the Burbank) were located along Main Street. In 1903 the Mason Opera House (now demolished) opened on Broadway and began the accelerated development of the theatrical district on this street. The Orpheum (now the Palace),

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INVENTORY -- NOMINATION FORM**

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DATE ENTERED	

CONTINUATION SHEET

ITEM NUMBER 8

PAGE 2

Clune's (now the Cameo), and the Pantages (now the Arcade) opened in 1911 and were the first theaters to locate within the present district. Following these pioneers were the Morosco (Globe) in 1912, the Rialto in 1917, the Million Dollar in 1918, Loew's State Theater (United Building) in 1920, the Metropolitan in 1923, the new Orpheum in 1925, the Tower in 1928, the Los Angeles in 1930, and finally the Roxie in 1931. Of these, only the Metropolitan has since been razed.

The importance of the theater district in the home of the motion picture industry is clearly evident. The theaters provided drama, comedy, and vaudeville presentations until full-length motion pictures became popular. Thomas Tally, Sid Grauman, Oliver Morosco, and others vied for the honor of city impresario as the theaters along Broadway became larger and more numerous. Theater architecture was more flamboyant than commercial styles and the influx of theatrical structures helped to provide variety for the Broadway streetscape. In all, theater development along Broadway provided a major source of revenue and a location for premieres for the movie industry, an important form of entertainment for Southern Californians, and a variety of architectural designs which gave a unique character to Broadway.

The zenith of the Broadway theater district was in the 1920's. In 1922 the Egyptian Theater was built on Hollywood Boulevard in the midst of movie studios, and in 1926 Sid Grauman's Chinese Theater opened further down the street. The major theater chains were now beginning to establish Hollywood as the center for motion picture theaters. Although several Broadway theaters were built as late as 1931, the new trend had already been clearly established.

It is surprising now that so many of the theaters built on Broadway have survived even though the theatrical center moved so long ago. The structures that remain on Broadway, typically flamboyant in design both inside and out, are still viable movie houses from both economic and functional standpoints. As older theatrical sections of many cities have since been leveled for new use, the Broadway theater network continues to provide motion picture entertainment in buildings that are remarkably intact considering their uninterrupted use over so many years.

Architecturally, the Broadway district contains some of the best examples of commercial and theater architecture in Southern California. The Bradbury Building, Million Dollar Theater, and Eastern-Columbia Building are well-known, and the Los Angeles Theater is considered to be the best example of theater architecture in the entire Southland. The district is represented by a number of important styles including American Commercial, Sullivanesque, Italianate (O.T. Johnson Block), Romanesque (Jewelry Trades Building and the

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INVENTORY -- NOMINATION FORM**

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DATE ENTERED	MAY 9 1979

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 3

O.T. Johnson Building), Spanish Renaissance (United Building, Apparel Center Building, Million Dollar Theater, etc.), French Renaissance (Tower and Los Angeles theaters), Italian Renaissance (Merritt Building and Swelldom Building), Spanish Baroque (Desmond's), Gothic Revival (Anjac Fashion Building and Issacs), Art Deco (Woolworth's, Hartfield's, and the Roxie Theater), and Zig Zag-Moderne (Eastern-Columbia and Ninth & Broadway buildings), among others. Architects from New York (Schultze & Weaver), Seattle (B. Marcus Priteca), Oakland (Weeks & Day), and San Francisco (G. Albert Landsburgh, and Kenneth MacDonald, and the Reid Brothers), as well as local architects Morgan & Walls, R.B. Young, George Wyman, A.F. Rosenheim, A.C. Martin, A.M. Edelman, Meyer & Holler, J.M. Cooper, C.R. Aldrich, Walker & Eisen, Curlett & Beelman, S. Charles Lee, C. F. Whittlesey, and others have contributed to the architectural integrity of the street. Although not always consistent in scale, Broadway as a whole contains some of the best examples of commercial and theater architecture in Southern California that could possibly be integrated in such a compact area.

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SEP 12 1978
MAY 9 1979

CONTINUATION SHEET

ITEM NUMBER 9

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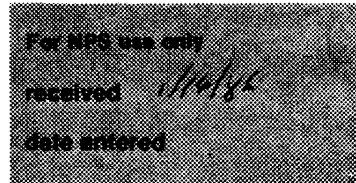
ITEM NUMBER 10

PAGE 1

An irregular area in the downtown business district generally following both sides of Broadway beginning at the intersection of Broadway and Third Street, extending 186' eastward along Third St., 170' southward, 44' westward, 79.6' southward, 23' eastward, 363' southward to Fourth St., then 39' westward to Frank Court, to Fifth St., then 31' westward, then 100' southward, then 35' eastward then 165' eastward to Spring St., then 120' southward on Spring St., then 117' southward to Sixth St., then 15' westward, then southward along an alley to Ninth St., then westward along Ninth St. to a point 165' west of Broadway, then 236' northward to Eighth St., then 212' Eastward along Eighth St., then 116' northward then 50' westward, then 470' northward to 7th St., then 10' eastward, then 80' northward to Sixth St., then 125' northward, then 138' eastward, then 80' northward to Sixth St., then 29' eastward to Lindley Place, then north along Lindley Place to Fifth St., then 200' northward, then 165' westward to Hill St., then 41' northward, then 165' eastward, then 120' northward, then 42' westward, then 39' eastward, then 80' northward, then 16' westward, then 39' northward, then 42' eastward, then 80' northward, then 16' westward, then 122' northward to Fourth Street, then 39' eastward, then 123' northward, then 40' westward, then 240' northward, then 166' westward to Hill St., then 121' northward, then 132' eastward, then 120' northward to Third St., then 194' eastward to the original point.

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Continuation sheet

Item number 10

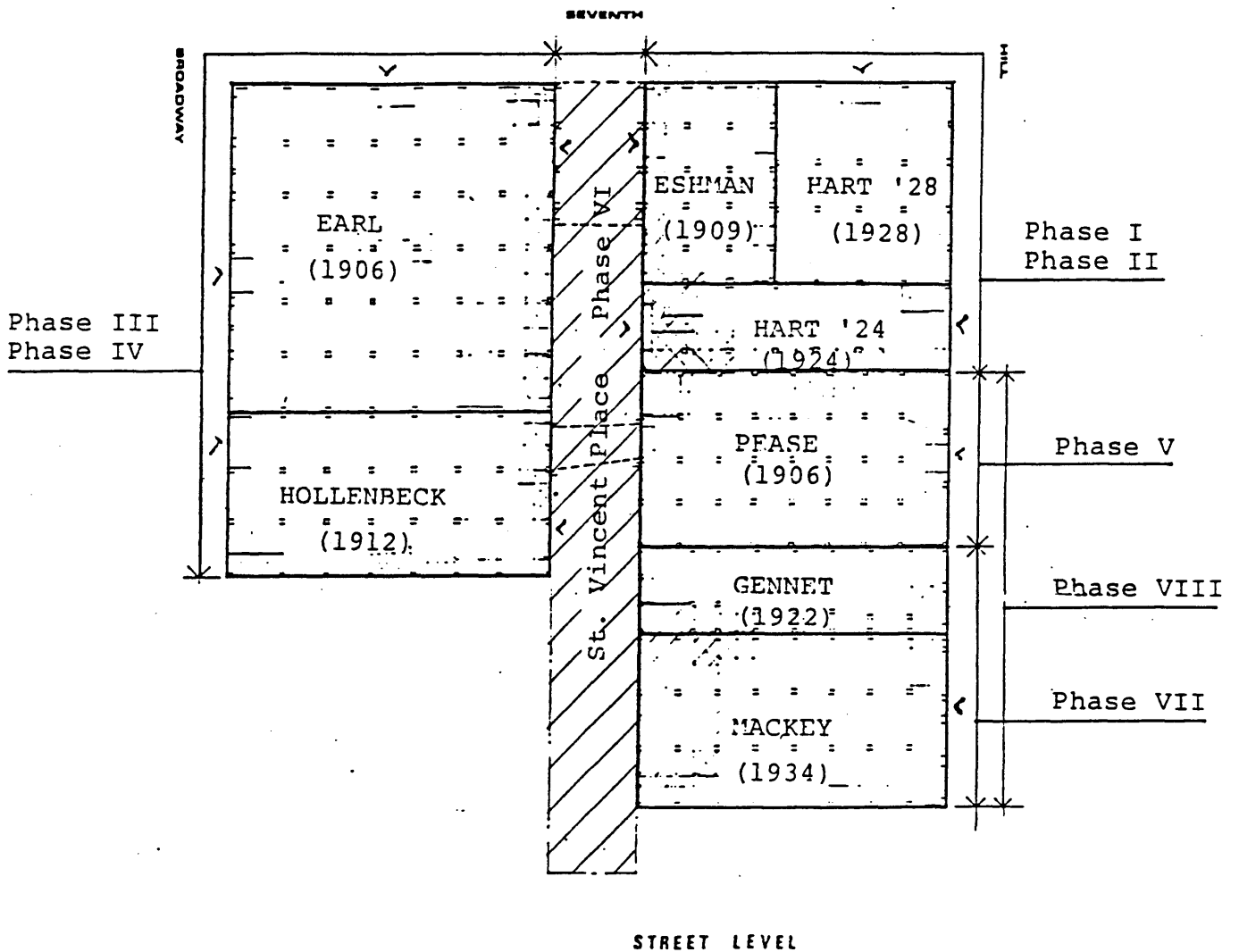
Page 1

VERBAL BOUNDARY DESCRIPTION (Revised 12/26/85)

(Note: All changes in direction are at a right angle from the previous direction.)

The boundary encompasses an irregular area in the downtown business district generally following both sides of Broadway beginning at the southeast corner of the intersection of Broadway and Third Street, extending 185.53' eastward along Third Street, then approximately 161' southward, 44.4' westward, 79.6' southward, 23' eastward, approximately 365' southward to Fourth Street, then continuing 60' southward across Fourth Street to Frank Court, then continuing southward along Frank court to the south side of Fifth Street, then 40' westward, then 100' southward, then 40' eastward, then 260' southward, then 165' eastward to Spring Street, then 119.6' southward on Spring Street, then 165.18' westward, then 120.5' southward to Sixth Street, then continuing southward 60' across Sixth Street, then continuing southward along an alley to the northern edge of Ninth Street, then westward approximately 163' along Ninth Street, then continuing 80' across Broadway, then continuing 165' westward, then approximately 235' northward, then 159.5' westward to Hill Street, then 363.5' northward along Hill Street to Eighth Street, then 212' eastward along Eighth Street, then 185.6' northward, then 50' westward, then approximately 550' northward to intersection of the northern edge of Seventh Street and St. Vincent Court, then approximately 158.5' westward to Hill Street, then 312' northward along Hill Street, then 138.4' eastward to St. Vincent Court, then 74.44' northward, then 138.37' westward, then 125' northward, then 158.34' eastward, then 140' northward to northern edge of Sixth Street at its intersection with Lindley Place, then northward along Lindley Place to northern edge of Fifth Street, then continuing approximately 201' northward, then 165.18' westward to Hill Street, then 41.87' northward, then 165.18' eastward, then 120.4' northward, then 12.82' westward, then 0.9' northward, then 13.71' westward, then 39.34' northward, then 42.41' eastward, then 79.56' northward, then 16.19' westward, then 0.14' northward, then 79.32' westward, then 123.6' northward, then 78.99' eastward, then 60' northward across Fourth Street, then 40.09' eastward, then approximately 124' northward, then 39.96' westward, then approximately 239' northward, then 165.88' westward to Hill Street, then 121.34' northward, then 132.5' eastward, then 120.36' northward to Third Street, then approximately 279' eastward to the point of beginning.

ST VINCENT SQUARE

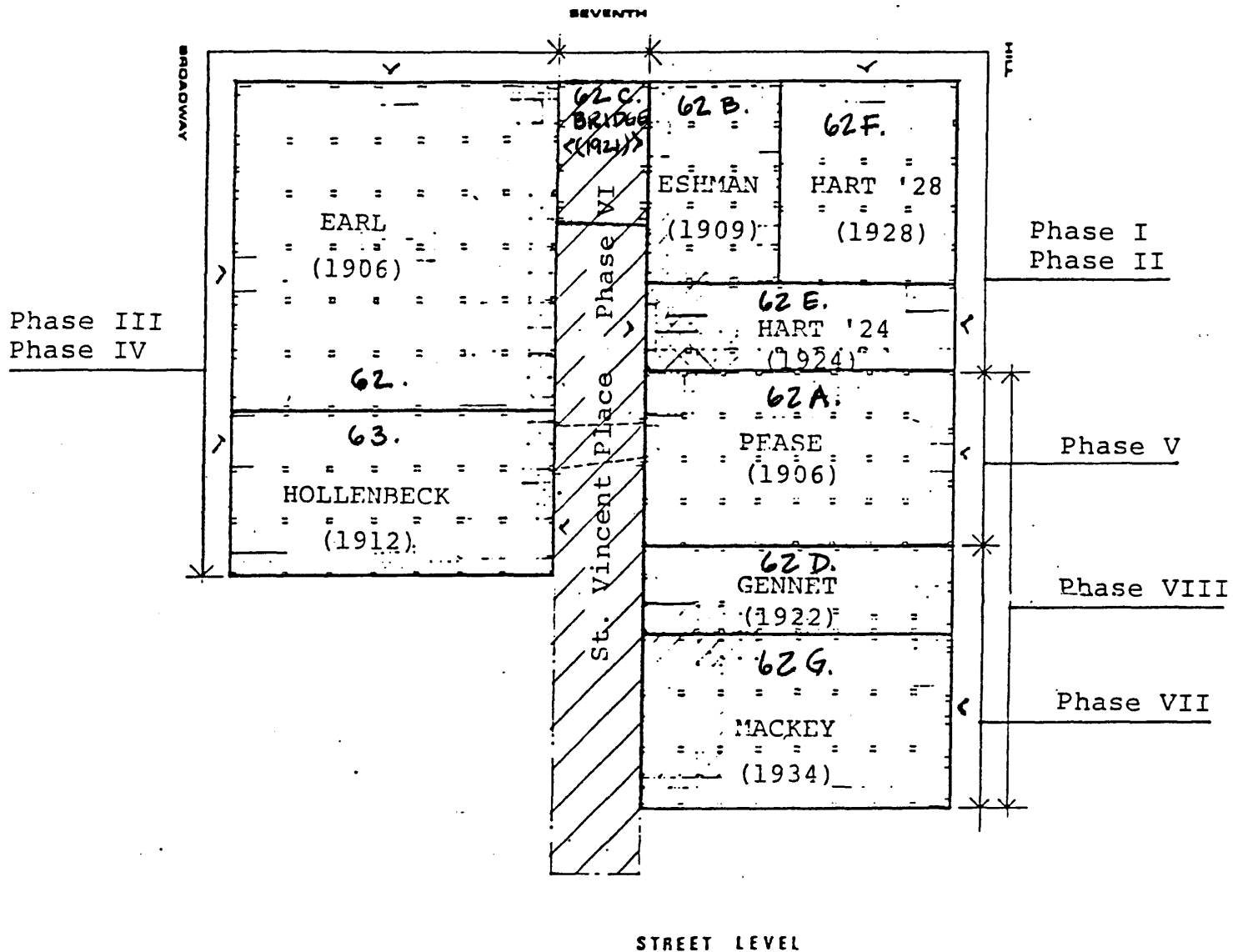


ARCHITECTS

MACKAY	Parkinson / Parkinson
GENNET	Parkinson / Hubbard
PEASE	Hudson / Munsel
HART '24	Parkinson / Parkinson
HART '28	Parkinson / Parkinson
ESHMAN	Morgan / Walls
Earl	Parkinson / Bergstrom
HOLLENBECK	Parkinson / Bergstrom

ST VINCENT SQUARE

(formerly Bullock's Department Store)



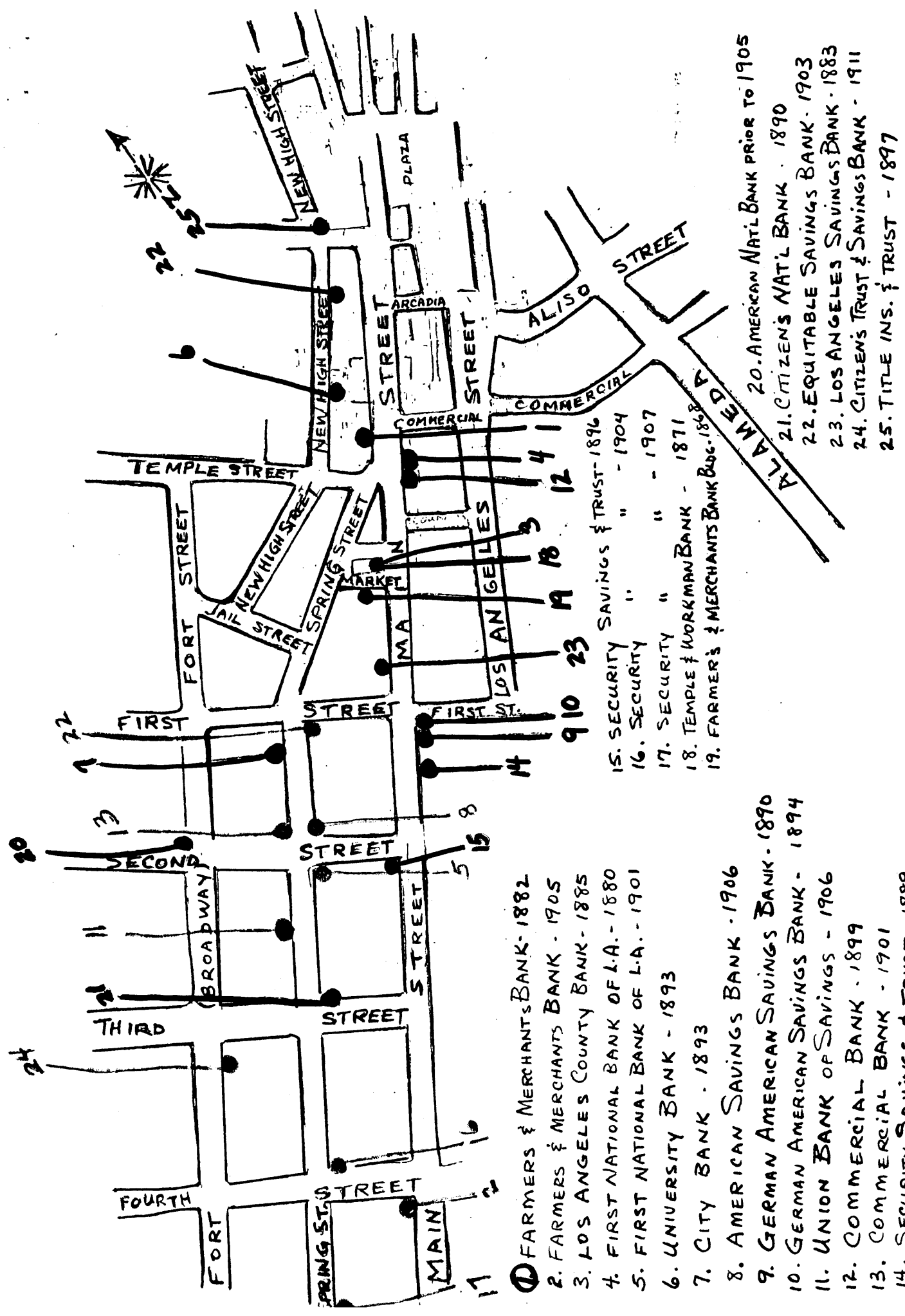
<u>Nomination Code</u>	<u>Building</u>	<u>Construction</u>	<u>Architect</u>
62G	MACKAY	(1934)	Parkinson / Parkinson
62D	GENNET	(1922)	Parkinson / Hubbard
62A	PEASE	(1906)	Hudson / Munsel
62E	HART '24	(1924)	Parkinson / Parkinson
62F	HART '28	(1928)	Parkinson / Parkinson
62B	ESHMAN	(1909)	Morgan / Walls
62	Earl	(1906)	Parkinson / Bergstrom
63	HOLLENBECK	(1912)	Parkinson / Bergstrom
62C	BRIDGE	(1921)	- - -

Total 1.06 acres

Fig. 1

68-1847 AFTER 1900

68-1847



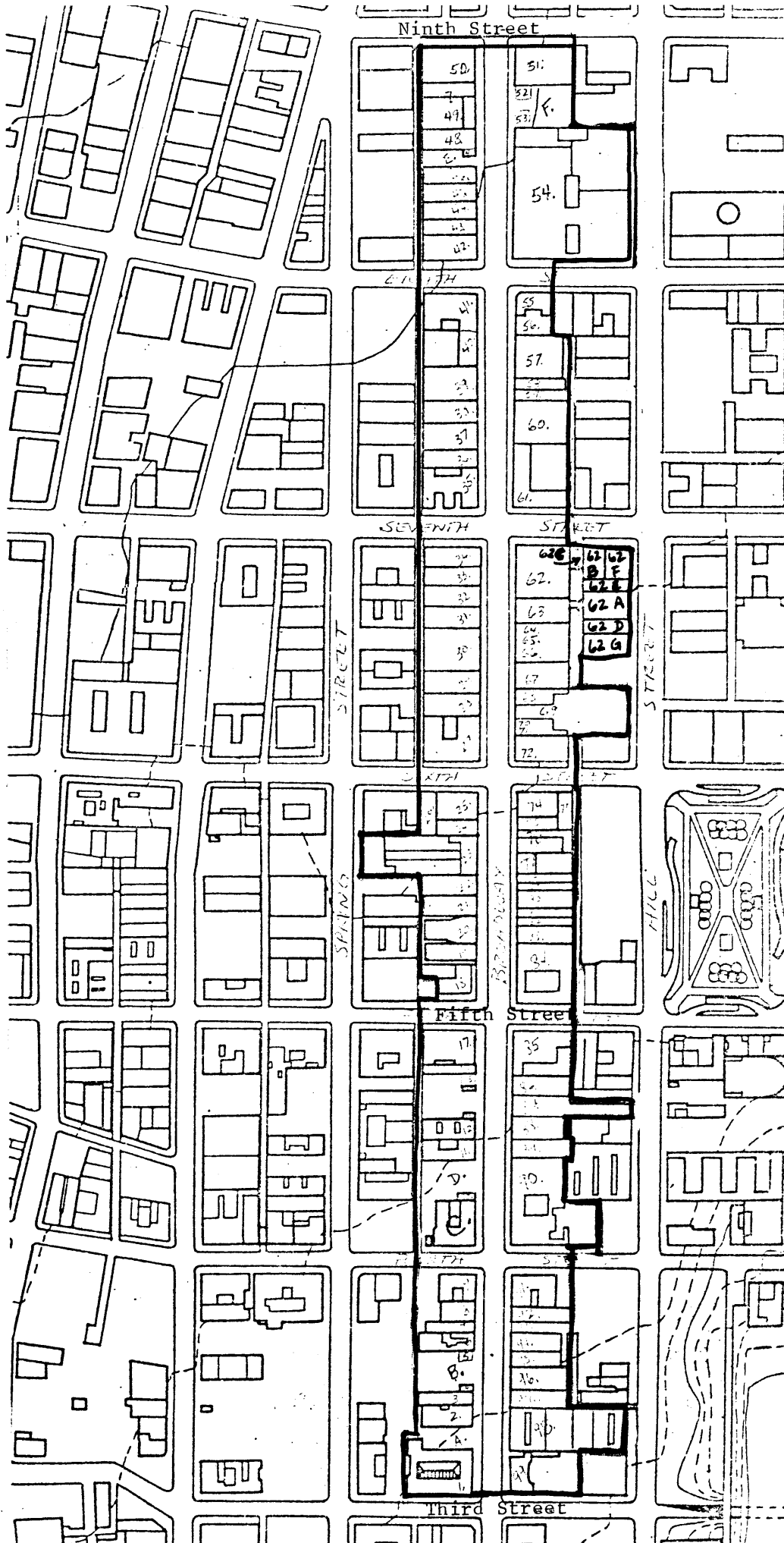
- 1. FARMERS & MERCHANTS BANK - 1882
- 2. FARMERS & MERCHANTS BANK - 1905
- 3. LOS ANGELES COUNTY BANK - 1885
- 4. FIRST NATIONAL BANK OF L.A. - 1880
- 5. FIRST NATIONAL BANK OF L.A. - 1901
- 6. UNIVERSITY BANK - 1893
- 7. CITY BANK - 1893
- 8. AMERICAN SAVINGS BANK - 1906
- 9. GERMAN AMERICAN SAVINGS BANK - 1890
- 10. GERMAN AMERICAN SAVINGS BANK - 1894
- 11. UNION BANK OF SAVINGS - 1906
- 12. COMMERCIAL BANK - 1899
- 13. COMMERCIAL BANK - 1901
- 14. SECURITY SAVINGS & TRUST - 1889

- 15. SECURITY SAVINGS & TRUST - 1896
- 16. SECURITY " - 1904
- 17. SECURITY " - 1907
- 18. TEMPLE & WORKMAN BANK - 1871
- 19. FARMER'S & MERCHANTS BANK Bldg. - 1868

- 20. AMERICAN NAT'L BANK PRIOR TO 1905
- 21. CITIZEN'S NAT'L BANK - 1890
- 22. EQUITABLE SAVINGS BANK - 1903
- 23. LOS ANGELES SAVINGS BANK - 1883
- 24. CITIZEN'S TRUST & SAVINGS BANK - 1911
- 25. TITLE INS. & TRUST - 1897

Revised Boundary Map
12/26/85

BROADWAY THEATRE AND
COMMERCIAL DISTRICT
Los Angeles
Los Angeles County
California



1" = 425'

Primary and Secondary Documentation

National Register Broadway Theater and Commercial District Boundary Increase - 2002

United States Department of the Interior
National Park Service

330
B1 + AD

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Broadway Theater and Commercial District (Boundary Increase and documentation update)

other names/site number _____

2. Location

street & number see continuation sheet not for publication

city or town Los Angeles vicinity

state California code CA county Los Angeles code 037 ~~939~~ zip code 90012 & 90015

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

K. M. Ellison 2/7/02
Signature of certifying official/Title Date

California Office of Historic Preservation
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
 - See continuation sheet.
- determined eligible for the National Register
 - See continuation sheet.
- determined not eligible for the National Register
- removed from the National Register
- other (explain): _____

Signature of the Keeper

Date of Action

[Signature] 4/12/02

Broadway Theater and Commercial District
Name of Property

Los Angeles County, CA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
<u>No change in net # contributors</u>		buildings
<u>See continuation sheet</u>		sites
		structures
		objects
		Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

60

6. Function or Use

Historic Functions
(Enter categories from instructions)

Commerce: Business

Recreation/Culture: Theater

Commerce: Department Store

Current Functions
(Enter categories from instructions)

Industrial: Manufacturing Facility

Vacant

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th & 20th Century Revival

Beaux Arts

Materials
(Enter categories from instructions)

foundation concrete

roof asphalt

walls concrete, stone, terra cotta

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "X" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or a grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

- Architecture
- Commerce
- Entertainment/Recreation
- _____
- _____
- _____

Period of Significance

1894-1931

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Hunt, Sumner

Walker & Eisen

Primary Location of Additional Data

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

California Department of Transportation Environmental

Broadway Theater and Commercial District
Name of Property

Los Angeles County, CA
County and State

10. Geographical Data

Acreage of Property 3.03 acres in area added to previous boundary

UTM References

(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	—	_____	_____	3	—	_____	_____
2	—	_____	_____	4	—	_____	_____

See continuation sheet.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Teresa Grimes

organization _____ date June 28, 2001

street & number 4211 Glenalbyn Drive telephone (323) 221-0942

city or town Los Angeles state CA zip code 90065

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of the SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Broadway Theater & Commercial District Boundary Increase
Section number 2, 5, 10 Page A Los Angeles County, CA

2. Location

These addresses are included within the boundary increase:

242, 248-260, 249-259, 900-906, 901-911, 908-910, 921-937, 930-947 South Broadway

5. Resource Count

The eight buildings listed above represent six contributing and two non-contributing resources. This current application update changes six of the contributing buildings listed in the original nomination to non-contributors. Since this application adds six contributing resources, the net contributing building count remains the same – 60 buildings.

10. UTM's

All UTM's are Zone 11

1. 383940 3767370
2. 384810 3768440
3. 385010 3768300
4. 384240 3767300
5. 384130 3767300

These UTM's encompass the entire district, including the portion previously listed.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 7 page 1

The Broadway Theater and Commercial District is located in downtown Los Angeles between Second Street and Olympic Boulevard. These seven blocks were developed between 1894 and 1931, primarily with large office buildings, department stores, and theaters. The buildings range in height from one to twelve stories, with the fairly even street wall broken on a few occasions by surface parking lots. Most of the contributing buildings were designed in traditional architectural styles, the most common being Beaux-Arts, which in commercial buildings usually exhibits a division of the street-facing elevations into three horizontal zones based on the parts of a column in Classical architecture. The district's high level of coherence can be attributed to several factors. First the buildings all conform to a common setback, abutting the sidewalk. Second, while the styles of the buildings may vary, the buildings are clad in many of the same materials, notably glazed terra cotta, glazed brick, and cast stone. Third, most of the buildings contain street-level storefronts.

Since the district was listed in the National Register in 1979, little change has occurred. Originally, there were sixty contributing, thirty-eight noncontributing buildings, and three vacant lots. Six buildings within the original 1979 boundaries no longer contribute to the significance of the district. One building, the Lankershim Hotel, was demolished in the mid-1980s. The remaining five buildings have been altered and now lack the integrity to be considered contributors.

700-08 S. Broadway - This is a seven-story parking garage, which stands on the site of the demolished Lankershim Hotel, a contributing building in the district.

318-22 S. Broadway - Originally five stories high, this building lost much of the original ornamentation when it was reduced to three stories. The plain brick facade lacks a cornice, one of the major character-defining features of the Beaux-Arts style. It appears that these alterations were made prior to the district's listing in 1979, however, through reassessment of the district, it is clear that this building does not contribute to the district in its present form. The National Register form noted that the building could probably be restored, but gave no explanation of how the building's original appearance could be sufficiently documented for any such restoration.

341-45 S. Broadway - This building has been reduced to half its original height, and much of the ornamentation was removed in the process. The windows on the second story (the only story not removed or entirely altered) have been replaced with aluminum-frame windows.

350-54 S. Broadway and 356-64 S. Broadway - These two neighboring buildings have been entirely covered in metal siding which resembles wood shingles. It is unclear what remains of the original fabric beneath this cladding.

355-59 S. Broadway - This building retains almost no character-defining features from the district's period of significance (1894-1931). It appears to have been altered after the district was listed in 1979.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 page 2

There are six contributing buildings within the expanded district boundaries.

242 S. Broadway - This five-story building was constructed of reinforced concrete in an early 20th century commercial vernacular style with elements of the Beaux-Arts massing and detailing. The flat roof is surrounded by a parapet. Following design conventions common for multi-story commercial buildings, the primary facade is anchored by a base which consists of the first-story retail spaces and mezzanine level above. The base has been altered. The original fenestration has been replaced with large, plate glass windows with thin metal frames. A continuous white brick string course separates the base from the remaining facade. The second through fourth floors form the main body of the facade, which is clad in brown brick. Three bays of paired wood-framed windows have white brick sills. A fire escape of ornamental iron work is affixed to the central bay. Terminating the facade is an overhanging cornice, which is punctuated by four corbels corresponding to the division of the three bays. Monumental murals, executed between 1977 and 1985, cover the north and south walls of the building but artists Eloy Torrez, Frank Romero, and Ken Twichell. The east elevation is unadorned. The condition and integrity of the building is good.

249-59 S. Broadway - Located at the northwest corner of Broadway and Third Street, the design of this five-story late 19th century building was influenced by the Classical Revival style. Of brick construction, the building rises in three tiers. The street-level storefronts have been altered, leaving just visible the detailing of the office building entrance, which is offset to the north on the east elevation. A decorated arch with a keystone, above which the building is identified as the Pan American Building by raised letters, distinguishes the entry. The second through fourth floor bays, faced with buff brick, are defined by Ionic pilasters. Six, three window and one, two window bays are on the east elevation, while the proportions of the south elevation are four and one. Paneled spandrels and soldier brick lintels mark the second and third story windows. The fourth floor openings are round headed and punctuated with keystones. A plain string course and an egg and dart molding band the building above the arches and Ionic capitals of the fourth floor. The fifth story repeats the fenestration pattern, with paneled pilasters between bays. Decorative moldings edge a plain frieze and a denticulated and bracketed cornice caps the building. The north and west elevations are unadorned. Unaltered above the street level, the condition and integrity of the building are good.

901-11 S. Broadway - A Classical Revival decorative scheme distinguishes the six story commercial building at the southwest corner of Broadway and Ninth Street. Built of brick and stone, the structure has five bays on its east elevation and seven bays on the north elevation. The lower story was been stripped of the original detailing in 1939, but the design is unaltered in the upper levels. The central bays of the second story contain broad windows outlined by multi-paned sidelights and transoms. Single and triple one-over-one sash are in the end bays on the east and north respectively. A denticulated cornice, set over panelled piers and a plain frieze, and punctuated with fluted corbels to either side of the end bays, wraps the building above the second story. With the exception of the end bays on the east which contain single windows, each bay on the third through sixth floors is occupied by three windows. Fluted panels below the third story windows anchor this portion of the composition.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 page 3

Piers, panelled between the central bays, rise without interruption to the cornice. Panelled spandrels mark the central bays while raised swags embellish the end bay spandrels. The building culminates with swagged spandrels above all the sixth story bays with a counterpoint of paired trebled brackets upon which the bracketed cornice rests. A row of antefixes fringes the upper edges of the cornice. The integrity and condition of the building are good.

908-10 S. Broadway - This seven-story commercial building is constructed of concrete and brick with the primary facade clad in glazed brick and terra cotta. The Gothic Revival style of the primary facade is defined by a wide ogee arch. The windows are set deep within this arched element, which encompasses three bays of wood-frame, mostly fixed sash windows. The faceted colonettes defining the window grid are each topped by a capitol, above which they curve together to join at the top of the ogee arch. The top window opening of each bay has a segmental-arched header. The spandrel panels between are unornamented except for the detail of the string courses along the bottom of each. A metal fire escape is affixed to the central bay. The facade terminates in a gabled parapet wall. The ground level has been altered, and most of it is obscured by signage. The second story retains 1930s alterations consisting of a grid of horizontally-oriented, metal-frame windows. The upper stories are intact. The building is in good condition.

921-33 S. Broadway - A remarkable Gothic Revival variation on the Art Deco style, this thirteen-story building includes a theater, retail stores, and offices. Extensive Gothic-inspired terracotta ornamentation characterizes the eleven bay concrete building. The three south bays of the three-story base of the building are occupied by the theater entrance. An immense ogee arch surmounted by a pinnacle, which rises through the fourth floor dominates the upper floors of the theater entry. An Art Deco-inspired marquee shades the ground level entrance, which has been altered. The office building entrance, marked by an ornamented Gothic arch, is located in the center bay of the primary facade. A particularly notable screen finished in gold leaf is over the door. Altered storefronts occupy the remaining ground level bays. A decorative metal grill, carried on attenuated columns, is above the first floor. The second story bays contain quadripartite windows with ogee and segmented arches. Rising in two setbacks above the central three bays is a tower consisting of open Gothic tracery. Adding further emphasis to the vertical orientation of the design, the tower is crowned by a pinnacle. Mostly unaltered, the building retains a high level of integrity and is in good condition.

939-47 S. Broadway - This eleven-story commercial building is Renaissance Revival in style, however, a two-story Gothic Revival-inspired entrance is overlaid on the northernmost of the five bays of the primary facade. A segmented archway, emphasized by a chevron molding and a fluted spandrel, is flanked by fluted piers which taper into triangles embellished with scrolled designs. Elaborate metalwork frames the one-story door, the four round-headed windows in the transom, and the arched second story window. The remaining bays of the two story base contain altered storefronts on the ground level and three windows, separated by colonette mullions, on the second story. Panelled piers, edged by spiralled moldings define the bays and are accented at the level of the first story frieze and shields. A second frieze, topped by a cornice and antefixes, terminates the building.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 page 4

The shaft is composed of the third through ninth stories and is faced with brown brick. No extraneous ornamentation interrupts the fenestration until a decorative frieze above the ninth story is reached. The capital of the building is two stories high and defined by continuous piers and mullions with terracotta spandrels between stories. Stylized Ionic capitals crown the piers. A decorative frieze, fringed with antefixes, culminates the design. The building retains a high level of integrity and is in good condition.

There are two non-contributing buildings in the expanded district boundaries. One was constructed after the period of significance, and the other has been substantially altered.

248-60 S. Broadway - This two-story commercial building was constructed in the mid-1980s

900-06 S. Broadway - This three-story commercial building was constructed before 1905, but retains none of the character-defining features of its early 20th century design. Square in plan and covered by a flat roof with a low parapet, the building has similar facades on Ninth and Broadway. The ground floor contains retail spaces, and the upper floors contain offices. Vertical piers clad in tile define the three bays of each street-facing facade. Between the piers are broad metal-framed windows. The center of each window bay on the third story have been filled with tile. The spandrel panels between each story are sheathed in stucco and have exposed tie rods.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 page 1

The Broadway Theater and Commercial District was listed in the National Register of Historic Places in 1979. The district is significant under Criteria A and C. The area was the premiere shopping and movie-going destination for Los Angeles residents and tourists through several periods of major growth during which the city became a major metropolis. The variety and quality of architecture on Broadway is evidence of its important place in the regional economy in the first decades of the twentieth century. Some of the most prominent architects working in Los Angeles are represented within the district, which contains many important examples of movie palaces and retail and commercial architecture within the dense urban area.

There are six buildings in the expanded district boundaries which contribute to the significance of the district.

Victor Clothing Company - 242 S. Broadway - Constructed in 1914, the Victory Clothing Company was designed by architects Train & Williams for Mr. & Mrs. J.F. Hoefield of Monrovia. Robert F. Train and Robert E. Williams began their architectural partnership in 1900, and were associated with the Arroyo Guild of Fellow Craftsman around 1909. Their work includes many residences, churches, government, institutional, and office buildings throughout Southern California. Commercial buildings such as this one are typical of others in the district with retail spaces on the first story, corresponding mezzanines above for storage, and loft spaces on the upper floors.

Irvine-Byrne Building - 249-59 S. Broadway - Constructed in 1894, the Irvine-Byrne Building is one of the oldest buildings in the district, along with the Bradbury Building across the street. The building was originally called the Irvine Block. James W. Byrne purchased the building in 1905, and the name was subsequently changed to the Byrne Building. The noted San Francisco architect Willis Polk was hired to repair the building in 1911. Sumner Hunt was responsible for the original design.

Blackstone's Department Store - 901-10 S. Broadway - Blackstone's Department Store was built in 1916-18 and designed by John Parkinson, the prominent Los Angeles architect. Parkinson was one of the most significant figures in the history of architecture in Los Angeles. He was responsible for the design of landmarks such as the Los Angeles Memorial Coliseum, Los Angeles City Hall, and Union Station. Blackstone's became the Famous Department Store at the close of 1939. The building later became known as the U.S. Post Office, Metropolitan Station. The building is a good example of the Classical Revival style.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 page 2

Broadway Leasehold Building - 908-10 S. Broadway - The Broadway Leasehold Building was constructed in 1914. The architect is unknown. The building is one of several in the district which exhibits Gothic Revival style elements such as pointed arches. The building was originally designed to house the offices of the Leasehold Company on the upper floors. Street-level retail stores contribute to the lively shopping atmosphere in the district. Like several buildings at the south end of the district, the upper floors are now used for garment manufacturing.

United Artists Theater Building - 921-37 S. Broadway - The United Artists Theater Building was built in 1927. It was the first theater constructed for United Artists Corporation, which was founded in 1919 by Mary Pickford, Douglas Fairbanks, Charlie Chaplin, and D.W. Griffith. The building was designed by the distinguished local architecture firm of Walker & Eisen, who were also responsible for the Fine Arts Building on Seventh Street and the Oviatt Building on Olive Street. C. Howard Crane of Detroit was the designer of the theater interior. The building is an excellent example of the Art Deco style with references to the Gothic Revival. It was determined eligible for individual listing in the National Register in 1983.

Western Costume Building - 939-47 S. Broadway - The Western Costume Building was constructed in 1924-25. It was designed by the prominent Los Angeles architect Kenneth Mac Donald, Jr., whose body of work also includes the Broadway-Spring Arcade Building and the Memorial Rotunda in Burbank. The Western Costume Company, the leading manufacturer of costumes for the entertainment industry, occupied the building. Later it became a garment manufacturing building. Like several buildings at the south end of the district, the architecture of the building combines the form and massing of the Art Deco with the imagery of the Gothic Revival.

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Section number 9 page 1

Los Angeles Central Library Photograph Collection

Sanborn Fire Insurance Maps, 1906, 1923, 1953.

City of Los Angeles Building Permit Records

California Historical Resource Inventory Forms, Central Business District Historic Resource Survey, 1983.

National Register of Historic Places Inventory - Nomination Form, 1979

Gebhard,, David and Robert Winter. *Los Angeles: and Architectural Guide*. Salt Lake City: Gibbs Smith, Publisher, 1994.

Gleye, Paul. *The Architecture of Los Angeles*. Los Angeles: Rosebud Books, 1981.

Longstreth, Richard. *City Center to Regional Mall: Architecture, the Automobile, and Retailing in Los Angeles, 1920-1950*. Boston: MIT Press, 1997.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 10 page 1

Verbal Boundary Description

The original district boundary included the buildings on both sides of Broadway between Third and Ninth Streets. The east and west boundary corresponded to the rear property lines of the buildings which face Broadway. This amendment extends the district boundary on the north to the north property line of 242 S. Broadway on the east side of the street and to the north property line of 249-50 S. Broadway on the west side of the street. At the south end of the district the boundary is increased to the south property line of 908-10 S. Broadway on the east side of the street and to the south property line of 939-47 S. Broadway on the west side of the street.

Boundary Justification

When the district was listing in the National Register in 1979, the boundaries were set at Third Street on the north and Ninth Street on the south. No justification was given for these boundaries at the time. While shopping and popular entertainment define the historic context of the district, Hills Street to the west and Spring Street to the east have historic uses different from those on Broadway. An adjacent stretch of S. Spring Street is listed in the National Register as a separate historic financial district. The concentration of historic resources diminishes on Broadway, north of the 200 block. That area is dominated by the Los Angeles Civic Center. South of the 900 block there are numerous surface parking lots and the historic Herald Examiner Building, which has been determined to be individually eligible for listing in the National Register. This amendment includes two contributing and one non-contributing building north of Third Street and four contributing and one non-contributing building south of Ninth Street. These six contributing buildings should clearly be included in the district. They are contiguous with the district, they are not separated by from the district by vacant parcel of land or some sort of urban design feature, they share the same historic uses as those buildings currently within the district, they were constructed with the district's period of significance, and retain their architectural integrity. In summary, these six building contribute to the sense of time and place in the district.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Additional Documentation page 1

Photographs

The following information is the same for all of the photographs:

District: Broadway Theater and Commercial District
County: Los Angeles
State: California
Photographer: Teresa Grimes
Date: June, 2001
Location of negative: 4211 Glenalbyn Drive, LA, CA 90065

- | | |
|---|---|
| 1. Name: Victor Clothing Company
Address: 242 S. Broadway
View: looking east | 10. Name: Blackstone's Department Store
Address: 901-11 S. Broadway
View: looking southwest |
| 2. Name: None
Address: 248-60 S. Broadway
View: looking northeast | 11. Name: None
Address: 908-10 S. Broadway
View: looking east |
| 3. Name: Irvine-Byrne Building
Address: 249 S. Broadway
View: looking northwest | 12. Name: United Artists Theater Building
Address: 921-37 S. Broadway
View: looking west, main entrance |
| 4. Name: None
Address: 318-22 S. Broadway
View: looking east | 13. Name: United Artists Theater Building
Address: 921-37 S. Broadway
View: looking southwest |
| 5. Name: None
Address: 341-45 S. Broadway
View: looking southwest | 14. Name: Western Costume Building
Address: 939-47 S. Broadway
View: looking west, main entrance |
| 6. Name: None
Address: 350-54 S. Broadway
View: looking east | 15. Name: Western Costume Building
Address: 939-47 S. Broadway
View: looking west |
| 7. Name: None
Address: 355-59 S. Broadway
View: looking northwest | |
| 8. Name: None
Address: 700-708 S. Broadway
View: looking southeast | |
| 9. Name: None
Address: 900-06 S. Broadway
View: looking southeast | |

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Additional Documentation page 2

Property Owners

1. Name: Victor Clothing Company
Address: 242 S. Broadway
Owner: Center Enterprises
Address: 500 N. Larchmont #203
LA, CA 90004
2. Name: None
Address: 248-60 S. Broadway
Owner: Betty Harrison et al
Address: c/o Beal Properties
248 S. Broadway, CA 90012
3. Name: Irvine-Byrne Building
Address: 249 S. Broadway
Owner: Irvine-Byrne LP
Address: 431 W. 7Th St., 4th Fl.
LA, CA 90014
4. Name: None
Address: 318-22 S. Broadway
Owner: Menclo Properties, Inc.
Address: 7913 NW 2nd St., Miami, FL, 33126
5. Name: None
Address: 341-45 S. Broadway
Owner: Morton Wexler
Address: 341 S. Broadway, LA, CA 90012
6. Name: None
Address: 350-54 S. Broadway
Owner: 350-54 S. Broadway LP
Address: 620 Arkell Dr., Beverly Hills, CA 90210
7. Name: None
Address: 355-59 S. Broadway
Owner: 357 S. Broadway LLC
Address: 837 Traction Ave., LA, CA 90013
8. Name: None
Address: 700-708 S. Broadway
Owner: Alma D. Barnes
Address: 214 W. 7Th St., LA, CA 90014
9. Name: None
Address: 900-06 S. Broadway
Owner: California Mart, Phase V
Address: 3208 Royal St., LA, CA 90007
10. Name: Blackstone's Department Store
Address: 901-11 S. Broadway
Owner: Nazar Enterprises, Inc.
Address: 910 S. Los Angeles, 6th Fl.
LA, CA 90015
11. Name: None
Address: 908-10 S. Broadway
Owner: California Mart, Phase V
Address: 3208 Royal St., LA, CA 90007
12. Name: United Artists Theater Building
Address: 921-37 S. Broadway
Owner: Palace Investment Co. Inc.
Address: 8727 W. 3Rd St., LA, CA 90048
13. Name: Western Costume Building
Address: 939-47 S. Broadway
Owner: Jack and Annette TRS, Anjac Trust
Address: 819 Santee St., LA, CA 90014

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Additional Documentation page 3

Contributing Buildings

- 1) 242 S. Broadway, Victory Clothing Company
- 2) 249-51 S. Broadway, Irvine-Byrne Building
- 3) 300-10 S. Broadway, Bradbury Building
- 4) 301-13 S. Broadway, Million Dollar Theater/Metropolitan Water District Building
- 5) 315 S. Broadway, Grand Central Market
- 6) 340-44 S. Broadway, Trustee Building
- 7) 401-23 S. Broadway, Broadway Department Store
- 8) 424 S. Broadway, Broadway Central Block
- 9) 430 S. Broadway, Bumiller Building/Campbell W. Blake Building
- 10) 431-35 S. Broadway, Wilson Building
- 11) 451-57 S. Broadway
- 12) 452-60 S. Broadway, Chester Williams Building
- 13) 500-08 S. Broadway, Jewelry Trades Building
- 14) 501-15 S. Broadway
- 15) 510 S. Broadway
- 16) 517-19 S. Broadway
- 17) 516-22 S. Broadway, Roxie Theater
- 18) 528 S. Broadway, Clune's Broadway/Cameo Theater
- 19) 527-31 S. Broadway, Schulte United/Broadway Interiors
- 20) 533 S. Broadway
- 21) 534 S. Broadway, Arcade Theater/formerly Pantages
- 22) 537-41 S. Broadway
- 23) 540 S. Broadway, Broadway-Spring Arcade Building
- 24) 548 S. Broadway, Eden Hotel
- 25) 533 S. Broadway
- 26) 555-59 S. Broadway, Swelldom Department Store
- 27) 558 S. Broadway
- 28) 601-05 S. Broadway, Norton Building
- 29) 600-10 S. Broadway, Walter P. Story Building
- 30) 612-16 S. Broadway, Desmond's
- 31) 609-19 S. Broadway, Los Angeles Theater
- 32) 618-22 S. Broadway, Schaber's Cafeteria/Broadway Cafeteria
- 33) 626-36 S. Broadway, Palace Theater
- 34) 638 S. Broadway, Forrester Building
- 35) 639-57 S. Broadway, Hollenbeck Block/Bullock's Department Store
- 36) 644 S. Broadway, J.E. Carr Building
- 37) 701-17 S. Broadway, Loew's State Theater Building
- 38) 710 S. Broadway, Yorkshire Apartments
- 39) 714-20 S. Broadway
- 40) 719 S. Broadway, Woolworth's
- 41) 722 S. Broadway
- 42) 731 S. Broadway
- 43) 737-47 S. Broadway
- 44) 744-48 S. Broadway, Globe Theater
- 45) 750-58 S. Broadway

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 4

Contributing Buildings Continued

- 46) 757-61 S. Broadway
- 47) 801-35 S. Broadway, Hamburger's/May Co. Department Store
- 48) 800-04 S. Broadway, Tower Theater
- 49) 806-08 S. Broadway, Singer Building
- 50) 812 S. Broadway, Rialto Theater
- 51) 814-18 S. Broadway
- 52) 820-24 S. Broadway
- 53) 830-34 S. Broadway
- 54) 842-48 S. Broadway, Orpheum Theater
- 55) 849 S. Broadway, Eastern Columbia Building
- 56) 850-60 S. Broadway, Ninth and Broadway Building
- 57) 901 S. Broadway, Blackstone's Department Store
- 58) 908-10 S. Broadway
- 59) 921-37 S. Broadway, United Artists Theater Building
- 60) 939-47 S. Broadway, Western Costume Building

United States Department of the Interior
National Park Service

**National Register of Historic Places
Continuation Sheet**

Additional Documentation page 5

Non-Contributing Buildings

- a) 248-60 S. Broadway
- b) 312 S. Broadway
- c) 318-22 S. Broadway
- d) 324-26 S. Broadway
- e) 328-30 S. Broadway
- f) 327-29 S. Broadway
- g) 331-35 S. Broadway
- h) 336 S. Broadway
- i) 337-39 S. Broadway
- j) 341-43 S. Broadway
- k) 346 S. Broadway
- l) 347-49 S. Broadway
- m) 350-54 S. Broadway
- n) 351-53 S. Broadway
- o) 355-59 S. Broadway
- p) 356-64 S. Broadway
- q) 400-22 S. Broadway
- r) 425-29 S. Broadway
- s) 437 S. Broadway
- t) 440 S. Broadway
- u) 443-45 S. Broadway
- v) 450 S. Broadway
- w) 523-25 S. Broadway
- x) 535 S. Broadway
- y) 543-47 S. Broadway
- z) 621-25 S. Broadway
- aa) 629 S. Broadway
- bb) 633 S. Broadway
- cc) 635 S. Broadway
- dd) 648 S. Broadway
- ee) 660 S. Broadway
- ff) 700-08 S. Broadway
- gg) 730 S. Broadway
- hh) 735 S. Broadway
- ii) 749 S. Broadway
- jj) 828 S. Broadway
- kk) 839-47 S. Broadway
- ll) 900-06 S. Broadway

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 6


Map

Northern portion of the district,
Second Street to Sixth Street.

Contributors to the district are indicated
by lighter shade and marked with numbers.

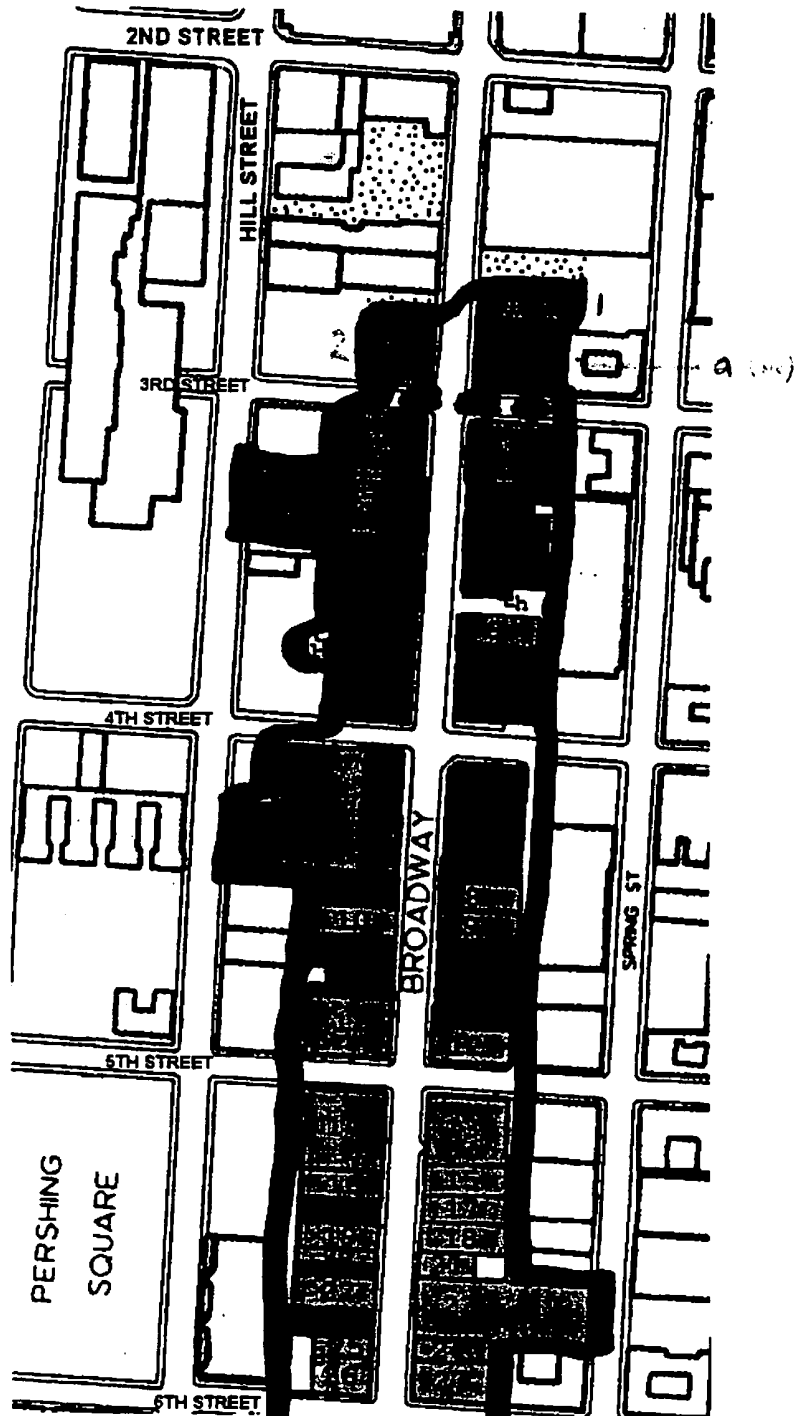
Non-Contributors are indicated by darker shade
and marked with letters.

Numbers and letters coordinate with the list on
Continuation Sheets, pages 6 through 8.

Vacant (parking) lots are indicated with: 

 Proposed District Boundary

 Existing District Boundary



Source for base map:
Community Redevelopment Agency,
Broadway Theater Entertainment District Study, 1990.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 7


Map

Southern portion of the district,
Sixth Street to Olympic Boulevard.


Contributors to the district are indicated
by lighter shade and marked with numbers.

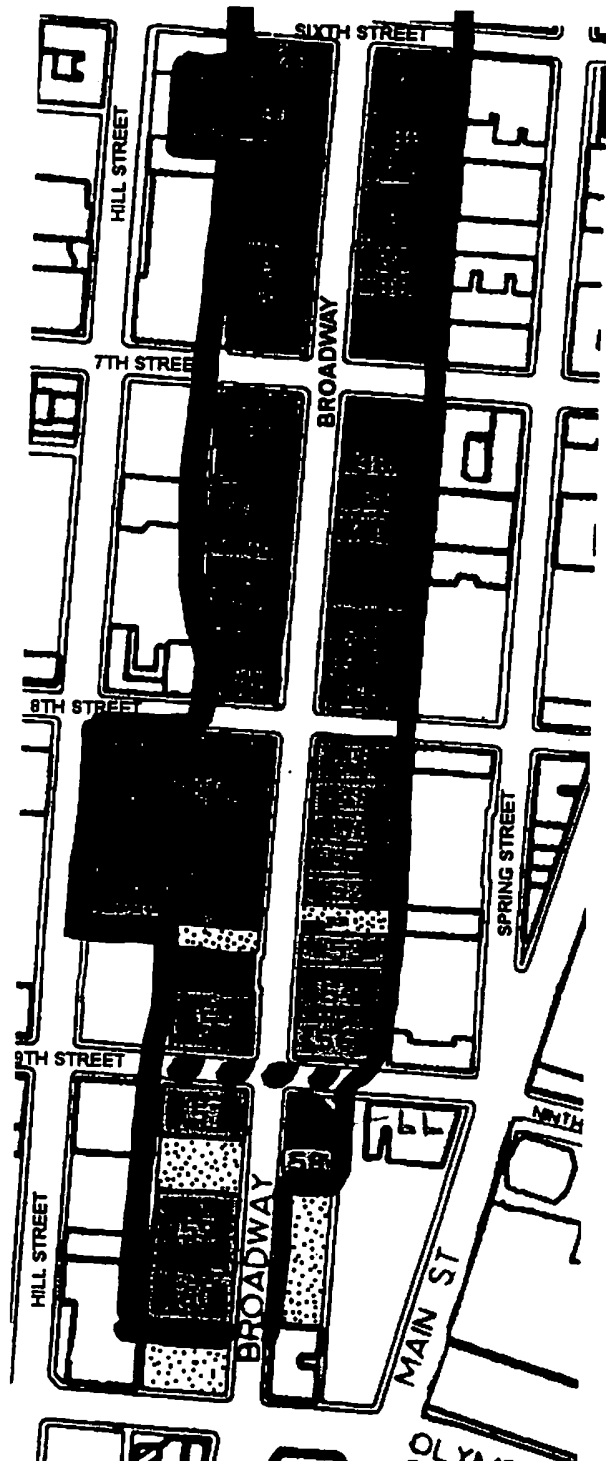
Non-Contributors are indicated by darker shade
and marked with letters.

Numbers and letters coordinate with the list on
Continuation Sheets, pages 6 through 8.

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 District Boundary

 Existing District Boundary



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 6

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Northern portion of the district,
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by lighter shade and marked with numbers.

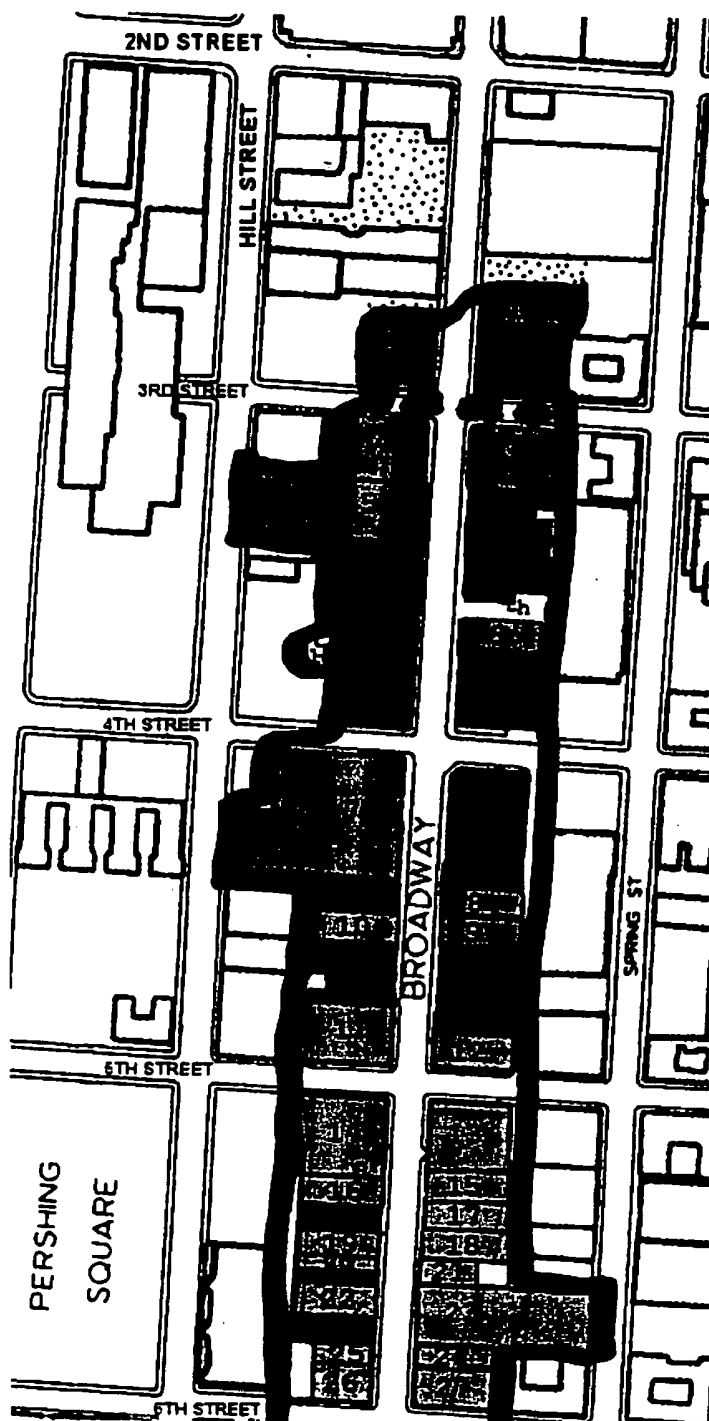
Non-Contributors are indicated by darker shade
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Numbers and letters coordinate with the list on
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Community Redevelopment Agency,
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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Additional Documentation page 7


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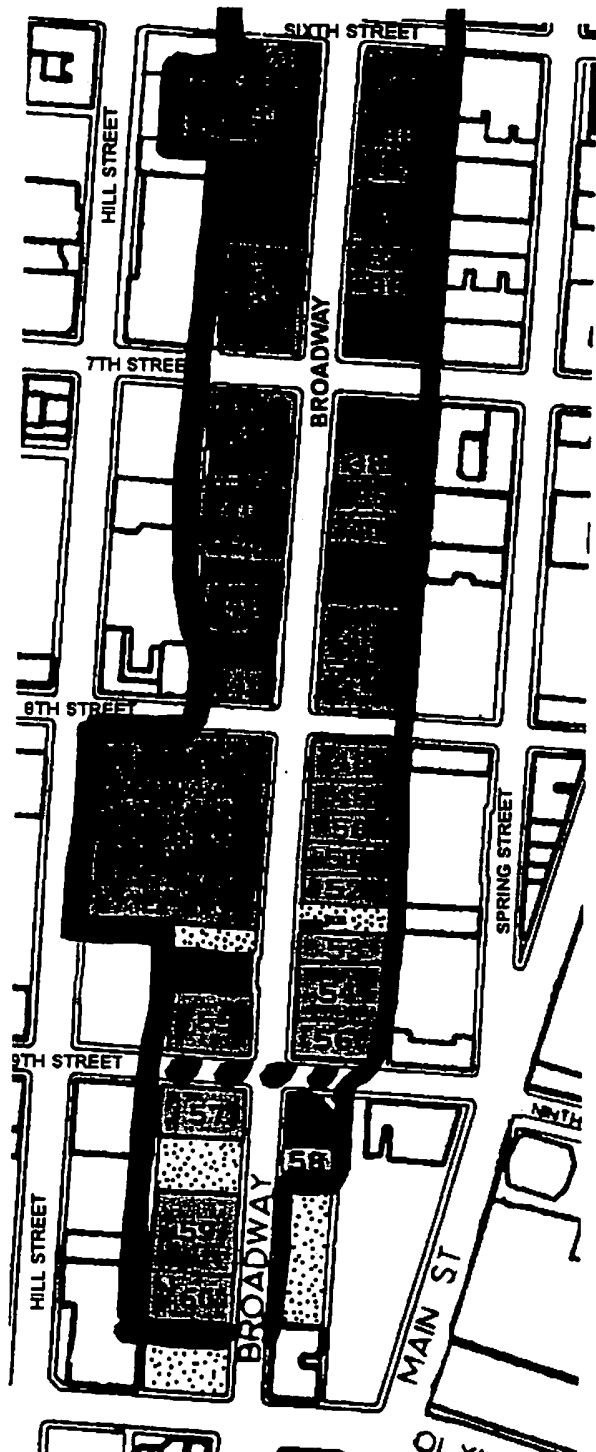
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and marked with letters.

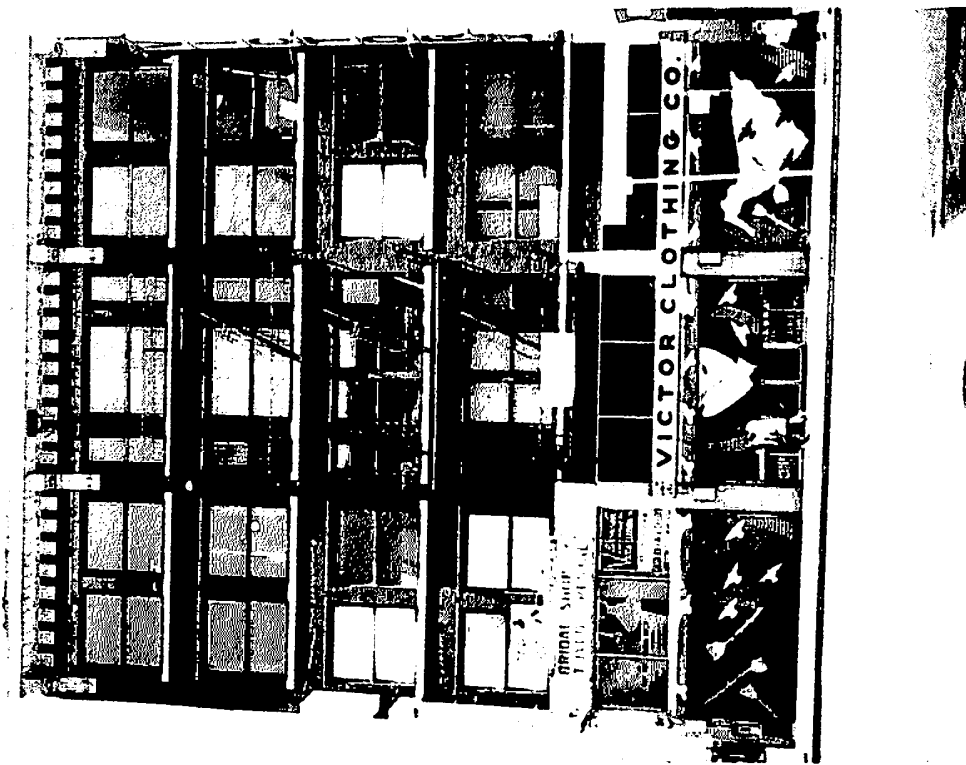
Numbers and letters coordinate with the list on
Continuation Sheets, pages 6 through 8.

Vacant (parking) lots are indicated with: 

 District Boundary

 Existing District Boundary





242 S. Broadway

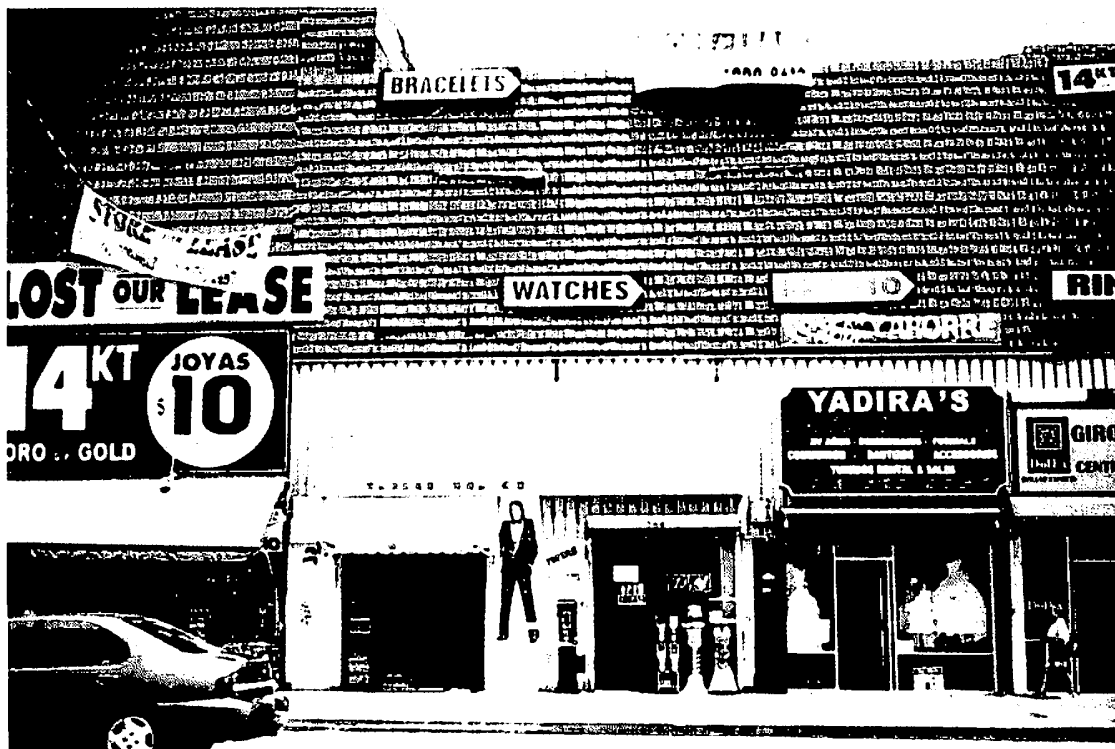


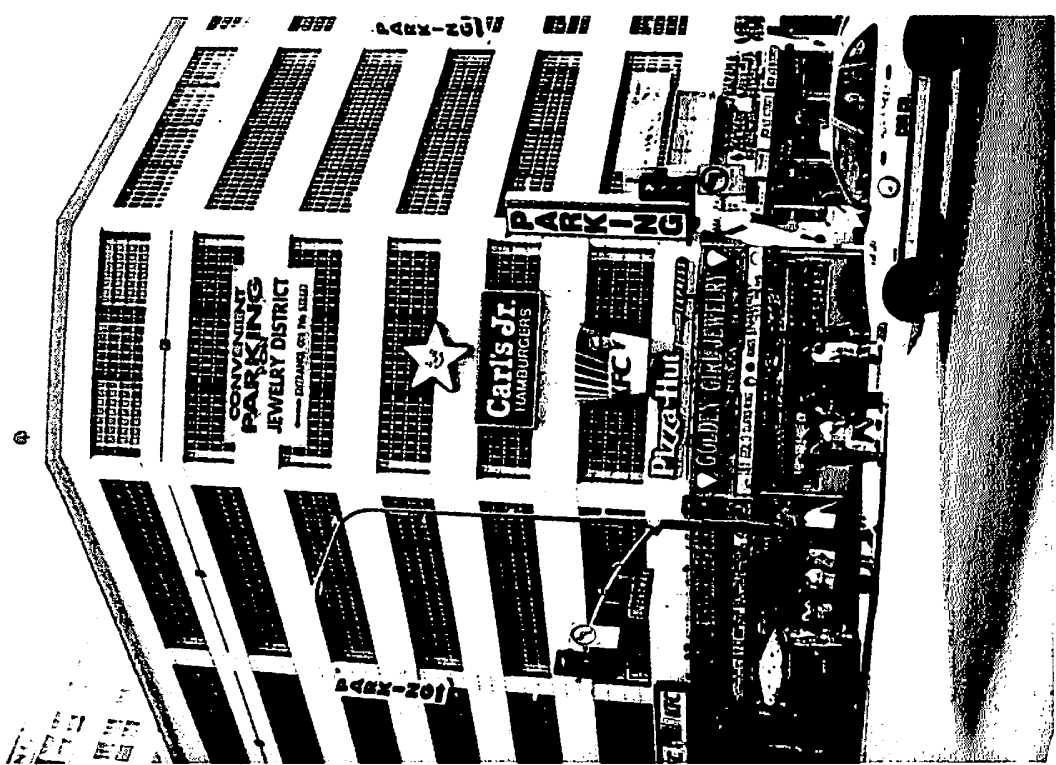
248-260 S. Broadway



249 S. Broadway

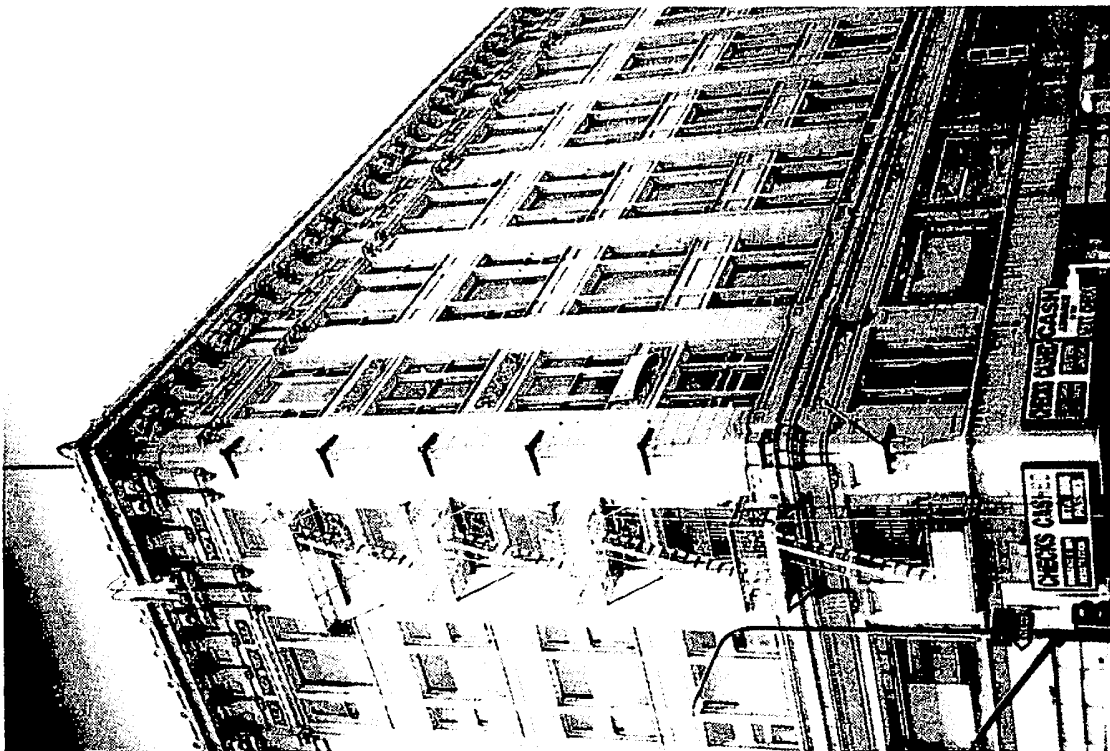




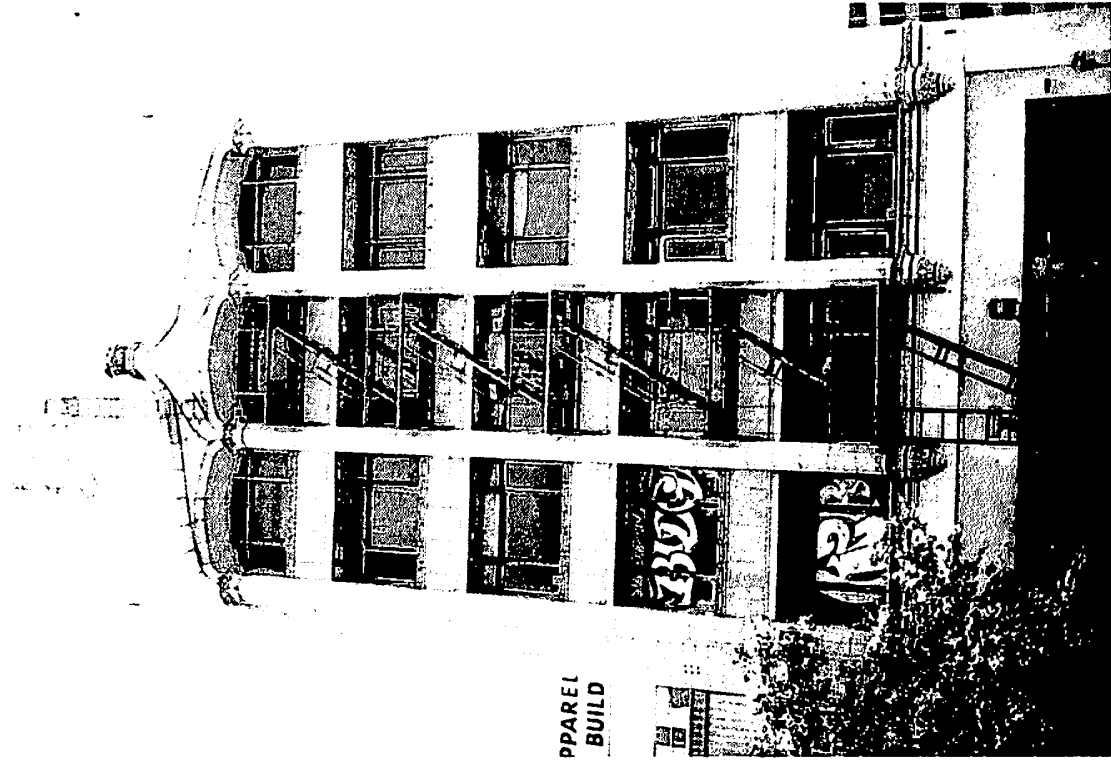
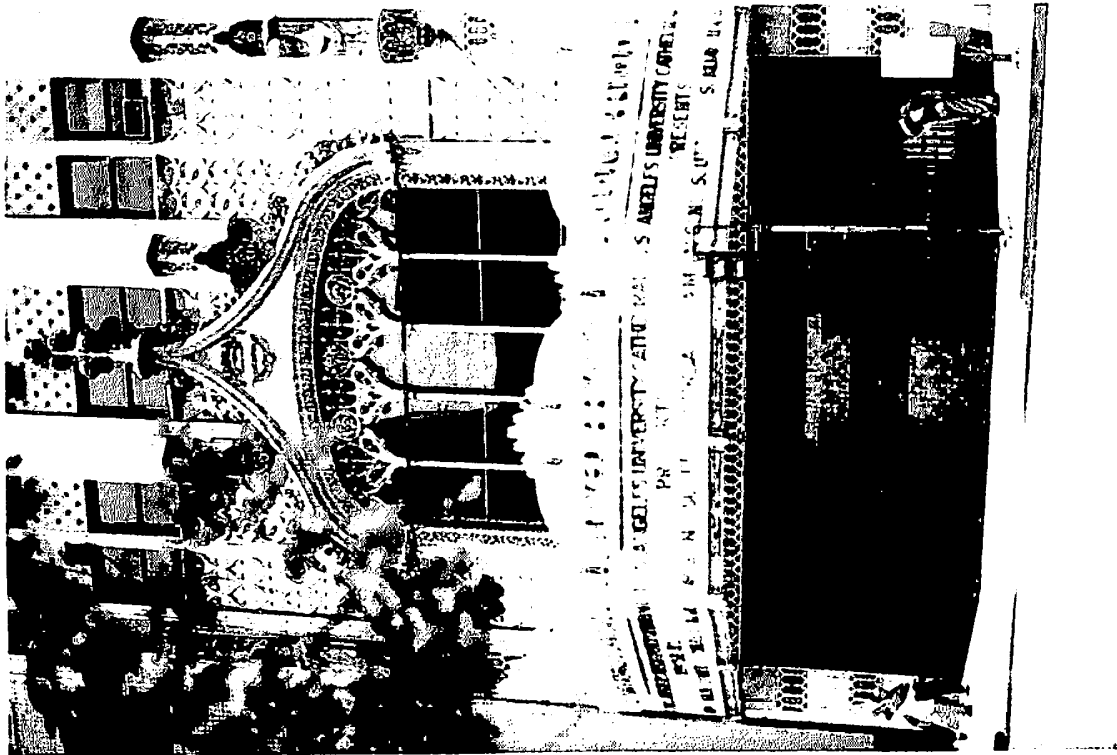




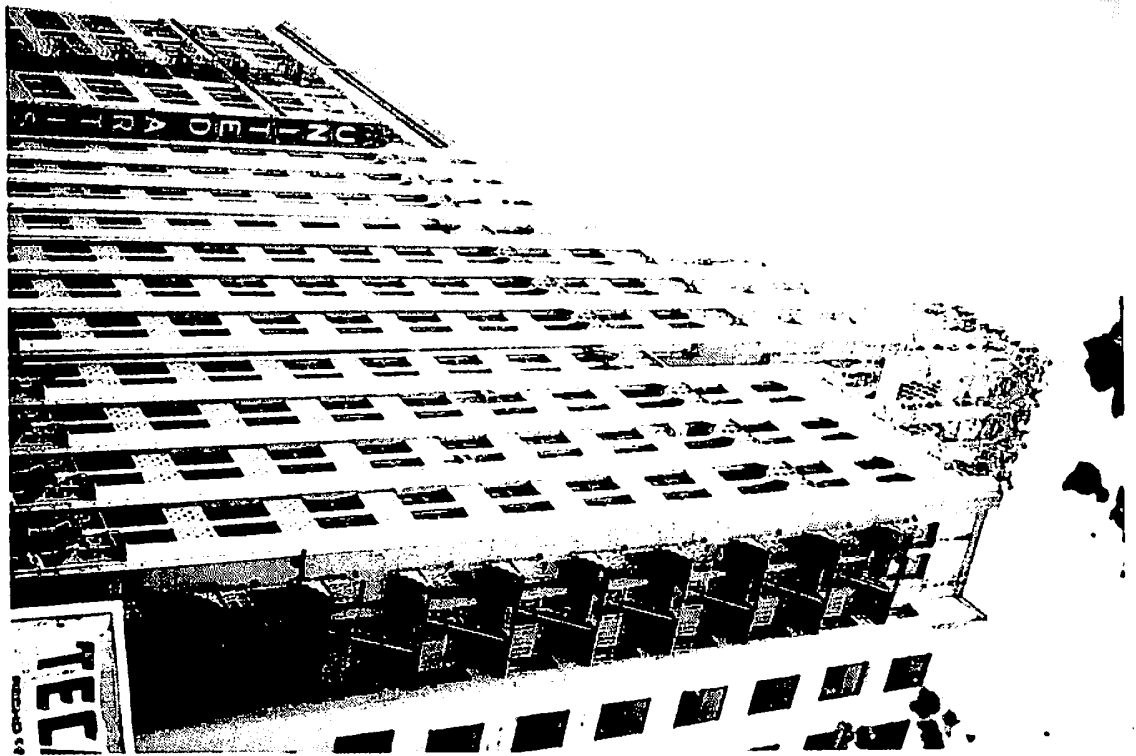
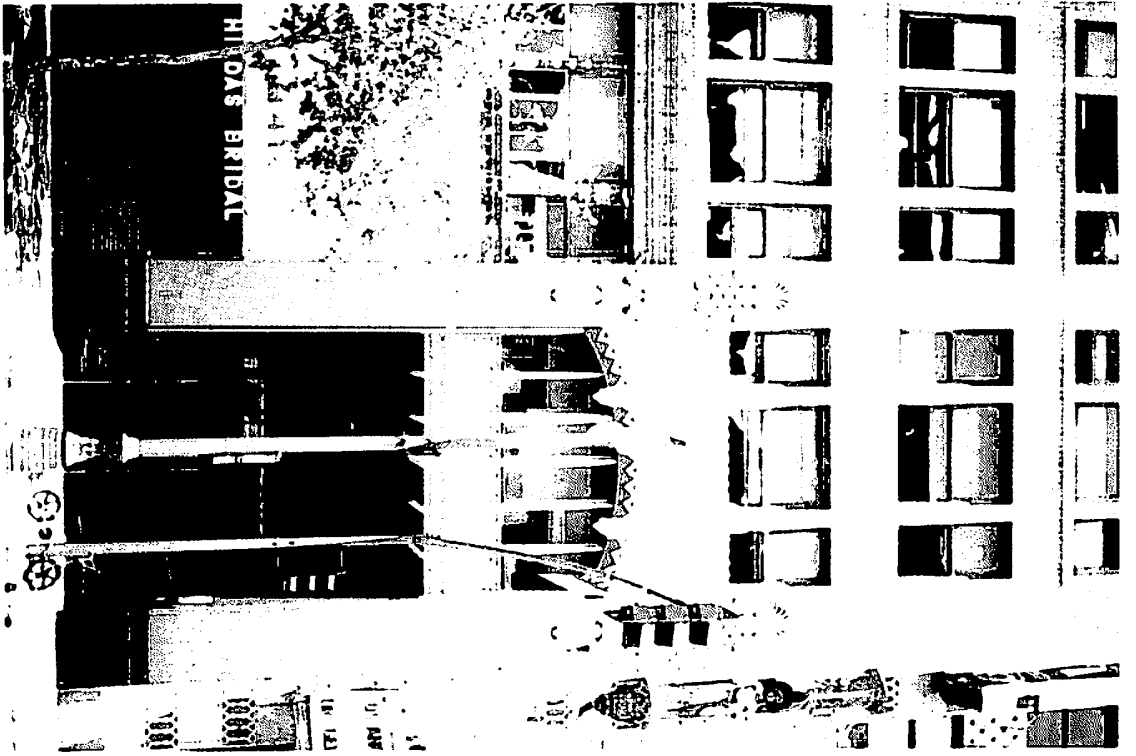
400-906 S. Broadway



401-911 S. Broadway



408-910 S. Broadway



921-937 S. Broadway



439-447 S. Broadway

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY NAME: Broadway Theatre and Commercial District (Boundary Increase)

MULTIPLE NAME:

STATE & COUNTY: CALIFORNIA, Los Angeles

DATE RECEIVED: 2/26/02 DATE OF PENDING LIST: 3/26/02
DATE OF 16TH DAY: 4/11/02 DATE OF 45TH DAY: 4/12/02
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 02000330

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT _____ DATE

ABSTRACT/SUMMARY COMMENTS:

The Broadway Theater and Commercial Historic District boundary increase and additional documentation materials justify the expansion of the original historic district to include contiguous historic commercial buildings that were built to the north and south of the district's original boundaries within the historic period of significance. The additional information updates the contributing and non-contributing status of several altered buildings. The updated information is based on recent survey and research efforts.

RECOM./CRITERIA Accept B1 + AD Documentation

REVIEWER PAUL LUSIGNAN DISCIPLINE HISTORIAN

TELEPHONE _____ DATE 4/12/02

DOCUMENTATION see attached comments Y/N see attached SLR (Y)/N

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 02000330

Date Listed: 4/12/2002

Broadway Theater & Commercial District
(Boundary Increase)

Los Angeles

CA

Property Name


County

State

N/A

Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

4/12/02
Date of Action

Amended Items in Nomination:

Resource Count:

The resource count for the boundary increase (BI) area alone is:
six (6) contributing buildings and two (2) non-contributing buildings.

The resource count for the amended original historic district is:
(54) contributing buildings and (36) non-contributing buildings.

U. S. G. S. Map:

Individual U. T. M. Coordinates for the two new boundary increase areas are:
Area 1 (north) 11 384910 3768370
Area 2 (south) 11 384100 3767350

[The 5 U. T. M. reference points provided in Section 10 reflect the entire revised district boundary.]

These revisions were confirmed with the CA SHPO staff.

DISTRIBUTION:

- National Register property file
- Nominating Authority (without nomination attachment)

United States Department of the Interior
National Park Service

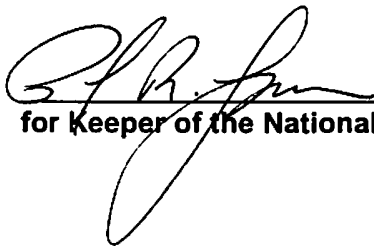
National Register of Historic Places Continuation Sheet

Section number _____ Page _____

Broadway Theater and Commercial Historic District
(Additional Documentation)
Los Angeles, Los Angeles County
79000484

CALIFORNIA

ADDITIONAL DOCUMENTATION
APPROVAL



for Keeper of the National Register

4/12/02
Date

Building Permits for Major Alterations

All applications must be filled out by applicant

PLANS AND SPECIFICATIONS and other data must also be filed

WARD.....

BOARD OF PUBLIC WORKS DEPARTMENT OF BUILDINGS

Application for the Erection of Building

CLASS "A"-"B"-"C" *Steel Frame*

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

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

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

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

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

Lot No. "E" Block.....
(Description of Property)
of the Map of Resubdivisions of Property of J.D. Atkinson in the City of Los Angeles, County of Los Angeles, State of California, as per Map Recorded in Book 66, page 32 of Miscellaneous Records of said County

ASSESSOR PLEASE VERIFY

District No. 10 M. B. Page 5 F. B. Page 105

TAKE TO ROOM No. 34 THIRD FLOOR ENGINEER PLEASE VERIFY

No. 301-313 So Broadway
(Location of Job)
300-318 West Third St.

Street

O. K. City Assessor
By *[Signature]*
Deputy

(USE INK OR INDELIBLE PENCIL)

1. Purpose of Building Theatre & Studio Bldg. No. of Rooms..... No. of families.....
2. Owner's name Stability Building Co Phone Adwy 1313
3. Owner's address 318 Bradburn Bldg
4. Architect's name Alfred C. Martin Phone Main 3767
5. Contractor's name R. H. Arnold Phone Main 9571
6. Contractor's address 830 Niagara
7. ENTIRE COST OF PROPOSED BUILDING (Including Plumbing, Gas Fitting, Sowers, Cesspools, Elevators, Painting, Finishing, etc.) \$ 470,000.00
8. Any other buildings on the lot? No How used?
9. Size of proposed building 130'-0" x 194'-0" Height to highest point 172'-0" feet
10. Number of stories in height Five Character of ground Shovel & Clay
11. Material of foundation Concrete Size footings..... Size wall..... Depth below ground.....
12. Material of chimneys..... Number of inlets or flues..... Interior size of flues..... x.....
13. Answer following: Material of Exterior Walls Brick & Concrete Material of Interior Construction.....
Concrete & Steel Tile Partitions
Material of Floors Concrete Reinforced Material of Roof Concrete Reinforced
Are there any other buildings within 30 feet of the proposed structure? Yes

14. State Number of Building Erection Code installed.....
15. Satisfied.....
16. Building Department (No cesspools allowed where there is a street sewer)

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Building Ordinances will be complied with, whether herein specified or not.

(Sign here) Alfred C. Martin
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY		
PERMIT NO. <u>1087</u>	Plans and specifications checked and found to conform to Ordinances, State Laws, etc. (Use Ink) <i>[Signature]</i> <u>715</u> Plan Examiner	Application checked and found O. K. (Use Rubber Stamp) <u>FEB 23 1917 P.L.</u> Clerk
		Stamp <u>FEB 23 1917</u> <u>TOWLE</u>

PLANS ✓

B. O. Rice

275.00

REMARKS

310 tons Reinforcing Steel.
7500 lbs. Cement.

Frank E. Martin
Cement Tester

Raymond G. Osborne
Steel Tester

J. Morris
Inspector.

(Copy)

BOARD OF PUBLIC WORKS

February 24, 1917.

J. J. Backus, Esq.,

Chief Inspector of Buildings.

Dear Sir:-

At a meeting of the Board of Public Works of the City of Los Angeles, California, held February 23, 1917, the enclosed Communication No. 15,780, from Albert C. Martin, Architect of the Stability Building Company, requesting the privilege of omitting a fire wall called for by the ordinance, on the tower or elevator pent house, also a small fire wall required by the ordinance on two tank structures, upon the roof of the tower and office building now being constructed by said Company on the southwest corner of Third Street and Broadway, was granted and said communication was referred to you for the necessary attention, in accordance herewith.

Respectfully yours,

(Signed) Thos. R. Murchison
Assistant Secretary.

Enc.

(See Board file #55 - 1917)

PERMIT NO. DATE
SEE CHANGES ON PLANS

All Applications Must be Filled Out by Applicant

Bldg. Form 3

BUILDING DIVISION

PLANS AND SPECIFICATIONS
and other data must also be filed

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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

- First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
- Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
- Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor

CITY CLERK PLEASE VERIFY

TAKE TO FIRST FLOOR 242 SO. BROADWAY

ENGINEER PLEASE VERIFY

Lot.....Block.....
Tract.....
Book.....Page..... F. B. Page.....

Lot.....Block.....
Tract.....
Book.....Page..... F. B. Page.....

From No. Graumanns Million Dollar Theatre Street
To No. 307 S. Broadway Street

By O. K. City Engineer Deputy
O. K. City Clerk Deputy

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Theater
2. What purpose will Building be used for hereafter? Theater
3. Owner's name West Coast Theaters Inc. Phone.....
4. Owner's address Washington + Vermont Ave.
5. Architect's name..... Phone.....
6. Contractor's name Winter Iron Works Phone F. HARNMANN 4137
7. Contractor's address 240 W. Manchester
8. VALUATION OF PROPOSED WORK [Including Plumbing, Gas Fitting, Sewers, Cesspools, Elevators, Painting, Finishing, all Labor, etc.] \$ 1500.00
9. Class of present Building A No. of rooms at present.....
10. Number of stories in height..... Size of present Building.....
11. State how many buildings are on this lot.....
12. State purpose buildings on lot are used for Theater
(Apartment House, Hotel, Residence, or any other purpose.)

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

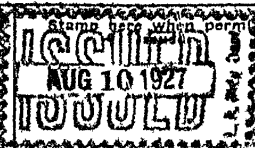
New Theater + Ticket Booth
All Steel + Plate Glass

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) Winter Iron Works
A. C. Winter
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY		
PERMIT NO. 22794	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Jan 11/27</u> <u>A. J. [Signature]</u>	Application checked and found O. K. <u>8/10/27</u> <u>[Signature]</u> Clerk



PLANS

WINTER IRON WORKS 475

All Applications Must be Filled Out by Applicant

Stdg. Form 3

PLANS AND SPECIFICATIONS and other data must also be filed

BUILDING DIVISION

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:

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

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

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

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

<p>TAKE TO ROOM No. 248 (TAKE FLOOR) ROOM No. 6 REAR OF NORTH ANNEX 1st Floor CITY CLERK PLEASE VERIFY</p>	<p>REMOVED FROM</p>	<p>REMOVED TO</p>
	Lot.....Block.....	Lot.....Block.....
	Tract.....	Tract.....
	TAKE TO ROOM No. 5 (MAIN FLOOR) 242 SO. BROADWAY ENGINEER PLEASE VERIFY	
	Book.....Page.....F. B. Page.....	Book.....Page.....F. B. Page.....
	From No. <u>MILLION DOLLAR THEATER</u> Street	
	To No. <u>307 S BROADWAY</u> Street	

- (USE INK OR INDELIBLE PENCIL)
1. What purpose is the present Building now used for? THEATER + OFFICE BLDG.
 2. What purpose will Building be used for hereafter? THEATER + OFFICE BLDG.
 3. Owner's name WEST COAST THEATERS INC. Phone.....
 4. Owner's address WASHINGTON + VERMONT AVE
 5. Architect's name..... Phone.....
 6. Contractor's name WINTER IRON WORKS Phone A.X. 7087
 7. Contractor's address 1213 E. 63 ST.
 8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing Equipment and Appliances in Completed Building.} \$ 5000.00
 9. Class of present Building A No. of rooms at present.....
 10. Number of stories in height 12 Size of present Building.....
 11. State how many buildings are on this lot. ONE
 12. State purpose buildings on lot are used for THEATER + OFFICE
(Apartment House, Hotel, Residence, or any other purpose.)
 13. What Zone is Property in? D

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

STEEL + CAST IRON MARQUEE

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER 5/28/28 (Sign here) A. B. Winter
(Owner or Authorized Agent.)

<p>PERMIT NO. 15311</p>	<p>Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <i>[Signature]</i> Plan Examiner</p>	<p>Application checked and found O. K. <i>[Signature]</i> 30 Check</p>	<p>RECORDED MAY 28 1928 INDEXED A. B. WINTER</p>
------------------------------------	---	--	--

[Handwritten signatures and notes]
1175

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 2

BUILDING DIVISION

3

DEPARTMENT OF BUILDING AND SAFETY

Application to Alter, Repair or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles:
 Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit:
 First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof.
 Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles.
 Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

	REMOVED FROM	REMOVED TO	
TAKE TO ROOM No. 218 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot _____ Block _____	Lot _____ Block _____	O. K. City Clerk
	Tract _____	Tract _____	
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book _____ Page _____ F. B. Page _____	Book _____ Page _____ F. B. Page _____	O. K. City Engineer
	From No. <u>MILLION DOLLAR THEATER</u> Street _____	To No. <u>307 S. BROADWAY</u> Street _____	

By _____ Deputy

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? THEATER & OFFICE BLDG.
2. What purpose will Building be used for hereafter? " " "
3. Owner's name WEST COAST THEATERS, INC. Phone _____
4. Owner's address WASHINGTON & VERMONT AVES.
5. Architect's name _____ Phone _____
6. Contractor's name WINTER IRON WORKS Phone AX 7087
7. Contractor's address 1313 E. 63 ST.
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equip-ment and Appliances in Completed Building.} \$ 3000.00
9. Class of present Building A No. of rooms at present _____
10. Number of stories in height 12 Size present Building _____
11. State how many buildings are on this lot ONE
12. State purpose buildings on lot are used for THEATER & OFFICES
(Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? D.

STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

STEEL & CAST IRON MHRQUEE

I have carefully examined and read the above application and know the same is true and correct, and that all provisions of the Ordinances and Laws governing Building Construction will be complied with, whether herein specified or not.

OVER

(Sign here) A. E. Winter
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY		
PERMIT NO. 2315	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc. <u>Muthilland</u> Plan Examiner	Application checked and found <u>1-25-29 2D</u> <u>Lipca Nosb</u> Clerk
		Stamp here when permit is issued JAN 25 1929 <u>DOULTY</u>

PLANS

Home
Ed Remoney

7/3

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley, or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM Lot Tract Present location of building } 306 W. 3rd St. (House Number and Street) New location of building } Between what cross streets } Broadway and Hill Street Approved by City Engineer Deputy.

1. Purpose of PRESENT building Office Families Rooms 2. Use of building AFTER alteration or moving Office Families Rooms The Metropolitan Water District of Southern California, 3. Owner (Print Name) Lessee; 3rd & Broadway Building Co., Owner Phone MI. 9261 4. Owner's address 306 W. Third St., address of Lessee 5. Certificated Architect None License No. Phone 6. Licensed Engineer E.E. Weymouth, Chief Engineer License No. DR. Morris Phone 7. Contractor Contract not let License No. Phone 8. Contractor's address 9. VALUATION OF PROPOSED WORK {including all Material, Labor, Finishing, Equipment } \$ 10,000.00 and Appliances in Completed Building 10. State how many buildings NOW } one - office on lot and give use of each. Residence, Hotel, Apartment, House, or any other purpose. 11. Size of existing building x Number of stories high 12 Height to highest point Brick-faced 12. Class of building A Material of existing walls concrete Exterior framework Steel Wood or Steel Describe briefly and fully all proposed construction and work:

Salvaging, altering, relocating, installing and adding to certain existing partitions, closets, railings, counters, electrical and plumbing fixtures; also, installing about 3300 sq.ft. of semi-portable combination glass and oak, or glass and steel partitions, together with doors, transoms, hardware and other fixtures, on the basement, 5th, 6th, 7th, 8th, 9th, 10th, and 11th floors; installing acoustic ceiling and floor coverings as indicated on plans. Fill in Application on other Side and Sign Statement (OVER)

PERMIT NO. 23777 PLANS 11/4 FOR DEPARTMENT USE ONLY 11-2 Zone 10 Fire District 1 Set Back 111 Ft. Street Widening 111 Ft. Fee \$ 21.75 Stamp here when Permit is issued. 1861 & AON 1089-11 SPRINKLER Required Notation Included

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM Lot Tract Present location of building } 307 So. Broadway (House Number and Street) New location of building } Same (House Number and Street) Between what cross streets } S.W. Cor 3rd & Broadway. Approved by City Engineer Deputy.

1. Purpose of PRESENT building Theatre Families Rooms (Store, Residence, Apartment House, Hotel, or any other purpose) 2. Use of building AFTER alteration or moving Same Families Rooms 3. Owner (Print Name) Milliam Dollar Theatre Phone 4. Owner's Address 307 So. Broadway 5. Certificated Architect None State License No. Phone 6. Licensed Engineer Blaine Noice State License No. 97 Phone GL0367 7. Contractor Copar Bros. State License No. 40788 Phone DR8201 8. Contractor's Address 1420 West 10th Place 9. VALUATION OF PROPOSED WORK {Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon} \$ 1500 10. State how many buildings NOW on lot and give use of each Theatre (Residence, Hotel, Apartment House, or any other purpose) 11. Size of existing building x Number of stories high 13 Height to highest point 150 12. Class of building A Material of existing walls Brick Exterior framework Steel (Wood or Steel) Describe briefly and fully all proposed construction and work: Round corners of marquee frame and Add new signs T.D. Stimson

Fill in Application on other Side and Sign Statement (OVER)

Table with 4 columns: PERMIT NO. (19846), FOR DEPARTMENT USE ONLY (Plans checked, Corrections verified, Plans checked and approved), Zone (C3), Fire District (No. 1), Fee (750), Street Widening, Application checked and approved (Sept 5-1939), Inspector (I. ...)

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition None x Sign Size of Lot x Number of Stories when complete.
Material of Foundation Width of Footing Depth of footing below ground.
Width Foundation Wall Size of Redwood Sill x Material Exterior Walls.
Size of Exterior Studs x Size of Interior Bearing Studs x.
Joists: First Floor x Second Floor x Rafters x Roofing Material

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State laws.

Sign Here Blaine Noice (Owner or Authorized Agent)

By

FOR DEPARTMENT USE ONLY
Application Fire Dist. Bldg. Line Technite Inspection
Construction Zoning Street Widening Forced Draft Ventil.

(1) REINFORCED CONCRETE
Barrels of Cement
Tons of Reinforcing Steel

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from
Sign Here (Owner or Authorized Agent)

(3) No required windows will be obstructed.
Sign Here (Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
Sign Here (Owner or Authorized Agent)

REMARKS:
PLAN CHECKING
RECEIPT NO. 28648
VALUATION \$ 1500.00
FEE PAID \$ 3.00

3

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Application to Alter, Repair, Move or Demolish

To the Board of Building and Safety Commissioners of the City of Los Angeles: Application is hereby made to the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Superintendent of Building, for a building permit in accordance with the description and for the purpose hereinafter set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the exercise of the permit: First: That the permit does not grant any right or privilege to erect any building or other structure therein described, or any portion thereof, upon any street, alley or other public place or portion thereof. Second: That the permit does not grant any right or privilege to use any building or other structure therein described, or any portion thereof, for any purpose that is, or may hereafter be prohibited by ordinance of the City of Los Angeles. Third: That the granting of the permit does not affect or prejudice any claim of title to, or right of possession in, the property described in such permit.

REMOVED FROM

REMOVED TO

Lot..... Lot.....

Tract..... Tract.....

Present location of building } 307 So Broadway (House Number and Street)

New location of building } 307 So. Broadway (House Number and Street)

Between what cross streets } 3rd & 4th Streets

Approved by City Engineer, Deputy.

1. Purpose of PRESENT building..... Families..... Rooms.....

2. Use of building AFTER alteration or moving..... Families..... Rooms.....

3. Owner (Print Name)..... Papkin & Ringier..... Phone.....

4. Owner's Address..... 307 So. Broadway.....

5. Certificated Architect..... State License No..... Phone.....

6. Licensed Engineer..... State License No..... Phone.....

7. Contractor..... Paul A. Healy..... State License No. 15687 Phone PY. 11842

8. Contractor's Address..... 515 Marshall St. So. Pasadena. OKWMT

9. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon) \$400.00

10. State how many buildings NOW on lot and give use of each. (Residence, Hotel, Apartment House, or any other purpose)

11. Size of existing building..... x..... Number of stories high..... Height to highest point.....

12. Class of building..... Material of existing walls..... Exterior framework..... (Wood or Steel)

Describe briefly and fully all proposed construction and work: Installed New Ticket Booth as per special approval of Board of Building and Safety Meeting - June 10 - 1939 - Ticket Booth to be same width as old ticket Booth - OK. B. G. H. G.

Fill in Application on other Side and Sign Statement (OVER)

Table with columns: PERMIT NO. 23191, FOR DEPARTMENT USE ONLY, Plant and Specifications checked, Zone C3, Fire District No. 1, Corrections verified, Bldg. Line 5 Ft., Street Widening Ft., Plans, Specifications and Applications rechecked and approved, Application checked and approved, Required Valuation Included, Specified Fee - No.

PLANS, SPECIFICATIONS, and other data must be filed if required.

NEW CONSTRUCTION

Size of Addition x Size of Lot x Number of Stories when complete
Material of Foundation Width of Footing Depth of footing below ground
Width Foundation Wall Size of Redwood Sill x Material Exterior Walls
Size of Exterior Studs x Size of Interior Bearing Studs x
Joists: First Floor x Second Floor x Rafters x Roofing Material

I have carefully examined and read both sides of this completed Application and know the same is true and correct and hereby certify and agree, if a Permit is issued, that all the provisions of the Building Ordinances and State Laws will be complied with whether herein specified or not; also certify that plans and specifications, if required to be filed, will conform to all of the provisions of the Building Ordinances and State Laws.

Sign Here

Handwritten signature of Paul A. ... (Owner or Authorized Agent)

By

Table with 4 columns: Application, Fire District, Bldg. Use, Termite Inspection, Construction, Zoning, Street Widening, Forced Draft Ventil. All handwritten 'WUT'.

(1) REINFORCED CONCRETE
Barrels of Cement
Tons of Reinforcing Steel

(2) The building (and, or, addition) referred to in this Application is, or will be when moved, more than 100 feet from Street
Sign Here (Owner or Authorized Agent)

(3) No required windows will be obstructed.
Sign Here (Owner or Authorized Agent)

(4) There will be an unobstructed passageway at least ten (10) feet wide, extending from any dwelling on lot to a Public Street or Public Alley at least 10 feet in width.
Sign Here (Owner or Authorized Agent)

REMARKS:
[Large area of horizontal lines for handwritten notes]

3

APPLICATION TO ALTER, REPAIR, or DEMOLISH AND FOR A Certificate of Occupancy

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. 3E Tract PROPERTY OF T.D. SIMMONS Location of Building 306 West 3rd St. (House Number and Street) Approved by City Engineer

Between what cross streets? Broadway & Hill Deputy

USE INK OR INDELIBLE PENCIL

- 1. Present use of building Office Bldg. Families Rooms
2. State how long building has been used for present occupancy
3. Use of building AFTER alteration or moving
4. Owner M. E. P. Phone
5. Owner's Address 317 S. Broadway (Print Name)
6. Certificated Architect WILLIAMS WATERPROOFING State License No. Phone
7. Licensed Engineer & PAINTING CO. State License No. Phone
8. Contractor 3107 FLETCHER DRIVE CL 7-8191 State License No. 5291 Phone CL 7-8191
9. Contractor's Address LOS ANGELES 65, CALIF.

10. VALUATION OF PROPOSED WORK Including all labor and material and all permanent lighting, heating, ventilation, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon. \$ 5000.00

- 11. State how many buildings NOW on lot and give use of each. Office Bldg.
12. Size of existing building 114 x 190 Number of stories high 14 Height to highest point 25 ft
13. Material Exterior Walls masonry Exterior framework concrete
14. Describe briefly all proposed construction and work:

Alter parapet as required in Plans of the Metropolitan Water District

NEW CONSTRUCTION

- 15. Size of Addition x Size of Lot x Number of Stories when complete
16. Footing: Width x Depth in Ground Width of Wall Size of Floor Joists x
17. Size of Studs x Material of Floor Size of Rafters x Type of Roofing

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.

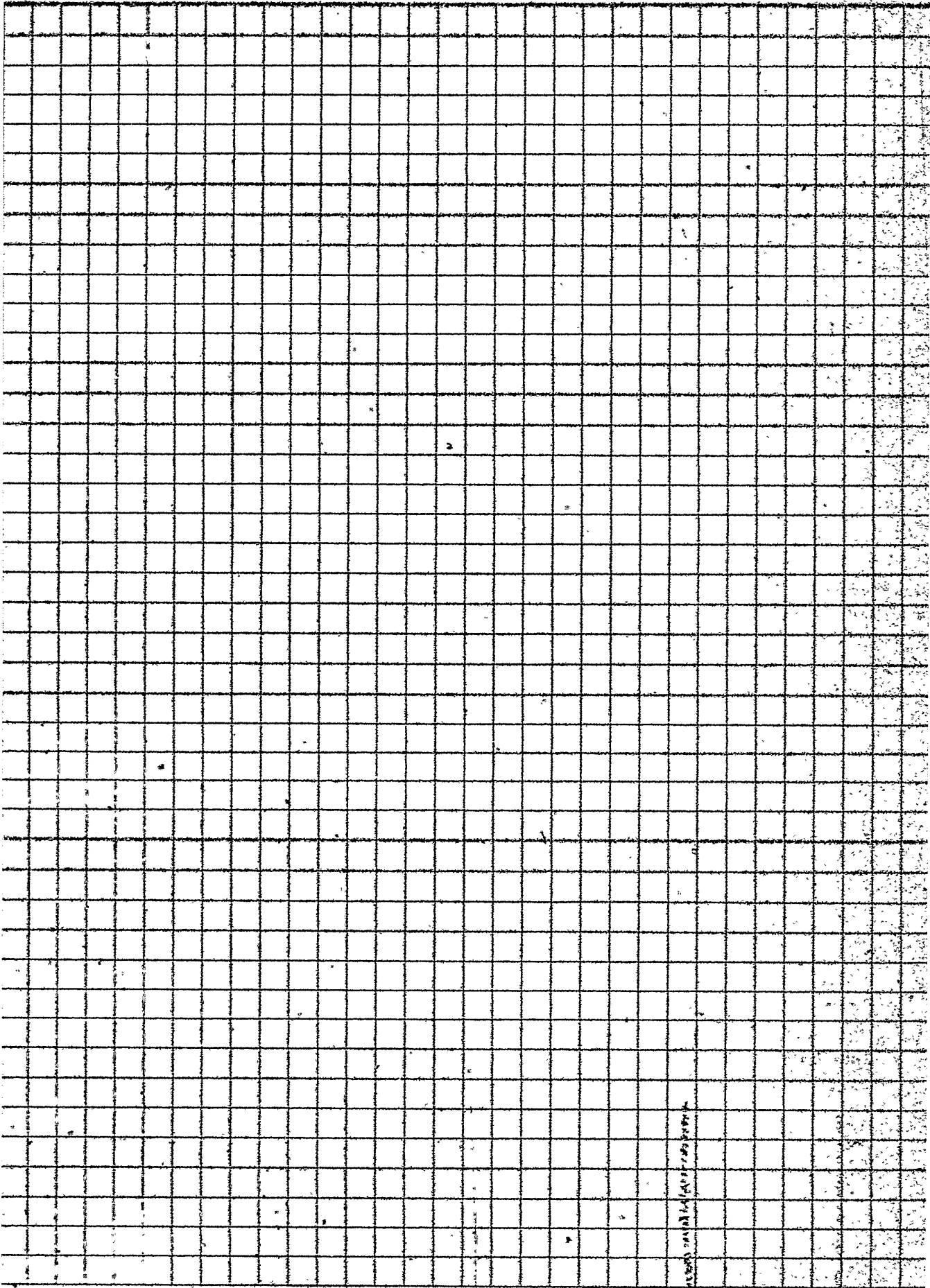
DISTRICT OFFICE Sign here WILLIAMS WATERPROOFING & PAINTING CO. By James E. Wood

FOR DEPARTMENT USE ONLY

Table with columns: PLAN CHECKING, OCCUPANCY SURVEY, TYPE, Maximum No. Occupants, Inside Lot, Key Lot, Lot Size, Fire District, Fee, Investigation Fee, Cert. of Occupancy Fee, Bldg. Permit Fee, Total.

DO NOT WRITE BELOW THIS LINE

Table with columns: TYPE OF RECEIPT, DATE ISSUED, TRACER NO., RECEIPT NO., CODE, FEE PAID. Includes entries for Plan Checking, Supplemental Plan Checking, and Building Permit.



0 1 2 3 4 5 6 7 8 9

10 11 12 13 14 15 16 17 18 19

20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99

100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

3

Return
CITY OF LOS ANGELES

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

DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

AC-1

1. LEGAL DESCR.	LOT	BLK.	TRACT	DIST. MAP
	E		T. R. Simpson	129-209
2. PRESENT USE OF BUILDING	store		NEW USE OF BUILDING	ZONE
(21) theatre, offices,			(21) same & restaurant	M2-4
3. JOB ADDRESS	306 W. 3rd St.			
4. BETWEEN CROSS STREETS	Broadway		AND Hill	FIRE DIST.
				I
5. OWNER'S NAME	FRANK FOUSE		PHONE	LOT (TYPE)
				cor
6. OWNER'S ADDRESS	303 - Broadway - L.A.		CITY	LOT SIZE
				193.98x
7. ENGINEER	SouthBay Engr.		STATE LICENSE No.	ZIP
				120.3
8. ARCHITECT OR DESIGNER			PHONE	ALLEY
				/
9. CONTRACTOR	owner		STATE LICENSE No.	BLDG. LINE
				/
10. BRANCH LENDER	ADDRESS		CITY	AFFIDAVITS
				35990
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
WIDTH 120 LENGTH 190	12		1 THEATRE store OFFICE	
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	
	conc	conc	conc	
13. JOB ADDRESS	306 W. 3rd St.			
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$30,000.			
15. NEW WORK: (Describe)	convert vacant basement area into restaurant*			
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	
SAME & RESTAURANT	NIC			
TYPE	GROUP OCC.	PLANS CHECKED		CONS.
I	A-1, B-2, G-1	<i>A. Johnson</i>		/
BLDG. AREA	MAX OCC.	TOTAL	PLANS APPROVED	ZONED BY
N/C	B-2 (247 occ)		<i>[Signature]</i>	martz
DWELL. UNITS	GUEST ROOMS	PARKING REQ'D PROVIDED	APPLICATION APPROVED	FILE WITH
0	0	N/C	<i>[Signature]</i>	
SPRINKLERS REQ'D SPECIFIED	CONT. ASST	INSPECTION ACTIVITY		INSPECTOR
(circled)		COMB	GEN	MAJ. S. (circled)
P.C.	S.P.C.	B.P.	I.F.	G.P.I.
121.12		142.50	/	O.S.
				C/O
				TYPIST
				kg

P.C. No. 9180TT PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

DEC-6-73 34289 X-6 CK 121.12

JAN-30-74 48666 E •84284 U-1 CK 142.50

STATEMENT OF RESPONSIBILITY

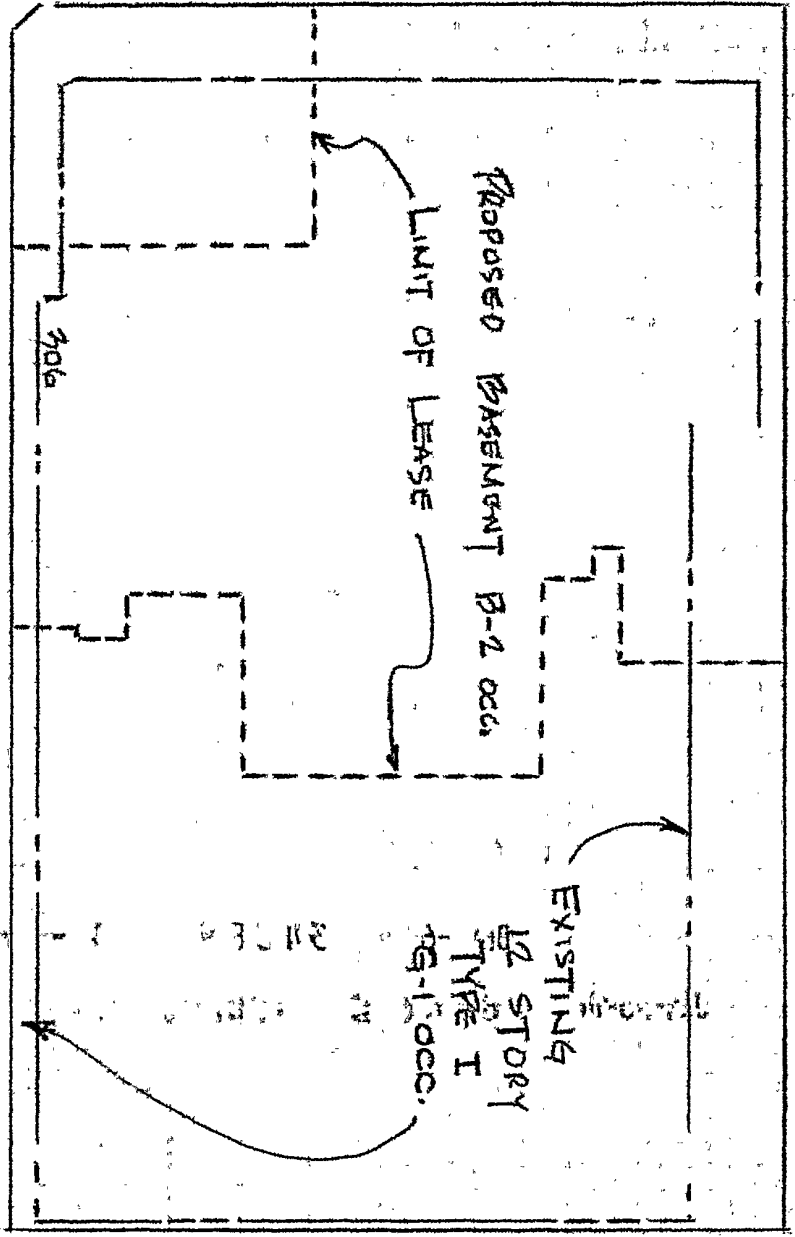
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. 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 L.A.M.C.)

Signed <i>[Signature]</i> (Owner or Agent)	Signature/Date Greathouse 12-3-73
Bureau of Engineering <i>area has been zoned for dining in fact.</i>	ADDRESS APPROVED SEWERS NO SEWER/PLUMBING REQ'D. <i>available</i> SFC NOT APPLICABLE SFC PAID SFC DUE
Conservation	DRIVEWAY HIGHWAY DEDICATION REQUIRED COMPLETED FLOOD CLEARANCE
Fire	APPROVED FOR ISSUE <input type="checkbox"/> NO FILE <input type="checkbox"/>
Plumbing	APPROVED (TITLE 19) (L.A.M.C.-S700) <i>K. Young 1-30-74</i>
Planning	PRIVATE SEWAGE SYSTEM APPROVED
Traffic	APPROVED UNDER CASE #

472

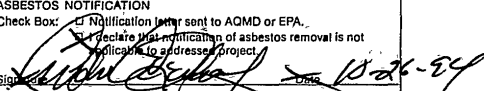
BROADWAY



THIRD STREET

472

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT E	BLOCK	TRACT PROPERTY OF T.D. STIMSON	CITY CLERK REF. NO. M.F. 66-32	DIST. MAP 130.5A211 CENSUS TRACT 2073
2. PRESENT USE OF BUILDING	(1416) THEATRE/RETAIL (1416) same				ZONE C2-4D
3. JOB ADDRESS	306 W 3rd St				SUITE/UNIT NO. ONE
4. BETWEEN CROSS STREETS AND	Broadway AND Hill St				LOT TYPE CORNER
5. OWNER'S NAME () TENANT () BUILDING	Me To Prop Assoc				LOT SIZE 120.22x193.88
6. OWNER'S ADDRESS	304 S Broadway L.A. 90013				ALLEY
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		
8. ARCHITECT OR DESIGNER	BUS. LIC. NO. NONE	ACTIVE STATE LIC. NO. C11323	PHONE (213) 623-8141	BLDG. LINE	
9. ARCHITECT OR ENGINEER'S ADDRESS	811 W 7th L.A.				DOCUMENTS/EASEMENTS
10. CONTRACTOR	BUS. LIC. NO. KRISMAE CONS 792152-08	ACTIVE STATE LIC. NO. 240899	PHONE 680-2396	ZI 1086	
11. SIZE OF EXISTING BLDG.	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	ZI 145-2060	
12. FRAMING MATERIAL OF EXISTING BLDG.	S. Frame CONC		FLOOR CONC SLAB	AFF 35990	
13. JOB ADDRESS	306 W 3rd St				SUITE/UNIT NO.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 90,000.00				DIST. OFF. L.A.
15. NEW WORK (Describe)	REFUSE EXISTING STOREFRONT AND ROOF FRAMING ABOVE STOREFRONT				GRADING SEISMIC
NEW USE OF BUILDING	SIZE OF ADDITION	STORIES	HEIGHT	HWY. DED. FLOOD	
(1416) SAME				YES FILE WITH	
TYPE	GROUP OCC.	MAX. OCC.	BUILDING PLANS CHECKED	ZONING	
			FRANK ROUS	ZONED BY PN 10/24/94	
DWELL UNITS	BUILDING AREA	CONING AREA	APPLICATION APPROVED	INSPECTOR	
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	INSPECTION ACTIVITY		
PC. 521.63	G.P.L. + NP	CONT. INSP.	CS	GEN.	MAJ.S. EQ.
S.P.O. 12.07			S.P.S. - FES		
B. 613.69	EI 18.90	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 2212 & 2213 LAMC.	CASHIERS USE ONLY		
I.F.			10/26/94 08:57:40AM HD01 T-2907 C 09		
S.D.	O.P.S.		BLDG PLAN CHECK 521.63		
ISS. DFF. 10	S.O.S.S.	SPRINKLERS REQ'D SPEC.	BLDG PERMIT CO 613.69		
PC. NO. C	C/O	ENERGY	INVOICE # 0897660 BR		
			PLAN MAINTENAN 12.27		
			EI COMMERCIAL 18.90		
			ONE STOP 33.33		
			SYS DEV 89.99		
			CITY PLAN SURC 34.41		
			MISCELLANEOUS 5.00		
			FROM TRAN 8905 TO 8907		
			TOTAL 1,359.22		
			CHECK 1,359.22		
NEW AFFIDAVITS	94HO1846119				
PLAN CHECK EXTENDED TO	PER				
ADMINISTRATIVE APPROVAL DATED	1/2				
BY	FRANK ROUS				
D.A.D. PLANS CHECKED	FRANK ROUS				
HOUSING MITIGATION FEE ORDINANCE	EXEMPT				
ASBESTOS NOTIFICATION	EXEMPT				
Check Box:	<input type="checkbox"/> Notification letter sent to AQMD or EPA. <input checked="" type="checkbox"/> I declare that notification of asbestos removal is not applicable to address project.				
Signed					

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 10-24-94 Lic. Class 2-1 Lic. Number 290827 Contractor Frank Rous (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. Code).
 Policy No. 846-89 UNIT 8002214 Insurance Company State Fund - Exp 1/1/95
 Certified copy is hereby furnished.
 Certified copy is filed with the Los Angeles City Dept. of Bldg. & Safety
 Date 10-24-94 Applicant's Signature Frank Rous
 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 _____
 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 _____

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 performed herein or the condition of the property or soil upon which such work is performed. (See Sec. 91.0202 LAMC)

Signed Frank Rous Contractor 10-24-94
 (Owner or agent having property owner's consent) Position Date

Bureau of Engineering		ADDRESS APPROVED	
		DRIVEWAY	
		HIGHWAY	REQUIRED
		DEDICATION	COMPLETED
		FLOOD CLEARANCE	
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

CULTURAL HERITAGE COMMISSION
 433 South Spring St., 10th Floor
 Los Angeles, CA 90013

**NOT A MONUMENT
 MAY BE SUBJECT TO CEQA
 Gen M. Olson 10-4-94**

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

*** REFUSE TO PAY**

THE COMMUNITY REDEVELOPMENT AGENCY
 OF THE CITY OF LOS ANGELES, CALIFORNIA

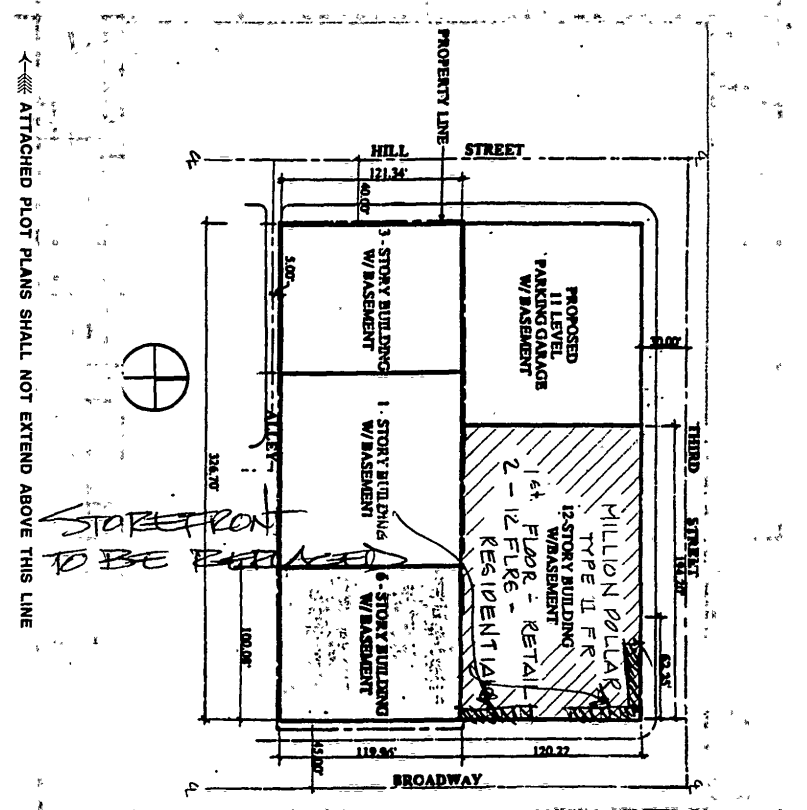
THESE PLANS ARE APPROVED AS BEING IN COMPLIANCE
 WITH APPLICABLE REDEVELOPMENT PLANS.

PROJECT... CBP ... PARCEL... HC

BY A. Winderma
 TITLE Ex. Plan DATE 10-5-94

CEQA CLEARED

ADMINISTRATIVE APPROVALS
 - MAINTAIN 1:7 SLOPE RAMP @ ENTRY
 - SECURITY ROLL UP DOORS IN FRONT
 OF REQUIRED EXIT DOORS



EQ-1-94 OBS# N.L

- 1. THIS PERMIT IS FOR: (Mark one)
NEW BUILDING/STRUCTURE
- 2. RELOCATION
- 3. ADD, ALTER, REPAIR, DEMOLISH

CITY OF LOS ANGELES - DEPARTMENT OF BUILDING AND SAFETY
APPLICATION FOR BUILDING PERMIT AND
CERTIFICATE OF OCCUPANCY ** PLEASE TYPE OR PRINT IN INK CLEARLY **



A JOB ADDRESS		SUITE/UNIT NO.	CROSS STREETS	
306 W. 3rd ST.			BROADWAY & HILL	
TRACT	PROPERTY OF T.D. STIMSON	BLOCK	LOT(S)	ARB
LOT TYPE	COR	---	E	UNIT
LOT SIZE	IRR	ALLEY	BUILDING LINE	ASSESSOR'S ID
FIRE DISTRICT	C2-X-D	GRADING	SEISMIC STUDY ZONE	MP66-32
AFFIDAVITS, EASEMENTS AND RESTRICTIONS		YES	HIGHWAY DED.	DIST. MAP
ZI 1726, ZI 145-2306, ZI 1086, ZI 1117		YES	YES	130.5A211
CCPD, ZI 145-2086, DPD, SEE MAP		DIST. OFFICE		CENSUS TRACT
		<input checked="" type="checkbox"/> METRO <input type="checkbox"/> WLSHIRE <input type="checkbox"/> VAN NUYS <input type="checkbox"/> SAN PEDRO <input type="checkbox"/> W.L.A. <input type="checkbox"/> W. VALLEY		2073
				COUNCIL DIST. 14

B BLDG. OWNER		PHONE	APPLICANT		PHONE
THE YELLEN CO.		(213)	CARY DOLBEIM		(213) 621-0200
ADDRESS		SUITE/UNIT NO.	ADDRESS		SUITE/UNIT NO.
304 S. BROADWAY, STE. 201			304		
CITY/STATE/ZIP		CITY/STATE/ZIP			
LA, CA 90013					
ARCHITECT NAME	N/A	ADDRESS	ACTIVE STATE LIC. NO.	CITY BUS. LIC. NO.	PHONE NO.
ENGINEER	ARA MALOYAN				(818) 548-4318
GEN. CONTR.	KRISMAR CONSTRUCTION	290889	792752-28		(213) 680-2396
DESCRIPTION OF WORK					
<input type="checkbox"/> INTERIOR REMODEL <input type="checkbox"/> PATCH DRYWALL/PLASTER <input type="checkbox"/> DAMAGE REPAIR < 10% <input type="checkbox"/> DOOR/WINDOW CHANGEOUT <input type="checkbox"/> RE-STUCCO/SIDING <input type="checkbox"/> RE-ROOF					
OTHER: (Describe)					
REPAIR OF TERRA COTTA DAMAGED IN NORTHRIDGE EARTHQUAKE					

C COMPLETE THIS SECTION ONLY FOR ONE AND TWO FAMILY DWELLINGS INVOLVING MECHANICAL WORK IN CONJUNCTION WITH THE WORK DESCRIBED IN SEC. "B" ABOVE. A SEPARATE PERMIT SHALL BE OBTAINED FROM MECHANICAL BUREAU FOR ANY WORK WHICH DOES NOT MEET ANY OF THE FOLLOWING CONDITIONS					
<input type="checkbox"/> ELECTRICAL WORK FOR PANEL SIZE < 400 AMPS <input type="checkbox"/> MECHANICAL WORK (Check applicable boxes above)		<input type="checkbox"/> UNDER REMOVAL OF PERJURY LIENS (NOT INCLUDING FIRE SPRINKLERS) <input type="checkbox"/> HVAC WORK FOR HEAVY DUTY SIZE < 350,000 BTU AND A.C. SIZE < 25 TONS			
AFFIRM THAT I HAVE NOT AND WILL NOT RECEIVE ANY INSURANCE SETTLEMENT WHICH INCLUDES PAYMENT FOR DEPT. OF BUILDING & SAFETY PERMITS OR AN INSPECTION COST IN CONNECTION WITH NORTHRIDGE EARTHQUAKE DAMAGE					
ELECT. CONTR. NAME	ADDRESS	STATE LIC. NO.	CITY BUS. LIC. NO.	PHONE NO.	
PLUMB. CONTR.				BLDG PLAN (MEC)	
HVAC CONTR.				SYS DEV ()	

D PROPOSED USE OF BUILDING			EXISTING USE OF BUILDING (Leave blank for new buildings)		
APT.			APT.		
NO. OF EXISTING BLDGS. ON LOT AND USE			HEIGHT (ZONING) TOTAL CHECK		
			FLOOR AREA (ZONING) 86.		
LENGTH	WIDTH	HEIGHT	FLOOR AREA	REQ'D PARKING	PARKING PROVIDED
STORIES	GROUP OCCUPANCY	OCCUPANTS PER GROUP	MAX OCCUPANCY	DWELLING UNITS	GUEST ROOMS
LATERAL/FDN. SYSTEMS	SHEARWALL	EBF/CBF	SMRSF/OMRSF	CONSTR. TYPE	FIRE SPRINKLERS
	CONTINUOUS/SPREAD	PILE/CAISSON	MAT/BASE ISOLATION		
SPECIAL INSPECTIONS	CONC > 2000 PSI	FIELD WELDING	GUNITES/SHOTCRETE	LIC. FABRICATOR REQ'D FOR:	TYPE OF INSPECTION
	MASONRY	REBAR WELDS	GRADING		CS EQ FS MS (GEN)

E P.C. NO.	G 2424	VALUATION (including all fixed operating equipment)	\$ 7,500.00
HILLSIDE POSTING	ELEC. PRMT. (26%)	SUPPLEMENT TO PERMIT NO.	
PRE-INSPECTION	PLUMB. PRMT. (26%)	EVENT CODE EQ-1-94 OBS# N.L.	
PLAN CHECK	HVAC PRMT. (13%)	PLAN CHECKED BY MAGED-SAAD D.A. PLAN CHECKED BY	
73.10		DATE 3-24-95	
SUPP. PLAN CHECK	ADD'L INSPECTION	ZONING VERIFIED BY E.H.G. DATE 3-24-95	
EQ. INSTR.	RELOCATION FEE	APPLICATION APPROVED BY MAGED-SAAD 31004. DATE 3-24-95	
1.50		SIGN [Signature] DATE 3-24-95	
PLAN MAINT.	SURCHARGES	FOR DEPT. USE ONLY	
10.00	YES		
BUILDING PERMIT	SUPP. SURCHARGES		
86.00	4		
FIRE HYDRANT	ARTS DEV. FEE		
SCHOOL DIST. FEE	ENERGY	PLOT PLAN ATTACHED <input type="checkbox"/> YES <input checked="" type="checkbox"/> NO	
SCH. DIST. FL AREA	D.A. SURCH.		
	SEWER CAP		

FOR CASHIER'S USE ONLY

NO FEE NO FEE NO FEE
 03/24/95 04:20:45PM H001 T-3452 C 27
 BLDG PLAN CHC 73.10
 BLDG PERMIT CD 86.00
 INVOICE # 0031064 BR
 PLAN MAINTENAN 10.00
 EI COMMERCIAL 1.58
 ONE STOP 3.41
 SYS DEV 10.24
 MISCELLANEOUS 5.00
 CITY PLAN SURC 5.07
 NO FEE 0.00

95HO 36574

Unless a shorter period of time has been established by an official action, plan check approval expires one and a half years after the fee has been paid. This permit expires two years after the 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. 88.0503 L.A.M.C.). Claims for refund of fees paid on permits must be filed within one year from the date of expiration for building permits granted by the Department of Building and Safety (Sec. 22.12 & 22.13 L.A.M.C.)

SEWERS	SEWER RESERVATION NO.	SEWER CERTIFICATE NO.	LANDSCAPE/EROSION CONTROL	SITE PLAN REVIEW
PLANNING WORKSHEET NO.	APPROVED UNDER CASE NO.			
SEWER FACILITIES CHARGE	SEWER RESERVATION NO.	SEWER CERTIFICATE NO.		
APPROVED TITLE 19 L.A.M.C. Sec. 700	APPROVED UNIT	HYDRANT UNIT	DEPT. OF TRANSPORTATION	DEPT. OF TRANSPORTATION
NOT APPLICABLE	DUE	PAID	OTHER	OTHER
GRADING DIVISION	HILLSIDE NOTICE MAILED	HILLSIDE NOTICE POSTED	HILLSIDE NOTICE MAILED	HILLSIDE NOTICE POSTED
EXCAVATION ADJACENT TO PUBLIC WAY	REQUIRED	COMPLETED	REQUIRED	COMPLETED
HIGHWAY DED.	CONSTR. TAX RECEIPT NO.	DWELLING UNITS	CONSTR. TAX RECEIPT NO.	DWELLING UNITS
HOUSING AUTHORITY	CULTURAL AFFAIRS	AQMD-483265	DEPT. WATER & POWER	DEPT. WATER & POWER
CALCULATIONS, NOTES	ETC.			
COMPLETE FOR RELOCATION PERMITS ONLY	COMPLETE FOR RELOCATION PERMITS ONLY	COMPLETE FOR RELOCATION PERMITS ONLY	COMPLETE FOR RELOCATION PERMITS ONLY	COMPLETE FOR RELOCATION PERMITS ONLY
FROM OUTSIDE CITY OF L.A.	CASURTY BOND NO.	MILES MOVED		

LICENSED CONTRACTOR AND WORKERS' COMPENSATION DECLARATION

I hereby affirm, under penalty of perjury, that I am the general contractor named on the reverse side of this permit and 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. I am responsible for the following permits:

Building Electrical Plumbing HVAC

I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 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 Sec. 3700 of the Labor Code, for and policy number are: _____

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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Contractor: _____ Date: _____

Policy No. _____

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 Sec. 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 Sec. 3700 of the Labor Code, for and policy number are: _____

I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 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 Sec. 3700 of the Labor Code, for and policy number are: _____

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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Contractor: _____ Date: _____

Policy No. _____

I hereby affirm, under penalty of perjury, that I am the HVAC contractor named on the reverse side of this permit and 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. I am responsible only for the HVAC permit.

I have and will maintain a certificate of consent to self-insure for workers' compensation, as provided for by Sec. 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 Sec. 3700 of the Labor Code, for and policy number are: _____

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 provisions of Sec. 3700 of the Labor Code, I shall forthwith comply with those provisions.

Contractor: _____ Date: _____

Policy No. _____

CONSTRUCTION LENDING AGENCY

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

Lender's name: _____

ASBESTOS REMOVAL

I declare that notification of Asbestos Removal is not applicable I declare that a notification letter has been sent to the AQMD or EPA

Contractor: _____ Date: _____

OWNER-BUILDER DECLARATION

I hereby affirm, under penalty of perjury, that I am exempt from the Contractors License Law for the following reasons (Sec. 7031.5, Business & 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 exempt therefrom and the basis for the alleged exemption. Any violation of Sec. 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 that 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 the owner of property who builds or improves thereon, and who does such work himself or through his or her own employees, provided that such improvements are not intended 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 or she did not intend to 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 & Professions Code). Licensed contractors to construct the project (Sec. 7044, Business & Professions Code) thereon, and who contracts for such projects with licensed contractors to construct the project (Sec. 7044, Business & Professions Code) licensed pursuant to the Contractors License Law).

I am exempt under Sec. _____, Bus. & Prof. Code for the following reason: _____

FINAL DECLARATION

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, makes 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.

Contractor: _____ Date: _____

Owner: _____ Date: _____

151900301105
 2
 3
 4

Additional Contemporary Photographs



Million Dollar Theater, view of office (now apartment) portion of north elevation.
(GPA Consulting, July 2018)



Million Dollar Theater, view of auditorium and stage portion of north elevation.
(GPA Consulting, July 2018)



Million Dollar Theater, view of theater vestibule.
(GPA Consulting, July 2018)



Million Dollar Theater, view of non-original ticket booth.
(GPA Consulting, July 2018)



Million Dollar Theater, view of theater lobby.
(GPA Consulting, July 2018)



Million Dollar Theater, view of auditorium and stage.
(GPA Consulting, July 2018)



Million Dollar Theater, view of auditorium and stage.
(GPA Consulting, July 2018)



Million Dollar Theater, view of auditorium from stage.
(GPA Consulting, July 2018)



Million Dollar Theater, view of ground-floor lobby of former office space.
(GPA Consulting, July 2018)



Million Dollar Theater, view of stairs in former office space.
(GPA Consulting, July 2018)



Million Dollar Theater, view of typical upper-floor corridor.
(GPA Consulting, July 2018)



Million Dollar Theater, view of typical apartment unit (former office space).
(GPA Consulting, July 2018)

Historical Photographs



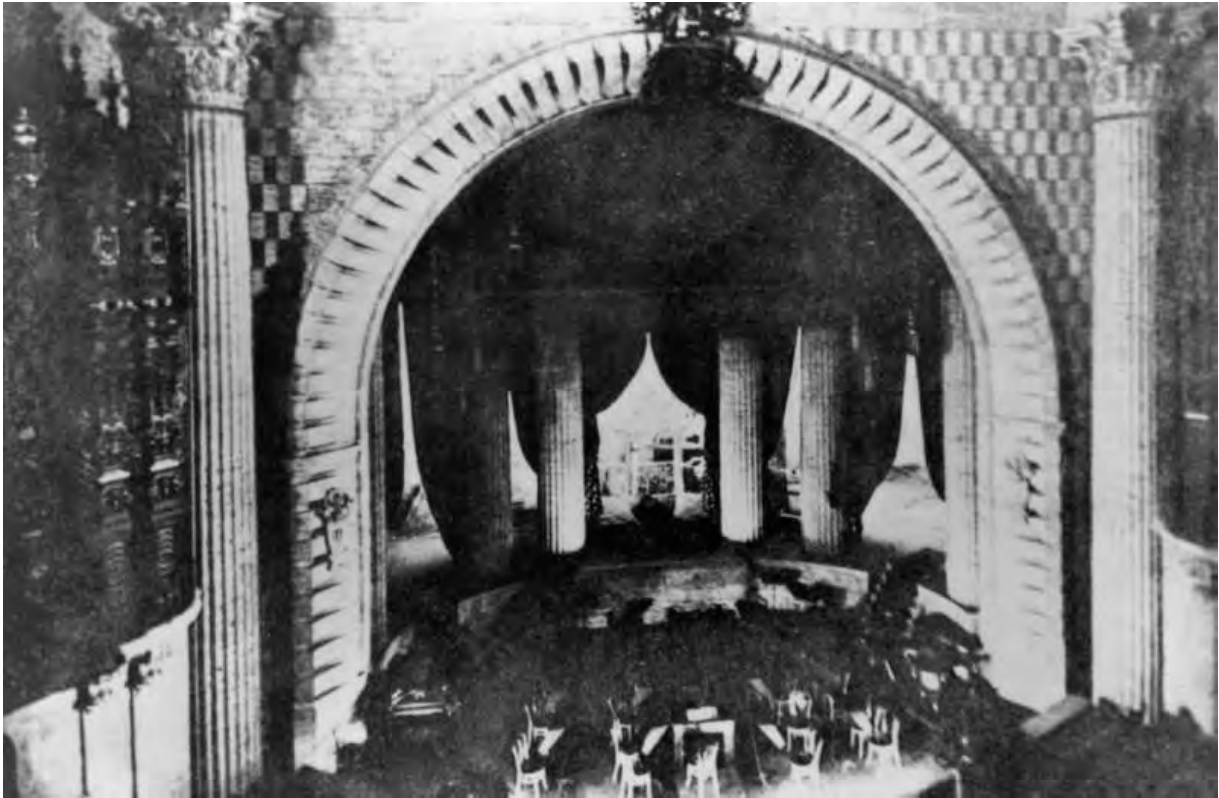
Million Dollar Theater Building exterior, c. 1918.
(Los Angeles Public Library Digital Photo Collection)



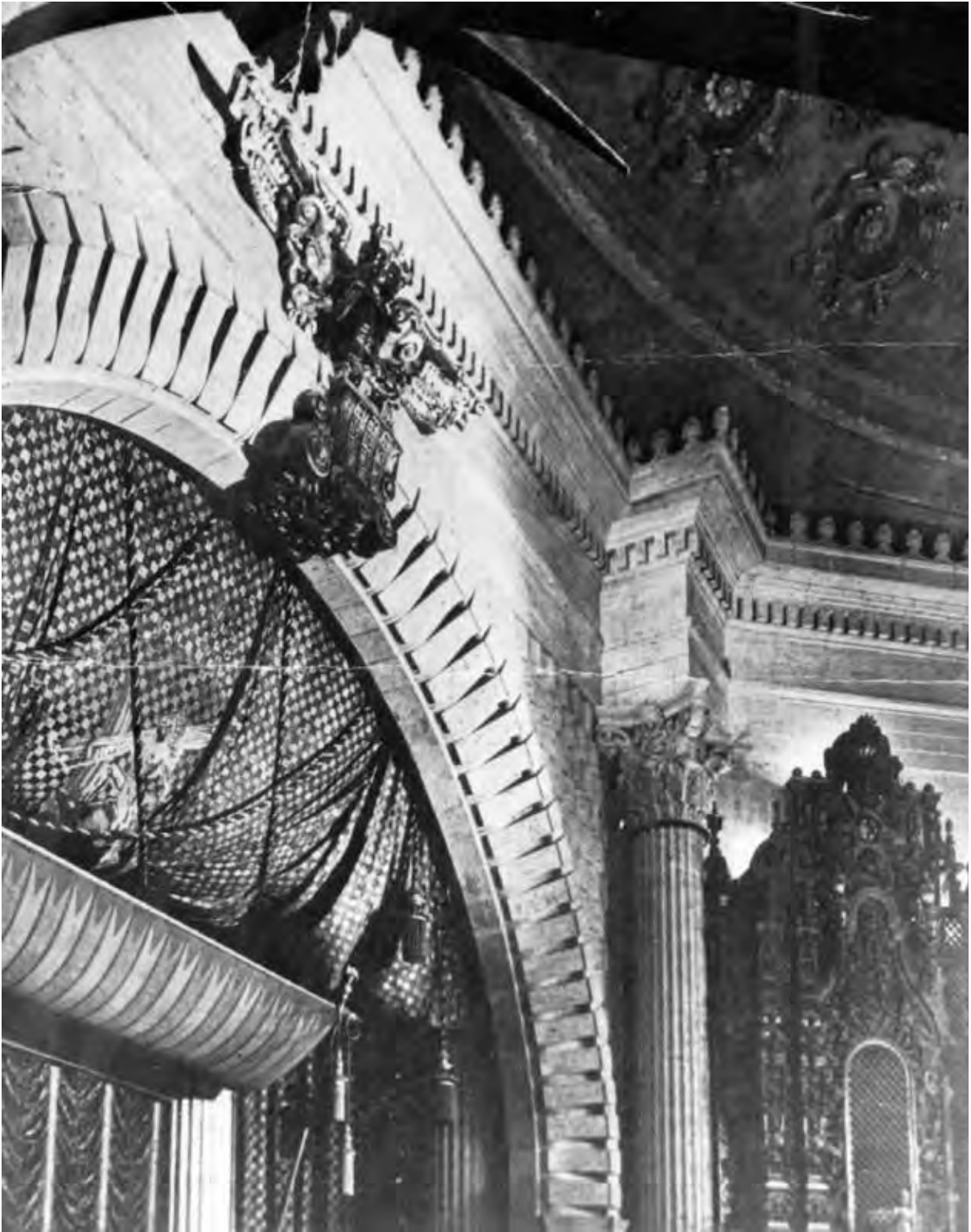
Million Dollar Theater Building interior, 1918.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater Building marquee, 1918.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater interior, proscenium, 1918.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater interior, proscenium detail, 1918.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater Building exterior, c. 1925
(Los Angeles Public Library Digital Photo Collection)



View looking south down Broadway, Million Dollar Theater Building at center left, 1954.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater Building exterior, 1982.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater façade detail, no date.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater marquee detail, no date.
(Los Angeles Public Library Digital Photo Collection)



Million Dollar Theater, interior, stage view, no date.
(Los Angeles Public Library Digital Photo Collection)



City of Los Angeles Department of City Planning

1/14/2019 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

316 W 3RD ST
314 W 3RD ST
306 W 3RD ST
301 S BROADWAY
307 S BROADWAY
311 S BROADWAY
313 S BROADWAY

ZIP CODES

90013

RECENT ACTIVITY

ZA-2016-2665-MPA
ENV-2016-2666-CE
180871
CHC-2019-244-HCM
ENV-2019-245-CE
Broadway CDO, Eff. 10/26/09
ZA-2013-1870-MPA

CASE NUMBERS

CPC-2017-432-CPU-CA
CPC-2014-2711-CDO-SN-ZC
CPC-2012-1737-MS-C
CPC-2010-213-CA
CPC-2009-874-CDO-ZC
CPC-2008-4502-GPA
CPC-2008-4502-GPA
CPC-2005-361-CA
CPC-2005-1124-CA
CPC-2005-1122-CA
CPC-1990-565-TDR
CPC-1986-606-GPC
ORD-184056
ORD-184055
ORD-180871
ORD-164307-SA955
ORD-137036
ORD-135901
ORD-129944
ORD-129279
ZA-2018-5429-MPA
ZA-2018-5420-MPA
ZA-2018-5400-MPA
ZA-2015-3240-MPA
ZA-2015-1047-MPA

Address/Legal Information

PIN Number	130-5A211 77
Lot/Parcel Area (Calculated)	23,489.3 (sq ft)
Thomas Brothers Grid	PAGE 634 - GRID F4
Assessor Parcel No. (APN)	5149015026
Tract	PROPERTY OF T. D. STIMSON
Map Reference	M R 66-32
Block	None
Lot	LT E
Arb (Lot Cut Reference)	None
Map Sheet	130-5A211

Jurisdictional Information

Community Plan Area	Central City
Area Planning Commission	Central
Neighborhood Council	Downtown Los Angeles
Council District	CD 14 - José Huizar
Census Tract #	2073.01
LADBS District Office	Los Angeles Metro

Planning and Zoning Information

Special Notes	None
Zoning	[Q]C2-4D-CDO-SN
Zoning Information (ZI)	ZI-2374 LOS ANGELES STATE ENTERPRISE ZONE ZI-2450 Downtown Streetcar ZI-2385 Greater Downtown Housing Incentive Area ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2408 Broadway ZI-1086 ZI-145-2086 ZI-2408 Broadway
General Plan Land Use	Regional Center Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Design Review Board	No
Historic Preservation Review	Yes
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	Broadway
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	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.

ZA-2014-4750-MPA	RFA: Residential Floor Area District	None
ZA-2014-4348-MPA	SN: Sign District	Historic Broadway
ZA-2014-3935-MPA	Streetscape	Broadway
ZA-2013-1105-MPA	Adaptive Reuse Incentive Area	Adaptive Reuse Incentive Areas
ZA-2013-1104-MPA	Affordable Housing Linkage Fee	
ZA-2013-1103-MPA	Residential Market Area	Medium-High
ZA-2013-1102-MPA	Non-Residential Market Area	High
ZA-2013-1101-MPA	Transit Oriented Communities (TOC)	Tier 4
ZA-2013-1099-MPA	CRA - Community Redevelopment Agency	City Center Redevelopment Project
ZA-2013-1097-MCUP	Central City Parking	Yes
ZA-2005-8006-CUB	Downtown Parking	Yes
ENV-2017-433-EIR	Building Line	5
ENV-2014-2712-MND	500 Ft School Zone	No
ENV-2013-3392-CE	500 Ft Park Zone	No
ENV-2013-1098-MND	Assessor Information	
ENV-2010-214-ND	Assessor Parcel No. (APN)	5149015026
ENV-2009-1487-ND	Ownership (Assessor)	
ENV-2008-4505-ND	Owner1	GCS EMERALD LLC ET AL C/O C/O LANGDON STREET CAPITAL LLC
ENV-2008-4505-ND	Owner2	GCS EQUITY LLC
ENV-2005-8007-MND	Address	0 PO BOX 1936 BEVERLY HILLS CA 90213
ENV-2005-362-CE		
ENV-2005-1125-CE	Ownership (Bureau of Engineering, Land Records)	
ENV-2005-1123-CE	Owner	GRAND CENTRAL SQUARE LP
AFF-35990	Address	
AF-94-134001-MB		
AF-93-1947758-LT		
	APN Area (Co. Public Works)*	0.536 (ac)
	Use Code	1216 - Commercial - Store Combination - Store and Residential Combination - 6 to 13 Stories
	Assessed Land Val.	\$8,906,252
	Assessed Improvement Val.	\$3,567,736
	Last Owner Change	11/01/2017
	Last Sale Amount	\$77,650,776
	Tax Rate Area	13264
	Deed Ref No. (City Clerk)	2174813 2090187-8 2-271 1947741
	Building 1	
	Year Built	1918
	Building Class	BX
	Number of Units	66
	Number of Bedrooms	75
	Number of Bathrooms	66
	Building Square Footage	92,656.0 (sq ft)
	Building 2	No data for building 2
	Building 3	No data for building 3
	Building 4	No data for building 4
	Building 5	No data for building 5
	Additional Information	
	Airport Hazard	None
	Coastal Zone	None
	Farmland	Area Not Mapped
	Urban Agriculture Incentive Zone	YES
	Very High Fire Hazard Severity Zone	No

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Fire District No. 1	Yes
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	None
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	Yes
Oil Wells	None

Seismic Hazards

Active Fault Near-Source Zone

Nearest Fault (Distance in km)	1.68718992
Nearest Fault (Name)	Puente Hills Blind Thrust
Region	Los Angeles Blind Thrusts
Fault Type	B
Slip Rate (mm/year)	0.70000000
Slip Geometry	Reverse
Slip Type	Moderately / Poorly Constrained
Down Dip Width (km)	19.00000000
Rupture Top	5.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	25.00000000
Maximum Magnitude	7.10000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	DOWNTOWN CENTER
Opportunity Zone	No
Promise Zone	None
Renewal Community	No
Revitalization Zone	Central City
State Enterprise Zone	LOS ANGELES STATE ENTERPRISE ZONE
Targeted Neighborhood Initiative	None

Housing

Direct all Inquiries to	Housing+Community Investment Department
Telephone	(866) 557-7368
Website	http://hcidla.lacity.org
Rent Stabilization Ordinance (RSO)	No
Ellis Act Property	No

Public Safety

Police Information

Bureau	Central
Division / Station	Central
Reporting District	134

Fire Information

Bureau	Central
Batallion	1
District / Fire Station	3
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-2017-432-CPU-CA
Required Action(s):	CA-CODE AMENDMENT CPU-COMMUNITY PLAN UPDATE
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	CPC-2014-2711-CDO-SN-ZC
Required Action(s):	SN-SIGN DISTRICT CDO-COMMUNITY DESIGN OVERLAY DISTRICT ZC-ZONE CHANGE
Project Descriptions(s):	ESTABLISHMENT OF SIGN DISTRICT; MODIFICATIONS TO EXISTING COMMUNITY DESIGN OVERLAY DISTRICT; AND ZONE CHANGES.
Case Number:	CPC-2012-1737-MSC
Required Action(s):	MSC-MISCELLANEOUS (POLICIES, GUIDELINES, RESOLUTIONS, ETC.)
Project Descriptions(s):	BROADWAY STREETScape PLAN
Case Number:	CPC-2010-213-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	AN AMENDMENT TO ARTICLE 4.5 AND SECTION 16.05 OF ARTICLE 6.1 OF THE LOS ANGELES MUNICIPAL CODE (LAMC), AND RELEVANT SECTIONS OF THE LOS ANGELES ADMINISTRATIVE CODE, TO MODIFY THE AUTHORITY AND PROCEDURES FOR EFFECTUATING A TRANSFER OF FLOOR AREA RIGHTS (TFAR) AND TO MAKE OTHER TECHNICAL CHANGES TO REFLECT THE EXPIRATION OF THE AMENDED CENTRAL BUSINESS DISTRICT REDEVELOPMENT PROJECT AREA.
Case Number:	CPC-2009-874-CDO-ZC
Required Action(s):	CDO-COMMUNITY DESIGN OVERLAY DISTRICT ZC-ZONE CHANGE
Project Descriptions(s):	PROPOSED ESTABLISHMENT OF THE BROADWAY COMMUNITY DESIGN OVERLAY
Case Number:	CPC-2008-4502-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	CPC-2008-4502-GPA
Required Action(s):	GPA-GENERAL PLAN AMENDMENT
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	CPC-2005-361-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	CPC-2005-1124-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES
Case Number:	CPC-2005-1122-CA
Required Action(s):	CA-CODE AMENDMENT
Project Descriptions(s):	INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA
Case Number:	CPC-1990-565-TDR
Required Action(s):	TDR-TRANSFER OF DEVELOPMENT RIGHTS (aka TFAR)
Project Descriptions(s):	TRANSFER OF DENSITY FROM THE DONOR SITE SHOWN AS SITE B ON EXHIBIT D WITH EXIST-ING PERMITTED DENSITY 1,084,644 SQ. FT. 6:1 FAR WITH REQUESTED ADDITIONAL DENSITY 134,000 SQ. FT. AND SITE AREA OF 180,774.
Case Number:	CPC-1986-606-GPC
Required Action(s):	GPC-GENERAL PLAN/ZONING CONSISTENCY (AB283)
Project Descriptions(s):	GENERAL PLAN/ZONE CONCSISTENCY - CENTRAL CITY AREA - COMMUNITYWIDE ZONE CHANGES AND COMMUNITY PLAN CHNAGES TO BRING THE ZONING INTO CONSISTENCY WITH THE COMMUNITY PLAN. INCLUDING CHANGESOF HEIGHT AS NEEDED
Case Number:	ZA-2018-5429-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT TO LAMC SECTION 12.24-M, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH AN EXISTING 218 SQ. FT. RESTAURANT WITH 5 INTERIOR SEATS WITHIN GRAND CENTRAL MARKET, WITH HOURS OF OPERATION FROM 6:00 A.M. TO 12:00 (MIDNIGHT) DAILY.

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Case Number:	ZA-2018-5420-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT TO LAMC SECTION 12.24-M, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH AN EXISTING 354 SQ. FT. RESTAURANT WITH 9 INTERIOR SEATS WITHIN GRAND CENTRAL MARKET WITH HOURS OF OPERATION FROM 6:00 A.M. TO 12:00 A.M. DAILY.
Case Number:	ZA-2018-5400-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT LAMC SECTION 12.24 M, A MASTER PLAN APPROVAL TO ALLOW THE SALE AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION, IN CONJUNCTION WITH AN EXISTING 716 SQUARE-FOOT RESTAURANT WITH 12 INTERIOR SEATS WITHIN GRAND CENTRAL MARKET, WITH HOURS OF OPERATION FROM 6:00 A.M. TO 12:00 MIDNIGHT, DAILY
Case Number:	ZA-2015-3240-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	PURSUANT TO 12.24-M A MASTER PLAN APPROVAL IN ACCORDANCE WITH ZA 2013-1097-MCUP, TO PERMIT THE SALES AND DISPENSING OF BEER AND WINE FOR ON-SITE CONSUMPTION IN CONJUNCTION WITH THE OPERATION OF AN APPROXIMATELY 650 SQ FT RESTAURANT.
Case Number:	ZA-2015-1047-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2014-4750-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2014-4348-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2014-3935-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1105-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1104-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1103-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1102-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1101-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).

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Case Number:	ZA-2013-1099-MPA
Required Action(s):	MPA-MASTER PLAN APPROVAL
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2013-1097-MCUP
Required Action(s):	MCUP-MASTER CONDITIONAL USE PERMIT
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ZA-2005-8006-CUB
Required Action(s):	CUB-CONDITIONAL USE BEVERAGE-ALCOHOLI
Project Descriptions(s):	CONDITIONAL USE FOR ON-SITE CONSUMPTION OF FULL LINE ALCOHOL IN THEATER LOBBY, RESTAURANT/CAFE OPERATING FROM 11AM TO 11PM 7 DAYS A WEEK.
Case Number:	ENV-2017-433-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	COMMUNITY PLAN UPDATE
Case Number:	ENV-2014-2712-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	ESTABLISHMENT OF SIGN DISTRICT; MODIFICATIONS TO EXISTING COMMUNITY DESIGN OVERLAY DISTRICT; AND ZONE CHANGES.
Case Number:	ENV-2013-3392-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	THE PROPOSED ORDINANCE MODIFIES SECTION 22.119 OF THE LOS ANGELES ADMINISTRATIVE CODE TO ALLOW ORIGINAL ART MURALS ON LOTS DEVELOPED WITH ONLY ONE SINGLE-FAMILY RESIDENTIAL STRUCTURE AND THAT ARE LOCATED WITHIN COUNCIL DISTRICTS 1, 9, AND 14.
Case Number:	ENV-2013-1098-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	MASTER CONDITIONAL USE PERMIT PURSUANT TO SECTION 12.24W1 FOR 23 ESTABLISHMENTS FOR THE SALE OF ALCOHOL FOR ON-SITE AND OFF-SITE CONSUMPTION; 6 MPA'S PURSUANT TO SECTION 12.24M FOR THE ON-SITE AND OFF-SITE SALE IN 3 RESTAURANTS AND THE ON-SITE SALE ONLY IN 3 RESTAURANTS (6 RESTAURANTS TOTAL).
Case Number:	ENV-2010-214-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	AN AMENDMENT TO ARTICLE 4.5 AND SECTION 16.05 OF ARTICLE 6.1 OF THE LOS ANGELES MUNICIPAL CODE (LAMC), AND RELEVANT SECTIONS OF THE LOS ANGELES ADMINISTRATIVE CODE, TO MODIFY THE AUTHORITY AND PROCEDURES FOR EFFECTUATING A TRANSFER OF FLOOR AREA RIGHTS (TFAR) AND TO MAKE OTHER TECHNICAL CHANGES TO REFLECT THE EXPIRATION OF THE AMENDED CENTRAL BUSINESS DISTRICT REDEVELOPMENT PROJECT AREA.
Case Number:	ENV-2009-1487-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	PROPOSED ESTABLISHMENT OF THE BROADWAY COMMUNITY DESIGN OVERLAY
Case Number:	ENV-2008-4505-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	ENV-2008-4505-ND
Required Action(s):	ND-NEGATIVE DECLARATION
Project Descriptions(s):	CENTRAL CITY PLAN AMENDMENT FOR URBAN DESIGN STANDARDS AND GUIDELINES AND MODIFIED STREETS, CODE CLARIFICATIONS
Case Number:	ENV-2005-8007-MND
Required Action(s):	MND-MITIGATED NEGATIVE DECLARATION
Project Descriptions(s):	CONDITIONAL USE FOR ON-SITE CONSUMPTION OF FULL LINE ALCOHOL IN THEATER LOBBY, RESTAURANT/CAFE OPERATING FROM 11AM TO 11PM 7 DAYS A WEEK.
Case Number:	ENV-2005-362-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	CODE AMENDMENT TO UPDATE RESIDENTIAL STANDARDS AND INCENTIVIZE HOUSING IN THE CENTRAL CITY AREA.
Case Number:	ENV-2005-1125-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION

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Project Descriptions(s): TO REQUIRE PROJECTS IN THE CENTRAL CITY COMMUNITY PLAN TO COMPLY WITH DESIGN AND STREETScape GUIDELINES

Case Number: ENV-2005-1123-CE

Required Action(s): CE-CATEGORICAL EXEMPTION

Project Descriptions(s): INCENTIVES FOR HTE PRODUCTION OF AFFORDABLE AND WORKFORCE HOUSING IN THE CENTRAL CITY PLAN AREA

DATA NOT AVAILABLE

ORD-184056

ORD-184055

ORD-180871

ORD-164307-SA955

ORD-137036

ORD-135901

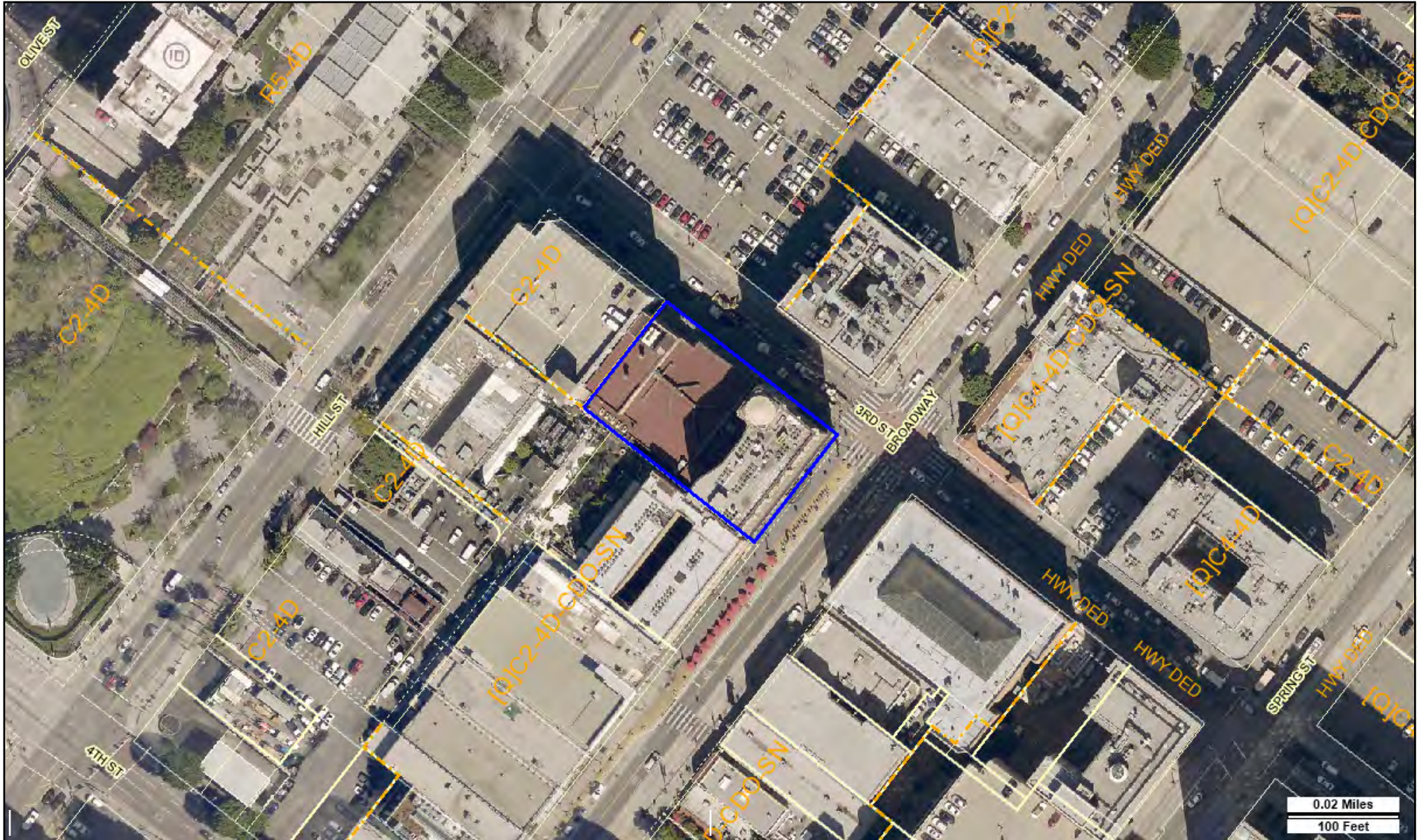
ORD-129944

ORD-129279

AFF-35990

AF-94-134001-MB

AF-93-1947758-LT



Address: 306 W 3RD ST
 APN: 5149015026
 PIN #: 130-5A211 77

Tract: PROPERTY OF T. D. STIMSON Zoning: [Q]C2-4D-CDO-SN
 Block: None General Plan: Regional Center Commercial
 Lot: LT E
 Arb: None

