FAIRFAX THEATER BUILDING
7901-7909 W. Beverly Boulevard

Agenda packet includes:

1. 2020 Historic-Cultural Monument Application
2. 2010 Historic-Cultural Monument Application *(previously declined)*

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

FAIRFAX THEATER BUILDING

7901-7909 W. Beverly Boulevard

2020 HISTORIC-CULTURAL MONUMENT APPLICATION

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

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

1. PROPERTY IDENTIFICATION

Proposed Monument Name: Fairfax Theatre Building		Select source of proposed name	
Other Associated Names: Fairfax Theater			
Street Address: 7907 Beverly Boulevard	Zip: 90048	Council District: 5	
Range of Addresses on Property: 7901-09 Beverly Blvd, 301-21 Fairfax Av	Community Name: Wilshire CPA		
Assessor Parcel Number: 5527036020	Tract: TR 6790	Block: None	Lot: 335-338
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: 1929-30 ● Factual ○ Estimated	Threatened? Select
Architect/Designer: Woodrow C Pennell	Contractor: Wm. Simpson Construction Co.
Original Use: Movie theater, store, restaurant, and offices.	Present Use: Stores
Is the Proposed Monument on its Original Site? ● Yes ○ No (explain in section 7) ○ Unknown (explain in section 7)	

3. STYLE & MATERIALS

Architectural Style: Select from menu or type style directly into box	Stories: 4	Plan Shape: Rectangular

FEATURE	*PRIMARY*	*SECONDARY*
CONSTRUCTION	Type: Concrete poured/precast	Type: Select
CLADDING	Material: Select	Material: Select
ROOF	Type: Select	Type: Barrel vaulted
	Material: Rolled asphalt	Material: Rolled asphalt
WINDOWS	Type: Sliding	Type: Hopper
	Material: Aluminum	Material: Wood
ENTRY	Style: Off-center	Style: Recessed
DOOR	Type: Glass	Type: Select

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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.	
	See Exhibit 4a. List of all Building Permits 1929-2019

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): SurveyLA, Metro Rail EIR: Historic Resources
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
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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: Dale Kendall	Company: Save Beverly Fairfax, Art Deco Society of Los Angeles	
Street Address: 357 S Fairfax Ave #323	City: Los Angeles	State: CA
Zip: 90036	Phone Number: (323) 633-1046	Email: INFO@SAVEBEVERLYFAIRFAX.COM

Property Owner

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

Name: Alex Gorby	Company: B and F Associates	
Street Address:	City:	State:
Zip:	Phone Number:	Email:

Nomination Preparer/Applicant's Representative

Name: Steven Luftman	Company:	
Street Address: 1212 S Orlando Ave	City: Los Angeles	State: CA
Zip: 90035	Phone Number: 310-503-9958	Email: sluftman@yahoo.com

HISTORIC-CULTURAL MONUMENT
NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

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

Name: **Steven Luftman** Date: **3/9/2020** Signature:

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

Office of Historic Resources
Department of City Planning
221 N. Figueroa St., Ste. 1350
Los Angeles, CA 90012

Phone: 213-874-3679
Website: preservation.lacity.org

Fairfax Theatre Building/7907 West Beverly Boulevard

Historic-Cultural Monument Nomination Continuation Sheet

A. Property Description

Site

The property at 7907 W. Beverly Blvd. (subject building) contains movie theaters, store fronts, and offices. The building comprises the following addresses: 7901-7909 W. Beverly Blvd, and 303-321 N. Fairfax Ave. The property occupies a rectangular parcel of 28,912.5 square feet that is located at the northwest corner of Fairfax Ave. and Beverly Blvd. in the Beverly-Fairfax area of central Los Angeles. The property is at the southwest corner of a major north-south commercial corridor, SurveyLA's Beverly-Fairfax Commercial Planning District, which is composed primarily of one-story retail storefronts, flush with the sidewalk, along both sides of the street. Most of the buildings in the corridor were built from 1930 to the 1950s. The neighborhood adheres to a rectilinear street grid that is oriented towards the cardinal directions. The topography of the area is flat.

The original sidewalks on Beverly Blvd. and Fairfax Ave. still front the subject building. The sidewalks were constructed by the subject building's contractor, Wm. Simpson Construction Co., and are subtly tinted gray.

Exterior

Built in 1929-1930, the Fairfax Theatre Building is a mixed-use complex consisting of a cinema triplex, retail shops and second floor offices.

The building exhibits character-defining features of Art Deco style architecture. It is rectangular in plan with a flat roof and exhibits two primary façades along the intersection of Beverly Boulevard and Fairfax Avenue. The structure is constructed of poured-in-place reinforced concrete and varies in height from one story to four stories. The primary façades along Beverly Blvd. and Fairfax Ave. utilize a repeating angled motif along the roofline parapet which creates a strong zig-zag aesthetic typical of Art Deco architecture. This zig-zag element employs a further level of textural expression through the use of an angled treatment that projects outward from the common plane of the façade.

The elevation lining Beverly Boulevard is divided into six bays with five serving as commercial storefronts. Flanked by shopfronts, an off-center theater entry with marquee occupies an extended and ornamentally distinguished bay consisting of an angular chevron-shaped stepped parapet which comes to an apex at its center. The parapet lies between two reeded rectangular pilasters. The western pilaster is topped with a segmented dome, and the eastern pilaster transitions into a vertical tower soaring twenty feet above the rest of the south façade. The tower consists of a series of stepped rectangles, reminiscent of a miniature Art Deco skyscraper and is topped with a needle like spire that terminates with a round disk. Approximately 15 neon tubes originally descended vertically from the disk to the base of the needle to form a globe.

The marquee, supported by its original 1930 iron braces, is a large fluorescent lightbox with neon lights and Plexiglas lettering, as well as a coffered ceiling inset with a sunburst pattern and recessed lights. The soffit is divided into square panels by plain molding. Individual light bulbs are set in a starburst-patterned molding in the center of each square. The setback entrance creates a large open

vestibule area surfaced with red tile and reeded pilasters and contains a terrazzo floor exhibiting a starburst pattern. A Regency-style ticket booth fronts the vestibule space. Five pairs of continuous metal doors provide the entrance to the interior.

Flanking the theater entrance, the ground floor storefronts are covered by projecting canvas canopies and framed by continuous reeded pilasters which divide the façade into bays. The western storefront section is single story, while the rest of the elevation is two stories. To the east of the theater entrance at the second story, the pilasters are offset on both sides by smaller, engaged, reeded pilasters which terminate at the roofline. These smaller pilasters form the proportioned window bays that contain sliding aluminum windows. The subject building's roofline is articulated with shallow gables in a regular serrated rhythm, reaching an apex at the center of each bay and descending towards the pilasters, which rise slightly above the parapet.

The Fairfax Avenue east-facing elevation consists of ten one-story bays flanked by four two-story bays to the south and a two-story bay to the north. The east facing bays resemble those on the Beverly Blvd. façade with some minor design variations. Acrylic signage and/or projecting canvas canopies sit above the storefronts. Most of the storefronts retain their original wood-framed hopper opening transom windows, and some still have black glazed tile at the base of the glass storefront windows.

There are three building entrances on the east side: the northern and center entrances are gated, open-air portals which are announced by a variation in the roofline, while the southern entrance is a door at the façade leading to a set of stairs accessing the second-floor offices. The west façade is an unadorned concrete wall articulated only by concrete buttresses with an entrance to the basement and backstage area. The north façade is a sheer concrete wall rising to a height of four stories at the west (the theater's fly tower) and descending to two stories where it meets Fairfax Avenue.

Interior, Theater

We were not able to access the interior of the theaters, therefore the following description is from CHC-2010-520:

> The lobby reflects the last major redecoration in 1986. The original wooden doors with an 18-panel design, have been replaced by metal and plate glass doors with an Art Deco fountain etching. Inside, the original sloped floor has been leveled and covered in tile. To the left a handicap accessible ramp has been installed with a decorative metal railing. A series of new sconces lines the west wall. To the right a faux Streamline Moderne concession stand runs the length of the lobby. The walls have retained their original recesses and the crown molding, vaulted ceiling and skylight are all original.
>
> A short series of steps leads to the theater vestibule, which runs the width of the theater. On either end are stairs with their original wrought iron banisters, leading to the restrooms, staff areas and film projection booths upstairs. There are three large doorways with tiered arches above them (now filled with neon sunbursts) which, at one time all led into the main theater. Since the division of the original auditorium into three theaters, the east and west doors lead to the small theaters and the center door leads to a long hallway and the main theater. This hallway has a faux Art Deco tiered ceiling dating from the 1986 remodel and a railing along its east wall. This area is carpeted.

The east theater is a small room, which has been carved from the southwest corner of the original theater space. Reflecting the 1986 remodel the decor is 1980s Art Deco with walls lined in drywall and mounted with decorative felt panels with new sconces. An aisle runs along the west side of the room. The front of the auditorium is dominated by the movie screen, above which hangs a Viennese style curtain. The original ceiling mural is covered by a dropped ceiling of foam panels. The seats are not original. The west theater is a mirror image of this auditorium with the aisle on the east side of the room. Arrangement and decorative scheme are identical.

The main theater is the northern half of the original auditorium. This is the most intact portion of the entire theater. The room retains the original proscenium arch and decorative organ screens which consist of a lattice of interlocking chevrons and diamonds painted gold. Beneath them are the exits leading to the outside and to the backstage access. The exits are surmounted by two large rococo scroll pelmets, which date from the Fox West tenancy in 1946. The ceiling is metal lathe and plaster with a recessed central panel framed with a decorative cornice in which is set an Art Deco metal light fixture which is flush with the ceiling. The ceiling is painted with abstract floral designs, which date from the second redecoration with further embellishment from the third 1981 redecoration. The west and east wall retain their plaster deco pilasters. Three on each wall are visible. The rest of the wall is mounted with felt panels, modern sconces and speakers. The rear of the theater is from the 1986 partition and is the rear wall of the two smaller auditoriums. The lower portion is mounted with speakers. The upper portion of the wall is recessed, mimicking a balcony, which masks the projection windows. The aisles are carpeted and the seats are not original.

Backstage is a space of narrow depth but of vast height. Built for live performances as well as movies, the Fairfax Theater's backstage provided ample space for the storage of sets in either wing as well as above in the four-story fly tower. All original curtains are now gone. There is a curtain which is not original. The wooden plank floors are original. On either side of the stage there are metal ladders, which lead to two large sliding fire doors. The spaces beyond were to provide access to the organ piping. Rising up the east wall three stories up is a metal staircase, which leads to the former dressing rooms. On the east side of the stage was a stairway leading down to a small narrow concrete room, which was used as the organ well. Off of this is another small space beneath the stage. The organ is gone but the ventilator pipes remain.

The basement of the theater is accessed from the alley along the west side of the building. A metal stairway leads down past the water jets of the original swamp cooling system. At the bottom of the stairs are the original and updated electric panels. To the left a narrow hallway leads to the original cylindrical rotator fan of the cooling system and the to the right are the boiler rooms and storage areas. All walls are reinforced concrete.

The second floor of the theater has been much altered with the installation of the two new auditoriums and a multiple projection booths. Access to the second-floor offices and dressing rooms was not available, however a description of the spaces was provided by Benjamin Barbash, former General Manager of the Fairfax Theater:

"The dressing room area consists of four separate rooms, a common area, and a half-bath (toilet & sink only), as well as a fire exit stairway leading down to the alleyway leading to

Fairfax Avenue. Two of the rooms still possess wooden shelving and counters as well as electrical outlets consistent with "dressing rooms" designed to accommodate multiple performers at a given time. A third room between these two rooms has a large industrial sink and has been painted black, presumably for use as a darkroom within the last 25 years. All three of these rooms possess windows facing Fairfax Avenue. The fourth room is immediately to the right of the steel door entrance from the stage and appears to have been converted into some sort of private screening room, complete with gray ribbed fabric lining the walls as for soundproofing as well as an approximately 3'x5' motorized projection screen attached to the wall adjacent to the stage space."

Interior, Stores

While most of the storefront interiors are utilitarian in design, the storefront at 7909 features a dramatic angular green, yellow, and white terrazzo floor at the store entrance.

Alterations

The building's current appearance and alteration permits from the Los Angeles Department of Building and Safety (LADBS) show the following alterations:

In 1947 the original black lacquer chromed trimmed Art Deco style ticket booth was replaced with a ticket booth in the Regency Deco style. The booth is streamlined, with rounded corners and windows and is clad in brushed nickel-finish sheet metal, and festoons of flowing Rococo scrollwork. The 1947 ticket booth is known as "Skouras Style" after Fox West Coast Theaters president Charles Skouras and his brother Spyros Skouras. While there was no building permit found, presumably the two large rococo scroll pelmets over the main auditorium's exits also date to 1947.

The marquee was altered in 1969, and in 1986 it was changed to an angular Deco style, but retained the original 1930 structure, soffit, and supporting braces.

In 1981 the single theater was converted to a triplex. One of the new theaters is a small room carved out of the southwest corner at the rear of the main auditorium. The other new theater is a small room to the north of the main auditorium.

In 1986 the Taubman Company's Cineplex Odeon took over the Fairfax Theatre. Cineplex Odeon did a $200,000 remodel in their signature mid-1980's Deco motif. This 1986 remodel included the interior as found in the architectural description, and the redesign of the marquee.

At some point sliding aluminum windows have replaced wood-framed casement windows on the second-floor offices. The aluminum windows are within the original fenestration. Some of the storefronts have new fenestration.

There are two permits from 2010 to "remove plaster ceiling"; we have not been able to confirm if these permits have been executed.

Character-Defining Features

Site

- The subject building's placement, flush with the sidewalk at the northwest corner of Beverly Blvd. and Fairfax Ave.
- Gray tinted concrete sidewalks fronting the building on Beverly Blvd. and Fairfax Ave.

Exterior

- Rectangular shaped plan
- Poured-in-place reinforced concrete
- Flat roof behind parapet
- Art Deco style architecture
- Reeded rectangular pilasters
- Pilaster topped with a segmented dome
- Pilaster transiting into a vertical tower twenty feet above the second story topped with a needle-like spire that terminates with a round disk
- Angular chevron-shaped stepped parapet
- Marquee at theater entry
- Iron braces supporting marquee
- Marquee soffit divided into square panels, with individual light bulbs set in a starburst-patterned molding in the center of each square
- Reeded pilasters dividing the façades into storefront bays
- Roofline articulated with shallow gables in a regular serrated rhythm, reaching an apex at the center of each bay and descending towards the pilasters
- Terrazzo floor exhibiting a starburst pattern at theater entry
- Wood-framed hopper opening transom windows
- Black glazed tile at the base of the glass storefront windows
- Four-story fly-tower at the north façade

Interior

- Recessed Art Deco metal light fixture in lobby ceiling
- Three large doorways with tiered arches leading to the theaters
- Proscenium arch of the main auditorium
- Decorative organ screens consisting of a lattice of interlocking chevrons and diamonds painted gold
- Rococo scroll pelmets above the main theater's north exits
- Recessed central panel framed with a decorative cornice
- Art Deco metal light fixture flush to main theater ceiling
- Main theater's abstract floral-design painted ceiling
- Three plaster deco pilasters on both the east and west walls of the main auditorium
- Terrazzo floor at entrance to 7909 Beverly Blvd

B. Statement of Significance

Summary

The Fairfax Theatre Building meets the following criteria for designation as a Los Angeles Historic-Cultural Monument (HCM):

> *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, for its association with development of the Fairfax neighborhood into the 'symbolic focus' of the Jewish Community, and the development of SurveyLA's Beverly-Fairfax Commercial Planning District.*
>
> *It embodies the distinctive characteristics of a style, type, period, or method of construction as an excellent example of Art Deco style neighborhood movie theater.*

Built in 1930, the Fairfax Theatre Building was one of the first major commercial buildings and the most prominent in SurveyLA's Beverly-Fairfax Commercial Planning District, an area now known as the "Kosher Canyon" for its association with the Jewish Community. The funds that helped build many of the Jewish institutions of the Fairfax Community were raised at events staged at the Fairfax Theatre. By all accounts, the first Jewish deli and the first kosher market on Fairfax was located in the Fairfax Theatre Building.

The Fairfax Theatre attracted businesses and people to the neighborhood. Even before the theater opened, classified ads touted properties for sale in proximity to the subject building. An ad in November 1929 advertised a lot near the new Fairfax Theater [*sic*] for $15,500: "Will sell for $20,000 when theater is finished."[1] A February 1930 ad said "The Hot Spot, Beverly Blvd. 3 Blocks W. of New Fairfax Theatre". "LA CALMA APTS Large sunny front corner doubles… Near new Fairfax Theater [*sic*]" said another ad.

Designed by prominent local architect Woodburry C. Pennell, the Fairfax Theatre is also significant for featuring an Art Deco style on a neighborhood-scaled movie theater. While other more lavish and ornate Art Deco-style theaters exist, such as the movie palaces of Hollywood, Westwood, and Downtown, it is inappropriate to evaluate the significance of the subject building within the context of this building type.[2] The subject building successfully incorporates a distinctive Art Deco style design with its long commercial frontage and culminates with the theater entrance bay, capped by a unique slender, stepped Art Deco-style tower.

In 2015 SurveyLA, the citywide historic resources inventory, identified the Fairfax Theatre Building as not only a contributor to SurveyLA's Beverly-Fairfax Commercial Planning District, but also eligible for listing at both the state and local level as an excellent example of a 1930s neighborhood movie theater, in the Art Deco style, with associated commercial storefronts.[3]

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[1] "Best Buy on Beverly Blvd.," *Los Angeles Times*, November 15 1929.

[2] "Recommendation Report, Fairfax Theater Chc-2010-520-Hcm," ed. Los Angeles Dept. of City Planning (Los Angeles2010).

[3] Katie Horak - Architectural Resources Group, "Historic Resources Survey Report Wilshire Cpa Individual Resources," ed. Department of City Planing Office of Historic Resources, SurveyLA (Los Angeles2015).

Development of the Fairfax Theatre Building

When the Fairfax Theatre Building was announced in 1929 the Beverly-Fairfax area had little in the way of commercial or professional buildings, and no movie theaters. In 1930 65% of Americans went to movies weekly.[4]

The Beverly-Fairfax area was first subdivided in 1923, and residential construction was rapidly developing, although this part of Fairfax Avenue was not paved until 1929. It seems reasonable to assume that the developers of the subject building saw an opportunity to fill this void in commercial and entertainment buildings.[5]

An article in the Los Angeles Times in June of 1929 reporting on the new theater said; "Theater and Store Buildings Will be Erected Within Ninety Days. Spacious foyer and private lounges have been provided. The projection room will house the latest in talking and movie equipment. The theater will be heated, cooled and ventilated by a modern refrigerating, heating, and ventilating plant."[6]

The announcement of the Fairfax Theatre Building seemed to spur commercial development in the area. Within three months of the announcement, E. Clem Wilson announced he was building a two-story retail and office building directly across Beverly Blvd. from the theater (demolished 1974).[7]

Fairfax Theatre Special Events, Fundraisers, and Benefits

The Fairfax Theatre opened on March 26, 1930, and less than three months later, on June 10th, it hosted its first benefit for the Jewish community. 1930 census data for the district suggests that at least 26% of its households were Jewish. As documented from the newspaper articles supporting the many fundraisers and benefits held over the years of 1930-1945, Fairfax Theatre owners Gus Metzger and the Srere family, two of the foremost owners of independent movie theaters in Southern California, were happy to loan the theater to worthy causes.[8][9][10][11][12]

The theater hosted over forty special events including fundraisers, WWII victory bond drives, community meetings, community parties, boy scout parties, puppet shows, concerts, and a celebration for a hero of Israel's war of independence. Eleanor Roosevelt appeared at a rally to support JFK's

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[4] Caterina Cowden, "Movie Attendance Has Been on a Dismal Decline since the 1940s," Insider Inc., https://www.businessinsider.com/movie-attendance-over-the-years-2015-1.

[5] Katie Horak - Architectural Resources Group, "Surveyla Historic Districts, Planning Districts and Multi-Property Resources," ed. Office of Historic Resources Los Angeles Department of City Plannign, SurveyLA (Los Angeles2015).

[6] "Beverly Boulevard Playhouse Announced. Theater and Store Buildings Will Be Erected within Ninety Days," *Los Angeles Times*, June 2 1929.

[7] "Store, Office Building under Way. Structure to Rise at Beverly and Fairfax Corner," *Los Angeles Times*, August 11 1929.

[8] "Metro-Golden-Mayer to Sponsor Habonah Party," *B'nai B'rith Messenger*, May, 23 1930.

[9] "Habonah Hadassah All Ready for Theatre Party," *B'nai B'rith Messenger*, June 6 1930.

[10] "Habonah Affair an Outstanding Success," *B'nai B'rith Messenger*, June 20 1930.

[11] "Hadassah Notes: Habonah Group," *B'nai B'rith Messenger*, April 24 1931.

[12] "Theatre Party to Aid Personal Service Group," *B'nai B'rith Messenger*, February 2 1945.

presidential bid and her son's senate campaign. In the late 1980s it hosted a benefit to fund AIDS research during the rise of the epidemic.[13]

The first Jewish Synagogues moved to the Fairfax neighborhood in 1933: the orthodox Etz Jacob, and the reformed Fairfax Temple; and in 1934 the Western Jewish Institute (now the Congregation Shaarei Tefila). All of these institutions held fundraisers at the subject building. The relationship between the subject building and Etz Jacob was extensive; from 1947 to 1977 Etz Jacob would hold High Holy Day services at the theater. Twelve of those years the High Holy Day services at the Fairfax Theatre would be the featured over services at the Synagogue, with special cantors and choirs. When Etz Jacob needed to raise funds for expansion, they held a series of star-studded benefits at the Fairfax Theatre. The district's proximity to synagogues was critical for the district's Orthodox and Conservative Jews, as Jewish law sets the maximum distance one can walk on Shabbat, the Jewish sabbath, at .598 of a mile.

The Beverly-Fairfax Jewish Community Center (JCC) was another important institution to raise funds at the subject building. The first benefits for the JCC held at the Fairfax Theatre were in 1935, prior to the Beverly-Fairfax JCC opening in 1943 at 8008 Beverly Blvd. The opening of this JCC was an important concrete symbol of the Jewish migration from Boyle Heights to the Fairfax District; the first JJC was the 1922 Boyle Heights Soto-Michigan Jewish Community Center.

During World War II there were special premieres to sell war bonds, and parties at the theater to celebrate meeting bond sales goals. Free tickets were given to a special showing with the purchase of a $25 war bond. Fairfax Theatre owner Gus Metzger was appointed State Chairman of the motion picture theaters' division of the Treasury War Finance Committee.

Among the special screenings and film festivals was a weeklong screening of USC student films in 1968 that included George Lucas' landmark movie *THX*. The theater was one of several used for Filmex, the Los Angeles Film Festival, in 1981. In 2002 devoted "Hed-heads" in costume would line up around the block for sold-out monthly midnight shows of *Hedwig and the Angry Inch*. A year later the Fairfax Theatre was used for the "Bagels and Docs: New Jewish Documentaries" film series, and in 2004 it was the location of the 20th Israel Film Festival. From 2003 to 2005 it was used for the New York International Independent Film and Video Festival, and it was one of the theaters used for Outfest in 2008.

Documented Fairfax Theatre Special Events, Fundraisers, and Benefits

Date	Organization	Event	Notes
1930-06-10	Habonah Hadassah	Benefit for the Palestine Nursery Fund	
1931-03-22	Fairfax Theatre	Sunday Concert Series with Salvatore Santaella	Santaella was Metzger's pianist-conductor from Portland
1931-05-27	Habonah Hadassah	Theatre Party and Fashion Show to benefit the Welfare Fund of Palestine and the Jewish National Fund	

[13] "The Hiv/Aids Epidemic in the United States: The Basics," KAISER FAMILY FOUNDATION, https://www.kff.org/hivaids/fact-sheet/the-hivaids-epidemic-in-the-united-states-the-basics/.

1932-03-29	B'nai B'rith Women's Auxiliary	Vaudeville Theatre Party and Fashion Show to benefit Philanthropic work of B'nai B'rith	Starring Eddie Cantor, Capacity Crowd
1933-01-07	Hadassah Benefit Show	All-Star Theatre Party and Fashion Show to benefit Philanthropic work	
1934-02-20	Women's Anniversary Committee	Hollywood Stars and Movie Preview to benefit the L.A. Sanatorium and Ex-patients Home	
1935-02-16	Service League	Benefit for Jewish Community Center. Puppet Show and Walt Disney Silly Symphony	The Jewish Community Center first opened a branch in the Fairfax District in 1943. B'nai B'rith Messenger, 1935-02-15 Children's Party
1934-03-28	Progressive School	Benefit Matinee for the Los Angeles Progressive School scholarship fund. Blocks of seats purchased by Fredric March, B.P. Schulberg, John Barrymore, Eddie Buzzell, Harry Rapt	1934-03-28 LA Progressive School BENEFIT SCHEDULED
1937-01-12	Hadassah	Benefit for Child Welfare Committee	B'nai B'rith Messenger, 1936-12-25 Hadassah benefit FT
1937-02-07	Hadassah	Benefit for National Child Welfare Project	B'nai B'rith Messenger, 1937-01-08 Hadassah fundraiser
1938-05-24	Vista Del Mar Associates of Jewish Orphans Home	Semiannual Meeting	LATimes 1938-05-24 Vista Del Mar Associates
1939-02-27	Hadassah	Benefit for Child Welfare Committee	B'nai B'rith Messenger, 1939-01-27 Hadassah Theater Party Aid Child Welfare
1939-06-14	Western Jewish Institute	Feigele Panitz and other celebrities to benefit the building fund	B'nai B'rith Messenger, 1939-02-06 Western Jewish Institute
1939-10-06	Etz Jacob Temple	Boy Scouts Troop 15 Screening of "Stanley and Livingstone" as guest of the Theatre	B'nai B'rith Messenger, 1939-06-10 Etz Jacob Boy Scouts
1940-02-28	Hadassah	Annual Theater Party to benefit the Child Welfare committee	B'nai B'rith Messenger, 1940-02-23 Hadassah
1941-01-14	Etz Jacob Temple	Vaudeville and Film Preview to Benefit the Building Fund	B'nai B'rith Messenger, 1941-01-03 Stage and Picture Show
1941-06-04	Fairfax Temple	Building Fund Benefit with musical, dramatic reading, and screening of "After Mein Kampf"	B'nai B'rith Messenger, 1941-05-23 Fairfax Temple benefit screening "After Mein Kampf"
1941-11-18	Etz Jacob Temple	Theatre Party Mathilda Barsha and Clarence Muse to Raise Funds to build Synagogue-Community Center	B'nai B'rith Messenger, 1941-11-14 Stage and Picture Show
1942-03-20	Hadassah	Benefit Child Welfare Child Aid Theatre Party	B'nai B'rith Messenger, 1942-03-20 Hadassah
1943-02-16	Hadassah	Theatre Party proceeds to Child Welfare and Youth Aliyah - Fairfax Theatre Party -Calendar -	B'nai B'rith Messenger, 1943-02-12 Hadassah

1944-06-11	Victory House, Beverly-Fairfax Jewish Community Center	Motion Picture Premiere to celebrate $3.5m in War Bond Sales	LATimes 1944-07-01 Fairfax Theater Celebrate $3.5m in War Bond Sales
1944-07-12	Victory House, Beverly-Fairfax Jewish Community Center	War Bond Premiere	B'nai B'rith Messenger, 1944-07-07 Beverly Fairfax Victory House celebration -calendar
1944-12-12	Victory House, Beverly-Fairfax Jewish Community Center	Sixth War Loan Special Drive with two performances of a War Bond Premiere	B'nai B'rith Messenger, 1944-12-08
1945-02-21	Jewish Committee for Personal Service / Personal Service Associates	Theatre Party Membership Benefit. Through the courtesy of Gus Metzger. Guest speaker Major Alex Blumstein	B'nai B'rith Messenger, 1945-02-02 Personal Service Associates Theatre Party
1947-08-13	Jewish Centers Association (Beverly-Fairfax Jewish Community Center)	Home Campers summer fun — Puppets, Songs	B'nai B'rith Messenger, 1947-08-08 LATimes 1947-08-13 Jewish
1947-09-30	Sunair Auxiliary	Fashion Show and Theatre Party Benefit for Asthmatic Children	LATimes 1947-09-30 Sunair Auxiliary Benefit for asthmatic children
1949-12-20	Hadassah	Hanukah Children's Vaudeville Show, Free Candy, Movie and the Boy Houdini	B'nai B'rith Messenger, 1949-12-16 Hadassah Hanukah Fairfax Theatre
1951-12-28	Los Angeles Spastic Children's Hospital and Reiss-Davis Clinic for Mental Guidance of Children	Gene Autry and the cast from "Space Patrol" Benefit Performance	LATimes 1951-12-26 Gene Autry Hospital Benefit LA Spastic Children's
1953-10-02	National Council of Jewish Women	First Sectional Meeting with a Theatre Party	B'nai B'rith Messenger, 1953-10-02 National Council of Jewish Women
1954-09-17	Wise-Brown Cancer Chapter of the City of Hope	Theatre Party, Michal Michalesko & His Star Company Musical Revue	B'nai B'rith Messenger, 1954-09-17 -AD Wise-Brown Cancer Benefit
1957-03-19	Shoshana Club	Benefit for Child Rescue	B'nai B'rith Messenger, 1957-03-15 Shoshana Club
1958-07-22	Hollywood Workers for the City of Hope	Theatre Party Benefiting Free Medical Center	B'nai B'rith Messenger, 1958-07-18 Theatre Party Benefit City of Hope
1958-10-14	Etz Jacob Temple	All Star Stage Review Building Fund Benefit. George Jessel, Jerry Fielding and his Band	B'nai B'rith Messenger, 1958-10-03 -AD-All Star Stage Review Benefit Etz Jacob
1960-10-17	Kennedy-Johnson 26th -Congressional District (James Roosevelt)	Eleanor Roosevelt appeared at a rally to support JFK and her son's House of Representatives election	LATimes 1960-10-18 Eleanor Roosevelt appears at Fairfax Theater

1961-07-18	Mizrachi Women	Gala Variety Show Benefit	B'nai B'rith Messenger, 1961-07-14 Mizrachi Women
1962-11-25	Israeli Leader Speaking Engagement	a'acov Meridor, Underground Leader of Israel's War of Independence/ Member of Parliament	B'nai B'rith Messenger, 1962-11-16 Meridor to Speak
1963-07-11	Parents of Theatrical Youth	Theatre Party	B'nai B'rith Messenger, 1963-07-05 Parents of Theatrical Youth
1966-01-21	"The Pawnbroker"	The 1965 Academy Award nominated film about a survivor of a German concentration camp had a month run a year after its release.	LATimes 1966-02-06 'The Pawnbroker' at Fairfax Theatre Display Ad
1966-07-15	"Clouds Over Israel"	Special one-week screening	LATimes 1966-07-15 Clouds Over Israel at Fox Fairfax page
1967-05-03	"Naked Among the Wolves"	Special two-week screening of acclaimed 1963 East German film about Nazi concentration camps	[14]
1967-12-22 Week of	"What is a Jew" by Alex Dreier	Special one-week screening	B'nai B'rith Messenger, 1967-12-22 "What is a Jew" Screening
1968-02-21 Week of	USC Student Film Series	Special one-week screening of 18 USC Student films including George Lucas' breakthrough THX-1138-4EB	
1969-08-09	Equitable Savings & Loan Free Screenings	"Exodus" This was the start of a series of free screenings for the local Senior Citizen community from1969-1973	B'nai B'rith Messenger, 1968-08-09 Free "Exodus"
1969-12-03	Lou Shaw Productions	"Oh Calcutta!"	The naughty theatrical revue, by Kenneth Tynan, ran for 5 weeks before financial and legal troubles shut it down.[15]
1980-03-18	New Wave Marathon	Concert of Six Los Angeles Bands, included ground-braking Chicano punk band, The Plugz[16]	LATimes 1980-03-18 SIX_BANDS_AT_FAIRFAX_THEATER
1987-07-30	Los Angeles Oncologic Institute at St. Vincent Medical	Screening of "Wolf at the Door" to benefit AIDS research	LATimes 1987-07-03 Fairfax Theatre premiere to benefit
2009-06-01	Anvil, the Story of Anvil	Special screening of acclaimed documentary *Anvil, the Story of Anvil*, with a live performance from the featured heavy metal band afterwards	

[14] Charles Champlin, "Buchenwald Scene of "among Wolves"," *Los Angeles Times*, May 3 1967.

[15] Dan Knapp, ""Oh! Calcutta!" Closed by Legal, Financial Troubles," ibid., January 8 1970.

[16] Sunidhi Sridhar, "Ucsb's Multicultural Center Brings a Closer Look into Chicano Punk Rock," *Daily Nexus*, February 19 2019.

Performers Seen at the Fairfax Theatre

Many of the performers seen at the Fairfax Theatre are still well-known celebrities of their day, including Eddie Cantor, George Jessel, and Gene Autry. There were many other performers who, while important in their day, have largely been forgotten, and others who were significantly meaningful to the Jewish community of Los Angeles.

Prominent Performers at the Fairfax Theatre

Performer	Notes
Harry Green	1892-1958 Born Henry Blitzer. Harry Green started in vaudeville as a comedian and magician in the late 1910s. Jewish stereotype was his specialty, hitting the big time with the sketch *The Cherry Tree*, playing a character named George Washington Cohen. Mr. Greens first film was the 1929 musical *Close Harmony*, with Buddy Rogers and Nancy Carroll. He starred in the 1930 Paramount comedy *The Kibbitzer*, and Fanny Brice's 1930 *Be Yourself*. His last films were Charlie Chaplin's 1957 *A King in New York*, and the 1958 British film *Next to No Time*.[17]
Lois Moran	(1909–1990) Actress. Ms. Moran was F. Scott Fitzgerald's inspiration for the character of "Rosemary" in his classic novel *Tender Is the Night*. Her films include *Stella Dallas* (1925), *Words and Music* (1929), *A Song of Kentucky* (1929), and *Mammy* (1930) with Al Jolson.
Rae Best	(1904-1999) Piano Virtuoso, debuted at 16 with the Chicago Symphony Orchestra as a soloist. Ms. Best was the daughter of a Cantor. In the 1930s she toured Europe playing with the Vienna Symphony, escaping when the Nazis invaded Austria. In Los Angeles she played on film scores including the soundtrack for *Intermezzo*, Ingrid Bergman's American film debut.
Clarence Muse	(1889–1979) Actor, screenwriter, director, composer, and lawyer. Muse was the first African American to "star" in a film, *Broken Earth* (1936). Over his fifty-year career he appeared in more than 150 films including *Car Wash* (1976), and *The Black Stallion* (1979). Mr. Muse was inducted into the Black Filmmakers Hall of Fame in 1973.
Feigele Panitz	(1893-unknown) Renowned Yiddish and Hebrew folk singer, known as the "Songstress of the People". Born in Lithuania, immigrated to the United States in 1911
Michal Michalesko	(1884-1957) World renowned Yiddish theatrical and film actor and singer. Known for *The Power of Life* (1938), *God, Man and Devil* (1950) and *Catskill Honeymoon* (1950)
Mary Kaye Trio	Credited with introducing the word "lounge" into the lexicon of Las Vegas shows and whose jazz trio in 1953 helped pioneer all-night performances on the strip's secondary stages at the Last Frontier: an all-night party atmosphere where stars and common folk rubbed elbows in a freewheeling environment
Robert Alda	Robert Alda (Alphonso Giuseppe Giovanni Roberto D'Abruzzo 1914–1986) American theatrical and film actor, a singer, and a dancer. Father of actors Alan and Antony Alda. Alda was featured in a number of Broadway productions
Billy Ward and the Dominoes	African-American R&B vocal group. One of the most successful R&B groups of the early 1950s, the Dominoes helped launch the singing careers of two notable members, Clyde McPhatter, and Jackie Wilson

[17] "Harry Green: Played Vaudeville as "George Washington Cohen"," https://travsd.wordpress.com/2016/04/01/staars-of-vaudeville-965-harry-green/.

Frank DeVol & Jerry Fielding with his sixteen-piece Orchestra	Frank Denny De Vol (1911-1999) Music composer. DeVol's credits include the soundtracks of *Kiss Me Deadly*, *The Longest Yard*, *The Dirty Dozen*, *Whatever Happened to Baby Jane*, along with the theme songs to the TV shows *My Three Sons*, *The Brady Bunch*, and the arrangement to Nat King Cole's *Nature Boy*. Nominated for four Academy Awards

Movie Theaters in the Fairfax District

The Fairfax Theatre opened in March of 1930, seven years before any other movie theater in the Fairfax District. In the 1930s theaters were very important to the development of neighborhoods; this was at a time when 65% of Americans went to movies weekly.[18]

Fairfax Theatre 1930 7907 Beverly Blvd.

Esquire Theatre 1937 419 N Fairfax Ave. [now Canter's Deli]

Originally built in 1931 as a Safeway market,[19] the Esquire was converted into a theater in 1937. In 1953 Canter's Delicatessen converted the building into its new larger Fairfax location, following the migration of their customers from Boyle Height to Fairfax.

Showcase Theater 1938 614 N. La Brea Ave.

Built as the Gordon Theater, it opened February 9, 1938, almost eight years after the subject building. The Gordon was the second purpose-built theater in the Fairfax neighborhood.

Laurel Theatre 1941 8056 Beverly Blvd.

Opened August 28, 1941. The Laurel was converted into a synagogue for Beth Israel Congregation in 1958.

Silent Movie Theatre 1942 611 N. Fairfax Ave.

Opened in February 1942 by John Hampton and his wife Dorothy as a silent film showcase.

The Pan Pacific Theatre 1942 7554 Beverly Blvd.

Opened in 1942, closed 1984 and subsequently demolished. The Pan Pacific Theatre, part of the Pan Pacific complex, was designed by William L. Pereira.

New Beverly Cinema 1958 7165 W. Beverly Blvd.

Built in 1929 as a candy store and ice cream shop called Gene Colvin's. In 1934, after prohibition, it became Colvin's Beverly Winery. It housed the original location of Slapsy Maxie's nightclub in 1937. In 1950 it was converted into a legitimate theater. What we now know as the New Beverly didn't become a movie theater until 1958.

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[18] Cowden, "Movie Attendance Has Been on a Dismal Decline since the 1940s".

[19] "Canter's Deli," Los Angeles Conservancy, https://www.laconservancy.org/locations/canters-deli#_ftn3.

Additional Entertainment Venues in the Beverly Fairfax District

In addition to movie theaters, other major entertainment venues in the area of the Fairfax District; all of these venues opened after at least four years after the subject building.

Pan Pacific Auditorium Opened May 18, 1935 closed 1972. Destroyed by fire May 24, 1989 (HCM 183).

Gilmore Stadium May 1934, demolished 1952. Multi-purpose stadium, hosted car racing, football, baseball, dog shows, and rodeos.

Gilmore Field May 2, 1939 closed September 5, 1957. Home to the Hollywood Stars of baseball's Pacific Coast League.

Stores and Offices of the Fairfax Theatre Building

The building's thirteen storefronts and five offices became a resource and magnet for the Jewish community years before the area became known as a Jewish neighborhood. In September of 1930, you could stop by M. Berliners Fairfax Delicatessen and Creamery (possibly the first Jewish Deli on Fairfax Ave.) in the Fairfax Theatre Building at 313 N. Fairfax Ave. to purchase tickets for the Jewish High Holy Days services. The services were held at a small hall on Beverly Blvd, as this was three years before the first Jewish synagogues were established in the area.

The original shops of the Fairfax Theatre included a drug store, a radio shop, a restaurant and a deli that advertised "Jewish Home Cooking", a bakery, a barbershop, a cleaner, a bookstore, a kosher butcher, a fruit store, a grocer, and a shoe repair shop, as well as doctor and dentist offices.

Today the theater building is home to several legacy neighborhood-serving businesses, including the Bargain Fair since 1961, and Fairfax Stationery & Office Supply since 1956. 7909 Beverly Blvd., now the location of the Beverly Pharmacy, has accommodated a pharmacy since 1961. Simon's Shoes just closed in the fall of 2019 after more than 60 years in the Fairfax Theatre Building.

In October of 1936 Dr. Benno Z. Reinard opened his gynecological office in the Fairfax Theatre Building. Dr. Reinard was previously the Chief of the Gynecological Department of National Public Health in Berlin Germany. A victim of the Nazi persecution of Jewish physicians, after 1933 Dr. Reinard was no longer able to work in Germany.[20] Dr. Reinard escaped to Spain with his wife Elizabeth, and sailed to New York in November of 1934. In 1936 he found refuge in the Fairfax Theatre Building, opening his office in Suite 5.

[20] , United States Holocast Memorial Museum, https://encyclopedia.ushmm.org/content/en/article/anti-jewish-legislation-in-prewar-germany.

Development of Beverly-Fairfax[21]

The Fairfax Theatre Building is located in Tract 6790 in the larger Beverly-Fairfax area. Tract 6790 was subdivided in 1923 by the A.F. Gilmore Company. It is bounded by Fairfax Ave to the east, Beverly Blvd to the south, Harper Ave to the west, and Rosewood Ave to the north.

As in the Hancock Park neighborhood, much of the land that is now part of the Fairfax and Beverly Grove neighborhoods (most commonly referred to as Beverly-Fairfax) was originally part of the massive Rancho La Brea. Most of the Salt Lake Oil Field underlies these neighborhoods in the northwestern portion of the Wilshire CPA, and for many years this area was covered with oil derricks. The La Brea Tar Pits are and were the most visible surface manifestation of the vast below-ground resource. The Hancock family embarked on the first oil exploration in this area, and in 1900 rancher A.F. Gilmore began doing the same on the piece of the rancho he had acquired.

Gilmore owned a relatively small percentage of the rancho land, but he developed it thoroughly; like G. Allan Hancock in Hancock Park, by the 1910s Gilmore saw the value of subdividing and selling off the less productive portions of his land. It soon became clear to Gilmore and his son E.B. Gilmore that housing and commercial development brought in more money than oil production. Between the Hancocks and the A.F. Gilmore Company, by the early 1930s most of the land in the Fairfax neighborhood north of Wilshire Boulevard had been subdivided and developed.

Like the single-family and multi-family developments in the Mid-Wilshire and Hancock Park neighborhoods, the new neighborhoods of the Beverly-Fairfax area were developed and heavily marketed as discrete subdivisions. They included a high number of multi-family residences, including numerous two-story duplexes and fourplexes, in a variety of Period Revival styles. Most were constructed from the mid-1920s to the early 1930s. The Beverly-Fairfax developments were even more automobile-focused than the automobile suburbs further east in the Wilshire CPA, since they were past the outer limit of the Los Angeles Railway's streetcar system.

Where much of west-central Los Angeles did not have a large Jewish American population until after World War II, the Beverly-Fairfax neighborhood had a significant Jewish American presence from its earliest development in the 1920s. For example, research on the residents of the Orange Grove Avenue-Gardner Street area, historically a Jewish enclave, found a diverse Jewish community representative of the overall Beverly-Fairfax area at that time. This neighborhood, part of a subdivision developed by G. Allan Hancock, included recent immigrants from outside the U.S., people who had moved from the East Coast, and Angelenos who had moved to the area from other parts of the city (primarily Boyle Heights). It may be that this neighborhood and other known early Jewish residential enclaves in the Beverly-Fairfax area did not see exclusion of Jewish homeowners and renters based on restrictive housing covenants or realtor influence as seen in some other parts of Los Angeles. Permit and census research indicate that a substantial number of properties in these enclaves were built and owned by Jewish individuals, both living on site and renting to tenants. During the postwar period, the Jewish population of Beverly-Fairfax increased substantially, and continued to move westward into neighborhoods like Pico-Robertson.

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[21] "Beverly Fairfax Historic District : National Park Service / National Register of Historic Places Registration Form," ed. United States Department of the Interior (2018).

Residential subdivisions in the Fairfax neighborhood were serviced by commercial districts including those along 3rd Street, Beverly Boulevard and Fairfax Avenue. A particularly prominent Jewish business district emerged along North Fairfax Avenue (SurveyLA's Beverly-Fairfax Commercial Planning District—sometimes referred to as "Kosher Canyon"). Businesses catering to the area's Jewish population began appearing on Fairfax starting in the 1930s, accelerating greatly after World War II.

Beverly Fairfax Historic District - National Register of Historic Places[22]

The Fairfax Theatre Building is located adjacent to, and was built to serve, what is now recognized as the Beverly Fairfax Historic District within the greater Beverly-Fairfax area. The National Register of Historic Places (NRHP) listed the Beverly Fairfax Historic District in 2018. The Fairfax Theatre is located just to the west, across Fairfax Ave. from the district. This rapidly growing residential area had no movie theaters, and little in the way of retail or professional offices.

The Beverly Fairfax Historic District is roughly bounded by Beverly Blvd, N. Fairfax Ave, Rosewood Ave, Melrose Ave, N. Gardner Street, and Vista Street. Comprised of 463 resources—366 of which are contributing structures—the district houses mostly two-story multi-family homes. The neighborhood includes Spanish Colonial Revival, Late Chateauesque, Tudor Revival, Colonial Revival, Monterey Revival, Art Deco, and Streamline Moderne homes.

Starting in the late 19th century, many neighborhoods throughout the country had racially restrictive covenants in place. These covenants, which were legally enforceable and integrated into the deed of a property, prohibited an owner from selling or leasing to people of color or ethnic minorities, including Jewish Americans.

With no racial covenants in place, the Beverly Fairfax district became the destination of many Jewish Americans who migrated from the eastside from the late 1920s through the 1950s. By 1961, the district was over 60% Jewish. Due to its large Jewish-American population, the neighborhood became a sanctuary for those who fled Nazi persecution, and after World War II, Holocaust survivors.

Today, the neighborhood remains largely Jewish, with some residents living in the same apartment buildings that their grandparents once called home.

SurveyLA's Beverly-Fairfax Commercial Planning District[23]

The Fairfax Theater Building is located on the northwest corner of Beverly Blvd and Fairfax Ave, at the southern gateway to the Beverly-Fairfax Commercial Planning District, sometimes referred to as "Kosher Canyon". The Beverly-Fairfax Commercial Planning District is a two-block-long stretch along North Fairfax Avenue, a major north-south commercial corridor in the Beverly-Fairfax neighborhood of central Los Angeles. The district is located between Rosewood Avenue to the north and Beverly Boulevard to the south, in an area featuring a regular, rectilinear street grid. It is composed primarily of one-story retail storefronts, flush with the sidewalk, along both sides of the street; a few of the lots are used for parking. Institutional buildings, including a Jewish temple and a

[22] "Beverly Fairfax Historic District : National Park Service / National Register of Historic Places Registration Form."

[23] Group, "Surveyla Historic Districts, Planning Districts and Multi-Property Resources."

senior center, are located in the district as well. Building features consist of large display windows and original projecting signage, including the Leader Building neon sign, Los Angeles Historic-Cultural Monument #667. Features of the district consist of original concrete sidewalks and palm trees planted in the 1980s. Shops are primarily accessed at their street-facing façades, with little or no parking at the rear. Common alterations consist of window and door replacements and storefront alterations.

Significance:

The Beverly-Fairfax Commercial Planning District is an early neighborhood commercial corridor in the Beverly-Fairfax area of central Los Angeles. Composed of retail storefronts primarily dating from the 1930s and the 1940s, the district is characterized by its pedestrian scale and orientation. This district spans two tracts, both subdivided in 1923 as the commercial strip for adjacent residential neighborhoods east and west of Fairfax Avenue. Lots were 50 feet wide and backed by alleys. Although subdivided in the 1920s, this part of Fairfax Avenue was not paved until 1929, and substantial development did not begin until the 1930s, continuing through the 1950s.

The residential neighborhoods surrounding the Beverly-Fairfax district to the east and west were associated with the Jewish community beginning in the late 1920s/early 1930s, and Fairfax Avenue emerged as a major Jewish commercial center after World War II. In the postwar years, kosher delis, restaurants, and Jewish bakeries were numerous on Fairfax Avenue. Several long-time businesses, including Canter's Delicatessen, Solomon's Bookstore, Bargain Fair, and Diamond Bakery, are still in operation.

Despite the commercial planning district's significance, the area does not retain sufficient integrity or cohesion for historic district eligibility. The majority of individual buildings have undergone some degree of alteration, and some were demolished to make way for newer, often larger buildings in the 1960s through the present. Revitalization efforts of this area in the 1980s provided building owners with new awnings and signage, and palm trees were planted. The cumulative effect of these alterations is an overall lack of integrity and cohesion for the district as a whole. However, the district does retain a strong sense of time and place. Its linear configuration, building massing, and low-scale pedestrian orientation contribute to an overall feeling of a 1930s-1940s commercial shopping street. For these reasons, this area may warrant special consideration for local planning purposes.[24]

SurveyLA Wilshire CPA Individual Resource

The theater, located on a prominent corner in the Wilshire area, is a rare remaining example of a 1930s theater in the Beverly-Fairfax area and thus reflects the importance of movie theaters as entertainment venues for the growing population.[25]

The Fairfax Theatre Building is identified in SurveyLA's Wilshire Community Plan Area survey of individual resources as apparently eligible for listing at both the state and local level as an excellent

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[24] "Wilshire Historic Districts, Planning Districts and Multi-Property Resources," ed. Los Angeles Department of City Planning, SurveyLA (Los Angeles2015).

[25] Group, "Historic Resources Survey Report Wilshire Cpa Individual Resources."

example of a 1930s neighborhood movie theater, in the Art Deco style, with associated commercial storefronts. The theater, located on a prominent corner in the Wilshire area, is a rare remaining example of a 1930s theater in the Beverly-Fairfax area—it reflects the importance of movie theaters as entertainment venues for the growing population.[26]

Metro Rail's Environmental Impact Report also identified the subject building as an Historic Resource in 1983.[27]

Ownership History

Ownership can be broken down into the building/property owners, and the theater owner/operators. Property records show that Nelson C. Stein owned the Fairfax Theatre lots, and the Fairfax Theatre Company owned the adjoining lots of the theater parking lot. The theater was leased and operated by the Fairfax Theatre Co.

Theater Operations

The Fairfax Theatre Company owned and operated the Fairfax Theatre from the time its design and construction were announced in 1929. In 1957 Fox West Coast Theatres formally took over operating the Fairfax Theatre with the purchase of the parking lots.

Lou Shaw Productions took control of the Theatre in 1969 with plans to convert it into a live theatrical venue. After the spectacular failure of the live production of *Oh! Calcutta!* in 1970, National General Theatres, parent company of Fox West Coast Theatres, took over operation of the theater. In 1973, National General Theatres was purchased by Mann Theatres.

In 1980 Sid Kirsten took over the theater with plans to change it to a live music venue. It appears that the theater only hosted one show at the time. The theater was run by Mann Theatres until 1981, when Sidney and Christopher Kurstin, of Kurstin Theatres converted it to a triplex.

In 1986 The Taubman Co.'s Cineplex Odeon did a $200,000 remodel. In 2001 Laemmle took over the theater and ran it as a first-run art house. In 2007 Regency Theaters took over until they were forced to shut down due to a leaky roof in 2010.

The Fairfax Theatre Company/Fairfax Theaters Incorporated/Pacific Amusement Company/Metzger-Srere Theaters

The Fairfax Theatre Company was owned by Harry Srere, Gus A. Metzger, and Charles A. Nichthauser. Gus Metzger and the Srere family have a long history in movie theaters. As a young man Charles Nichthauser (1885-1955) had a vaudeville act called Delmore and Light. By 1918 he was a manufacturer of ladies undergarments. It appears that his involvement with the Fairfax Theatre was as an investor. In addition to the subject building, Gus Metzger and the Srere family

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[26] Ibid.

[27] Inc. Westec Services, "Technical Report Ldstorical/Architectural Resources, Los Angeles Rail Rapid Transit Project "Metro Rail" ," ed. Southern California Rapid Transit District U.S. Department of Transportation, Draft Environmental Impact Statement and Environmental Impact Report (Los Angeles1983).

operated, owned, and/or built at least a dozen theaters in Los Angeles, Santa Monica, San Diego, and Coronado over a forty year period. The theaters were operated under three different company names. From the mid-1920s to the late 1940s the theaters were under the Pacific Amusement Co., except for a brief year or two when they were controlled by Fairfax Theaters Inc. From the late 1940s though the 1960s, the theaters were controlled by Metzger-Srere Theaters.

These theaters include: The Forum, the Rialto Theater (HCM 472), the Palace Theatre (HCM 449), and the Arcade Theater (HCM 525). They built the Fox Wilshire (NRHP 2012) in 1930, and in 1931 they built the Roxie (HCM 526). In Santa Monica they operated the Fox Wilshire Theatre (now the NuWilshire Theater, a Santa Monica City landmark). In the San Diego area, they owned the El Cabrillo, the Tower Theatre, the Superba Theatre, and the New Coronado Theater.

Metzger-Srere Fox West Coast Theatres connections

From the late 1920s Metzger and Srere had an ongoing relationship with Fox West Coast Theatres. Sol Lesser, one of the founders of Fox West Coast Theatres, owned a small percentage of Metzger and Srere's Pacific Amusement Co. Pacific Amusement Co.[28] is listed as the owner and builder of Fox Wilshire, and Fairfax Theaters Inc. controlled the Fox Wilshire Santa Monica. In 1935 the Fairfax Theatre's showtime advertisements started to be included with Fox West Coast Theatres, and the 1947 change to the Fox West Coast style of ticket booth is another indication of Fox's involvement. There is evidence that the Fairfax Theatre Co. still controlled the theater at least to 1945, when a B'nai B'rith Messenger article thanked Gus Metzger for lending the Fairfax Theatre for a fundraiser.[29] In 1957 Fox West Coast Theatres Corp. bought out the Fairfax Theatre Company's ownership of the subject building's parking lot, and formally took over running the Theater.

Gustave Arthur Metzger 1878-1963

Gus Metzger was already considered a pioneer of film exhibition ten years before the Fairfax Theatre Company.[30] Gus was the second youngest of 11 children, in a Jewish family from Minnesota. His father, Louis, was a grocer who immigrated to the United States from Germany.

Gus moved to Portland Oregon in 1906 with two of his brothers. First, he worked in movie arcades, then by 1910 he was the manager of the Oh Joy Theatre, and by 1913 he was the Secretary-Treasurer of the Oregon Film Supply Company. With his success in film distribution, Metzger was hired as General Manager of Jewel Productions Inc. in New York City. Jewel Productions distributed films throughout the United States.

Returning to Oregon in 1920, Mr. Metzger became the owner of the Rivoli Theatre in Portland, where he gained notoriety for his innovative promotions. He showed films accompanied by a forty-piece orchestra, insured the hands of his pianist for $50,000, and received recognition for his lavish lobby displays. One ingenious promotion, featured a live preshow with the featured film's starlet performing a scene and local film-goers as extras. The preshow was filmed, and then screened the

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[28]"Orpheum Loses Lemon," *Variety*, August 15 1928.

[29] "Theatre Party to Aid Personal Service Group," *B'nai B'rith Messenger*, February 2 1945.

[30] "Gus Metzger Goes East: Pioneer Oregon Film Man Gets General Management.," *Portland Sunday Oregonian*, July 7 1918.

following week, enticing those same film-goers to return in order to see themselves on the big screen.

In 1926 Gus Metzger moved to Los Angeles. In California he partnered with the Srere family, taking over the Forum Theatre on Pico Blvd. Metzger once again gained a reputation as an innovator. He also gave back to the community, readily lending the theaters to local groups for fundraisers and benefits. In the 1930s Metzger became President of the Independent Theater Owners of Southern California, an association of more than 300 theaters. He was a leader of the Independent Theater Owners of Southern California through the 1950s. For his 75th birthday, in 1953, Metzger received a diamond-studded gold pass good for admittance to 450 movie houses coast to coast, in recognition for his work as a pioneer of film exhibition.

Srere Family

Moses Srere and his wife Bluma immigrated to the United States from Russia in 1892. In 1893 he was working as a peddler in Toledo, Ohio, and by 1896 Moses was in Detroit, Michigan, working as a butcher.

It was in Detroit that the three Srere sons, George, Alfred, and Harry, founded a scrap iron yard. With its success, the Srere Brothers & Company expanded by taking over paper mills in the Mid-West. Moses, who listed his profession as a Hebrew teacher, and his wife came to Los Angeles in 1919 to acquire real estate for the newly formed Srere Corporation. George and Harry joined him in the mid 1920s, and in 1926 George together with Gus Metzger acquired the Forum Theater on Pico Ave.

The Srere family became leaders in the Los Angeles Jewish community. Moses Srere founded a small shul, Congregation Srere, in the Boyle Heights area. Moses and Bluma lived in a small duplex that also housed the shul while he was brokering $100,000 deals for the family company, Srere Corporation. In 1930 the family opened the Bluma Srere Hospital in honor of their recently deceased mother. The hospital was built to serve the Jewish Consumptive Relief Sanatorium in Duarte. The Jewish Consumptive Association become the City of Hope after WWII.

Srere Family

- Moses Srere—1858-1935 Immigrated to the United States from Russia in 1892 (Peddler, Hebrew Teacher, President-Srere Corp.)
- Bluma Srere—1860-1928 Wife of Moses, immigrated to the United States from Russia in 1892
    - George Srere 1879-1930 Son of Moses (Vice-President, Srere Corp.)
        - Oscar Nathan Srere [aka Bill, Billy]—1908-1972 Son of George. (Stock broker1930-1941, Pacific Amusement Co. Vice-President 1941, Metzger-Srere Vice President) Vice-President of the Wilshire Blvd. Temple
    - Harry Srere —1885-1945 Son of Moses (Pacific Amusement Co President, Srere Corp Treasurer)

Land and Building Ownership

Nelson C. Stein was the primary owner of the property and building from 1929 until he sold it to Haig M. Prince in 1960. In 1970 Alex Gorby's B and F Associates purchased the building and still holds it to this day.

Nelson C. Stein 1884-1964

Real estate salesman and developer Nelson C. Stein owned the property, and the theater was to be leased and operated by the Fairfax Theater Co. Mr. Stein immigrated to the United States from Germany sometime before 1910. In the 1920s he worked in the clothing industry in Chicago, moving to Los Angeles in 1923.

In Los Angeles Stein was an active member of Temple Emanu-El, serving as 2nd-Vice President of the Board of Trustees. Temple Emanu-El was the first synagogue built on Wilshire Blvd.; the 1924 Beaux Arts building now serves as Christ Church.

In 1926 Mr. Stein's wife died, and while building the Fairfax Theatre in 1929 he was living in the Art Deco Elks Club building at 607 S Park View St. (HCM 267). Nelson Stein sold the subject building in 1960 to multi-millionaire real estate and financial operator Haig M. Prince.

Haig Marquis Prince 1899-1973

Of Armenian heritage, Mr. Prince immigrated to Los Angeles from Turkey in 1922. In Los Angeles, Prince found financial success with a chain of radio retail stores, Prince Radio Company, and then in real estate. He was often in the papers for scandalous behavior; there was a $195,000 settlement in his divorce from his first wife, a $30,000 paternity settlement with his nurse-chauffeur in 1956, and in 1957 he threatened to send his itinerant brother to jail for vagrancy.

Ownership-Los Angeles County Map Books

The subject building is made up of four lots in Tract 6790; additionally, there are two more lots that made up the theater's parking lot. Tract 6790, where the subject building is located, was subdivided in 1923 by the A. F. Gilmore Company, and Security Trust & Savings Bank.

Fairfax Theatre Lots, Tract 6790

Lot 338	Fairfax Theatre Building 7901-7909 Beverly Blvd
Lot 337	Fairfax Theatre Building
Lot 336	Fairfax Theatre Building
Lot 335	Fairfax Theatre Building
Lot 334	Fairfax Theatre Parking Lot 327-331 N Fairfax Ave
Lot 333	Fairfax Theatre Parking Lot 327-331 N Fairfax Ave

Lot 333, 334 Parking Lot		
	1930-03-07	Fairfax Theatre Co.

	1957	Fox West Coast Theatres Corp

Lot 335 Fairfax Theatre Building		
	1930	Catherine M. Brice, Nelson C. Stein
	1931	Nelson C. Stein
	1934	Nat'l Tr. and Sav Bk.
	1936-03-03	Nelson C. Stein
	1960-01-07	Prince, Haig M.

Lot 337-338 Fairfax Theatre Building		
	1930	Nelson C. Stein
	1936-03-03	Nelson C. Stein
	1960-01-07	Prince, Haig M.

Art Deco architectural style

Moderne/Art Deco (ca. 1925–1940)

The Art Deco style gained popularity in the early 1920s. Unlike its earlier Period Revival counterparts, it is considered the first architectural style of the era to consciously reject historical precedents, instead embracing a new aesthetic that took inspiration from the city's booming oil, real estate, and film industries, as well as the technological advancements of the Machine Age. The style is largely characterized by its vertical emphasis, enhanced by elements that served to draw the eye upwards, like reeded or fluted pilasters, stepped towers, piers, and spires. Despite Modern tendencies occurring about the same time, the Art Deco style embraced ornamentation that was uninhibited and extravagant. This was often manifested in the use of motifs found in ancient mythology and indigenous cultures, as well as local flora, fauna, and natural features, and experimentation with a variety of materials including terra cotta and metal. The resulting vibrant, exhilarating images reflected a society that was very much living in the moment. The style was

applied largely to public and commercial buildings like theaters, department stores, large hotels, and multi-family residential buildings, with rarer use in single-family residential architecture.[31][32]

Art Deco Style in Theatre Architecture

Art Deco style with its dramatic stylized excess and commercial appeal suited movie theaters. Referring to what we now call Art Deco, in 1929 Walter Randell Storey, writing for the New York Times, said that "modernistic treatment" was a way for the motion picture theatre to develop a style of its own—a declaration of independence from legitimate tradition.[33] [34]

Stylistically, the movie theatre was to be the newest, most fashionable expression of civilized living. It was important to owners that theatres be at the cutting edge of popular architecture. Style sold tickets and gave a theatre identity. With the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Moderne, what became known as the Art Deco Style became the most fashionable, the epitome of modernism.

This new modern style also continued the fantasy of the films they exhibited. As early as 1921, Hollywood brought modern architecture to American filmgoers. Architect Joseph Urban, initially associated with the Viennese Secessionist movement in his native Austria, came to the US in the early 1920s, and as art director for Cosmopolitan Productions brought his modernist aesthetics to the sets of numerous movies. The elaborate, geometric choreography of the new Busby Berkeley musicals and the sophisticated production design in Astaire and Rogers romances reflected the Art Deco style.

Cost advantages was another reason for the popularity of Art Deco in the late 1920s. The modernistic style, with its geometric features, was less expensive than the ornate revival styles that proceeded it. Using reinforced concrete, as used in the subject building, the geometric Deco features could be made using reusable wooden molds. This construction could be less expensive compared to the disposable concrete molds needed to create elaborated detailed Spanish Colonial theatres.[35] [36]

Skouras Style

The modest 1947 remodel of the Fairfax Theatre, with the Regency Deco ticket booth and the rococo scroll pelmets over the main auditorium's exits, is an example of what became known as Skouras-ization. Following WWII, theatergoing in the United States reached its peak. The Fox West Coast Theater Company headed by Charles Skouras, whose brother Spyros Skouras was the head of Twentieth Century Fox Studios, began a massive campaign to expand and modernize the chain's

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[31] "Beverly Fairfax Historic District : National Park Service / National Register of Historic Places Registration Form."

[32] E. J. U. https books google com books id Ocrdaqaaiaaj McMillian, *Deco & Streamline Architecture in L.A.: A Moderne City Survey* (Schiffer Pub., 2004).

[33] M. U. https books google com books id Z. Z. UNjXdYvoC Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* (Yale University Press, 1994).

[34] McMillian, *Deco & Streamline Architecture in L.A.: A Moderne City Survey.*

[35] Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee.*

[36] C. U. https books google com books id fFYl Djuyc Breeze, *American Art Deco: Architecture and Regionalism* (W.W. Norton, 2003).

theater group. From the late 1940s to early 1954, many new theaters were built and over 200 theaters were remodeled to gain a greater audience share. The remodeling became known as "Skouras-ization". The Skouras style was a unique design aesthetic, which unlike the majority of pre-war movie palaces did not directly derive from the imitation of any particular historical stylistic motif. Fox in-house designer Carl Moeller helped interpret Charles Skouras' desire to create for his audience "a pleasing atmosphere to enjoy the latest Hollywood attraction".[37]

The Skouras style is a particular regional corporate expression of what is more recently referred to as Hollywood Regency. Described as being "Stripped down to minimal ornament yet referencing traditional forms, the Hollywood Regency style was the perfect amalgam of the old and the new and struck the perfect balance of tradition and novelty desired by upscale commercial establishments."[38] With a theatricality deriving from Hollywood set designs in the 1930s and 1940s, its architectural and artistic references were often Art Deco, Streamline Moderne, Art Nouveau and Rococo.

Woodbury Charles Pennell Architect 1883-1951

W. C. Pennell was born in Portland, Maine, the son of a cooper. With his mother he moved to Ventura, California before the turn of the twentieth century. In 1909 Pennell worked for the eminent Los Angeles architect John C. Austin as a draftsman. By 1910, now an architect, Mr. Pennell worked as Mr. Austin's partner. With Austin, Pennell designed many downtown steel-frame height-limit buildings, along with civic and industrial projects. They designed the Alvarado Street Theater (highly altered) as well as such landmarks as the 1912 West Adams Methodist Episcopal Church at Adams and La Salle (now the Greater Temple Page Church of God), The Hotel Leighton on MacArthur Park (demolished), and The Bronson Block at 527 W. 7th Street (now the Collection Building).

In 1914 Mr. Pennell founded his own firm. In 1920 Pennell worked with Gordon H. Nevatt on the Trinity Hospital. Pennell also partnered with the theater architect Lewis A. Smith on multiple projects in the 1920s. In addition to the collaborative projects, Mr. Pennell designed elegant residences, schools, a large industrial laundry facility, and at least two other theaters: The Strand Theater at 4409 S. Broadway in 1921, and a theater in San Pedro. The Strand building is extant, though it is highly altered. By 1936 he was commissioned to design the Palm Springs Athletic Club in Palm Springs Desert Estates. In this same period he advertised his services in Palm Springs for home building. In the 1940s Mr. Pennell served as an adviser to the Los Angeles City Planning Commission.

William Simpson Construction Company Contractors

Wm. Simpson Construction Co. built the Fairfax Theatre. Founded in 1879, the William Simpson Construction Company became one of the largest building contractors in the United States. Important to the Fairfax Theatre, they were pioneers in the development and use of architectural concrete.

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[37] Preston J. Kaufmann, "Skouras-Ized for Showmanship," *Theatre Histoical Society of America Annual* 14 (1987).

[38] E. Eerdmans and K. U. https books google com books id QDbrAAAAMAAJ Wearstler, *Regency Redux: High Style Interiors: Napoleonic, Classical Moderne, and Hollywood Regency* (Rizzoli, 2008).

The company started in Denver, moved to San Diego in 1912, and then to Los Angeles in 1915.

The Wm. Simpson Construction Co. remained family owned until 1969. They built many Historic-Cultural Landmarks including: 1927 Immanuel Presbyterian Church (HCM 743), 1929 Pantages Theatre (HCM 193), 1931 Pellissier Building and Wiltern Theater (HCM 118), 1936 Griffith Observatory (HCM 168), 1938 CBS Columbia Square Studios (HCM 947), 1939 I. Magnin & Company Building (HCM 534), 1950 CBS Television City (HCM 1167), and the 1960 Lytton Savings Building (HCM 1137).

William A. Simpson (1887-1972), and his brother Colin Simpson Sr. (1889-1967) built the company founded by their father into one of the leading construction companies of the country. William A. Simpson was educated in civil and architectural engineering practice. He became a member of the Los Angeles Chamber of Commerce in 1917, served as president and director of the Los Angeles Chapter of the Associated General Contractors of America, and was also a commissioner on Los Angeles County's first Housing Authority.

Colin Simpson Sr. was known as an exacting task master. He visited all of the job sites and was considered responsible for the "quality construction" associated with the Simpson company.[39]

Wm. Simpson Construction Co. was acquired by the Dillingham Corporation in 1969. Dillingham was a landholding and development company. Simpson Construction continued to operate as a separate division of Dillingham into the early 1980s.[40]

Second Nomination

The Fairfax Theater Building was previously nominated for a Historic-Cultural Monument (CHC-2010-520). This second nomination includes substantial new information.

Period of Significance

The period of significance for the Fairfax Theatre Building is defined as 1930 for its significance as an excellent example of an Art Deco style neighborhood movie theater, reflecting the year of the building's construction. The period of significance for the Fairfax Theatre Building, for its association with development of the Fairfax neighborhood into the 'symbolic focus' of the Jewish Community, and the development of SurveyLA's Beverly-Fairfax Commercial Planning District, is defined as 1930 to 2001.

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[39] Ruth Ryon, "Simpson in 2nd Century: Simpson Enters 2nd Century 2nd Century," *Los Angeles Times* 1980.

[40] Ibid.

Integrity

In addition to meeting multiple eligibility criteria, the Fairfax Theatre Building retains a substantial degree of integrity. Historic integrity is the ability of a property to convey its significance and is defined as the "authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during the property's prehistoric or historic period."[41] The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling and association.

- **Location**: The subject property is in its original location and therefore retains this aspect of integrity.

- **Design:** The subject property retains most of its character-defining features from its period of construction, and therefore is able to convey its historic significance as an Art Deco neighborhood theater building. The exterior remains largely unchanged from its original construction, and the interior retains many of its character-defining features.

- **Setting:** The subject building is located at the southwest corner of SurveyLA's Beverly-Fairfax Commercial Planning District in the Fairfax neighborhood of Los Angeles. It was the one of the first buildings constructed in the district, and the businesses in the Fairfax Theater Building still serve the National Register of Historic Places-listed Beverly-Fairfax Historic District.

- **Materials:** The subject property has experienced some alterations including replacement windows. The marquee was modified in 1969 and in 1986, during its period of significance. The building's primary structure remains unaltered, dating to its period of significance. Because the property retains the majority of its materials from the time of its construction, this element of integrity remains largely intact.

- **Workmanship:** The subject property's original workmanship is still evident through its overall construction method and materials. The property was constructed by Wm. Simpson Construction Co. and designed by the prominent local architect Woodbury C. Pennell. Wm. Simpson Construction Co. were pioneers in the development and use of architectural concrete, the method of construction used for the Fairfax Theatre. As such, the property retains its integrity of workmanship.

- **Feeling:** The property retains its essential character-defining features and appearance from its historical period. As such, the building retains integrity of feeling.

- **Association:** The subject property has been in continuous use as a neighborhood theater from its opening in 1930 until 2009, and the retail stores have been in continual use to this day. Some of the store located in the Fairfax Theatre building have been serving the Fairfax neighborhood for over 50 years, and can be considered legacy businesses. As it largely retains its original appearance, it is clearly recognizable as a 1930s Art Deco theater building, and is directly linked with this period of development in the city. Therefore, it retains integrity of association.

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[41] U.S. Department of the Interior, National Register Bulletin 16A: How to Complete the National Register Registration Form (Washington D.C.: National Park Service, 1997), 4.

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all rise.
ORIGINAL SERIES
MONDAYS CBS
FAIRFAX CINEMAS
KEYS
LOCKSMITH
RENTAL
CATERING SUPPLIES
Fairfax Ave
BARGAIN FAIR


Beverly PHARMACY
REGENCY
FAIRFAX CINEMAS
KEYS
LOCKSMITH
RESTAURANT & CATERING SUPPLIES
BARGAIN FAIR
BARGAIN FAIR

Items Attached

Exhibit 1. Parcel Profile Report

Exhibit 2. Maps

Exhibit 3. Satellite Photographs

Exhibit 4. Building Permits

Exhibit 5. Ownership History

Exhibit 6. Photographs

Exhibit 7. Historic references

Exhibit 8. Historic Resource Surveys

Exhibit 1. **Parcel Profile Report**

City of Los Angeles
Department of City Planning

10/18/2019
PARCEL PROFILE REPORT

PROPERTY ADDRESSES

7909 W BEVERLY BLVD
7901 W BEVERLY BLVD

ZIP CODES

90048

RECENT ACTIVITY

None

CASE NUMBERS

CPC-2009-3271-ZC-HD-ZAA-SPR-ZAD
CPC-1983-30643
ORD-183497
ORD-182515
ORD-162109
VTT-71061
CHC-2010-520-HCM
ENV-2010-521-CE
ENV-2009-2656-EIR
ND-83-9-HD

Address/Legal Information	
PIN Number	138B177 446
Lot/Parcel Area (Calculated)	10,438.8 (sq ft)
Thomas Brothers Grid	PAGE 633 - GRID B1
Assessor Parcel No. (APN)	5527036020
Tract	TR 6790
Map Reference	M B 74-32
Block	None
Lot	338
Arb (Lot Cut Reference)	None
Map Sheet	138B177
Jurisdictional Information	
Community Plan Area	Wilshire
Area Planning Commission	Central
Neighborhood Council	Mid City West
Council District	CD 5 - Paul Koretz
Census Tract #	1945.00
LADBS District Office	Los Angeles Metro
Planning and Zoning Information	
Special Notes	None
Zoning	(T)(Q)RAS4-1D
Zoning Information (ZI)	ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Community 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	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	

Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
CRA - Community Redevelopment Agency	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5527036020
APN Area (Co. Public Works)*	0.664 (ac)
Use Code	1200 - Commercial - Store Combination - Store and Office Combination - One Story
Assessed Land Val.	$932,552
Assessed Improvement Val.	$441,275
Last Owner Change	10/16/1970
Last Sale Amount	$640,006
Tax Rate Area	67
Deed Ref No. (City Clerk)	1-973
Building 1	
Year Built	1930
Building Class	CX
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	32,548.0 (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
Fire District No. 1	No
Flood Zone	None
Watercourse	No
Hazardous Waste / Border Zone Properties	No
Methane Hazard Site	Methane Zone
High Wind Velocity Areas	No
Special Grading Area (BOE Basic Grid Map A-13372)	No
Wells	None
Seismic Hazards	
Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	2.6484072
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained

Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No
Economic Development Areas	
Business Improvement District	None
Hubzone	Not Qualified
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	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	West
Division / Station	Wilshire
Reporting District	711
Fire Information	
Bureau	South
Batallion	18
District / Fire Station	61
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-2009-3271-ZC-HD-ZAA-SPR-ZAD
Required Action(s):	HD-HEIGHT DISTRICT SPR-SITE PLAN REVIEW ZAA-AREA,HEIGHT,YARD,AND BLDG LINE ADJMNTS GT 20% (SLIGHT MODIFICATIONS) ZAD-ZA DETERMINATION (PER LAMC 12.27) ZC-ZONE CHANGE
Project Descriptions(s):	A ZONE CHANGE, HEIGHT DISTRICT CHANGE, ZONING ADMINISTRATOR ADJUSTMENTS, SHARED PARKING, AND SITE PLAN REVIEW, FOR A MIXED USE PROJECT CONSISTING OF 71-CONDOMINIUM UNITS, WITH A TOTAL OF 85,410 SQUARE FEET TOTAL FLOOR AREA.
Case Number:	CPC-1983-30643
Required Action(s):	Data Not Available
Project Descriptions(s):	
Case Number:	VTT-71061
Required Action(s):	Data Not Available
Project Descriptions(s):	VESTING TENTATIVE TRACT MAP FOR THE CONSTRUCTION OF A SIX STORY MIXED USE BUILDING.
Case Number:	CHC-2010-520-HCM
Required Action(s):	HCM-HISTORIC CULTURAL MONUMENT
Project Descriptions(s):	HISTORIC-CULTURAL MONUMENT DESIGNATION FOR THE FAIRFAX THEATER PROPERTY.
Case Number:	ENV-2010-521-CE
Required Action(s):	CE-CATEGORICAL EXEMPTION
Project Descriptions(s):	HISTORIC-CULTURAL MONUMENT DESIGNATION FOR THE FAIRFAX THEATER PROPERTY.
Case Number:	ENV-2009-2656-EIR
Required Action(s):	EIR-ENVIRONMENTAL IMPACT REPORT
Project Descriptions(s):	A VESTING TENTATIVE TRACT MAP, A VESTING ZONE AND HEIGHT DISTRICT CHANGES, A ZONING ADMINISTRATOR DETERMINATION FOR SHARED PARKING, A ZONING ADMINISTRATOR ADJUSTMENT FOR ZERO-FOOT FRONT YARD AND ZERO-FOOT SIDE YARD SETBACKS AND A SITE PLAN REVIEW FOR THE PROPOSED CONSTRUCTION OF A 6-STORY, APPROXIMATELY 85,410-SQUARE-FOOT MIXED-USE, LEED CERTIFIED DEVELOPMENT CONSISTING OF 71-UNIT RESIDENTIAL CONDOMINIUMS, 11,089-SQUARE-FOOT OF GROUND FLOOR RETAIL AND 228 PARKING SPACES.
Case Number:	ND-83-9-HD
Required Action(s):	HD-HEIGHT DISTRICT
Project Descriptions(s):	Data Not Available

DATA NOT AVAILABLE

ORD-183497

ORD-182515

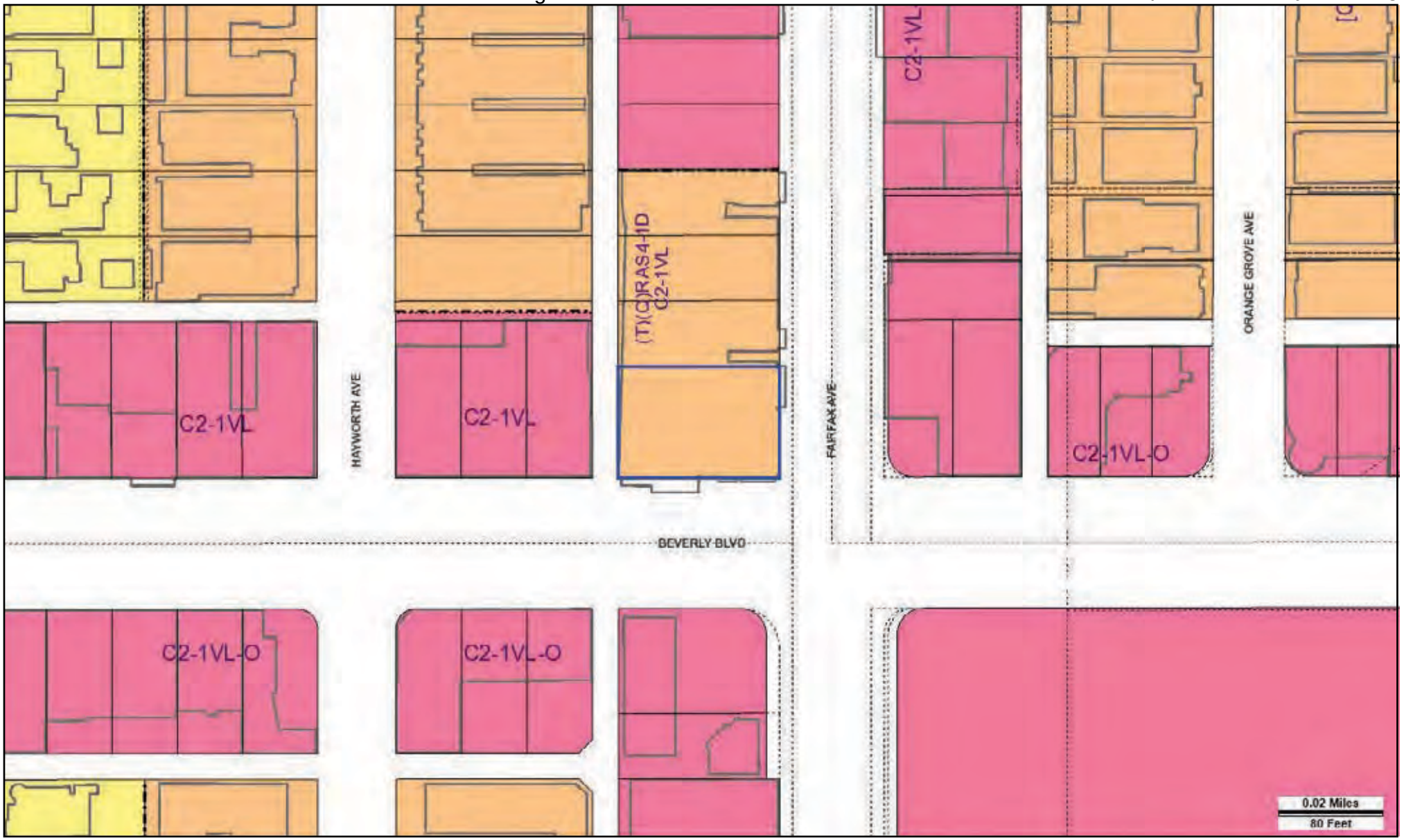
ORD-162109

ZIMAS PUBLIC

Generalized Zoning

10/18/2019

City of Los Angeles
Department of City Planning



Address: 7901 W BEVERLY BLVD
APN: 5527036020
PIN #: 138B177 446

Tract: TR 6790
Block: None
Lot: 338
Arb: None

Zoning: (T)(Q)RAS4-1D
General Plan: Community Commercial

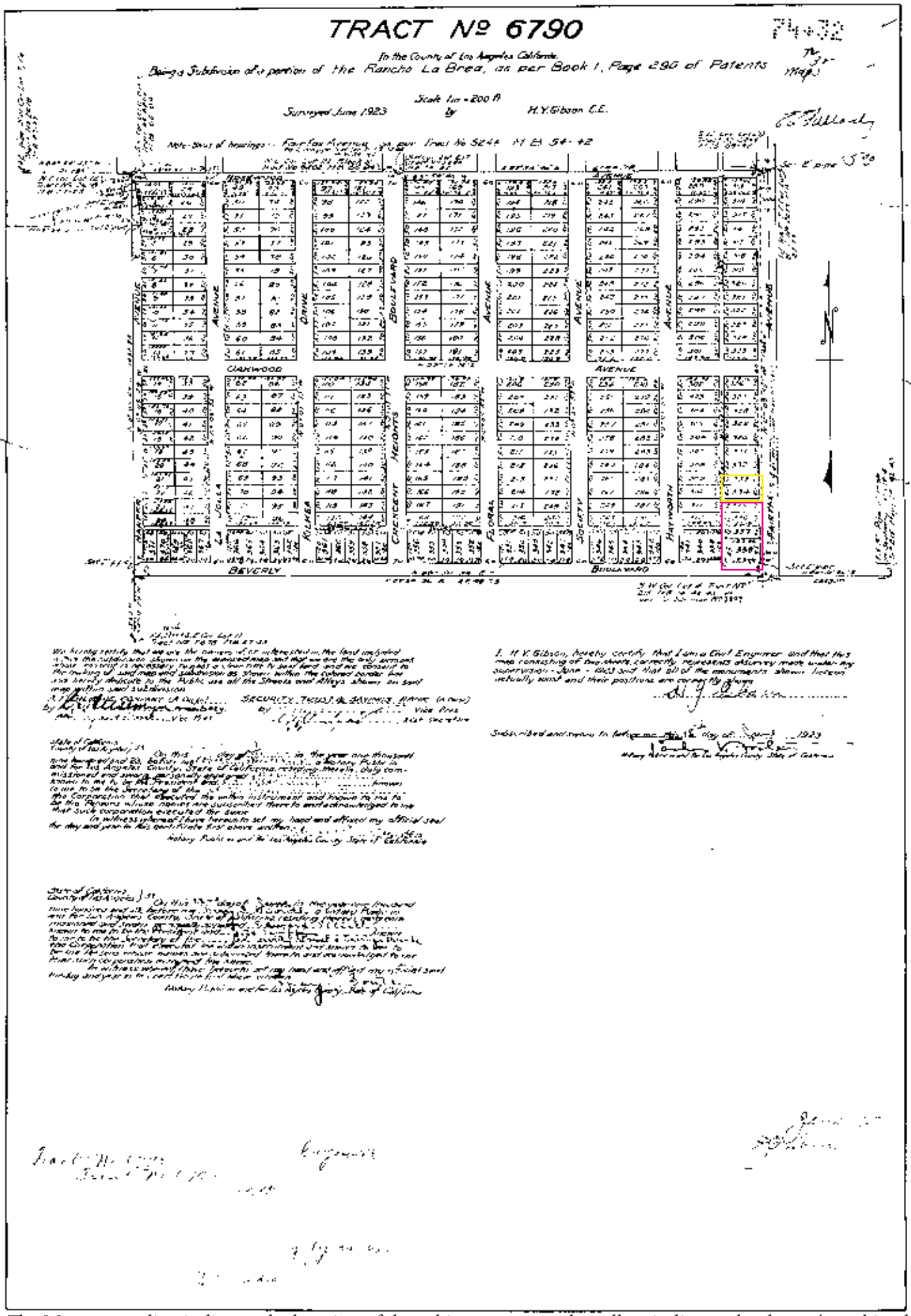
N
W
E
S

Exhibit 2. Maps

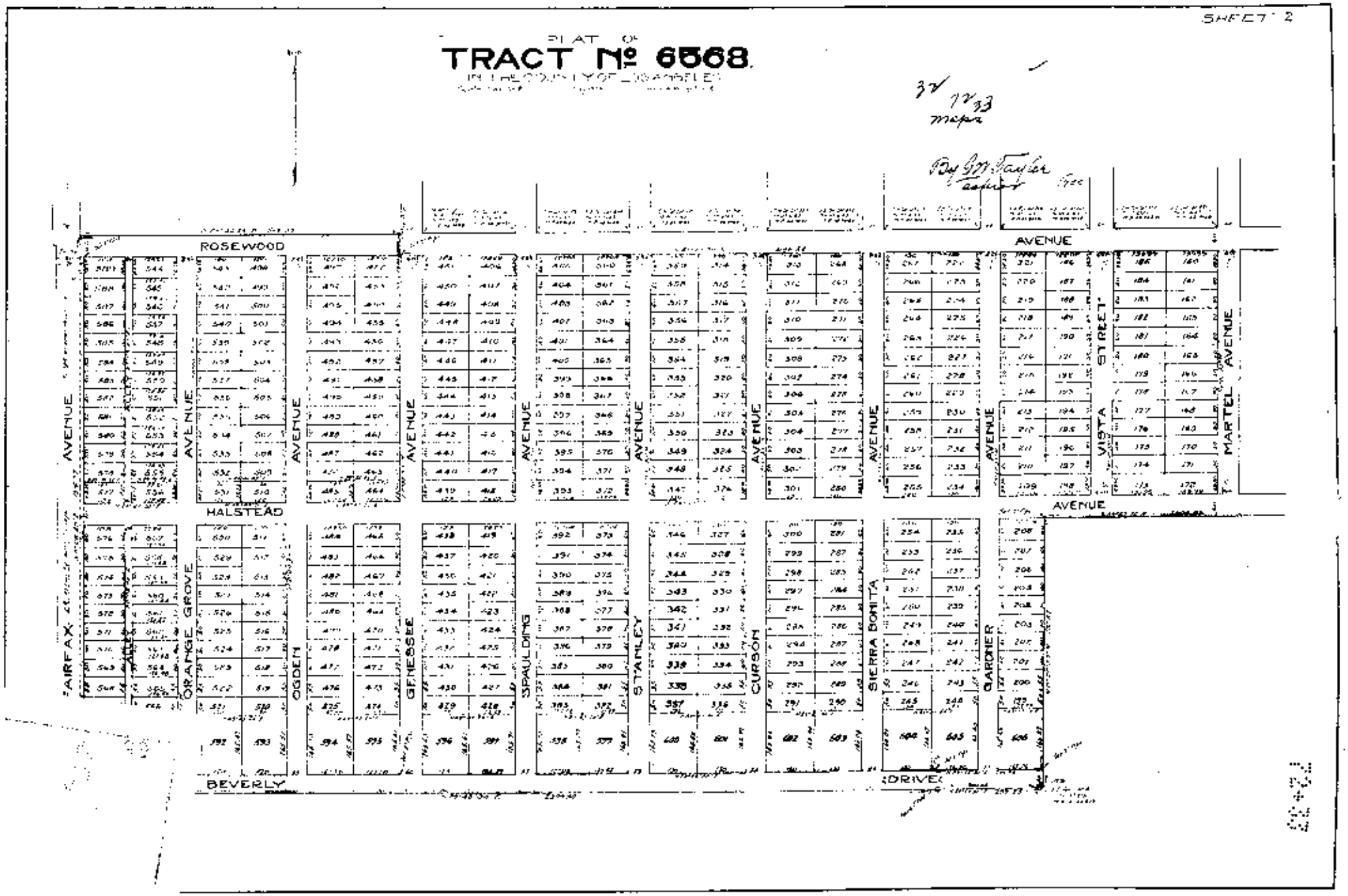
Exhibit 2a. Tract Maps

Exhibit 2b. Sanborn Maps

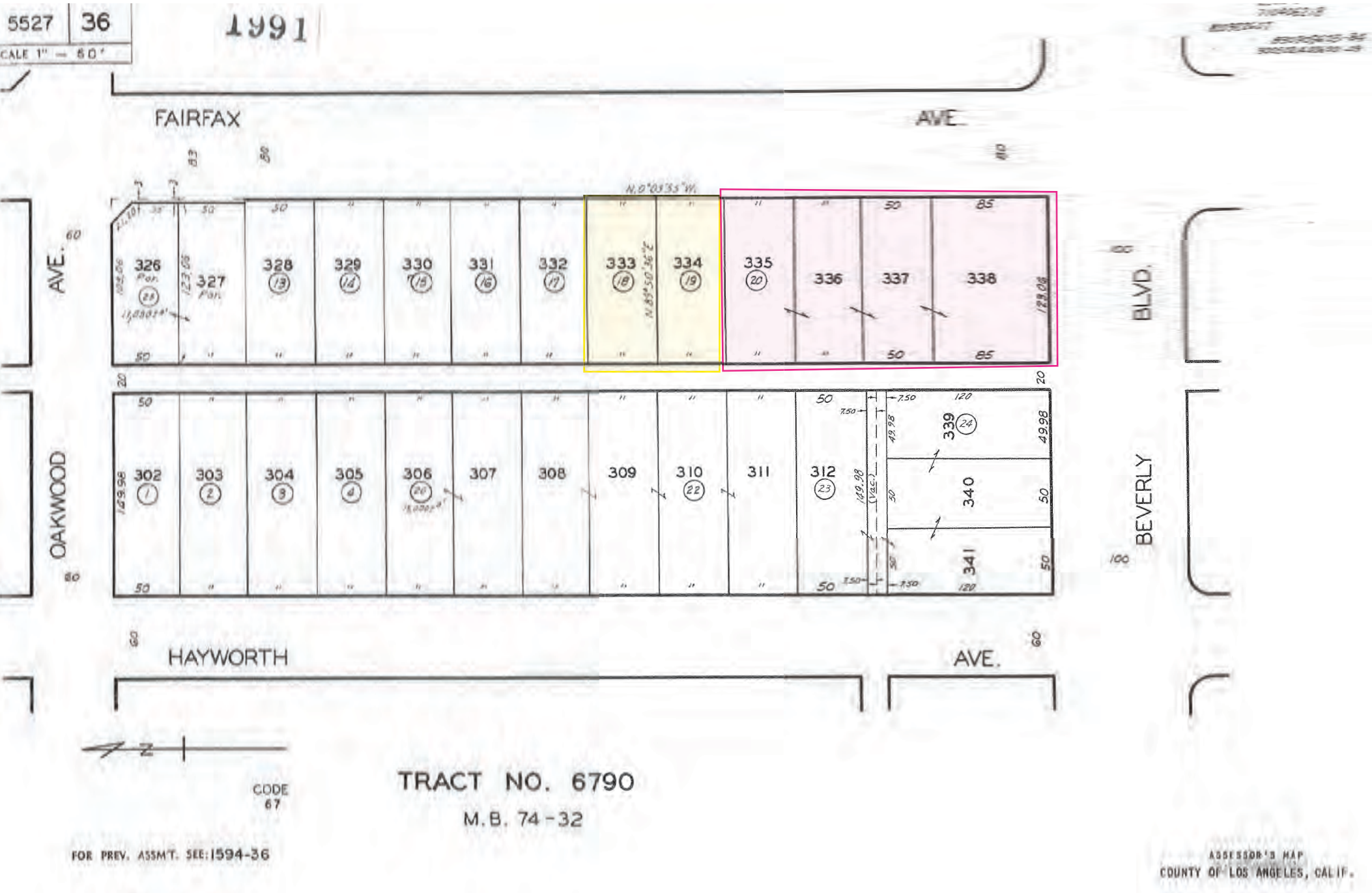
Exhibit 2a. **Tract Maps**



The Magenta outline indicates the location of the subject property; the yellow indicates the theater's parking lot.

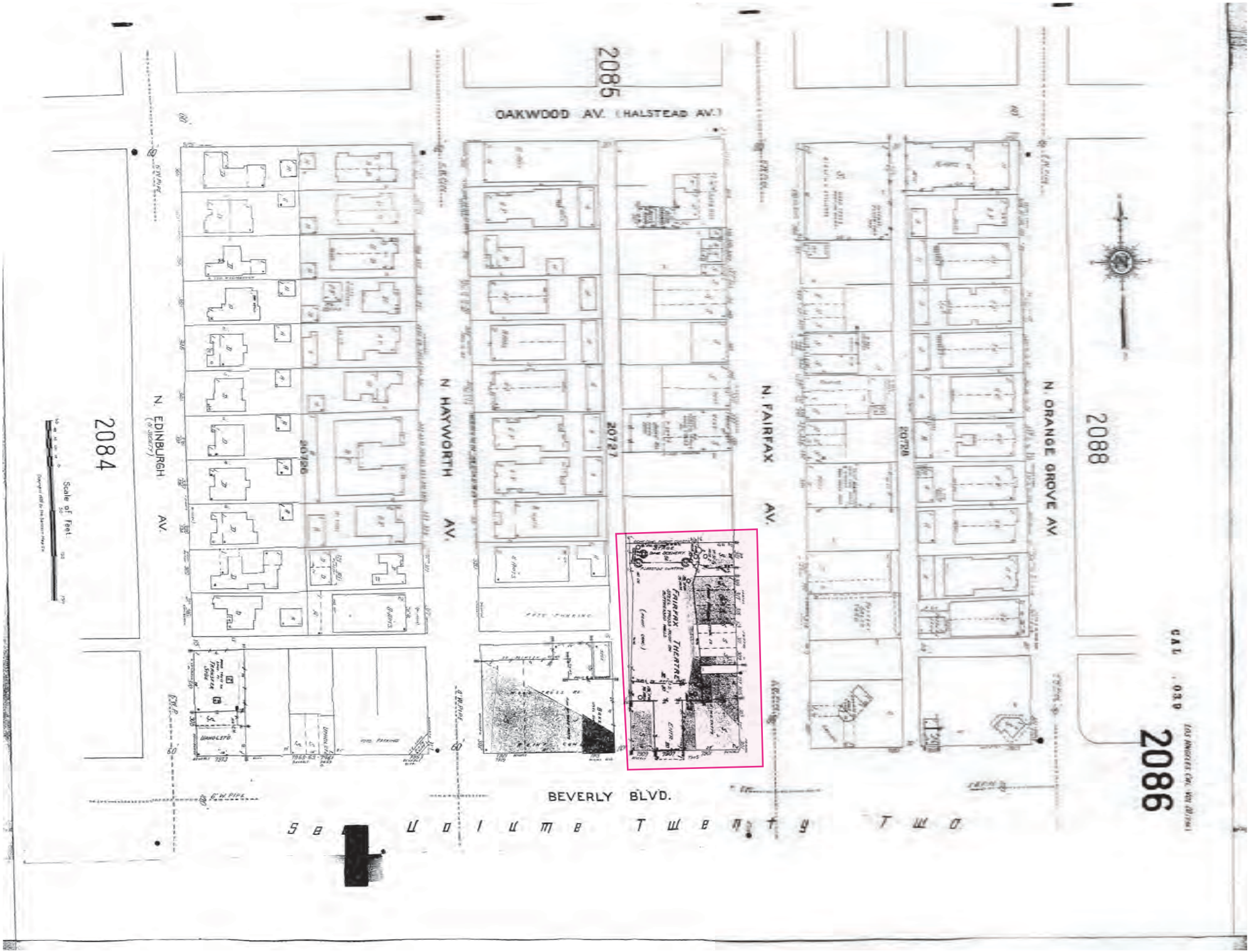


Tract no. 6568 is east of Fairfax Ave from the subject building. This tract includes much of the National Register of Historic laces listed Beverly Fairfax Historic District. The Fairfax Theatre Building was the first major building to serve the district, with restaurants, retail, medical offices, along with the theater.

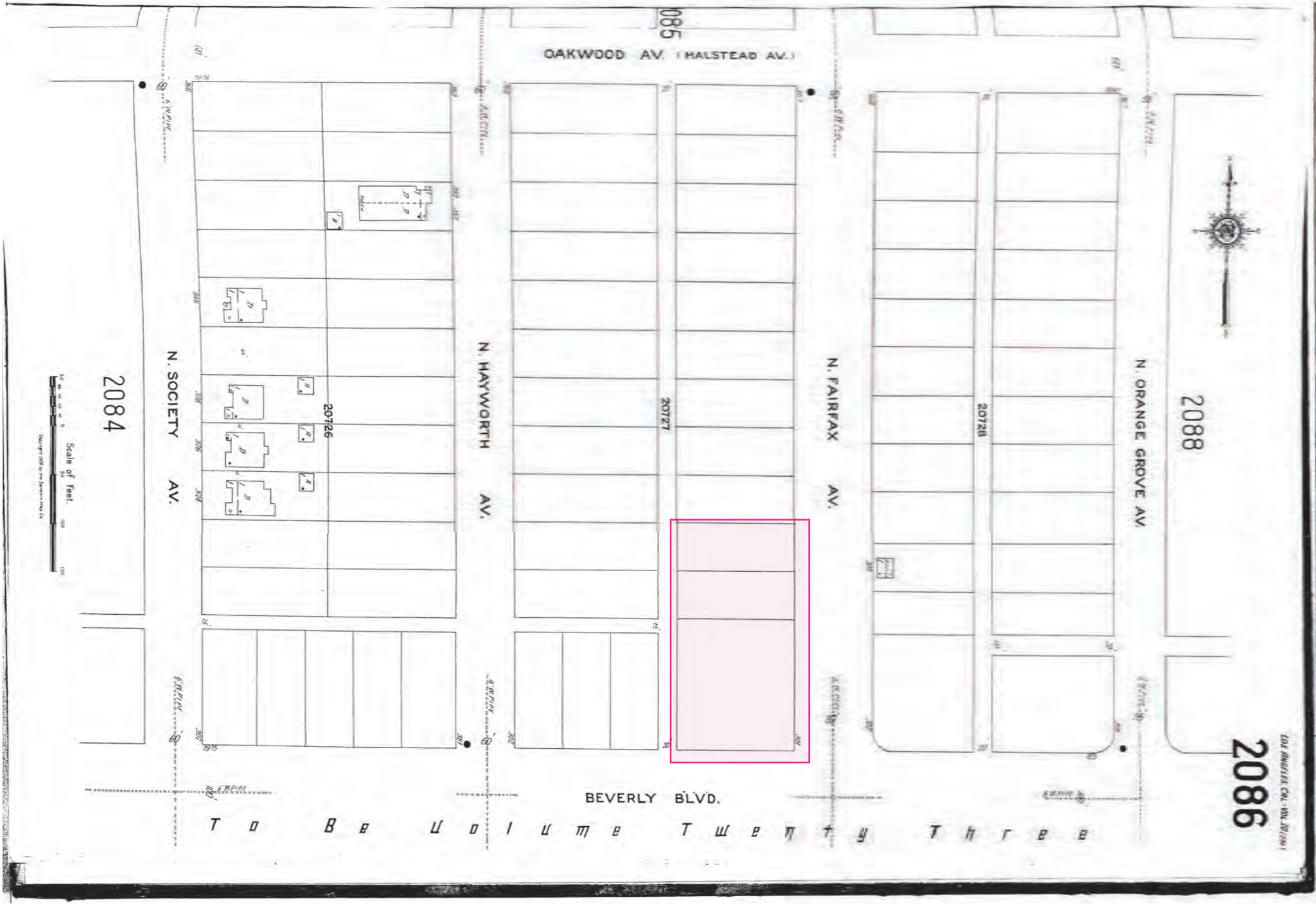


The Magenta outline indicates the location of the subject property; the yellow indicates the theater's parking lot.

Exhibit 2b. **Sanborn Maps**

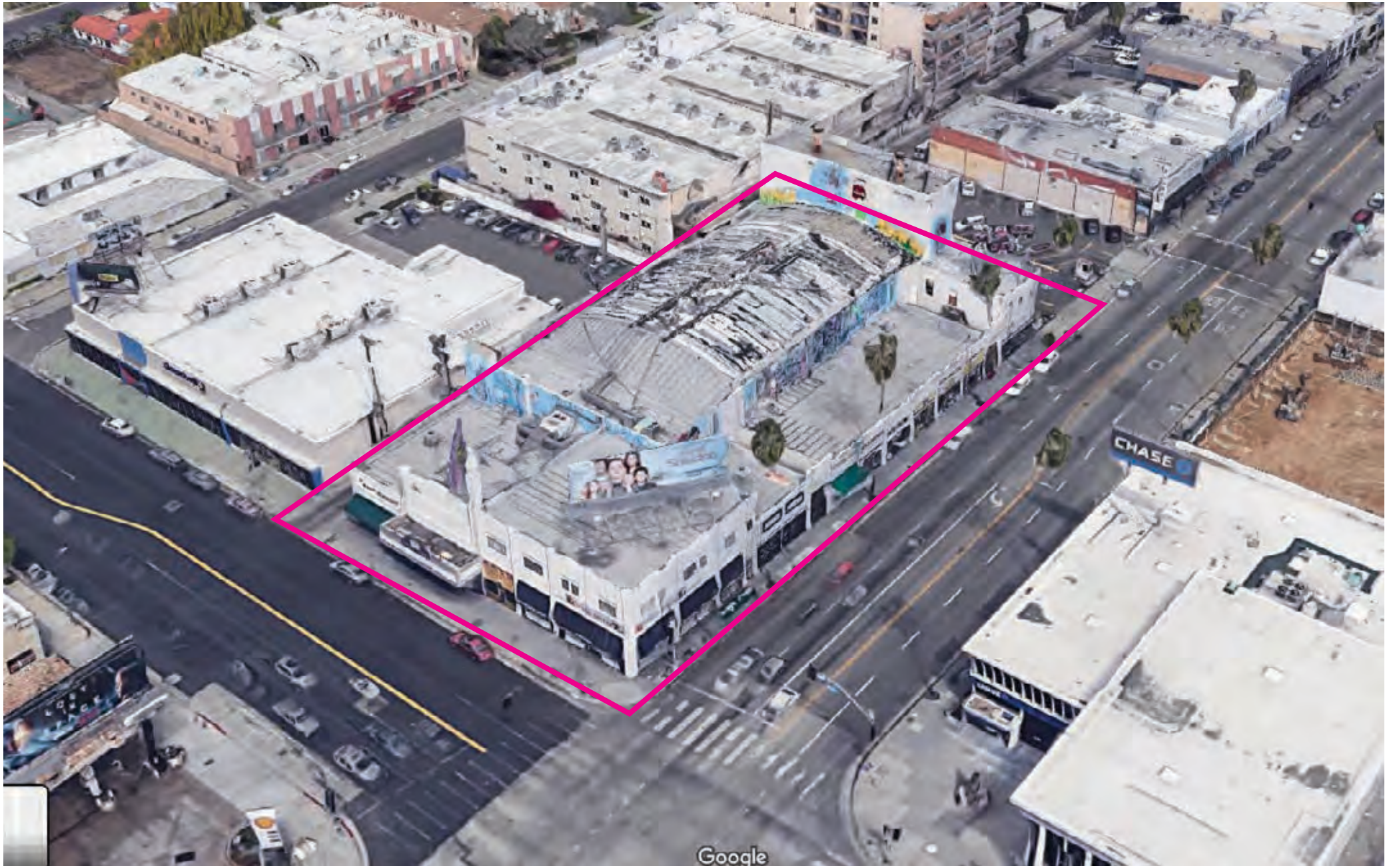


Los Angeles 1906-January 1951 vol.20. The magenta outline indicates the subject building.



Los Angeles 1906-January 1926 vol.20. The magenta outline indicates the subject property.
In 1926, three years before construction started on the Fairfax Theatre Building, there was only one small office on this section of Fairfax Ave and Beverly Blvd.

Exhibit 3. Satellite Photographs



The magenta outline indicates the subject property.
(Google 2019)

Exhibit 4. Building Permits

Exhibit 4a. List of all Building Permits 1929-2019

Exhibit 4b. Original Building Permits 1929-1930

Exhibit 4c. Significant Modern permits

Exhibit 4a. **List of all Building Permits 1929-2019**

Building Permit History—Fairfax Theatre

Date	Permit	Owner/Tenant	Description	Value
10/11/1929	26472	Nelson Stein	Application for erection of building 84' x 177' - 54' high	$110,000.00
10/11/1929	26473	Nelson Stein	Application for erection of building 40' x 235' - 20' high	$25,000.00
11/13/1929	29288	Nelson Stein	Details ventilating ducts in auditorium floors	$125.00
11/13/1929	29270	Nelson Stein	Increasing size of col***additional reinforcing steel in col***additional structural steel adding 12" reinforced concrete wall between col #9&43 to take care of a future *** floor	$1500.00
11/14/1929	29417	Nelson Stein	Application to alter re***ing floor framing adding 8" concrete div*** and changing *** vent shaft in basement and *** and ***	$175.00
12/4/1929	30972	Nelson Stein	Detail sheets for permit #26472 and 26743, change roof joists	$200.00
12/12/1929	31787	Nelson Stein	Add second story exterior wall and roof portion from column 3 to 9 or approximately 4,800 sf	$1500.00
1/23/1930	1452	Fairfax Theatre Co.	Erect roof sign according to accompanying plans	$450.00
3/15/1930	5752	Fairfax Theatre	Add all metal roof sign	$250.00
3/26/1930	6713	Fairfax Theatre	Neon sign on marquee	$2900.00
4/1/1930	7161	Nelson Stein	Plaster partitions, plumbing, electrical wiring and hardwood floors to subdivide second floor offices	$2500.00
4/15/1930	7672	Nelson Stein	Provide *** exit from star dressing rooms, install exit light and *** ***	$600.00
10/5/1935	17908	Nelson Stein	Take out glass in 3 fronts and make new bearing wall partitions real plan to follow	
10/14/1935	18666		Install new fronts, change plumbing, wiring, additional plaster, concrete floors ***, etc.	
7/27/1936	18825	Fox Theaters	Install two poster cases on either column into lobby and three shadow boxes overhead below present girder enclosing same in channel iron, metal lath and plaster, same around cases to be installed in columns	
2/23/1937	5357		Take out side doors and install window with plate glass *** hardwood frame *** patch plaster *** *** and *** no structural changes	
4/1/1938	8972		Cutting new doorway through concrete wall and installing lintel	
4/28/1938	12079		Change the existing roof connection so that slope can be put in the roof for drainage	
6/7/1938	17173	GallenKamp Shoe Stores Co.	Remove present front and install new front per plans, no structural changes	
8/12/1938	25695	GallenKamp Shoe Stores Co.	Sign	
9/16/1938	30085		Awning	
2/24/1941	4972	Sontag Drug Co.	Awning	
3/3/1941	5562	Sontag Drug Co.	Awning	
6/12/1946	15800		Roof bulletin board	
2/10/1947	2734	Fox West Coast Agency Corp	Replace box office with new one	$900.00
2/24/1948	3030		Two partition walls plastered on both sides, no structural changes	
7/27/1951	15395	Fisher Drug Co.	Electrical Sign	
7/3/1953	65198	Fisher Drug Co.	Electrical Sign	
8/26/1957	80778		Install fire door between drug store and storage per file	
8/3/1959	51427		Correct parapets as per plans	
6/30/1960	64256	Foster & Kleiser Co.	12' x 25' roof sign	
7/20/1960	65768	Eskay Drug Co.	24' sf projecting sign	
7/25/1960	66055		Install acoustical tile ceiling	
4/6/1961	8520	Eskay Drug Co.	Awning	
1/10/1966	17456	Beverly Fairfax Pharmacy	Awning	
6/10/1969	89988	Fairfax Theatre	Marquee Signs	

Date	Permit	Owner/Tenant	Description	Value
10/10/1969	97747	Lou Shaw Productions	EXPIRED — Stage modification and ticket booth	$2,500.00
11/10/1969	99132	Lou Shaw Productions	EXPIRED — Lounge floor	$1500.00
3/31/1980	502	Sid Kirsten *(sic)*	Temporary change of use from movie theater to live entertainment	
3/13/1981	20085	Kurstim Theatres *(sic)*	Construction of new concession stand	$3,000.00
11/10/1981	34181	Kurstim Theatres *(sic)*	Convert single theater to triplex	$110,000.00
2/21/1986	31101	The Taubman Co.	Remodel interior finishes, change location of concession stand, Remove and replace existing corridor.	$200,000.00
4/16/1986	34833	Fairfax Cinema	Add concrete on metal deck over orchestra pit on 1986LA31101	$1,500.00
4/22/1986		Fairfax Cinema	New Wall Sign	$8500.00
5/12/1986	36699	The Taubman Co.	New concession stand	$15,000.00
10/9/1992	19734	Mark Tregura	7909 Beverly - Storefront framing and glass	$2200.00
11/13/1997	97016-3000-26 708	B and F Associates	Complete Reroofing	
6/18/2010	10016-100000-10884	B and F Associates	Interior Non-Structural Remo -Permit Expired 10/16/2012	
6/29/2010	10016-100000-11421	B and F Associates	Interior Non-Structural Remo -Permit Finaled 8/11/2010	

Exhibit 4b. **Original Building Permits 1929-1930**

All Applications Must be Filled Out by Applicant

Form 1

1

PLANS AND SPECIFICATIONS and other data must also be filed

BUILDING DIVISION

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Buildings

CLASS "A"—"B"—"C"

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.

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 No. 335-6-7-8 Block ..... (Description of Property)

TAKE TO ROOM No. 248 (2nd FLOOR) Trust 6790.

District No. 31-2 M. B. Page 18 F. B. Page 474-5

TAKE TO ROOM No. 5

No. 7901-3-5-9. Beverly Blvd Street (Location of Job)

205-7-9-11-13-15-17-19-21 Fairfax Ave

(USE INK OR INDELIBLE PENCIL)

O. K. City Clerk By WLF Deputy

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

1. Purpose of Building STORES No. of Rooms 13 No. of Families .....
2. Owner's name Nelson O Stevens Phone FI-4170
3. Owner's address Elks Club
4. Architect's name A W Parmell Phone FI-1532
5. Contractor's name ..... Phone .....
6. Contractor's address .....
7. TOTAL VALUATION OF BUILDING {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $25000.
8. Any other building or permit for a building on lot at present? Yes How used? Theatre
9. Size of proposed building 40 x 235 Size of lot 123'-6" x 235 feet
10. Number of stories in height One Height to highest point 20'-0"
11. Material of foundation Concrete Character of soil Clay
12. Material of exterior walls Concrete
13. Material of interior construction frame & fireproofed steel cols.
14. Material of floors Concrete
15. Material of roof Composition
16. Will all lathing and plastering comply with Ordinance? Yes
17. What zone is property in? C

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

OVER

(Sign Here) A W Parmell (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued
26473	10-1-29 Plan Examiner	10/29 Clerk	OCT 11 1929

Plans

A C Dreadtmy

#202

7/25

FOR DEPARTMENT USE ONLY

APPLICATION	O.K.
CONSTRUCTION	O.K.
ZONING	O.K.
SET-BACK LINE	O.K.
ORD. 33761 (N. S.)	O.K.
FIRE DISTRICT None	O.K.

REMARKS

All Applications Must be Filled Out by Applicant

Bldg. Form 1

PLANS AND SPECIFICATIONS and other data must also be filed

1

BUILDING DIVISION

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Buildings

CLASS "A"—"B"—"C"

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.

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

TAKE TO ROOM No. 248 (2nd FLOOR)

CITY CLERK PLEASE VERIFY

TAKE TO FIRST FLOOR 242 SO. BROADWAY

TAKE TO ROOM No. 5

ENGINEER PLEASE VERIFY

Lot No. 335-6-7-8 Block ..... (Description of Property)

Tract X 6790.

District No. 31-½ M. B. Page 18 F. B. Page 474-5

No. 7907 Beverly Blvd. Street (Location of Job)

MHC OR FAIR FAX

(USE INK OR INDELIBLE PENCIL)

O. K. City Clerk — By ..... Deputy

O. K. City Engineer — By ..... Deputy

1. Purpose of Building THEATRE No. of Rooms 9 No. of Families ——
2. Owner's name Nelson C. Otain Phone FI-4120
3. Owner's address Elks Club
4. Architect's name W C Pennell Phone FI-1532
5. Contractor's name ..... Phone .....
6. Contractor's address .....
7. TOTAL VALUATION OF BUILDING {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $ 110000.00
8. Any other building or permit for a building on lot at present? Yes How used? Stores
9. Size of proposed building 84 x 177 Size of lot 123'6" x 235 feet
10. Number of stories in height one Height to highest point 54'
11. Material of foundation CONCRETE Character of soil CLAY
12. Material of exterior walls CONCRETE
13. Material of interior construction CONCRETE - HOLLOW TILE
14. Material of floors CONCRETE
15. Material of roof COMPOSITION
16. Will all lathing and plastering comply with Ordinance? Yes
17. What zone is property in? Zone 0

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

☞ OVER

(Sign Here) W C Pennell (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Permit issued
26472	10-1-29 Plan Examiner	Clerk	OCT 11 1929

SPRINKLERS - REQUIRED

VALUATION INCLUDED - YES

PLANS

H C Quadbury

#202

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT None	O. K.

REMARKS

80 Tons Steel

2230 bbls cement

All Applications Must be Filled Out by Applicant

Bldg. 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.

	REMOVED FROM	REMOVED TO	
TAKE TO ROOM No. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot.....Block..... Tract.....	Lot.....Block..... Tract.....	O. K. City Clerk By.....Deputy
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book.....Page.....F. B. Page..... From No. 305 to 321 Fairfax Ave. and ....Street	Book.....Page.....F. B. Page..... To No. 7907 Beverly Blvd. NW Cor. Beverly ....Street	O. K. City Engineer By.....Deputy

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Vacant Store Bldg. UNDER CONSTRUCTION
2. What purpose will Building be used for hereafter? Same Theatre & Store Bldg.
3. Owner's name Nelson E. Heim Phone
4. Owner's address Elks Club - L.A.
5. Architect's name W. C. Lummell Phone
6. Contractor's name Wm Simpson Construction Co. Phone DRe 7261
7. Contractor's address 1007 Crocker St. Bldg.
8. VALUATION OF PROPOSED WORK (Including all Material Labor, Finishing, Equipment and Appliances in Completed Building.) $125.00
9. Class of present Building A & B No. of rooms at present
10. Number of stories in height 1 Size present Building 123' 6" x 235' 0"
11. State how many buildings are on this lot One
12. State purpose buildings on lot are used for Under Construction (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? "C"

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

Detail ventilating ducts on auditorium & stage

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) Wm Simpson Const. Co. (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued.
29288	11-12-29 Makowitz Plan Examiner	11/12 Clerk	CITY NOV 13 1929 CLERK

Permits #26472 & 26473 File with

A. C. Bradley

By H.B.R.

#202

14. Size of new addition.....x.....No. of Stories in height.....

15. Material of foundation.....Size footings.....size wall.....Depth below ground.....

16. Size of Redwood Mudsills.....x.....Size of interior bearing studs.....x.....

17. Size of exterior studs.....x.....Size of interior non-bearing studs.....x.....

18. Size of first floor joists.....x.....Second floor joists.....x.....

19. Will all Lathing and Plastering Comply with Ordinance?.....

20. Will all provisions of State Housing Act be complied with?.....

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

(Sign here) W M Simpson Const Co
(Owner or Authorized Agent.)
by HOR

FOR DEPARTMENT USE ONLY

APPLICATION	O.K.
CONSTRUCTION	O.K.
ZONING	O.K.
SET-BACK LINE	O.K.
ORD. 33761 (N. S.)	O.K.
FIRE DISTRICT	O.K.

REMARKS

All Applications Must be Filled Out by Applicant

Bldg. 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.

	REMOVED FROM	REMOVED TO	
TAKE TO ROOM No. 249 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot..... Block..... Tract.....	Lot..... Block..... Tract.....	O. K. City Clerk By ..... Deputy
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book..... Page..... F. B. Page..... From No. 305-7-9-11-13-15-17-19 & 21 Fairfax Ave. & ..... Street	Book..... Page..... F. B. Page..... To No. 7907 Beverly Blvd. ..... Street	O. K. City Engineer By ..... Deputy

USE INK OR INDELIBLE PENCIL

1. What purpose is the present Building now used for? Stores & Shops.
2. What purpose will Building be used for hereafter? Stores Shops & Offices.
3. Owner's name Nelson C. Stein Phone FI 4420
4. Owner's address Elks Club.
5. Architect's name W. C. Pinnell Phone FI 1532
6. Contractor's name Wm Simpson Construction Co. Phone MU 7261
7. Contractor's address 1007 Architects Bldg.
8. VALUATION OF PROPOSED WORK {Including all Material Labor, Finishing, Equipment and Appliances in Completed Building.} $ 1500.00
9. Class of present Building B No. of rooms at present 13 Stores
10. Number of stories in height one Size present Building 126'-0" x 235'-6"
11. State how many buildings are on this lot Theatre & Stores — one Bldg. A & B
12. State purpose buildings on lot are used for Theatre & Stores — (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? "C"

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

Increasing size of col. ftgs. additional reinforcing steel in col. ftgs. additional structural steel adding 12" reinforced concrete wall between col #9 & 43 to take care of a future second floor.

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) Wm Simpson Const. Co. By [illegible]
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued
29270	Morris Plan Examiner	[illegible] Clerk	NOV 13 1929

File with Comm 26423-22 1929

FOR PLANS SEE No. H. C. Pinnell #292

4 75

14. Size of new addition..... x..... No. of Stories in height.....
15. Material of foundation..... Size footings..... size wall..... Depth below ground.....
16. Size of Redwood Mudsills ..... x..... Size of interior bearing studs..... x.....
17. Size of exterior studs..... x..... Size of interior non-bearing studs..... x.....
18. Size of first floor joists ..... x..... Second floor joists..... x.....
19. Will all Lathing and Plastering Comply with Ordinance?.....
20. Will all provisions of State Housing Act be complied with?.....

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

(Sign here) Wm Simpson Const Co. by RBR
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

2½ tons Reinforcing Steel -
125 sacks Cement

All Applications Must be Filled Out by Applicant

Bldg. 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.

	REMOVED FROM	REMOVED TO	
TAKE TO ROOM No. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot..... Block..... Tract.....	Lot..... Block..... Tract.....	O. K. City Clerk By ..... Deputy
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book..... Page..... F. B. Page..... From No. 7901 Beverly Blvd. To No. Cor. of Beverly & Fairfax N.W. Cor.	Book..... Page..... F. B. Page..... ..... Street ..... Street	O. K. City Engineer By ..... Deputy

USE INK OR INDELIBLE PENCIL

1. What purpose is the present Building now used for? Lindley Construction
2. What purpose will Building be used for hereafter? Theatre & Stores
3. Owner's name Nelson de Stein Phone .....
4. Owner's address Elks Club - Edw
5. Architect's name W. L. Lummis Phone .....
6. Contractor's name Wm Simpson Concrete Co. Phone Dan 1261
7. Contractor's address 1007 Architects Bldg
8. VALUATION OF PROPOSED WORK (Including all Material Labor, Finishing, Equipment and Appliances in Completed Building.) $ 175.00
9. Class of present Building U. C. B. No. of rooms at present .....
10. Number of stories in height 2 Size present Building 126 x 235
11. State how many buildings are on this lot One under construction
12. State purpose buildings on lot are used for Theatre & Stores - Under construction (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? .....

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

Removing floor framing adding 5" conc. div. wall and changing location of kerf offset in basement and first floor

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) Wm Simpson Concrete Co. (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued.
29117	Plan Examiner	Clerk	NOV 14 1929

File with Bldg. plan Oct 26 47 29

No. A. C. Cradlow #202

200

14. Size of new addition ..... x ..... No. of Stories in height .....

15. Material of foundation ..... Size footings ..... size wall ..... Depth below ground .....

16. Size of Redwood Mudsills ..... x ..... Size of interior bearing studs x

17. Size of exterior studs ..... x ..... Size of interior non-bearing studs x

18. Size of first floor joists ..... x ..... Second-floor joists x

19. Will all Lathing and Plastering Comply with Ordinance? .....

20. Will all provisions of State Housing Act be complied with? .....

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

(Sign here) .....
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 8

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot ..... Block	Lot ..... Block	O. K. City Clerk By ..... Deputy
	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 By ..... Deputy
	From No. 7901 Beverly Blvd. L.A. Street		
	~~To No.~~ NW Cor Fairfax Street		

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Theatre - Under Construction
2. ~~What purpose~~ will Building be used for hereafter? "
3. Owner's name Nelson C. Stein Phone .....
4. Owner's address Beverly Blvd. and Fairfax Ave, L.A.
5. Architect's name W.C. Pennell Phone .....
6. Contractor's name Wm Simpson Co. Phone .....
7. Contractor's address Architects Bldg L.A.
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $ 200.00
9. Class of present Building A No. of rooms at present .....
10. Number of stories in height One Size present Building ..... x .....
11. State how many buildings are on this lot — None
12. State purpose buildings on lot are used for. — Under Construction (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? "C"

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

Detail sheets for Permit No. 30972 & 26743
Change in Roof Joists

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) Soule Steel Co. per Philip Baker
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O.K.	Stamp here when permit is issued
30972	12-31-29 Plan Examiner	12/31/29 Clerk	DEC 4 1929

FOR PLANS SEE No. ..... #202

File Plans with 26472-3/29

14. Size of new addition.....x.....No. of Stories in height.....

15. Material of foundation.....Size footings.....size wall.....Depth below ground.....

16. Size of Redwood Mudsills.....x.....Size of interior bearing studs.....x.....

17. Size of exterior studs.....x.....Size of interior non-bearing studs.....x.....

18. Size of first floor joists.....x.....Second floor joists.....x.....

19. Will all Lathing and Plastering Comply with Ordinance? .....

20. Will all provisions of State Housing Act be complied with? .....

I have carefully examined and read the above blank 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.

(Sign here) .....
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 3

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot ..... Block ..... Tract	Lot ..... Block ..... Tract	O. K. City Clerk By ..... Deputy
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book ..... Page ..... F. B. Page ..... From No. 7907 Beverly Blvd ..... Street To No. Beverly Blvd & Fairfax Ave. ..... Street	Book ..... Page ..... F. B. Page	O. K. City Engineer By ..... Deputy

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Theatre & Stores under construction
2. What purpose will Building be used for hereafter? Theatre & Stores & Offices
3. Owner's name Nelson C. Stein Phone .....
4. Owner's address Elks Club — LA
5. Architect's name W. C. Pennell Phone Fi 5532
6. Contractor's name Wm Simpson Const Co Phone Mu 7261
7. Contractor's address 1007 Architects Bldg.
8. VALUATION OF PROPOSED WORK (Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.) $ 1500.00
9. Class of present Building U. & B. No. of rooms at present .....
10. Number of stories in height One Size present Building 125-0 x 235-0
11. State how many buildings are on this lot One
12. State purpose buildings on lot are used for Under Construction (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? .....

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

Add second story exterior walls, [redacted] and roof on portion from Col #3 to #9 as approx $800 approved [redacted]

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) Wm Simpson Const Co
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O.K.	Stamp here when permit is issued
31787	12-12-29 Plan Examiner	12-12-29 Clerk	DEC 12 1929

File with 26472-3 / 29

For Plans see No. [redacted]

A C Bradbury #202

14. Size of new addition 28-6 x 61-7 No. of Stories in height 2nd Sty Only.

15. Material of foundation ——— Size footings ——— size wall ——— Depth below ground ———

16. Size of Redwood Mudsills ——— x ——— Size of interior bearing studs ——— x ———

17. Size of exterior studs ——— x ——— Size of interior non-bearing studs ——— x ———

18. Size of first floor joists ——— x ——— Second floor joists 2 x 12

19. Will all Lathing and Plastering Comply with Ordinance? Yes

20. Will all provisions of State Housing Act be complied with? Yes

I have carefully examined and read the above blank 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.

(Sign here) Wm Simpson Contr. Co
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

By H.O.R.

APPLICATION	O.K.
CONSTRUCTION	O.K.
ZONING	O.K.
SET-BACK LINE	O.K.
ORD. 33761 (N. S.)	O.K.
FIRE DISTRICT	O.K.

REMARKS

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:

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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. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot ____ Block ____	Lot ____ Block ____
	Tract ____	Tract ____
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book ____ Page ____ F. B. Page ____	Book ____ Page ____ F. B. Page ____
	From No. 7907 Beverly Blvd. Street	
	To No. N.W.Corner of Fairfax and Beverly Blvd. Street	

O. K. City Clerk ____ By ____ Deputy

O. K. City Engineer ____ By ____ 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 Fairfax Theater Co., Phone ____
4. Owner's address 7907 Beverly Blvd.
5. Architect's name California Electric Sign Co., Phone HU 6289
6. Contractor's name " " " " Phone C.D.
7. Contractor's address 3520 South Main St.
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $ 450.00
9. Class of present Building "A" No. of rooms at present 8
10. Number of stories in height 1 Size present Building 80 x 150
11. State how many buildings are on this lot 1
12. State purpose buildings on lot are used for Theater and offices and stores (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? ____

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

Erecting a roof sign according to the accompanying plans,

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

1/23-1930

(Sign here) [signature]
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp here when permit is issued.
1452	Plan Examiner	1/23/30 Clerk	RECEIVED JAN 23 1930

1-23 [signature]

PLANS

[signature] (2)

14. Size of new addition ..... x ..... No. of Stories in height .....

15. Material of foundation ..... Size footings ..... size wall ..... Depth below ground .....

16. Size of Redwood Mudsills ..... x ..... Size of interior bearing studs ..... x .....

17. Size of exterior studs ..... x ..... Size of interior non-bearing studs ..... x .....

18. Size of first floor joists ..... x ..... Second floor joists ..... x .....

19. Will all Lathing and Plastering Comply with Ordinance? .....

20. Will all provisions of State Housing Act be complied with? .....

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

(Sign here) .....
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 3

3

CITY OF LOS ANGELES

DEPARTMENT OF BUILDING AND SAFETY

BUILDING DIVISION

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:

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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. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot ..... Block	Lot ..... Block	O. K. City Clerk By ..... Deputy
	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 By ..... Deputy
	From No. 7907 Beverly Blvd. Street		
	To No. N.W. Cor. Beverly & Fairfax Street		

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Theatre
2. What purpose will Building be used for hereafter? Same
3. Owner's name Fairfax Theatre Phone.....
4. Owner's address 7907 Beverly Blvd.
5. Architect's name ..... Phone GL 0367
6. Contractor's name Electrical Products Corp Phone.....
7. Contractor's address 1128 Venice Blvd.
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $ 250 00
9. Class of present Building A C No. of rooms at present.....
10. Number of stories in height 2 Size present Building ..... x .....
11. State how many buildings are on this lot.....
12. State purpose buildings on lot are used for Theatre
    (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in?.....

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

Add all metal roof sign

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 3/13/30 830 (Sign here) Blaine Noice (Owner or Authorized Agent.) SK

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O.K.	Stamp here when permit is issued
5752	Plan Examiner	3/15/30 Clerk	RECEIVED MAR 15 1930

PLANS 202 250

14. Size of new addition None x Sign No. of Stories in height

15. Material of foundation Size footings size wall Depth below ground

16. Size of Redwood Mudsills x Size of interior bearing studs x

17. Size of exterior studs x Size of interior non-bearing studs x

18. Size of first floor joists x Second floor joists x

19. Will all Lathing and Plastering Comply with Ordinance? YES

20. Will all provisions of State Housing Act be complied with? YES

I have carefully examined and read the above blank 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.

(Sign here) Blaine Boice S.N.
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.	
CONSTRUCTION	O. K.	
ZONING	O. K.	
SET-BACK LINE	O. K.	
ORD. 33761 (N. S.)	O. K.	
FIRE DISTRICT	O. K.	

REMARKS

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 3

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application to Alter, Repair or Demolish

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

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	REMOVED FROM	REMOVED TO	
TAKE TO ROOM No. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot ..... Block	Lot ..... Block	O. K. City Clerk By ..... Deputy
	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 By ..... Deputy
	~~From~~ No. 7907 Beverly Blvd. Street		
	~~To No.~~ N.W. Corner Beverly & Fairfax Street		

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Theatre
2. What purpose will Building be used for hereafter? Theatre
3. Owner's name Fairfax Theatre Phone .....
4. Owner's address 7907 Beverly Blvd.

Not to be filled in unless with name of Certificated Architect or Licensed Engineer under State Act

5. Architect's name ..... Phone .....
6. Contractor's name Calif Elec Sign Co Ltd Phone HU-6289
7. Contractor's address 3510-20 So. Main St.
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $ 2900.00
9. Class of present Building A No. of rooms at present .....
10. Number of stories in height 2 Size present Building ..... x .....
11. State how many buildings are on this lot 1
12. State purpose buildings on lot are used for Theatre
(Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? .....

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

Neon Sign on 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

(Sign here) Calif. Elec. Sign Co. Ltd C. P. Linville X
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O.K.	Stamp here when permit is issued
6713	[illegible] Plan Examiner	3/26/30 [illegible] Clerk	RECEIVED MAR 26 1930

Plans [illegible] home E P Stan 202

14. Size of new addition.....x.....No. of Stories in height.....

15. Material of foundation.....Size footings.....size wall.....Depth below ground.....

16. Size of Redwood Mudsills.....x.....Size of interior bearing studs.....x.....

17. Size of exterior studs.....x.....Size of interior non-bearing studs.....x.....

18. Size of first floor joists.....x.....Second floor joists.....x.....

19. Will all Lathing and Plastering Comply with Ordinance? .....

20. Will all provisions of State Housing Act be complied with? .....

I have carefully examined and read the above blank 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.

Calif. Elec. Sign Co. Ltd

(Sign here) G. F. Linville

(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

NOT ELEC'M LOAD

26473/29

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 3

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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:

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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. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY	Lot ..... Block ..... Tract	Lot ..... Block ..... Tract	O. K. City Clerk ..... By ..... Deputy
TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY	Book ..... Page ..... F. B. Page ..... From No. 7907 Beverly Blvd. ..... Street To No. Corner Beverly Blvd & Fairfax Ave ..... Street	Book ..... Page ..... F. B. Page	O. K. City Engineer ..... By ..... Deputy

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Stores & Theater Bldg.
2. What purpose will Building be used for hereafter? Stores & Theater & Office Bldg.
3. Owner's name Nelson Stein Phone MU-6046
4. Owner's address 1014 Architects Bldg.

Not to be filled in unless with name of Certificated Architect or Licensed Engineer under State Act

5. Architect's name ..... Phone .....
6. Contractor's name Joseph C. Chapman Phone MU-6046.
7. Contractor's address 811 N. Citrus Ave.
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $2500.00 xx
9. Class of present Building A & B. No. of rooms at present 16.
10. Number of stories in height 2 Size present Building 123 x 185.
11. State how many buildings are on this lot One.
12. State purpose buildings on lot are used for Stores & Theater & Office Bldg. (Apartment House, Hotel, Residence or any other purpose.)
13. What Zone is Property in? C.

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

Plate Partitions - Plumbing - Electric wiring and hardwood floors to subdivide 2nd floor for offices.

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 3-27-30

(Sign here) Joseph C. Chapman (Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O.K.	Stamp here when paid
7161	Plan Examiner	331-30 ZC MSB Clerk	APR 1 1930 PAID L.A. Bldg. Dept.

FOR PLANS SEE File plans with 26472/29 6 75

Pl. No.

EP Stars (202)

14. Size of new addition — x — No. of Stories in height —

15. Material of foundation — Size footings — size wall — Depth below ground —

16. Size of Redwood Mudsills — x — Size of interior bearing studs — x

17. Size of exterior studs — x — Size of interior non-bearing studs 2 x 4

18. Size of first floor joists — x — Second floor joists — x —

19. Will all Lathing and Plastering Comply with Ordinance? Yes.

20. Will all provisions of State Housing Act be complied with? Yes.

I have carefully examined and read the above blank 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.

(Sign here) Joseph C. Chapman.
(Owner or Authorized Agent.)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33761 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

All Applications Must be Filled Out by Applicant

PLANS AND SPECIFICATIONS and other data must also be filed

Bldg. Form 3

3

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

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.

TAKE TO ROOM No. 248 (2ND FLOOR) CITY CLERK PLEASE VERIFY

TAKE TO ROOM No. 5 (MAIN ST. FLOOR) ENGINEER PLEASE VERIFY

REMOVED FROM	REMOVED TO
Lot ..... Block	Lot ..... Block .....
Tract	Tract .....
Book ..... Page ..... F. B. Page	Book ..... Page ..... F. B. Page .....
From No. 7901 ½ Beverly Blvd	Street
To No. 7907 ½ Edgemont & Heyward	Street

O. K. City Clerk ..... Deputy

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

(USE INK OR INDELIBLE PENCIL)

1. What purpose is the present Building now used for? Theatre
2. What purpose will Building be used for hereafter? Same
3. Owner's name Nelson E. Stein Phone .....
4. Owner's address Elks Club - Los Angeles
   Not to be filled in unless with name of Certificated Architect or Licensed Engineer under State Act
5. Architect's name ..... Phone .....
6. Contractor's name Nelson E. Stein & Wm Simpson Const Co Phone MU 7261
7. Contractor's address 1007 Architects Bldg
8. VALUATION OF PROPOSED WORK {Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building.} $ 600.00
9. Class of present Building F No. of rooms at present .....
10. Number of stories in height 2 Size present Building x
11. State how many buildings are on this lot .....
12. State purpose buildings on lot are used for Theatre
    (Apartment House, Hotel, Residence, or any other purpose.)
13. What Zone is Property in? C
    STATE ON FOLLOWING LINES EXACTLY WHAT ALTERATIONS, ADDITIONS, ETC., WILL BE MADE TO THIS BUILDING:

Provide wooden exit from Stage Dressing rooms; Install exit light in Horse Box @ Fairfax Theatre - 7901½ Beverly Blvd

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) Nelson E. Stein
(Owner or Authorized Agent)

Makosky

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O.K.	Issue when permit is issued
7672	4-5-30 Makosky ..... Plan Examiner	4/30 ..... Clerk	ISSUED APR 5 1930 DEPUTY

File with 26412-3 29

14. Size of new addition.....x.....No. of Stories in height.....

15. Material of foundation.....Size footings.....size wall.....Depth below ground.....

16. Size of Redwood Mudsills.....x.....Size of interior bearing studs.....x.....

17. Size of exterior studs.....x.....Size of interior non-bearing studs.....x.....

18. Size of first floor joists.....x.....Second floor joists.....x.....

19. Will all Lathing and Plastering Comply with Ordinance? .....

20. Will all provisions of State Housing Act be complied with? .....

I have carefully examined and read the above blank 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.

(Sign here) .....
(Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

APPLICATION	O. K.
CONSTRUCTION	O. K.
ZONING	O. K.
SET-BACK LINE	O. K.
ORD. 33701 (N. S.)	O. K.
FIRE DISTRICT	O. K.

REMARKS

Exhibit 4c. **Significant Modern permits**

3

APPLICATION TO ALTER, REPAIR OR DEMOLISH

Form 3-8
CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Lot No. 338

Tract 6290

Location of Building 7907 BEVERLY BLVD. (Street Number and Street)

Between what cross streets N.W. CORNER FAIRFAX

Approved by City Engineer [illegible] Deputy.

USE INK OR INDELIBLE PENCIL

1. Present use of building THEATRE (Store, Dwelling, Apartment House, Hotel or other purpose) Families — Rooms —
2. State how long building has been used for present occupancy YEARS
3. Use of building AFTER alteration or moving SAME Families — Rooms —
4. Owner FOX WEST COAST AGENCY CORP. (Print Name) Phone
5. Owner's Address 1401 N. ARMENTO AVE. P. O. LOS ANGELES
6. Certificated Architect State License No. Phone
7. Licensed Engineer WM. D. COOPER State License No. Phone TR 0669
8. Contractor State License No. Phone
9. Contractor's Address
10. VALUATION OF PROPOSED WORK (including all labor and material and all permanent fixtures, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and similar equipment fixtures or devices) $ 900.00
11. State how many buildings NOW on lot and give use of each THEATRE 1 STORE (Store, Dwelling, Apartment House, Hotel or other purpose)
12. Size of existing building 83' x 222' Number of stories high 2 Height to highest point
13. Material Exterior Walls REIN. CONCRETE (Wood, Steel or Masonry) Exterior framework CONC. (Wood or Steel)
14. Describe briefly all proposed construction and work: CLASS "A" BUILDING.

REPLACE EXISTING MOVIE NEW SIGN
ALL INCOMBUSTIBLE MATERIALS

NEW CONSTRUCTION

15. Size of Addition x Size of Lot x Number of Stories when complete
16. Footing: Width 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.

JAN 3

Sign here Wm. D. Cooper (Owner or Authorized Agent)

By [illegible]

FOR DEPARTMENT USE ONLY

(1) PLAN CHECKING
Receipt No. 5115
Valuation $ 900.00
Fee Paid $ 2.00

(2) REINFORCED CONCRETE
Bbls. Cement
Tons of Reinforcing Steel

(3) The building referred to in this Application will be more than 150 ft. from Street
Sign here (Signature of Authorized Agent)

TYPE	GROUP	Maximum Occupants	Inside Lot / Corner Lot	Zone Lot / Corner Lot Exists	Lot Size	Fire Limit / Fire Zone Alley	
I	9				—		

PERMIT No.	Plans and Specifications checked	Zone C-2	Fire District No. 2	District Map No. 5477
2734	Corrections checked	Bldg. Line ✓ ft.	Street Widening ft.	Fee 5.50
	Plans, Specifications and Application rechecked and approved	Approved and approved [illegible] Chief		Plans Not Filed Permit is Issued
PLANS		Contractor Inspection	SPRINKLER Special—Required Valuation Included Yes — No	Inspector [illegible]
Set	For Plans See	Fee Paid		

For [illegible]

7907 Beverly Blvd.
Fox West Coast Agency Corp.

7907 Beverly Blvd.
Los Angeles, California

2734 1946

FEB 27 1947

1 Story Type IV New Box Office to Theatre
G-1 Occupancy

S CITY OF LOS ANGELES

APPLICATION FOR INSPECTION OF SIGNS

S-1

B&S 8-5—Rev 10-68

DEPT OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT 338 BLK. TRACT 6790 — CENSUS TRACT 1945
2. TYPE OF SIGN OR NEW WORK (19) Marquee Signs — DIST. MAP 5477
3. JOB ADDRESS 7907 Beverly Blvd La — ZONE C2-1
4. BETWEEN CROSS STREETS Fairfax AND Hauserman — FIRE DIST II
5. OWNER'S NAME Fairfax Theatre — PHONE — LOT (TYPE) COR
6. OWNER'S ADDRESS same — P O BOX — ZIP — LOT SIZE 85 X 123.05
7. ARCHITECT OR ENGINEER B.L. Prenovich — STATE LICENSE NO 7375 — PHONE H02 3624
8. CONTRACTOR Luminart Neon — STATE LICENSE NO 210456 — PHONE An 5161 — ALLEY R-20'
9. LENDER None — BRANCH — ADDRESS — BLDG. LINE
10. SIZE OF SIGN 7-8 x 32-0 — HEIGHT ABOVE GRADE 17 FT. ROOF FT — TOTAL COPY AREA 400 — AFFIDAVITS
11. 7-8 x 10-0 ILLUMINATION USED: SINGLE FACE X DOUBLE FACE ☐
NONE ☐ DIRECT ☐ X INDIRECT ☐ FLASHING ☐ OTHER
12. MATERIAL OF CONSTRUCTION — SUPPORTING FRAME Steel — FRAME OF SURFACE Steel — SURFACE OF SIGN Plastic
13. JOB ADDRESS 7907 Beverly Blvd — DISTRICT OFFICE L.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN $ 3000 — GRADING
15. SIZE OF EXISTING BUILDING 100 x 150 — TYPE — STORIES 1 — EXT. WALLS RC — ROOF CONST. Re — HIGHWAY DED. Yes
16. TYPE OF SIGN OR NEW WORK 7-8 x 32-0 & 2-7-8 x 10-0 SF Marquee Signs — CONS.

FREEWAY CLEARANCE — NOT REQUIRED ☐ REQUIRED ☐

INSPECTION ACTIVITY — COMB. GEN MAJ.S. CONS.

ZONED BY LYLE

FREEWAY CLEARANCE
FLASHING LIGHTS Yes ☐ No ☐
MOVING PARTS Yes ☐ No ☐
ANIMATIONS Yes ☐ No ☐
OTHER

FREEWAY CHECKED — FILED WITH
PLANS CHECKED — FREEWAY CLEARED

SIGN REQUIRES: TRAFFIC APPROVAL ☐ BOARD APPROVAL ☐

PLANS APPROVED — DATE

P.C. No. PP3874 — CONT. INSP. — APPLICATION APPROVED — INSPECTOR I

P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O	TYPIST
10.01			15.40				

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

JUN-13-69 30734 E •89988 X — 6 CK 10.01
JUN-13-69 30735 E •89988 X — 1 CK 15.40

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 ..... (Owner or Agent)

		Name	Date
Bureau of Engineering	ADDRESS APPROVED		6/12/69
	HIGHWAY DEDICATION REQUIRED		
	COMPLETED		
Municipal Arts Commissioners	APPROVED FOR ISSUE		
Board of Building Safety Commissioners	APPROVED FOR ISSUE FILE #		
Traffic	APPROVED FOR ISSUE		
Planning	APPROVED UNDER CASE #		
Conservation	APPROVED FOR ISSUE FILE #		

PUBLIC RECORD

3

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

CITY OF LOS ANGELES

B & S B-3 (R 7.80)
DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: 335-338	BLOCK: --	TRACT: 6790	COUNCIL DISTRICT NO.: 5	DIST. MAP: 5477
					CENSUS TRACT: 1945.00
2. PRESENT USE OF BUILDING: ( ) Theatre		NEW USE OF BUILDING: ( ) same			ZONE: C2-1
3. JOB ADDRESS: 7907 Beverly Blvd.					FIRE DIST.: 2
4. BETWEEN CROSS STREETS: Fairfax		AND: Hayworth			LOT TYPE: int
5. OWNER'S NAME: Kurstin Theatres				PHONE	LOT SIZE: 123' 235'X~~125'~~
6. OWNER'S ADDRESS: 4617 Alla Rd. #3		CITY: Marina Del Rey, C.A.		ZIP: 90291	
7. ENGINEER: none	BUS. LIC. NO.	ACTIVE STATE LIC. NO.		PHONE	ALLEY: 20' rear
8. ARCHITECT OR DESIGNER: none	BUS. LIC. NO.	ACTIVE STATE LIC. NO.		PHONE	BLDG. LINE: --
9. ARCHITECT OR ENGINEER'S ADDRESS		CITY		ZIP	AFFIDAVITS: Ord. 1147
10. CONTRACTOR: H.R. Anderson	BUS. LIC. NO.	ACTIVE STATE LIC. NO.: B1-125005		PHONE	
11. SIZE OF EXISTING BLDG. WIDTH / LENGTH	STORIES: 1	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE		
12. CONST. MATERIAL OF EXISTING BLDG. →	EXT. WALLS: reinf. conc//	ROOF: frame & compo//	FLOOR: conc		
3 13. JOB ADDRESS: 9707 Beverly Blvd. L.A. 90048			STREET GUIDE		DISTRICT OFFICE: L.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING		$110,000.00			SEISMIC STUDY ZONE: --
15. NEW WORK (Describe): Convert siggle theatre to tri-plex (3) theatres. Division walls, electr., plumbing, etc//					GRADING: -- FLOOD: F2
					HWY. DED.: -- CONS.: yes/--
NEW USE OF BUILDING: SAME	SIZE OF ADDITION	STORIES	HEIGHT		
TYPE: III-A	GROUP OCC.: B-1	BLDG. AREA: NC	PLANS CHECKED		FILE WITH
DWELL UNITS	MAX OCC.	TOTAL	APPLICATION APPROVED		TYPIST: CW
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED STD. / COMP.	INSPECTION ACTIVITY: COMB / GEN. / MAJ. S. / CONS.		INSPECTOR

SPRINKLERS REQ'D SPEC.		CONT. INSP.	
P.C.: 401.20	P.W.: 9.44		
S.P.C.	I.F.: /	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	
B.P.: 472	O.S.		
G.P.I.	C/O		
DIST. OFFICE: L.A.	ENERGY: NONE		
P.C. NO.: X9112			

CASHIER'S USE ONLY

C 401.20 B-PC
E6964 4 03/12/81 401.20 CHTD

C 9.44 PL-M
C 472.00 BP-R
34181 0001
P 632 4 11/10/81 481.44 CHTD

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

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 11/2/81 Lic. Class B-1 Lic. No. 125005 Contractor Harold R Anderson

Contractor's Mailing Address 3949 Los Feliz Blvd L.A. CA 90027

City Lic 326374-79

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 _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. _____ Company State Fund

☐ Certified copy is hereby furnished.

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

Date 11/9/81 Applicant [signature]

Applicant's Mailing Address 3949 Los Feliz Blvd Los Angeles Ca.

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date _____ Applicant _____

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____

Lender's Address _____

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

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

Signed [signature] Contractor 11/9/81

(Owner or agent having property owner's consent) Position Date

NOT REQ'D IF
NO ADDITIONAL
AREA
R. Vellazquez
3-27-81

Morning 3/11/81

(De With) X

Rabinowitz 11-9-81

X

Rabinowitz 11-9-81

G R Porter 11-9-81

CHECK OFFICE PROP. ALL BUILDINGS ON LOT AND U.E. OF EACH

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES DEPT OF BUILDING AND SAFETY

1 1 5 0.0 5 0 3 3

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: 338	BLOCK:	TRACT: 6790	COUNCIL DISTRICT NO.: 5	DIST MAP: 138-177 / CENSUS TRACT: 1945
2. PRESENT USE OF BUILDING: 21 Theatre		NEW USE OF BUILDING: ( ) same			ZONE: C2-1
3. JOB ADDRESS: 7907 Beverly Blvd					FIRE DIST.: two
4. BETWEEN CROSS STREETS: Fairfax Ave		AND: Hayword Ave			LOT TYPE: cor
5. OWNER'S NAME: The Taubman Co Inc			PHONE:		LOT SIZE: 85x123.06
6. OWNER'S ADDRESS: 24301 Southland Dr. ste 500	CITY: Hayword	ZIP: 94540			
7. ENGINEER: Bilman & Bilman	BUS. LIC. NO.: SE 1301	ACTIVE STATE LIC. NO.: 660-1030	PHONE:		ALLEY: 20 rear
8. ARCHITECT OR DESIGNER: Kofman Engineering	BUS. LIC. NO.: 416	ACTIVE STATE LIC. NO.: 977-1283	PHONE:		BLDG. LINE: ---
9. ARCHITECT OR ENGINEER'S ADDRESS: 214 King St. West ste 212	CITY: Toronto	ZIP:			AFFIDAVITS: ZI1117/1216
10. CONTRACTOR: PCL Construction	BUS. LIC. NO.: 402148	ACTIVE STATE LIC. NO.: 622-3434	PHONE:		
11. SIZE OF EXISTING BLDG. WIDTH 82 LENGTH 307	STORIES: 1	HEIGHT: 35	NO. OF EXISTING BUILDINGS ON LOT AND USE: 1 theatre		P.C REQ'D: NO(F)
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS: conc	ROOF: conc	FLOOR: conc		
3 13. JOB ADDRESS: 7907 Beverly Blvd			STREET GUIDE:		DISTRICT OFFICE: LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$ 15,000				SEISMIC STUDY ZONE: ---
15. NEW WORK (Describe): New consession stand.					GRADING: ---- / FLOOD: yes
					HWY. DED.: yes / CONS.:
NEW USE OF BUILDING: theatre	SIZE OF ADDITION: N/C	STORIES	HEIGHT		ZONED BY: D.Murphy
TYPE: N/C / GROUP OCC.: N/C	FLOOR AREA: N/C	PLANS CHECKED: Sam Ostewar,			FILE WITH
DWELL UNITS: N/A / MAX OCC.: N/C	TOTAL	APPLICATION APPROVED: Sam Ostewar			TYPIST: ts
GUEST ROOMS: N/A / PARKING REQ'D: N/C	PARKING PROVIDED STD. COMP.	INSPECTION ACTIVITY: COMB (GEN.) MAJ.S. CONS. E.Q.			INSPECTOR

P.C. 88.40	G.P.I.	CONT INSP	
S.P.C.	P.M.		
B.P. 104.00	E.I. 1.05	Claims for refund of fees paid on permits must be filed 1 Within one year from date of payment of fee or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC	
I.F.	F.H.		
O/S	O.S.S. 3.87		
DIST OFFICE	S.O.S.S.	SPRINKLERS REQ'D SPEC. NO	
P.C. NO.	C/O	ENERGY N/A	

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED

CASHIER'S USE ONLY

B & S B-3 (R 5.85)

C 88.40 B-PC
C 104.00 BP-R
C 1.05 E.I.
C 3.87 OSS
36699 00a1
K 783 3 05/12/86 197.32 CHTO

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

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

Date 5-12-86 Lic. Class 402148 Lic. Number _____ Contractor William J. Eakin (Signature)

OWNER-BUILDER DECLARATION

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

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

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

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

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. 40600 7504 Insurance Company Great Western

☐ Certified copy is hereby furnished.

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

Date 5-12-86 Applicant's Signature William J. Eakin

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 releting to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection purposes.

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

Signed William J. Eakin (Owner or agent having property owner's consent) Proj Mg (Position) 5-12-86 (Date)

BUTCHER 5/12/86

7901 W Beverly Blvd

Permit #: **10016 - 10000 - 11421**
Plan Check #: B10LA06703 Printed: 06/29/10 11:11 AM
Event Code:

Bldg-Alter/Repair
Commercial
Plan Check at Counter
Plan Check

City of Los Angeles - Department of Building and Safety

APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY

Last Status: Ready to Issue
Status Date: 06/29/2010

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 6790		338		M B 74-32	138B177 446	5527 - 036 - 020

3. PARCEL INFORMATION

Area Planning Commission - Central
LADBS Branch Office - LA
Council District - 5
Certified Neighborhood Council - Mid City West
Community Plan Area - Wilshire

Census Tract - 1945.00
Census Tract - 2144.00
District Map - 138B177
Energy Zone - 9
Fire District - 2

Earthquake-Induced Liquefaction Area - Yes
Methane Hazard Site - Methane Zone
Near Source Zone Distance - 2.6
Thomas Brothers Map Grid - 633-B1

ZONE(S): C2-1VL /

4. DOCUMENTS

ORD - ORD-162109
MODF - 06/29/2010 EARLY START I
CPC - CPC-2009-3271-ZC-HD-ZAA-SF
CPC - CPC-30643

5. CHECKLIST ITEMS

Std. Work Descr - Interior Non-struct. Remo

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
B And F Associates 710 Wilshire Blvd NO 409 SANTA MONICA CA 90401

Tenant:

Applicant: (Relationship: Contractor)
Mario Storace - 7901 Beverly Blvd LOS ANGELES, CA 90068 (323) 313-0619

7.EXISTING USE **PROPOSED USE**

(21) Theater

8. DESCRIPTION OF WORK

REMOVE PLASTER CEILING & ALL CEILING SUPPORT SYSTEM. REMOVE T-BAR CEILING AND ALL SUPPORT SYSTEM'S. EARLY START PERMIT (10,560 S.F.). NO EXTERIOR WORK.

9. # Bldgs on Site & Use:

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

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Eric Huang DAS PC By:
OK for Cashier: Carlos Villarreal Coord. OK:
Signature: Date: 6/29/10

For Cashier's Use Only W/O #: **01611421**

BUILDING PERMIT FEE 146.25
EQ COMMERCIAL 0.05
EQ OP SURCH 2.95
SYSTEMS DEVT FEE 8.84
CITY PLANNING SURCH 8.78
MISCELLANEOUS 10.00
PLANNING GEN PLAN MAINT 4.39
GREEN BUILDING FEE 1.00
BUILDING PLAN CHECK 60.00
BUILDING PLAN CHECK 0.00

P100161000011421FN

Total Due: 183.26
Check: 183.26

20100LA32431

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: $5,000 PC Valuation:

FINAL TOTAL Bldg-Alter/Repair	183.26
Permit Fee Subtotal Bldg-Alter/Repa	146.25
Handicapped Access	
Plan Check Subtotal Bldg-Alter/Rep	0.00
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	1.05
O.S. Surcharge	2.95
Sys. Surcharge	8.84
Planning Surcharge	8.78
Planning Surcharge Misc Fee	10.00
Planning Gen Plan Maint Surcharge	4.39
Green Building Fee	1.00
Permit Issuing Fee	0.00

Sewer Cap ID: Total Bond(s) Due:

12. ATTACHMENTS

Plot Plan

P100161000011421FN

13. STRUCTURE INVENTORY (Note: Numeric measurement data in the format "number / number" implies "change in numeric value / total resulting numeric value")

10016 - 10000 - 11421

14. APPLICATION COMMENTS

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

15. Building Relocated From:

16. CONTRACTOR, ARCHITECT, & ENGINEER NAME	ADDRESS		CLASS	LICENSE#	PHONE #
(C) Storace Mario	2070 N Vine St,	Los Angeles, CA 90068	B	340201	(323) 313-0619

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

17. LICENSED CONTRACTOR'S DECLARATION

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

License Class: **B** Lic. No.: **340201** Contractor: **STORACE MARIO**

18. WORKERS' COMPENSATION DECLARATION

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

(__) I have and will maintain a certificate of consent to self insure for workers' compensation, as provided for by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued.

(__) I have and will maintain workers' compensation insurance, as required by Section 3700 of the Labor Code, for the performance of the work for which this permit is issued. My workers' compensation insurance carrier and policy number are:

Carrier: **State Comp. Ins. Fund** Policy Number: **1622839**

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

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

19. ASBESTOS REMOVAL DECLARATION / LEAD HAZARD WARNING

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

20. CONSTRUCTION LENDING AGENCY DECLARATION

I hereby affirm under penalty of perjury that there is a construction lending agency for the performance of the work for which this permit is issued (Sec. 3097, Civil Code).
Lender's name (if any):_____ Lender's address:_____

21. FINAL DECLARATION

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

By signing below, I certify that:

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

Print Name: X MARIO STORACE Sign: X Date: X 6-29-15 ☒ Contractor ☐ Authorized Agent

Bldg-Alter/Repair
Commercial
Plan Check

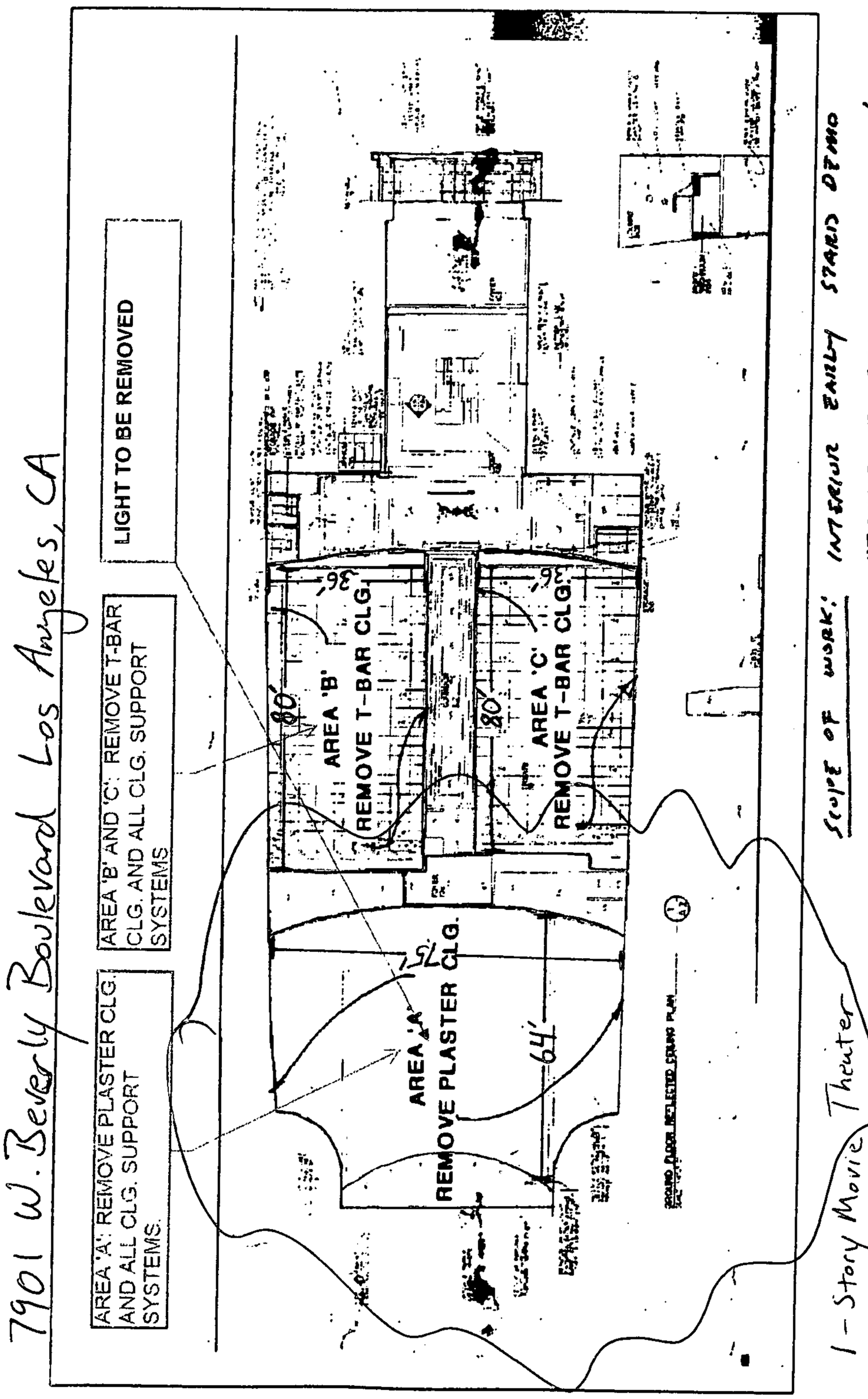
City of Los Angeles - Department of Building and Safety

PLOT PLAN ATTACHMENT

Plan Check #: B10LA06703
Initiating Office: METRO
Printed on: 06/29/10 10:07:40

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

7901 W. Beverly Boulevard Los Angeles, CA



SCOPE OF WORK: INTERIOR ENTRY STAIRS DEMO PERMIT TO REMOVE PLASTER/T-BAR CEILING. (1056 SQ.FT). NO EXTERIOR WORK.

1-Story Movie Theater
A3 - Occupancy

APPROVED
LOS ANGELES FIRE DEPARTMENT
FIRE PREVENTION BUREAU
BY S. Alana 6/29/10

10016-10000-11421

Los Angeles Department of Building and Safety

Certificate Information: 7901 W BEVERLY BLVD 90048

Application / Permit	10016-10000-10884
Plan Check / Job No.	B10LA06325
Group	Building
Type	Bldg-Alter/Repair
Sub-Type	Commercial
Primary Use	(21) Theater
Work Description	EARLY START PERMIT TO DEMO T-BAR CEILING, 50' X 100'.
Permit Issued	Issued on 6/18/2010
Issuing Office	Metro
Current Status	Permit Expired on 10/16/2012

Permit Application Status History

Submitted	6/17/2010	APPLICANT
Assigned to Plan Check Engineer	6/17/2010	SAM CHANG
Corrections Issued	6/17/2010	SAM CHANG
Plan Check Approved	6/18/2010	ARMEN KASPAR
Issued	6/18/2010	LADBS
Permit Expired	10/16/2012	APPLICANT

Permit Application Clearance Information

Title 19 building approval	Cleared	6/17/2010	SUSIE ADAMIAN

Contact Information

Contractor	Storace Mario; Lic. No.: 340201-B	2070 N VINE ST LOS ANGELES, CA 90068

Inspector Information

DAVID BURKHEAD, (213) 202-9874	Office Hours: 7:00-8:00 AM MON-FRI
GRANT WOODS, (213) 202-9874	Office Hours: 7:00-8:00 AM MON-FRI
RUSSELL BONVOULOIR, (213) 202-9874	Office Hours: 7:00-8:00 AM MON-FRI
THOMAS LOGRASSO, (213) 202-9874	Office Hours: 7:00-8:00 AM MON-FRI

Pending Inspections

No Data Available.

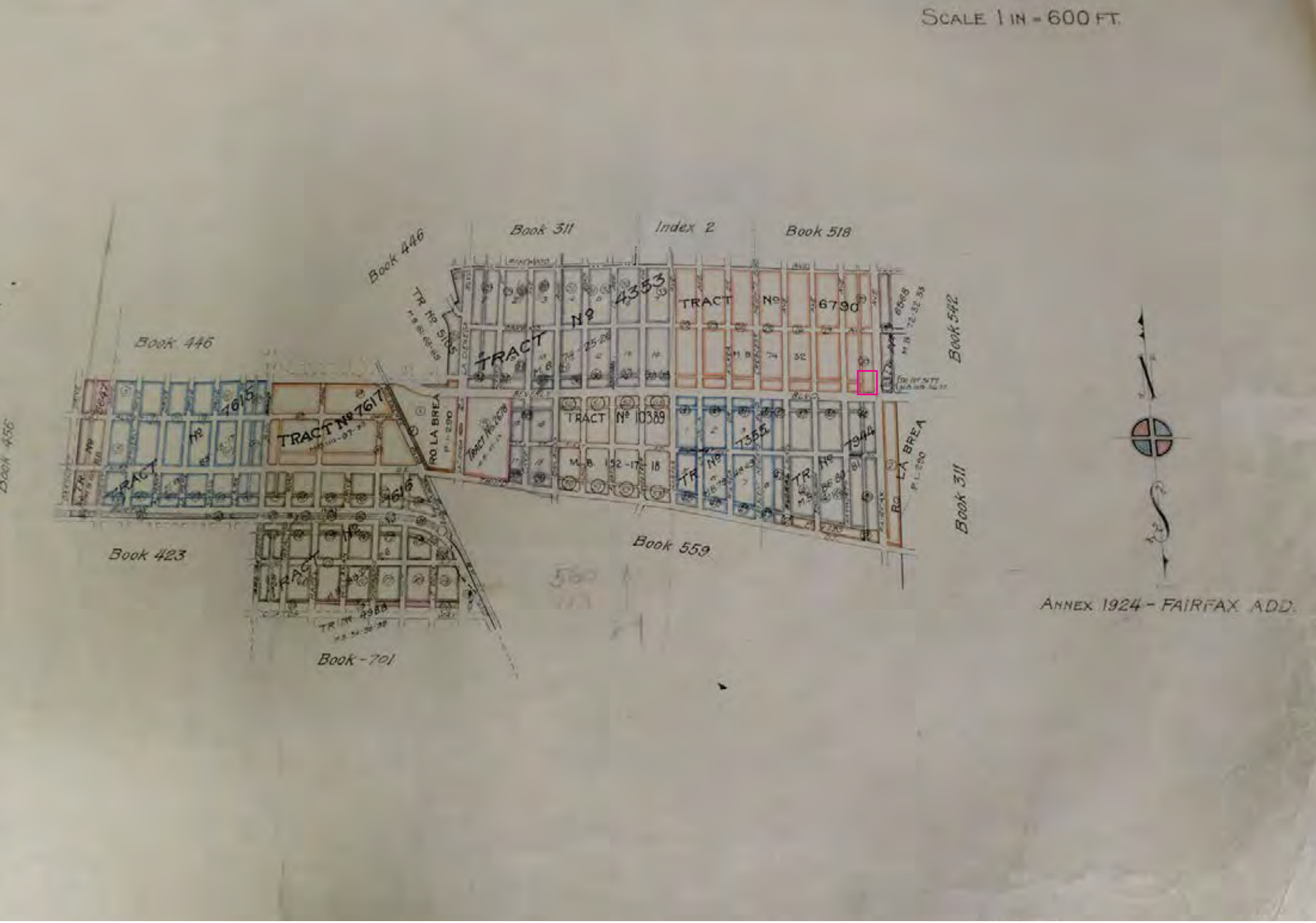
Inspection Request History

No Data Available.

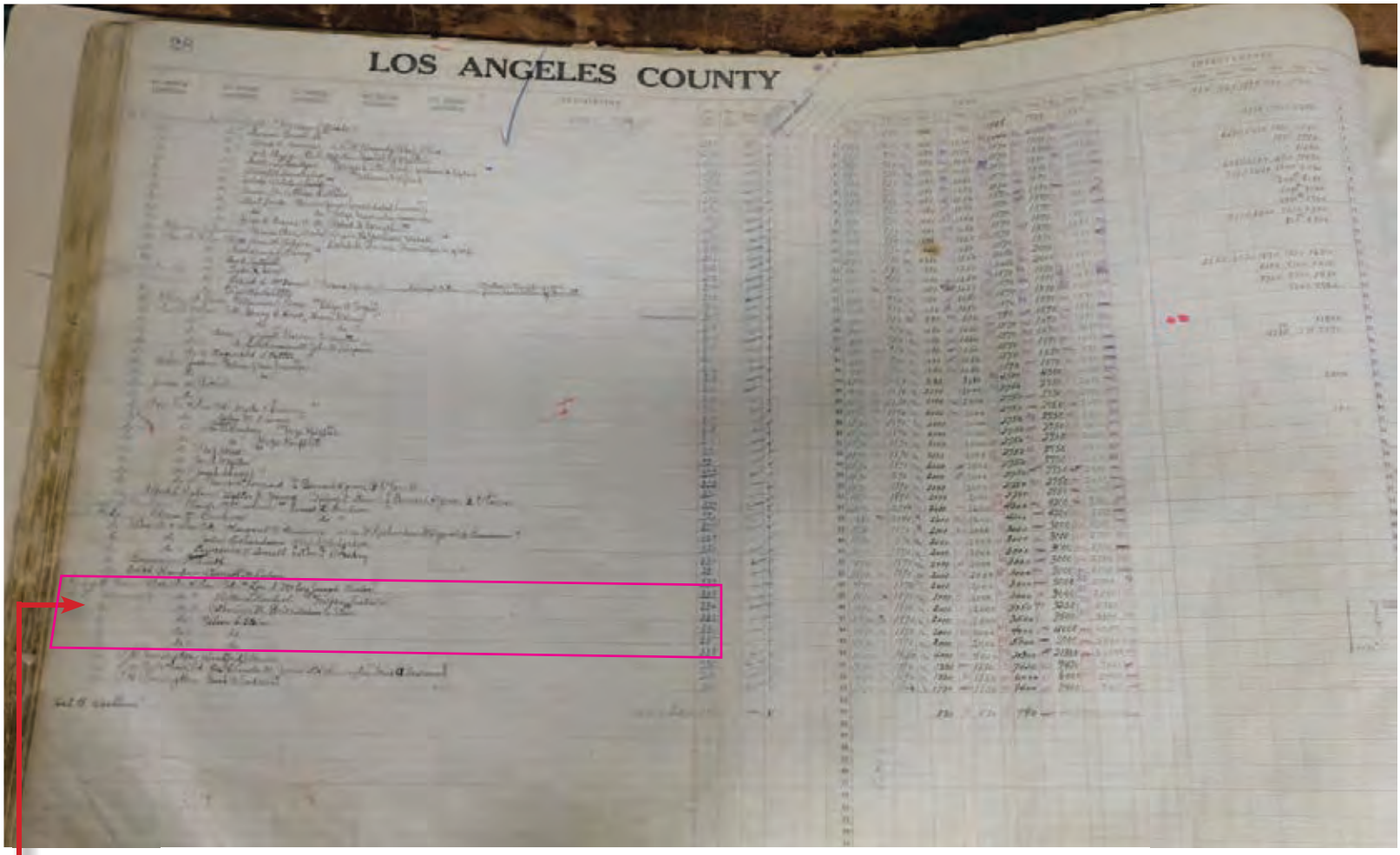
Exhibit 5. Ownership History

Exhibit 5a. County Assessor Map Book No. **560** 1924-1930
Exhibit 5b. County Assessor Map Book No. 560 1930-1937
Exhibit 5c. County Assessor Map Book No. 560 1938-1945
Exhibit 5d. County Assessor Map Book No. 560 1946-1950
Exhibit 5d. County Assessor Map Book No. 560 1951-1955

Exhibit 5a. **County Assessor Map Book No. 560** 1924-1930

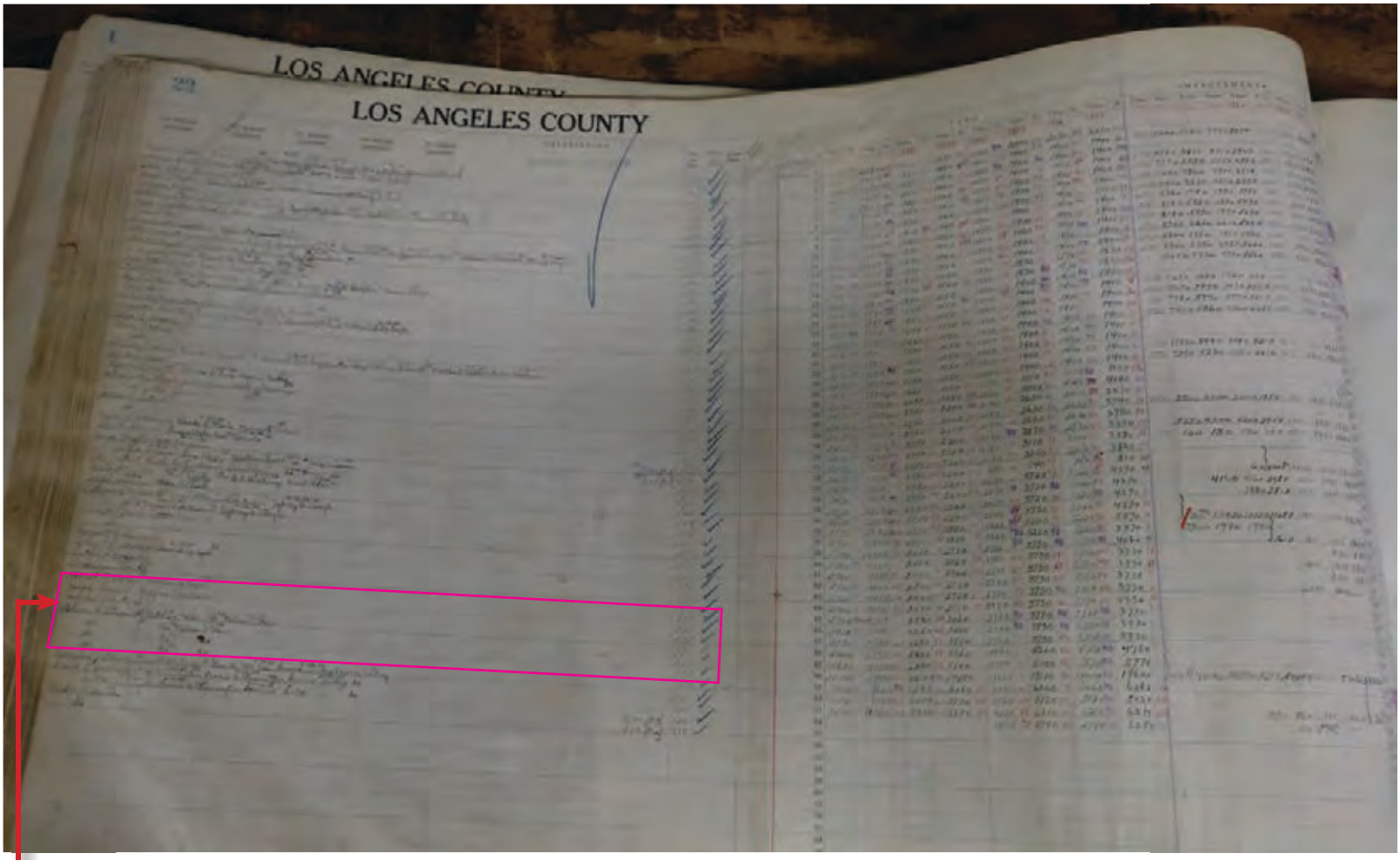


The magenta outline shows the location of the subject property.



do	Edith Hampson	Harriet M. Dolan		
Percy H. Polson	Sec. Tr. & Sav. Bk.	Lon S. McCoy	Joseph Bosler	
R. F. Gilmore Co	do	Walter L. Wentzel	Fairfax Theatre Co	
do	do	Catherine M. Brice	Nelson C. Stein	
do	do	Nelson C. Stein		
do	do	do		
do	do	do		

Exhibit 5b. **County Assessor Map Book No. 560** 1930-1937


LOS ANGELES COUNTY
LOS ANGELES COUNTY

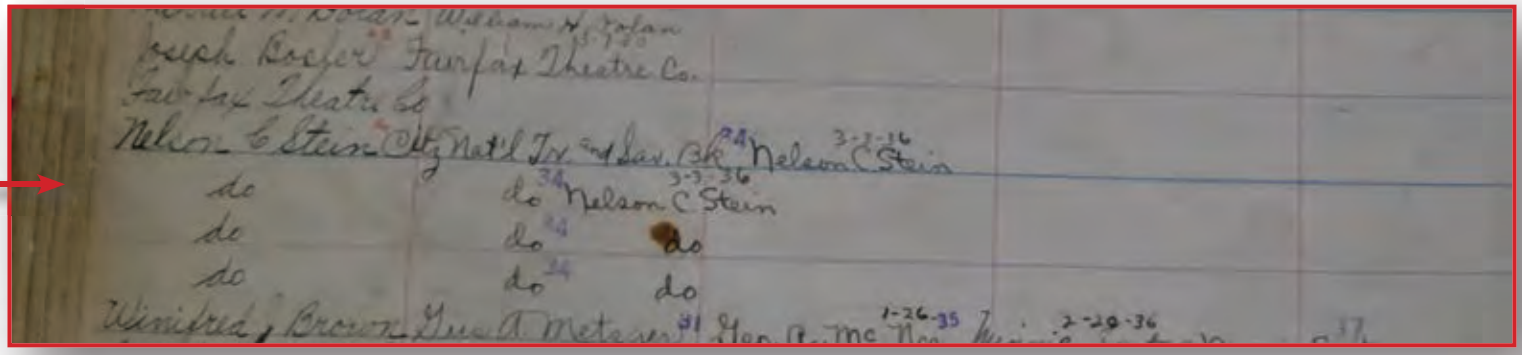
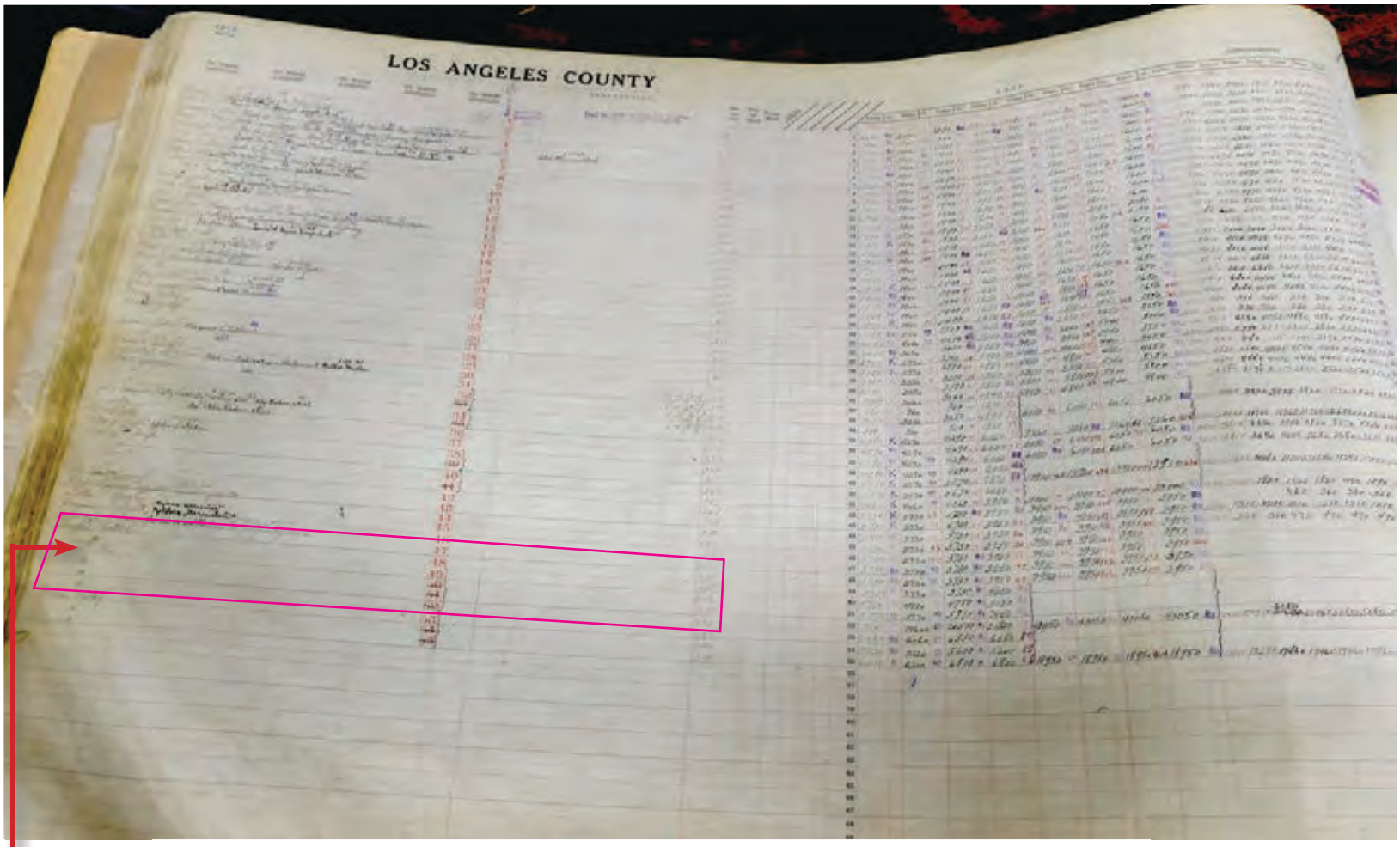

Joseph Becker Fairfax Theatre Co.
Nelson C Stein
do do Nelson C Stein
do do do
do do do
Winifred Brown

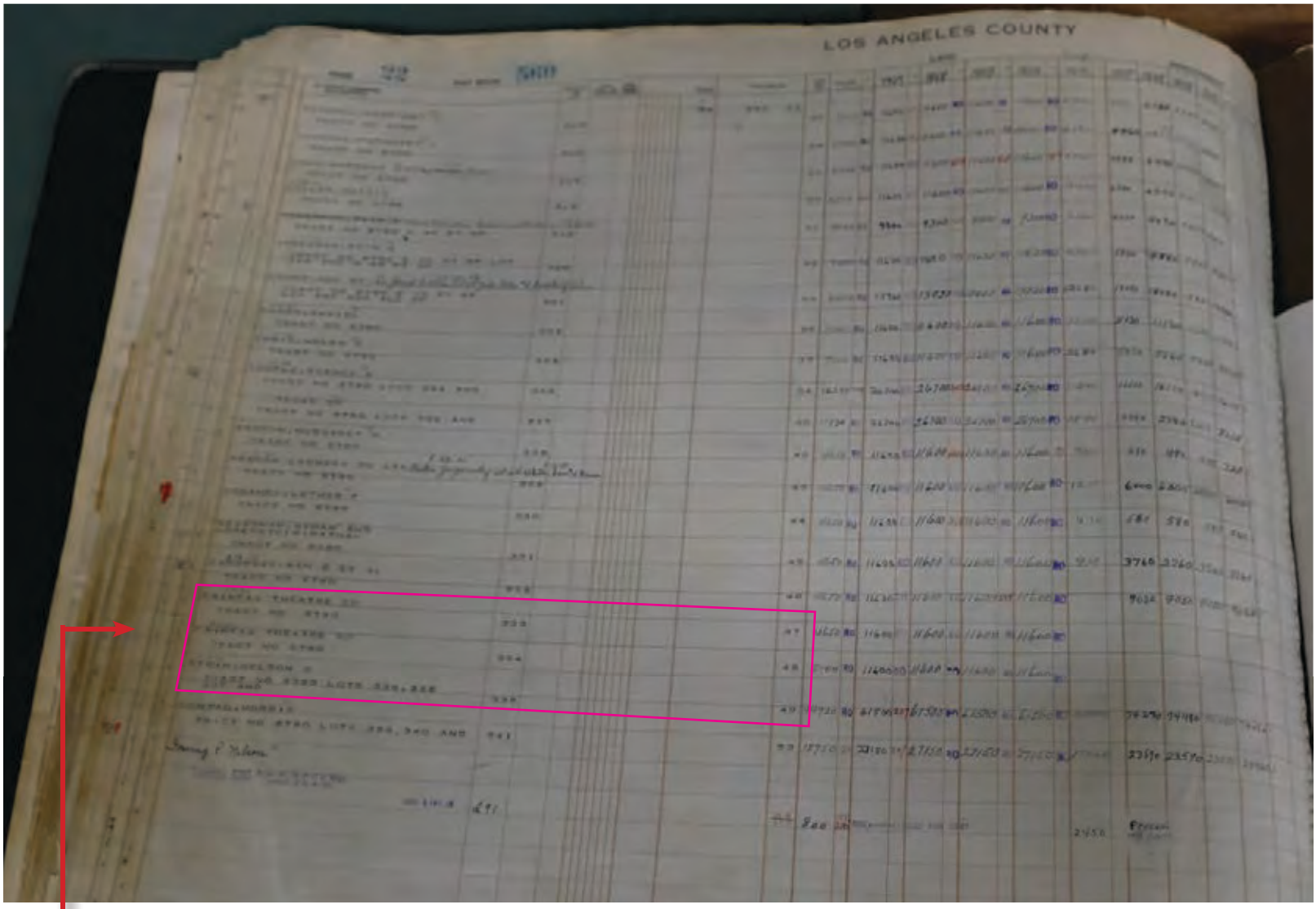
Exhibit 5c. **County Assessor Map Book No. 560** 1938-1945

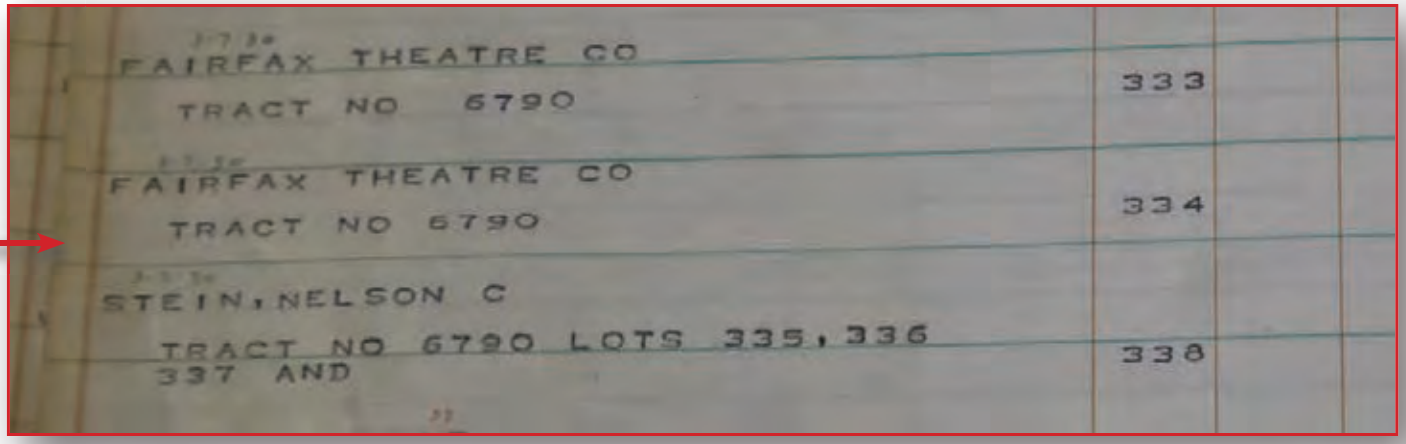


William H. Volan Harriet R. Volan Geo. G. Zago

3-7-30 Fairfax Theatre Co.			
do			
3-3-36 Nelson C Stein			
do			
do			
do			

Exhibit 5d. **County Assessor Map Book No. 560** 1946-1950





FAIRFAX THEATRE CO TRACT NO 6790	333
FAIRFAX THEATRE CO TRACT NO 6790	334
STEIN, NELSON C TRACT NO 6790 LOTS 335, 336 337 AND	338

Exhibit 5d. **County Assessor Map Book No. 560** 1951-1955

MAP BOOK 1594 PAGE 36 LOS ANGELES COUNTY ASSESSOR

THE FIRST ENTERED VALUE CARRIES FORWARD TO THE RIGHT UNTIL A CHANGE IS MADE BY AN ENTRY IN THE COLUMN OF THE YEAR AFFECTED

ASSESSEE AND DESCRIPTION																												
						4	1594	36																				
BAUCUM, MARGARET H																												
TRACT # 6790	328								13	10500		690	10500	340			484 Done		1280	8790								
WHITE, SAMSARIA																												
TRACT # 6790	329								14	10500		6520	10500	7040														
DONAHEY, LUTHER FSOLETHA D																												
TRACT # 6790	330								15	10500		680	10500	648			2650											
WEISSMAN, HYMAN AND HORENSTEIN, NATHAN																												
TRACT # 6790	331								16	10500		3940	10500	4536														
ZAGORSKY, PETER AND ZAGORSKY, JACK																												
TRACT # 6790	332								17	10500		9020	10500	9620			78		78									
FAIRFAX THEATRE CO																												
TRACT # 6790	333								18	10500			10500						146									
FAIRFAX THEATRE CO																												
TRACT # 6790	334								19	10500			10500						149									
STEIN, NELSON C																												
TRACT # 6790 LOTS 335, 336, 337 AND	338								20	61500		~~57870~~ 57930	61500	21700			5660			51700								
BROTMAN, JOSEPH E AND REST, JOSEPH S																												
TRACT # 6790 LOTS 339, 340 AND	341								21	27150	3%	24920	27150	27450														
													PUNCHED	PUNCHED														

FAIRFAX THEATRE CO 57 Fox West Coast Theatres Corp

TRACT # 6790 333

FAIRFAX THEATRE CO 57 Fox West Coast Theatres Corp

TRACT # 6790 334

STEIN, NELSON C 60-1-7 Pauline, Harry M.

TRACT # 6790 LOTS 335, 336, 337 AND 338

6-27-58

Exhibit 6. Photographs

Exhibit 6a. Exterior, Primary Façades

Exhibit 6b. Exteriors, Details

Exhibit 6c. Exteriors, West Façade, Alley

Exhibit 6d. Interiors

Exhibit 6e. Historic photos: Aerials

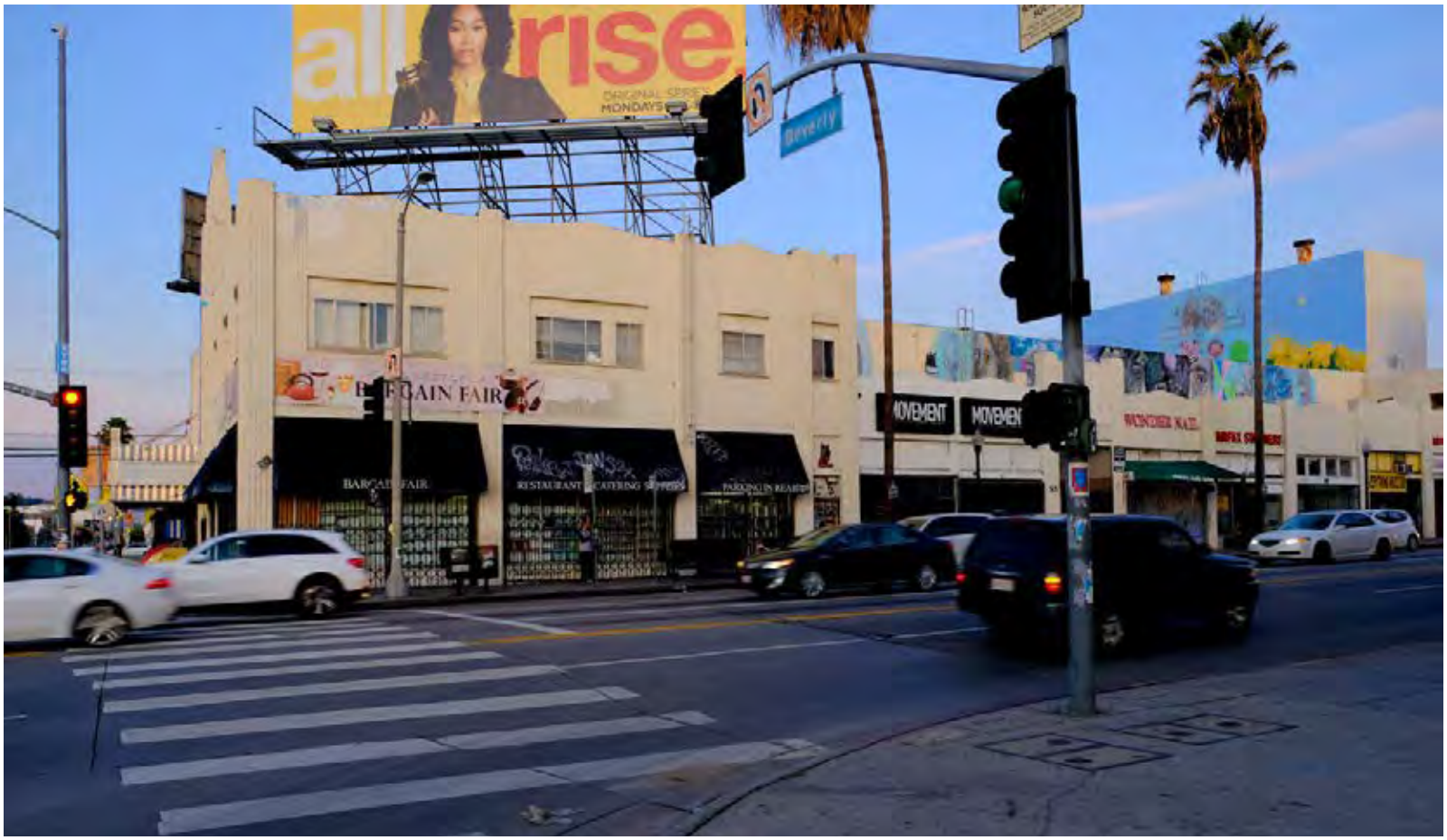
Exhibit 6f. Historic photos: 1929-1990

Exhibit 6g. Historic photos: 2000-2011

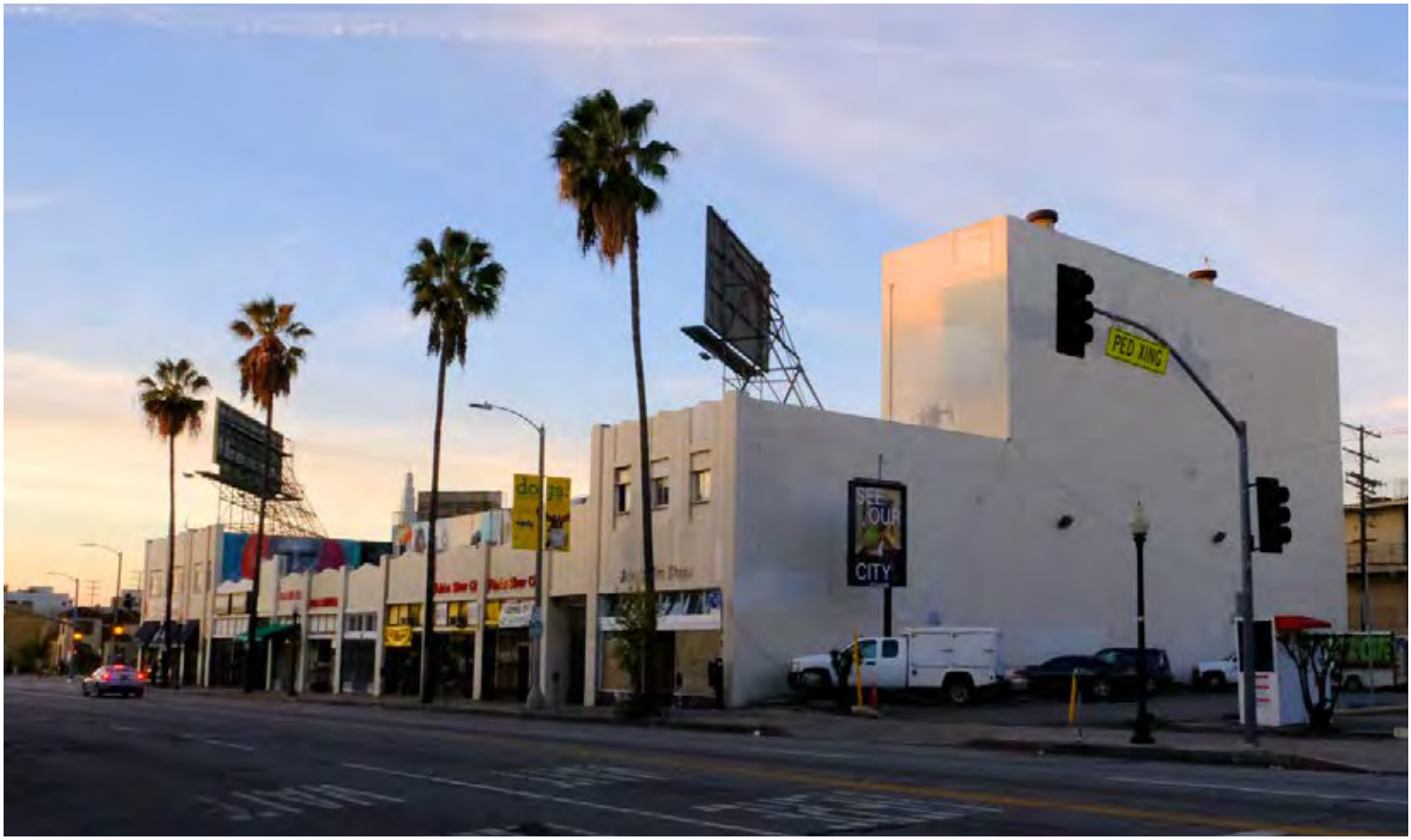
Exhibit 6a. **Exterior, Primary Façades**

Primary (south, east) elevations of the Fairfax Theatre Building. View northwest. (Luftman 2019)

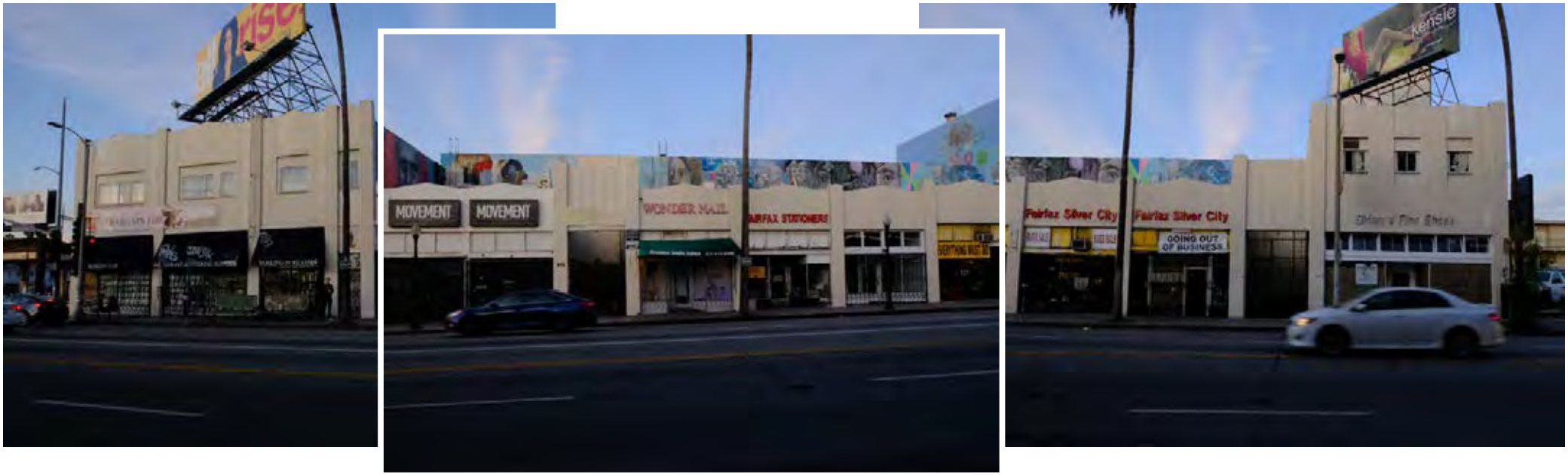
Primary (south) elevation of the Fairfax Theatre Building. View north. (Luftman 2019)



Primary (east) elevation of the Fairfax Theatre Building. View northwest. (Luftman 2019)



East and north elevations of the Fairfax Theatre Building. View southwest. (Luftman 2019)



Primary (east) elevation of the Fairfax Theatre Building. View west. (Luftman 2019)

Exhibit 6b. Exteriors, Details

Stepped vertical tower soaring twenty feet above the south façade, of the Fairfax Theatre Building. The iron braces supporting the marquee are original to the building. (Luftman 2019)

- The marquee's soffit is original to the building. (Luftman 2019)

East façade, view southwest. Fluted pilasters divide the façade into storefront bays. Wood-framed hopper opening transom windows are original to the building. (Luftman 2019)

The black tiles at the base of the storefront windows are original to the building. (Luftman 2019)

East façade, view west. (Luftman 2019)

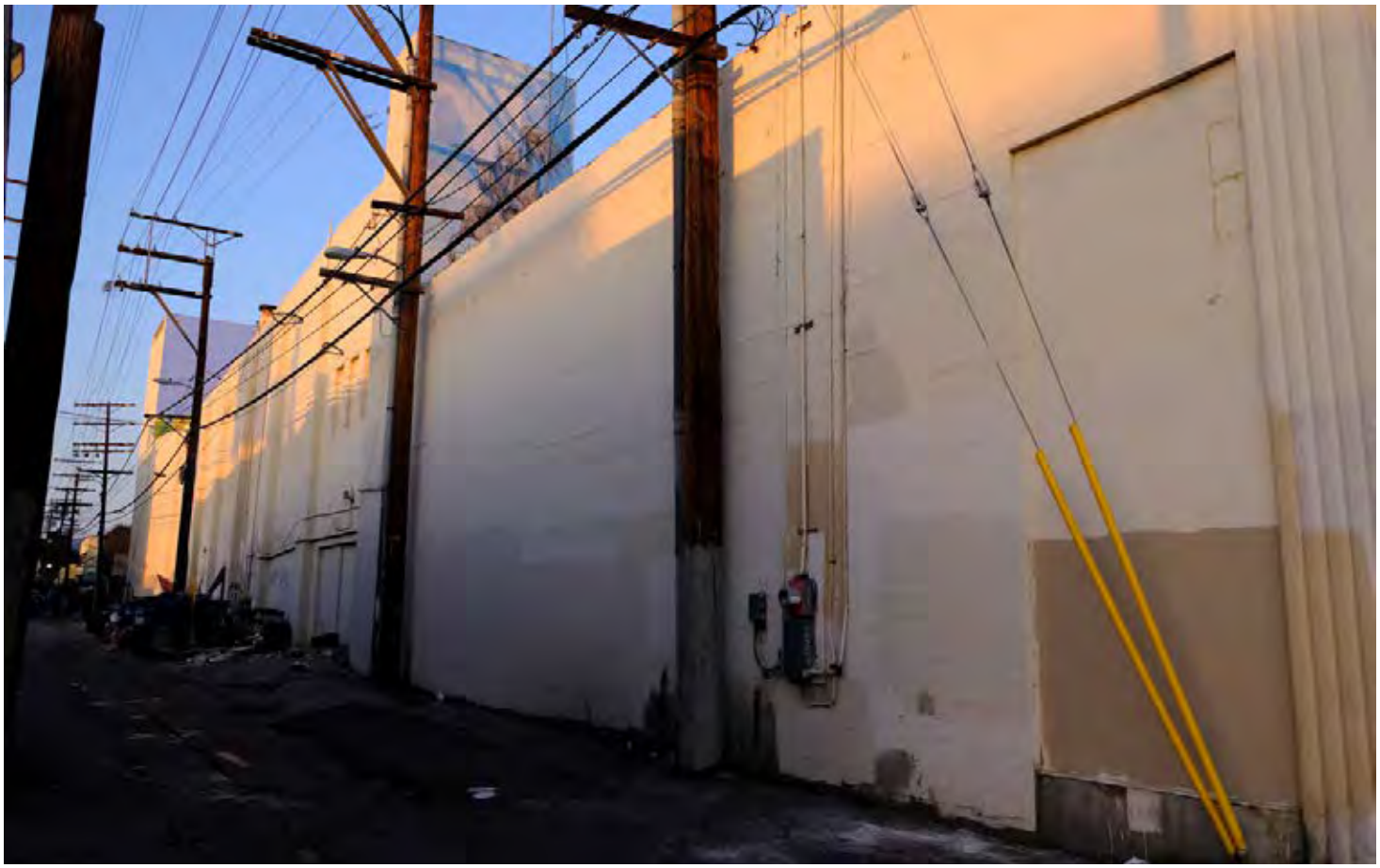
Terrazzo at the entrance to 7909 Beverly Blvd. Now the location of the Beverly Pharmacy, it was originally George Gersisch's Fairfax Grotto restaurant. (Luftman 2019)

The subtly gray tinted sidewalks that surround the subject building on Beverly Blvd. and Fairfax Ave. bears the stamp of the buildings contractor, Wm. Simpson Construction Co., pioneers in the development and use of architectural concrete. (Luftman 2020)

Original details include many storefront windows, address numbers, and Art Deco hardware. Many doorposts of the Fairfax Theatre Building feature mezuzahs, a small box that is placed on the doorpost of Jewish homes and places of work. The building was home to many Jewish-owned businesses years before this stretch of Fairfax Ave. became known as the "Kosher Canyon." (Luftman 2019)

Exhibit 6c. Exteriors, West Façade, Alley

South and west façades. View east. (Luftman 2019)



West façade. View north. (Luftman 2019)

Exhibit 6d. Neighborhood

Fairfax Ave., view north from north of the intersection of Beverly Blvd. (Luftman 2019)

Fairfax Ave., view north from south of Beverly Blvd. (Luftman 2019)

Beverly Blvd., one block west of Fairfax Ave. View east. (Luftman 2019)

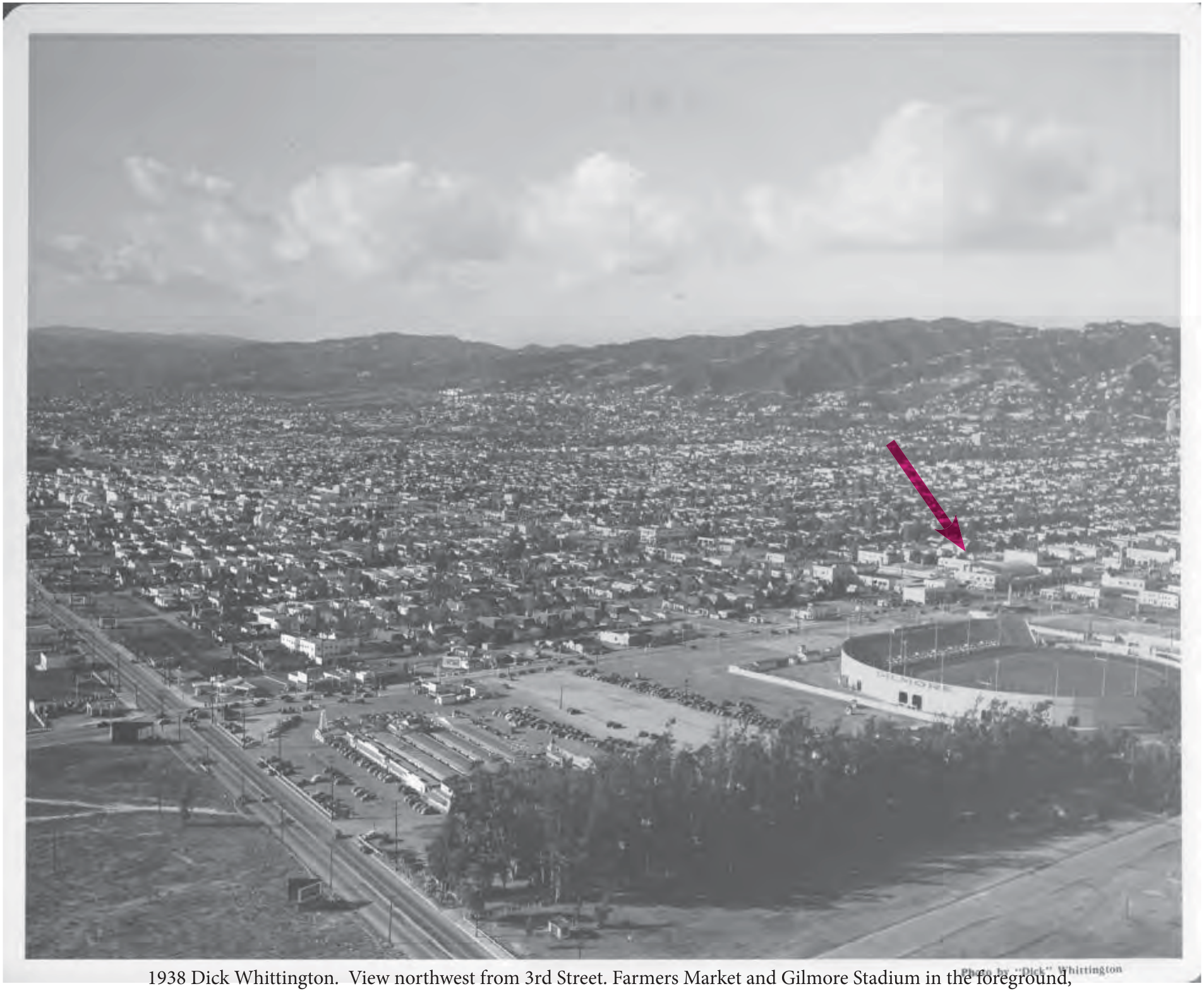
Beverly Blvd., one block east of Fairfax Ave. View west. (Luftman 2019)

Exhibit 6e. Historic photos: Aerials

Fairchild Aerial Survey December 31, 1927, the latest photo aerial available that predates the Fairfax Theatre building.
The magenta outline shows the subject property. Fairfax Ave. north of Beverly Blvd. wasn't paved until 1929.

Laval Company Inc. December 31, 1937, the earliest aerial available after the Fairfax Theatre was built. The magenta outline shows the subject property. While the neighborhood has filled in, the theater is the most significant building other than Fairfax High School (1924), the Gilmore sports complex (1934) and the newly built Pan Pacific Auditorium (1935).

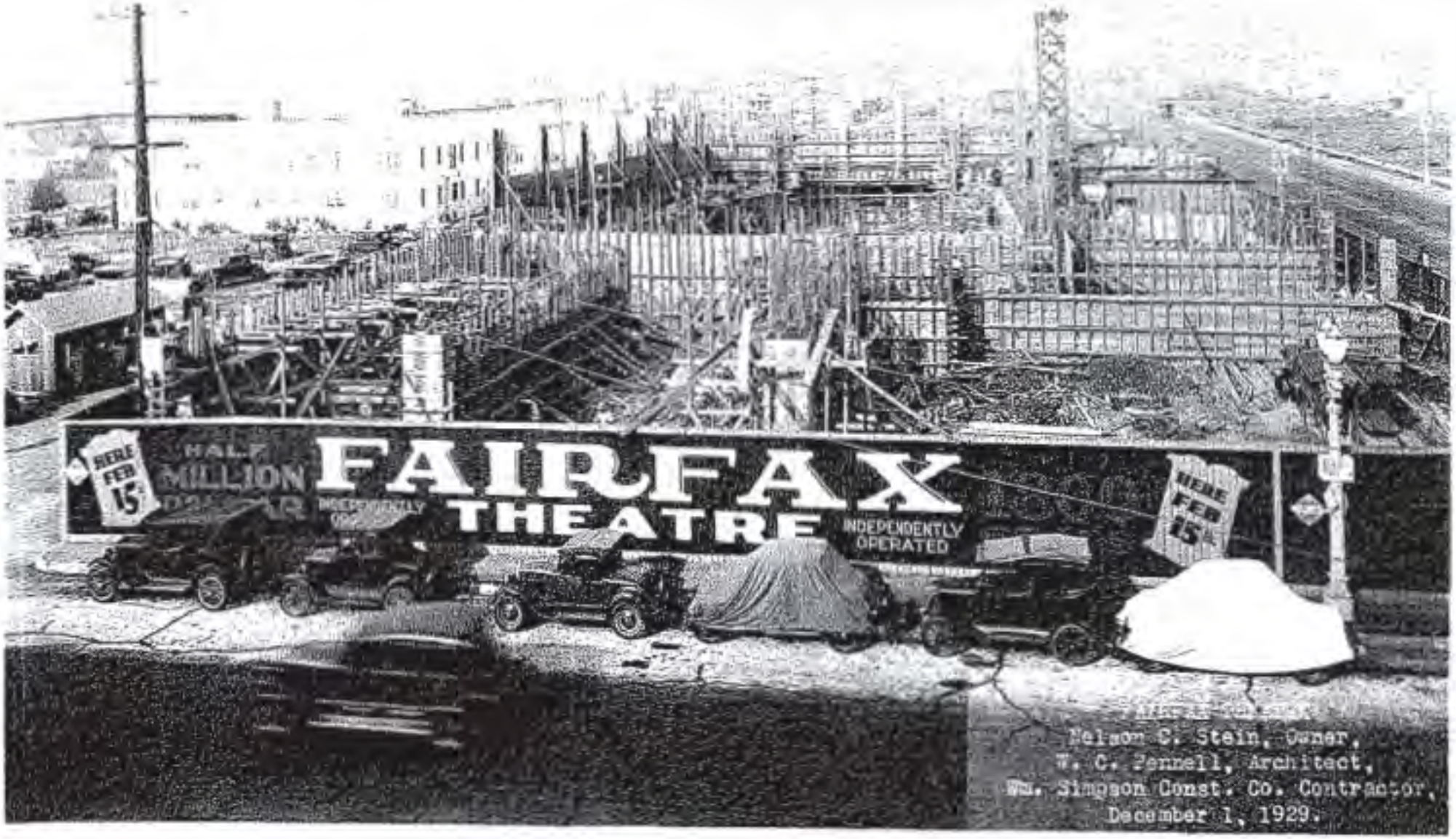
Fairchild Aerial Survey September 30, 1962. The magenta outline shows the subject property.



1938 Dick Whittington. View northwest from 3rd Street. Farmers Market and Gilmore Stadium in the foreground, magenta arrow shows the subject building.

1939 Gilmore Stadium and Gilmore Field, magenta arrow shows the subject building.

Exhibit 6f. Historic photos: 1929-1990



1929 Fairfax Theatre under construction.

March 26,1930 premiere night. (Security Pacific National Bank Collection)

March 26, 1930 premiere night. (Security Pacific National Bank Collection)

Beverly Blvd looking east circa 193, the magenta arrow shows the Fairfax Theatre.

Detail showing subject building from photo above.

Fairfax Theatre, northwest view. (Mott Studios 1932)

Fairfax Theatre, north view. (Mott Studios 1932)

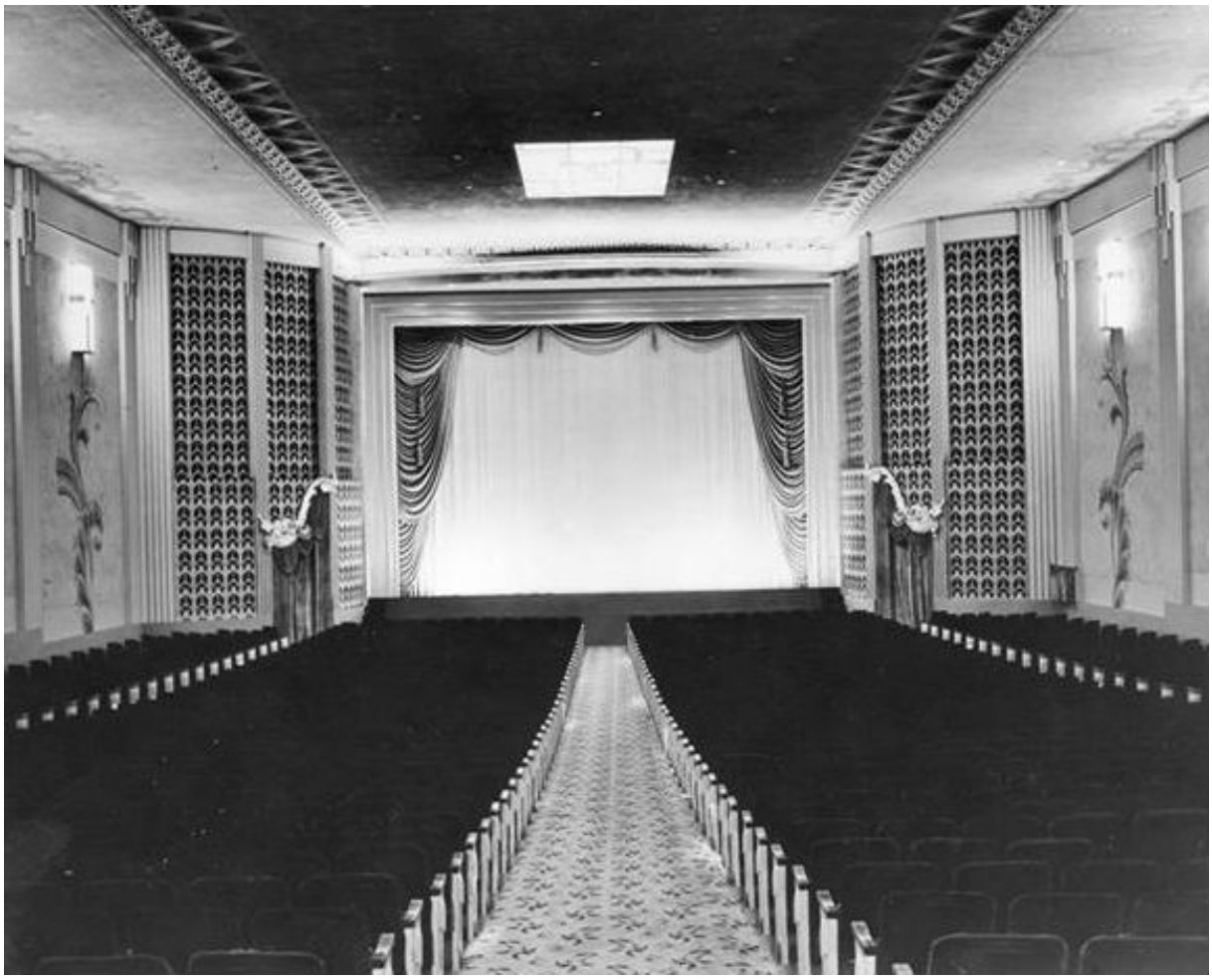
Fairfax Theatre, northwest view. (Mott Studios 1932)

Fairfax Theatre, northwest view. (Mott Studios 1932)

Lobby, northeast view. The Art Deco lighting fixture, dentals along the ceiling, and entryway to the auditorium were all extant when last seen. (Circa 19θ)

Auditorium northwest view. The Art Deco lighting fixture, ceiling, pilasters and decorative organ screens were all extant when last seen. (Circa 19θ)

Auditorium view north. Circa 1900.



Auditorium view north. Circa 1947 after the "Skouras-ization".

Fairfax Theatre, view north. Circa 1937 (Herman Schultheis) Herman J Schultheis Collection
Los Angeles Photographers Collection

Fairfax Theatre, view northwest. Circa 193

Fairfax Theatre marquee. (Bill G bel circa 197)

View west. Circa 1970

View north, circa 1982.

Box Office (1985 Javier Mendoza, Herald Examiner Collection LAPL)

Marquee (Circa 1984 Bill Gabel)

View northwest, circa 2009. (losangelestheatres.blogspot.com)

Marquee with the neon dating from the Cineplex Odeon remodeling of 1986 (2009 Damon Wellner)

Exhibit 6g. Historic photos: 2000-2011

Marquee, shortly after closing. (Wendell Benedetti 2009)

Soffit, shortly after closing.
(Sheri Determan 2009)

Theater entrance. The regency-style ticket booth dates to the 1947 Skouras-ization. (Don Solosan 2009)

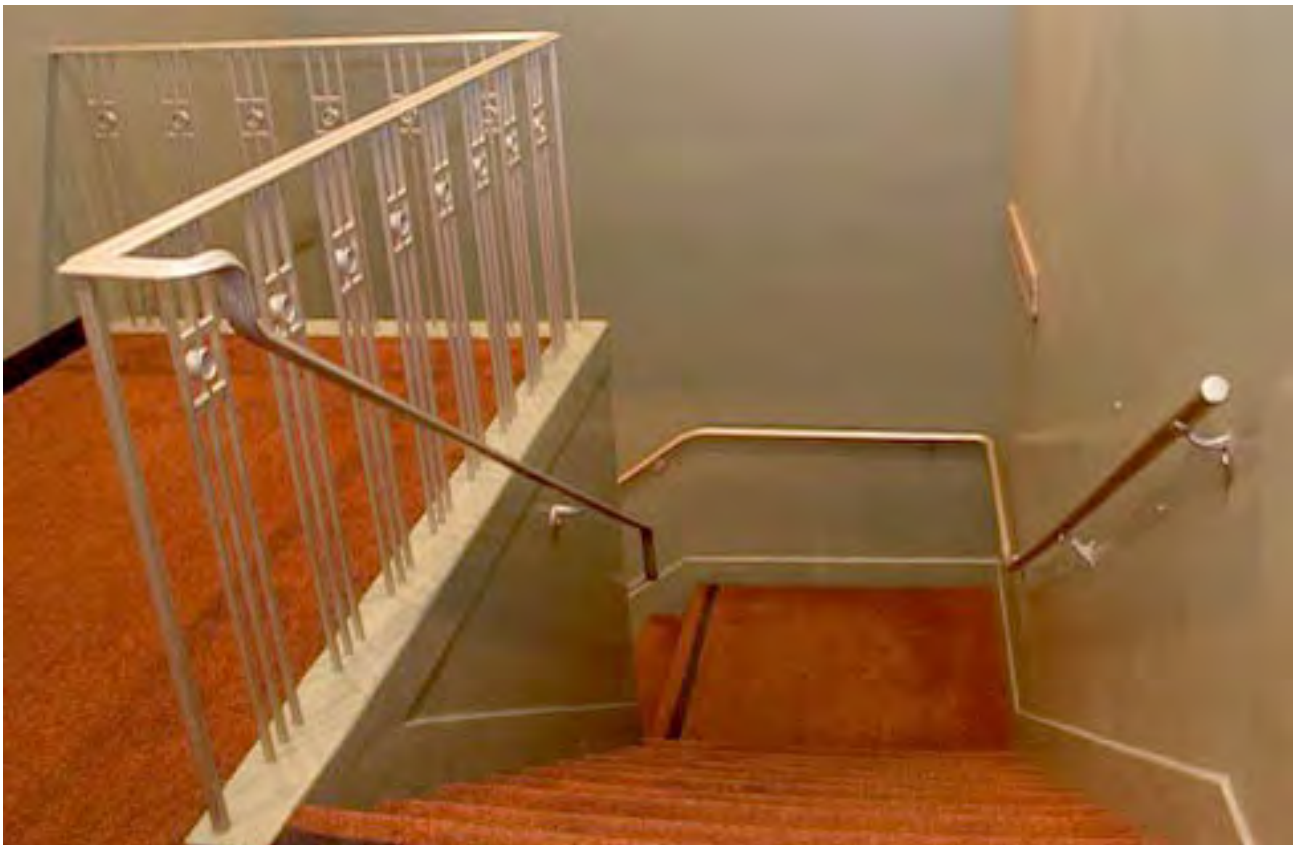
Entry vestibule. The Art Deco fluted pilasters, fluted ceiling molding and starburst-patterned terrazzo floors are original to the 1907 theater. The maroon tiles and glass doors date to the 1986 Cineplex Odeon remodel. (Sheri Determan 2009)

Theatre entry terrazzo, detail. (Adam Martin 2003)

Entry vestibule. (Adam Martin 2003)

Interior lobby. (Adam Martin 2003)

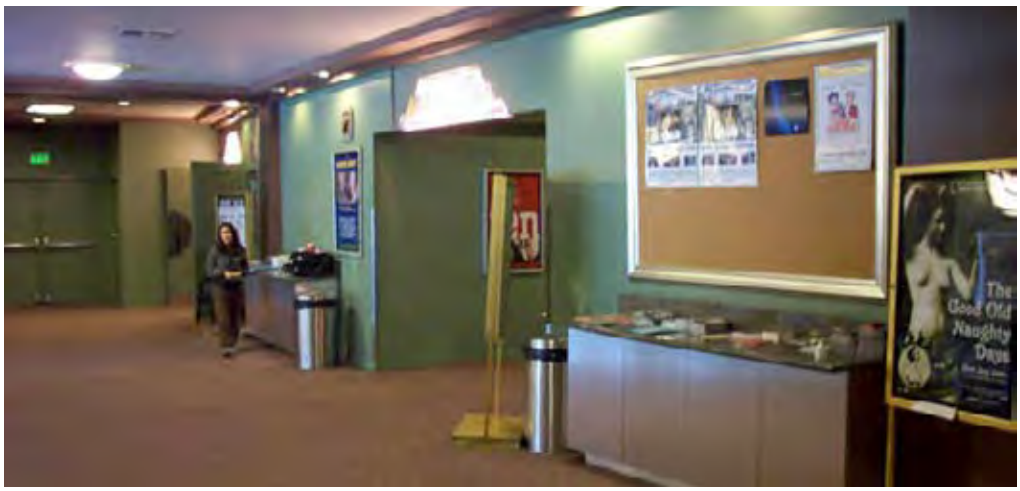
Interior lobby, the Streamline Moderne concession stand dates to the 1986 Cineplex Odeon remodel. The ceiling is original to the building. (Don Solosan 2009)



The stairs to the theaters second floor bathrooms and projection booth still feature the original rail and balustrade.(Sheri Determan 2009)

(Sheri Determan 2009)

(Adam Martin 2003)



(Adam Martin 2003)

The original theatre entry doors with ż ggurat tiered details above still served the three theaters. The neon was added in the 1986 remodel. (Adam Martin 2003)

When last seen the main theater still featured the 190 organ screens, presidium, and ceiling, with rococo scroll pelmets from 1947. (Ken Roe 2006)

(Ken Roe 2006)

(Wendell Benedetti 2009)

The lavish Art Deco ceiling light fixtures date back to 190. (Wendell Benedetti 2009)

Main auditorium view east. Original plaster deco pilasters, ceiling painting from the 1947 Skouras-iz ton". The color panels are likely from the 1986 Cineplex Odeon remodel. (Don Solosan 2009)

The original sign painted on the four-story fly-tower was visible until circa 2010. (2003 Adam Martin)

Exhibit 7. Historic References

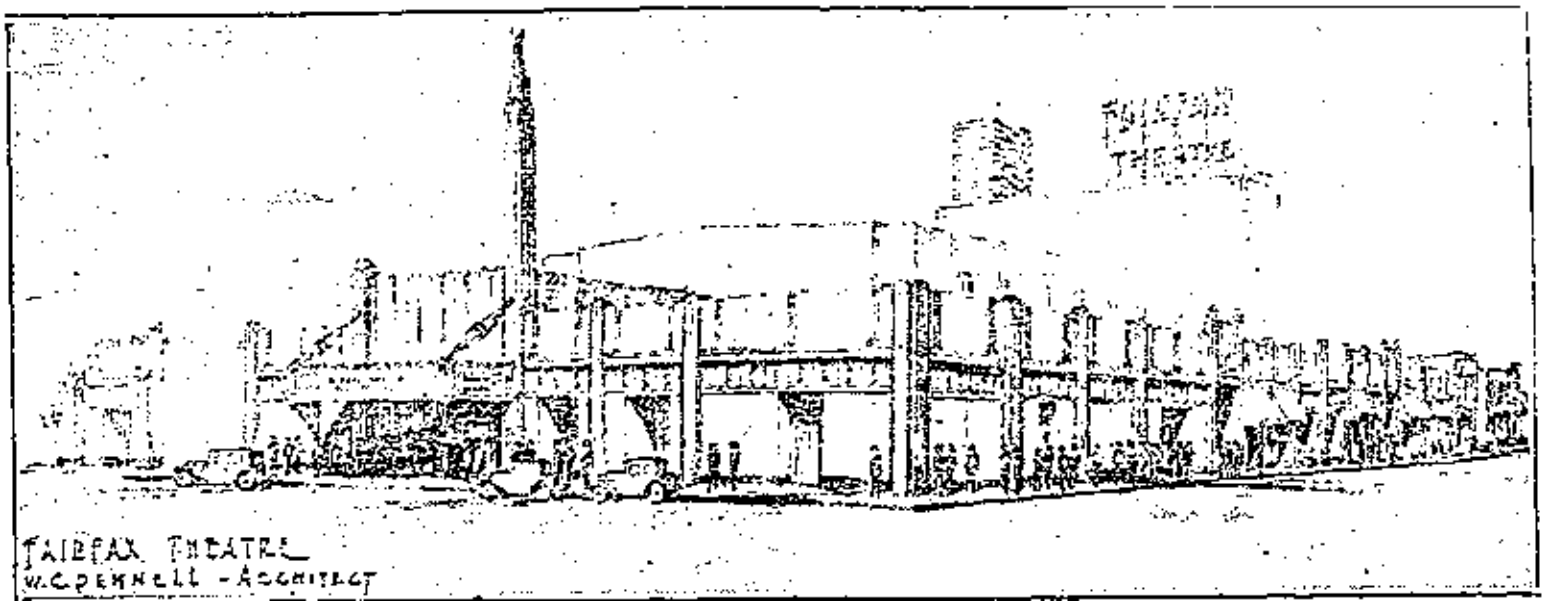
Exhibit 7a. **Fairfax Theatre**

BEVERLY BOULEVARD PLAYHOUSE ANNOUNCED: THEATER AND STORE BUILDI

Los Angeles Times (1923-1995); Jun 2, 1929; ProQuest Historical Newspapers: Los Angeles Times
pg. E3

BEVERLY BOULEVARD PLAYHOUSE ANNOUNCED

Theater and Store Buildings Will be Erected Within Ninety Days



One-Story Playhouse Will Seat 1800 Patrons

GROUND will be broken within thirty days on a $400,000 theater and store building at the corner of Beverly Boulevard and Fairfax avenue, according to an announcement made last week.

The theater, seating 1800, has been leased and will be operated by the Fairfax Theater Company Inc., of which Harry Srere, Gus A. Metzger, and Charles A. Nichthauser are the owners. The same policy adopted at the Forum Theater, which they also operate, will prevail.

The Fairfax Theater and shops, as they are to be known, with a frontage of 123½ feet on Beverly Boulevard, and 235 feet on Fairfax avenue will be built of reinforced concrete. The theater is a one-floor house with no balconies. Spacious foyer and private lounges have been provided. The projection room will house the latest in talking and movie equipment. The theater will be heated, cooled and ventilated by a modern refrigerating, heating, and ventilating plant.

The Fairfax Theater has been designed by W. C. Pennell, Vermont-avenue architect, and will be constructed under his supervision. J. C. Chapman will represent the owner. The egotiation for both leasee and leaser were handled by William I. Zidell, real esate broker.

Ground Broken For Playhouse on Boulevard

Construction work on the Fairfax Theater, Beverly Boulevard and Fairfax, began last week and the building is expected to be ready for use in the late winter, according to W. C. Pennell, architect.

The playhouse will cost $150,000 and seat 1500 persons. It is being erected for M. C. Stein and will be operated by the Fairfax Theater Corporation, headed by G. A. Metzger and Harry Srere.

The building also contains 300 feet of store frontage, 123 feet on Beverly and 235 feet on Fairfax. Modern type architecture is to be used in the design.

William Simpson & Co. is the contractor.

LATimes 1929-10-20 Ground Broken for Playhouse, Modern Design.

LATimes 190- 03 26 G la Opening Fairfax Theatre -ad p10 part II

THEATER'S DUMMY SAFE BROKEN OPEN BY BURGLARS
Los Angeles Times (1923-1995); Jun 19, 1937; ProQuest Historical Newspapers: Los Angeles Times
pg. A3

teaching and concerts.

Theater Will Give Concert

The Fairfax Theater, located at Beverly Boulevard and Fairfax avenue, is now featuring a Sunday symphony concert composed of twenty-five players under the direction of Salvatore Santaella, pianist-conductor.

This is quite an innovation for a community theater. These symphony concerts will be presented every Sunday at 1 p.m. Following are the selections for the first concert today:

(1.) "Pomp and Circumstance," Edward Elgar; (2.) "Ballet Barbarian," J. S. Zamecicick; (3.) Selection from "New Moon," S. Romberg; (4.) "To a Wild Rose," E. MacDowell; (5.) "Rhapsody in Blue," J. Gershwin. (Piano solo by Salvatore Santaella with orchestra accompaniment.)

LATimes 193- 03 22 Theater Will Give Concert.

MASKED BANDIT ROBS THEATER

Giant Gunman and Comrade Escape With $437

Woman Secretary and Man Tied With Adhesive Tape

Hold-up Machine Hits Truck but Hunt Proves Vain

Aided by a companion who stood guard in the foyer, a six-foot bandit wearing a mask and brandishing an automatic took $437 cash and escaped yesterday after tying up a woman secretary and a man in an inner office of the Fairfax Theater, 7907 Beverly Boulevard, according to police reports.

The bandit machine crashed into a parked truck near the theater, police reported, but did not stop. Radio patrolmen were unable to locate the car after touring the section for several hours.

Shortly after the hold-up an usher discovered Mrs. Elaine Walzman, secretary, and Herbert Greenburg, of 727 South Orange Grove avenue, bound and gagged in Mrs. Walzman's office. The gunman had bound his victims with adhesive tape.

Mrs. Walzman told police she was preparing to make a deposit in a near-by bank when the bandit entered and covered her and Greenburg with a revolver. While the hold-up was in progress the second bandit remained in the foyer.

LATimes 193- 07-09 Bandit Robs Fairfax Theater .

LABORS OF ROBBERS UNAVAILING

Broken open on two occasions within a year, this safe in a Los Angeles theater was purposely left empty in expectation of another visit. Don Topjean and Marilyn Goldberg view damage done in latest visit by burglars. Times photo

THEATER'S DUMMY SAFE BROKEN OPEN BY BURGLARS

If the burglars who broke into the Fairfax Theater at 7907 Beverly Boulevard and took great pains to crack open a large safe read this they may well gnash their teeth with embarrassment.

Four years ago the showhouse's office safe was smashed open and plundered for the second time within a year. Officials of the theater decided to install a dummy safe, according to Don Topjean, maintenance manager. It would, ironically save a loss of money and valuables, damage to usable property, and would also be a good joke on burglars who might again visit the theater, they figured.

And so it happened. On arrival at the theater yesterday morning Topjean discovered that burglars had entered the place through a jimmied front door and had spent possibly several hours in prying open the dummy safe.

But the joke was not all on the burglars. Chagrined to find the safe empty, apparently, the prowlers ransacked two offices and carried away sixty light bulbs, two cartons of cigarettes, a quantity of stamps and a pistol.

BUS.-COML.PROP.-Sale 4050

Auction

Entire N.W. Corner

BEVERLY BLVD. FAIRFAX AVE.

Fairfax Theatre included, leased to AAA N.Y.S.E.-listed firm until

1980

Includes all stores up Fairfax Ave. to beginning of parking lot.
29,000 Sq. Ft. Prime commercial land.
1970 income $78,000
15-Year Financing.
7½% Interest
No Points

PASADENA COMMERCIAL COMPLEX

85% of full city block.
285'/400' x 300'.
Total of 102,750 Sq. Ft. prime comm. land.
Valued at over

$1,000,000

on today's market.
2630 E. Colorado Bl.
Bet. San Gabriel Bl. and Vinedo Ave.
1970 Income $50,000,
15-Year Financing.
7½% Interest
No Points
Includes Laemmle Theatre leased to

1983

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Call for free auction brochure with details.
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LATimes 1970-09-20
Fairfax Theatre for Sale
Classified Ad.

A ONE-DAY LABORER AT THE FAIRFAX— IT'S NO MATINEE FOR THE IDLE

First in an occasional Calendar series on the running of movie houses in Southern California—theaters large and small, cosmopolitan and suburban, "art" and non-English speaking. Today, a look at the Fairfax, a neighborhood theater that grew up with the movies and now has to keep up with the changing times.

By LEE GRANT,
Times Staff Writer

Saturday at the movies—from the matinee to the late show, from the first sweep of the foyer to the last sleeping patron nudged awake at 1 in the morning.

A reporter recently spent the day punching up tickets in the cashier's booth ("two adults, one student, one senior citizen, please"), behind the concession stand ("two large Cokes, one with ice, one without; two popcorns, one buttered, one not, please") and at the door greeting patrons.

There were visits with the weary projectionist—working a double shift and gulping Bon Bons for sustenance—and the sharp teen-age crew, most of whom were enthusiastically experiencing their first jobs. There were also moments spent amid the throng that had turned out for a double bill of "Victory" and "Blow Out."

It was an opportunity to experience the pleasures and pressures of running a neighborhood movie house, an institution shaky these days in the wake of creeping multiplexes and enormous expenses spurred by inflation and the coming omnipresence of home video technology.

The Fairfax, at Beverly Boulevard and Fairfax Avenue, is a definitive neighborhood movie house, 50 years old, designed in the Art Deco tradition, a gathering place for a neighborhood (films for the immigrant Russian community are shown Sunday mornings), a date-night site for scores of Fairfax High School students past and present and the first picture show for kids brought to the movies by their *bubbes* (grandmothers).

However, over the years there have been changes. Two years ago, the Fairfax was purchased by father and son Sidney and Christopher Kurstin for $30,000 from the Mann theater chain.

The pair also own the Brentwood Twin in Brentwood and the Sherman in Sherman Oaks and lease out the Culver in Culver City, the Rialto in South Pasadena, the Fox Fullerton and the Vagabond in Los Angeles.

The Kurstins have been refurbishing the venerable Fairfax—new paint, new carpeting, new screen, but most significantly a new attitude fostered by theater manager Franklin Urbach and a crew of workaholic high school students.

Despite all this, the great 1,200-seat Fairfax auditorium soon will be divided into three. The Fairfax, in the wake of the financial realities of motion picture exhibition, will become a triplex next month.

The move is a matter of survival for theaters like these, as a scan of the neighborhoods adjacent to the Fairfax can testify.

The old Stadium Theater on Pico Boulevard near Robertson is now a synagogue; the Del Mar on Pico near La Brea is a church; the Lido on Pico near La Cienega is a parking lot; the Ritz on La Brea and Wilshire is a savings and loan, the Campus on Vermont and Santa Monica plays Filipino pictures.

The Picfair on Pico and Fairfax shows films from India; the Gordon on La Brea and Melrose, the El Rey on Wilshire in the Miracle Mile, the Oriental on Sunset Boulevard, the Pan Pacific on Beverly Boulevard and the Four Star on Wilshire near Highland hang on with cut-rate admissions of $2 or $1.50 for double bills.

The cost of theater operation is high—rent, salaries, utility bills, tough distribution deals to get pictures. Through it all, however, there is fulfillment. As Urbach, the Fairfax manager noted, "A glow comes over us all knowing that films are being seen the way they should be seen, that patrons are being served."

□

A Saturday at the Fairfax was a mixture of tension and fun, dedicated employees and demanding customers. "It's like Disneyland around here," said nighttime assistant manager Sean Kimball, 17, as a huge crowd filed in for the last complete show at 8:30. Added manager Urbach, juggling crises, "You picked a good day to come out."

Among the mundramas—the film broke down during "Victory" and an emergency call was placed to a repairman (fee: $50), the concession stand ran out of ice, the sound got jumbled during "Blow Out" and an irate patron threatened Kimball physically unless it was fixed, the film rewound and started over (it was fixed promptly and the film proceeded without rewinding), the box office ran out of dollar bills at the height of the evening crowd, a distressed older woman lost her purse, one customer complained that another knocked a box of popcorn out of her hand purposely and she wanted the person thrown out.

Urbach and his young staff handled it all with aplomb. "Things usually run smoothly," he said, "but if they don't like today, we smooth it out."

Meanwhile, filling in at the cashier's booth, the reporter found juggling the phone, punching up tickets and making change all at once a

Please see FAIRFAX, Page 2

IRIS SCHNEIDER /Los Angeles Times

Saturday night at the Fairfax and Cindy Hernandez, right, is at her post in the cashier's booth while Ron Belmarch, below, tends the concession counter. Below right, marquee lists double feature of "Blow Out" and "Victory."

Bruce Fahr, below, working a double shift as projectionist at the Fairfax, spends time between reels watching soundless TV. Franklin Urbach, below left, manager of the theater, which soon begins conversion to a triplex.

FAIRFAX: GOOD-NEIGHBOR POLICY

Continued from First Page

major test of manual dexterity and elementary-school math.

Tearing tickets at the door, the reporter found most patrons pleasant and courteous, but some downright rude. At one point, two burly men snuck into the theater while a female friend kept the reporter busy with questions. Reporter, barely 5 foot 9, avoided taking on burly men, both about 6 foot 3.

Behind the concession stand, the reporter found things moved fast. Typical order: "One small popcorn, no butter, one small popcorn, a little butter, a large popcorn, extra butter; two Cokes, one large, no ice, one small, ice; one Bon Bons, a Snickers, a box of Raisinettes and a Milk Duds."

□

Urbach and his early staff arrived about 11 a.m. to open the doors. Lights went on, the concessions bar was stocked, the butter for the popcorn was warmed, the air conditioning was set, the generator that keeps the ice cream freezer cold was started.

During the night, a janitorial service specializing in movie theaters had mopped the foyer outside and the sticky floors inside, cleaned up the trash left between the rows of seats, scrubbed the bathrooms and vacuumed the rugs.

Urbach noticed a streak near the outside entrance: "It should have been mopped better," he said. "We're not Westwood or Hollywood Boulevard but we try to keep cleaner than most neighborhood houses."

The Fairfax draws customers from various parts of the city—West Hollywood, Beverly Hills, the Hollywood Hills. The adult admission price is $3. In Westwood and Hollywood, it is usually $5.

Inside, the empty hall was lit by the row of original Art Deco light standards on each wall. Urbach assured that the house would not lose its old flavor in the new triplex state. It will be divided into one 600-seat auditorium and two theaters with capacities of 300 a piece.

"None of the Fairfax's qualities will be lost," said Urbach, "but economically there just isn't justification to keep a 1,200-seat house. The upkeep is enormous. We'd have to fill it every night."

The Fairfax, which opened as a vaudeville theater, contains many hidden surprises, including an orchestra pit, organ lofts and golden decorative scrolls above the inside exit doors. Out back is the early theater sign that reads "Fox Fairfax" covering over "The New Fairfax, Glorifying the Talking Motion Picture."

The house has still not completely overcome a period a few years back when things faded badly. There are a number of torn and spotted seats and some that are outright broken; the men's room towel dispenser was empty all day and night. "Cleaning seats is a constant job," said Urbach. "The wear and tear is unbelievable." An exit curtain was gone, stolen by a youngster making a hasty retreat.

□

"Victory," the first movie of the day, began at 12:15. Out front in the cashier's cage was Michelle Burstein, 17. That was the cage robbed last April when a gunman approached the window during a Filmex screening. He stuck a gun through the circular glass hole and made off with the contents of the cash drawer.

Meanwhile, the strains of George Gershwin bathed the early audience. "Customers have to suffer my musical tastes during intermissions," said Urbach. Juan Zuniga, 16, student body president at Hollywood High, and Luis DeMata, 16, an 11th-grader at Providence High in Burbank, were behind the candy counter selling tubs of popcorn and boxes of Junior Mints.

Upstairs, next to the men's room, projectionist Bruce Fahr, 26, was on duty. A former student at Los Angeles City College, Fahr has aspirations to be a film editor. He was wearing a Paramount Pictures T-shirt, jeans and dirty sneakers.

Fahr also works shifts at the Culver triplex in Culver City. He does not belong to the union and the Fairfax hires him to cut costs. He started out at the Campus Theater across from Los Angeles City College when it showed only kung fu movies. This day at the Fairfax, Fahr put in a 14-hour double shift when the night projectionist didn't show up.

In his work area, Fahr keeps a small portable TV that he watches without sound, newspapers, magazines and books to ease the long moments between changing reels. It is a cramped, claustrophobic, noisy, dusty spot. There are, however, advantages to the job. Said Fahr, "I get to see a lot of movies."

The Fairfax projectors were installed when the theater opened. Reels are changed every 20 minutes "and that keeps the projectionist from coming downstairs and visiting with the girls," said manager Urbach. Sometimes the machines get stuck and the crew from downstairs has to trek upstairs and turn gears by hand to get them going again.

Fahr also works the automatic levers for the house lights and curtains and controls the sound (no Dolby stereo yet but two big Ampex speakers). He is paid by the hour ($5) with no overtime, an average 60-hour week. Union projectionists earn $7-$8 an hour, $9-$10 for a multiplex plus overtime.

"But I appreciate this opportunity," said Fahr.

In Connecticut, Fahr worked the projectors at porno houses ("the clientele is the cleanest") and at a theater specializing in martial-arts movies ("the audience is kicking things off the hinges, getting real crazy, banging on doors, stomping their feet").

Things can get vocal when a picture suddenly shuts down or is out of focus. "At the Culver," he said, "people would stroll into the booth. Here the ushers can give you a hard time or management gives you a hard time."

□

Franklin Urbach, a Los Angeles native and a graduate of Fairfax High, is a man in his 40s who lost his youth at the movies. He is wistful about that, the days spent in the dark when others were out with friends and family.

And so he's sensitive to the needs of the young people who work for him—allowing them nights off of their choosing to maintain a social and private life. "When you're in this end of the business," said Urbach, "Friday nights, Saturday nights, Sunday afternoons: when everybody else is having a good time, that time doesn't belong to you, that's not your time.

"For kids, there's still an excitement to working in a movie theater. I regret I lost that."

Urbach began working at the Bruin Theater in Westwood as a doorman at 16. "I've been hanging around movie houses a long time," he said. "I've liked the business. I'm a writer (unpublished) and working nights at theaters has left me time to do that."

Urbach ran the Vagabond theater from 1971 to 1974 and is proud of the fact he put the murals from "Potemkin" on the walls. He also owned the Picfair from mid-1978 to mid-1979, playing first-run Japanese and French films.

As a young man, he worked at the United Artists theater downtown, the Imperial and Cine in Inglewood, a number of National General and Loews theaters. "I learned the business along the way," he said.

There is pleasure for him in this work. "It's very nice to run a movie theater if you're the one who picks a film," he said, "and if the crowds are there. It's exhila-

Please see FAIRFAX, Page 3

FAIRFAX: NO MATINEE FOR THE IDLE

Continued from Page 2

rating. It serves as a tonic. If the crowds aren't there, it's depressing.

"The business gets in your blood. People come to the movies with a certain fervor. I enjoy treating them well and making sure our staff treats them well."

One problem neighborhood theaters face is "getting the films when you want them," said Urbach. "It's very competitive out there. Westwood and Hollywood get what they want first and then we're in competition with the other neighborhood theaters. A good relationship with the distributors is all-important. We'll scream our head off when they first book one theater on Hollywood Boulevard and then another."

The deal with distributors is usually based on a formula of 90-10: 90 cents of each dollar from the box office goes back to the distributor, 10 cents stays with the theater. It is at the concession stand—particularly with popcorn and soft drinks—that a theater's profit is made.

"You pay the bills from your share at the door," said Urbach. "Profit comes from the concession counter."

At the Fairfax, he said, "We are trying to hold on to the old values. Why do you go to a nice little restaurant and pay $6 to $9 for dinner instead of a big expensive one and pay $9 to $12? We are like the nice little restaurant."

The kind of customers that come to the theater, said Urbach, change with each film: "We showed 'In Search of Historic Jesus' and did the second-best gross on that in the city. When Disney's 'Fox and Hound' was here, the afternoons were important.

"Occasionally senior citizens from the neighborhood will not know what they've walked into. We warn them in advance and say, 'It's a teen-agers' film and you might not enjoy it.'"

For R-rated movies like "Blow Out," Urbach attempts to enforce the rules (no one under 17 admitted unless accompanied by parent or adult guardian). But during one Saturday, lots of underage children were in attendance.

"We're as strict as we can be," said Urbach. "But when parents drive their kids up, drop them off and say it's OK, we let them in." Incidentally, much of the Fairfax staff is under 17.

There are some underhanded ways to run a theater operation,—sneaky methods of double-selling tickets and pocketing the cash, oversalting the popcorn and keeping the water fountain warm in order to sell more soft drinks.

"There are an awful lot of charlatans," said Urbach.

Occasionally, the studios will send around auditors and checkers who interview patrons, examine the cash flow, eavesdrop at the candy counter, check on the projectionist's performance.

Meanwhile, Urbach stocks concession items that he picks personally—kosher-style hot dogs, "big fat ones," he said, "the same ones that are sold at Punk's, on honey whole wheat bread with baked beans. I get the condiments at the Erewhon health food store.

"And coffee, the $5.22-a-pound Viennese roast."

□

Milling around the theater: The quality of the film prints was excellent, crystal clear. . .about 100 early-birds showed up for the first show; later that night the theater would be near full. . .from a seat in the back, the hall seemed immense; best place to view the movies was near the front . . . a young boy sneaked in from an exit door and ran up the aisle, disappearing in the dark . . . occasionally the sides of the movie were cut off, the image lopping over onto the adjacent curtains. . . .

At some seats the armrests were off, leaving only hard steel. . . . sticky spots on the auditorium floor seemed a combination of melted frozen malts and Flicks candy . . . during "Victory" the audience applauded wildly at Pele's miraculous soccer shots; here, in this theater, in this neighborhood, the hissing was loud for any image of the Nazis. . .in the afternoon, a young mother nursed an infant during "Blow Out". . .a blind lady came out of the hall to the concession stand and asked Luis DeMata to recite the roster of soft drinks . . .a woman with two young boys beside her watched the dormitory sex scenes at the beginning of "Blow Out" and muttered, "That's pornography."

A key to the theater's cheerful spirit was the contingent of youngsters Urbach hired to work there. They were friendly, intelligent, serious-minded, helpful.

Zuniga, the Hollywood High student body president, enjoys the work. "It's a good job," he said, "and fun to help people." His mother is employed in the film industry as a costumer, as was his grandfather.

Danny Alpern, 16, a senior at Hollywood High and captain of the yell squad, has been at the Fairfax two years. "Those of us who work here are like a family," he said. "We have fun—like gently nudging the people who are still asleep at closing, or redirecting the ladies who accidentally walk up to the men's room."

□

Nighttime, and by 6:15 the lobby was filling up, people streaming in. Urbach was overseeing a new crew. The concession stands were busy, tickets being sold and taken rapidly. A rack of free Reader newspapers was dwindling.

"Victory" was about over and the audience applause inside at the final soccer-game sequence could be heard outside. The crew, meanwhile, was yelling things like "check the Coke tanks." The crowd got larger. "Wait till you see it at 8 o'clock," said Urbach.

At 8 p.m., the theater was buzzing, the last complete show starting in half an hour. A line already stretched down Beverly Boulevard to Hayworth Avenue. There were college kids on dates, older people from the community, gay couples.

A patron named Robert Heller, a graduate of Fairfax High, said he'd been coming to the theater for 30 years. "It just reminds me of my youth," he said, "I like this old neighborhood. Hollywood is too strange, Westwood too crowded."

Working furiously at the concession stand was Ron Belmarch, 15, who will attend Fairfax High this month. He often greets customers this way: "Do you want some popcorn in your butter?" Belmarch got the job two months ago after teaching Urbach how to play chess.

"It's pretty exciting around here," he said, "like a constant intermission." Belmarch is saving his money to attend a chess tournament in Hartford, Conn. He, like the others, earns the minimum hourly wage of $3.35.

Next to him was George Yang, 16, a junior at Fairfax High, and Kevin McConnell, 17, in the 11th grade at Wasatch Academy in Mt. Pleasant, Utah. When the movie started and the lobby cleared, the two headed up the street to Canter's delicatessen for takeout sandwiches. But first they restocked the concessions for the next break and swept up the trash.

Urbach has a hiring criterion: "I want the patrons to say when they come here and see our kids, 'Why can't our little Johnny or Mary be like that?' "

Near the beginning of "Blow Out," the sound suddenly got garbled. The audience erupted: "Louder!" "Wake up!" and "What's going on in this theater?" After a confrontation between a grown man acting like a bully and assistant nighttime manager Sean Kimball, 17, the situation was remedied.

Kimball, who will be a senior at Taft High in Woodland Hills and sports a slight moustache and a struggling goatee, said, "That's the first time someone here has ever threatened to hit me."

On the other hand, during an intermission, a man noted of the hard-working staff, "This is a great group, these kids. They're bustin' their—. They make it a pleasure to come here."

Working the door at the 8 o'clock rush, the reporter learned under fire that tickets are counted (eight people coming in must stop and wait until eight tickets are in hand), red for adults, blue for senior citizens, white for children.

"If they have a radio or a skateboard or a bottle, take

Please see FAIRFAX, Page 4

FAIRFAX: A ONE-DAY LABORER

Continued from Page 3

it away," said Urbach. "We put a tag on it and give it back later.

"You can greet people by saying, 'Thank you and welcome to the Fairfax' or 'Thank you, how are you tonight, enjoy the pictures.'" Parents and friends of the staff can get in free with permission from Urbach.

A patron in a cap offered these words: "Your theater is really starting to look spruce, nice. I like it."

A lone black man responded to the entire "Good evening, welcome to the Fairfax, enjoy the pictures" spiel with, "Hey, what's happening?"

Question: "There'll be seats, won't there?" Said Kimball, "I like that question. We never run out with 1,200 seats."

By 8:15, everyone, including the reporter, was working fast. Dialogue at the door: "My husband's coming soon. Can I wait here?" "Can I use the bathroom?" "Can I come in and just buy something?"

Out in the cashier's booth, a small electric fan was making an attempt at keeping Cindy Hernandez, 17, cool. She had run out of single dollars for change. Someone had just plopped down a $50 bill and Urbach was summoned to check it for counterfeiting. The line outside wasn't moving.

The $50 cleared and the next person handed her a $20-bill with this crack, "The ink just dried on that one." The phone was ringing. Kimball, meanwhile, made a mad dash to Canter's for change.

The cashier's booth is a small Art Deco cubicle. Inside, on the ceiling, was an assortment of graffiti: "I worked Xmas, 1980. What a bummer!" "Judy was here 1981, my second home." Looking out at the world from the round hole in the glass can be disconcerting, with everyone appearing to have a funny face.

The movie started 15 minutes late. Urbach gave a refund to a couple complaining about the lack of air conditioning (the theater is cooled but not refrigerated). A burly man waiting inside ruffed outside into the lobby and barked, "You want to sell popcorn, sell popcorn. Your ad said the movie starts at 8:30. It's a quarter to nine."

During the two-minute overture which preceded "Victory," there were complaints that the sound was too low. People were sitting in the dark during the music. "Turn the sound up," came a few calls. Urbach didn't get flustered, just a few beads of perspiration formed on his upper lip and forehead.

Observed a woman patron, "Nobody in California complains. They just sit there. In New York we'd have torn the house down."

Someone observed the reporter fumbling with tickets at the door and said, "It's all in the wrist."

A guy pulled up in a car and double-parked in front of the theater, wanting to check on the air conditioning. He ran in, ran out and drove away.

Charlene Tilton, the actress from TV's "Dallas," came in at 10:30 p.m. to see the last movie, "Blow Out," with her agent. She nibbled on popcorn for awhile but by film's end, was fast asleep.

□

At 10:45 p.m., the cashier's box was closed. Belmarch and McConnell were cleaning—the former the candy counter, the latter the floor. Yang had gone home after helping out with a last rush at the concession stand. Fahr, the projectionist, wobbled down from above for a final ice cream sandwich to see him through to the end.

Outside, the lights went out. Urbach had already counted the night's receipts and placed them in a safe. It was a process done behind locked doors in private—no reporters allowed, no photographers, no comment except for "a good night."

A man with a small terrier on a leash approached the door and asked Kimball gruffly, "Hold this dog or else!" Then, the smell of strong booze on his breath, he went into the theater and retrieved two daughters. On the way out, demanding from Urbach a future free pass, he grabbed the leash back and said, "There's a disease in the family."

The overnight janitors arrived to set up their vacuuming machinery. Kimball and Urbach finished sandwiches from Canter's. At 12:35 a.m., "Blow Out" let out. A man with a *yermulke* (skullcap) on was the last to leave. The houselights were up, the curtain had closed. Belmarch and Kimball affixed chains to the exit doors.

Fahr put on a backpack and brought his bicycle down from the projection booth. The doors were checked, the restrooms canvassed for stragglers.

Urbach, Fahr, the reporter and the rest of the crew went home.

Delays Make Some Skeptical of Project Keyed to '30s Revival

Old Look Planned for New Fairfax

By MATHIS CHAZANOV,
Times Staff Writer

Work may start as soon as Oct. 1 on a project to refurbish storefronts, plant palm trees and provide extra parking for the Fairfax Avenue shopping district, but some merchants say they will believe it when they see it.

"They've been talking for three years already," said Miriam Jakobashvili of Casp's Jewelry. "When it's there I'll look at it and then I'll say I'm happy. Until then I don't know."

The changes will include a new look for the Fairfax Theatre, which changed hands in mid-April. It will be closed after Labor Day and restored to its original Art Nouveau style, said Neil Blatt, vice president for U.S. operations of Cineplex Odeon U.S.A., which also operates a 14-screen theater at the Beverly Center shopping center.

The firm is redecorating the Gordon Theater on La Brea Avenue near Melrose Avenue to convert it into a first-run movie house specializing in art films, he said.

"We feel that the area is going to undergo a tremendous renaissance. That area is becoming a hot area," Blatt said.

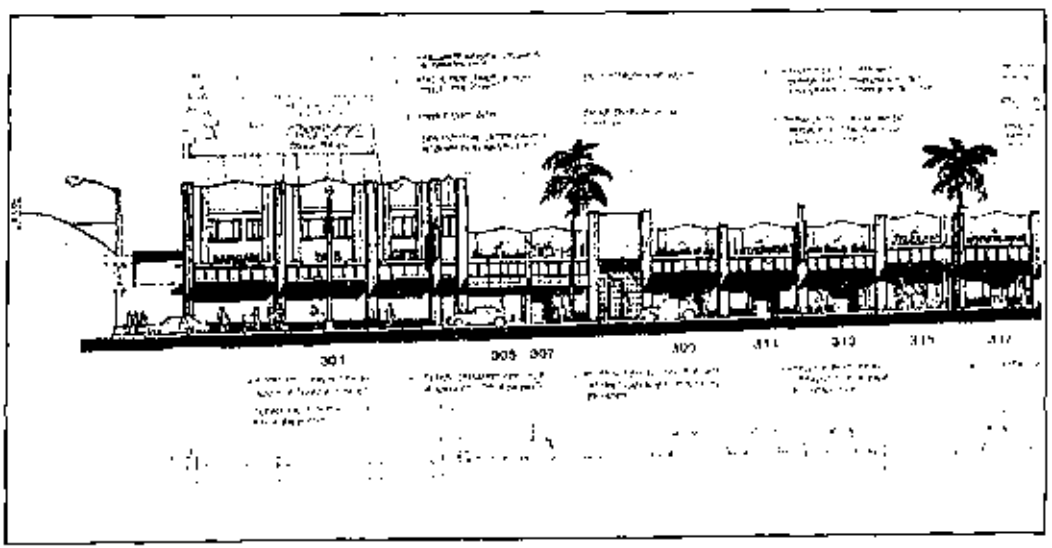
John Loomis of Newport Beach-based Thirteth Street Architects said the Fairfax Avenue renovation will focus on several 1930s buildings that will be brought back toward their original condition, although it will not be a pure restoration.

"Other buildings will be embellished and made compatible with their neighbors," he said. "The idea is to create unification generally in the area and still maintain

Please see FAIRFAX, Page 16

CASEY COHEN / Los Angeles Times

The northwest corner of Fairfax Avenue at Beverly Boulevard is site of one phase of storefront renovation shown in artist's rendering. Operators of the Fairfax Theatre say they will restore its Art Nouveau style.



FAIRFAX: Renovation Project

Continued from Page 1

great diversity between a building and its neighbors."

The work is being coordinated by the Vitalize Fairfax Project, which is planning to remove the yew pines on Fairfax and replace them with 62 Washington robusta palms.

"They'll have a tremendous impact because they're fairly tall and appropriate to the architecture," Loomis said.

Dave Tuttle, director of the project, said the thin-trunk palms will be planted about 50 feet apart. The fronds of the 30-foot-high trees tend to wrap around the trunks rather than fall off, so there is little chance of pedestrians being struck by debris, Tuttle said.

Bids will also be opened in late August for a 60-space parking lot at the old shot-put pit at the southwest corner of the Fairfax High School campus, Tuttle said.

The first phase of the revitalization will include both sides of Fairfax between Beverly Boulevard and Oakwood Avenue, as well as the west side of the block between Oakwood and Rosewood avenues.

If approved by city planners, work could begin as soon as October, Tuttle said. In any case, nothing will be done until after the Jewish High Holy Days, which begin with the new year celebration of Rosh Hashanah on the evening of Sept. 16 and conclude with Yom Kippur, the day of atonement, Sept. 25.

"We wouldn't want any kind of business interruption until after the Jewish holidays, because that's one of the highlights of the year," said Steve Rubinstein, manager of Diamond Bakery.

He said the program, which requires approval of landlords as well as merchants, should have a good effect on commerce, although business has been "constant if not better" in recent years.

"Hopefully it will be a reality some day," said Byron Katz, owner of Fairfax Stationery and Office Supplies. "There'll be a whole new facade and awnings and it will all be uniform. It will all look like a new building as you drive by. It will improve the neighborhood. I think more people will come in now."

Although some merchants expressed impatience about the pace of the project, Tuttle said it has gone faster than any other similar commercial corridor program sponsored by the city's Community Development Department.

"They will believe when they see it, and when they see it they're going to like it," Tuttle said. "If anything slows it down, it's the extra mile we've gone to involve the merchants and the property owners, to make sure that what's constructed meets with their approval. Come fall the doubters will believe."

The second phase of the project, which will include the east side of the 400 block and the west side of the 500 block, is expected to get under way next spring, Tuttle said.

The $1-million project is being funded with federal Community Development Block Grants, except for the landscaped and illuminated parking lot, which will be paid for from city parking meter revenues.

The Fairfax area is available for the federal funds because of the large numbers of low-income senior citizen who live there, Tuttle said.

TROY MABEN / Los Angeles Times

Palm trees and new awnings, plastic signs and color-coordinated exterior paints brighten a refurbished Fairfax Avenue.

Fairfax Face Lift

Not Everyone Likes Revitalization, but 'After All, It's Free'

By MATHIS CHAZANOV, *Times Staff Writer*

Max Kramer is happy about the new paint job and awning on his clothing store on Fairfax Avenue. But he's not sure who will pay for them.

"I don't believe it even now," Kramer told a staffer for the Vitalize Fairfax Project, a semi-public organization that organized a bare-bones grant program to refurbish the shopping district. "You're going to send a bill later."

The staffer, Paul Freedman, denied it when the two met on the street last week, repeating his assurances that the storefront renovation is being underwritten by the federal government.

But he said he understood the merchant's concerns. In the beginning, he said, "quite a few were hesitant to start. . . . It comes down to who trusts government. It seems ridiculous that you can't give away money."

In the end, property owners and merchants on both sides of Fairfax Avenue agreed to the program, which has brightened the street with palm trees, awnings, plastic store signs and color-coordinated exterior paints.

With the first phase nearly complete, a dedication ceremony is scheduled for Sept. 22 at a new public parking lot carved out of the southwest corner of the Fairfax High School campus.

The lot, with room for 60 cars, is part of a series of improvements sponsored by Councilman Zev Yaroslavsky after a 1982 report warned that economic forces could obliterate the street's ethnic character.

Other changes include a local minibus service with discount prices for the area's large population of senior citizens and a mural depicting the history of the city's Jewish community.

Not everyone is entirely content, however.

Alex Goldman, owner of Sidney's Fine Shoes, would have been happier if his neon sign had been replaced. But Freedman said neon was too expensive, so Goldman's slogan, "Shoes for Wide Feet," now appears on his awning.

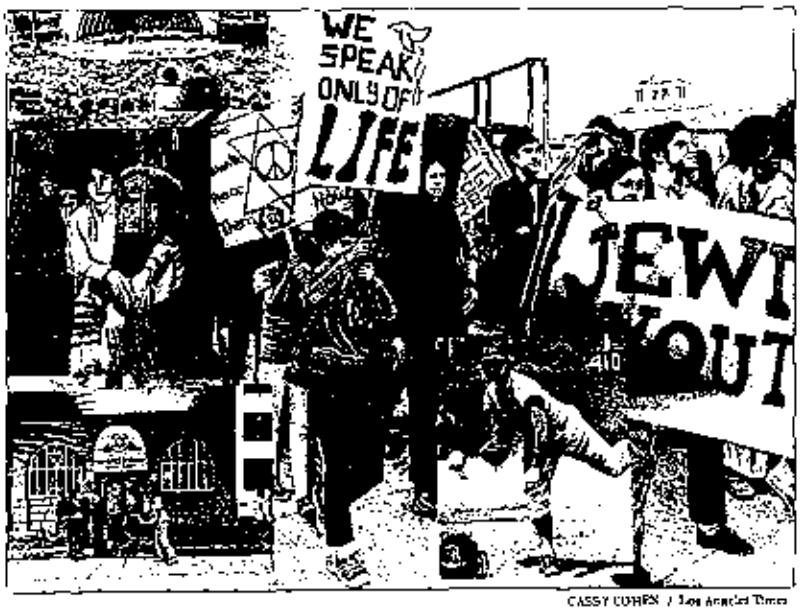
Still, Goldman said, "It looks nicer than it has been before."

"I'm not real impressed with the results," said one storekeeper who asked not to be identified. "We're supposed to be appreciative. After all, it's free."

She said many of the awnings and signs were repetitive and skimpy compared to what they would look like if the merchants had paid for them themselves, but Yaroslavsky said he found that complaint hard to take seriously.

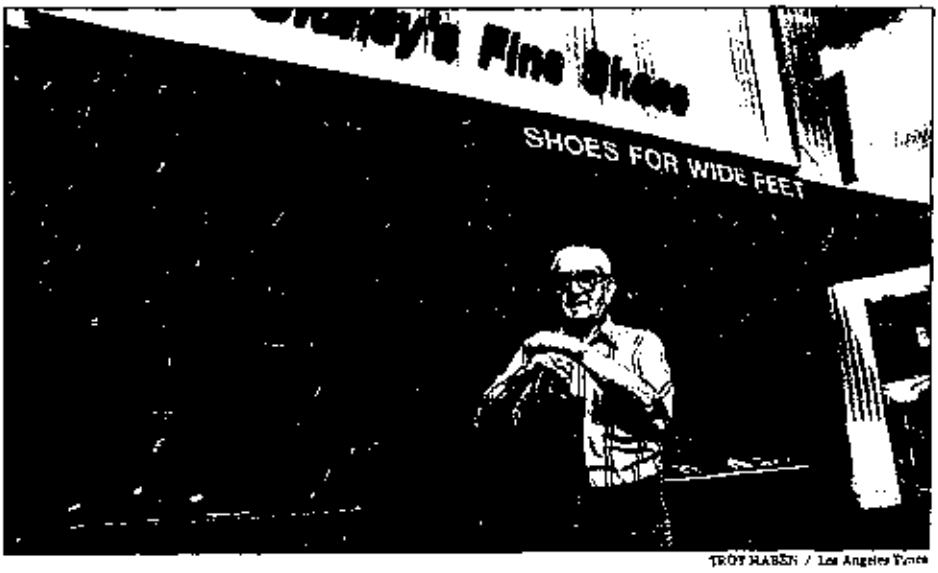
Please see FAIRFAX, Page 15

"Everybody says you can't recognize Fairfax now," says Fred Jackson. "There's more business, and you're getting people we didn't have before."



CASEY COHEN / Los Angeles Times

Mural is part of project that sought to eliminate litter that cluttered Fairfax in 1981.



TROY HABEN / Los Angeles Times

Alex Goldman didn't get new neon sign but said refurbished storefront "looks nicer than before."

FAIRFAX: Revitalization Effort

Continued from Page 1

"We wish the property owners would have done it on their own," he said. "They didn't. That's the problem."

Over the years, he said, the street had deteriorated largely because individual owners saw little benefit in improving their own properties when shoddiness was becoming the norm.

"They said, 'Business is good. Why spend money?' " said Al Landolph, an executive at the nearby CBS complex who serves on the board of Vitalize Fairfax.

"We said, 'Sure it's good, but why not make it better? Maybe more people from CBS would go up there and eat lunch if the place looked nicer. Maybe people from different parts of town would come here. Maybe people from CBS and Farmers Market will take a stroll up there. Why not take advantage of the crowds that are here anyway?' "

Once the project got under way, the area's large concentration of low-income senior citizens made it eligible for federal grants administered by the city's Community Development Department.

The free renovation work cost about $5,000 per storefront.

"We tried to get maximum bang for the buck," said John Loomis of 30th Street Architects, an Orange County firm that worked with a local architectural firm, Bruce Sternberg & Associates, to draw up plans for the renovation.

He said the architects consulted with landlords and merchants about the designs and colors for the renovated storefronts in a prolonged but "very interesting and stimulating" process.

"No project that involves that many merchants and owners is hassle-free," Loomis said.

As a result of the exterior improvements, several merchants have been inspired to revamp their interiors, among them Fred Jackson, a delicatessen owner who put in a new cold case and other fixtures.

"Everybody says you can't recognize Fairfax now," said Jackson, who has been in business on the street since 1951. "There's more business, and you're getting people we didn't have before. We're getting people from Beverly Hills. People used to say the street was dirty, but it isn't any more."

Also, the decrepit Fairfax Theatre has been transformed into the sleekly remodeled Cineplex Odeon Fairfax Cinemas, where the $6 admission far exceeds the old ticket price of 45 cents still visible in faded letters painted high on the outside back wall.

"Glorifying the Talking Screen . . . The Place to Go," the old sign reads.

Although the look of Fairfax has changed, it will be up to individual storekeepers and landlords to maintain the new image. Hollywood-area gangs have already daubed their graffiti on newly painted walls.

"Graffiti is a problem throughout town," Yaroslavsky said. "The only way to deal with it is for the property owner to take it on himself to blot it out."

MAKING A FILM PALACE FOR NEW TIMES

By JACK MATTHEWS

JUNE 16, 1987
12 AM

It is hard to look 20 or 30 years into the future and imagine someone becoming nostalgic about a movie theater named Cineplex Odeon Universal City Cinemas.

The name would seem more appropriate for the subhead in an annual report than for the marquee of a movie palace. But a movie palace it is--or will be July 1, when the 18-screen, 6,000-seat complex opens on its hilltop pad next to the Universal Amphitheatre in Universal City.

“This hasn’t been done since Radio City Music Hall,” said Cineplex Odeon Chairman Garth Drabinsky as he stood in the unfinished lobby of his company’s newest theater. “There isn’t anything like it anywhere.”

The comparison to Radio City Music Hall is a stretch. You could put the Universal Cineplex *inside* that 1932 Manhattan landmark and still have room for the Rockettes to kick up their heels.

Radio City, which hasn't functioned as a movie theater since 1979, has 6,000 seats in one room. The ceiling in the auditorium itself is about four times the height of the Universal Cineplex and the new theater's "majestic sky-lit entrance lobby" boasts dimensions--70 feet wide, 46 feet high--that are about the same as those of the screen at Radio City.

But Drabinsky can be forgiven the hyperbole. Times have changed. Television wiped out the movie palaces that favored urban moviegoers from the '30s through the '50s. Compared to what most moviegoers are used to, the Universal Cineplex will be awesome enough.

The theaters, with from 200 to 900 seats, will feature state-of-the-art projection and sound systems. Four of the theaters will be equipped for 70-millimeter presentations.

The two-level 120,000-square-foot complex--dressed out in an Art Deco motif with marble floors and columns and pastel walls--has 16 theaters downstairs and two upstairs. The two largest theaters also have balcony entrances off the escalators at the second level, to the left and right of a French cafe.

There are huge glassed-in spaces, a floral garden and skylights to ease the wait in the hallways outside the blocks of theaters. Two identical concession stands, about the size of volleyball courts and equipped with more than 50 cash registers, flank the Tara-style lobby stairway.

For showmanship, it's a quantum leap from the matchbox suburban multiplexes we're used to, and it will add plenty to Drabinsky's image as the leader of the current theatrical renaissance.

Drabinsky, a 38-year-old Canadian, was on no mission to rescue American exhibition when he made plans to build an 18-screen film complex at Toronto's new Eaton Center in the late 1970s. He was an entertainment lawyer who had interests in film production and distribution.

"I didn't plan to spend the rest of my life in exhibition, I was practicing law," Drabinsky said. "We just started with the idea of building an art house complex."

The Eaton Center Cineplex, a maze of small theaters with mostly 16-millimeter projection, with adjacent restaurants and shops, was a magnet for the young adults living in the dense residential high-rises of downtown Toronto.

The complex was so successful Drabinsky decided to try it in another urban center and settled on the top floor of the new Beverly Center in West Hollywood.

"I remember opening night, all of the pundits in the industry were coming to watch me post a closing notice on the theater," Drabinsky said. "They never got that opportunity."

The Beverly Cineplex, despite its minuscule screens and tiny auditoriums, has been one of the great success stories in the history of movie exhibition. The 14-screen complex has, as Drabinsky loves to report, the highest per-seat income of any theater in North America.

What the Eaton and Beverly cineplexes proved was that people will still go out to movies if the experience is convenient and comfortable. Just imagine what it would be like if the presentation of movies--projection, sound, screen size--were first-rate.

In the last five years, Drabinsky's Cineplex Odeon Corp. has revived film-going and made a few fortunes doing it. Cineplex has been on a buying and building spree, renovating old theaters,

erecting new ones. It is now the largest exhibition company in North America, with more than 1,500 screens in nearly 500 locations.

Drabinsky said Cineplex Odeon, with 90 full-time architects, designers and project managers on the staff, has 3 million square feet of theaters under construction, which will add 400 screens to the total.

Locally, Cineplex has six-screen multiplexes either planned or under construction in Santa Monica and Marina del Rey. The redesigned four-screen Plitt at Century City will open soon. and the single-screen Showcase Cinema on La Brea Avenue--are reportedly doing land-office business. Next spring, Cineplex will take over the UA Egyptian in Westwood.

Drabinsky said that when everything is in place, he will be able to open a major studio movie in four Los Angeles venues simultaneously.

But the Universal Cineplex--on the premises of Cineplex's 50% partner, MCA-Universal--will be the crown jewel, and Drabinsky is neither shy nor modest about declaring its importance to the local film economy.

"This will be the house where every film will premiere in L.A., period," Drabinsky said.

"Every director, producer and studio will want to have this as their presentation. There will be premieres, galas, trumpets blaring--all the majesty and spectacle of going to movies will be reproduced here."

The $16.5-million Universal-Cineplex will not displace Westwood as *the* prestige address for first-run movies. Despite the inconvenience of traffic and parking, Westwood Village is arguably the most inviting spot on Earth for movie lovers. There are 10 theaters with a total of 19 screens within a few blocks of one another, and most of them are wonderful.

There are more shops and restaurants than you'll ever need, and a street scene to go with them.

But the Universal-Cineplex will undoubtedly take a bite out of Westwood's industry business. Studios will be able to host some incredible parties in the vast lobby of the complex, and premieres there could be easily controlled. Parking (free to the public) is a few hundred feet away, in a just-completed enclosed six-story structure.

Drabinsky said he has already begun talking to people about having the complex as the site of the major international film festival that Los Angeles has never succeeded in having.

Cineplex Odeon and Drabinsky have their detractors. Many of his competitors resent Drabinsky's messianic image, saying he has gotten where he is by following the scent of money, not by trying to rid America of sticky theater floors.

Some financial analysts who are skeptical about the future of movie exhibition say Cineplex is spreading itself too thin, that its success is short term in a business where actual ticket sales have hovered at about one billion admissions annually for 20 years.

Drabinsky acknowledged that up to now, Cineplex has succeeded primarily by taking business away from other theaters. But he said there are signs of a real resurgence in movie-going. Ticket sales are up 16% this year over the first six months of 1986, video sales are beginning to level off and the studios are beginning to make movies that appeal to a wider range of audiences.

'80s by Cineplex Odeon, it is time to admit, at the very least, that the glass appears half full.

Old Fairfax Theater Set for Comeback

Olsen, Mark . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]02 Nov 2001: F.24.

ABSTRACT (ABSTRACT)

The Sunset 5 is very much in demand among distributors of specialized fare, he said. "We can't get all the films that would like to play at the Sunset in there. So I see the Fairfax as a strong outlet with crossover potential, even if the most commercial films will always want to be at the Sunset. But sometimes there are more than five strong films out there." The main theater at the Fairfax (which seats about 430 people) is larger than the biggest house at the Sunset.

At the Fairfax, renovations include new seating in all three auditoriums, with fewer rows in each auditorium to increase leg room, and the last few rows in each theater are now rocker seats. Although they will be retaining the same projection equipment, [Bob Laemmle] will be upgrading the sound systems in the two smaller auditoriums (the main theater already featured Dolby digital sound).

The three-theater Fairfax at Fairfax Avenue and Beverly Boulevard is being renovated by Laemmle, which plans to make it a first-rate art house.; PHOTOGRAPHER: KEN HIVELY / Los Angeles Times

FULL TEXT

For some time, it has been common practice among frequent moviegoers to rate a movie by how much they are willing to pay to see it: full price, matinee discount, video rental or cable. The second-run movie house--a happy compromise in which one still gets to see the picture in a theater at a lower price--is falling by the wayside.

"It seems the discount theater, the 'dollar house,' is becoming a thing of the past," said Paul Dergarabedian, president of box- office tracking firm Exhibitor Relations. "With many of the theater companies last year filing for Chapter 11, many of the older or obsolete theaters were cut from their inventories."

Although a few remaining independent houses dot the city's exhibition landscape, when Loew's Cineplex Entertainment opted not to renew its lease on the three-screen theater at Beverly Boulevard and Fairfax Avenue, it effectively shuttered the last major second- run house in Los Angeles proper.

Happily, though, for audiences whose tastes run toward something other than the latest John Travolta thriller, one company's discard has turned out to be another's treasure.

Bob Laemmle, president of Laemmle Theaters, said his chain had no interest in operating a second-run house. So upon taking over the lease, Laemmle shifted into high gear to quickly renovate the theater, which had fallen into some disrepair, and turn it into a first-run art house. Laemmle plans to book it with independent and foreign-language films in conjunction with the company's extremely successful Sunset 5, which is also in West Hollywood.

The Sunset 5 is very much in demand among distributors of specialized fare, he said. "We can't get all the films that would like to play at the Sunset in there. So I see the Fairfax as a strong outlet with crossover potential, even if

the most commercial films will always want to be at the Sunset. But sometimes there are more than five strong films out there." The main theater at the Fairfax (which seats about 430 people) is larger than the biggest house at the Sunset.

Laemmle foresees possible situations in which individual films may be moved between the two theaters depending on demand, using the Fairfax as more than just a spillover or secondary theater.

Originally built in the 1930s as a single-screen venue and live theater (there's still an extensive backstage area with high catwalks), the Fairfax was taken over by Cineplex in the mid-1980s and completely remodeled into a triplex. Although Cineplex initially ran it as a first-run house, eventually it became a destination for second-run films.

Second-run theaters have relied on higher-profile studio fare on which they could obtain more favorable film rental terms, because those titles have traditionally brought in more ticket sales than first-run art-house fare, but that has changed. More often than not these days, the films that have "legs" to remain in theaters longer come from the art-house sector of the business, as witnessed this year by the surprise staying power of such titles as "Memento" and "The Others."

"Though it depends on the film," Dergarabedian said, "it would seem a solid, first-run art-house film could do much better than a major studio film in the twilight of its release."

Additionally, as distributors have tightened pay-per-view and home video windows (the amount of time between a film's theatrical run and its ancillary life), the window for showing a film in second run has shortened as well.

At the Fairfax, renovations include new seating in all three auditoriums, with fewer rows in each auditorium to increase leg room, and the last few rows in each theater are now rocker seats. Although they will be retaining the same projection equipment, Laemmle will be upgrading the sound systems in the two smaller auditoriums (the main theater already featured Dolby digital sound).

The building itself has through the years retained many decorative flourishes from its original design. The free-standing ticket booth out front is a throwback to another era, as is the Art Deco ceiling in the lobby and the Deco glass fixture that dominates the ceiling in the main auditorium.

Overseeing the renovation process is Jay Reisbaum, Laemmle's director of development, who has had only about 30 days to complete the job. The new marquee, for example, was due to be installed on Wednesday just before the theater's private opening party on Thursday, opening to the public today.

Discussing the Fairfax theater, Reisbaum also addressed the benefits of taking over existing venues. "We've been involved in new construction before, and to develop a theater from scratch can be a five-to seven-year process. It would be practically impossible to build a theater like this today. For us to find a space like this in this location and be able to take it over is practically a dream come true."

Illustration

Caption: PHOTO: The three-theater Fairfax at Fairfax Avenue and Beverly Boulevard is being renovated by Laemmle, which plans to make it a first-rate art house.; PHOTOGRAPHER: KEN HIVELY / Los Angeles Times

Credit: SPECIAL TO THE TIMES

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When They Can Let Their Hair Down; Movies* Once a month, devotees of 'Hedwig and the Angry Inch' act out their passion, 'Rocky Horror' style.

Chautard, Andre . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]24 May 2002: F.34.

ABSTRACT (ABSTRACT)

It's after midnight on a Friday, and a theater full of moviegoers fervently shouts out the opening lines of last year's rock musical "Hedwig and the Angry Inch"--"Don't you know me? I'm the new Berlin Wall! Try and tear me down!"--as, on screen, Hedwig launches into the electrifying opening number, "Tear Me Down."

Trace Ferris, the Los Angeles show's production coordinator, remembers that she couldn't get any of her friends to come with her to "Hedwig" on opening night last July after telling them what it was about. She went by herself and loved the film so much that she started dragging people along to see it again and communicating with other "Hedwig" fans on the message board at the official Fine Line Web site.

Unlike "Rocky Horror," which has a small cast and takes place in one location, "Hedwig" has frequent shifts in setting and time, with flashbacks to Hedwig's childhood and even some animation. The group has come up with inventive ways to mimic the on-screen action, such as wheeling Hedwig through the aisles on a restaurant cart to simulate the character's imagined flight in the film. They are open to suggestions, says Lea Nave, 19, who helps with the costume changes: "Whatever someone comes up with within the month, we'll try it."

FULL TEXT

It's after midnight on a Friday, and a theater full of moviegoers fervently shouts out the opening lines of last year's rock musical "Hedwig and the Angry Inch"--"Don't you know me? I'm the new Berlin Wall! Try and tear me down!"--as, on screen, Hedwig launches into the electrifying opening number, "Tear Me Down."

On the fourth Friday of every month, devoted "Hed-heads" and curious newcomers line up--many in costume--around the on Beverly Boulevard for the communal experience of Hedwig's journey from his childhood as Hansel in East Berlin to--after a botched sex-change operation (hence the "angry inch")--universally unacknowledged co-writer of rock superstar Tommy Gnosis' hit records and restaurant chanteuse.

Hoping to turn "Hedwig" into the next "Rocky Horror Picture Show" midnight cult phenomenon, a group of fans who call themselves Rainbow Carnage (after a line in the film) act out most of the film in front of the screen in full costume and with an array of clever props, while the audience sings along by heart.

Other fan-generated, interactive "Hedwig" screenings have been popping up around the country, from New York to San Francisco to, last week, Long Beach. The film's love story about finding one's other half, its transgender chic and its soundtrack mix of punk rock and wistful ballads have inspired a following that continues to grow.

Rainbow Carnage likes to involve the audience as much as possible, from pulling moviegoers out of their seats to help in a scene to passing out candy during the song "Sugar Daddy." The audience is encouraged to shout out responses, which, if the fans take to them, may become part of the "Hedwig" routine in the way the "Rocky Horror" call-back lines were improvised by fans and codified over time.

But "Hedwig" fans also keep quiet during the dramatic scenes. As the emcee says when introducing the screening, "To our 'Rocky Horror' fans: We like this movie."

"'Rocky' is camp. 'Hedwig' is a story," says Devri Richmond, 17, one of the makeup artists for the stage show. "You can cry at 'Hedwig.' You can't cry at 'Rocky.'"

Trace Ferris, the Los Angeles show's production coordinator, remembers that she couldn't get any of her friends to come with her to "Hedwig" on opening night last July after telling them what it was about. She went by herself and loved the film so much that she started dragging people along to see it again and communicating with other "Hedwig" fans on the message board at the official Fine Line Web site.

The fans began e-mailing one another and decided to meet at weekly Saturday night showings at the Laemmle Sunset theaters, where they would sit in the front rows and sing along. Afterward, over meals at an all-night diner, the group would muse about having a midnight screening where they could be freer to sing, dance and act out. "I just saw how this film really meant something to people on a deeper level," says Ferris, who lives in Simi Valley and says she's "over 25."

Ferris approached Laemmle Theatres with the idea and found that vice president Greg Laemmle was a big fan of "Hedwig." He suggested the chain's

The first screening, a test run to see if "Hedwig" could play monthly, was organized for January in celebration of John Cameron Mitchell's Golden Globe nomination and was originally just going to be a sing-along. Mitchell, "Hedwig's" director, co-writer and star, who was going to be in town for the awards, caught wind of the screening and told them he would attend.

Excited, Rainbow Carnage threw together in a week what's called a "shadow cast" that included several experienced "Rocky Horror" performers, who struggled to figure out the complicated blocking and scene and costume changes. Initially they performed only the musical numbers, but with each screening Rainbow Carnage has added more scenes, so that now about 75% of the film is being performed, says athletic trainer and "Rocky Horror" alumnus David Berck, 32, who directs the Rainbow Carnage show.

"I loved it," says Mitchell, who also came to the third screening and plans on returning when he is in town. "I love that do-it- yourself aesthetic," which, he says, goes back to "Hedwig's" roots as a club act with a group of friends in New York that evolved into an off-Broadway show and then a film.

Unlike "Rocky Horror," which has a small cast and takes place in one location, "Hedwig" has frequent shifts in setting and time, with flashbacks to Hedwig's childhood and even some animation. The group has come up with inventive ways to mimic the on-screen action, such as wheeling Hedwig through the aisles on a restaurant cart to simulate the character's imagined flight in the film. They are open to suggestions, says Lea Nave, 19, who helps with the costume changes: "Whatever someone comes up with within the month, we'll try it."

The January screening sold out the 426-seat theater, and subsequent shows have been well attended. Fans have come from as far away as San Francisco and Canada, and the audience spans all demographics, from drag queens to college students to grandparents.

Naturally, Ferris says, "a lot of the guys dress like women," some of whom are dressing in drag for the first time. "It's their chance to see what it's like to wear high heels."

Rainbow Carnage is consciously limiting the screenings to once a month, hoping to avoid the flash-in-the-pan fate of would-be "Rocky Horror" heirs. "They play it every week, and you get a really great turnout the first two or three weeks, and then by the eighth week everyone's tired of it," Berck says.

United Artists, for example, tried to relaunch the notorious flop "Showgirls" several years ago as a midnight cult film, but it never caught on.

And to avoid the staleness of even "Rocky Horror," Rainbow Carnage tries to come up with different pre-show entertainment, from costume and dance contests to a fashion show by an underground designer and campy trailers.

Tonight's screening will feature a karaoke contest. Future ideas include a drag king star search and a "Hedwig" quiz contest. The group would also like to have the band actually play live at some point.

Sing-along screenings have become popular in the last few years. Disney's El Capitan Theater in Hollywood has screened limited runs of "Mary Poppins," "The Little Mermaid" and "Evita"--which ends a six-show run this Saturday night--with lyrics and instructions (boo, clap, cheer) printed on screen to packed houses, says Lylle Breier, senior vice president of special events for Disney. The three films will return, and other Disney films may join them.

Sing-along prints of "Grease" have been shown at several gay and lesbian events around town, and "Sing-a-Long Sound of Music" returns to the Hollywood Bowl July 6 for a second year, inspired by the event's wild success in England. Only "Hedwig" and "Rocky Horror," however, have a live cast performing simultaneously.

Though "Hedwig" won numerous awards and had a successful art house run, grossing $3 million, the release was limited to big cities, and many fans have only discovered the movie at midnight showings or on DVD. "On stage, off-Broadway, it skewed older because of the ticket prices," Mitchell says. "I was always disappointed because I knew that young people would really get into it and couldn't afford it until it became a movie."

He is delighted that "Hedwig" has taken on a life of its own. "It's a dating service, it's a self-help group, it's a disco, it's a rock club and it's hopefully a lasting thing. I think it actually will last because there's always new people discovering it, and since they've discovered it on their own, it becomes more precious."

Illustration

Caption: PHOTO: Kyle James, left, helps Blake Rogers transform into the title character.; PHOTOGRAPHER: LORI SHEPLER / Los Angeles Times

Credit: SPECIAL TO THE TIMES

DETAILS

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MY FAVORITE WEEKEND; Actress Thora Birch

Bregman, Adam . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]25 July 2002: F.30.

ABSTRACT (ABSTRACT)

Strolling: I like people-watching, so I usually walk a lot. I have an office in West Hollywood, which is central to everything I need. I walk to the library on San Vicente or to La Conversation at Doheny and Santa Monica, which is a good place for a meeting. It's this little European sort-of-wannabe French coffee place, and they've got good coffee there, and it's like a nice little bakery too. Well, if you like that sort of thing. They've got the classic European fare like eclairs, scones, pastries, Danishes and lots of fancy and gourmet-ish stuff.

FULL TEXT

* The 20-year-old starred in "Ghost World," for which she received a Golden Globe nomination for best actress in a musical or comedy. She also starred in "American Beauty."

Strolling: I like people-watching, so I usually walk a lot. I have an office in West Hollywood, which is central to everything I need. I walk to the library on San Vicente or to La Conversation at Doheny and Santa Monica, which is a good place for a meeting. It's this little European sort-of-wannabe French coffee place, and they've got good coffee there, and it's like a nice little bakery too. Well, if you like that sort of thing. They've got the classic European fare like eclairs, scones, pastries, Danishes and lots of fancy and gourmet-ish stuff.

Are You Going to Buy That?: Book Soup on Sunset is definitely my favorite bookstore. I can order or find anything I need there. Sometimes I will go there just to read and not buy anything. There's just so much information in there that if I have to look something up and I don't have the perfect desk reference, then I can go and look there. I also have gotten the best photography books from there.

Vegan Pie: I like Real Food Daily on La Cienega. I love their Yin Yang Salad. It comes with tofu, and it's really good. It's got that Asian ginger-peanut dressing. I also like their coconut cream pie, which is amazing and totally vegan. You can eradicate the guilt by saying, "Oh, it's totally vegan. It's healthy."

No Longer $2.75: [redacted]. It's funny in there, because it still feels kind of seedy and low-rent, but it's got this grandeur to it as well. It's a very bizarre theater. It's still pretty red-light. That's why I like it so much. And the seats aren't even that comfortable. When I went and saw "Y Tu Mama Tambien" there, the crowd was a lovely mix of Mexicans and single middle-class males.

Close but So Far: I like to walk around the lower hills just west of Doheny looking at the houses and just hoping. I also like walking south of Sunset in the Bundy area. It's really pretty there. I also like walking on the beach, but I rarely ever get there. It's weird how you can live so close to the ocean and yet never see it. Though I like the idea of it and when I have to go there I love it. I'm like, "I should come here more often. It's so lovely." But I never do.

Euro-Deli: There's this place called Shoops on Main Street in Santa Monica and it's this great little European deli and cafe, but their coffee is really good too, and you can find all kinds of different noodles, flour and chocolate.

They have everything from Europe that you have ever liked or thought, "Wow. If we only had this in L.A."

Illustration

Caption: PHOTO: (no caption); PHOTOGRAPHER: ANNIE WELLS / Los Angeles Times

DETAILS

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Cover story; From 'plex to palace: A tour; Deco, digital or in disrepair -- the new and old theaters that serve our movie mecca might just redefine your filmgoing experience.

6 Dec 2002: E.36.

ABSTRACT (ABSTRACT)

The original Cinerama Dome was a very cool spot. A geodesic dome built in 1963, it featured a wraparound screen that was the place to see anything filmed in Cinemascope or starring James Coburn. Even when the ceiling tiles were falling on patrons' heads, it had style. Several years ago, ArcLight revamped the Dome -- and what a vamp job: Even the breezeway is dramatic, all soaring asymmetrical steel and glass. The sweeping lobby features a glossy gift shop, a full restaurant and bar and a desk where you can get an ArcLight membership, which is free and helps you accumulate points toward merchandise and tickets. The concessions are quasi-gourmet: a sausage baguette, real butter on the popcorn, homemade caramel corn. The ushers seem superfluous, unless you've reserved seats, which you can do. And what seats: deep and plush, with enough legroom for Kobe Bryant and set up stadium-style. The screens (two in the Dome, 14 in the ArcLight) are gargantuan and super-crisp, and you could feel the intensity of the Dolby sound during a preview for "The Lord of the Rings: The Two Towers" down to your bones. The ArcLight hosts live events, the bathrooms sparkle and everything is orchestrated so that going to the movies becomes a holistic experience, so long as you are punctual: Management will not let you into the movie once previews have started.

had fallen on hard times and was showing discounted double- features until, several years ago, it was swooped up by [Laemmle]. The place has been spiffed up, there's a faux-Deco thing going on in the lobby and the selection in this three-plex is consistently intrepid. There are always six movies (some shown in double-feature), including indies making a two-week stand before disappearing into oblivion; film festival darlings, like 2001's "The American Astronaut"; little pics looking for distributors; foreign films; and documentaries. There are midnight shows, notably "Hedwig and the Angry Inch" with live cast and sing-along every fourth Friday, which attracts scads of Hed-heads. Theaters 1 and 3 are fairly small, and the comfort factor less than optimal, as the screens are skewed left or right. The center theater, by contrast, is large, with a nice big screen and -- look up -- an intricately stenciled ceiling.

no caption; PHOTOGRAPHER: John Kascht For The Times; no caption; PHOTOGRAPHER: John Kascht For The Times; INSPIRING AHS: The Vista, on Sunset Drive in Los Feliz, has earned fans with its ornate style, first-run flicks and -- once you take your comfy seat -- plenty of legroom.; PHOTOGRAPHER: Paul Morse Los Angeles Times; CINEPHILES' FAVORITE: The refurbished Egyptian Theatre in Hollywood is the swank home to American Cinematheque, where the film's the thing.; PHOTOGRAPHER: Paul Morse Los Angeles Times; TOURIST DRAW: Visitors to Grauman's Chinese Theatre check out the handprints and footprints of movie stars in the concrete paving in front of the Hollywood landmark.; PHOTOGRAPHER: Luis Sinco Los Angeles Times; OFTEN EDGY: The Nuart tends toward films that are provocative, cerebral, outrageous or a combination of those three. But it lightens up long enough to also show 3-D and animation festivals.; PHOTOGRAPHER: Robert Gauthier Los Angeles Times

seats, a spectacular starburst chandelier and a palpable sense that movie stars were here. The screen is enormous, the sound thunderous; this is definitely the place you want to see the latest flying wizard-spaceship flick.

Nuart Theater, 11272 Santa Monica Blvd., West L.A.

Militantly independent, the Nuart never shows a film that is not provocative, cerebral and/or outrageous. When the new "Solaris" recently hit theaters, the Nuart showed the Tarkovsky original. Obscure yet worthy foreign films and documentaries often get their only L.A. run at the Nuart and, lest you think the place takes itself very seriously, there are also 3-D and animation festivals and midnight showings of "The Rocky Horror Picture Show" and other cult hits, such as "The Evil Dead" and "Clockwork Orange." While not plush, the theater (built around 1930 as a screening room) implies that old-school pact that, once you step into that darkness, you will be transported, for two hours, outside of time. The crowd leans toward film erudition and a contrary opinion on the outcome of the 2000 presidential election.

Laemmle's Sunset 5, 8000 Sunset Blvd., West Hollywood

This Laemmle theater in the Virgin Megastore complex is easily a contender for best selection of independent and commercial films in all of Los Angeles. Filmgoers of a certain stripe -- namely, those who follow film and eagerly await the next Alexander Payne-Todd Haynes-Spike Jonze flick -- know that what they want to see is going to be here first. The theaters may not be big, but they are clean and the quality of the picture and sound are swell. There is one big obstacle, however, to falling in love with the Sunset 5, and that is the underground parking lot, a facility with a claustrophobically low ceiling and exhaust fumes so thick and noxious you feel as though you're sliding down into your concrete coffin.

Beverly Center Cineplex Odeon Theatres, 8500 Beverly Blvd., Los Angeles

It's hard to find nice things to say about the 13 theaters atop the Beverly Center, at the corner of La Cienega Boulevard. The screens are small, the theaters not especially comfortable, the general mien is a bit grubby, the movies themselves the epitome of mainstream, with the occasional token art film. The only reason to go, really, is if you've burned out on shopping but your partner has not.

Loew's Cineplex Century Plaza Cinema, 2040 Avenue of the Stars, Century City

A big, Big, BIG screen begs the showing of the latest "Star Trek" adventure and re-releases of epics, such as last year's "Apocalypse Now Redux." The antithesis to the nearby AMC Century City 14, this four-plex never feels crowded (though lines can be long), and the fare, while commercial, never insults your intelligence. The complex, which also houses the Shubert Theatre, is open and elegant, and if you'd like to check it out, do so before February, when the entire structure is slated for demolition.

The place has been spiffed up, there's a faux-Deco thing going on in the lobby and the selection in this three-plex is consistently intrepid. There are always six movies (some shown in double-feature), including indies making a two-week stand before disappearing into oblivion; film festival darlings, like 2001's "The American Astronaut"; little pics looking for

distributors; foreign films; and documentaries. There are midnight shows, notably "Hedwig and the Angry Inch" with live cast and sing-along every fourth Friday, which attracts scads of Hed-heads. Theaters 1 and 3 are fairly small, and the comfort factor less than optimal, as the screens are skewed left or right. The center theater, by contrast, is large, with a nice big screen and -- look up -- an intricately stenciled ceiling.

Aero Theater, 1328 Montana Ave., Santa Monica

You would think that an independent theater tucked amid the pasta shops and Pilates studios of Montana Avenue would be embraced by the locals. For whatever reasons, the Aero, built in 1939 and with a great old neon sign, is not. This is not to say the management is not trying: there's a kids' matinee on the weekends, a fairly new art house film every night and special benefit screenings to bring in the crowds -- who are not coming. One reason may be the lack of parking; another, the small-town feel: this is the only theater I know that has a fish tank in the lobby and, behind the concessions stand, a household refrigerator, with a shopping list affixed by a magnet. But the theater itself is a pretty teal with Deco touches, the screen of a nice size and quality. Go before it goes under and becomes a chain you complain about.

Landmark's NuWilshire, 1314 Wilshire Blvd., Santa Monica

Not particularly pretty, not particularly clean and, boy, the place could use new carpeting. Nevertheless, the NuWilshire always features indie or just-to-the-left-of-commercial pics, and the two theaters themselves are intimate and nicely old-fashioned: a narrow center aisle, pleated fabric on the walls, sconces. The screen takes up the entire front wall, the picture is crisp and the sound is loud and clear. (Though not, perhaps, loud enough for some older patrons, who make up the bulk of daytime audience. The crowd skews younger at night). A nice place to see a matinee on a rainy day and, added bonus, there are Ben &Jerry's ice cream bars at the snack counter.

AMC Century City 14, 10250 Santa Monica Blvd., Century City

Step right up if you want to see a movie at the most heavily attended theater in Los Angeles. Although this massive outdoor mall has its quirky touches (e.g., independent vendors and non-chain restaurants), the 14-plex is straight-ahead commercial, with a predominately young crowd that appreciates the aesthetic credo "no neon too bright, no sound too loud." The place can be a zoo on weekends: Tickets sell out (you can reserve ahead), getting popcorn takes 30 minutes and woe to the woman who needs to use the loo in a hurry. Of the 14 screens, Nos. 1 through 4 are the largest, with good screen, sound and seat quality in all theaters.

Laemmle's Monica 4-Plex, 1332 2nd St., Santa Monica

A little down at the heels, this Laemmle's nevertheless shows an excellent selection of art-house, documentary and intellectually vigorous films. The stylish if slightly shabby lobby is awash with fliers touting "Derrida" and the latest Almodovar. The crowd tends to be older during the day, Boho by night. There's a swell candy selection (Toblerone! Penuttles!), the seats are comfortable, the screen and sound fine. Of all the art-house theaters on the Westside, this one has the widest and most adventurous film lineup.

Laemmle's Grande 4-Plex, 345 S. Figueroa St., downtown L.A.

This four-plex beneath the Marriott hotel like the embodiment of teen gloom. The lobby is ratty and hung with a young Bell Gardens artist's unframed watercolors -- spooky, self-conscious images of emaciated, doe-eyed youths ripping open their skin. The theater shows a mix of art-house and commercial films for the few tourists, punks and

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STREET LEVEL; On Fairfax, this screen saver is alive and well

4 June 2007: E.3.

ABSTRACT (ABSTRACT)

"It's a [business] model that relies on volume," [Lyndon Golin] says. It's also a model that's been tried in that very spot -- Cineplex offered cheap second-run bills in the '80s. But Golin, 41, seems to have timing on his side -- along with smart film choices and juicy, loss- leading $1 hot dogs. "It's a labor of love," he sighs. "But it's a great location in a very strong moviegoing area."

FULL TEXT

ATTENDANCE at multiplexes nationwide may be down, but one Los Angeles theater is bucking the trend. The draw? Three-dollar tickets. The theater, at Beverly Boulevard and Fairfax Avenue -- right near the Pacific Theatres at the Grove's 14 screens -- was formerly a Laemmle art house.

And when it became available late last year, the Calabasas-based Regency Theatres chain jumped at the opportunity to add an additional three screens to its second-run empire (62 screens in three states).

Since then, cinephiles of all stripes have discovered the joys of seeing second-run films such as "Babel" in a historic Los Angeles theater for less than most pay to park at the ArcLight. Regency co- owner Lyndon Golin is hoping he can keep pulling in thrifty movie buffs, even though he just doubled the price of admission for evening showings (daytime tickets are still $3).

"It's a [business] model that relies on volume," Golin says. It's also a model that's been tried in that very spot -- Cineplex offered cheap second-run bills in the '80s. But Golin, 41, seems to have timing on his side -- along with smart film choices and juicy, loss- leading $1 hot dogs. "It's a labor of love," he sighs. "But it's a great location in a very strong moviegoing area."

-- CHARLIE AMTER

Illustration

Caption: PHOTO: CHEAP SEATS: At Fairfax Cinemas, second-run shows at bargain prices.; PHOTOGRAPHER: Courtney Hergesheimer Los Angeles Times

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California; Theater may do a slow dissolve; Preservationists seek to modify plans to turn the Fairfax building into a complex with stores and condos.

Jan 2010: A.3.

ABSTRACT

Just months after the 1,800-seat Hollywood movie house opened in 1930, a pair of armed robbers burst into its ornate Art Deco lobby, used adhesive tape to bind and gag employees and made a wild escape with $437 -- a fortune in Depression-era receipts.

FULL TEXT

There has never been any shortage of drama at the Fairfax Theatre -- not even counting the cinematic conflict that for 80 years has flashed across its screens.

Just months after the 1,800-seat Hollywood movie house opened in 1930, a pair of armed robbers burst into its ornate Art Deco lobby, used adhesive tape to bind and gag employees and made a wild escape with $437 -- a fortune in Depression-era receipts.

A half-dozen years later, burglars were so common that the theater's owners took to leaving a fake safe in their office to fool intruders. One angry thief who spent hours prying open the safe one night in 1937, only to find it empty, took revenge by looting a theater storeroom of 60 lightbulbs, cartons of cigarettes from the lobby snack bar and postage stamps from the office.

Then there was that police raid in 1969 that resulted in the arrest of actors performing a nude scene on the Fairfax stage and led to the shutdown of the Los Angeles debut of "Oh, Calcutta!"

But now the action at the venerable theater at Beverly Boulevard and Fairfax Avenue shapes up to be a fight over whether the Fairfax itself lives or dies.

The longtime owner of the building that houses the theater and nine neighboring shops wants to gut the structure and rebuild it as a combination retail and residential complex.

The exterior concrete Art Deco facade of the building would remain. But the theater would be removed, underground parking for 220 cars would be added and 71 high-end condominium units and a swimming pool would be built atop ground-floor retail space.

Even critics of the $30-million redevelopment proposal acknowledge that the planned residential addition, designed by Santa Monica architect Howard Laks, skillfully blends the old and the new.

They argue, however, that steps also need to be taken to preserve the interior theater space.

"It's one of the last neighborhood theaters in L.A. It has a curtain tower, a full stage, dressing rooms. It's got everything to become a legitimate live theater as well as a movie house," said Gaetano Jones, a leader of a campaign to preserve the Fairfax.

Jones, an actor and singer-songwriter who lives nearby, said the Fairfax Theatre began as a single-auditorium venue for film screenings and live shows. Its current three-theater configuration would allow for operation of a movie house, a theatrical rehearsal stage and a full-production live theater stage, he said.

Jones has launched a friends-of-the-Fairfax group. Others groups supporting preservation include the Los Angeles Conservancy, Hollywood Heritage and several neighborhood organizations.

Hollywood Heritage, in fact, has prepared paperwork that would nominate the theater for designation for city cultural-historic landmark status. Brian Curran, director of preservation issues for the group, said it has agreed to delay filing the nomination papers until after a scheduled meeting with representatives of property owner Alex Gorby.

"The Fairfax Theatre is among the earliest Art Deco neighborhood theaters," Curran said. "The theater's cultural significance is wider in that it became a fixture that is very much attached to the postwar Jewish community, with use by synagogues and Holocaust films premiering there."

Representatives of Gorby, a Santa Monica businessman who they say has owned the theater building and the attached shop spaces for four decades, counter that the era of the small neighborhood movie house is over.

In any event, they contend that the Fairfax has been so heavily remodeled and renovated that it no longer represents the original theater designed in 1929 by Vermont Avenue architect W.C. Pennell.

But a full environmental impact report is being prepared and it will detail any cultural and historic significance that is attached to the property, pledged Ira Handelman, a governmental relations consultant who is a spokesman for Gorby.

Because of a lack of parking space and competition from new movie houses, the Fairfax Theatre is no longer viable as a business, Handelman said.

The theater's current operators and merchants who operate nine storefronts in the building anticipate they have several more years before any redevelopment begins, said Lana Sterina, who for 11 years has owned a pharmacy next to the theater.

Maurice Marzouk, who has operated a 10-foot-square key shop in the building for 15 years, predicted the theater will avoid demolition. "C'mon, it's not going to happen," he said.

But a stalemate will just prolong merchants' anxiety, said Mike Monsef, co-owner of a shoe shop that has been in the building for 62 years.

"We don't want to leave," Monsef said from his store, where shoes are stacked in boxes on ancient shelving.

"But nobody is going to spend any money to improve or change things as long as we're here on a month-to-month basis."

--

bob.pool@latimes.com

Illustration
Caption: PHOTO: LANDMARK: The longtime owner of the building that houses the Fairfax Theatre and nine neighboring shops wants to gut the structure. Critics argue that steps need to be taken to preserve the interior theater space.; PHOTOGRAPHER:Genaro Molina Los Angeles Times; PHOTO: FILMMAKER: Hilari Scarl, whose documentary "See What I'm Saying" will be screened at the theater in March, says such places are vital to what she does.; PHOTOGRAPHER:Genaro Molina Los Angeles Times

DETAILS

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The Region; Cliffhanger at Fairfax Theater; Property owner wants to create a mixed-use complex. Neighbors want cinema restored.

Simmons, Ann M . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]28 Mar 2010: A.35.

ABSTRACT

Hoping to halt the conversion of the Fairfax Theater into apartments, neighbors joined preservationists and community activists Saturday to collect petition signatures and to celebrate the cinema's 80th birthday.

FULL TEXT

Hoping to halt the conversion of the Fairfax Theater into apartments, neighbors joined preservationists and community activists Saturday to collect petition signatures and to celebrate the cinema's 80th birthday.

"We view the Fairfax not only as a historic treasure, but as a social and cultural treasure, given the role it has played in the Fairfax District for the past 80 years," said Hillsman Wright, co-founder of the Los Angeles Historical Theatre Foundation.

"It's much more than a physical structure," he said. "It's in many ways part of the heart and soul of that neighborhood."

Property owner Alex Gorby announced last week that the Fairfax, which was being operated by Regency Theatres, would remain closed indefinitely after suffering major damage during rainstorms this year.

"The landlord did not want to make the necessary repairs, so we had to terminate the lease," said Andrew Golin, vice president of Regency Theatres. "We are saddened by the closure."

Ira Handelman, a spokesman for the landlord, said the tenant was responsible for repairing the damage to the theater, located on Beverly Boulevard at Fairfax Avenue.

Gorby has proposed a mixed-use retail and residential project that would include 71 living units and add 224 underground parking spaces. He has promised to maintain the theater's historic Art Deco facade.

"The new project will respect the past and look to the future," said Handelman. "The design is absolutely exquisite."

But preservationists such as John Thomas, president of the Art Deco Society of Los Angeles, said saving the Fairfax is not just about architecture.

"It tells a story about the community," he said.

During World War II, the theater served as a rallying point for information and fundraising for the district's thriving

Jewish community. It was often used for religious services and political and social events.

"We came here as children. We had our first dates here. We courted our spouses here. We brought our children and grandchildren here," said Cliff Cheng, president of West of Fairfax Neighbors. "It is the fabric of our neighborhood."

The Fairfax has been nominated to become a Los Angeles historic-cultural monument.

The city's Cultural Heritage Commission will conduct the first hearing on the matter Thursday.

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ann.simmons@latimes.com

Illustration
Caption: PHOTO: HISTORIC: The 80-year-old Fairfax Theater is closed indefinitely due to heavy rain damage this year.; PHOTOGRAPHER:Christina House For The Times

DETAILS

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When They Can Let Their Hair Down; Movies* Once a month, devotees of 'Hedwig and the Angry Inch' act out their passion, 'Rocky Horror' style.

Chautard, Andre . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]24 May 2002: F.34.

ABSTRACT (ABSTRACT)

It's after midnight on a Friday, and a theater full of moviegoers fervently shouts out the opening lines of last year's rock musical "Hedwig and the Angry Inch"--"Don't you know me? I'm the new Berlin Wall! Try and tear me down!"--as, on screen, Hedwig launches into the electrifying opening number, "Tear Me Down."

Trace Ferris, the Los Angeles show's production coordinator, remembers that she couldn't get any of her friends to come with her to "Hedwig" on opening night last July after telling them what it was about. She went by herself and loved the film so much that she started dragging people along to see it again and communicating with other "Hedwig" fans on the message board at the official Fine Line Web site.

Unlike "Rocky Horror," which has a small cast and takes place in one location, "Hedwig" has frequent shifts in setting and time, with flashbacks to Hedwig's childhood and even some animation. The group has come up with inventive ways to mimic the on-screen action, such as wheeling Hedwig through the aisles on a restaurant cart to simulate the character's imagined flight in the film. They are open to suggestions, says Lea Nave, 19, who helps with the costume changes: "Whatever someone comes up with within the month, we'll try it."

FULL TEXT

It's after midnight on a Friday, and a theater full of moviegoers fervently shouts out the opening lines of last year's rock musical "Hedwig and the Angry Inch"--"Don't you know me? I'm the new Berlin Wall! Try and tear me down!"--as, on screen, Hedwig launches into the electrifying opening number, "Tear Me Down."

On the fourth Friday of every month, devoted "Hed-heads" and curious newcomers line up--many in costume--around the block at Laemmle's Fairfax theaters on Beverly Boulevard for the communal experience of Hedwig's journey from his childhood as Hansel in East Berlin to--after a botched sex-change operation (hence the "angry inch")--universally unacknowledged co-writer of rock superstar Tommy Gnosis' hit records and restaurant chanteuse.

Hoping to turn "Hedwig" into the next "Rocky Horror Picture Show" midnight cult phenomenon, a group of fans who call themselves Rainbow Carnage (after a line in the film) act out most of the film in front of the screen in full costume and with an array of clever props, while the audience sings along by heart.

Other fan-generated, interactive "Hedwig" screenings have been popping up around the country, from New York to San Francisco to, last week, Long Beach. The film's love story about finding one's other half, its transgender chic and its soundtrack mix of punk rock and wistful ballads have inspired a following that continues to grow.

Rainbow Carnage likes to involve the audience as much as possible, from pulling moviegoers out of their seats to help in a scene to passing out candy during the song "Sugar Daddy." The audience is encouraged to shout out responses, which, if the fans take to them, may become part of the "Hedwig" routine in the way the "Rocky Horror" call-back lines were improvised by fans and codified over time.

But "Hedwig" fans also keep quiet during the dramatic scenes. As the emcee says when introducing the screening, "To our 'Rocky Horror' fans: We like this movie."

"'Rocky' is camp. 'Hedwig' is a story," says Devri Richmond, 17, one of the makeup artists for the stage show. "You can cry at 'Hedwig.' You can't cry at 'Rocky.'"

Trace Ferris, the Los Angeles show's production coordinator, remembers that she couldn't get any of her friends to come with her to "Hedwig" on opening night last July after telling them what it was about. She went by herself and loved the film so much that she started dragging people along to see it again and communicating with other "Hedwig" fans on the message board at the official Fine Line Web site.

The fans began e-mailing one another and decided to meet at weekly Saturday night showings at the Laemmle Sunset theaters, where they would sit in the front rows and sing along. Afterward, over meals at an all-night diner, the group would muse about having a midnight screening where they could be freer to sing, dance and act out. "I just saw how this film really meant something to people on a deeper level," says Ferris, who lives in Simi Valley and says she's "over 25."

Ferris approached Laemmle Theatres with the idea and found that vice president Greg Laemmle was a big fan of "Hedwig." He suggested the chain's recently leased and renovated Fairfax theaters, which, with the main theater's small stage and backstage area and stairways off to the side, was ideal.

The first screening, a test run to see if "Hedwig" could play monthly, was organized for January in celebration of John Cameron Mitchell's Golden Globe nomination and was originally just going to be a sing-along. Mitchell, "Hedwig's" director, co-writer and star, who was going to be in town for the awards, caught wind of the screening and told them he would attend.

Excited, Rainbow Carnage threw together in a week what's called a "shadow cast" that included several experienced "Rocky Horror" performers, who struggled to figure out the complicated blocking and scene and costume changes. Initially they performed only the musical numbers, but with each screening Rainbow Carnage has added more scenes, so that now about 75% of the film is being performed, says athletic trainer and "Rocky Horror" alumnus David Berck, 32, who directs the Rainbow Carnage show.

"I loved it," says Mitchell, who also came to the third screening and plans on returning when he is in town. "I love that do-it- yourself aesthetic," which, he says, goes back to "Hedwig's" roots as a club act with a group of friends in New York that evolved into an off-Broadway show and then a film.

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MY FAVORITE WEEKEND; Actress Thora Birch

Bregman, Adam . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]25 July 2002: F.30.

ABSTRACT (ABSTRACT)

Strolling: I like people-watching, so I usually walk a lot. I have an office in West Hollywood, which is central to everything I need. I walk to the library on San Vicente or to La Conversation at Doheny and Santa Monica, which is a good place for a meeting. It's this little European sort-of-wannabe French coffee place, and they've got good coffee there, and it's like a nice little bakery too. Well, if you like that sort of thing. They've got the classic European fare like eclairs, scones, pastries, Danishes and lots of fancy and gourmet-ish stuff.

FULL TEXT

* The 20-year-old starred in "Ghost World," for which she received a Golden Globe nomination for best actress in a musical or comedy. She also starred in "American Beauty."

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Are You Going to Buy That?: Book Soup on Sunset is definitely my favorite bookstore. I can order or find anything I need there. Sometimes I will go there just to read and not buy anything. There's just so much information in there that if I have to look something up and I don't have the perfect desk reference, then I can go and look there. I also have gotten the best photography books from there.

Vegan Pie: I like Real Food Daily on La Cienega. I love their Yin Yang Salad. It comes with tofu, and it's really good. It's got that Asian ginger-peanut dressing. I also like their coconut cream pie, which is amazing and totally vegan. You can eradicate the guilt by saying, "Oh, it's totally vegan. It's healthy."

No Longer $2.75: I love the new Laemmle's Fairfax Cinemas on Beverly and Fairfax. It's funny in there, because it still feels kind of seedy and low-rent, but it's got this grandeur to it as well. It's a very bizarre theater. It's still pretty red-light. That's why I like it so much. And the seats aren't even that comfortable. When I went and saw "Y Tu Mama Tambien" there, the crowd was a lovely mix of Mexicans and single middle-class males.

Close but So Far: I like to walk around the lower hills just west of Doheny looking at the houses and just hoping. I also like walking south of Sunset in the Bundy area. It's really pretty there. I also like walking on the beach, but I rarely ever get there. It's weird how you can live so close to the ocean and yet never see it. Though I like the idea of it and when I have to go there I love it. I'm like, "I should come here more often. It's so lovely." But I never do.

Euro-Deli: There's this place called Shoops on Main Street in Santa Monica and it's this great little European deli and cafe, but their coffee is really good too, and you can find all kinds of different noodles, flour and chocolate.

Cover story; From 'plex to palace: A tour; Deco, digital or in disrepair -- the new and old theaters that serve our movie mecca might just redefine your filmgoing experience.

Rommelmann, Nancy . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]26 Dec 2002: E.36.

ABSTRACT (ABSTRACT)

The original Cinerama Dome was a very cool spot. A geodesic dome built in 1963, it featured a wraparound screen that was the place to see anything filmed in Cinemascope or starring James Coburn. Even when the ceiling tiles were falling on patrons' heads, it had style. Several years ago, ArcLight revamped the Dome -- and what a vamp job: Even the breezeway is dramatic, all soaring asymmetrical steel and glass. The sweeping lobby features a glossy gift shop, a full restaurant and bar and a desk where you can get an ArcLight membership, which is free and helps you accumulate points toward merchandise and tickets. The concessions are quasi-gourmet: a sausage baguette, real butter on the popcorn, homemade caramel corn. The ushers seem superfluous, unless you've reserved seats, which you can do. And what seats: deep and plush, with enough legroom for Kobe Bryant and set up stadium-style. The screens (two in the Dome, 14 in the ArcLight) are gargantuan and super-crisp, and you could feel the intensity of the Dolby sound during a preview for "The Lord of the Rings: The Two Towers" down to your bones. The ArcLight hosts live events, the bathrooms sparkle and everything is orchestrated so that going to the movies becomes a holistic experience, so long as you are punctual: Management will not let you into the movie once previews have started.

This theater on the corner of Beverly Boulevard and Fairfax Avenue had fallen on hard times and was showing discounted double- features until, several years ago, it was swooped up by [Laemmle]. The place has been spiffed up, there's a faux-Deco thing going on in the lobby and the selection in this three-plex is consistently intrepid. There are always six movies (some shown in double-feature), including indies making a two-week stand before disappearing into oblivion; film festival darlings, like 2001's "The American Astronaut"; little pics looking for distributors; foreign films; and documentaries. There are midnight shows, notably "Hedwig and the Angry Inch" with live cast and sing-along every fourth Friday, which attracts scads of Hed-heads. Theaters 1 and 3 are fairly small, and the comfort factor less than optimal, as the screens are skewed left or right. The center theater, by contrast, is large, with a nice big screen and -- look up -- an intricately stenciled ceiling.

no caption; PHOTOGRAPHER: John Kascht For The Times; no caption; PHOTOGRAPHER: John Kascht For The Times; INSPIRING AHS: The Vista, on Sunset Drive in Los Feliz, has earned fans with its ornate style, first-run flicks and -- once you take your comfy seat -- plenty of legroom.; PHOTOGRAPHER: Paul Morse Los Angeles Times; CINEPHILES' FAVORITE: The refurbished Egyptian Theatre in Hollywood is the swank home to American Cinematheque, where the film's the thing.; PHOTOGRAPHER: Paul Morse Los Angeles Times; TOURIST DRAW: Visitors to Grauman's Chinese Theatre check out the handprints and footprints of movie stars in the concrete paving in front of the Hollywood landmark.; PHOTOGRAPHER: Luis Sinco Los Angeles Times; OFTEN EDGY: The Nuart tends toward films that are provocative, cerebral, outrageous or a combination of those three. But it lightens up long enough to also show 3-D and animation festivals.; PHOTOGRAPHER: Robert Gauthier Los Angeles Times

seats, a spectacular starburst chandelier and a palpable sense that movie stars were here. The screen is enormous, the sound thunderous; this is definitely the place you want to see the latest flying wizard-spaceship flick.

Nuart Theater, 11272 Santa Monica Blvd., West L.A.

Militantly independent, the Nuart never shows a film that is not provocative, cerebral and/or outrageous. When the new "Solaris" recently hit theaters, the Nuart showed the Tarkovsky original. Obscure yet worthy foreign films and documentaries often get their only L.A. run at the Nuart and, lest you think the place takes itself very seriously, there are also 3-D and animation festivals and midnight showings of "The Rocky Horror Picture Show" and other cult hits, such as "The Evil Dead" and "Clockwork Orange." While not plush, the theater (built around 1930 as a screening room) implies that old-school pact that, once you step into that darkness, you will be transported, for two hours, outside of time. The crowd leans toward film erudition and a contrary opinion on the outcome of the 2000 presidential election.

Laemmle's Sunset 5, 8000 Sunset Blvd., West Hollywood

This Laemmle theater in the Virgin Megastore complex is easily a contender for best selection of independent and commercial films in all of Los Angeles. Filmgoers of a certain stripe -- namely, those who follow film and eagerly await the next Alexander Payne-Todd Haynes-Spike Jonze flick -- know that what they want to see is going to be here first. The theaters may not be big, but they are clean and the quality of the picture and sound are swell. There is one big obstacle, however, to falling in love with the Sunset 5, and that is the underground parking lot, a facility with a claustrophobically low ceiling and exhaust fumes so thick and noxious you feel as though you're sliding down into your concrete coffin.

Beverly Center Cineplex Odeon Theatres, 8500 Beverly Blvd., Los Angeles

It's hard to find nice things to say about the 13 theaters atop the Beverly Center, at the corner of La Cienega Boulevard. The screens are small, the theaters not especially comfortable, the general mien is a bit grubby, the movies themselves the epitome of mainstream, with the occasional token art film. The only reason to go, really, is if you've burned out on shopping but your partner has not.

Loew's Cineplex Century Plaza Cinema, 2040 Avenue of the Stars, Century City

A big, Big, BIG screen begs the showing of the latest "Star Trek" adventure and re-releases of epics, such as last year's "Apocalypse Now Redux." The antithesis to the nearby AMC Century City 14, this four-plex never feels crowded (though lines can be long), and the fare, while commercial, never insults your intelligence. The complex, which also houses the Shubert Theatre, is open and elegant, and if you'd like to check it out, do so before February, when the entire structure is slated for demolition.

Laemmle's Fairfax, 7097 Beverly Blvd., Los Angeles

This theater on the corner of Beverly Boulevard and Fairfax Avenue had fallen on hard times and was showing discounted double- features until, several years ago, it was swooped up by Laemmle. The place has been spiffed up, there's a faux-Deco thing going on in the lobby and the selection in this three-plex is consistently intrepid. There are always six movies (some shown in double-feature), including indies making a two-week stand before disappearing into oblivion; film festival darlings, like 2001's "The American Astronaut"; little pics looking for

STREET LEVEL; On Fairfax, this screen saver is alive and well

AMTER, CHARLIE . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]24 June 2007: E.3.

ABSTRACT (ABSTRACT)

"It's a [business] model that relies on volume," [Lyndon Golin] says. It's also a model that's been tried in that very spot -- Cineplex offered cheap second-run bills in the '80s. But Golin, 41, seems to have timing on his side -- along with smart film choices and juicy, loss- leading $1 hot dogs. "It's a labor of love," he sighs. "But it's a great location in a very strong moviegoing area."

FULL TEXT

ATTENDANCE at multiplexes nationwide may be down, but one Los Angeles theater is bucking the trend. Regency's Fairfax Cinemas has been gaining momentum over the last six months as a destination theater. The draw? Three-dollar tickets. The theater, at Beverly Boulevard and Fairfax Avenue -- right near the Pacific Theatres at the Grove's 14 screens -- was formerly a Laemmle art house.

And when it became available late last year, the Calabasas-based Regency Theatres chain jumped at the opportunity to add an additional three screens to its second-run empire (62 screens in three states).

Since then, cinephiles of all stripes have discovered the joys of seeing second-run films such as "Babel" in a historic Los Angeles theater for less than most pay to park at the ArcLight. Regency co- owner Lyndon Golin is hoping he can keep pulling in thrifty movie buffs, even though he just doubled the price of admission for evening showings (daytime tickets are still $3).

"It's a [business] model that relies on volume," Golin says. It's also a model that's been tried in that very spot -- Cineplex offered cheap second-run bills in the '80s. But Golin, 41, seems to have timing on his side -- along with smart film choices and juicy, loss- leading $1 hot dogs. "It's a labor of love," he sighs. "But it's a great location in a very strong moviegoing area."

-- CHARLIE AMTER

Illustration

Caption: PHOTO: CHEAP SEATS: At Fairfax Cinemas, second-run shows at bargain prices.; PHOTOGRAPHER: Courtney Hergesheimer Los Angeles Times

DETAILS

Publication title:	Los Angeles Times; Los Angeles, Calif.

California; Theater may do a slow dissolve; Preservationists seek to modify plans to turn the Fairfax building into a complex with stores and condos.

Pool, Bob . Los Angeles Times ; Los Angeles, Calif. [Los Angeles, Calif]14 Jan 2010: A.3.

ABSTRACT

Just months after the 1,800-seat Hollywood movie house opened in 1930, a pair of armed robbers burst into its ornate Art Deco lobby, used adhesive tape to bind and gag employees and made a wild escape with $437 -- a fortune in Depression-era receipts.

FULL TEXT

There has never been any shortage of drama at the Fairfax Theatre -- not even counting the cinematic conflict that for 80 years has flashed across its screens.

Just months after the 1,800-seat Hollywood movie house opened in 1930, a pair of armed robbers burst into its ornate Art Deco lobby, used adhesive tape to bind and gag employees and made a wild escape with $437 -- a fortune in Depression-era receipts.

A half-dozen years later, burglars were so common that the theater's owners took to leaving a fake safe in their office to fool intruders. One angry thief who spent hours prying open the safe one night in 1937, only to find it empty, took revenge by looting a theater storeroom of 60 lightbulbs, cartons of cigarettes from the lobby snack bar and postage stamps from the office.

Then there was that police raid in 1969 that resulted in the arrest of actors performing a nude scene on the Fairfax stage and led to the shutdown of the Los Angeles debut of "Oh, Calcutta!"

But now the action at the venerable theater at Beverly Boulevard and Fairfax Avenue shapes up to be a fight over whether the Fairfax itself lives or dies.

The longtime owner of the building that houses the theater and nine neighboring shops wants to gut the structure and rebuild it as a combination retail and residential complex.

The exterior concrete Art Deco facade of the building would remain. But the theater would be removed, underground parking for 220 cars would be added and 71 high-end condominium units and a swimming pool would be built atop ground-floor retail space.

Even critics of the $30-million redevelopment proposal acknowledge that the planned residential addition, designed by Santa Monica architect Howard Laks, skillfully blends the old and the new.

Exhibit 7b. **Gustave Arthur Metzger** 1878-1963

GUS METZGER GOES EAST

PIONEER OREGON FILM MAN GETS GENERAL MANAGEMENT.

Jewel Production Incorporated Recognises Talent in West and Sol Baum Named Successor.

Gus A. Metzger, pioneer both in exhibiting and film distribution in Portland, will leave with Mrs. Metzger for New York, July 17, to take charge of the offices of Jewel Productions Incorporated, having just received appointment to the general managership.

Mr. Metzger has been general manager of the Universal Film Manufacturing Company's exchanges in the

Gus A. Metzger, Portland Film Man, Promoted to New York Office.

Northwest for the past four years, and since the introduction of Jewel Productions, which have been distributed through the offices in Portland, Spokane and Seattle, has made an unusual record of success handling these features.

Jewel Productions have 30 offices in the principal cities of the United States and Mr. Metzger's selection out of the group of Jewel managers to take full control in the main office in New York

THE MANNING GAS MAKER

Portland-Sunday-Oregonian-1918-Jul-07-p-14 Metzger pioneer Film Man. Gus Metg er got his start in film exhibition in 1906

Portland-Morning-Oregonian-1922-Nov-11-p-7 Metzger Rivoli.

Portland-Morning-Oregonian-1922-Feb-04-p-6 AD.

Portland-Morning-Oregonian-1922-Aug-30-p-5 Metzger Rivoli.

HANDS OF RIVOLI PIANIST AND ORCHESTRA LEADER INSURED FOR $50,000.

The hands of Salvatore Santaella, pianist-leader of the Rivoli theater orchestra, have been insured for $50,000 by Gus. A. Metzger, owner of the Rivoli. Policies received last week from two insurance companies agree to pay Mr. Metzger this amount should his star musician be unable to play because of some accident to his skilled hands.

This action of Mr. Metzger's of insuring his theater against loss which might occur through disability of Mr. Santaella is thought to be the first instance of its kind in the history of motion-picture houses in the northwest.

Mr. Metzger decided on this insurance plan several weeks ago, when Mr. Santaella was unable to preside at the keyboard for some time because of an injury to one of his hands. Mr. Metzger immediately applied for policies and the two agreements now repose in the Rivoli safe, assuring the management of financial protection in case Mr. Santaella is unable to perform his usual musical duties.

—Photos by Davies.

Above—Talented fingers which figure in insurance agreement. Below—Salvatore Santaella, owner of the valuable digits.

"We carry insurance against fire and theft and many other contingencies," said Mr. Metzger, "and I consider it good business to carry these policies on our pianist."

* * *

The concert for piano in D flat, by S. Rachmaninoff, played by Salvatore Santaelli, Rivoli pianist-conductor, will be the feature of the Sunday noon concert today. The rest of the programme is as follows:

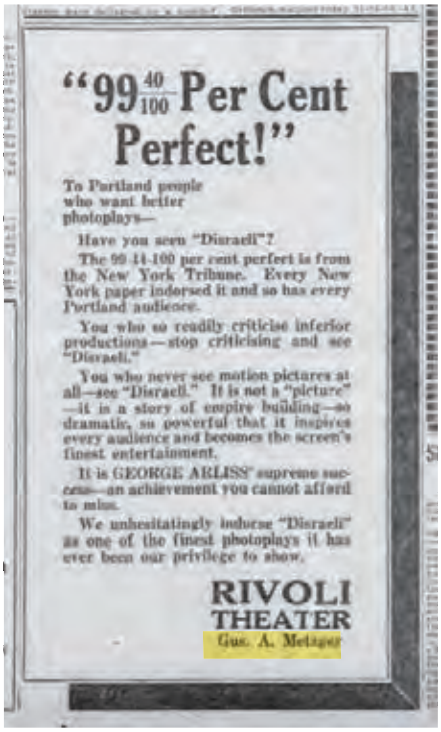
"Dance of the Hours" (A. Ponchielli), "Serenade Roccoco" (E. Meyer Helmund), "Selection Gloriana" (R. Erimi), "Valse des Fleurs" (P. Tschaikowsky), "Hungarian Fantasia" (Thes. M. Tobani).

The week day concert number features "Hungarian Fantasia" (Thes. M. Tobani).

* * *

The Rivoli theater will feature a special recital tomorrow night in connection with the regular show. Salvatore Santaelli, orchestra leader and pianist; Albert Crertz, concert master and first violin, and Christian Paul, cellist, will render solo selections and will also play several selections together. The recital will begin at 9 o'clock.

Portland-Sunday-Oregonian-1921-Mar-20-p-8 Metzger Rivoli- insured pianist hands.



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RIVOLI THEATER
Gus. A. Metzger

Portland-Morning-Oregonian-1921-Oct-19-p-5
Metzger Rivoli - ad.

RIVOLI MANAGER SAYS HE IS GOING TO TEST PUBLIC

Metzger Says He Was Frost-Bitten on "Come on Over," but Will Try Again, Featuring Vera Gordon in "Your Best Friend."

Vera Gordon, who is coming to the Rivoli theater in "Your Best Friend," declared by critics as completely outclassing "Humoresque" and "The Good Provider."

MANAGER GUS METZGER of the Rivoli theater is gamely going to try it again. Evidently he is going to fight to a finish the "better picture" agitation. He does not hesitate to say that he is willing to "lose money to test the public sincerity regarding its demand for the best in photoplays."

Despite the fact that Mr. Metzger's enthusiasm on "Come On Over" was severely frost-bitten by the chilly reception accorded that photoplay, he has now reached out way beyond the "programme a week" and booked for showing at the Rivoli Vera Gordon in "Your Best Friend," which has been unreservedly pronounced by even the most "hard-boiled" critics and fans as completely outclassing all that consummate artist's previous efforts, not even making an exception of those outstanding hits, "Humoresque" and "The Good Provider." From all quarters it is reported that "Your Best Friend," your mother, naturally, is distinctly in a class by itself.

"Yes, I am going to gamble again," announced Metzger smilingly. "We are going to get to the bottom of all the talk and cry about better pictures. I the same as you folkses, honestly believed in 'Come On Over.' And I sincerely believed in the theater-going public also. And really, despite the fact that they rudely jolted my optimism, I still do believe in that public and as evidence of my good faith I am spending a lot of money to get 'Your Best Friend.' But, let me tell you this pointedly, I am going to watch the results very, very carefully. Get me?"

Mothers the world over give and love and sympathize and never for a moment really misunderstand you. They remain with you always in spirit and feeling, when it's brightest, warmest—or otherwise. And in having a real mother you have the world!

Such thematically is "Your Best Friend." In addition to Vera Gordon, who was made for the title role and that role made for her, she will have in her support the man who helped put over "The Good Provider" and other successes, Mr. Dore Davidson. But to quote Manager Metzger again:

"It's up to the public!"

Portland-Sunday-Oregonian-1922-Jul-02-p-54
Metzger Rivoli.

SECTION FOUR

The Sunday Oregonian.

Dramatic, Photoplays and Real Estate News

VOL. XLI PORTLAND, OREGON, SUNDAY MORNING, FEBRUARY 12, 1922 NO. 7

THE Silent Drama

"Zero Midnight" Is Well Acted Drama At The Rialto

Dorothy Dalton In "Three Live Ghosts" At The Columbia

Harold Lloyd In "Safety First" At The Liberty

Marguerite Bryant "What Do Men Want?" At The Circle

"Peck" Kalyan, In Pictures At Rialto "Half Marriage" At Liberty

Ann Mersereau In "Half Marriage" At Liberty

Mary Carr In "Over The Hill" At The Mount Tabor

Elaine Hammerstein In "In The Way Of A Heart" At The Broadway

TODAY'S FILM FEATURES.

Liberty—"Safety First," Harold Lloyd.
Columbia—Dorothy Dalton, Antonio Moreno, "Three Live Ghosts."
Rialto—Colleen Moore, "Zero Midnight."
Majestic—Gladys Walton, "A Girl's Home."
Circle—Marguerite Bryant, "What Do Men Want?"
Rialto—Pauline Frederick, "The Way of a Man."
Mount Tabor—Mary Carr, "Over the Hill."
Broadway—Harold Lloyd, "A Sailor-Made Man."
Hippodrome—Viola Dana, "The Partnership Limited."
Clemenceau—Wallace Reid, "What Do Men Want?"

TODAY'S MUSIC FEATURES.

Hippodrome—Special concert music in addition to motion pictures at 2:45, 4:45, 7 and 9:45 P. M.
Liberty—Organ concert by Henry Kaiser at 11:30 o'clock.
Majestic—Organ concert by Emil Tenner at 1:30 o'clock.
Rialto—Orchestra concert under direction of John Wirz at 8:15 o'clock.
Rose Maid—Orchestra concert under direction of Leo Bryant at 8:15 o'clock.

Portland-Sunday-Oregonian-1922-Feb-12-p-5 Metzger Rivoli.

SECTION FOUR

The Sunday Oregonian.

Dramatic, Photoplays and Real Estate News

VOL. XLI PORTLAND, OREGON, SUNDAY MORNING, MARCH 12, 1922 NO. 11

The Silent Drama

TODAY'S FILM FEATURES.

Portland-Sunday-Oregonian-1922-Mar-12-p-5.

h Messenger, 07.03.1930, page 1

Death of George Srere Shock to Local Jewry

Local Benefactor Passes Away After Illness; Gave Hospital to Sanitarium

The news of the death of George Srere came as a shock to the Jewish community of Los Angeles, and those who have benefitted by his many contributions to the philanthropic institutions of this city will mourn him sincerely.

Mr. Srere passed away after a long illness at his home, 262 South Windsor boulevard, Tuesday noon, March 4. The funeral took place from parlors of Glasband and Groman, funeral directors, Thursday, March 6 at two o'clock and was interred at the Beth Israel Cemetery. Rabbi Mayer Winkler, of Temple Sinai, of which congregation the late Mr. Srere was a prominent member, officiated at the funeral, and delivered a splendid eulogy, praising the deceased for his many charitable deeds and for his work for Temple Sinai.

One of the outstanding gifts to Jewish philanthropic work of the late Mr. Srere, was his donation of the Bluma Srera Hospital, an addition to the work of the Jewish Consumptive Relief Association,

(Continued on page 2)

PASSING OF SRERE SHOCKS LOCAL JEWRY

(Continued from page 1)

which was erected by him in memory of his mother.

Mr. Srere came to Los Angeles about six years ago from Chicago, failing in health. He had made a splendid reputation for himself in the paper manufacturing industry, and while in this city was engaged in the real estate business.

He leaves a widow, Celia Srere, and two sons, Oscar N. Srere, with the Wm. Cavalier Company, and Leonard Srere. Detroit, Michigan Jewry will also mourn his loss, for he had lived there for some time, having started his paper manufacturing industry in that city.

Bnai Brith Messenger, 18.04.1930, page 1

SRERE WILL TO HELP ORPHANS

Scholarship Fund Set Aside for the Use of Vista Del Mar

By the terms of the will of the late George Srere, as revealed by Mendel B. Silberberg, attorney for the estate, Vista del Mar, the Jewish Orphan's Home, is the beneficiary of a portion of the funds placed in trust for the use of the directors of the Orphan's Home in aiding its charges in obtaining a higher education.

Scholarship Fund

According to the will five hundred dollars will be donated annually for that purpose to the Orphan's Home for the next thirteen years, after which a sum amounting to $10,000 will be given outright to the Home, the income from which is to go towards this fund in perpetuity. The name of the fund, according to the will is "The George Srere Scholarship Fund."

A further provision in the will is made for the maintenance of the Bluma Srere Hospital, recently dedicated in memory of the deceased's mother, on the grounds of the Ex-Patient's Home. It was also revealed by Mr. Silberberg that Moses Srere, the father of the late George Srere, is making a donation of a kosher kitchen at the Duarte Sanatorium.

Letter of Thanks

Upon being apprised of the gift to the Orphan's Home by the terms of the will, Joseph Bonapart, superintendent wrote to the widow of the deceased, in part as follows:

"Although it was my privilege to meet Mr. Srere but once, this brief contact was sufficient for me to understand the princeliness of the man whom you revered and who was the father of two such fine young men as Leonard and Oscar.

"Now as further evidence of the nobility the big-heartedness and the vision of Mr. Srere, we are told

(Continued on page 2)

SRERE WILL TO HELP ORPHANS

(Continued from page 1)

that he has remembered the children of the Jewish Orphans' Home in his will. We have been advised

GEORGE SRERE

by Mr. Silberberg that according to the terms of this will there has been created the "George Srere Scholarship Fund," the purpose of which is to aid boys and girls of Vista del Mar in securing a college education.

"I know how profoundly interested you have been in this project, for only recently you came to the assistance of a boy who was about to finish his university training and who was sorely in need of money with which to complete this education. I am confident it was you who guided Mr. Srere in the creation of this fund.

On behalf of our boys and girls and the members of the Board of Directors of the Jewish Orphans' Home may I again offer a word of sincerest sympathy and at once an expression of profoundest gratitude to you and your sons for all that you have done to bring so much happiness, especially to our youngsters, who at an early age are compelled to face hardships and deprivations."

FILM SHOWS TO CONTINUE OPERATIONS

Houses Here Will Remain Open, Managers Declare; Stage Plays Close

Despite repeated rumors that motion-picture theaters in the Los Angeles area would close their doors for the duration of the State banking holiday, leaders in the industry last night reported no such move is contemplated and that practically all theaters will carry on under the policy of accepting checks, or in some instances I.O.U.s, for admissions.

Officials for Fox West Coast theaters announced they will continue with all performances, even though they are forced to pay cash for films instead of obtaining them on a credit basis. All of their houses are accepting checks for admission, they said.

G. A. Metzger, president of the Independent Theater Owners of Southern California, who is in touch with about 400 theaters in this area, said he had heard of no closing theaters and that his organization had taken no action on the subject.

"As far as I can see, business will continue as usual," he said. "The public seems to feel that something will be done to relieve the emergency without delay."

Conditions in the motion-picture theater business, however, did not prevail with the legitimate theaters and the managements of the Belasco and El Capitan announced they will be closed until the banks reopen.

LATimes 193 03 07 G A Metg er, pres ITOSC; FILM SHOWS TO CON INE- Bank Holiday.
Metg er was president of the Independent Theater Owners of Southern California from the early 1930s through the 196s .

Article 7 -- No Title
Los Angeles Times (1923-1995); Feb 2, 1950; ProQuest Historical Newspapers: Los Angeles Times
pg. A1

THANKS—From left, Maj. Gen. Merwin H. Silverthorn as he presented certificates of appreciation to Charles Skouras, Gus A. Metzger and E. L. DePatie, theater men, in office of Sheriff Biscailuz, right, for charity work.
Times photo

THEATER MEN THANKED FOR TOY COLLECTIONS

The Marine Corps said "thanks" yesterday to Los Angeles County theater operators who for two years have collected toys at Christmas for the Marine Reserve's Toys for Tots drive. Certificates of appreciation were presented at a gathering in the Sheriff's office.

Recipients were Charles P. Skouras, president of Fox-West Coast Theaters; Gus A. Metzger, chairman of the board for the Southern California Theater Owners' Association, and E. L. DePatie, representing Jack L. Warner of Warner Bros.

The Los Angeles Toys for Tots drive in 1948 set off a nationwide Christmas gift distribution program by the Marine Corps Reserve. In 1949 the drive in 340 theaters in this county alone netted more than 10,000 toys. These toys were renovated and subsequently were delivered to needy children and orphans.

Presentation of the certificates was made by Maj. Gen. Merwin H. Silverthorn, director of the Marine Corps Reserve. He is here from Washington to confer with staff officers and to inspect facilities of the Marine Reserves. He will inspect armories in Los Angeles, Santa Monica, Terminal Island, Seal Beach, Compton and Pico.

Theater Owners Pledge Tickets for Servicemen
Los Angeles Times (1923-1995); Apr 16, 1951; ProQuest Historical Newspapers: Los Angeles Times
pg. 22

TICKETS FOR SOLDIERS—Mrs. O. N. Srere and Mrs. John Lavery, seated, USO committeewomen, present request for movie tickets for servicemen as G. A. Metzger, USO board chairman, looks on. The request was made to theater executives, standing, left to right, Ben Wallerstein, H. A. Anderson, Rube Wolf, Thornton Sargent, Fred Stein, O. N. Srere and John McManus. They complied with a promise to supply 500 weekly.
Times photo

Theater Owners Pledge Tickets for Servicemen

Southern California theater owners yesterday pledged maximum support to the Los Angeles area USO in the entertainment of servicemen and service women visiting the city. Starting immediately, they will supply the USO with 500 tickets a week for first-run theaters in downtown Los Angeles and Hollywood.

This decision was taken at a meeting sponsored by the Southern California Theater Owners Association following a luncheon given at the Variety Club, Ambassador Hotel, by O. N. Srere of the Metzger-Srere Theaters. Mrs. Srere and Mrs. John Lavery, members of the amusements facilities committee of the USO, were hostesses and presented the USO request for help.

Present were G. A. Metzger board chairman, presiding; O. N. (Bill) Srere, representing both Metzger-Srere Theaters and Sherwin Corwin of Metropolitan Theaters; Thornton Sargent, Fox West Coast Theaters; Ben Wallerstein and John McManus, Warner Bros. Theaters; Fred Stein, United Artists Theaters; H. A. Anderson, RKO Pantages and RKO Hillstreet Theaters, and Rube Wolf, Paramount Theaters.

Metzger, in announcing the decision, said, "Everyone is aware that the motion-picture theater business is not in its most prosperous era and that each paid admission is important to us. Nevertheless, we unanimously recognize that as representatives of Southern California's great amusement industry and as citizens of the city that is most glamorous to American youth, we have a distinct debt to servicemen and women on leave in our area.

"We are happy to make this contribution to the USO, which is a Community Chest sponsored organization and is doing laudable work in our interest. We strive to be first in such worthy efforts and we will increase our help if it is found to be needed."

Diamond-Studded Film Pass Given to Movie Veteran

Gus A. Metzger, who has been in show business since 1906 and has operated motion-picture theaters here since 1926, received quite a gift on his 75th birthday—a diamond-studded gold pass good for admittance to any one of 450 movie houses from coast to coast.

The pass was presented to the pioneer theater executive by Charles P. Skouras, president of National Theatres, Inc., when 25 friends gathered to honor Metzger at a birthday dinner Thursday night.

Metzger is president of the Metzger-Srere Theaters in Southern California and also is chairman of the board of the Southern California Theater Owners Association.

Exhibit 7c. **Srere Family/Srere Corporation/Srere Brothers & Company**

SRERE BROTHERS & CO.

Sole Manufacturers of

RAG AND JUTE PULP

Cotton Stock Graded and Prepared for the Rotary

PAPER MILL SUPPLIES

Detroit Offices: Clinton & Beaubien Sts.

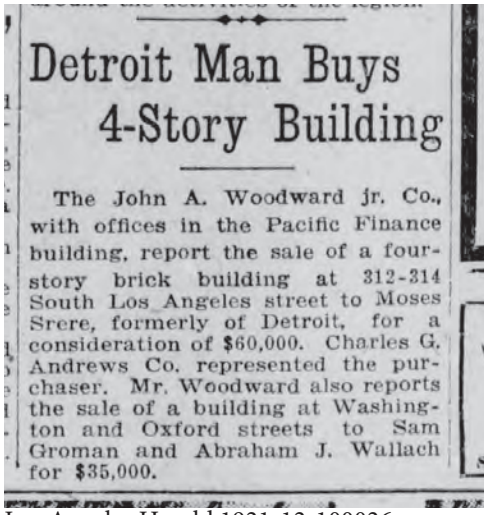
Home Office and Mills: FRANKLIN, OHIO

Paper Mag. 1923 10-28 Srere Bros -ad. The Srere family became wealthy first by opening a scrap metal yard in Detroit, then they bought up paper mills in the Chicago area and Ohio.

Downtown Building Sold for $165,000

Following the purchase of the three-story brick building at Fourth and Los Angeles streets for $165,000 cash, Moses Srere of Detroit, who recently arrived in this city, announced that no changes or alterations will be made for the present. The building was formerly owned by the Germain estate. Thomas H. Cooper of Bryan & Bradford handled the transaction. The structure has a 245-foot frontage on Los Angeles and a 100-foot frontage on Fourth street.

Los Angeles Harold 1920-10-27 Downtown Building Sold -Moses Srere. According to the 1920 Census, while brokering this deal, Moses and his wife Bluma were lodgers at 118 N Soto St. in the Boyle Heights section of Los Angeles.



Detroit Man Buys 4-Story Building

The John A. Woodward jr. Co., with offices in the Pacific Finance building, report the sale of a four-story brick building at 312-314 South Los Angeles street to Moses Srere, formerly of Detroit, for a consideration of $60,000. Charles G. Andrews Co. represented the purchaser. Mr. Woodward also reports the sale of a building at Washington and Oxford streets to Sam Groman and Abraham J. Wallach for $35,000.

Los Angeles Harold 1921-12-100026
Moses Srere - Detroit Man Buys Building.

San Francisco Man Buys Spring Street Building
Los Angeles Times (1886-1922); Jan 22, 1922; ProQuest Histor
pg. V1

San Francisco Man Buys Spring Street Building

A. S Freedman, San Francisco merchant, has purchased from Harry Srere of Detroit the property located at 442-444 South Spring street, seventy feet north of the Title Insurance and Trust Company Building, according to an announcement made yesterday by the Charles G Andrews Company, through which the transaction was handled.

The property is improved with a three-story brick building, 30x100 feet, and was sold by Mr. Srere for $85,000 cash No improvements or changes are contemplated by the new owner, it is stated Both the buyer and seller were represented by G Y Ridenbaugh and Glenn N. Deuel of the Andrews Company, under whose management the property will remain.

Wrottenberg.

BETH MIBROCH SRERE

2501 E. Second St.

At the member's meeting, held on Sunday evening, at 8 o'clock, a resolution was proposed stating the Beth Mibrosh shall not handle any wine whatsoever. The resolution was passed unanimously.

The building of this new synagog, begun eight days before the New Year was completed in time for the New Year's Eve Services through the efforts of Mr. Srere. Mr. Appelson, who lectured at the opening services, was warmly received by the new congregation.

B'nai B'rith Messenger, 1922-09-22 Beth Miroch Srere congregation building new synagogue by Moses Srere.

BOYLE HEIGHTS JEWRY LOSES GOOD FRIEND

With the passing of Mrs. Blume Srere, whose death came suddenly Saturday, January 14, Jewish communal activities and charitable organizations lost a sincere friend and hard worker.

Much of Mrs. Srere's interest and activity was centered in Boyle Heights where she was well known and had hosts of friends. She gave freely of her time and effort for Jewish charities, but the cause of the poor and needy of all races and creeds was near to her heart.

Mrs. Srere's death occurred unexpectedly at her home 41 Sunset, Ocean Park, where she had been residing for some months enjoying the ocean air, and the funeral took place Wednesday from the Srere Synagog, Second and Matthews streets, with interment at Beth Israel cemetery.

Mrs. Srere had reached the ripe age of 73 years and had been married for more than half a century to Moses Srere, who survives her. She also leaves four sons, George, Alfred, Harry, and Abe Srere, all of whom attended the funeral, two coming from the East for the occasion. Mr. and Mrs. Srere came to Los Angeles from Detroit nearly a decade ago and have taken a deep interest in communal affairs here.

B'nai B'rith Messenger, 1928-01-20 Blume Srere [mother of George, Harry. Grandmother of Oscar N.] -Obit.

Bnai Brith Messenger, 08.02.1929, page 3

Gift of Memorial Hospital Commemorates Jewish Mother

Fine Tribute Paid by Children to Memory of Bluma Srere

Announcement is made this week of the splendid gift of the Bluma Srere Memorial Hospital to the Jewish Consumptive and Ex-Patients Relief Association by Mr. and Mrs. George Srere, who have chosen this method of honoring the memory of their mother and at the same time rendering an important and greatly needed service to the cause of the Jewish Consumptive poor.

Mr. George Srere

The hospital will be located on the northwest part of the grounds, set back from the noise and dust of the street, and will incorporate the finest and most modern features of American hospital structures. The building will contain operating rooms, a sterilizing room, patients' rooms, a nurses' room and doctors' dressing room. The entrance will assume the form of a beautiful Memorial Hall, containing a painting of the Jewish mother in whose memory this perfect tribute has been given. The approved plans were prepared by Louis Selden and construction work will start immediately.

Bluma Srere (Deceased)

The need for this complete surgical unit was pointed out some time ago by the Medical Advisory Board of the Relief Association, but funds for the purpose were not available.

Mrs. Bluma Srere in whose honor the Memorial Hospital is given, passed away January 14, 1928. She was a woman of broad charity and kindly impulses and the memorial chosen is an appropriate one.

B'nai B'rith Messenger, 1929-02-08
The hospital was built to serve the Jewish Consumptive Relief Sanatorium in Duarte.
The Jewish Consumptive Association become the City of Hope after WWII.

Equipment for Hospital Given by Young Man

To commemorate the attainment of his majority, O. N. (Bill) Srere, son of Mr. and Mrs. George Srere of 262 South Windsor Boulevard, yesterday made a gift of complete surgical and room equipment for the Bluma Srere Memorial Hospital just completed at the ex-patients' home maintained by the Jewish Consumptive Relief Association.

O. N. SRERE

The Bluma Srere Hospital was erected in memory of young Srere's grandmother by his parents. Situated in the northeast section of the ex-patients' home at 822 North Hazard avenue, it will supply facilities for patients requiring major operations. The building contains besides an operating room a sterilizing room, patients' rooms, nurses' rooms and a dressing room for doctors.

LATimes 1929-11-12 1933 O N (Bill) Srere Donates Hospital Equipment.

Bnai Brith Messenger, 26.09.1930, page 1

Temple Beth-El Acquires Fine New Pipe Organ

Through the Generosity of Srere Family Hollywood Congregation Receives Magnificent Addition

Worshippers at Temple Beth-El in Hollywood found a welcome feature in their services during the High Holydays, when they heard the first strains coming from their new $25,000 pipe organ installed just before the Holy Days.

Some months ago, when Barney Katz assumed his duties as president of the Temple succeeding Sam Tuch, under whose administration Beth-El made great progress, the Board of Trustees voted to purchase a new organ. The committee appointed for that purpose consisted of Barney Katz, president; Benjamin Warner, first vice-president; Leon Solomon, second vice-president; and Harry K. Cohen, past president. Rabbi Eugene N. Rosenberg was made honorary member of the committee. Through some fortunate connections effected by Leon Solomon, within the past few weeks the committee was brought in touch with Moses Srere, prominent Jewish worker and noted philanthropist of this city. Mr. Srere, it happens, is the senior member of the Srere Corporation, who own several theatres in Los Angeles and vicinity. The committee conferred with Messrs. Srere, regarding the purchase of an organ from them. The interview resulted in a most magnanimous offer on the part of Mr. Srere, which enabled Beth-El to acquire a twenty-five thousand dollar pipe organ at a nominal cost, which makes it virtually a gift from the Sreres to the Hollywood Synagog. The organ has been in use but a short time in one of the Srere Corporation's theatres.

Another Gift

At a special meeting of the Board of Trustees of Hollywood Temple Beth-El, held on Monday evening, September 15, a resolution was unanimously passed, express-

(Continued on Page 3)

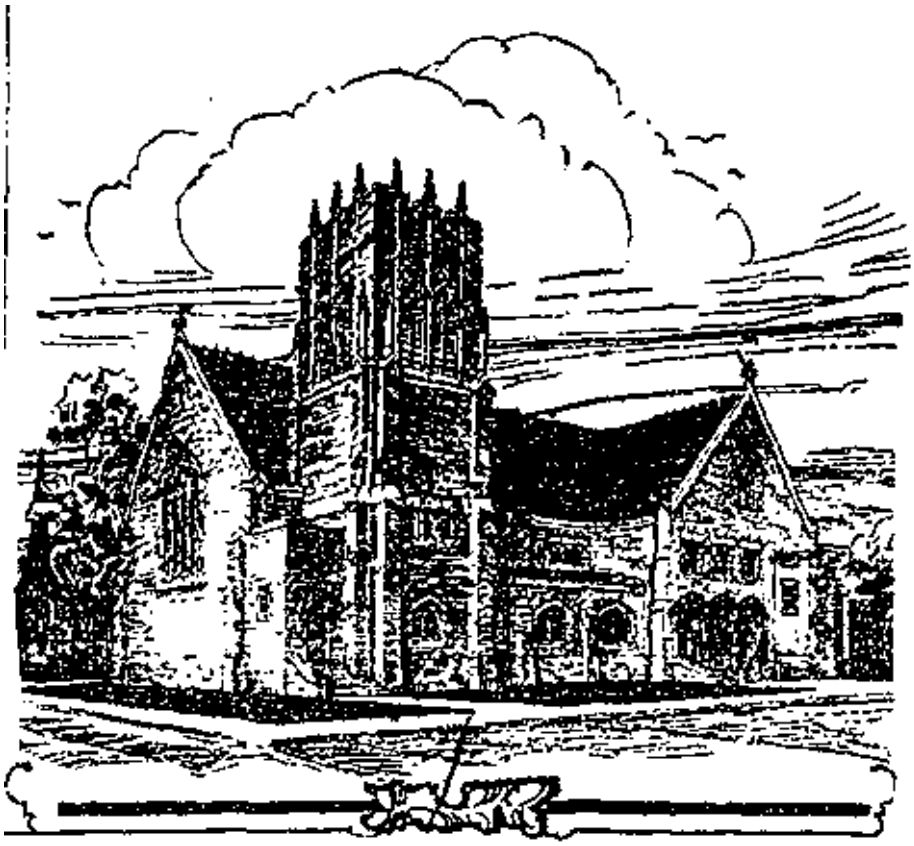
BETH-EL TEMPLE GETS GIFT OF NEW ORGAN

(Continued from Page 1)

ing the deepest gratitude of the officers, trustees and members of the Temple to Messrs. Moses and Harry Srere, for their generosity. A resolution also was passed commending the Organ Committee for their splendid achievement, and fulfillment of their task.

Exhibit 7d. **Pacific Amusement Company/Metzger-Srere Theaters**

Fine Gothic House of Worship.



West Adams Methodist Episcopal Church,

Corner Adams and La Salle, as it will appear when completed. John C. Austin and W. C. Pennell, associated architects.

WILL FINISH CHURCH.

West Adams Methodists to Complete Beautiful Gothic Edifice Started Years Ago at Corner of La Salle.

With the completion by John C. Austin and W. C Pennell, associated architects, of working plans, it is probable that construction will be begun upon the auditorium portion of the church of the West Adams Methodist Episcopal congregation at the corner of West Adams street and La Salle avenue. Such a plan is now actively being urged by the members of that body.

The Sunday-school part of the church was erected a number of years ago, this edifice fronting on La Salle avenue. Shortage of funds prevented the completion of the building at that time. This difficulty having been practically overcome, the original plans with certain alterations are to be carried out

The church is to be of the English Gothic type and of brick facing, with stone trim and slate roof. The interior will be finished in hardwood, the windows being of fine art glass. The pews will be of oak. The auditorium will have a seating capacity of 450 people.

The Rev. George A. Henry is the pastor of the church.

Forum's Owners Lease Broadway Palace Theater

Gus A. Metzger and Harry Srere, owners of the Forum Theater, with other associates, yesterday leased the Broadway Palace Theater, between Sixth and Seventh streets on Broadway, from the Orpheum Theater Company for a period of eight years.

Mr. Metzger, who will be manager of the theater, said last night the lease will go into effect on October 1 and that a definite policy as to the operation of the show house will be determined on prior to that date.

The Broadway Palace Theater was formerly occupied by the Orpheum circuit. Since the completion of the new Orpheum Theater Building the Broadway Palace has been run as a popular-priced motion-picture theater.

The terms of the lease are not disclosed by either of the principals. The transaction was handled through Joe Toplitzky.

LATimes 1928-09-20 Forum's Owners Lease Broadway .

Orpheum Loses Lemon

Los Angeles, Aug. 14.

Pacific Amusement Co., headed by Harry Srere, who operates the Rialto (downtown) and is also interested in the Forum, is taking over the Palace (Orpheum Circuit) Oct. 1, relieving the vaude circuit of one of its biggest liabilities on the Pacific coast.

A grind policy of pictures will be in effect. Principal Pictures Corp. (Sol Lesser and Mike Rosenberg) owns a small block of stock in Pacific Amusement Co.

Palace was formerly the Orpheum, where the circuit shows were played prior to opening of the new Orpheum several years ago.

Variety 92-1928-08 p31
Sol Lesser was one of the founders of Fox West Coast Theatres. Through Principal Pictures Lesser also owned a small part of Pacific Amusement Co.

BROADWAY THEATER IN LEASE DEAL

Million-Dollar Rental Obtained for Downtown House

Involving a total rental of approximately $1,000,000, the Broadway Palace Theater on the east side of Broadway between Sixth and Seventh streets has been leased by the Orpheum company to the Broadway Palace Theater Company. The latter company is headed by Harry Srere, George Srere, G. A. Metzger and other theatrical men.

Both parties to the transaction were represented by the Joe Toplitzky Company.

LATimes 1928-09-30 Palace Theater Lease to Metg er Srere.

SYNDICATE IN CHARGE OF PALACE

Broadway House's Policy to Include Musical Play and Film Feature

Musical comedy, together with popular first-run feature pictures, will be innovated in Los Angeles during the coming month by the Broadway Palace Theater, according to announcement of a new policy just made public. The theater was procured during the past week by a syndicate headed by Gus Metzger, well known in Pacific Coast theatrical circles, who will be supervising manager.

"Sally," the musical comedy produced in New York under the Ziegfeld banner, will be the initial offering, opening November 2. Nadine Wayne, stage beauty and player in "Hit the Deck," will appear in the title role. Featured with Miss Wayne will be Douglas Keaton.

A chorus, which Metzger declares will be among the most beautiful ever assembled on a Los Angeles stage, has already been selected. The chorines have been rehearsing for the past week, it is stated, under the direction of Leo LeBlanc, who has come from New York to be production manager for the Broadway Palace.

LeBlanc has been associated with Ned Wayburn, Ed Wynn, E. K. Nadel and Balaban and Katz. His production of "Sally" will mark his initial effort on the Pacific Coast.

The feature picture for the week starting November 2 in connection with the unique policy of presenting both a musical comedy and a first run photoplay, will be "The Matinee Idol," starring Bessie Love.

LATimes 1928-10-16 Gus Metg er Musical Comedy w First Run B'way Palace.

Dual Features Attract Notice

That the recently announced policy of musical comedy and a first-run feature picture will prove popular at the Broadway Palace Theater when it becomes effective November 2, is the confident belief of Gus Metzger, head of a theatrical syndicate which recently obtained control of the playhouse.

The initial double attraction will be the Ziegfeld musical comedy, "Sally," on the stage, and "The Matinee Idol," starring Bessie Love, on the screen. The inauguration of the new policy will be attendant upon the usual glamour incident to theatrical openings, it is stated, lights, cameras and persons of the stage and screen to be conspicuous.

The "Sally" chorus is rapidly being whipped into shape for the premiere by Leo LeBlanc, who recently arrived from the East to produce musical comedies for the Broadway Palace. This will be his first effort on the Pacific Coast.

The cast is headed by Nadine Wayne, who starred in the road show of "Hit the Deck," and Douglas Keaton, prominent in the "No No, Nanette" company that starred Nancy Welford.

LATimes 1928-10-19 Gus Metzger head of B'way Palace Theater.

Palace's Policy Rated Success

Every attendance record in the history of the Broadway Palace has been shattered since the dual policy of a musical comedy and a first-run photoplay was inaugurated at the outset of this month, according to Gus Metzger, head of a syndicate which reopened the theater.

"Irene," the second musical comedy under the new policy, is said to be an even bigger hit at the box office than "Sally," which started the playhouse on its new regime. Hundreds are reported to have stood in line Saturday and Sunday, the first two days of "Irene."

LATimes 1928-11-20 Gus Metzger B'way Palace Policy a Success. 2

gram.

DOWNTOWN THEATER TO BE ERECTED

Work Begins on Building for South Broadway Near Fifth Street

Construction work on a theater and store building at 516 South Broadway began last week, the playhouse to be known as the Roxie and the building to contain four storerooms. The cost is estimated at $100,000.

Announcement of the project was made by G. A. Metzger and Harry Srere, who, with associates, are the lessees. The contract for construction has been awarded the J. M. Cooper Company. G. Y. Ridenbaugh of the Charles G. Andrews Company, realty brokers, and P. L. Corrigan represented the lessor and lessees.

The structure will have a frontage on North Broadway of eighty-one feet. The depth of the property is in excess of 165 feet. The theater will have a seating capacity of 1600.

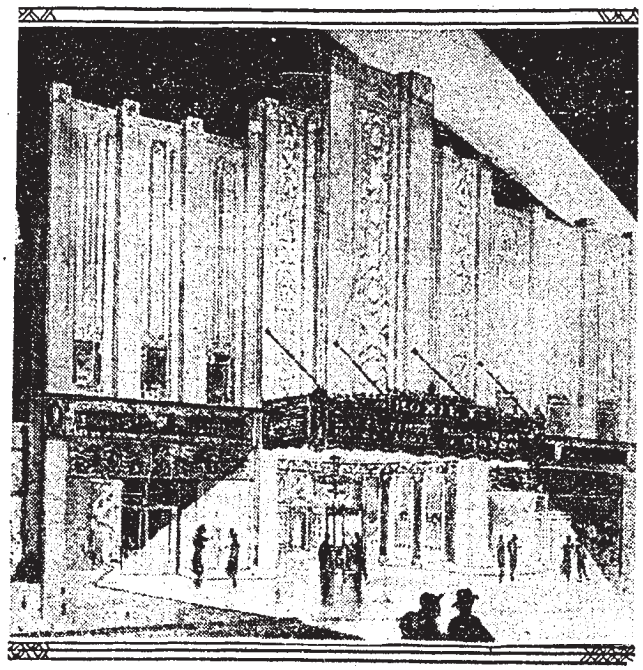
OFFICER BUYS HOME

NORTH HOLLYWOOD, June 20. Patrolman C. Kneeland of the Los Angeles police force, who has been transferred to the San Fernando Valley Division, has bought a home at 5759 Camarillo avenue. He and Mrs. Kneeland will reside in the valley.

the north side of Washington in that locality, Urban stated. The court decision opens the tract of "C" Zone buildings.

storage plant installation throughout the Southwest. Marine refrigeration installations have been featured.

Playhouse to Be Built on Broadway



Roxie Theater Work Under Way

Construction work began last week on the Roxie Theater to be erected at 516 South Broadway. Cost is estimated at $100,000.

LATimes 193- 06 21 Roxie Theater DTLA -same owners as Fairfax Theater.

Bnai Brith Messenger, 25.06.1948, page 10

Theater Operators Praised for Aid in UJW Fund Campaign

Stating that "My gratitude is unimportant, compared to that which you would receive if the hundreds of thousands of beneficiaries of our drive were made aware of your generosity," Julius Fligelman, 1948 campaign chairman of the United Jewish Welfare Fund, sent letters of thanks to the 17 Los Angeles theatre owners who had shown Welfare Fund movie trailers in their theatres for generous periods of time.

The individuals cited were: Charles P. Skouras, Sherrill C. Corwin, Messrs. Gus A. Metzger and O. N. Srere, Jack Y. Berman, Harry Vinnicof, Rodney Pantages, H. Anderson, Rube Wolf, Harry Wallin and Mr. Marco, Ben Wallerstein, Cliff Giesseman, Messrs. Albert Galston and Jay Sutton, Dave Bershon, Moritz and Nicholson, Sid Kurstin, Laemmle Brothers, and Leo Fenton.

B'nai B'rith Messenger, 1948-06 25 Metg er, O N Srere praised for UJW aid.

SPECTACULAR OPENING OF NEW CORONADO THEATRE ATTRACTS HUNDREDS

With the blaze of searchlights announcing the big opening last Wednesday night, the newly refurnished and tastefully redecorated New Coronado Theatre brought Hollywood to Coronado in its most grandiose and traditional manner. The doors opened wide to a capacity crowd who showed their enthusiasm and appreciation for the huge bouquets and floral arrangements which filled the attractive lobby and added a festive note to the premier.

G. A. Metzer, O. N. (Bill) Srere and Associates are the new owners and operators of the New Coronado Theatre as well as the Village Theatre. They have operated the Cabrillo Theatre on the Plaza in downtown San Diego for many years. Burton L. Kramer is the new resident manager.

Representing a major expenditure for completely modernizing the theatre, the New Coronado is open as one of the finest show houses in Southern California, encompassing the most up-to-date equipment for projection, sound, audience comfort, and decoration.

—E. C.

CMPS1948090000 1 Metg er Srere New Coronado Theatre.

Bromide AND Sulphite

By ANN KEEN

It was a great day; a day they will never forget when 9,000 boys and girls arrived in Hollywood at nine o'clock last Saturday morning. They were boys and girls from the YMCA clubs of Southern California. These clubs for junior high and high school students, are sponsored by the YMCA. The girls are organized under the Tri-Hi-Y and the boys Hi-Y. Coronado had about thirty that joined in Y day. As the Coronado group said, "they bused it to Hollywood, leaving San Diego "Y" at five o'clock Saturday morning, chaperoned by Ensign and Mrs. Arvidson and with Marge the only woman bus driver of the hundreds of buses that joined the caravan.

First on the agenda upon arrival was a movie in Hollywood, then box lunches at Hollywood High School. The big event of the day was UCLA inviting the 9,000 to be their guests at the afternoon football game, Oregon State won, but it was thrilling for the boys and girls to see the famed card stunts of the UCLA rooting section. I can hear the cheering between halves now when fifth in the card stunts appeared the Y emblem in their honor.

I wish I could have seen the Bruin Band present the growth of transportation along the Oregon trail as the theme of its field routine. As one stunt, the band played "Wagon Wheels" and formed the outline of a Covered Wagon with part of the band devolving to make the wheels go around. Another clever stunt was the band forming an old-fashioned automobile and playing "In My Merry Oldsmobile" in waltz time and then quickly forming a new model automobile playing the same tune but only in jump time.

The Coronado group had dinner in Laguna Beach, arrived home around ten o'clock in the evening. The youth of our city told me that it was hard for them to believe that they had been gone just one day for they had seen so much, done so much, and gone so far.

ORCHIDS

We all know that you cannot, or should never go back on your promise to youth. Last week Burt Kramer, the genial new manager of our theatres could not secure the type of a movie he wanted for "Pop" when he wanted his free monthly movie for his hundreds of kids. Everyone concerned is very particular about the movies that are presented. "Pop said he would not disappoint the kids and that he must have a movie no matter what it cost.

Mr. Kramer called Los Angeles, explained the situation and on Thursday Bill Srere, manager of the chain of movies arrived with a special movie. He had personally selected the film and drove down from L. A. with the movie to be sure it would arrive on time.

You can imagine his surprise when he saw 650 small boys and girls march into the Coronado theatre to see the movie. There had not been time for an announcement in the newspapers so was all done by loud speakers in school and by word of mouth. Mr. Srere said he "had never seen anything like it before." The movie was "Smoky River Serenade", plus two cartoons.

It made you glad you live in Coronado to be able to have its youth march up the street escorted by the Junior Traffic Patrol, and of course headed by "POP".

CMPS1948102700006 Bill Srere delivers film for Coronado kids.

Business Ment Pick J. S. Ward as President
Los Angeles Times (1923-1995); Jun 30, 1960; ProQuest Historical Newspapers: Los Angeles Times
pg. B6

ELECTION—Donald Buckingham, left, the outgoing president of the Downtown Business Men's Assn., and John S. Ward, who takes over as new president.
Times photo

Business Men Pick J. S. Ward as President

Election of John Shirley Ward, head of the Ward-Chandler Building Co., as president of the Downtown Business Men's Assn. was announced yesterday at DBMA's annual meeting at the Biltmore.

Ward succeeds Donald Buckingham, president, J. W. Robinson Co., who will serve as chairman of the board.

The association's new president, a native of Los Angeles, has been engaged in the real estate and property management business since 1923. He has been active in civic affairs and formerly served as DBMA's treasurer. He lives in Pasadena.

Vice Presidents Named

Named as vice presidents were Fred B. Huesman, president, Desmond's, Inc., and George D. Rowan, president and treasurer, R. A. Rowan & Co. Atty. T. J. Reynolds was elected treasurer and R. M. Shillito will continue as secretary.

Re-elected to the executive committee were Edward S. Bernard, managing director, Biltmore; Walter J. Braunschweiger, retired executive vice president, Bank of America; W. J. Brunmark, vice president, May Co.; Edward W. Carter, president, Broadway-Hale Stores, Inc.; Felix Chappellet vice president and general manager, Western Oil & Gas Assn.; Philip Corrin, vice chairman of the board, Bullock's, Inc.

Other Officials

George B. Gose, executive vice president, Pacific Mutual Life Insurance Co.; Oscar T. Lawler, senior vice president, Security First National Bank; B. O. Miller, chairman of the board, W. I. Hollingsworth & Co.; Burton C. Rawlins, executive vice president, Spring St. Realty Co., and O. N. Srere, vice president and secretary, Pacific Amusement Co.

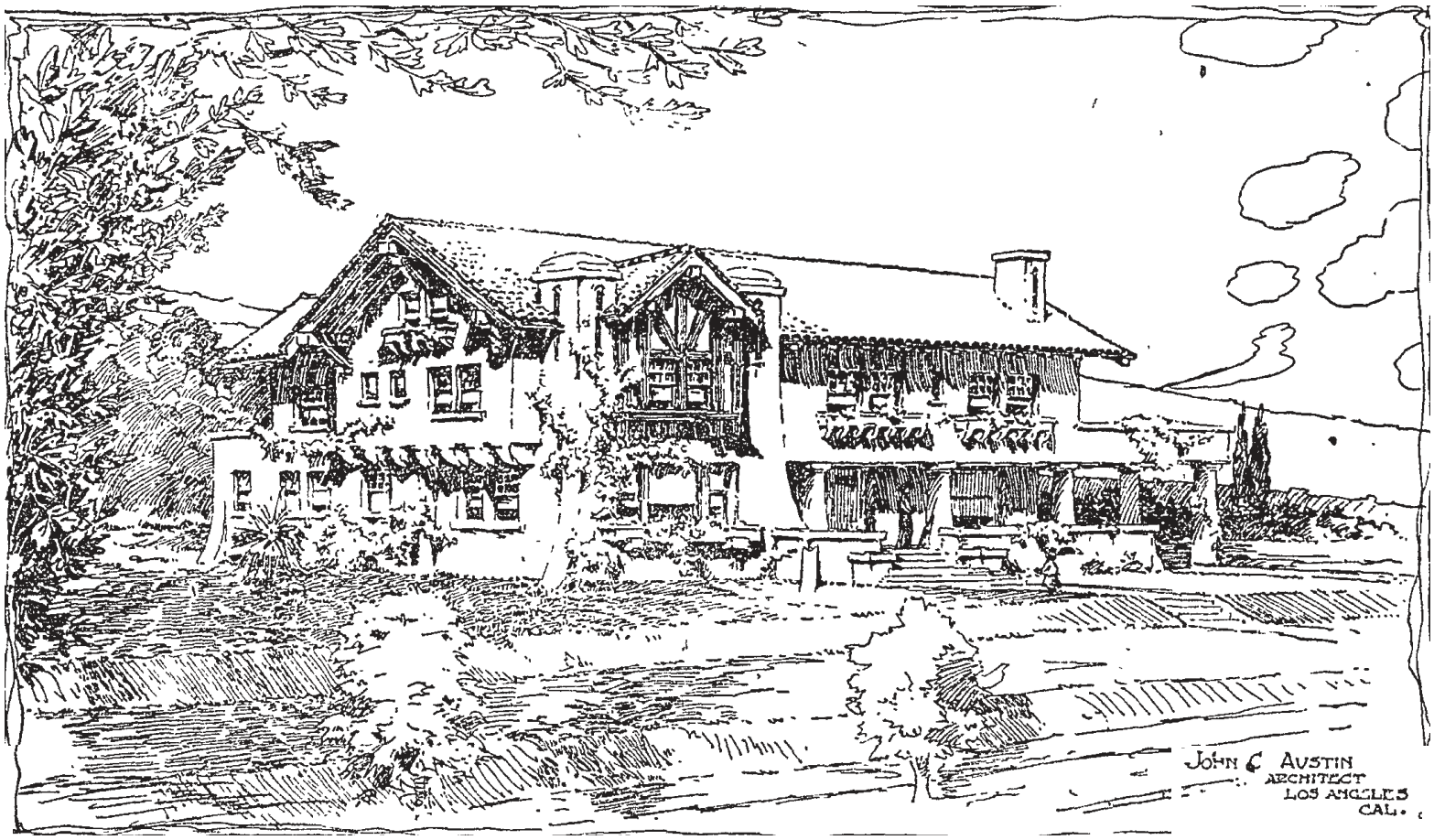
New members of the executive committee: Robert L. Schuss, vice president and general manager, Barker Bros. Corp., and Briant H. Wells Jr., executive vice president and secretary, Title Insurance & Trust Co.

LATimes 1960- 06 0 O N Srere VP and sec of Pacific Amusement Co Business Men's Assn.

Exhibit 7e. **Woodbury Charles Pennell** Architect 1883-1951

BEVERLY SITE FOR MANSION.: HOUSE WILL BE OF SPANISH RENAISSANCE TYPE; ...
Los Angeles Times (1886-1922); Oct 23, 1910; ProQuest Historical Newspapers: Los Angeles Times
pg. VI8

SPANISH RENAISSANCE MANSION FOR BEAUTIFUL BEVERLY HILLS SITE.



House Planned by John C. Austin and W. C. Pennell for Charming Suburb.

BEAUTIFUL BEVERLY SITE FOR MANSION.

HOUSE WILL BE OF SPANISH RENAISSANCE TYPE.

Interior Finish in Mahogany and Oak. Twelve Large Rooms Provided for in Plans. Landscaping to Be Carefully Carried Out on Formal Lines.

A beautiful house of the Spanish Renaissance type of architecture will be started at once by Mary C. Jackson in Beverly Hills. The site is a triangular lot occupying the northwest corner of Crescent Drive and Lomitas avenue. John C. Austin and W. C. Pennell are the architects of the residence, while the landscaping is being designed by Wilbur David Cook, Jr.

The structure will have a concrete foundation and frame and plaster walls. The entire first floor will be in mahogany excepting the dining-room which will be in oak. The house will contain 12 rooms in all. Cement porches and terraces will be features of the construction. A garage designed in keeping with the residence will provide room for three machines.

The landscape development of the place has been carefully studied out and in general the setting will be along formal lines. A pergola and pool will be features of the garden treatment.

NEW SHOW PLACE.: WESTMORELAND PLACE MANSION TO BE ONE OF FINEST IN ...
Los Angeles Times (1886-1922); Dec 17, 1911; ProQuest Historical Newspapers: Los Angeles Times
pg. VI5

NEW SHOW PLACE.

Westmoreland Place Mansion to Be One of Finest in that Exclusive Section—English Type Followed.

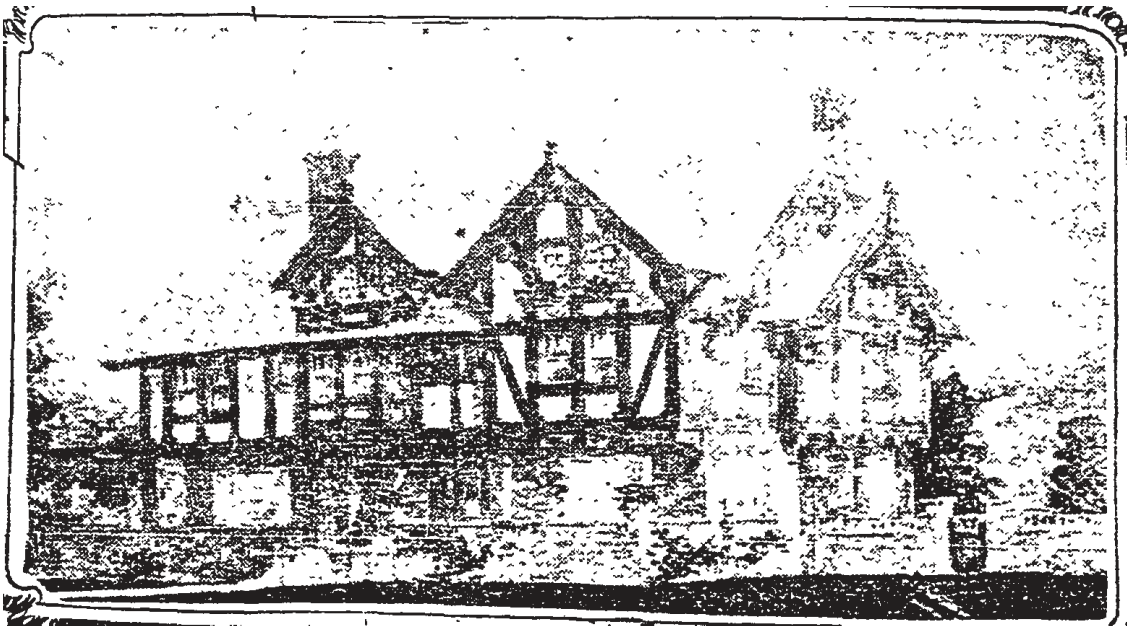
Construction is well under way upon an unusually attractive house for Wesley Clark at No. 156 Westmoreland place. The dwelling, which is in the Elizabethan style, was planned by John C. Austin and W. C Pennell. The cost of the improvement, exclusive of the site, will be about $30,000.

The residence will be of brick and half timber construction. Large porches and open terraces at both the front and back will be charming features. The lot, which is 100x200 feet in size, will be laid out in the English domestic style, the grounds being entirely surrounded by a brick wall corresponding in color with the brick in the house. All the steps and walks are to be of brick and tile. The trees on the site were planted a number of years ago, so that when the building is finished and the lawn is in the place will have the appearance of an old and well established home.

The first story will contain a living-room, seventeen by thirty-five feet in size; large reception hall, library, dining-room, kitchen and servants' quarters. The second story will contain six bedrooms, four baths and two sleeping porches. The attic will be given over to storage space.

The living-room, hall, dining-room and library will be finished in rich mahogany, with high wainscoting and beam ceilings, and with cornices and other enrichments The dining-room will contain a large sideboard and china cabinet, while the library will have built-in bookcases. The finish of the upper hall will be mahogany, the bedrooms being in white enamel, with mahogany doors. The baths will have tile floors and walls, the latter being wainscoted to the height of the doors. Each bath will have an Italian marble shower. The house will be elaborately decorated throughout in harmonious colors and rich designs.

New Residential Show Place for Exclusive Tract.



House for Wesley Clark in Westmoreland Place. Austin & Pennell, architects.

Industrial Section—Real Estate, Progress.

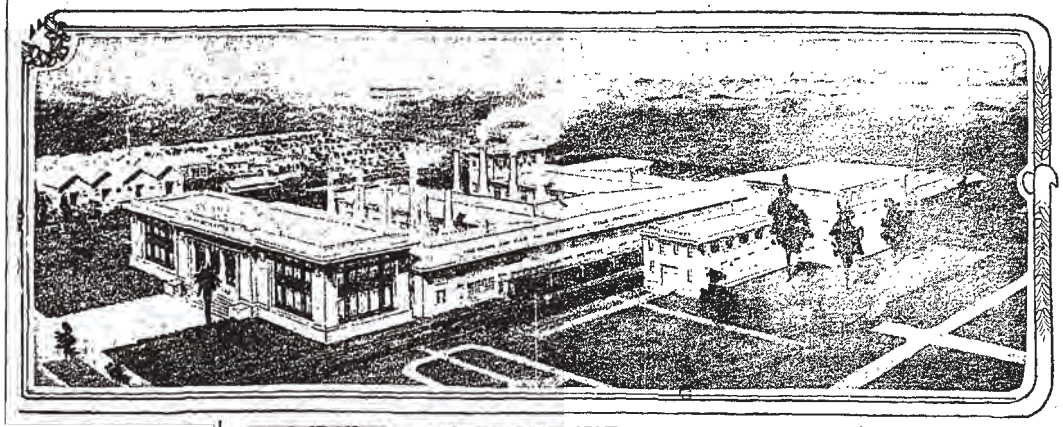
Dealings in Land. DOWN-TO-DATE REPORTS.

Los Angeles Sunday Times

Part VI: 16 Pages. FOR INDUSTRIAL FREEDOM.

XXXIst YEAR. SUNDAY MORNING, JANUARY 21, 1912. PRICE: { Single Copies, on Streets and Trains, 5 Cents. Per Month, Per Copy, Delivered, 5½ Cents.

Great Tile and Pottery Plant Soon to Be Added to Harbor Front Industries.



Proposed Factory Group for Wade Art Tile and Pottery Company.

Buildings planned by John C. Austin and W. C. Pennell, associated architects, for English manufacturers, who recently acquired choice industrial site of thirteen acres at Wilmington and who have proclaimed their intention of establishing a large plant for the manufacture of art tiles from Southern California clay. William Wade, the promoter, is the head of one of the largest tile factories in the British Isles.

New Industry.

GREAT ART TILE PLANT PROJECTED AT HARBOR.

British Capital Back of Splendid Manufacturing Enterprise in Wilmington—English Pottery Experts Find Southern California Clay Superior to European Product—Established Foreign Business to Be Moved.

ONE of the most significant developments in connection with the advance of the industrial interests of the harbor district is represented in the plans of the Wade Art Tile and Pottery Company for a great factory fronting on Vermont avenue near the west harbor at Wilmington. The company, as recently reported in The Times, has a fine tract of thirteen acres, all of which is to be eventually utilized. John C. Austin and W. C. Pennell, associated architects, are preparing plans for the various buildings projected.

The buildings will cover a large area, and will be model factory structures. They will be arranged in parallel sections.

The main building will be of masonry construction, and faced artistically with glazed brick, art tile and mosaic panels manufactured by the company. It will be an unusually handsome structure for factory purposes. This building, 60x180 feet in size, will house the office of the company and will contain the showrooms and the coloring and designing rooms of the plant.

The main factory building will be 340x140 feet in size, partly one and partly two stories in height. The paint factory will be housed in a building 100x300 feet in size, three stories high and of reinforced concrete construction. Ten large kilns will be included in the building group.

In point of size, therefore, the factory will be at the start among the largest manufacturing establishments in the vicinity of Los Angeles. The site, which will front for 700 feet on Vermont avenue, will be adequately supplied with switching facilities.

ESTABLISHED INDUSTRY.

The company is an old and established English concern that was founded half a century ago at Burslem, Eng., which is known as the "mother of the Staffordshire pottery towns." Burslem is the birthplace of Josiah Wedgewood, and in the little city's Wedgewood Museum may be found one of the greatest collections of Wedgewood's jasper, basalt and queensware in the world.

The Wade company operates in England under the name of J. & W. Wade & Co., having two factories, one devoted to the manufacture of specialties and the other to the manufacture of tiles. The firm was founded by John Wade, who subsequently took into partnership his two nephews, William and Albert Wade.

William Wade, active member of the firm, has been in Los Angeles for several months, the English works being left in the care of his brother. A careful examination and testing of Southern California clays, together with an exhaustive careful study of the local market, decided Wade upon building a large tile and pottery factory business in Los Angeles. Wilmington was selected as the site because of its excellent shipping facilities.

Mr. Wade explains that the Wilmington factory is not by any means to be called a branch of the English plant, which it will likely eventually surpass in size. The materials to be obtained here, he states, are just what he requires for the best tile and pottery work. Special attention will be paid in the Wilmington factory to the manufacture of art and decorative tile of the kind which has made the Wade products famous in the British Isles. The company hopes to find a good field for all kinds of decorative friezes, and will feature its mural work.

The company will begin operations in Wilmington almost upon the basis of an established plant. Workmen skilled in tile work and trained from boyhood in the English plant will be imported to start things off. No time will be lost in experimenting or instruction. One of the plans is for the establishment of a small technical school, where it will be possible to train pottery workers in the artistic side of the business.

Mr. Wade will have associated with him George W. Poxon, ceramic chemist, who has had a long experience in the English factory. Frank Baddeley, an expert designer and clay modeler, has been engaged for the art pottery department.

MADE TUBE TILES.

Wade's Flaxman tiles of the type that are to be manufactured at Wilmington were the kind specified for the tube, or underground, railways of London, where each station has been tiled after its own distinctive color scheme. Salisbury House, built by Alfred Belt, the South African millionaire and banker, is also finished throughout in the Wade products. The firm's latest big contract was the tiling of a great office building in Manchester, Eng.

In his rooms at the Frontenac apartments, Mr. Wade has on exhibit samples of the work of his English factory. One of the panels consists of an underglaze painting by John Jeffrey, art director of the British factory, and reproducing a design of Edmund Dulac illustrating lines from Omar Khayyam. The piece is valued at $1500. There are also on exhibition tiles, both plain and ornamental, for every conceivable purpose.

Mr. Wade stated yesterday that the Wilmington factory would be turning out ordinary tile within the next three months, and that the plant would shortly thereafter be in full operation. The main factory building will be the first structure to be completed.

SCHOOL GROUP COMPLETED.

Anaheim Polytechnic One of Finest in State—Plans Drawn by Leading Los Angeles Architects.

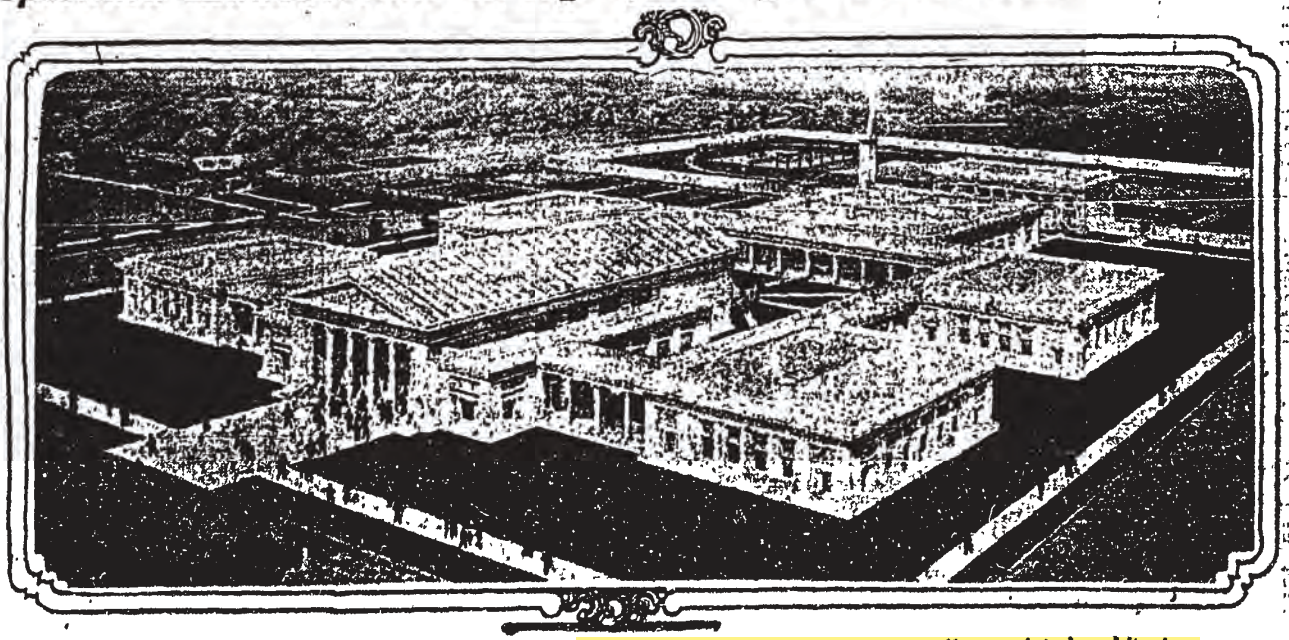
ANAHEIM, May 11.—In the magnificent new Polytechnic High School, completed in this city last week, the citizens of Anaheim believe that they possess one of the finest and most modern, as well as one of the most imposing, educational groups on the coast. Plans for the five buildings of the institution were drawn by John C. Austin and W. C. Pennell, associated architects, of Los Angeles. The project represents an investment of $130,000.

The first building of the group was started about a year and a half ago. The main auditorium was completed only a few days ago. The buildings throughout are of the pure Ionic order and are of pressed brick construction, the trim being of stone. The five structures house the domestic science, manual training, commercial and language departments and the auditorium.

A striking feature of the plan is the use of allegorical panels, typifying the use to which each building is put. The auditorium has a seating capacity of 1200. The group occupies a five-acre site.

TO DEVELOP RESORT.

Splendid Educational Group of Progressive Southland Town.



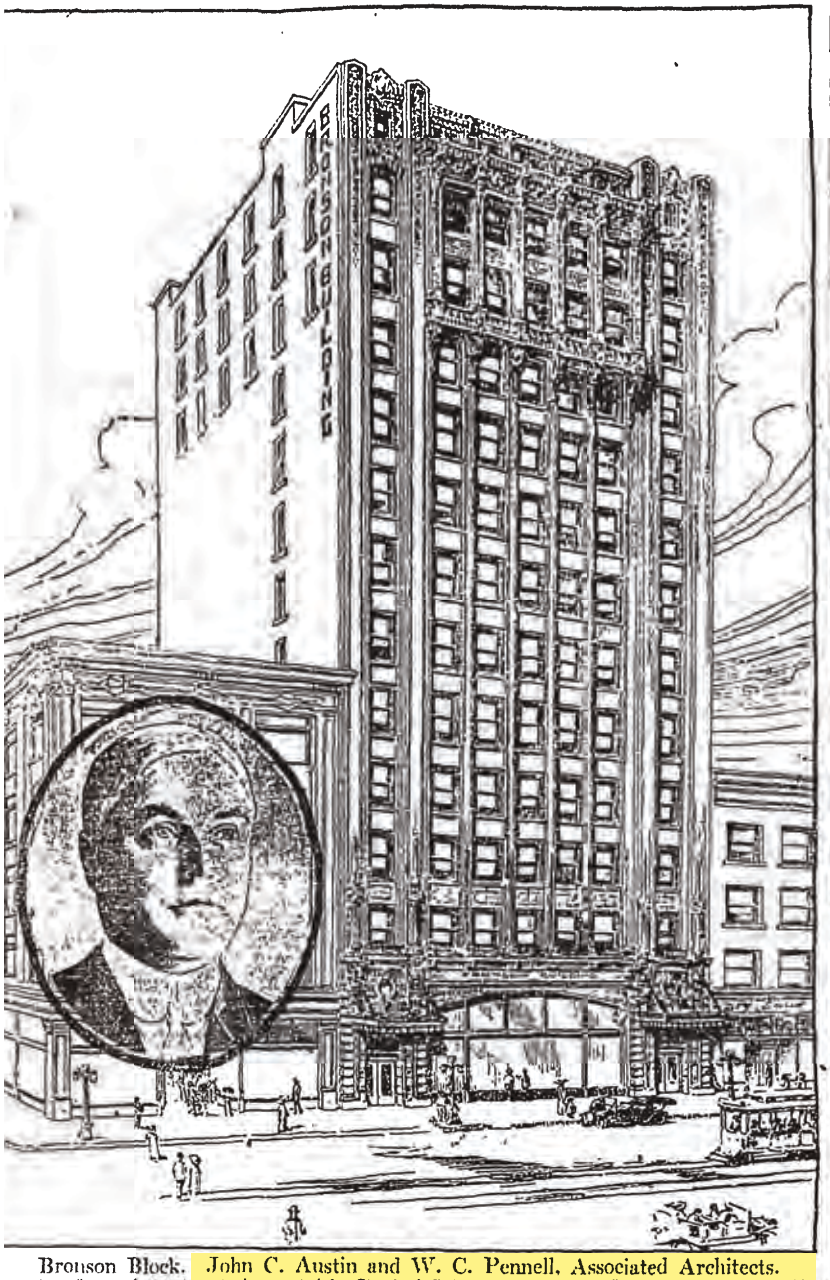
Anaheim's new Polytechnic High School, John C. Austin and W. C. Pennell, associated architects.

Real Estate and Development Section.

Los Angeles Sunday Times

SUNDAY MORNING, JUNE 23, 1912. PRICE: Single Copies, 10 Per Month, Per

City's Finest Loft Building for West Seventh.



Bronson Block. John C. Austin and W. C. Pennell, Associated Architects.
Seven-story fireproof structure to be erected by Standard Building Company for R. D. Bronson, who holds a twenty-five-year lease on the improvement.

The Westward Trend.

TO ERECT FINE LOFT BUILDING.

Desk Company to Have Stately Home.

Structure to Occupy Leased Site on Seventh.

Will Be Largest Building of Type in City.

Following the exclusive announcement in last Thursday's Times of the consummation of a lease between the Standard Fireproof Building Company, as lessor, and R. D. Bronson, as lessee, for the terms of which the latter is to secure a quarter-century tenure of the thirteen-story store and loft block to be erected on the north side of Seventh street just west of Grand avenue, The Times is authorized to publish the perspective of that building which appears on this page. Bronson stated yesterday afternoon that he would pay total rental of $6,115,000 for the lease based and that he would take possession of the building immediately upon its completion.

The plans for the structure, which will be by far the largest and finest loft block ever projected in Los Angeles, are now nearing completion in the offices of John C. Austin and W. C. Pennell, associated architects. The building will occupy a lot 79x156 feet in size and will be of Class "A," fireproof construction throughout, the frame being of steel, fireproofed with concrete.

The front of the building will be of cast glazed polychrome terra cotta, the prevailing tone being a light cream and the ornamentation varying in color from light cream to deep copper. The style of the structure is Italian Renaissance. The marquises over the entrance and all of the store fronts will be of cast metal. All of the glass used will be of the best American polished plate.

The block will be carried to the full height allowed by the city ordinances, namely 150 feet, and will have a full basement, with a sub-basement under a portion of the building. The first story will be utilized for store purposes and the twelve upper floors for lofts. The building will be served by two passenger elevators and one large freight elevator, together with a sidewalk elevator communicating with the basement and sub-basement.

The property on which the Bronson block will be erected was acquired under a ninety-nine-year lease by Shirley C. Ward, from Mrs. Leona P. Wood about four months ago, Bryan and Bradford acting as agents in the transaction. The Standard Fireproof Building Company was incorporated with a capital stock of $300,000 for the purpose of handling the building project. The members of this incorporation are Shirley C. Ward, president; Jeff P. Chandler, secretary; Leo S. Chandler, treasurer, C. A. Sheedy and R. B. Wheeler.

Two and a half years ago R. D. Bronson, who is president and treasurer of the Bronson Desk Company demonstrated his faith in Seventh street by leasing the seven-story, fireproof Eshman building. Since acquiring the Eshman block, values have so far advanced that Bronson has been enabled to sub-let the entire structure with a net profit to himself of approximately $200,000, distributed over the next ten years. Bronson, in fact, is the first of the leading business men to attempt to turn the tide of business to Seventh street.

During the time that the new building is under construction, the Bronson Desk Company will occupy a sixty-foot store on the Van Nuys estate immediately south of the new Van Nuys building at Seventh and Spring. Horace J. Prince, of Black Brothers, was instrumental in consummating both the lease with the Standard Fireproof Building Company and that on the temporary site.

Industrial Section—Real Estate, Progress.

Dealings in Land.
DOWN-TO-DATE REPORTS.

Los Angeles Sunday Times

XXXIIND YEAR. SUNDAY MORNING, JUNE 15, 1913.

The Latest.

TALL BLOCK FOR SOUTH SPRING.

Shaft-like Structure to Be Started at Once.

Building to Be Hundred and Fifty Feet High.

Will Be Arranged for Large Office Suites.

Following the exclusive announcement in this paper on Thursday, June 5, of the intention of the Mason Company to erect a thirteen-story, fireproof office building at Nos. 720-24 South Spring street, The Times is authorized to publish a perspective of the proposed structure, prepared especially for the purpose in the offices of John C. Austin and W. C. Pennell, associated architects and designers of the contemplated improvement.

The building will be one of the noteworthy structures of the year in the downtown district and will be carried to the full height allowed under the construction ordinances, namely 150 feet. It will be of the most modern steel-frame construction and will be handsomely faced with light brown terra-cotta, the ornamentation being carried out in the same material. The buildings will be of shaft-like proportions, being 68x161 feet in dimensions. The architecture will be in the Renaissance style.

In planning the building, the architects have devised a method of arrangement which is unique in this city. The whole building, with the exception of the ground floor, which is designed to be used either as one or two storerooms, will be planned so that it may be sublet in large office spaces. Law firms, doctors, real estate concerns and architects who want large spaces subdivided to fit their special needs will be accommodated in the new building. The average office structure has provision for only three or four large concerns, the rest of the building following a fixed plan of subdivision.

The architects, who are the designers of two of the fine buildings now under construction in this city, the Bronson block on West Seventh street and the Knickerbocker Club building on South Olive, believe that in the projected new Spring street improvement they have designed the office building of the future.

The basement of the building will be so arranged that it can be used independently or in connection with the store or stores above, as the tenants may desire. The structure will be heated throughout with steam and will have hot and cold water and vacuum cleaning facilities, together with many other modern features. The improvement, it is announced, will be started at once.

The Mason Company is the owner of considerable property in this city, notable among its holdings being the Mason building at Fourth and Broadway, the southwest corner of Second and Hill and an extensive site at Grand avenue and Adams street. The officers of the company are H. M. Mason, president; Dean Mason, first vice-president; Wayne Mason, second vice-president; G. M. Baldwin, secretary, and P. D. Mason, treasurer and manager.

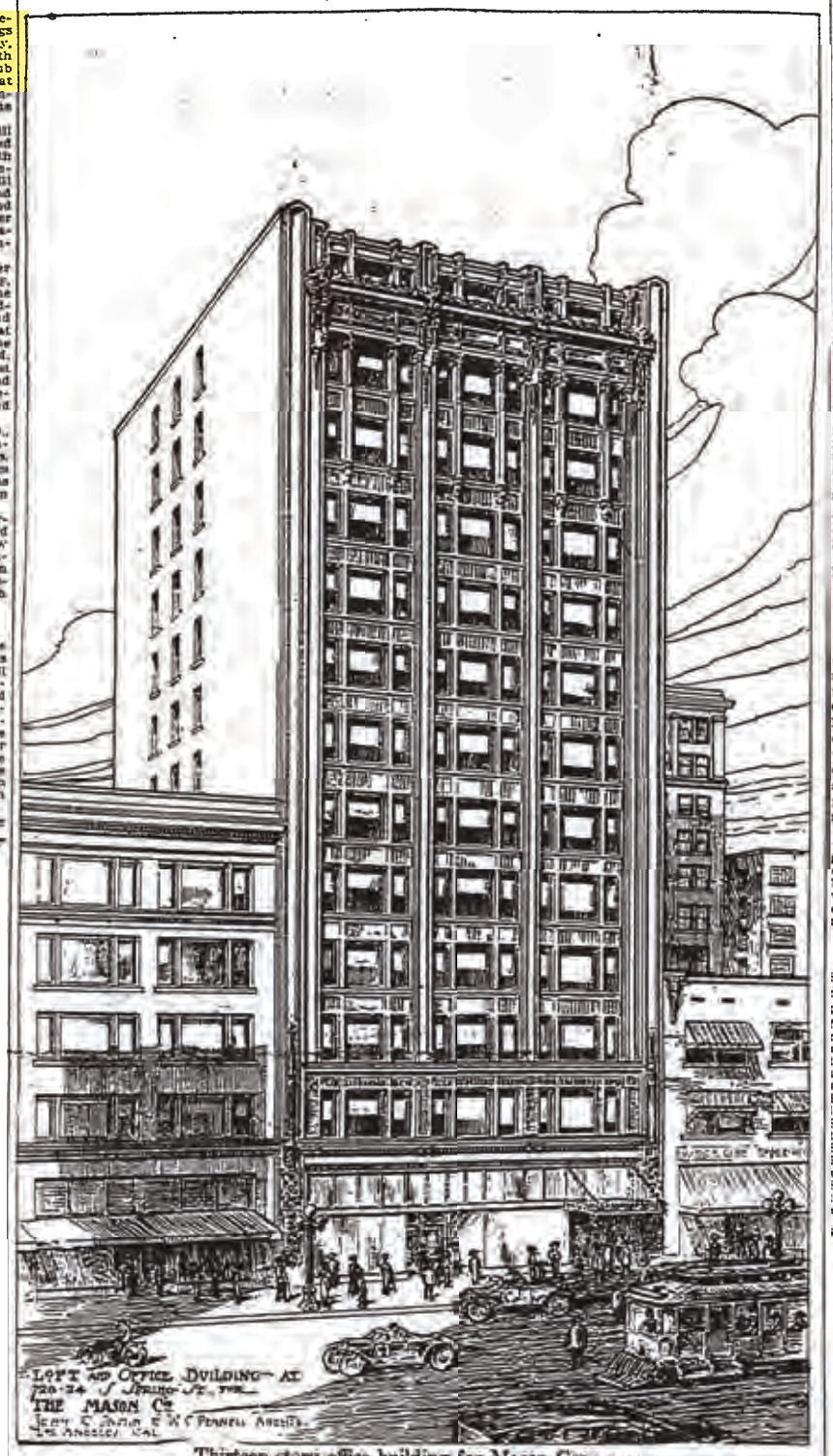
P. D. Mason is now in Cincinnati, O., where he has gone to attend the annual convention of Building Managers. In Cincinnati and other eastern cities he expects to pick up many new ideas which may later be incorporated in the Spring street improvement.

In discussing the company's enterprise yesterday, Wayne Mason stated that upon the expiration of leases now covering the stores of the present Mason building a modern structure of ten or more stories in height would probably be built upon the valuable Fourth and Broadway corner.

ESTABLISH NURSERY.

In a three-acre open field of the new nursery established by the Los Angeles Investment Company on Hill tract, thousands of varieties of California and Australian trees and shrubs are being set out by gardeners. The propagating sheds, cultivating sheds and potting houses have been made complete, a great number of both conifers and palms to be utilized in tract No. 1700, and the future development of the Baldwin Hills property, are being raised in these sheds.

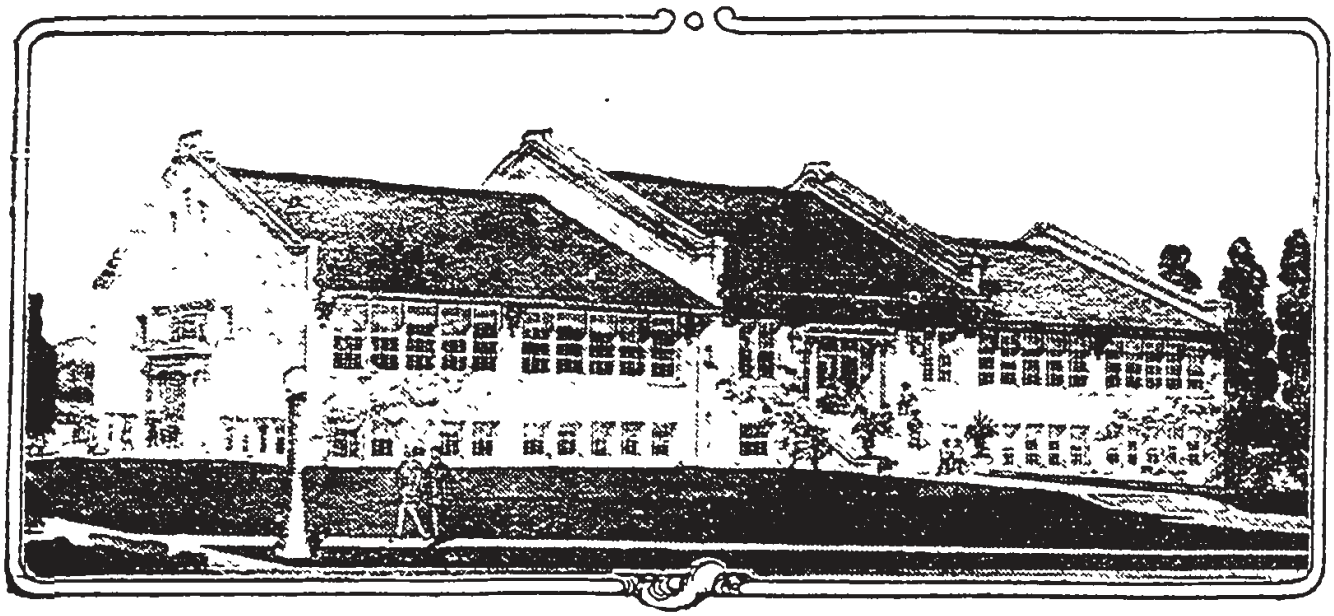
Towering Block for Downtown Los Angeles.



Thirteen-story office building for Mason Company.

Modern steel-frame structure planned by John C. Austin and W. C. Pennell, associated architects, and to be built at Nos. 720-24 South Spring street.

Soon to Be Built in San Fernando Valley.



Morningside grammar school. John C. Austin and W. C. Pennell, architects.

PLANS FINISHED.

Work to Be Begun at Once on Attractive New Morningside Grammar School at San Fernando.

SAN FERNANDO, July 18.—Plans for the attractive new grade school to be built in the Morningside district at the east edge of this place have just been completed by Architects John C. Austin and W. C. Pennell of Los Angeles. The school, which will be thoroughly modern in every respect, will cost approximately $40,000 and will meet a real need in a rapidly-growing community.

The building will be of reinforced concrete construction and will have a cement plastered exterior and clay tile roof. It will contain eight classrooms, departments for domestic science and manual training and rooms for teachers and principal. Construction is to be begun at once.

CLASSIC IN STYLE.

New Alvarado Street Theater Has Imposing Front—Contains Auditorium and Stores, with Apartments.

One of the handsomest of the many moving picture playhouses that have recently sprung up in various parts of Los Angeles is the new Alvarado Theater, on the east side of Alvarado street just south of Seventh. The place, which was planned by Architects John C. Austin and W. C. Pennell, is owned by Judge J. L. Murphy and is under lease to F. C. Randolph. The building covers a ground area of 50x150 feet and is of brick and concrete construction.

The front of the structure is unusually imposing, being classic in design. Four tall columns and a recessed entrance are features. On the first floor, in addition to the theater auditorium, are two store rooms, while the front portion of the second story is given over to apartments.

LATimes 1914-07-19 Two projects by Austin and Pennell..
Moringside grammar school and the Alvarado Street Theater. The theater is extant, but highly modified. Pennell built many schools, both partnered with Austin, and on his own.

For Wilshire District Corner.

Residence for Horton & Bowers.

Attractive place projected at Third and Kingsley. W. C. Pennell is the architect.

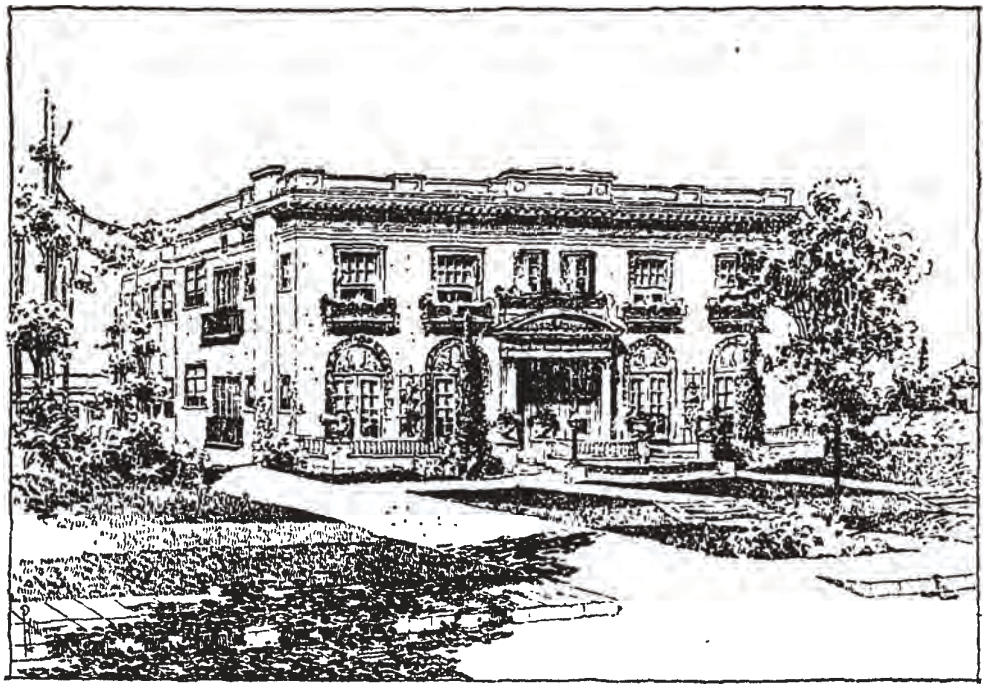
FOR WILSHIRE CORNER.

Plans Completed for Attractive Residence to be Erected at Third Street and Kingsley Drive.

Plans have just been completed by W. C. Pennell for an attractive house to be started at once by Horton & Bowers at the southwest corner of Third street and Kingsley drive. The dwelling will have plastered exterior walls and composition roof. A garage in keeping will be built at the rear of the lot.

The first floor will contain a living-room, reception hall, dining-room, library, breakfast-room, conservatory, kitchen and quarters for servants, while provision is made on the second story for four bedrooms, two tile baths and a sleeping porch. The woodwork will be in white enamel and mahogany, the walls of the main rooms being decorated by hand.

LATimes 1914-10-11 Wilshire District Attractive residence by Pennell.



Flats for Miss Helen Mathewson.

Attractive income improvement to be erected on Hobart boulevard, near Wilshire. W. C. Pennell is the architect.

LATimes 1915 07-25 FLATS WILL BE OF FRENCH TYPE. Pennell designed.

Up to Date.

FLATS WILL BE OF FRENCH TYPE.

FINE IMPROVEMENT STARTED ON SOUTH HOBART.

Single Street Entrance for All Apartments will be a Feature. Projector of Costly West Adams-street Structure Applies for Building Permit.

One of the handsomest and most interesting flat buildings yet projected in Los Angeles has been started by Miss Helen Mathewson on Hobart boulevard in the heart of the Wilshire residence district. The sturcture, which was planned by W. C. Pennell, will cost approximately $20,000 and will incorporate many unique features.

Both architecturally and in its general plan the building will follow modern French types. The exterior will be faced with white cement plaster, the front being set off by wrought iron balconies and grills. One of the attractive details will be a paved terrace with an artificial stone ballustrade.

The various suites will be arranged around an open court and will each contain a living-room, three large bedrooms, a kitchen, screen porch and two baths. All living and dining-rooms, vestibules and stair halls will be finished in mahogany. Oak flooring will be used throughout. The baths will be in tile. Both walls and ceilings in the main rooms will be hand decorated. Each apartment will have an attractive tile mantel.

The building will be unusual in that it will have only a single street entrance, showing from the street as a large residence. The single community door will open into a tiled vestibule, from which will lead private hallways to the various flats.

OTHER IMROVEMENTS.

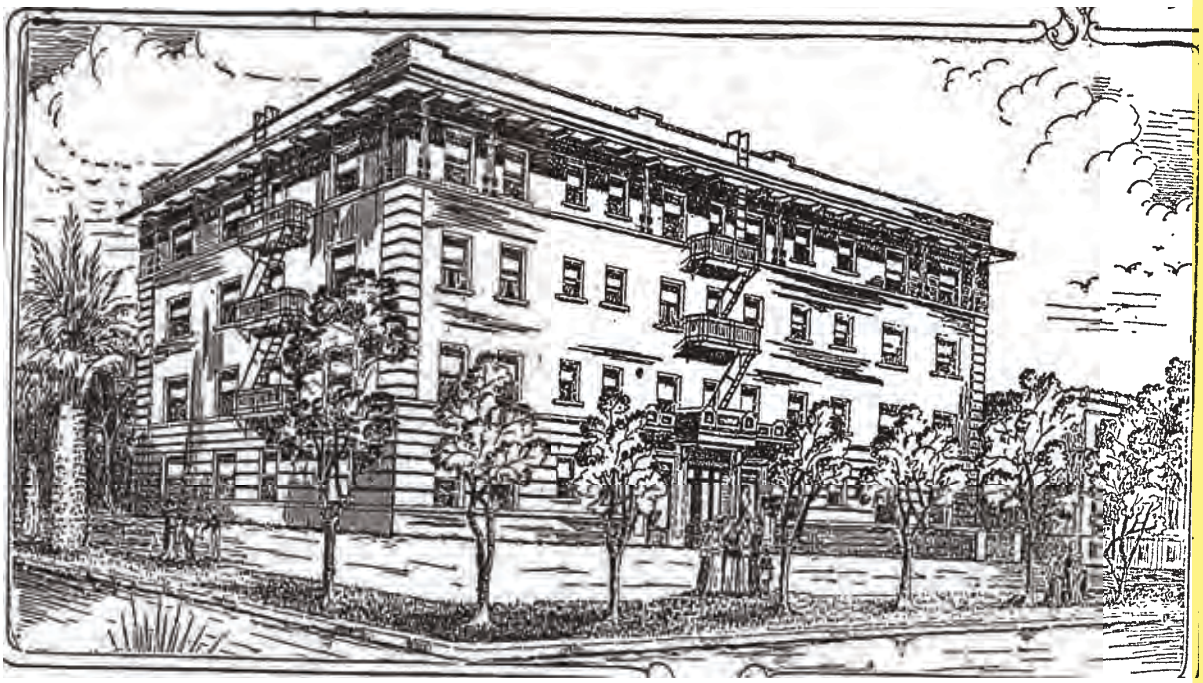
Application was made to the city building department during the past week for permit to cover the construction of a $100,000 brick apartment-house projected by the John D. Walker estate on West Adams street between Hope street and Palm drive. The structure, a perspective of which recently appeared in The Times, was planned and will be built by the California Architectural and Construction Company. The building will be four stories high and will contain 160 rooms. The property has been leased to R. L. Chapin.

A permit was issued during the week for a three-story brick apartment-house projected by A. McCrimmon at No. 2222 West Fifteenth street. The plans call for a structure of eighty rooms, in two and three-room suites.

William Durfinger secured permits during the week for two flat buildings he will erect at Nos. 1956-64 Cheremoya avenue. The contract has been let for a flat to be built by Mrs. H. J. Kirkham at No. 1605 North Edgemont street. Anna M. Brown has had plans drawn for a flat at No. 2718 Manitou avenue.

FINE BUILDINGS FOR WEST SIDE.: TWO NOTABLE IMPROVEMENTS STARTED ...
Los Angeles Times (1886-1922); Apr 9, 1916; ProQuest Historical Newspapers: Los Angeles Times
pg. V1

Attractive Income Buildings Started During the Past Week.



Fine new west side improvements.

The upper structure, a hundred-room apartment-house for B. G. Adams, is being built by L. T. Mayo at Witmer and Ingraham. W. C. Pennell is the architect of the other building, a flat, for Carl Ray at No. 725 Catalina.

Up-to-date.

FINE BUILDINGS FOR WEST SIDE.

TWO NOTABLE IMPROVEMENTS STARTED DURING WEEK.

Hundred-room Apartment-house at Witmer and Ingraham will Have Ballroom and Roof Garden—New Catalina-street Flats will Cost Thirty Thousand.

One of the largest apartment-houses started here in several months is a 100-room building for B. G. Adams at the southeast corner of Witmer and Ingraham streets, the foundation work of which was commenced during the past week. The structure was planned and is being built by L. T. Mayo, and will represent an investment of approximately $60,000.

The building will be of brick construction, being faced with white enameled brick on the first story and rug brick above. There will be four stories above a full basement. The site fronts sixty feet on Ingraham by 125 feet on Witmer and is just across the street from a four-story apartment-house erected by Mr. Adams last year.

The plans for the new building call for walnut finish in the lobby and other public rooms. The baths throughout will be in tile. Among the features will be a large ballroom and a roof garden. The contract calls for the completion of the building in five months.

Notable among the many new flats now under way in the city is an attractive building for Carl Ray, started last week at No. 725 Catalina street. The structure, which will represent a given investment of $30,000, will occupy an eighty-foot lot in an exclusive residence district, being set back from the sidewalk to conform to the general property line of the street. W. C. Pennell is the architect.

The building will have plastered exterior walls ornamented with staff and stone, the windows being set off with iron grills. Walks, steps and terraces will be of tile and brick. An interior court will be a feature.

Each flat will contain six rooms and will have two tile baths. The floors will be oak throughout and the general trim in mahogany. The conveniences will be many and modern. A garage for five machines will be built at the rear of the lot.

Activity.

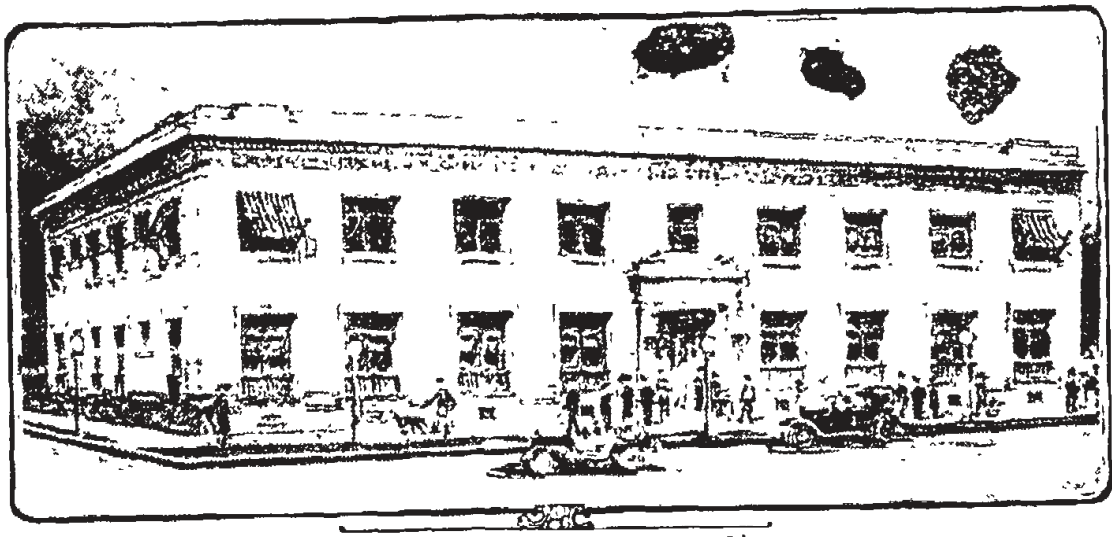
HOTEL PROJECTED.

Culver City to Have Sixty-room Hostelry of Fireproof Construction—Builder Plans Twenty-five Bungalows at Same Place.

Culver City is to have a new fireproof hotel added to the long list of important buildings started within its confines during the present year. The hostelry, a sixty-room structure of modern appointment, is to stand on a lot of irregular shape fronting on Washington boulevard, Putnam boulevard and Main street, and will cost $30,000. W. C. Pennell of this city is the architect and W. S. and H. S. Heineman have the contract. The building will be started at once and is to be completed and ready for occupancy next February. Mrs. Ella DeWitte, lessee for the past five years of the Comstock Apartments, this city, has secured a five-year lease on the property.

Another notable enterprise now shaping in the "Short Line" town is that of Harry Standley, a builder and contractor, who contemplates the immediate erection of twenty-five bungalows Ground will be broken this week for three of these dwellings, which will be sightly and modern Work is now progressing on new buildings for the New York Motion Picture Corporation, which is declared to have spent approximately $300,000 to date on its great Culver City plant

The handsome new $55,000 grammar school now under way at Culver City is already a landmark for travelers along the boulevards converging in the town, the walls being up and the roof in place, Charles W Kent & Son, the contractors, expect to have a portion of the building ready for use by the end of the year The school, which will be one of the finest of its kind in Southern California, was planned by Oliver P Dennis of this city.



Fireproof hotel for Culver City.

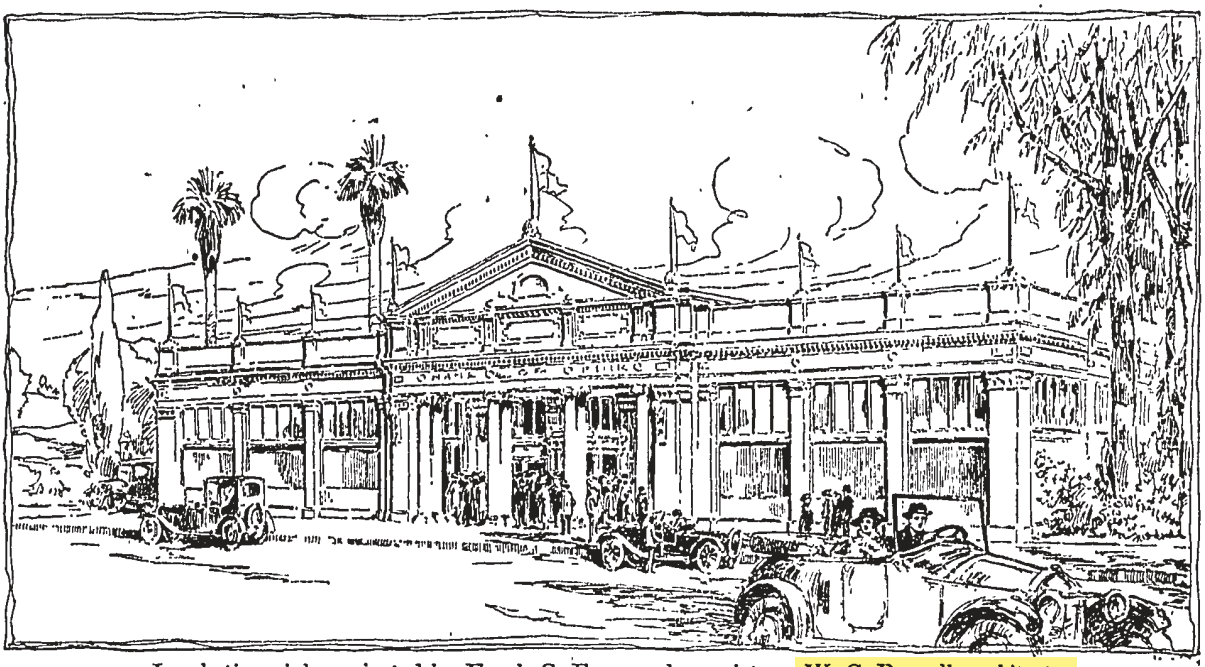
Sixty-room structure to be started at once in lively "Short Line" town. W. C. Pennell is the architect.

Real Estate and Development Section.

Los Angeles Sunday Times

SUNDAY MORNING, FEBRUARY 25, 1917.

Large Amusement Enterprise for South Figueroa Street.



Ice-skating rink projected by Frank C. Egan and associates. W. C. Pennell, architect.

Artificial Winter.

ICE SKATING RINK PLANNED.

Big Amusement Building for South Figueroa.

To Follow Exposition Style of Architecture.

Large Space for Spectators and Concessions.

A notable amusement enterprise in the shape of a large ice skating rink has been launched by Frank C. Egan of the Egan Institute of Dramatic Arts, and a number of associates in this city. The project calls for the immediate erection of an imposing building of the exposition type of architecture on the west side of Figueroa street, between Pico and Fourteenth, the entire cost of the improvement, including equipment, being estimated by the promoters at about $100,000. Plans for this structure are now being drawn by W. C. Pennell.

The site of the proposed rink has a frontage of 209 feet on Figueroa by a depth of 380 feet and is owned by Mary C. Mitchell. The property will be operated by the projectors under a long-term lease, Seymour & Batchelder having conducted the negotiations. The building is to be erected by the rink company.

The plans call for a structure to occupy the south 110 feet of the site and extending back for the full depth. The north ninety-nine feet will be used for the parking of automobiles of those patronizing the rink. The exterior of the building will be faced with plaster. The ticket booth and office will be in the center of the classic portico entrance. The roof will be largely of skylights.

The rink, according to the architect, will have an ice area of 85x254 feet, being the largest of its kind on the Coast. There will be spectators' balconies at each end, these having a seating capacity of 800. Sixty-four private boxes, with a total seating capacity of 400, will be ranged along the sides. Around the ice and raised slightly above it will be a platform with 400 seats for skaters.

Provision is made in the plans for smoking and retiring-rooms, skate-rooms for men and women, check-rooms, a restaurant and lunch concession, a candy and cigar booth, several hundred private lockers and private dressing-rooms and showers for hockey and curling clubs. A band stand will be placed centrally in the rink. All of the building, excepting the ice area and the lobby, will be heated.

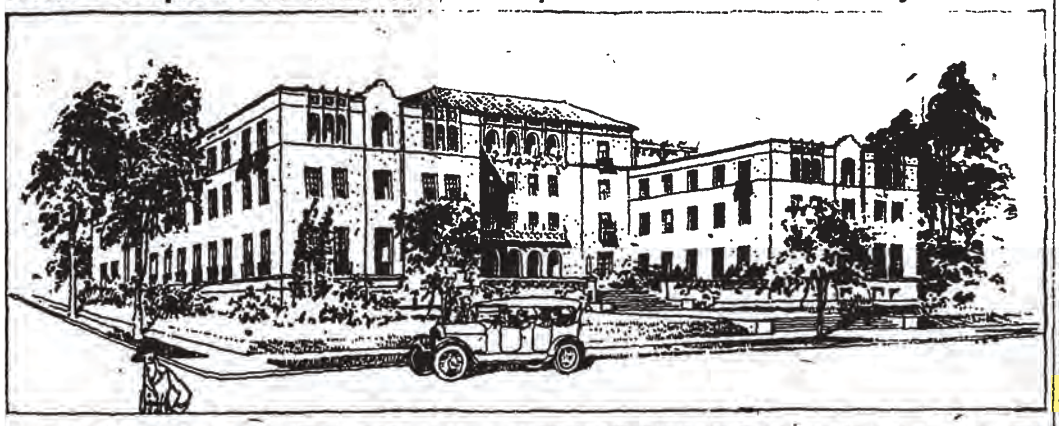
Real Estate and Financial Section

Los Angeles Sunday Times

SUNDAY MORNING, OCTOBER 3, 1920.

THE MART

Fine Hospital Which Will Help Meet Needs of City's Sick.



Structure to be erected by the Trinity Hospital of California on large site recently purchased on Bonnie Brae, between Fifth and Sixth streets W. C. Pennell and Gordon H. Nevatt, architects and builders.

ANNOUNCE PLANS FOR NEW HOSPITAL TO ARISE HERE.

West Sixth Street Site is Purchased for a Fine Structure, Work to be Started Soon.

Plans were announced yesterday for the construction here immediately of a new and thoroughly modern 150-bed hospital by the Trinity Hospital of California, which was incorporated for this purpose last March. A site for the new building at the northeast corner of Sixth and Bonnie Brae has been purchased, through Kells and Grant, realtors, and plans for the structure have been prepared by Architects W. C. Pennell and Gordon H. Nevatt. Construction of the new hospital will be started immediately, it is announced, and it is hoped to have the building ready for occupation early next summer.

The central building, of class A reinforced concrete construction, 150 by 100 feet, will face on Sixth street. This building is to be four stories in height, with wings on each side of three stories each. The building will be built so as to permit the addition of two more stories as the needs of the institution expand. The exterior of the structure will be finished in plaster, terra cotta and tile, while the design of the building will follow the Spanish Renaissance style. The nurses' home and the boiler rooms containing the heating plant and machinery, will be placed in separate buildings to be erected at the rear of the main structure.

It is the plan of the company to develop an institution where every facility for the care and cure of the sick will be available. A special effort will be made to fit up rooms with all essential fixtures and apparatus for the care and treatment of deformities. A feature will also be made of the roof garden for the use of convalescent patients. The operating rooms will be situated on the fourth floor of the central building, adjacent to the roof garden.

MODERN EQUIPMENT.

Single and double rooms, with or without private bath, will be available, and, in addition, plans call for four and six-bed wards, diet kitchens, a pharmacy, reception rooms, offices, complete electric telephone and signal systems throughout the building, and a sterilized water system. The basement will contain an operating amphitheater, commissary, nurses' and doctors' dining-room, kitchen, refrigerating plant, storage rooms, sterilizers, and water filters.

The use of woodwork will be avoided in the interior. Floors will be of composition throughout, the walls and ceilings are to be of smooth enamelled plaster, windows throughout will be of steel sash, and all moldings, sharp corners and projections will be eliminated.

The entire building will be heated, ventilated and cooled with a pressure air system, thermostatically controlled. All air will be filtered and washed before entering the building. The ambulance entrance will be at the rear of the main building, from Bonnie Brae street. Two passenger elevators, built so as to accommodate stretchers, will serve the structure from the basement to the operating rooms and roof garden on the fourth floor.

TO MANUFACTURE MATERIALS.

Tentative plans have been also made for the establishment, in connection with the hospital, of a manufacturing plant for making special equipment and surgical materials needed in the treatment of special cases. A nurses' home and garage will be erected on the Fifth street and Bonnie Brae frontage, and the grounds surrounding all of the buildings will be carefully landscaped and gardened.

The staff of the hospital, it is stated, will consist of well-known Los Angeles surgeons and physicians. At the head of the company which is erecting the hospital is Dr O. A. Kvelle, while George F. Barton is vice-president, and Leonard Huxley, attorney, is secretary and treasurer. All details of plan, design, and construction will be under the supervision of the architects who have been commissioned to prepare the plans.

10 THE AMERICAN ARCHITECT

BUILDING NEWS

CALIFORNIA.

COVINA, CAL.—Bd. Trustees having plans prepared by J. C. Austin, archt., 1125 Baker-Detwiler Bldg., Los Angeles, for auditorium, 2 story science building and 1 story manual building. $350,000.

LONG BEACH, CAL.—F. P. Wright, 41 Chestnut Pl., having plans prepared by W. H. Austin, archt., 1st Natl. Bank Bldg., for 9 story, 61 x 100 ft., probably rein.-con. and steel apartment on Ocean Blvd. and Chestnut Pl.

LOS ANGELES, CAL.—Swedish Pacific Home for Aged, 3461 3rd Ave., having plans prepared by C. F. Skilling, archt., 238 Bradbury Bldg., for 2 and 3 story, 115 x 150 ft., brick home in Glassell Park. $500,000.

LOS ANGELES, CAL.—E. Golter, care W. C. Pennell, archt., 203 Chapman Bldg., having plans prepared for 1 and 2 story, 135 x 173 ft., brick theatre on Moneta and Vernon Aves. $100,000.

The American Architect 1921-03-23 Pennell Theater at Moneta and Vernon Aves. Pennell designed two theaters other than the subject building.

Colin Simpson, Construction Executive, Dies
Los Angeles Times (1923-1995); Sep 22, 1961; ProQuest Historical Newspapers: Los Angeles Times pg. B9

Colin Simpson, Construction Executive, Dies

Colin Campbell Simpson, 72, vice president of the William Simpson Construction Co., died of a heart attack Wednesday while on a fishing trip at Flat Rock, Ida., with his wife, Ada.

Mr. Simpson, who lived at 101 S Burnside Ave., came to California 49 years ago from Denver. He was a past president of the Los Angeles Country Club, the Southern California Golf Assn. and the California Golf Assn.

Besides his widow, Mr. Simpson leaves a son, Colin Jr.; a daughter, Miss Ann Simpson of Honolulu; a brother, William A. Simpson, president of the construction company, and a sister, Miss Beatrice Simpson of La Jolla.

Funeral services are pending at Forest Lawn Mortuary.

Obituary 3 -- No Title
Los Angeles Times (1923-1995); Dec 15, 1972; ProQuest Historical Newspapers: Los Angeles Times pg. A22

Rites Pending for Civic Leader W. A. Simpson

Private funeral services are pending for William A. Simpson Sr., 85, civic leader and former president of the William A. Simpson Construction Co., who died at his Los Angeles home Wednesday.

Mr. Simpson was the second-generation president of the construction firm which built some of the Southland's major buildings.

The company built the first high-rise in Los Angeles, Occidental Center, in the downtown area.

Mr. Simpson was active in civic affairs, serving as president of the Los Angeles Area Chamber of Commerce and was a commissioner on the county's first Housing Authority.

He leaves his wife, Georgia, son, William Jr., who served as company president until it was sold in 1968, and three grandchildren.

Pioneer Building Firm Celebrates Anniversary
Los Angeles Times (1923-1995); Apr 12, 1964; ProQuest Historical Newspapers: Los Angeles Times pg. I17

Pioneer Building Firm Celebrates Anniversary

The William Simpson Construction Co. celebrates its 85th Anniversary this year with a reorganization of its executive staff.

William A. Simpson, son of the firm's founder, has been named chairman of the board of directors after serving as president for 45 years.

William A. Simpson, Jr., has assumed the office of president and chief executive officer. He has been serving in the capacity of executive vice-President.

Colin C. Simpson Jr., first vice president, has been placed in charge of the rapidly growing business and real estate development department for Los Angeles and Orange Counties.

Donald R. Williams is serving as vice president in charge of all field operation, and Julius C. Edwards, now celebrating his 60th year with the company, has been elected secretary-treasurer.

Founded in 1879, the William Simpson Construction Co. is one of the oldest and largest building contractors in the United Sates. During its 85 years of operation, the firm has pioneered many new construction techniques and is most widely known for its work in the development and use of architectural concrete.

Dillingham Buys Simpson Construction
Los Angeles Times (1923-1995); Dec 1, 1968; ProQuest Historical Newspapers: Los Angeles Times pg. H8

Dillingham Buys Simpson Construction

Dillingham Corp., Honolulu, has acquired Williams S. Simpson construction Co., Los Angeles, for 137,258 shares or approximately $4.7 million of Dillingham in common stock, Dillingham announced Friday.

Lowell S. Dillingham, president, announced the acquired company will operate as a division of Dillingham's construction group. Simpson, a privately-owned company, has a $100 million work backlog including a $31.5 million contract to build a manufacturing facility for the Lockheed L-1011 airplane.

Dillingham is a widely diversified land holding and development company and is engaged in varied construction activities.

DILLINGHAM SUBSIDIARY

Simpson in 2nd Century

By RUTH RYON
Times Staff Writer

Like love, business can be even better the second time around.

That is the philosophy at the William Simpson Division of Dillingham Construction as it enters its second hundred years, although its first hundred were far from bad.

A list of its projects reads like a who's who of landmark structures. But perhaps the most significant thing about the Simpson Division is that it has retained its identity. Many firms acquired by large corporations find that impossible.

Established in 1879 as a Denver, Colo., building company that relocated to San Diego in 1913 and then to Los Angeles in 1915, William Simpson Construction became one of the Dillingham Corp.'s entities in 1968.

"People tend to think of corporations like General Motors as juggernauts," said Howard S. Burt, senior project manager with the Simpson Division in Los Angeles. "But Dillingham is a group of small companies given a lot of freedom to be run as they see fit."

Based in Honolulu, Dillingham is engaged in many activities. "Simpson is the construction arm," said Patrick E. Loukes, a Simpson Division executive vice president whose offices are in Portland, Ore., "but Dillingham is also involved in shipping, resources, properties—acquisition and liquidation, and getting power from the ocean. And Dillingham is truly a diverse organization of little companies under an umbrella of management that gives autonomy to each of the companies to do its own business."

"The only control is accountability to the public," Burt explained, "since Dillingham is a public corporation."

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LOWELL S. DILLINGHAM
Chairman of the Board, Dillingham Construction

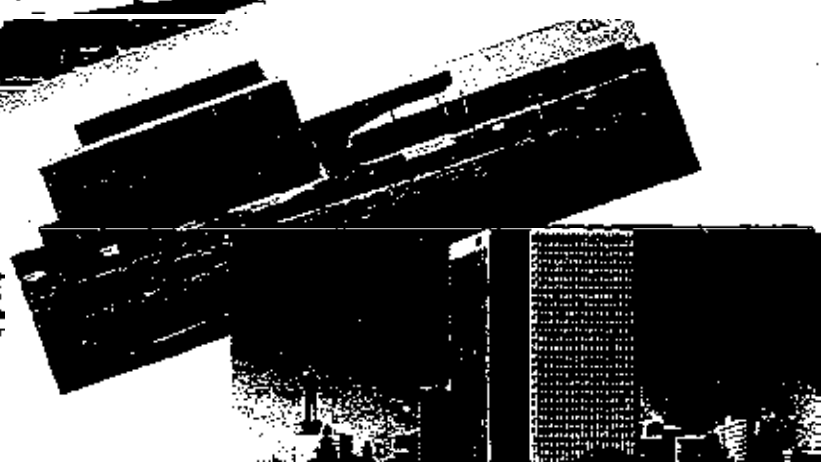
Times drawing by Pete Bentovoja

1927 Immanuel Presbyterian Church

1936 Griffith Observatory & Planetarium

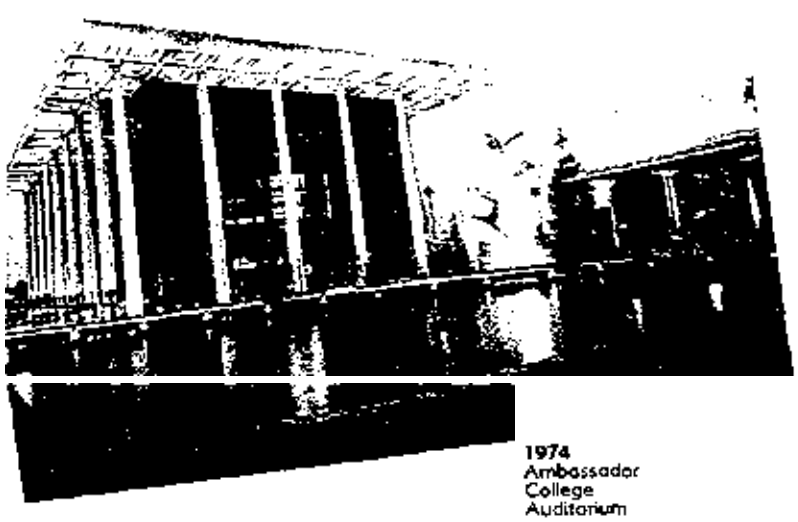
1947 I. Magnin Department Store

1976 New Otani Hotel



1956 CBS Television City

1960s Bunker Hill Towers



1974 Ambassador College Auditorium

SIMPSON ENTERS 2ND CENTURY

Continued from First Page

Chairman of the board is Lowell S. Dillingham, grandson of the founder of Oahu Railway and Land Co. and son of the founder of Hawaiian Dredging Co. Ltd., both predecessor companies.

Dillingham is bigger than Simpson ever was, but the two companies have at least one thing in common that may explain why Simpson was allowed to keep its name.

"I've always been interested in why Dillingham and Simpson came to be," Loukes, who joined Simpson after the acquisition, said. "Like Simpson, Dillingham was a family growth kind of thing that was established about 100 years ago. To think of the vision that old man Dillingham had when he founded the Oahu Railway and developed properties in a swamp that became the Ala Moana area of Honolulu."

William M. Simpson also had vision. A sleigh and wagon maker in New Brunswick, Canada, he moved to Colorado, where he became a building contractor. Incorporating in 1903, he broadened his capabilities to do construction for the Denver & Rio Grande Railroad. He relocated to Southern California after hearing reports from his son, William A. Simpson Sr., of the construction potential here.

First Methodist Church

Two years after moving to Los Angeles, William M. Simpson died, and his son, William A., took over as president for 47 years. He and his brother Colin had joined the firm after graduating from college. Then both had experience in the field.

"W.A. Simpson became a field superintendent and worked several jobs," Don Williams, who retired as a vice president in 1973, recalled. "His last job in the field was the First Methodist Church in Los Angeles at 8th and Hope, completed in 1923.

"Good field superintendents ran their jobs in the early part of the century very much as captains operated ships, and W.A. Simpson was no exception. He was tough."

When workers building the Gallup Round House in New Mexico were not producing as W.A. Simpson thought they should, he fired every one of them, Williams said.

Williams was project manager for the Pellisier Building, initiated at the beginning of the Depression. Before the 13-story office building and theater were completed at Wilshire Boulevard and Western Avenue, there were great numbers of men at the gate each morning looking for work, Williams remembers, but Simpson Construction kept its key people by securing employment for them as laborers and carpenters on small jobs.

Airplane manufacturing plants and naval building requirements kept Simpson Construction busy between 1930 and 1936, but "the Depression years were sprinkled with some noteworthy construction," Williams said. He listed the Griffith Park Observatory (built at a cost of $315,752 in 1935), Woodbury College, the Columbia Broadcasting System building on Sunset Boulevard and the Arrowhead Springs Hotel at Lake Arrowhead.

The planetarium was one of the first buildings of architectural concrete construction, and Simpson Construction became known as a pioneer in this field.

Then with World War II came a housing project for Navy personnel and the Naval Training Station in San Diego, the Naval Supply Depot at Barstow and the Naval Hospital at Corona.

"The barracks at the Training Station were built on an assembly-line basis with two barracks completed each week," Williams recalled. "The day we finished a barracks, the recruits moved in.

Ambassador Auditorium

"Our company was told later by Capt. Gearing, commanding officer of the Training Station, who was in charge of the project, that he didn't think the United States would have won the battle of Guadalcanal except for Simpson's completing the Training Center as quickly as we did."

Another time Simpson Construction beat the clock was in building Ambassador Auditorium. Completed in 1974 at a cost of about $9 million, the auditorium was built in 26 months, three months ahead of schedule.

The summer 1974 Dillingham Quarterly said the auditorium "may be the crowning building achievement of William Simpson Construction." It also called the building, designed by Daniel, Mann, Johnson & Mendenhall, "the most brilliant jewel in the Ambassador College diadem of buildings on the 40-acre Pasadena campus."

"Ambassador College had contracted to have the Vienna Symphony with Carlo Maria Cubini flown in from Russia to conduct, so Simpson had to finish the building by opening night," Ronnie J. Paul, marketing executive with the Simpson Division, said.

"That was an example of getting finished on time. And yet the rosewood paneling came from Brazil, all the handrails were of African hardwood that curved and was difficult to work with, and a log had to be flown in from France at a cost of $250,000."

A three-layered Austrian crystal chandelier was suspended in the lobby, 26 72-foot-high white quartz columns were installed throughout. Turkish and Persian semi-precious stones were used for decoration, and white and gold mosaics were affixed to colonnades and soffits reflected in the pool surrounding the 1,250-seat hall.

"Nothing but the best in materials went into that building," Burt said.

Still, it is difficult to pinpoint the Ambassador Auditorium as Simpson's crowning building achievement. Its projects have been numerous and, often, noteworthy.

Santa Fe Depot Building

The growth and success of the firm also encompasses much of the history and growth of Southern California itself. For instance, Simpson Construction built the Santa Fe Depot building, which is still standing, in San Diego in 1916, the Pacific Mutual Building in Los Angeles in the 1920s, the Hollywood Terminal Building (now owned by Pacific Telephone & Telegraph Co.), at 3636 Beverly Boulevard in 1926, Immanuel Presbyterian Church in Los Angeles in 1927, the Beverly Wilshire Hotel in Beverly Hills in 1928, the California Fruit Growers Assn. Building in Los Angeles in 1935, the I. Magnin Store in Beverly Hills in the 1940s, the Vega Aircraft Plant (now Lockheed) in Burbank in 1951 and CBS Television City on Beverly Blvd. in 1956.

"The '60s turned out to be the most rewarding," Williams said, "with several monumental projects completed." He named the 32-story Occidental complex, the 42-story Crocker Bank Office Plaza (a joint venture) and Bunker Hill Towers, all in downtown Los Angeles.

In 1970 the Simpson Division built the Lockheed L-1011 plant in Palmdale. With dimensions of 900 x 600 x 120 feet in height, the main assembly plant is the equivalent of seven football fields lying side by side, Burt said.

In 1973 Simpson/Drake joint venturers built a 25-story condominium structure in Portland, Ore., using laser beam and flying forms.

"We flew 10,000 feet of floor for 3½ hours every Saturday morning for 25 weeks," Loukes said. "The shoppers all came out to see us fly that thing."

Erecting one floor a week, the companies knocked three months off the schedule by using the flying form design. The $65-million project is called Portland Plaza.

With the acquisition came an expansion into the Northwest and the Bay Area. Based in Los Angeles, the Simpson Division now includes C. Norman Peterson Contractors, which Loukes called "Bay Area heavy mechanical contractors whose thrust is industrial or engineering aspects," and an office in Portland.

"The Northwest and Southwest are 99% engrossed in commercial work," he said.

In recent years, that has involved the New Otani Hotel and Garden in Los Angeles, the Scripps Clinic in La Jolla, the Hyatt Hotel on Union Square in San Francisco, the $47.6-million Contra Costa County Water Treatment Plant, the $12-million Los Angeles-Glendale waste water recycling facility, the Chapel of the Holy Cross in Sedona, Ariz., and Sunkist Inc. headquarters in the San Fernando Valley.

"Our company built the Sunkist Building in 1936, then demolished it and built the new one in Sherman Oaks," Burt said. "Of course, the original building was before my time." He joined the firm in 1951.

"That shows," Paul interjected, "that if you stick around long enough, you can build a firm's headquarters twice. Generations have wound up working with Simpson on several projects for the same companies."

One of the long-time employees was J. C. Edwards, who joined Simpson Construction in 1905 as an estimator at the age of 23. He retired after 58 years.

"His contributions to the success of the company over the years can only be fully realized by those who had the privilege of working closely with him," Williams said. Edwards apparently kept meticulous records, a cost analysis of every phase of construction that Williams says "enhanced the ability for competitive bidding in which they were very successful."

"No story about Simpson would be complete without mentioning Edwards," Burt said. It was a reminder that although acquired by a large corporation, Simpson Construction wants to maintain an image of being people oriented.

"I've had potential clients ask what effect the acquisition had on a family-held company because the chances of such a company surviving are slim," Loukes said. "William Simpson Construction is still here, and the only thing that has changed is the relationship to old Mr. Simpson—W.A. Simpson Sr." He is the one Burt calls "the thrust of the company."

The Simpsons are gone. W. A. Simpson Jr. was president until 1971. Then he was replaced by Dillingham appointee R. Gale Medlicott. "However, we have a relationship with Booth and Simpson," Loukes said. "They are insurance brokers, and one of the owners is William Simpson, grandson of the founder."

"This company developed under W. A. Simpson Sr.," Burt reminisced. "He was a member of the California Club, where he conducted much business."

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2ND CENTURY

Continued from 29b Page

Williams calls the 1950s and 1960s the "golden years" for the firm "when it was rumored that Mr. Simpson got more work during one lunch at the California Club than most contractors got in six months" anywhere else.

"This wasn't exactly the case," he continued, "but we did get the contract for the Superior Oil Building in an interesting way. Bill Simpson's father had been a founding member of the California Club. Bill Jr. was also a member and had lunch there almost every day with Jules Edwards, secretary and treasurer of the company." It seems a top officer of Superior Oil overheard them discuss projects and decided that he wanted Simpson Construction to build Superior Oil's new headquarters on Flower Street.

"The building was to cost approximately $10 million, which was a lot of money in those days," Williams said. "This project led to two facilities for the California Institute of Technology in Pasadena for the same client."

Business for the Simpson Division isn't acquired at the California Club as a rule anymore, Burt suggested. "Now the business is run by committees and lawyers," he said.

"But," Paul added, "I think it is still run by personalities rather than by numbers."

"The problem is," Loukes said, "that any president of a large corporation can't know personalities in the smaller companies, not at the field level. The Simpsons knew the guys in the field."

Colin Simpson Sr. visited the jobs regularly and was, according to Williams, "perhaps more responsible than anyone for the term 'quality construction' being associated with the Simpson company."

"He was most exacting in his inspections," Williams said. "We had no choice but to try to please him, and sometimes that wasn't easy."

Plans for Future

Loukes was reminded of the division's current president. "If Stuart Butler is old-fashioned," he said, "it is because he knows the guys in the field."

He is not old-fashioned in other ways, he said, philosophizing, "It's what we do today and not what we did yesterday that determines the future."

And what of the future? What does the Simpson Division plan to do during the next hundred years?

"We're looking at new markets," Loukes said. "For example, we've had 16 hospitals going at one time. We built hospitals from Seattle to San Diego." The company has constructed more than 5 million square feet of health care facilities.

"The hospital market has fallen off," he continued, "and we find that rather than building new hospitals, there is a new market architects like to call a retrofit of health care facilities. Those built 10 to 15 years ago need updating. A rule of thumb is that a hospital that opens today is already out of date.

"We also see a market in referrals of old clients."

Simpson Construction has built everything for Huntington Memorial Hospital in Pasadena for the past 60 years, Paul said.

"And we've chosen to look at the developers as a market," Loukes pointed out. "We're looking at the projects of developers.

"Then we're looking at the electronics industry, a spin-off of our work in aerospace and communication."

These would be new markets, he explained, since the division's strength at the moment is in 10- to 20-story speculative office towers. During the past decade, the company has created more than 3 million square feet of office space and has become, Paul said, an expert in constructing headquarters facilities. Among them are buildings for Parsons, Datsun, Carnation Co., Southern California Edison, Allstate, Sunkist and, Loukes added, "practically every savings and loan in the Southwest."

Loukes is optimistic about Simpson's future under Dillingham. "Down here, everyone knows the name Simpson," he said, "but that's not true in the Northwest." In fact, he is often queried about the division's relationship with an Oregon timber company by the same name. But with Dillingham, there is no question, he said.

"Dillingham's name is not synonymous with Shell and Xerox and IBM," he admitted, "but it sure makes my life easier as a marketing oriented person when I go to Mr. Weyerhaeuser (of Weyerhaeuser Co.), for example, and say, 'I'm Pat Loukes from Dillingham.'"

TO BUILD LAUNDRY HERE

Modern Plant Will Be Erected on Slauson Avenue Site for Local Association

Plans were announced yesterday by Architect W. C. Pennell for the erection of a new laundry, dry-cleaning and shoe-repairing plant for the De Luxe Laundry Association on a site at the southeast corner of Slauson avenue and Inskeep street. The plant, according to Mr. Pennell, will be among the most modern and complete of its kind in the country.

The land and building, which will be erected by the owner of the property, and which will be leased for a long term of years to the De Luxe Laundry Association, will represent an investment, on the part of the owner, of approximately $200,00, and the lease, which covers a long period of years, calls for a total rental of $1,000,000.

The building has been designed in brick and concrete, with both street frontages finished in pressed brick. All windows will be of the steel sash type. The structure will be part one and part two stories in height, and will be approximately 160 by 373 feet in dimensions. It will be set back from the street, allowing for the planting of shrubbery and flowers.

The front two-story administration wing, according to Mr. Pennell's plans, will contain the executive offices on the first floor. From the entrance lobby a stairway will lead to the second floor, where the cafe, kitchens, general offices, rest and locker room, and recreation rooms, will be located. This floor will also contain a general assembly room for lectures and entertainments.

Approximately half way back in depth of the building will be located a second floor marking and distribution room, as well as rest room, and a completely equipped research laboratory.

HANDLED BY MACHINERY

Delivery tunnels will be located directly under the marking and distributing room, giving direct lift of all incoming packages. From this point the work will be dropped and will travel mostly by gravity through the wash wheels, extractors, mangles and various machinery until it is completed and assembled in the delivery department ready for shipment to its final destination.

Within the main building will be located a complete dry cleaning and dying department and also a large complete shoe repair and reclaiming department. In this building all the departments will be separated for the handling of hotel, hospital and housework.

The boiler-room will be located in a large basement and will contain boilers, filters and hot-water storage tanks as well as emergency electric generators. The major portion of the equipment will be operated by electricity, live steam being only used where necessary. A complete ventilating plant will

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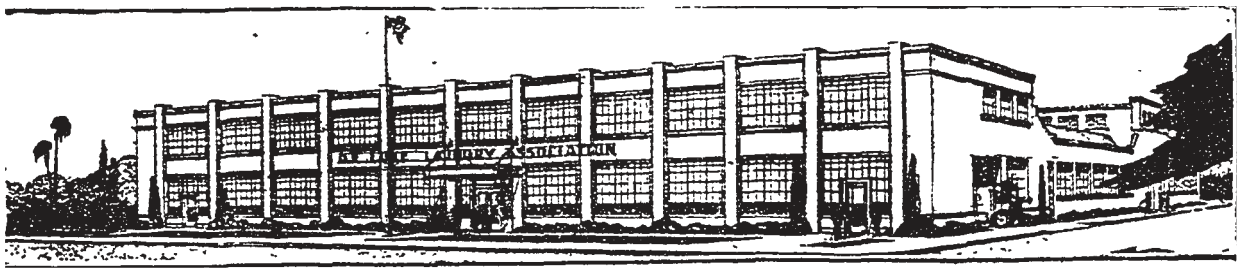
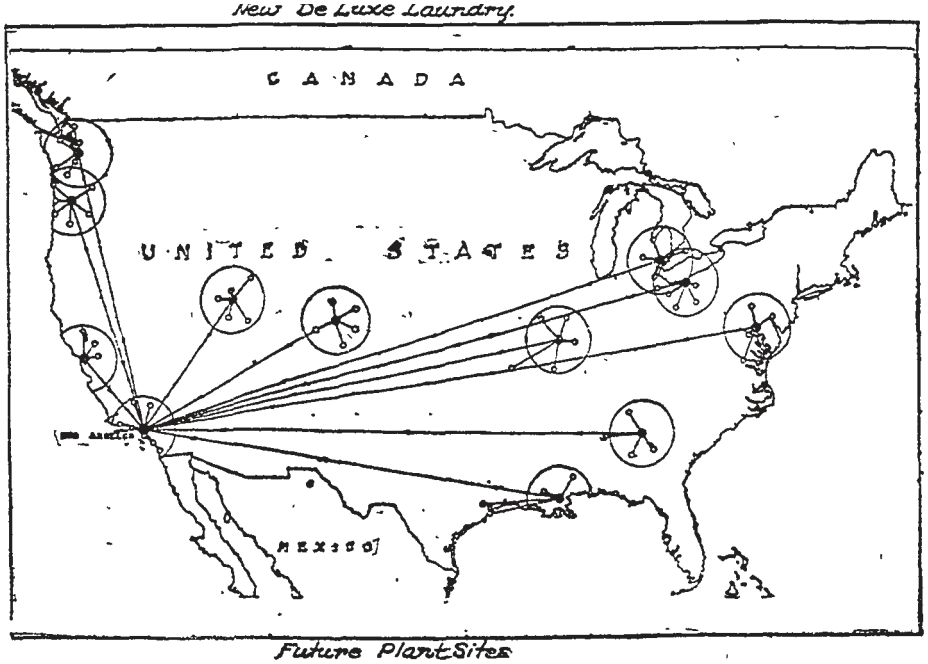


New De Luxe Laundry.



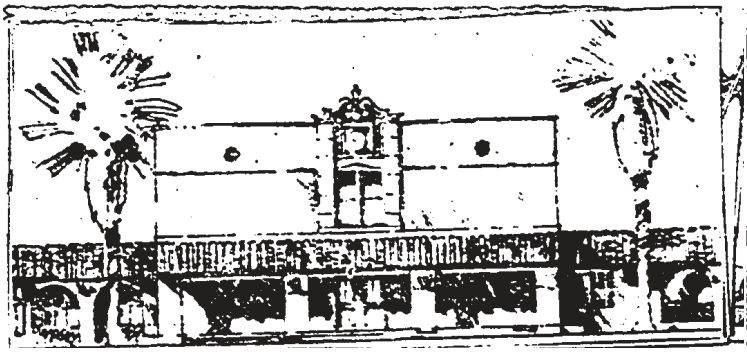
Future Plant Sites

Design for New Local Laundry Plant

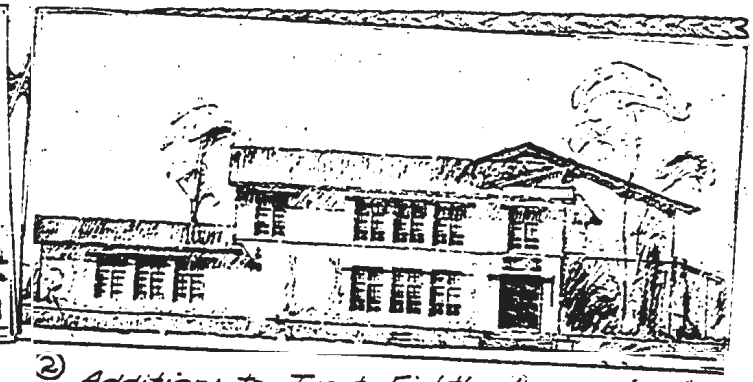
Building to be erected for the De Luxe Laundry Association at the southeast corner of Slauson avenue and Inskeep street. The map shows the association's expansive program, to be carried into effect when the local establishment is in full operation. The heavy black circles show the main plants, and the lighter circles the subsidiary plants.

FOUR NEW SCHOOL UNITS PLANNED FOR KIDDIES

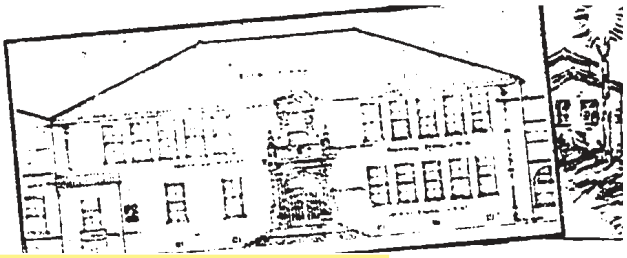
Modern Structures Designed for Education of City's Future Generation



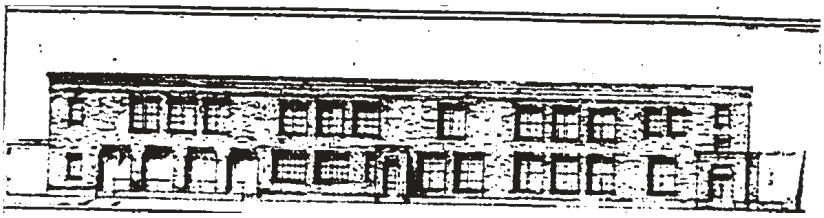
① Lankershim Elementary addition



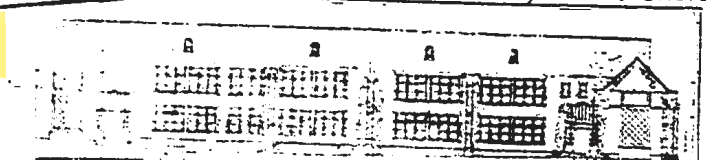
② Addition to Twenty Eighth street school.



③ Mount street entrance to Cahuenga school



④ New building for Hollenbeck Junior High



⑤ Dayton Heights school addition

Early Construction of Buildings Expected

Los Angeles' little tots are growing and in a short time will be attending school. The Board of Education is aware of this and is spending $12,720,000 for their education. This money was voted at the bond election last March and a portion of it already has been spent.

Five new buildings now are in the design stage and construction work on them will begin as soon as plans are approved. Architect's drawings for these schools are pictured above.

No. 1 is the proposed Lankershim elementary school, being an addition to the present building at 5250 Bakman street. Preliminary drawings prepared by Newton & Murray, architects, have been approved. It provides twelve classrooms and will cost $75,000.

An addition to the Twenty-eighth-street school is pictured in No. 2. It will be built at 2807 Stanford avenue and was designed by Myron Hunt and H. C. Chambers, architects. Preliminary drawings have been approved. The school will provide twelve additional classrooms and cost $75,000.

Working drawings for No. 3, the Cahuenga school addition to be built at 4174 Cahuenga, as prepared by W. C. Pennell, architect, have been approved. A kindergarten, administration quarters and nine classrooms are provided. The building will cost approximately $63,000.

Preliminary drawings for No. 4, the Hollenbeck Junior High School, an entire new building to be erected at 602 South Soto street, have been approved. The cost is estimated at $75,000 by A. F. Rosenheim, architect.

No. 5 pictures the architect's conception of what the Dayton Heights school addition at 607 North Westmoreland avenue will look like. It was designed by Architect J. J. Frauenfelder and will provide ten units at a cost of $60,000.

Inspection of Home Afforded

A type of small home that can be built to include two bedrooms and cost only a little more than $2000 and giving excellent protection against termites, stresses, dampness, heat and cold has been developed by Architect W. C. Pennell and th first demonstration home is bein built in Lakewood Village now b H. E. Helton, contractor, it is an nounced.

home which we plan to build immediately will always enjoy a setting and environment of which we can be justly proud," Mrs. McCloskey said, according to the announcement.

LATimes 193 09-29 Inspection of Home Afforded - developed by Pennell.

Western Avenue Market Planned

Plans have been completed for a one-story, $25,000 market building to be constructed at 4406-10 South Western avenue for C. Bender. W. C. Pennell is the architect. The structure will have ground dimensions of 89 by 119 feet.

LATimes 193 02-16 Western Ave Market Planned -Pennell.

NEW WORK LIST GROWS: SCHOOL PROGRAM AD'
Los Angeles Times (1923-1995); Jul 26, 1936; ProQuest Historical Newsp
pg. E2

NEW WORK LIST GROWS

School Program Advances

Four Additional Contracts Announced; Bids Invited for Five Projects

Advancing its huge school structural rehabilitation program another wide step forward, the Los Angeles Board of Education has announced the award of four contracts totaling $342,095 and issuance of bid calls for five school projects which will entail an estimated cost of $521,000. These nine projects totaling approximately $863,095, are part of the $22,532,727 rehabilitation program of the school district and are to be completed by December 15, to comply with government requirements.

The four contracts awarded are for new buildings and of the bid calls issued, three are for new structures, one for reconstruction work on an existing building and one provides for both reconstruction work and the construction of a new school unit.

FOR CLASSROOM BUILDINGS

For the construction of a two-story classroom building at the Santa Monica Boulevard School site, 5748 Santa Monica Boulevard, contract has been awarded at $105,-987. Henry Carlton Newton and Robert Dennis Murray are the architects, R. Howard Annin, structural engineer and Ralph E. Phillips, mechanical engineer. William P. Neil Company is the general contractor.

Contract was awarded at $120,840 for the construction of a two-story classroom building at the Cahuenga School site, 220 South Hobart Boulevard. W. C. Pennell is the architect, F. E. Stanbury is the structural engineer and Ralph E. Phillips is the mechanical engineer. David J. Reed is the general contractor.

OTHER STRUCTURES

A two-story physical education building is to be constructed at the Robert Louis Stevenson Junior High School site, 725 South Indiana avenue. The contract for it was awarded at $80,798. Plans were prepared by E. L. Bruner architect of the firm of Grant & Bruner; E. T. Ellingwood, mechanical engineer. Joseph Maiser is the general contractor.

Contract was awarded at $34,470 for the construction of a one-story auditorium building at the Van Nuys Elementary School site, 6464 Sylvan street, Van Nuys. J. Robert Harris is the architect, C. J. Derrick, structural engineer and Robert M. Storms and Clayton Gibbs, mechanical engineers. R. J. Daum is the general contractor.

ARCHITECT AND BUILDER HERE, ATHLETIC CLUB

W. C. Pennell, well-known Los Angeles architect, and H. E. Holton, contractor and builder of Los Angeles, have been here this week making arrangements for the opening of offices here in the Robert Ransom suite of the Carnell building. Mr. Pennell is the architect and Mr. Holton the builder of the $75,000 Palm Springs Athletic Club, which is to be built in the Palm Springs Desert Estates late this summer.

They will also engage in general architectural work and building, supplying a complete service. Their main offices are at 728 South Hill Street, Los Angeles.

The Desert Sun Palm Springs 196 07-24 Pennell designs Athletic Club.

PENNELL OFFERS UNIQUE ARCHITECTURAL SERVICE

Winter visitors who plan to build this summer and who want to build and furnish new homes to have them ready for occupancy when they return next season, are delighted with the complete architectural, building and home furnishing service offered by W. C. Pennell, well known Southern California architect and formerly a member of a large architectural firm.

Mr. Pennell offers a complete service which relieves the owner from all worries of building and furnishing a home, landscaping the grounds, or of looking after the many other details, besides giving his clients the advantage of savings effected through his large purchasing power.

Mr. Pennell also cooperates with buyers and realtors in selecting the proper site for the new home and in designing the right kind of home and landscape plan for the home.

Palm-springs-desert-sun-Apr-23 193- p-12 Pennell article.

Palm-springs-desert-sun-Apr-23 193- p-12 Pennell ad.

ZONING CODE AMENDED ON APARTMENT HOUSES

Los Angeles Times (1923-1995); Feb 3, 1948; ProQuest Historical Newspapers: Los Angeles Times
pg. A8

ZONING CODE AMENDED ON APARTMENT HOUSES

All 15 members of the City Council yesterday voted to pass an ordinance amending certain sections of the basic city zoning regulations applying largely to apartment house construction in R-3, R-4 and R-5 zones.

Deleted from the ordinance (known as Ordinance A) before it was passed, however, and sent back to committee for further study, was the much-disputed Sec. 15, regulating the number of off-street automobile parking spaces which must be provided for each dwelling unit.

Councilman Ernest E. Debs chairman of the Council's Public Works Committee, said that Sec. 15 provided the only objection the Planning Commission raised against Ordinance A.

The commission, it was declared, is strongly in favor of providing a parking place for each apartment, while owners of income property, particularly single apartment buildings, declared this excessive.

Ordinance A as passed yesterday modifies regulations for size of front and back yards, increases height limits and in other ways provides for less expensive building construction.

Another ordinance further amending the zoning regulations and designated as Ordinance C was put over for a week for final consideration. Ordinance C proposes to relax further density controls in multiple dwelling districts for a two-year period.

Appearing in support of the zoning changes were representatives of veterans' groups, the Los Angeles Realty Board, Associated General Contractors and some independent architects. It was declared low-rent housing could not be accomplished under the present zoning restrictions.

W. C. Pennell, an architect, told the Council passage of the proposed amendments would permit construction of single apartments which would rent at $52 a month and doubles at $78.

Obituary 1 -- No Title

Los Angeles Times (1923-1995); Apr 18, 1951; ProQuest Historical Newspapers: Los Angeles Times
pg. A11

OBITUARY

Woodbury C. Pennell

Funeral services for Woodbury C. Pennell, 57, architect and adviser to the City Planning Commission, will be conducted by Forest Lawn Mortuary today at 10:30 a.m. in the Wee Kirk o' the Heather. Mr. Pennell died Monday following a 50-year residence. His home was at 823 S New Hampshire Ave. Survivors are his daughter, Mrs. Violet Miller, Pomona; son Jack, West Los Angeles, and a grandson.

Exhibit 7f. **William Simpson Construction Company** Contractors

LATimes 1924-01-01 Ad- Wm. Simpson Construction Co.

Officials Get 'Roasting' at Gridiron Banquet: Warren, Bowron and ...
Los Angeles Times (1923-1995); Mar 16, 1950; ProQuest Historical Newspapers: Los Angeles Times
pg. 2

Officials Get 'Roasting' at Gridiron Banquet

Warren, Bowron and Sheriff Biscailuz Lampooned at Construction Industry Fete

It was strictly fun night in the Biltmore Bowl last night as members of the construction industry met for the annual Gridiron Banquet of the Los Angeles Chamber of Commerce Construction Industries Committee.

Gov. Warren, who was present, as were Mayor Bowron, Sheriff Biscailuz and a score of other officials, came in for a general roasting as the lampoon skits unreeled. . Most of it concerned governmental red tape and conflicting city ordinances.

Judge LeRoy Dawson was "roastmaster." Gilbert E. Morris, general manager of the City Building and Safety Department; Brig. Gen. William J. Fox, manager of the County Building and Safety Department; City Engineer Lloyd Aldrich; Chairman William A. Smith of the Board of Supervisors, and State Architect Anson Boyd all came in for their share of ribbing.

In the skit in which Gov. Warren came in for his share of the roasting, Actor Ralph Dunn played the role of the Governor.

Serious Moment

The serious moment of the evening came when Eugene Weston presented annual achievement award of the Construction Committee to William A. Simpson, who came to California in 1912 and has been head of William Simpson Construction Co. here since 1917.

Vincent Palmer was toastmaster and introduced the head table guests. Paul Keenan was banquet chairman. The skits were produced by Bob Mohr and directed by the film and nightclub clown, Vince Barnett.

C OF C GROUP WILL GIVE THIRD BUILDING AWARD
Los Angeles Times (1923-1995); Jan 7, 1951; ProQuest Historical Newspapers: Los Angeles Times
pg. E3

C OF C GROUP WILL GIVE THIRD BUILDING AWARD

Presentation of the third Construction Industries Achievement Award by the construction industries committee of the Los Angeles Chamber of Commerce is scheduled to take place at the Chamber's 16th annual banquet next March.

The award is given in recognition of outstanding service by an individual for advancement of construction industries and service to the public.

The first award was presented to John C. Austin, of Austin, Field & Fry, architects, in 1949. The second award was presented to William A. Simpson, of the William Simpson Construction Co., last year.

Chairman S. B. Barnes of the committee has announced that Glen Arbogast has accepted appointment as chairman of the five-man award jury, succeeding Eugene Weston Jr. Other jury members are Paul C. Keenan, A. N. Silverstein, Walter Escherich and Newton Withers.

The nominations will be closed Feb. 1, next.

Exhibit 7g. **Fairfax Theatre Special Events, Fundraisers, and Benefits**

Bnai Brith Messenger, 23.05.1930, page 7

Metro-Goldwyn-Mayer to Sponsor Habonah Party

Entertainment and Motion Picture at Fairfax Theatre; Benny Rubin to Be Master of Ceremonies

By arrangement with Metro-Goldwyn-Mayer, Habonah group of Hadassah has secured Benny Rubin

MRS. HARRY RAPF

for master of ceremonies at their coming theatre party.

This annual benefit performance is to be held at the Fairfax Theatre, on Fairfax boulevard, at Beverly, on Tuesday afternoon, June 10, at 2 o'clock. An outstanding group of stars from Metro-Goldwyn-Mayer studios are to participate in the presentation which will precede the picture. Mesdames Louis B. Mayer, Harry Rapf, Adolph Sieroty, Mitchel Meyberg, David Gordon, I. Leon Meyers, and G. A. Metzger are patronesses of

MRS. ADOLPH SIEROTY

the affair, and Mrs. Ida Meyers is the chairman.

Prominent Stars to Entertain

Mrs. Mayer Bannett, president and founder of the Habonah group in Hollywood, has enthusiastically announced that the array of picture stars which has been procured through Metro-Goldwyn-Mayer's courtesy is one of the most sensational which has ever been assembled in one theatre. They are to present a series of vaudeville skits, monologues, and comedy sketches. Also, a Metro-Goldwyn-Mayer picture is to be shown.

The Fairfax Theatre has been offered to the Habonah group for this presentation by G. A. Metzger. All proceeds of the performance will go toward the Infant Welfare and Nations. Fund, two of the charities in Palestine to which the Habonah group contributes.

Tickets are priced at $1.00 and may be obtained either from Mrs. Bannett at MO. 14679, or the May Company theatre agency. Mrs. Ida Meyers, ORegon 4518, chairman of the theatre party, will offer any further information desired.

Bnai Brith Messenger, 06.06.1930, page 7

Habonah Hadassah All Ready for Theatre Party

Elaborate Program to Be Presented At Benefit Affair Through Courtesy M.G.M. Studios

With tickets selling rapidly and final arrangements completed, the theatre party which Habonah Group of Hadassah is sponsoring, is scheduled to be a phenomenal success. Mrs. Ida Meyers, chairman of the event, has announced that the artists who have been loaned for the afternoon by Metro-Goldwyn-Mayer studios are planning one of the most interesting revues which has ever been presented in the city. This presentation is to precede the Metro-Goldwyn-Mayer picture and begins at 2:00 o'clock on Tuesday, June 10. G. A. Metzger's loan of the Fairfax Theatre, on Fairfax at Beverly, Metro-Goldwyn's courtesy in lending their finest talent, and the sponsorship of the Mesdames Louis B. Mayer, Harry Rapf, I. Leon Meyers, Adolph Sieroty and Ida Meyers practically insure the fine returns which Habonah Group is expecting, and which they intend to devote to the Palestine Nursery Fund and other Jewish charities in the homeland.

Mrs. Mayer Bannett, president of Habonah Group of Hollywood, MOrningside 14679, can supply tickets to those who have not yet managed to obtain them. It is urged that reservations be made as early as possible.

Bnai Brith Messenger, 20.06.1930, page 7

JOB'S DAUGHTERS TO HOLD INSTALLATIONS

Bethel No. 10, Order of Job's Daughters will hold its semi-annual installation on Saturday, June 28, at 7:30 p. m., at the Odd Fellows Temple, Washington and Oak streets. Those to be installed are as follows: Genevieve Miller, honored queen elect; Clara Kurtsman, senior princess; Estelle Schutz, junior princess; Dorothy Levin, guide; Evelyn Gazon, marshall.

Pioneer Chapter of De Molay and the past queens of Bethel 10 will assist at the installation. Samuel Miller, associate guardian of Bethel No. 10 is aiding in the ceremony.

Mrs. Adaline Harris, guardian, is reported seriously ill.

Mothers' Club

The Mothers' Club of Bethel No. 10 had its meeting in the usual place when luncheon was served, after which a visit was made to the Community Laundry which was very interesting.

On Friday, June 20 the Mothers' Club of Bethel No. 10 will have a Get Together Card Party at the residence of its president, Mrs. Morris B. Schutz, 258 South Harvard boulevard, for daughters, parents and friends of Bethel. There will be cards, refreshments and prizes. Admission 25 cents.

HABONAH AFFAIR AN OUTSTANDING SUCCESS

One of the outstanding social events of the season was the theatre party held June 10, by the Habonah Hadassah through the courtesy of the Metro-Goldwyn-Mayer Studios, also through the generous offer of the Fairfax Theatre owned by Mr. Metzgar. All credit for the splendid success of the theatre party is due to the skillful management of Mrs. Ida Meyers, chairman, and the co-operation of the co-chairman, Mrs. A. Alperstein and Mrs. L. Peale and the committee in charge.

Due to the absence of Bennie Rubin who is on location, the famous screen comedian, Harry Green, acted as master of ceremonies. The program included some twenty vaudeville skits and comedy acts by such famous motion picture personages, as, Doris McMann and her M-G-M ensemble of dancing girls; Margaret McDoodle, the eastern R.K.O. star; Babe Kane, of George Olsen's Cabaret; Lois Moran, of international fame; Murry Smith of "June Moon" and many others. The net proceeds from this affair will go toward the maintenance of the Infant Welfare Station, the Jewish National Fund and many other activities in Palestine.

Bnai Brith Messenger, 05.06.1931, page 3

HADASSAH NEWS

Habonah Hadassah

The success of the annual theater party moves Mrs. A. Alperstein chairman, and Mrs. Bertha Bannett, president of the group to extend their heartiest thanks to the B'nai B'rith Messenger; A. S. Weider, manager of the Fairfax theater; to all of the artists who participated; to Mrs. Ida Meyer Cummings for arranging the talent, and to the following models in the style review: Florence Alperstein, Ruth Fisher, Arnold Raynes, Mrs. David Morris, the Misses Feinblatt, Goldner, Lee, Cohen, Block, Kositzky, Waxenberg, Katzoff, Eiselee, Goldstein, Sherman, Hoffman, Shapiro, and Evelyn May Siher for her dance numbers.

The amount raised will meet the quota of the Habonah pledged to the Jewish Welfare Fund and the Infant Welfare Fund of Palestine.

Theatre Party Successful

The Theatre party sponsored by the Los Angeles Women's Auxiliary No. 11 was a most successful affair financially and socially.

The Fairfax theatre was filled to capacity and the program was entirey professional and very enjoyable. The style show was very Pullman was lauded upon her very good work, and so was the entire board of directors and officers.

B'nai B'rith Messenger, 192- 04-08 Women's Auxiliary Committee Successful party Fairfax Theatre.

Bnai Brith Messenger, 06.01.1933, page 1

ALL HADASSAH CHAPTERS AID QUOTA DRIVES

Donors' Luncheon Planned At Hillcrest Country Club January 30

"GIVE OR GET" SUM TO BE CONTRIBUTED

Mrs. Max Samuels To Head Arrangement Groups In Annual Event

Mrs. Max Samuels, vice-president of the Los Angeles Chapter of Hadassah, heads the ways and means committee which has completed arrangements for Hadassah's second annual "donors' luncheon." This year each member in attendance will "give or get" $15 or more as her individual contribution to the quota of the local organization.

There has been a tremendous gain in membership this term so there is expected to be a larger number in attendance than at last year's successful "donors' luncheon." Mrs. Theodore Strimling, president of the senior group, is assisting Mrs. Samuels in the capacity of treasurer as well as making it possible for many members to earn their quotas through well-organized fund-raising projects. Through Mrs. Strimling's influence, the Hotel Roosevelt in Hollywood has generously donated the Blossom Room for a bridge tea to be held on Thursday, January 19. The Ai- [illegible] Gardens in Glendale will be the setting for a bridge and luncheon at which 25 hostesses will net their quotas, next Wednesday, January 11.

Through the efforts of Mrs. Samuel Markowitz, a theatre party as arranged by the management of the Fairfax Theatre on Thursday, January 5. The Los Angeles Chapter

Turn to page thirteen

ALL HADASSAH CHAPTERS AID QUOTA DRIVES

Continued from page one

of Hadassah does not receive any part of its quota from any organized drive conducted in this city so the raising of funds rests entirely on the cooperation of each member.

The "donors' luncheon" is scheduled for Monday, January 30, and will be held at the Hillcrest Country Club. Mrs. Minnie Levy, program chairman, will present speakers of unusual interest at this event as well as fine musical entertainment. Mrs. Samuels states that it is not too late to make reservations for the donors' luncheon and anyone interested in attending should communicate with her at YOrk 2330. A beautiful program carrying the names of donors will be given to each guest at the luncheon as a souvenir.

Mrs. Joseph J. Schwartz, president of the chapter, assures the members that if this affair meets all expectations as it did last year, there will be no further financial worries for the year and the balance of the term will be devoted to cultural and social activities.

Hadassah Theater Party Tuesday

Entertaining Program Planned; Event to Benefit Child Welfare Service

Guests attending a theater party to be given by Los Angeles Chapter of Hadassah at the Fairfax Theater on Tuesday afternoon will be offered an unusually attractive program including a major studio preview, newsreel and an opportunity to win a radio. Proceeds of the affair will go towards the Child Welfare Service conducted by the organization in Palestine.

Mrs. Bettina Bernstein, chairman, states that as well directed is the school luncheons program that one 50-cent admission will provide adequate lunches for five hungry children of school age.

Tickets may be procured at the box office on the day of the event or by calling the Hadassah headquarters, Whitney 8197.

B'nai B'rith Messenger, 199 - 02-03 Hadassah Theater Party at Fairfax.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 08.01.1937, page 10

L. A. Hadassah Lists Matinee

Only two out of 1,000 mothers cared for in Palestine during the past year died at childbirth. Compared with the percentage of maternal mortality in other Oriental countries, and even with the figure of 5.18 per thousand in the United States this record proves the efficacy of organized scientific care of mothers and babies.

These figures were released yesterday by Mrs. Bettina Aronson Bernstein, infant welfare chairman of Los Angeles chapter of Hadassah, in connection with an announcement that continuance of the work is assisted locally through benefit performances or functions of various types. A step in this direction will be the matinee party Tuesday at 1:30 p.m. at the Fairfax theater, 7907 Beverly Blvd.

Varied Program

Featuring the program will be a motion picture starring Elizabeth Bergner in her newest film. Other artists, appearing in person, include Edward Constantine, bass baritone who has appeared in concerts in European capitals; Ruth Cornell Fuller, vocalist, accompanied by Miss Gertrude Frohman Jones, and Rae Best, concert pianist, formerly soloist with the Chicago Symphony orchestra.

Assisting Mrs. Bernstein, in charge of the affair, are Mmes. N. Davidson, T. Orlitch, M. Fink, Morris Kalan, E. M. Kesler, H. Popkin, J. Ostroff and S. Berman, and Miss Gladys Bloch.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 02.06.1939, page 8

Western Institute

EXAMINATION SUNDAY

Annual examination of the elementary religious schools of the Western Jewish Institute will take place at the Institute Sunday morning at 10:30.

Examiners will be Dr. S. M. Neches, dean of the Institute; President Nathan Goldberg, Vice-President Harry Pensak, and the committee: M. H. Engel, Sol Horwitz, H. Davis, J. H. Linsey, Charles Bernstein and Joseph Friedman.

The Sisterhood Committee will consist of Mmes. Dena Goldring, president; Oscar Schreiber, vice-president; Dora Goodstein and Belle Schary. Mrs. Ann Kosky, superintendent, will give the annual report.

Rabbi Bernard Cohen, director of the Bureau of Jewish Education, will be guest speaker.

Theater Party

An afternoon of entertainment will be given by the Men's organization and the Sisterhood on Wednesday, June 14, starting at 12:30 at the Fairfax Theater, Beverly and Fairfax.

The committee, headed by Harry Pensak, Joseph Friedman, Mrs. Oscar Schreiber and Mrs. Ray Corenson, have arranged an extraordinary program including a major preview, through the courtesy of Taft Schreiber. Mme Feigele Panitz and other celebrities will participate. Proceeds will go towards the Building Fund. Tickets are 50 cents.

Etz Jacob Benefit Show Tuesday

Film Preview, Lively Talent at Fairfax Benefit

An outstanding event in the Jewish community of Beverly-La Brea-Fairfax is the annual stage

A. MORANTZ
Sponsoring Group President

and picture show of Temple Etz Jacob, which this year will surpass all previous similar presentations. The affair will take place at the Fairfax Theatre on Tuesday, Nov. 18, at 8 p.m.

Three major studios, R.K.O., Paramount and Monogram, are cooperating in the program, with Mathilda Barsha as impresaria. Clarence Muse, famed Negro baritone, concert and screen artist, will act as master of ceremonies.

Among artists who will entertain on the stage will be Leta May and Sylvain Robert, formerly with the Opera Comique of Paris; Bill Roberts, currently appearing at the Hollywood Roosevelt, Babs Bernard, protege of Shep Fields and formerly on Orpheum Circuit; Sidney Miller, film comedian, and many others.

A preview of a motion picture soon to be released will also be presented by one of the major studios.

According to Abe Morantz, president of Temple Etz Jacob, the affair is being sponsored by the Temple and the Senior and Junior Sisterhoods for the purpose of clearing the present building indebtedness of the Temple and to erect a synagogue-community center, with all recreational and educational activities for Beverly-Fairfax residents, on the property acquired by Etz Jacob.

B'nai B'rith Messenger, 1941-11-14 Stage and Picture Show Benefit at Fairfax Theatre.

Film Preview, Vaudeville, to be Featured

The annual stage and motion picture show for the benefit of the Building Fund of Temple Etz

RABBI RUDOLPH LUPO
Temple's Spiritual Leader

Jacob will take place Tuesday at 8 p.m. at the Fairfax Theatre. RKO and Monogram Studios are co-

SYDNEY TANNEN
Honorary President

operating with the Temple Committee to make this affair an enjoyable one.

Temple Etz Jacob, the pioneer Jewish institution in the Beverly district, has constantly developed its facilities for Jewish religious and cultural work among the old and young people of the neighborhood. Recently additional property was purchased by the Temple for erection of a spacious Synagogue Center in which to house the educational and social activities of the congregation.

The annual Benefit Show is held for the purpose of raising funds to clear the mortgage on the present site, so that plans for the proposed new building may be realized. The committee in charge of the arrangements is composed of Phillip Mills, chairman; Abe Morantz, Moses Mayers, Samuel Mandel, A. Joseph Shapiro, Harry Sagan, Melvin Sachs, Frank Shapiro and Irving Wills. Cooperating with the committee are the Senior Sisterhood, headed by Helen Seldits and the Junior Sisterhood, headed by Mrs. M. May. Also participating in arrangements are Rabbi Rudolph Lupo, spiritual leader of Temple Etz Jacob, and Sydney Tannen, honorary president of the Congregation.

Tickets at 50 cents each may be reserved by calling the Temple

Bnai Brith Messenger, 14.11.1941, page 10

A Great Show . . . For a Great Cause!

GALA BENEFIT THEATER PARTY

PRESENTED BY

Temple Etz Jacob

AT THE

FAIRFAX THEATRE

Tuesday ☆ November 18 ☆ 8:00 P.M.

Major Studio Feature Preview — Stage Show

IN PERSON—
Your Favorite Radio, Stage, Screen Stars

Admission 50c at Door — All Proceeds to Building Fund

Bnai Brith Messenger, 05.02.1943, page 11

Arab, Christian, Jewish Children Benefit from Hadassah Work

The children of Palestine—Jewish, Christian and Arab alike, will benefit from the Hadassah Theatre Party which Mrs. Theodore Strinling, chairman of the event, announces will take place on Tuesday, Feb. 16, at 1:30 p. m., at the Fairfax Theatre, Fairfax Avenue near Beverly. A major first-run picture will be shown. Admission will be 55 cents.

Mrs. Maurice Z. Silton, child welfare chairman of the Los Angeles Chapter of Hadassah, states that close to 25,000 children were fed this year in Palestine by Hadassah. In addition, 9,569 children were fed in summer camps, and luncheons served to over 1,000 unschooled children of soldiers. New teaching kitchens have been added in four communities; two more educational institutions have come under Hadassah's supervision; work has been conducted in 30 teaching kitchens in small settlements. Eighty-five food exhibits were arranged by Hadassah, and 4,800 students were taught nutrition. Hadassah's medical health centers throughout Palestine also continued their services to entire communities. Treatments included those for expectant mothers, infants and children.

Bnai Brith Messenger, 02.02.1945, page 13

Theatre Party to Aid Personal Service Group

A novel membership Theatre Party is announced for Wednesday afternoon, February 21 by Mrs. Arthur S. Wolpe, president of Personal Service Associates. This annual affair will be held at the Fairfax Theatre, on Beverly Blvd. at Fairfax. Through the courtesy of Gus Metzger, well known theatre owner, a full movie program, including a major studio feature preview will be shown. Guest speaker will be Major Alex Blumstein, nationally known psychiatrist, who will discuss the relationship of war neurosis to the handling by our community of the returning war veterans.

Harry Graham Balter, president of Jewish Committee for Personal Service, with which agency Personal Service Associates is affiliated, is the second especially invited speaker.

Admission to this interesting event will be by payment of one year's dues of one dollar. Anyone desiring to join the group or renew their membership may do so by sending one dollar to Mrs. S. Weiss, 116 S. Kenmore and a paid up membership card will be sent back with a free admission ticket to the theatre party.

Sectional Meetings of Nat'l Council Jewish Women Set

The first of four sectional meeting scheduled for the coming year by the Los Angeles Section of the National Council of Jewish Women will take place in the Fairfax Theatre, Oct. 7, at 12:30 p.m., according to Mrs. Leo Hartfield, President of the organization, who at that time will assume her office for the second consecutive year.

The meeting, which will be open only to paid-up members of Council, will be marked by a preview of a top-flight motion picture as yet unreleased, plus a program of stellar entertainment. There will also be a president's report, reports from all committee chairmen, and plans for the coming year will be discussed at length.

Major projects sponsored by the Council include the maintenance of El Nido Lodge, a resident counseling center for girls who are referred to it by Council's Girls' Service Bureau.

Council also offers a service to the foreign born which gives emigres instruction in English and in many other ways helps make a potential citizen a good and useful member of society. It prepares many of them for citizenship examinations, and serves, in many cases, as interpreters of immigration and naturalization laws for both individuals and agencies throughout the community.

The Council's Girls Service Bureau provides a child-parent counselling program where impaired family relationships exist, and offers professional psychiatric consultation wherever it is necessary.

B'nai B'rith Messenger, 1953-10-02 National Council of Jewish Women meeting at Fairfax Theatre.

HomeCampersFinish Summer of Fun With Fine Program

A summer of fun will be climaxed by more than 800 Home Campers, six to sixteen years of age Wednesday, August 13, with a rogram of entertainment at the Fairfax Theatre. The Fox West Coast Theatres have graciously loaned this facility for the afternoon.

Seven home camps have been under the supervision of the Jewish Centers Association for the past several weeks.

Ben Pollock, choral director, will lead the youngsters in a number of songs, and Bob Kelly, one of the leading puppeteers in the city will present a half-hour program with his puppets.

A well rounded athletic program including swimming is an integral feature of each of the Center camps. The camps under the aegis of the Jewish Centers Association are: Beverly Fairfax; Menorah; Soto Michigan; West Adams; Hollywood Los Feliz; Bay Cities; Temple Emanuel.

B'nai B'rith Messenger, 1947-08-08 Home Campers summer fun at Fairfax Theatre. The opening of Beverly-Fairfax Community Center in 1943 was an important concrete symbol of the Jewish migration from Boyle Heights to the Fairfax District; the first J C was the 1922 Boyle Heights Soto-Michigan Jewish Community Center.

Bnai Brith Messenger, 11.07.1958, page 10

Hollywood Workers Set Theatre Party At The Fairfax

Next event on the social calendar of Hollywood Workers for the City of Hope will be a theater party at noon Tuesday, July 22, at Fairfax Theater, Beverly and Fairfax.

This was announced by Mrs. Dave Podolnick who is serving as chairman of the affair benefiting the free Medical Center.

Working with Mrs. Podolnick on plans for the party are Mrs. L. R. Meyers, ticket chairman, as well as Mmes. Bertha Part, Ceil Browne, Ceil Tauber and Pearl Hoffman.

Tickets may be secured in advance by contacting Mrs. Meyers, WEbster 5-1031. Donation will be $1.

Bnai Brith Messenger, 19.09.1958, page 10

Etz Jacob's Men's Club To Sponsor All-Star Revue

For the first time in 20 years, the pit in the Fairfax Theatre will be raised to make room for a twelve piece orchestra.

This unusual move is being made in preparation for a gala all-star stage revue to be sponsored by the Men's Club of Etz Jacob Congregation, Tuesday, Oct. 14 at 8:15 p.m.

Just to mention a few of the top personalities who will entertain are Jack Carson, George Jessel and Connie Towers, with music by Jerry Fields and his orchestra. More top names will be revealed at a later date. They will be brought from Las Vegas, Broadway and Hollywood to make Oct. 14 a "night to remember."

Tickets are available at the Fairfax Theatre, Beverly Blvd. and Fairfax or at the Temple office, WE 8-6419. All seats are reserved.

Bnai Brith Messenger, 03.10.1958, page 20

Keep That Date Open!

OCT. 14 (TUESDAY) 8:15 P.M.

ALL STAR STAGE REVIEW

FAIRFAX THEATRE BEVERLY AT FAIRFAX

Starring

George Jessel **Jack Carson**

Connie Towers **Mary Kaye Trio**

and many, many, many more

Jerry Fielding and his Top Band

Special Attraction for Teenagers — Jimmy Rodgers

Get your tickets NOW and avoid disappointment — at Temple Etz Jacob office — 7659 Beverly Blvd., or at Fairfax Theatre Box Office — or — WE 8-6419

Auspices — ETZ JACOB MEN'S CLUB

'WOLF AT THE DOOR' BENEFIT PLANNED

A premiere of Henning Carlsen's film, "Wolf at the Door," at 7:30 p.m. July 30 at the Fairfax Theatre will benefit research at the Los Angeles Oncologic Institute at St. Vincent Medical Center. A reception will follow at the Granville.

Institute research includes AIDS, brain tumors, radiation therapy and clinical treatment. "Wolf at the Door" chronicles turn-of-the-century artist Paul Gauguin's return to Paris from Tahiti where he had spent years painting the natives and landscape. Starring Donald Sutherland as Gauguin, the film will open at selected Los Angeles theaters July 31.

Information: (213) 484-7888.

LATimes 190- 10-19 *Oh! Calcutta!* at the Fairfax Theater -Display Ad.

Show Canceled After Arrest of 'Oh! Calcutta' Performers

BY JOHN KENDALL
Times Staff Writer

"Oh! Calcutta!" was canceled while an audience waited Wednesday night because female members of the cast said their arrests earlier on lewd and indecent exposure charges had been too upsetting.

The box office told telephone callers as late as 9 p.m.—30 minutes after scheduled curtain time—that the show was on, but 20 minutes later the curtain hadn't gone up and the performance was canceled.

The audience was given a choice of refunds or tickets for other performances.

The cancellation came a little more than five hours after seven members of the cast and the show's producer had surrendered at downtown police headquarters. The director and another actor are to surrender later.

Male members of the cast were booked at the headquarters and were released on $625 bail each by 6:30 p.m.

However, attorney Leon Goldin, representing the show, said the female performers were not released from Sybil Brand Institute until around 8 p.m. and did not reach the Fairfax Theater, 7907 Beverly Blvd., until about 8:25 p.m.

"The experience, to say the least,

Please Turn to Page 4, Col. 1

BOOKED- -Anna Lee Austin of the "Oh! Calcutta!" cast after she and others were arrested.
Times photo

Show Canceled After Arrest of Performers

Continued from First Page

was a traumatic one," Goldin said. "They (the female cast members) came back very upset. They felt they couldn't go on and give the audience what it deserved."

Goldin said that as far as he knows the show will continue.

Earlier in the day, producer Louis Shaw had assured newsmen at police headquarters that "there definitely will be a performance tonight."

Authorities put a polite arm on the nude musical with careful preparation.

When the production opened Nov. 25, Municipal Judges Irwin J. Nebron, Jack E. Goertzen and Pat Mullendore were among first nighters along with police vice squad officers and two deputy city attorneys.

Their job was to determine whether state obscenity laws were being violated by the show. They decided that they were and the Police Department filed for warrants on Dec. 5.

Cast Names Listed

Judge Nebron issued the warrants Wednesday, naming Shaw, director Michael Thoma and performers Margo Sappington, Simon McQueen, Tony Mirziyin, Sheldon Pearson, Michelle Marsh, George Welbes, Martin Spear and Anna Lee Austin.

All but Thoma and Welbes appeared shortly after 4 p.m. at police headquarters accompanied by attorney Edward Mosk. Mosk offered to surrender his clients when he heard they were being charged.

Each member of the cast was charged with one count of lewd conduct and indecent exposure. Shaw was accused of aiding and abetting lewd conduct and indecent exposure.

Mosk came to the door once to protest to newsmen that there was a constitutional question involved in the arrests and to profess his dismay at the action taken by Los Angeles authorities.

"I can't understand why they are trying to close the show in Los Angeles when 200,000 persons have seen the show in New York," he said.

Those charged were ordered to appear Monday in Division 59 of Municipal Court for arraignment on the misdemeanor charges. A date for trial probably will be set at that time.

Delay Prospects Good

However, the prospects for delay appear good.

"It could easily be a year before this matter comes up for trial," said Executive Asst. City Atty. John Daly.

He recalled that the legal issues over the staging of "The Beard" here last year still have not been settled.

In that case, authorities repeatedly arrested two actors and the production's producer during performances until U.S. District Judge Jesse W. Curtis issued an injunction against further arrests before the issue was settled in court.

When "Oh! Calcutta!" came up for examination, the city attorney's office advised police to arrest the performers and principals once. And that was done in such a way as not to disrupt the production.

The show, which has been running unmolested in New York since August, has been termed by its producers "nothing but a healthy celebration of the body and a comic exposure of many of society's sexual hangups."

'Oh! Calcutta!' Closed by Legal, Financial Troubles

BY DAN KNAPP
Times Staff Writer

Reeling from legal attacks by the Los Angeles City Attorney's office and enervated by a massive financial hemorrhage, "Oh! Calcutta!" the nude, naughty musical review devised by Kenneth Tynan and presented here by Lou Shaw, died quietly at the Fairfax Theater on Beverly Blvd. Tuesday night.

The immediate cause of death was Shaw's inability to meet the payroll of his cast and crew. That, in turn, was caused by sagging box-office receipts in the wake of an attempt by City Atty. Roger Arneberg to have the show closed on grounds that it was lewd and obscene, and more recently by legal actions taken by Hillard Elkins, the New York producer who licensed Shaw to present the show in Los Angeles.

Elkins, who claims Shaw "had not paid a penny" in royalties to Elkins Productions International, Inc. since the show opened five weeks ago, filed a recovery suit in Los Angeles Superior Court on Dec. 23. Subsequently, Elkins' lawyers here attached the Fairfax box office and the corporate bank account of Lou Shaw Productions, rendering it impossible for the Los Angeles producer to meet his payroll.

Elkins said he would also attempt to attach the proceeds of Shaw's latest production, "Scuba Duba," which opened at the Huntington Hartford Theater Wednesday night.

"I didn't want to hurt anybody," Elkins said in New York earlier this week, "but I have a responsibility to the authors who created 'Oh! Calcutta!' I have to see that they get what's due them, and as of this moment, Shaw owes us about $45,000."

Shaw, who failed to meet payroll last week, and whose cast and crew were paid their final week's salary on Tuesday out of bonds held by Actor's Equity and trade unions involved in the production, plans to countersue.

Please Turn to Page 10, Col. 4

'OH! CALCUTTA!'

Continued from First Page

"Elkins has made a very bad accusation," Shaw said. "The whole thing is not nearly so cut and dried as he makes it out to be.

"Our problems stem from the fact that he represented that the preproduction costs of the show here would be in the neighborhood of $165,000. And if that had been the case, we would never have had any trouble. But the costs rose to between $80,000 and $100,000 more than that.

"In addition, his legal attack, along with the actions of the City Attorney's office hurt us badly at the box office. It became an insoluble situation.

"My, God, we were in the midst of negotiating an entirely different financial arrangement when he brought suit and had a marshal sent into the box office. And then he started making his announcements to the press."

Nothing Accomplished

Elkins, who says he will probably end up paying much of Shaw's indebtedness, had contracted for 30% of "Calcutta's" gross receipts in L.A.

"Nobody held a gun to Shaw's head when he signed the contract," Elkins said. "We sent a man out there last week to see if something could be worked out. But nothing was accomplished.

"They didn't offer to pay some of the money they owed and defer the rest for awhile. Nothing. If they had done anything at all, we would not have taken the steps we have."

Reached at the Huntington Hartford Theater late Tuesday, Greek Theater and Hartford impresario James A. Doolittle said he saw no way Elkins could interfere with the production of "Scuba Duba," and doubted that he could take legal steps to tie up the proceeds of the show. Shaw, who is presenting the show jointly with the Greek Theater Assn. through Elshaw Productions, is reportedly neither a listed officer of the latter corporation nor a signator of the "Scuba Duba" contract.

Exhibit 7h. **WWII War Bond Sales at Fairfax Theatre**

BENEFIT SCHEDULED

A benefit theater event will take place this afternoon at the Fairfax Theater for the scholarship fund of the Los Angeles Progressive School. Four Disney cartoons, a Laurel and Hardy comedy, Pete Smith short subject and a Screen Souvenir will be screened. Several film notables have purchased blocks of seats and turned them over to orphanages. Fredric March, B. P. Schulberg, John Barrymore, Eddie Buzzell and Harry Rapf are included in this list.

LATimes 194- 03 28 LA Progressive School BENEFIT SCHEDULED.

Benefit Show Planned

A benefit show for Fairfax Temple will be given at 2 p.m. today at Fairfax Theater, where the motion picture, "After Mein Kampf," filmed in Germany, will be presented.

LATImes 1941-06 04 Benefit Show for Fairfax Temple at Fairfax Theater.

Personal Service Unit Plans Theater Party
Los Angeles Times (1923-1995); Feb 18, 1945; ProQuest l
pg. C8

Personal Service Unit Plans Theater Party

Personal Service Associates, Mrs. Arthur S. Wolpe, president, will give a membership theater party at 2 p.m. Wednesday at Beverly Blvd. and Fairfax. In addition to the film, there will be talks by Maj. Alex Blumstein, psychiatrist, and Harry Graham Balter, president of the Jewish Committee for Personal Service. Members who have paid annual dues will be admitted.

Plans Made for Benefit
Los Angeles Times (1923-1995); Feb 14, 1943; ProQuest Histori
pg. D9

Plans Made for Benefit

Proceeds will go to the child-welfare fund when the Los Angeles Chapter of Hadassah entertains with a benefit theater party Tuesday afternoon at the Fairfax Theater.

This fund, administered by National Hadassah, provides medical supervision, nutritious luncheons and playground supervision for more than 75,000 children in Palestine.

Mrs. Maurice Silton and Mrs. Theodore Strimling are in charge of Tuesday's party, at which a major studio preview will be shown. In addition to its work for Palestine, Hadassah is carrying on an active war work program. Mrs. Martin Goldman reports that more than $250,000 worth of War Savings Bonds have been sold by the organization in the past few months. Mrs. Alex Markowitz stations her committee members at U.S.O. canteens five days a month.

Entertainers Listed for Hospital Benefit

Gene Autry, the Cass County Boys and the cast from television's "Space Patrol" will headline a benefit performance at the Fairfax Theater at 1 p.m. Friday, all proceeds to go to the Los Angeles Spastic Children's Hospital and the Reiss-Davis Clinic for Mental Guidance of Children. The performance is sponsored by the Children's Helpers Society.

LATImes 195- 12-26 Gene Autry Hospital Benefit.

Beverly-Fairfax Celebration Set

To celebrate its first year of operation and sales of $3,500,000 in War Bonds, the Beverly-Fairfax Victory House will hold a War Bond motion-picture premiere at the Fairfax Theater July 11, it was announced yesterday.

In co-operation with the Treasury Department, the project is maintained by the Beverly-Fairfax Community Center and is operated by 23 participating organizations, with many more buying their Bonds through it.

LATImes 1944-07-01 Fairfax Theater Celebrate $5m in War Bond Sales.

Bnai Brith Messenger, 07.07.1944, page 15

B-F Victory House Marks First Year

Every seat in the Fairfax Theatre, corner of Fairfax avenue and Beverly boulevard, will be taken when the Beverly Fairfax Victory House celebrates its first anniversary at a gala War Bond Motion Picture Premiere Tuesday night, July 11, it was predicted this week by Chairman Mrs. Eugene Stern and co-Chairman Mrs. George Stiller.

The program, which will begin at 8 o'clock, although the doors of the Fairfax will open at 7, will feature a brief anniversary dedication before the showing of the film.

The Bond booth, maintained by the Beverly Fairfax Community

Bnai Brith Messenger, 08.12.1944, page 17

Premiere to Aid Neighborhood War Bond Drive

With twenty-one neighborhood organizations cooperating, the Beverly Fairfax Victory House is now engaged in a Sixth War Loan special drive to culminate with two performances of a Bond Premiere at the Fox-West Coast Fairfax Theatre next Tuesday evening, December 12, it was announced yesterday by Mrs. Eugene Stern, chairman, and Mrs. George Stiller, co-chairman.

ORGANIZE FORCES—Looking at new poster at film industry luncheon signing drive of its War Bond campaign are, left to right, Gus Metzger, Harry Brandt, Robert H. Moulton and Ned Depinet. Six hundred theater and film company men pledged help.

Film Industry Pledges All-Out Drive for Bonds

"Smash 'em with the Smashing Sixth!"

This slogan, on a banner showing an American Sixth War Loan bomb plummeting on the Rising Sun flag of Japan, yesterday keynoted the motion-picture industry's precampaign luncheon.

Six hundred Southland theater and film company representatives pledged themselves to sell 550,000 individual War Bonds 50,000 more than ever before in the $14,000,000,000 drive next month.

New Yorker Speaks

Harry Brandt of New York national chairman of the industry's campaign, said, "Our goal is an ambitious one. The motion picture industry is setting out to do a tremendous job in the face of a steadily growing public apathy.

"Increasingly good war news from abroad leads many un thinking citizens to deprecate the need of additional War Bond purchases.

"We theater men, by means of our 'know how,' must intensify our 'missionary work' to achieve the quota our government has set for us in this herculean task."

Gus Metzger, chairman for 650 theaters in Southern California and Arizona, presided.

Will Spur Citizens

"I can promise you that, as always, all the circuit and independent theaters will really show the way with showmanship' and outdo any other area in the nation per capita," Metzger said at the Ambassador luncheon.

The industry here is planning 50 bond premieres, a free movie day on Dec. 7, audience participation activities, mobile units and various special performances.

Speakers included William Crockett, the industry's vice chairman; Ned Depinet, distribution chairman; John Hertz Jr., advertising and publicity chairman; Mayor Bowron, Floyd Maxwell, chairman of the Los Angeles Newspaper Publishers Association, and George Topper of Fox West Coast Theaters.

Complimenting the theater man, Robert H. Moulton, chairman of the Treasury War Finance Committee for Southern California, said that if they ever withdrew from a War Loan drive he would like 24 hours notice so he could resign himself. He is confident they will spur the entire nation in smashing campaign.

LATimes 1944-10-24 Gus Metg er; Film Industry Pledges All-Out for War Bonds.

Theaters to Boost Sixth War Loan

Los Angeles Times (1923-1995); Sep 22, 1944; ProQuest Historica pg. A14

Theaters to Boost Sixth War Loan

Following his appointment as State chairman of the motion-picture theaters' division of the Treasury War Finance Committee, Gus A. Metzger yesterday announced plans for intensive participation by the theaters in the Sixth War Loan drive.

Organization of all motion-picture houses in Southern California well in advance of the next drive, which is expected to start in November, is planned by his division, Metzger said. Goal of the campaign will be to exceed the $48,000,000 in War Bond sales rolled up by the theaters in the June-July drive.

Metzger's appointment, to succeed Dave Bershon, who resigned recently, was made by Robert H. Moulton, chairman of the War Finance Committee for this area. Metzger and his associates operate theaters in Los Angeles and San Diego.

CAMPAIGN PLANNED—Theater owners in 11 Western States met yesterday to plan Victory Bond drive. They were, seated, left to right, R. J. Garland, Gus Metzger, Charles P. Skouras and George Tucker. Standing, from left, Frank Newman, Les Newkirk and Al Finke. The theater sales quota is half a billion dollars.

THEATER MEN MAP DRIVE TO PUT OVER BOND SALES

Half a billion dollars in "E" bond sales will be sought in motion-picture houses of the 11 Western States during the Victory Bond drive beginning Oct. 28, it was announced here yesterday.

The goal represents 25 per cent of the $2,000,000,000 in "E" bonds sought by the Treasury Department during the drive, Charles P. Skouras, national co-chairman and director of the film industry's bond activities in this area, said at a precampaign meeting.

In attendance were State bond chairmen for the theaters in the Western area. They discussed plans and new ideas for stimulating bond sales to theater audiences during the drive.

"We still owe our boys in uniform a great deal," Skouras said. "They have done their job but ours will not be finished until every one of them is returned home. Our bond drive efforts will help speed that day and give every American an opportunity to finish the task we on the home front have tackled since Pearl Harbor."

LATimes 1945 10-04 Gus Metg er; Theater Men Drive War Bond Sales [pic].

Loan Meet Set by Theater Men

The executive committee of the Theater War Savings Staff of Southern California, comprising 75 leading theater executives representing circuits and independent exhibitors from San Luis Obispo to San Diego, will attend their first Victory Loan meeting at 10 a.m. at the Ambassador.

Charles P. Skouras, regional director for the 11 western States, will be present.

Plans and assignments for the drive will be outlined during the all-day session by Southern California's theater chairman, Gus Metzger.

The same committee chairmen who functioned under Metzger so successfully in former bond drives again will serve with him. They are Bill Srere and Sherrill Corwin as co-chairmen; Ben H. Wallerstein and Bruce Fowler, bond premieres; Seymour Peiser and Mort Goodman, publicity; Spencer Leve, mobile units and Earl Rice, industry contacts.

LATimes 1945 10-14 Metzger SCT chair, Bill Srere; Victory Loan Meet Set by Theater Men.

Exhibit 7i. **Jewish High Holy Day Services held at Fairfax Theatre**

Bnai Brith Messenger, 08.08.1947, page 18

TEMPLE ETZ JACOB

Temple Etz Jacob will hold their High Holiday Services this year at Temple Etz Jacob, 7659 Beverly Blvd., and at the Fairfax Theatre, 7907 Beverly Blvd.

Cantor Zhitomirsky will officiate with a choir at the Fairfax Theatre.

Tickets at $5 and up can be purchased at Temple Etz Jacob between 9 a. m. and 9 p. m. Or call WE-6419 for information.

Bnai Brith Messenger, 29.08.1947, page 10

CONGREGATION ETZ JACOB

will hold

HIGH HOLIDAY SERVICES.

at

FAIRFAX THEATRE, 7907 Beverly Blvd.

CANTOR P. ZHITOMIRSKY, Officiating

and at

ETZ JACOB SYNAGOGUE, 7659 Beverly Blvd.

CANTOR IRVING ZANE, Officiating

RABBI ISAIAH RACKOSSKY, former Chaplain and well known leader, will be our guest and address the congregation during services.

Bnai Brith Messenger, 15.08.1947, page 10

Modern Synagogue Engages Blanco for Holy Day Services

Serving the Jewish community within the Fairfax district for the High Holydays, the Modern Syn-

CANTOR OSCAR BLANCO

agogue of Beverly Hills, with Rabbi Rudolph Lupu as its founder and spiritual leader, will again conduct services at the Fairfax Theatre, according to Joseph L. Alinger, noted attorney and president of the congregation.

Of special interest is the announcement that Cantor Oscar Blanco, whose fine lyric tenor has pleased thousands of listeners from the pulpit and across the air-waves, will be retained by the Modern synagogue, and will be assisted by the young Palestine cantor, reader and bazi chachrim, M. Temperat. Rabbi Lupu will lecture on topics of the day during the holiday season.

Reservations may be made by calling the executive secretary of the Modern Synagogue, Joseph Ellas at WE 5041, or A. Minsman, WY 4097.

Bnai Brith Messenger, 03.09.1948, page 14

Rabbi Samuel Sachs To Officiate for Temple Etz Jacob

Temple Etz Jacob, 7659 Beverly Blvd., will conduct this year's High Holy Day services in the Fairfax Theater, Beverly at Fairfax, as well as in the Temple building.

Cantor Paul Zhitomirski, accompanied by a trained choir, will officiate at the Fairfax Theater, and Cantor MeyerFoater of New York, at the Synagogue.

Rabbi Samuel Sachs, noted scholar and orator, will deliver the sermons at the theater. For 20 years Rabbi Sachs has been one of the leaders in Canadian Jewry, recognized for important accomplishments in religious, civic and national affairs, and decorated by the Government for social service. He was one of the original founders of the Young Israel Movement in America, and a leader in Zionism, Jewish Congress, Jewish Education and social welfare activities. He served as chaplain during the last war. He has now made his home in Los Angeles.

Seats may be reserved daily, 9:00 a. m. to 10:00 p. m., at the Temple, 7659 Beverly Blvd.

Bnai Brith Messenger, 09.09.1949, page 12

Temple Etz Jacob To Hold Services In Three Locations

Moses Mayers, president of congregation Etz Jacob, 7659 Beverly Blvd., announces that for the convenience of the Jewish community in the Beverly-Fairfax district, the congregation is sponsoring High Holy Day services at the following three locations:

1. The Fairfax Theatre, at which Cantor Paul Zhitomiraki and a highly-trained musical choir will officiate.

2. The Pan-Pacific Theatre, with Cantor Cassel Kaplan.

3. At the Synagogue itself, with Rev. A. Gilliman; Rabbi Yanah Gangzweig, the new rabbi of the congregation, will deliver timely sermons.

Reservations can be made by calling the synagogue office at WE 6419, from 10 a. m. to 9 p. m. daily.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 03.09.1954, page 19

CONGREGATION ETZ JACOB

Announces Three Locations

HIGH HOLY DAY SERVICES

1—FAIRFAX THEATRE — **Beverly at Fairfax**
CANTOR JACOB PAVLOWSKY — **Seats $5.00 and up**
Morris Bloom of Chicago, directing his double Choir Congregation Readings and Topical Sermons in English by Rabbi Morris Dolgin.

2—PAN PACIFIC THEATRE — **7554 Beverly Bevery Blvd.**
CANTOR BEN LEVENTOFF — **Seats $5.00 and up**
Reverend Samuel Kantor will deliver Sermons in English.

3—SYNAGOGUE BUILDING — **7659 Beverly Blvd.**
Seats $3.00 and up
Rabbi David Almond, well known great Rabbi from Chicago will deliver Inspiring Sermons.

Information and Reservation daily: 10:00 A.M.—9:00 P.M.
office 7659 Beverly Blvd. or call WE 8-6419

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 17.08.1956, page 23

The new beautiful air conditioned

CONGREGATION ETZ JACOB

7651 Beverly Boulevard

Cordially invites you to join with them in

HIGH HOLYDAY SERVICES

Rabbi Isaac Yellin

The celebrated Cantor David Klavons

Successor to the immortal Yiddelle Rosenblatt

The Famous Morris Bloom and his double Symphonic Choir

Fairfax Theatre Holy Days Services

7907 Beverly Blvd., corner Fairfax

L.A. Favorite Popular Cantor Aaron Alperson with an outstanding choir

Some choice seats still available

Reservations daily at Congregation Offices, 7659 Beverly Blvd. from 9:30 A.M. to 10 P.M. — WE 8-6419

MOSES MAYERS, President

Register your child for Hebrew and Sunday School

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 20.09.1957, page 48

The new beautiful air conditioned

CONGREGATION ETZ JACOB

7651 Beverly Blvd.

Cordially invites you to join with them in

HIGH HOLYDAY SERVICES

CANTOR BORIS GASSIN

The Renowned Cantor

AARON RICHMAN

(formerly from Chicago)

The Famous Morris Bloom and his double Symphonic Choir

RABBI MORRIS DOLGIN

Fairfax Theatre Holy Days Services

7907 Beverly Blvd., corner Fairfax

CANTOR BORIS GASSIN

with the Leon Kusheroff Choir

Choice seats still available

Reservations daily at Congregation Offices, 7659 Beverly Blvd. from 9:30 A.M. to 10 P.M. — WE 8-6419

MOSES MAYERS, President

Register your child for Hebrew and Sunday School

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 24.08.1962, page 18

ETZ JACOB PLANS TWO SERVICES FOR HOLY DAYS

Reuben Adelman, president of Etz Jacob Congregation, 7659 Beverly Blvd., has announced two services for the coming High Holy Days which begin the evening of Sept. 28.

Mr. Adelman said that Cantor Aaron Richman and a choir under Morris Bloom will chant the liturgy in the main sanctuary.

AT THE Fairfax Theater at Beverly and Fairfax, Cantor Aaron Alperson and a choir under Pincus Smith will hold forth.

Sermons will be delivered by newly-elected Rabbi Mark I. Brener and Attorney Joseph Friedman.

IN ADDITION, Mr. Adelman also announced that Mrs. Fannie Bernstein, proprietress of Mogen David Caterers, is now associated with Congregation Etz Jacob.

For information, call WE 8-2619.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 11.08.1972, page 14

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 10.09.1965, page 22

NEW YORK CANTOR AT FAIRFAX THEATRE

CANTOR H. MARCHBEIN — who will officiate during the coming High Holidays at the Fairfax Theatre, Beverly Blvd. and Fairfax. Services are under the auspices of Etz Jacob Congregation. The Cantor will direct his own professional choir. A renowned Cantor and tenor-star, he held prominent positions in New York City, N. Y. He is a graduate of the Yeshiva, University and Conservatory in Italy. He is past president of the Pioneer Jewish Ministers Cantors Assoc. of America and Canada. He was Professor of voice and music at Yale National College. Now a resident of Santa Monica, Calif., he is teaching voice, music, liturgy, opera and concert repertoire, beside appearing in concerts. His wife Stella, a coloratura soprano-star, sang leading roles at Italy's La Scale Opera, in Naples and Rome. Both their voices are magnificent.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 16.08.1974, page 18

AT ETZ JACOB — Cantor William B. Nussen, assisted by his two sons, Sheldon and Kenny, will conduct High Holy Day services at Etz Jacob Congregation's auxiliary service at the Fairfax Theater. Rabbi Jacob Levine will officiate. The service supplements those in the main sanctuary with Rabbi Rubin Huttler.

Historical Jewish Press (JPress) of the NLI

Bnai Brith Messenger, 10.09.1976, page 27

Auxiliary Services' 25th Year

The Etz Jacob High Holiday service at the Fairfax Theatre is the oldest auxiliary service in the Beverly Fairfax neighborhood, having existed for more than 25 years. Rabbi Jacob Levine, a former president of the Board of Rabbis and the Rabbinical Council of California, will conduct the services at the Fairfax Theatre.

RABBI LEVINE will be assisted by Cantor Joseph Kurz who has served pulpits in the New York area as well as in Los Angeles, including Beth Jacob-Beverly Hills.

The Etz Jacob Fairfax Theatre service is dedicated to bringing an inspirational High Holiday religious experience and also raising funds for Israel Bonds, City Of Hope and the Fairfax Jewish community.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 18.07.1975, page 30

Exhibit 7j. **Special Guest Speakers**

66th Year

B'nai B'rith Messenger

"THE MIRROR OF SOUTHLAND JEWISH ACTIVITY ... JEWRY BEGAN"

66th Year, No. 47 — 739 SOUTH HOPE STREET, LOS ANGELES, CALIFORNIA, Friday, Nov. — $5.00 per year, Single Copy 15c

Victims Testify Against Nazis

Truman To Confer Medals Of Valor

YA'ACOV MERIDOR
—Israeli Hero Arrives

MERIDOR ARRIVES FOR BUSY ROUND OF APPEARANCES

Ya'acov Meridor, Israeli underground hero of the War of Independence and a member of the Knesset, arrived in Los Angeles with his wife Wednesday to begin a busy personal appearance schedule.

THE FAMED author, businessman and statesman, will meet the press at a conference at the Beverly Hilton on Monday before embarking on a round of lectures.

Major appearances will be a public reception and dinner at the Beverly Hilton Grand Ballroom Tuesday, Nov. 20 and a public meeting at the Fairfax Theater, Sunday, Nov. 25.

MR. MERIDOR was greeted at the airport by a committee headed

— Turn to Page 20

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 23.11.1962, page 5

Israeli Leader Will Visit Southland
Los Angeles Times (1923-1995); Nov 11, 1962; ProQuest Historica
pg. J6

Israeli Leader Will Visit Southland

A former leader of the underground in Israel's struggle for independence, the Rt. Hon. Ya'acov Meridor, will arrive here Wednesday for a series of public appearances.

He is presently a member of the Israeli Parliament, leader of Herut, one of the nation's major political parties, and author of the book, "Long Is the Road to Freedom."

Meridor and Mrs. Meridor will be guests at a reception and dinner Nov. 20 at the Beverly Hilton, being sponsored by a reception committee headed by Dr. Frank Horny. He will address a public meeting Nov. 25 at the Fairfax Theater.

The City Council has invited the Isreali leader to be an official guest at a Council meeting Friday.

IN SOUTHLAND

Mrs. F.D.R. on Vote Trail

BY DOROTHY TOWNSEND

On a 24-hour campaign swing through the Los Angeles area Monday Mrs. Eleanor Roosevelt made three campaign appearances in behalf of the Presidential candidacy of Sen. Kennedy, visited with old friends in Beverly Hills and still managed to spend most of the day with her son and daughter-in-law here.

In a press conference in the home of long-time friend Mrs. Hershey Martin the former First Lady expressed her views on the 1960 candidates, the Quemoy-Matsu furor and the whereabouts of "disappointed" Stevenson supporters.

If there are numbers of disappointed Stevenson supports in the ranks of the undecided voters this year, Mrs. Roosevelt is not aware of it.

Best for Country

"Once you have tried your best for your candidate and the majority do not agree with you, then you must consider what you have got and what is best for the country." She said she doubts if there will be many undecided on election day.

The No. 1 supporter of Stevenson's candidacy for President during the Democratic National Convention here, Mrs. Roosevelt explained that he was her personal choice because she considered him the best man for the biggest issue—foreign policy.

But she praised Kennedy for seeking and using advice of others "who might know more than he knows. It takes a big man to do that. I don't find that Mr. Nixon ever uses people who might know more than he does," she said.

The widow of the late Franklin D. Roosevelt said

Please Turn to Pg. 5, Col. 1

MRS. ROOSEVELT
. . . "not afraid of youth."

MRS. F.D.R.

Continued from First Page

she is "not afraid of the youth of either candidate. We need the courage and flexibility of youth, the willingness to try new things." She also praised Kennedy for "his sense of history and desire to be a good public servant."

As for the Quemoy and Matsu issue, Mrs. Roosevelt believes "it was a good thing that it was discussed. Both men said what they believed and that was the end. I think it was high time we made our position perfectly clear about the islands."

Address Rally

Mrs. Roosevelt was scheduled to address a luncheon in Retail Clerks Hall, Harbor City, then go on to speak at Hamilton Methodist Church and, in the evening, appear at the Fairfax Theater at a rally sponsored by the 26th Congressional District Kennedy-Johnson campaign committee.

Asked at the press conference if she planned to campaign for the incumbent in the 26th District, Mrs. Roosevelt at first looked puzzled, then smiled when her son James said, "That's me, dear."

Exhibit 7k. **Film Listings**

USC Student Film Series Will Open at Fairfax
Champlin, Charles
Los Angeles Times (1923-1995); Feb 21, 1968; ProQuest Historical Newspapers: Los Angeles Times
pg. E14

USC Student Film Series Will Open at Fairfax

Today in an exciting and I hope successful venture, the Fairfax Theater begins a week's engagement for a program of USC student films. A similar program of UCLA student films recently had a very well-attended run at the Los Feliz Theater.

The 18 films in the USC package were made by undergraduate and graduate cinema students over the last three or four years. Some of them have been reviewed in these pages previously, and in the world of student short films a few are already "classics."

Included are two winners from the just-concluded National Student Film competition: "Marcello, I'm So Bored," a very artful pop art look at our surface pop art times, and "THX-1138-4EB," George Lucas' stunning sci-fi nightmare, of which he will soon do a full-length version for Warner-Seven Arts.

Other works seen previously include David Hanson's charming "Homage to Muybridge," Hal Barwood's stylishly-animated "A Child's Introduction to the Cosmos" and the Hanson-Barwood collaboration, short and funny, "The Bug."

One of the program's brightest items is "Bird," a satiric exercise in the use of still photographs, by Bruce Green. "Night Shift" is a very impressive piece of mood-making—in this case, the scary solitude of an all-night gas station.

The quality is inevitably uneven, but even the few which don't come off as their makers intended are interesting for their intentions. The evening as a whole moves swiftly and is almost continuously fascinating. For ingenuity, power and professionalism, Lucas' "THX-1138-4EB" is a knock-out and must be seen.

By any standards, the student films make an entertaining evening, with humor and high spirits predominating. They give us another reminder of the riches that are available in the short film form. You have to hope the Fairfax venture is a success for National General, which might be encouraged to try the program in other locations and in future seasons.

The work deserves larger audiences, and the university's share of the revenue goes into a production fund to help finance future student filmmaking.

—CHARLES CHAMPLIN

Other 22 -- No Title
Los Angeles Times (1923-1995); Jan 30, 1933; ProQuest Historical Newspapers: Los Angeles Times
pg. A9

DAILY THEATER GUIDE

LOS ANGELES—NEIGHBORHOOD

ALVARADO 710 S. ALVARADO	Dressler, "PRO PERITY." Brow 'You Said Mouthfu	**LEIMERT** CRENSHAW-VERNON	Karloff, "MASK FU MANCHU." Tracy in "NIGHT MAYOR."
AMBASSADOR 3400 WILSHIRE	Lee Tracy, Ma Brian, Dick Powell "BLESSED EVENT	McKINNEY'S **PLAYHOUSE**	Star Cast. "THRILL OF YOUTH." "EX-POSURE." Shorts.
ARLINGTON 6117 W. WASH.	"TESS OF STOR COUNTRY" & Hol "SPORTING AGE."	McKINNEY'S **REGENT**	Holt in "SPORTING AGE." Star Cast in "Never Come Back."
ARROYO 5000 N. FIGUEROA	Francis, "Trouble Paradise." C. Bow "Call Her Savage."	**METRO** 4700 W. WASH.	Dix in "THE CON-QUERORS." Maritza. "Evenings for Sale."
CAMEO 4000 MTG. DR. N.	Grant in "HOT SA URDAY" & Dix 'HELL'S HIGHWAY	**RAMONA** 9130 SUNSET	Muni, "I AM A FUG-ITIVE" & O'Brien. "GOLDEN WEST."
CARLTON 5000 S. WESTERN	William in "MATC KING" & Linden 'AFRAID TO TALK	**RAMPART** 2675 TEMPLE	Barrymore, "Bill of Divorcement." Far-rell. "WILD GIRL."
CHOTINER'S **PARISIAN**	Sidney in "Madam Butterfly." J. Coope 'Divorce in Family.	**RIVOLI** 4521 S. WESTERN	Shearer, 'STRANGE INTERLUDE.' Morris. "Breach of Promise"
CHOTINER'S **RAVENNA**	Lowe in "DEVIL DRIVING." Dix 'THE CONQUEROR'	**STADIUM** 8006 W. PICO	William in "MATCH KING." J. Cooper. 'Divorce in Family.'
CIRCLE 4000 S. BROADWAY	Star Cast. "If I Ha Million" & Laughto "Payment Deferred.	**STRAND** 6411 S. BROADWAY	C. Bow. "CALL HER SAVAGE." Holt in "SPORTING AGE."
DREAMLAND 3091 S. MAIN	Irene Dunne-Corte "BACK STREET" Fields. "The Dentist	**SUNBEAM** 4595 COMPTON	Farrell in "WILD GIRL." Gleason in 'CROOKED CIRCLE'
EMPIRE 6131 W. PICO	C. Bow, "Call He Savage" & Blondel "3 ON A MATCH."	**TEMPLE** 4000 S. VERMONT	Montgomery, "Faith-less" & O'Brien in "GOLDEN WEST."
FAIRFAX FAIRFAX & BEV.	Blondell, "3 ON MATCH" & Gleaso 'CROOKED CIRCLE	**VERMONT** 4365 S. VERMONT	Star Cast. "IF I HAD MILLION" & Astor. "Those We Love."
FORUM 4040 W. PICO	Wallace Beery 'Flesh.' Todd-Talbo in "KLONDIKE."	**VICTORIA** PICO AT VERMONT	Francis, "Trouble in Paradise." Blondell. "3 ON A MATCH."
HOLLYWAY 1400 GLENDALE	C. Bow, "Call He Savage." Maritza "Evenings for Sale.	**WESTERN** 3930 S. WESTERN	"TESS OF STORM COUNTRY" & Dix. 'HELL'S HIGHWAY'
KNOLL 6612 S. WESTERN	Brown, "You Said Mouthful." Francis 'Trouble in Paradise	**YORK** 4000 YORK BLVD.	C. Bow, "Call Her Savage." Maritza. "Evenings for Sale."

The first film to play the Fairfax Theatre.

FOX WEST COAST THEATRES

APOLLO 6546 Hollywood Blvd.	Continuous Show West of the Pecos THE PAINTED VEIL	**HOLLYWOOD** HOLLYWOOD	Mady Christians A WICKED WOMAN Myrna Loy - W. Baxter
ARROYO 5232 N. Figueroa	Sweet Adeline Shirley Temple BRIGHT EYES	**BROADWAY BILL**	
BELMONT 122 S. VERMONT	Richard Dix West of the Pecos Garbo The Painted Veil	**INGLEWOOD** INGLEWOOD	**JEALOUSY** Joe Penner-Jack Oakie-Lanny Ross
On the Stage	**Harlem Kiddie Revue** ALL COLORED CAST	**COLLEGE RHYTHM**	
BEVERLY 206 N. Beverly Dr.	**BABOONA**	**LA BREA** 8TH AND LA BREA	Murder in the Clouds CAPTAIN HATES THE SEA
WILL ROGERS THE COUNTY CHAIRMAN		**LARCHMONT** 149 No. Larchmont	**GRAND OLD GIRL** Jean Crawford-Clark Gable-Robt. Montgomery
BOULEVARD 1815 W. Washington	West of the Pecos Garbo The Painted Veil	**FORSAKING All OTHERS**	
CARLTON WESTERN AT 54TH	West of the Pecos Garbo The Painted Veil	**MESA** Crenshaw and Slauson	MURDER IN THE CLOUDS Eddie Cantor
CARMEL 8163 Santa Monica Blvd	The Band Plays On Bing Crosby	**KID MILLIONS** THE MARCH OF TIME	
HERE IS MY HEART		**PARAMOUNT** 5328 Santa Monica Blv.	Straight Is the Way Kid Millions — March of Time. (Cont. from 1 p.m.)
EL PORTAL 5283 Lankershim Blvd	Charlie Chan in Paris Joan Crawford-Clark Gable-Robt. Montgomery	**RITZ** 5214 WILSHIRE	Bing Crosby RIDER, JR MY HEART
FORSAKING All OTHERS		**FORSAKING ALL OTHERS** Jean Crawford-Clark Gable-Robt. Montgomery	
EMBASSY 333 S. WESTERN	Richard Dix West of the Pecos Garbo	**STADIUM** 8006 W. PICO	**Bordertown**
THE PAINTED VEIL		**HERE IS MY HEART**	
FIRST LOS ANGELES DISTRICT SHOWING			
EGYPTIAN HOLLYWOOD BLV.	(Continuous Show) The Secret Bride Bing Crosby	**LEIMERT** Crenshaw & Vernon	Paul Muni **Bordertown** Bing Crosby
HERE IS MY HEART		**HERE IS MY HEART**	
FIGUEROA Figueroa, S. Barbara AOsaw 11254	Paul Muni **Bordertown** Bing Crosby	**UPTOWN** 1008 S. WESTERN	THE BAND PLAYS ON Bing Crosby
HERE IS MY HEART		**HERE IS MY HEART**	
FAIRFAX BEV. & FAIRFAX	Evergreen Paul Muni-Bette Davis	**STARLAND** 2626 N. Broadway	The Merry Widow The Last Gentleman The March of Time
BORDERTOWN		**United Artists** INGLEWOOD	THE WINNING TICKET
FLORENCE Florence at Compton	CHARLIE CHAN IN PARIS Jean Crawford-Clark Gable-Robt. Montgomery	**DAVID COPPERFIELD**	
Forsaking All Others		**United Artists** WHITTIER BLVD.	The Secret Bride Lee-Baxter BROADWAY BILL
GOLDEN GATE 5178 WHITTIER BLV.	ROMANCE IN MANHATTAN	**VILLAGE** PH. OX. 1391	Romance in Manhattan LIVES OF A BENGAL LANCER
Lives of a Bengal Lancer		**WESTERN** 3330 S. WESTERN	Babbitt BROADWAY BILL (Cont. from 2 P.M.)
GRANADA INGLEWOOD	ENCHANTED APRIL	**WESTLAKE** 628 S. ALVARADO	Straight Is the Way KID MILLIONS (Con. from 1:45 P.M.)
Lives of a Bengal Lancer		**WILSHIRE** 3440 WILSHIRE	ROMANCE IN MANHATTAN Gary Cooper-Frenchot Tone-Richard Cromwell
HIGHLAND 3600 N. FIGUEROA	HELLDORADO Lee-Baxter BROADWAY BILL	**Lives of a Bengal Lancer** (Matinee Daily 2:05 P.M.)	

LATimes 195 02-24 Listing ad-The first ad with the Fairfax listed as a Fox West Coast Theatre.

NATIONAL GENERAL CORPORATION **FOX WEST COAST Theatres**

CALL THEATRE or CR. 4-0411 • BR. 2-9261

JACK LEMMON **SHIRLEY MacLAINE** BILLY WILDER'S **IRMA LA DOUCE** RELEASED THRU UNITED ARTISTS — Hurry! Leaves Soon! GRAUMAN'S **CHINESE** 6925 Hollywood Bl. HO. 4-6111 Open 11:45 BR 2-9261

YOU HAVE NEVER SEEN ANYTHING LIKE.. TECHNICOLOR **WOMEN OF THE WORLD** — FOX 11th WEEK! **VOGUE** HO. 2-6621

Last 8 Days! FEDERICO FELLINI'S with MARCELLO MASTROIANNI **8½** FOX **FINE ARTS** OL. 2-1330 • Daily 12:45 COOLED BY REFRIGERATION

NOW! **DAVID & LISA** and "WRONG ARM OF THE LAW" PETER SELLERS

EL PORTAL, No. Hollywood; LOYOLA, Westchester; ACADEMY, Inglewood; PARK, Huntington Pk.; CRITERION, Santa Monica; IRIS, Hollywood; FOX, Northridge; FOX, Redondo; FOX, Pomona; FOX, Riverside; FOX, Fullerton; EL REY, L.A.; STATE, Pasadena; CREST, Long Beach; IMPERIAL, Long Beach; WEST COAST, Santa Ana; CALIFORNIA, Bakersfield; STRAND, San Pedro; BRUIN, Westwood

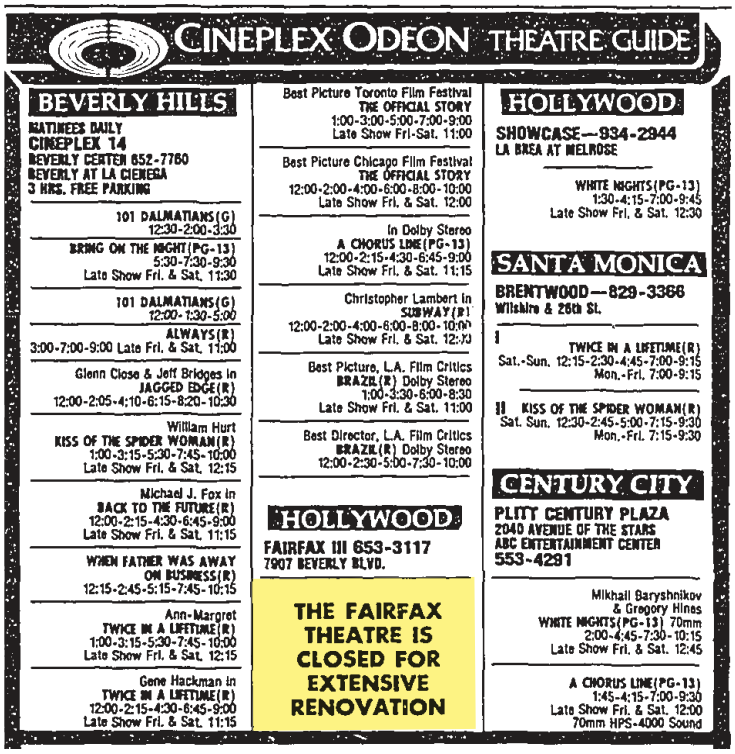
LOS ANGELES		HOLLYWOOD	
EL REY 5517 Wilshire WE 1-1101 6:45	Theatre Closed Today For High Holiday Services	**CHINESE** Op. 11:45 HO 4-6111	Last 26 Days! **IRMA LA DOUCE**
FAIRFAX 7907 Bev. Bl. WE 9-3118 6:45	Theatre Closed Today For High Holiday Services	**Hollywood** 12:30-5 A.M. HO 3-9371	C. Romero-F. Avalon THE CASTILIAN; Wall of Noise OPEN ALL NIGHT—UNTIL 5 A.M. DAILY
HIGHLAND 5604 N. Fig. 75c CL 5-9648 6:45	**BEACH PARTY** Gidget Goes to Rome	**IRIS** 6508 Hlywd. Bl. HO 3-2184 12:15	**DAVID AND LISA** Wrong Arm of The Law
LIDO 8507 W. Pico 8:45 OL 5-8395 Park	Closed Today For High Holiday Services Open Sat., 8 P.M.	**VOGUE** 6675 Hollywd. HO 2-6621 12:15	**WOMEN OF THE WORLD**
MESA 75c 5807 Crenshaw AX 1-6355 6:45	**BEACH PARTY** Where The Boys Are		
WESTCHESTER		**SAN FERNANDO VALLEY**	
LOYOLA 6:45 8610 Sepulveda	**DAVID AND LISA**	**STUDIO CITY**	Theatre Closed

LATimes 196 09-27 Fairfax Theatre Closed today for High Holiday Services Listing Display-Ad. From 1947 to 1977 the Fairfax Theatre was closed for Services

SIX BANDS AT FAIRFAX THEATER
Los Angeles Times (1923-1995); Mar 18, 1980; ProQuest Historical Newspapers: Los Angeles Times
pg. G4

SIX BANDS AT FAIRFAX THEATER

"New Wave Marathon" will feature six Los Angeles bands at the Fairfax Theater, 7907 Beverly Blvd., on March 28 at 6:30 p.m. In order of appearance, the groups are the Illegals, Caroline Peyton, Great Buildings, the Plugz, the Kingbees and Robert Stoddard. Tickets, at $7.50, are on sale at Mutual Agencies only, and will be available at the door for $1 more. Information: 653-3262 or 852-9132.



CINEPLEX ODEON THEATRE GUIDE

BEVERLY HILLS

MATINEES DAILY
CINEPLEX 14
BEVERLY CENTER 652-7760
BEVERLY AT LA CIENEGA
3 HRS. FREE PARKING

101 DALMATIANS(G)
12:30-2:00-3:30

BRING ON THE NIGHT(PG-13)
5:30-7:30-9:30
Late Show Fri. & Sat. 11:30

101 DALMATIANS(G)
12:00-1:30-5:00

ALWAYS(R)
3:00-7:00-9:00 Late Fri. & Sat. 11:00

Glenn Close & Jeff Bridges in
JAGGED EDGE(R)
12:00-2:05-4:10-6:15-8:20-10:30

William Hurt
KISS OF THE SPIDER WOMAN(R)
1:00-3:15-5:30-7:45-10:00
Late Show Fri. & Sat. 12:15

Michael J. Fox in
BACK TO THE FUTURE(R)
12:00-2:15-4:30-6:45-9:00
Late Show Fri. & Sat. 11:15

WHEN FATHER WAS AWAY
ON BUSINESS(R)
12:15-2:45-5:15-7:45-10:15

Ann-Margret
TWICE IN A LIFETIME(R)
1:00-3:15-5:30-7:45-10:00
Late Show Fri. & Sat. 12:15

Gene Hackman in
TWICE IN A LIFETIME(R)
12:00-2:15-4:30-6:45-9:00
Late Show Fri. & Sat. 11:15

Best Picture Toronto Film Festival
THE OFFICIAL STORY
1:00-3:00-5:00-7:00-9:00
Late Show Fri-Sat. 11:00

Best Picture Chicago Film Festival
THE OFFICIAL STORY
12:00-2:00-4:00-6:00-8:00-10:00
Late Show Fri. & Sat. 12:00

In Dolby Stereo
A CHORUS LINE(PG-13)
12:00-2:15-4:30-6:45-9:00
Late Show Fri. & Sat. 11:15

Christopher Lambert in
SUBWAY(R)
12:00-2:00-4:00-6:00-8:00-10:00
Late Show Fri. & Sat. 12:00

Best Picture, L.A. Film Critics
BRAZIL(R) Dolby Stereo
1:00-3:30-6:00-8:30
Late Show Fri. & Sat. 11:00

Best Director, L.A. Film Critics
BRAZIL(R) Dolby Stereo
12:00-2:30-5:00-7:30-10:00

HOLLYWOOD

FAIRFAX III 653-3117
7907 BEVERLY BLVD.

THE FAIRFAX THEATRE IS CLOSED FOR EXTENSIVE RENOVATION

HOLLYWOOD

SHOWCASE—934-2944
LA BREA AT MELROSE

WHITE NIGHTS(PG-13)
1:30-4:15-7:00-9:45
Late Show Fri. & Sat. 12:30

SANTA MONICA

BRENTWOOD—829-3366
Wilshire & 26th St.

TWICE IN A LIFETIME(R)
Sat.-Sun. 12:15-2:30-4:45-7:00-9:15
Mon.-Fri. 7:00-9:15

KISS OF THE SPIDER WOMAN(R)
Sat. Sun. 12:30-2:45-5:00-7:15-9:30
Mon.-Fri. 7:15-9:30

CENTURY CITY

PLITT CENTURY PLAZA
2040 AVENUE OF THE STARS
ABC ENTERTAINMENT CENTER
553-4291

Mikhail Baryshnikov
& Gregory Hines
WHITE NIGHTS(PG-13) 70mm
2:00-4:45-7:30-10:15
Late Show Fri. & Sat. 12:45

A CHORUS LINE(PG-13)
1:45-4:15-7:00-9:30
Late Show Fri. & Sat. 12:00
70mm HPS-4000 Sound

LATimes 1986 01-24 Fairfax Theater Closed for Renovations Listing-Display Ad.

SHOWTIMES FOR TODAY ONLY

LAEMMLE THEATRES

BARGAIN MATINEES IN [ ]

GRAND OPENING TODAY

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NOW PLAYING!

WEST HOLLYWOOD

SANTA MONICA

AND AT A SELECT THEATRE NEAR YOU!

November 2nd, 2001 grand opening ad.

Exhibit 71. **Jewish-themed Films**

Bnai Brith Messenger, 22.12.1967, page 12

ALEX DREIER'S 'WHAT IS JEW' NOW ON SCREEN

Alex Dreier's "What Is A Jew," a nine minute narrative presentation in color, will be shown for one week only starting Dec. 22 at the Fairfax Theatre in order to qualify for Academy Award consideration.

REGULAR FEATURE on the program will be "The African Queen," a re-release starring Humphrey Bogart and Katharine Hepburn.

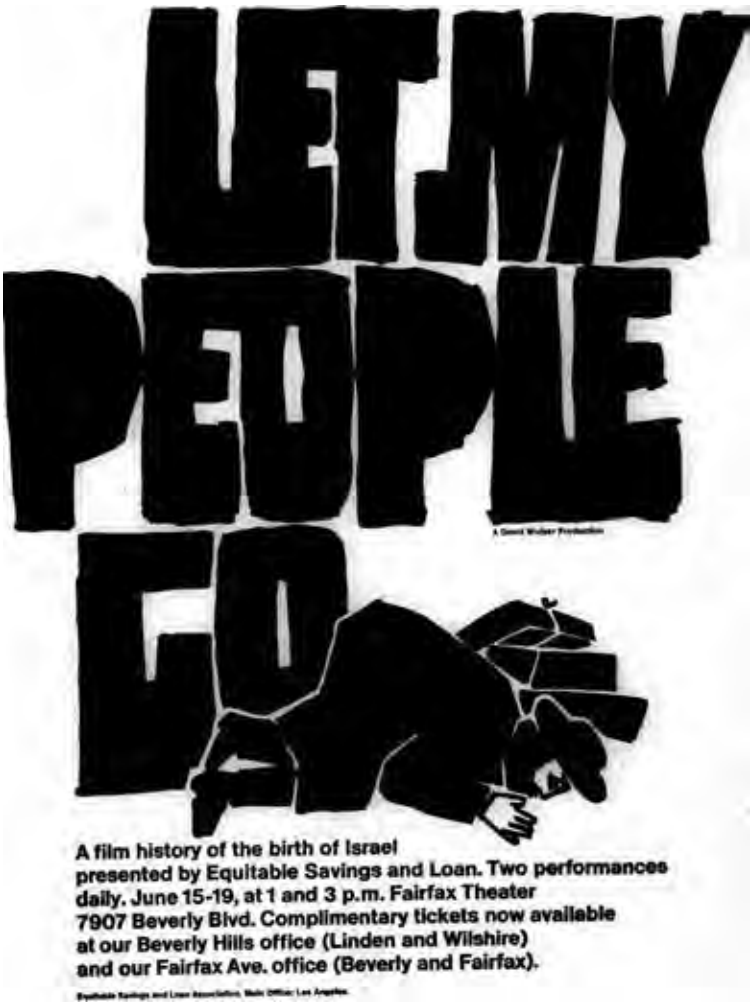
Compounded out of the heat and fire of the Israeli war, "What Is A Jew" is a philosophical essay stressing the ultimate belief of all men that must survive against even unsurmountable odds.

PRODUCED UNDER the direction of Harvey Sherman and Gene Coe through Sandler Productions, "What Is A Jew" was first released on the full ABC Radio Network over 338 stations and later followed with a two-time exposure on Metromedia Television in Los Angeles.

The special short subject has already received 11 coveted awards throughout the country for its perceptive and humanitarian approach to the premise of a nation's survival.

Regardless of your walk in life, smooth running gets you there a lot quicker.

Bnai Brith Messenger, 12.06.1970, page 23

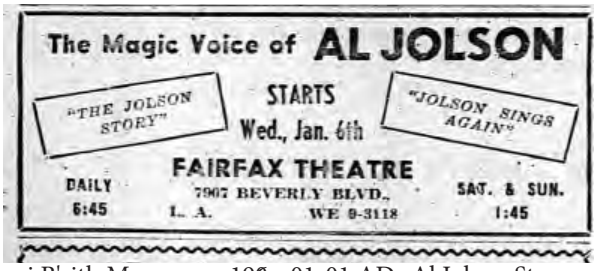


Bnai Brith Messenger, 09.08.1968, page 29

IT'S FREE! EQUITABLE S & L SHOWS 'EXODUS'

Equitable Savings and Loan Association will present two showings of the motion picture "Exodus" on Tuesday, Aug. 13, and Wednesday, Aug. 14. The feature will be shown at 2 p.m. on both days at the Fairfax Theatre.

Free tickets for either of the showings may be obtained at Equitable Savings and Loan, 310 N. Fairfax Ave. or Equitable Savings and Loan in Beverly Hills at 9738 Wilshire Blvd. Admission will be by ticket only as seating is limited.



B'nai B'rith Messenger, 196- 01-01 AD- Al Jolson Story -Fairfax Theatre.

Israeli Film: Vision of Honesty From a Holocaust Mother
Wilmington, Michael
Los Angeles Times (1923-1995); May 29, 1989; ProQuest Historical Newspapers: Los Angeles Times
pg. E5

SPECIAL SCREENINGS

Israeli Film: Vision of Honesty From a Holocaust Mother

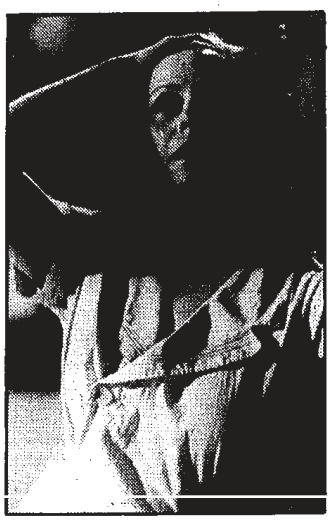
By MICHAEL WILMINGTON

The sixth annual Israeli Film Festival, at the Cineplex Odeon Fairfax Theater, opens Saturday with a gem. "Summer of Aviya" (8:30 p.m.) is based on an autobiographical novel by one of Israel's leading actresses, Gila Almagor, who also produced the film and plays the spectacular leading role: a single mother deeply scarred by her Holocaust experiences, a complex character based on Almagor's own mother.

"Aviya," Silver Bear winner at the 1989 Berlin Film Festival, is unflinchingly honest. Almagor and actor-director Eli Cohen extract humor and empathy from these painful recollections in ways both engaging and inspiring.

Almagor will also participate in a seminar at 5 p.m. Sunday, along with Israeli actress-director-writer Michal Bat-Adam, co-star of "Madame Rosa" and writer-director of this year's provocative festival entry, "A Thousand and One Wives" (7:30 p.m. Sunday). "Burning Memory," Yosi Somer's compassionate portrayal of shell-shocked and wounded Israeli soldiers, will screen at 9:30 p.m. Sunday.

The rest of the festival's weekend schedule includes Uri Zohar and Boaz Davidzon's parody of early Israeli TV, "Lul" (10:30 p.m. Saturday); Noam Yvor's drama on Israeli writer Amnon Yehoshua, starring John Savage (1 p.m. Sunday), and Haim Bouzaglo's social satire "Fictitious Marriage" (5 p.m. Sunday). Ticket information: (213) 653-3117.



Gila Almagor is Holocaust survivor in "Summer of Aviya."

TROUBLE THERE—A prisoner at Buchenwald concentration camp wonders what to do with ghetto boy smuggled into camp in scene from "Naked Among the Wolves," due Thursday, Fairfax Theater.

MOVIE REVIEW

Buchenwald Scene of 'Among Wolves'

BY CHARLES CHAMPLIN
Times Entertainment Editor

The Nazi concentration camps remain the ghastly high point in the long chronicle of man's bestiality to man. The literature, in all forms, evoked by their almost incomprehensible savagery continues to flow and will surely not soon cease.

"Naked Among the Wolves," which Thursday opens an exclusive engagement at the Fairfax Theater, is a rarity on American screens, an East German film. It was shown at the Moscow Film Festival in 1963.

Set in Buchenwald in the last days of the war, it is the story of the attempts by Jewish prisoners to conceal the presence of a 5-year-old boy who had been smuggled into the camp in a suitcase. The child had been born in the Warsaw ghetto and taken at 3 months into Auschwitz with his parents.

The sketchy information available about the film does not identify the child actor who plays him, but he is silently angelic, speechless except for some brief moments of laughter and, at the end, tears.

Cat, Mouse Game

Inevitably the child's existence becomes known to the SS and there is a cat-and-mouse game to keep him from being found. The boy heightens ambivalent feelings on both sides as liberation seems clearly only a matter of days or hours. Some guards would have a final, vengeful gesture; others would as soon do what they can to save their own scalps. The prisoners are torn between gestures of defiance and a fierce, pathetic desire not to die so near to freedom.

As a story, the film is indeed suspenseful and the dim-lit black and white gives a documentary feeling. It is a well-made film, and the final scenes as the prisoners by the thousands in their striped uniforms burst shouting from their barracks is on a grand scale. The acting is excellent, although the subtitles catch little of the outspoken dialogue (in German and Polish).

If the political bias of the film is anything more than a sharp anti-Naziism, it does not show through the editing and the titles. The well-organized prisoners' apparatus which runs the camp under the Nazi rifles seems, so far as one can tell, political.

'NAKED AMONG THE WOLVES'

Distributed by Lopert Pictures Corp. Produced by Hans Mahlich. Directed by Frank Beyer. Screenplay by Alfred Hirschmeier from a story by Bruno Apitz. Photographed by Gunter Marschinowsky. Edited by Hildegard Conrad. Featuring Erwin Geschonneck, Fred Delmare, Krystyn Wolcik, Armin Mueller-Stahl, Gerry Wolff, Peter Sturm, Victor Awdiuschuk, Boleslaw Plonicki, Bruno Apitz.

Moving Film

The real and horrific events which underlie these fictional events must, as in Peter Weiss' "The Deputy," engender their own strong responses in an audience. In that sense, it is impossible not to be greatly moved by "Naked Among the Wolves."

Yet insofar as this piece of screen history can be isolated at all from the real events of the period, the film somehow seems finally less convincing than it should. It may be that nothing fictional can adequately summon up the emotions of those who were there, or of those who heard the broadcasts and saw the stills and the newsreels.

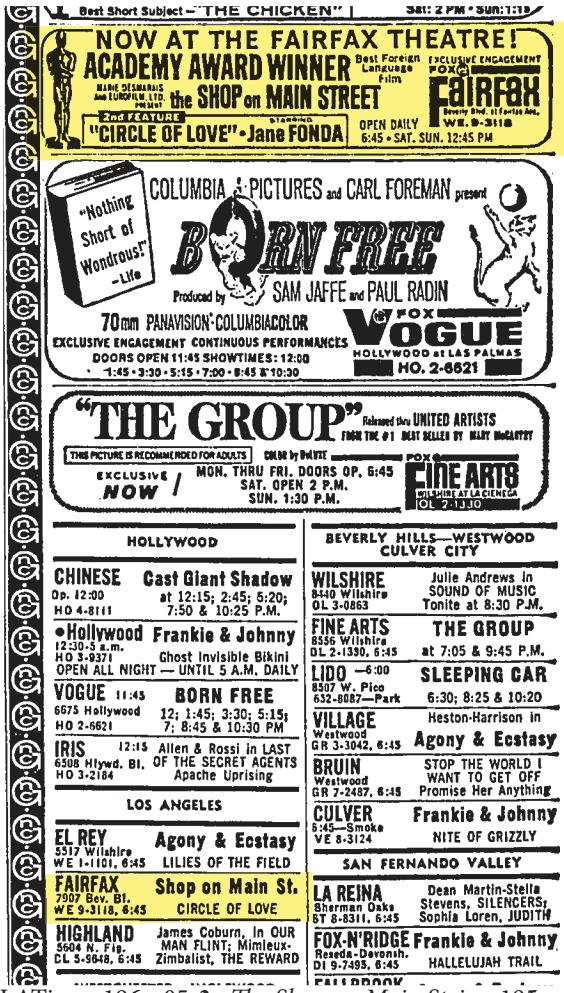
It may also be that other and lesser fictions have given us the bullying officers and the ingenious prisoners so often as to make them conventions. Even in an earnest work like this, they seem curiously conventional.

Healthy Look

And although there are individual faces and performances which seem shatteringly authentic (in particular, the old Pole who brings the child to Buchenwald), the prisoners on balance have a look of good postwar nutrition about them.

The sense of oppression and foreboding is caught fitfully, but the stench of disease and death and the look of emaciated despair in general are not. Now as then they would be fearsome to gaze upon, but that is what we are asked to see.

It is at last memory which makes the film as moving as it is.



LATimes 196 05 3 *The Shop on Main St.* is a 196 Ce choslovak film about the Aryanization program during World War II.

'What Is a Jew,' Will Open on Friday
Los Angeles Times (1923-1995); Dec 19, 1967; Pro(
pg. D19

'What Is a Jew,' Will Open on Friday

Alex Dreier's "What Is a Jew," a 9-minute narrative in color, will open at the Fairfax Theater. Regular feature on the program will be "The African Queen," a re-release starring Humphrey Bogart and Katharine Hepburn.

FEATURED — Yiftach Spector has key role in "Clouds Over Israel," at Fox Fairfax Theater, co-featured with "Sallah."

LATImes 196 07-15 Clouds Over Israel at Fox Fairfax page.

LATImes 196 07-15 Clouds Over Israel at Fox Fairfax page.

Exhibit 7m. **Film Festivals, Special Events**

FILMEX WILL OPEN APRIL 2 AT NEW SITES
Goldstone, Patricia
Los Angeles Times (1923-1995); Feb 27, 1981; ProQuest Historical Newspapers: Los Angeles Times
pg. H2

FILMEX WILL OPEN APRIL 2 AT NEW SITES

By PATRICIA GOLDSTONE

The 10th anniversary edition of the Los Angeles International Film Exposition (Filmex) will open April 2 in its new Hollywood location (having moved from Century City), but not without a struggle.

This year's exposition is scattered over seven theatres in the Hollywood area due to "pressures of time and finding theatres that can accommodate our special technical facilities," said Filmex director Gary Essert at a press conference Thursday.

Mann's Chinese Theater will host both opening and closing nights (April 2 and 23 respectively): The opening films will be Louis Malle's "Atlantic City" starring Burt Lancaster and Susan Sarandon. Filmex will close with a new 2¼-hour version of Michael Cimino's "Heaven's Gate." The Cimino film, a United Artists release, which opened briefly and now is being re-edited, has taken a hammering from critics mainly for its excessive length. "We anticipated the controversy," Essert said at the press conference. "Our consultants unanimously agreed that "Heaven's Gate is one of the finest American films they have ever seen."

Another Filmex highlight will be Abel Gance's four-hour plus "Napoleon," made in 1927. Essert plans a lavish presentation similar to this month's production at New York City's Radio City Music Hall, with Carmine Coppola again conducting his own original score. A location has yet to be announced for the epic, which requires three screens.

The bulk of Filmex's 90 feature films and 65 special events will be presented at the Aquarius Theater, via a special arrangement with the Center Theater Group now in residence at the Aquarius.

Essert plans a "special bus route" connecting the Aquarius with its six "satellite theaters": Mann's Chinese, the Fairfax Theater, Preview House, the Egyptian Theater, the Samuel Goldwyn Theater and the Gallery Theater at Barnsdall Park. Instead of the 2½-hour program slot featured at last year's festival, Essert is allowing three hours per feature film to allow people who wish to see more than one program per evening to move from one location to another.

Tickets for all events will go on sale today at the Filmex box office at the Aquarius Theater. Prices for individual tickets have been raised from $4.50 to $5, although series and multiple tickets have been held at the levels of previous years to "give a break to people who want to attend more than two or three events," Essert said. Series tickets range from $20 to $160 in price, for people who want to "stop their lives for three weeks," Essert said.

Essert stressed that the seven Filmex theaters are "near the major bus routes," and that convenient parking is available at all locations, including free parking near the Fairfax Theater and the Preview House.

"We are very grateful to be here in Hollywood," Essert said. "Had we returned to our previous location at the Plitt Theatre in Century City, the exposition would have cost us one-third more this year than it does here in Hollywood."

Filmex Free Movies

Los Angeles International Film Exposition

April 2 thru 23, 1981 • All Over Hollywood

April 2 through 23, Hollywood will become the kind of place you always thought it used to be as the tenth anniversary edition of Filmex unfolds.

28 events are absolutely *free*, thanks to Atlantic Richfield Company and the City of Los Angeles.

FilmEssay—The Best of Filmex

Selected and presented by prominent Los Angeles film critics, these 13 programs represent films from the past 9 Expositions considered among the *best* ever presented. Weekday afternoons at 3:00pm at the Aquarius Theatre, (Sunset Blvd. near Vine).

Friday, April 3—LOVE AMONG THE RUINS (George Cukor, 1975) with Stephen Farber
Monday, April 6—LACOMBE LUCIEN (Louis Malle, 1974) with Charles Champlin
Tuesday, April 7—THE DISCREET CHARM OF THE BOURGEOISE (Luis Bunuel, 1972) with Myron Meisel
Wednesday, April 8—THE TREE OF WOODEN CLOGS (Ermanno Olmi, 1978) with Michael Viertel and Ginger Varney
Thursday, April 9—MADO (Claude Sautet, 1976) with Michael Wagner
Friday, April 10—MURMUR OF THE HEART (Louis Malle, 1971) with Arthur Knight
Monday, April 13—F IS FOR FAKE (Orson Welles, 1973) with Joseph McBride
Tuesday, April 14—FOUR NIGHTS OF A DREAMER (Robert Bresson, 1971) with Eric Sherman
Wednesday, April 15—TURKISH DELIGHT (Paul Verhoeven, 1973) with Douglas Edwards
Thursday, April 16—THE LAST WAVE (Peter Weir, 1977) with Kim Honeycutt
Friday, April 17—RETURN OF THE SECAUCUS SEVEN (John Sayles, 1979) with Linda Gross
Monday, April 20—THE PROMISED LAND (Andrzej Wajda, 1975) with Kevin Thomas
Tuesday, April 21—VENGEANCE IS MINE (Shohei Imamura, 1979) with Barry Brennan

Point of View

14 documentary programs of thought-provoking perspectives on the world in which we live. Weekdays, Friday, April 3, through Wednesday, April 22, at noon at the Aquarius Theatre.

And, we'd like to let you know about another Filmex afternoon series that, although not free, is embarrassingly low priced. Our annual archive series, "Treasures from AFI" is a unique collection of 8 early sound and silent films presented weekdays at 3:30 pm at the Fairfax Theatre (Beverly Blvd. near Fairfax). Silent films are accompanied by Gaylord Carter at the organ. Admission is just $3.00. Senior Citizens' admission is just $1.00 for this series only.

213/465-9020

For information about these and other Filmex programs, call 465-9020.

Presented by The Filmex Society in association with the City of Los Angeles as part of the Los Angeles Bicentennial

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Atlantic Richfield Company

LATimes 1981-03 22 Filmex
Full Display Ad.

Exhibit 7n. **Shops and Offices of the Fairfax Theatre Building**

Fairfax Theatre Building — Tenants' of Shops, and Offices

	7901 Beverly	7903	7905	7907	7909	303 N Fairfax Rm 2	303 N Fairfax Rm 4	303 N Fairfax Rm 6	305 N Fairfax	307 N Fairfax	309 N Fairfax	311 N Fairfax	313 N Fairfax	315 N Fairfax	317 N Fairfax	319 N Fairfax	321 N Fairfax
1930	Fairfax Drug Co	Bronster Radio Co.	Beauty Salon	Fairfax Theatre	Fairfax Grotto												
1931	Fairfax Drug Co, Robert G Aten Drugs	George F Steers Radios [Bronster Radio Co.]	Beauty Shop—Alma M Fetsch [LA Directory] r127 S Orlando av	Fairfax Theatre	Gersisch & Economy Restaurant					Mrs Sophy Antoinette women's clothing	Delbert R McKenzie barber	Mrs Luelia M Todd clothes pressers and Cleaners, Dorothea Oyer library	Fairfax Deli and Creamery - Berliner Mrs Tillie delicatessen r418 N Hayworth av	Simon Bockall Meats		Emanuel Weinstein Groceries h419 1/2 N Genesee	
			Orchid Beauty Salon Mrs Alma Fetsch (Franz A) r367 N Orange Grove		Fairfax Grotto, Geo Gersisch manager	F Le Grand Noyes physician h603 Cochran av	C R Evans dentist		Davis Perfection Bakery	Antoinett Szofia women's clothing	Delbert R McKenzie barber	Beverly Fairfax Cleaners, Mrs Luelia M Todd Library		Simon Bockall Meats	Saito K fruit dealer	I Lieberman grocer	Beverly Realty Co (E L Fitzgerald F H Wheaton) / Michael Kraus shoe repair
			A D Slayton Meats										Jacob Turetsky delicatessen h353 N Orange Grove av				
			Beauty Shop—Alma M Fetsch [LA Directory] r127 S Orlando av						Thompson Brothers bakers "Specializing in Jewish Bakery Products"			Phil Newman Beverly Fair Cleaners - HHDs ad in Bnai Brith Messenger	Jacob Turetsky delicatessen h353 N Orange Grove av				
1935	Albert W Acton drugs h627 N Sierra Bonita / C W Collie soft drinks	Joseph W Greenberg Radios [Bronster Radio Co] h1771 S Hayworth	Beauty Shop—Alma M Fetsch [LA Directory] r127 S Orlando av		Puritan Candies Nick Karras confectionery h4122 1/2 Rosewood	F Le Grand Noyes physician h603 Cochran av	Frank I Cooper dentist	Carl Ruby Physician h362 1/2 N Genesee / Jos Chapman general contractor	Thompson Brothers bakers	Ruth Kornfield dry goods r418 1/2 N Genesee	Delbert R McKenzie barber	Philip Newman clothes Cleaners	Jacob Turetsky delicatessen h353 N Orange Grove av	Simon Bockall Meats	E O Strong Stationerrs	Wm Reed refrigerators, Christie J Schlieter electrical contractor r611 N Kilkea	Michael Kraus shoe repair
	Sontag Drug Store -signed lease 11-1935 the most modern in So Cal		Beauty Shop—Alma M Fetsch [LA Directory] r127 S Orlando av										David Wayne (Bessie) Delicatessen H439 1/2 Belmont Ave				
					Puritan Candies	F Le Grand Noyes physician h603 Cochran av	Frank I Cooper dentist / Deane M Abrams optometrist	Carl Ruby Physician h362 1/2 N Genesee / Jos Chapman general contractor	Thompson Brothers bakers	Ruth Kornfield dresses h368 N Kings	G & H Department Store (5¢ to $1), M D Goldberg & E E Hausman		James B Adler Clothes Cleaner	Simon Bockall Meats	Mrs Marie Almquist, Mrs Marie Lamquist library / Rowena Bills women furnishings r366 N Hayworth	Samual Purchin Jewelers h320 N Genesee	Michael Kraus shoe repair
	Sontag Drug Store					Dr. John J Holm dentist	Frank I Cooper dentist	Benno Z Reinard physician / Harry D Rose chiropodist / Jos Chapman general contractor	Thompson Brothers bakers	Ruth Kornfield dresses h368 N Kings		G & H Department Store (5cent to $1)	Ruth Berger milliner r927 N Gardner	Simon Bockall Meats	Sidney L Gradwohl news dealer	Minna Purchin (wid Samual) jeweler h7827 Oakwood	Jack Burkovitz shoe repair
1940	Sontag Drug Store				Gallenkamp Stores co [Chain Shoe Store]	Dr. John J Holm dentist	Frank I Cooper dentist	Benno Z Reinard physician		May Barth women's furnishings	Puritan Home Made Candies Nick Karras confectionery r535 N Sierra Bonita	Thompson's bakery	Ruth Berger milliner r927 N Gardner	Simon Bockall Kosher Meats	S L Gradwohl library	Minna Purchin (wid Samual) jeweler h7827 Oakwood	Jack Burkovitz shoe repair / Aaron Cohen clothes Cleaners
											Puritan Home Made Candies Nick Karras confectionery r535 N Sierra Bonita						
	Sontag Drug Store				Gallenkamp Stores co [Chain Shoe Store]	Dr. John J Holm dentist	Frank I Cooper dentist	Nathan Kraemer physician		Leon D Zeitz women's clothing h355 N Detroit	Nick Karras confectionery r535 N Sierra Bonita	Ben-Zion Wagschal bakery		Simon Bockall Meats	Ludwig Lipsky circulating library r320 N Hayworth	Minna Purchin (wid Samual) jeweler h7827 Oakwood	Jack Burkovitz shoe repair / Aaron Cohen clothes Cleaners
										Susan's Sportswear, Dresses					Jewish American Book Shop		
										Susan's Sportswear, Dresses					Jewish American Book Shop		
1945										Susan's Sportswear, Dresses							
										Susan's Sportswear, Dresses							
										Susan's Sportswear, Dresses					Hammer's Shoes		
					Praw's men's clothing & furnishing												
1950												Fairfax Stationery & Office Supply [extant]					
							Robert Prince electrolysis				Puritan Candies						
	Fisher Owl Rexall Drugs Co												Tot Shop, children's clothes				
1955																	
	Fisher Owl Rexall Drugs Co	Perry's Jewelry Co		Fox West Coast Theatres	Lewis Cleaners	Dr. John J Holm dentist	Robert Prince electrolysis	Dr. David Mayers		Dr. Sam A Harman chirpdst	Puritan Candies Store No. 3	Fairfax Stationery & Office Supply [extant]	Tot Shop	Simon's Kosher Meat Market	Anne Beth Shoppe	Sidney's Shoe Store [extant-moved to 321]	GallenKamp Stores Co [Chain Shoe Store]
1960	Fisher Owl Rexall Drugs Co	Perry's Jewelry Co		Fox West Coast Theatres	Lewis Cleaners	Dr. John J Holm dentist	Robert, Martha Prince electrolysis	Wm A Copen DDS		Dr. Sam A Harman chirpdst	The Puritan Chocolate Shoppe	Fairfax Stationery & Office Supply [extant]	Gino's Hair Fashions	Simon's Kosher Meat Market	Perlman's Curtains Linens & Bedding	Important Imports	Sidney's Shoe Store [extant]
	Bargain Fair [extant]	Perry's Jewelry Co			Eskay Drugs, closed Saturdays	Dr. John J Holm dentist / William A Copen			Israel's Bakery	Dr. Sam A Harman chirpdst			Gino's Hair Fashions		Perlman's Curtains Linens & Bedding	Chicago Sportswear	
											Puritan Candy Co. "Chanuka Candy Festival"					Victor Uman's Books, Records, and Learning Aids	
1965	Bargain Fair [extant]	Perry's Jewelry Co		Fox West Coast Theatres	Beverly-Fairfax Pharmacy	Dr. John J Holm dentist / William A Copen				Dr. Sam A Harman chirpdst	The Puritan Chocolate Shoppe "Candy from Isreal"	Fairfax Stationery & Office Supply [extant]	Evelyns Hair Fashions	Simon's Kosher Meat Market	Perlman's Curtains	Uman V-Books-Records	Sidney's Shoe Store
					Beverly-Fairfax Pharmacy												
											Irving Teicher for Congress — 26 district						
1969	Bargain Fair [extant]	Perry's Jewelry Co		Fox West Coast Theatres	Hal's Pharmacy	Dr. John J Holm dentist / William A Copen				Dr. Sam A Harman chirpdst		Fairfax Stationery & Office Supply [extant]	Evelyns Hair Fashions	Simon's Kosher Meat Market	Perlman's Curtains	Syl's Fashions	Sidney's Shoe Store
1970																	
1973	Bargain Fair [extant]		Fairfax Appliance Repair	National General Theatres	Hal's Pharmacy	William A Copen	S M Packer		Caspi's Jewelry	Dr. Sam A Harman chirpdst	Beverly-Fairfax Sandwich shop	Fairfax Stationery & Office Supply [extant]	Evelyns Hair Fashions	Simon's Kosher Meat Market	Perlman's Curtains Linens & Bedding	Syl's Fashions	Sidney's Shoe Store
1975																	
1980																	
1985																	
1987	Dardashty Partnership [dba Bargain Fair]			Fairfax Theatre	Honest Max Bargains				Caspi's Jewelry	Camay		Fairfax Stationery & Office Supply [extant]	Am's Beauty Salon	Benny's Food Mart	Fairfax Silver City [extant]		Sidney's Shoe Store [extant until 2019]

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B'nai B'rith Messenger, 190- 04-11 AD- Fairfax Deli and Creamery -Jewish Home Cooking.

GREETINGS
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Phil Newman 311 N. Fairfax

B'nai B'rith Messenger, 193- 09-07 AD- Beverly Fair Cleaners High Holy Day.

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351 So. La Brea, WYoming 9337
305 No. Fairfax, WHitney 1810
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B'nai B'rith Messenger, 193- 09-27 AD- Thompson Bros. Bakery -Specializing in Jewish Bakery High Holy Days.

Bnai Brith Messenger, 20.11.1931, page 8

The Leading Kosher Meat Market in Fairfax District
Simon's Kosher Meat Market
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Handles strictly Kosher Meats — Poultry of the Finest Quality
Fresh Fish — One of the Oldest Markets in Fairfax District
Sanitary and Reliable
FREE DELIVERY PHONE: OR. 2670

Announcement!

WE, the following butchers in the Wilshire, La Brea, Fairfax, Hollywood Districts hereby announce that we shall, beginning tomorrow, March 11, keep our shops closed on Saturdays:

Perloff's Melrose Kosher Market, 7270 Melrose
La Brea Public Meat Market, 427-29 So. La Brea
Glassman's Kosher Market, 1068 N. Western Ave.
Detroit Kosher Market, 1060 N. Western Ave.
Western Kosher Market, 1050 N. Western Ave.
Chicago Kosher Market, 1075 N. Western Ave.
Levine Kosher Market, 1012 South La Brea
Chicago Kosher Market, 447 South La Brea
Levine's Kosher Market, 3810 West Pico
Charlie's Kosher Market, 6911 Melrose Ave.
Simon's Kosher Market, 315 No. Fairfax

B'nai B'rith Messenger, 1933-03-10 AD- In 1933 Simon's Kosher Market was the only Kosher market in the area that became know as the "Kosher Canyon."

Bnai Brith Messenger, 03.09.1937, page 67

A HAPPY NEW YEAR TO OUR JEWISH FRIENDS
Puritan Home Made Candies
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1st Annual
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CANDY FESTIVAL
Sponsored By The
Calif.-Israel Chamber of Commerce
Israel Govt. Trade Commission
of the
PURITAN CANDY CO.
309 N. FAIRFAX
Nr. Beverly WE 8-4444

B'nai B'rith Messenger, 1964-11-20 AD- Puritan Candies -Israel Chanukah Candy Festival.

Bnai Brith Messenger, 16.10.1936, page 13

ANNOUNCEMENT

DR. BENNO Z. REINARD

ANNOUNCES THE OPENING OF HIS OFFICES IN THE

FAIRFAX THEATRE BLDG.
BEVERLY AT FAIRFAX

Formerly Chief of the Gynecological Department, National Public Health Clinic, Berlin, Germany: Resident for four years in the Cecilenhaus Hospital, Berlin, and in the Maternity Hospital of the Province of Silesia, Germany.

Suite 5
303 North Fairfax Avenue
Los Angeles, California
Telephone:
Office: WHitney 7170
Residence: HEmpstead 9973

B'nai B'rith Messenger, 1936-10-16 AD-
In 193 Naż Germany made it illegal for Jewish physicians to serve non-Jews.
Dr. Reinard, no longer able to work in Germany, escaped to Spain with his wife Eliz beth, and sailed to New York in November of 1934.
In 196 he opened his office in the Fairfax Theatre Building.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 17.09.1943, page 2

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 17.12.1948, page 7

B'nai B'rith Messenger, 1944-09-15 AD- Susan's Dresses - Sportswear.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 02.07.1948, page 3

B'nai B'rith Messenger, 1950-02-03 AD-
Fairfax Stationery and Office Supplies is still located in the Fairfax Theatre building seventy years later.

B'nai B'rith Messenger, 1952-04-04 AD- GallenKamp's Shoes.

B'nai B'rith Messenger, 1966-06-10 AD-
Eskay Drugs 7909 Beverly Blvd. To this day same storefront of the subject building contains a drug store that serves the local community's needs.

B'nai B'rith Messenger, 1953-12-11 AD- The TOT SHOP.

Holiday Greetings from

Pan-Pacific Pastry Shop

7603 Beverly Blvd. WE 1-8300

Israel's Bakery

305 No. Fairfax Blvd. HO 6-3000

B'nai B'rith Messenger, 196- 03 3 ad- Israel's Bakery.

Bnai Brith Messenger, 25.10.1968, page 24

REP. SEYMOUR HALPERN

★ The Man Who Saved The Hadassah Medical Center Aid Appropriation From Defeat in the House of Representatives.

★ The Man Who Just Put Over The Action in Congress Which Forced the Johnson Administration to Take Up The Jets For Israel Matter.

HALPERN: That Grand JEWISH REPUBLICAN CONGRESSMAN From New York

NEEDS A COUNTERPART FROM CALIFORNIA

The Great 26th Congressional District of the Southland Can Give Congressman Halpern The Support He Needs!!

"I NEED THE HELP OF MEN LIKE IRVING TEICHNER ON THE FLOOR OF CONGRESS."

"NEED YOUR HELP IN CONGRESS" — Says Rep. Seymour Halpern (R.-N.Y.), left, a staunch Congressional supporter of the State of Israel, to 26th District Congressional Candidate IRVING TEICHNER (right).

IT'S YOUR RIGHT... VOTE NOV. 5

FOR RESPONSIVE & SENSITIVE REPRESENTATION

TEICHNER

CONGRESS — 26TH DIST.

- 34 Years—Businessman
- City Commissioner
- "Man-of-the-Year" — West B'nith
- Vice President and Director of his Synagogue

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TEICHNER FOR CONGRESS COMMITTEE • 319 N. FAIRFAX

[illegible]

Bnai Brith Messenger, 11.09.1964, page 11

A Happy New Year!

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Hobbies — Arts — Crafts — Languages
Biography — Drama — Fiction
Health and Philosophy
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A Happy and Prosperous New Year

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319 N. Fairfax Ave. 939-7060

B'nai B'rith Messenger, 1965-09-24 AD- Victor Uman's Discount Fashions.

Large Property Lease Deal Negotiated

Constituting one of the largest recent lease deals here, the property at 5536 to 5542 on the south side of Santa Monica Boulevard, within the first block west of Western avenue, has been leased for fifty years to Mercantile Properties Company of San Francisco and Los Angeles by Harriet Dearing. The rental and tax and other expense assumed by the lessee total approximately $372,000.

The property has a 100-foot frontage. The entire building is to be remodeled and modernized, beginning the first of next month, and the changes will include modern fronts.

The W. M. Patch Company, Ltd., brokers, represented both parties.

Completion of negotiations for occupancy by Sontag Drug Stores of premises in the Fairfax Theater Building at the northwest corner of Beverly Boulevard and Fairfax avenue, at a total rental of approximately $50,000, also was reported by the Patch Company. Remodeling of the store room rented is under way. It has dimensions of sixty by sixty feet.

In appearance and equipment, the new store will be one of the most modern of the kind in Southern California, according to the plans made for it.

LATimes 193 11-10 Sontag Drug Stores 6k lease, remodeling to most modern of the kind.

Lease and Sales Deals Involving $113,320 Reported

Comsummation of five lease and sales deals involving total consideration of $113,320 has been reported by J. H. Williams Company, Inc.

Transactions included sale of the two-story building at 184 East Colorado Boulevard, Pasadena, to A. A. Gallenkamp by First Trust and Savings Bank, trustee of the Edmund B. Blinn Estate. Sale and alterations to be made involve an investment of $45,000.

A one-story brick building is to be constructed at the northeast corner of Seventh and Figueroa streets for W. J. Steinberg, who has leased the property for five years from Systems Auto Parks, Ltd.

Lindy Hotel at 419½ West Eighth street has been leased for a three-year term to Thomas L. Flinn by Emma J. S. Whitmarsh for a total of $4320.

A shoe company has leased from Nelson C. Stein the store at 7909 Beverly Boulevard.

The building at 205-07 Market street, Inglewood, has been leased for ten years to the same company by Guy C. Earl, Jr. Rental and alterations cost total $35,000.

LATImes 198- 06 12 Shoe Company Leased 7909 Beverly Blvd from NC Stein.

Name: Beverly-Fairfax Commercial Planning District

Description:

The Beverly-Fairfax Commercial Planning District is a two-block-long stretch along North Fairfax Avenue, a major north-south commercial corridor in the Beverly-Fairfax neighborhood of central Los Angeles. The district is located between Rosewood Avenue to the north and Beverly Boulevard to the south, in an area featuring a regular, rectilinear street grid. It is composed primarily of one-story retail storefronts, flush with the sidewalk, along both sides of the street; a few of the lots are used for parking. Institutional buildings, including a Jewish temple and a senior center, are located in the district as well. Building features consist of large display windows and original projecting signage, including the Leader Building neon sign, Los Angeles Historic-Cultural Monument #667. Features of the district consist of original concrete sidewalks and palm trees planted in the 1980s. Shops are primarily accessed at their street-facing façades, with little or no parking at the rear. Common alterations consist of window and door replacements and storefront alterations.

Significance:

The Beverly-Fairfax Commercial Planning District is an early neighborhood commercial corridor in the Beverly-Fairfax area of central Los Angeles. Composed of retail storefronts primarily dating from the 1930s and the 1940s, the district is characterized by its pedestrian scale and orientation. This district spans two tracts, both subdivided in 1923 as the commercial strip for adjacent residential neighborhoods east and west of Fairfax Avenue. Lots were 50 feet wide and backed by alleys. Although subdivided in the 1920s, this part of Fairfax Avenue was not paved until 1929, and substantial development did not begin until the 1930s, continuing through the 1950s.

The residential neighborhoods surrounding the Beverly-Fairfax district to the east and west were associated with the Jewish community beginning in the late 1920s/early 1930s, and Fairfax Avenue emerged as a major Jewish commercial center after World War II. In the postwar years, kosher delis, restaurants, and Jewish bakeries were numerous on Fairfax Avenue. Several long-time businesses, including Canter's Delicatessen, Schwartz Bakery and Diamond Bakery, are still in operation.

Despite the commercial planning district's significance, the area does not retain sufficient integrity or cohesion for historic district eligibility. The majority of individual buildings have undergone some degree of alteration, and some were demolished to make way for newer, often larger buildings in the 1960s through the present. Revitalization efforts of this area in the 1980s provided building owners with new awnings and signage, and palm trees were planted. The cumulative effect of these alterations is an overall lack of integrity and cohesion for the district as a whole. However, the district does retain a strong sense of time and place. Its linear configuration, building massing, and low-scale pedestrian orientation contribute to an overall feeling of a 1930s-1940s commercial shopping street. For these reasons, this area may warrant special consideration for local planning purposes.

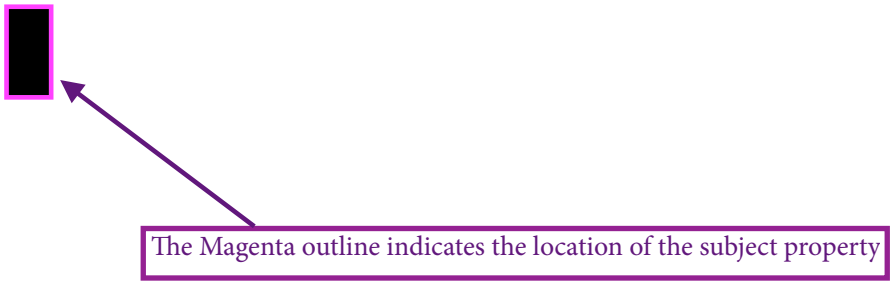

Exhibit 7o. **Advertisements Using Proximity to Subject Building**

blvd. 70x200. $105,000, mtg. $45,000. 5 yrs., 6%. Submit for equity to 3975 Wilshire, cor. Wilton. DU. 7414.

BEVERLY BLVD.

Sacrifice for quick sale. 50 or 100 ft., close to NEW Fairfax Theater. Owner. GR. 9565.

L. A.'S BEST BET

3 acres on Vermont. 6-rm. hse. &

LATimes 1929-07-07 Beverly Blvd close to new Fairfax Theater-Classified.

tion, close in. Sale takes place 2 o'clock Wed., Feb. 5th. Don't miss this sacrifice bargain sale.

THE Hot Spot. Beverly Blvd., 3 blks. W. of New Fairfax Theater, corner 105x120, $500 ft., which is $100 ft. under any cor. bet. this & theater. Believe will bring $700 ft. before 1931. Ben Bell. TU. 4336. WH. 5927.

FIGUEROA CORNER

Foreclosure. 50x135, with 2-family

LATimes 190- 02-02 The Hot Spot near Fairfax Theater-Classified.

$3600. $500 cash. Owner. VA. 651

BUSINESS PROPERTY—
For Sale

BEST BUY ON BEVERLY BLVD. Close to Fairfax Theater. $320 50x120 to alley. $16,000. $6000 cash, bal. 3 yr., 7%. In fall when theater is fin. this lot will sell for $400 No better inv. in L. A. Ben Bell. TU. 4336. 740 S. BROADWAY.

W. I. Hollingsworth & Co.

LATimes 1929-08-02 property close to Fairfax Theatre Classified.

Lots —72-B

BUSINESS lot in Burbank. Trade for rent of single or double apartment, west-northwest. EX. 8442. HE. 0606.

FAIRFAX business lot. Block No. of Beverly and Fairfax Theater. $6000 equity for clear lot. West OR. 8901.

Income Property —72-D

FOR EXCHANGE—

LATimes 190- 12-02 Business Lot near Fairfax Theater Classified.

Opportunity to double your money. A business corner for half the amount other property selling for. Phone RO. 5417.

Beverly Blvd. Improved

Nr. La Brea. Sacrifice, $10,000 below market. Make us prove it. Also have a Fairfax steal nr. theater site. Call WH. 1138. OR. 1161.

COURAGE—VISION—FORESIGHT

Business lot in Fox block in Westwood Hills unique business village. A buy for future profits. Phone MRS. WESLEY. HO. 7035. for information. Good terms.

CENTRAL AV. AT PICO

76x178—OR 13,245 SQ. FEET

$17,500

OWN., 2510 S. VERMONT. BE.6624

BEST buy on Beverly Blvd. near new Fairfax Theater. 50x120. $15,500. Will sell for $20,000 when theater is finished. $5500 cash, bal. 7%. Ben Bell. TU. 4336. 740 S. Broadway.

Melrose Ave. Is Booming

LATimes 1929-11-13 2 ads property near Fairfax Theater-Classified.

Free lot to park car on.
1641-1645 N. ALEXANDRIA AVE.

LA CALMA APTS.

$75-$85

Large sunny front corner doubles in beautiful new building. Exquisitely furnished for particular people. Near new Fairfax Theater.

366 N. Hayworth. WY. 8683.
1 block north Beverly Boulevard.

$65 $90

LATimes 190- 12-14 La Calma Apts Near New Fairfax Theater Classified.

$50 TO $70. BEVERLY HILLS at Wilshire. New singles, doubles, garage. 121 N. Swall Dr., 114 N. Clark Dr.

$55 366 N. Hayworth $70

New singles, doubles; exceptionally large rooms, fireplace, everything included. Service, parking. 1 blk. N. Fairfax Theater.

$55 TO $85 NEW singles and studios, maid service. Refrigeration, dish-

LATimes 193- 04-14 Apt Near Fairfax Theater Classified.

BUSINESS PROPERTY—
For Sale —55

Caught In Stock Market

Your opportunity to buy business property at bargain prices.

Beverly Blvd., corner just west of Fairfax, $310 a ft.

La Brea frontage adjoining Wilshire, $900 a ft.

Fairfax corner near our office, $400 a ft.

West Third St. corner near Fairfax, $275 a ft.

Large corner on Beverly Blvd., adjoining Beverly-Fairfax Theater, $525 a ft.

Hugh Evans & Company
Wilshire Office
6101 Wilshire Blvd. OR. 1121.

SURE INCOME ...$9072

LATimes 1929-11-17 Corner adjoining Beverly-Fairfax Theater-Classified.

Historical Jewish Press (JPress) of the NLI & TAU

Bnai Brith Messenger, 09.11.1951, page 11

SPECIAL

VELVET SKIRTS — $7.95

BLOUSE TO MATCH — $7.95

High Style, Dressy Colors—Black, Red, Green, Purple

100% Wool Gabardine Skirts—$7.95
Tailored — All Colors

Edythe's Sport Shop

7910 Beverly Blvd. (Across from Fairfax Theatre) YOrk 3006

B'nai B'rith Messenger, 1951-11-09 -AD Edythe's Sports Shop across from Fairfax Theatre.

TECHNICAL REPORT

HISTORICAL/ARCHITECTURAL RESOURCES

LOS ANGELES RAIL RAPID TRANSIT PROJECT
"METRO RAIL"

Draft Environmental Impact Statement and
Environmental Impact Report

Prepared by

WESTEC SERVICES, INC.

Prepared for

U.S. Department of Transportation
Urban Mass Transportation Administration

and

Southern California Rapid Transit District

January 1983

Funding for this project is provided by grants to the Southern California Rapid Transit District from the United States Department of Transportation, the State of California, and the Los Angeles County Transportation Commission.

Table B

TABULATION OF HISTORIC/ARCHITECTURAL RESOURCES ELIGIBLE OR POTENTIALLY ELIGIBLE TO THE NATIONAL REGISTER (Continued)
(75 total)

Station	Resource and Addresss	Designation of Eligibility*
Wilshire/Fairfax (Continued)		
13O	Office structure 5828 Wilshire Blvd.	3D
13S	Residence 712 Stanley Ave.	4D(a)
13T	Residences 718-720 Stanley Ave.	4D(a)
13V	Residences and apartments 727-731 Curson Ave.	4D(a)
Fairfax/Beverly		
14C	[redacted]	4(b)
Sunset/La Brea		
16D	Tiny Naylor's Drive-in Restaurant 7101 Sunset Blvd.	3
Hollywood/Cahuenga		
17A	Julian Medical Building 6380-6384 Hollywood Blvd.	3D

Table C

TABULATION OF HISTORIC/ARCHITECTURAL RESOURCES
AND POTENTIAL IMPACTS BY SC RTD METRO RAIL (Continued)

		Potential Impacts			
Station	Resources and Address	Acquisition (Removal of all or a portion of property)	Construction-related (Ex: vibration or subsidence)	Visual	Future Joint Development
Wilshire/Fairfax (Continued)					
13S	Residence 712 Stanley Ave.	X			
13T	Residences 718-720 Stanley Ave.	X			
13V	Residences and apartments 727-731 Curson Ave.		X		
Fairfax/Beverly					
14C	[redacted]			X	
Sunset/La Brea					
16D	Tiny Naylor's Drive-in Restaurant 7101 Sunset Blvd.		X		
Hollywood/Cahuenga					
17A	Julian Medical Building 6380-6384 Hollywood Blvd.		X		

STORE, OFFICE BUILDING UNDER WAY: STRUCTURE TO RISE AT <SPAN ...
Los Angeles Times (1923-1995); Aug 11, 1929; ProQuest Historical Newspapers: Los Angeles Times
pg. D2

STORE, OFFICE BUILDING UNDER WAY

Structure to Rise at Beverly and Fairfax Corner

Spanish-Colonial Architecture Featured

A TWO-STORY Class C store and office building is being erected on the southwest corner of Beverly Boulevard and Fairfax avenue for E. Clem Wilson. It was designed and is being built by Meyer & Holler, architects and builders. The building will occupy a lot having a frontage of 123 feet on Beverly Boulevard and 130 feet on Fairfax.

There will be a large corner drug store which will be occupied by the Roth Drug Company, and the westerly forty feet fronting on Beverly Boulevard is to be occupied by a branch of the Citizens' National Trust and Savings Bank. There are three additional shops with a sixteen-foot frontage each on Beverly Boulevard and four shops with a sixteen-foot frontage each fronting on Fairfax avenue.

The second story will provide space for two apartments and also space for several offices.

The exterior of the building is designed in Spanish-Colonial style and is carried out in a combination of stone and painted brick, with iron balconies at the second-story windows.

The negotiations for the purchase of the land and erection of the building were conducted by the Charles G. Andrews Company, who are the leasing agents and managers of the property.

LATimes 1929-08-11 Store Office Building Under Way — The announcement of the Fairfax Theatre Building seemed to spur commercial development in the area. Within three months of the announcement, E. Clem Wilson announced he was building a two-story retail and office building directly across Beverly Blvd. from the theater (demolished 1974).

The Magenta outline indicates the location of the subject property

Exhibit 8. Historic Resource Surveys

Exhibit 8a. SurveyLA Wilshire CPA Individual Resources:
Fairfax Theater

Exhibit 8b. SurveyLA Planning Districts and Multi-Property Resources:
Beverly-Fairfax Commercial Planning District

Exhibit 8c. Metro Rail Environmental Impact Report:
Historic Resources

Exhibit 8d. National Register of Historic Places:
Beverly Fairfax Historic District

evidenced by the greater numbers of late 1930s and early 1940s buildings seen in the district's eastern portion. The Beverly Fairfax Historic District experienced its most intense period of development from 1924 to approximately 1942, during which 447 of its 463 buildings were constructed. Notably, there is no evidence of a slowdown during the Great Depression, with 170 buildings being constructed between 1929 and 1939. While fourplexes and apartment houses remained the predominant building type during this period, the number of duplexes and courtyard apartments being constructed decreased by the late 1930s.

After this period, construction was slow but steady, seeing a drop during World War II, with no buildings constructed between 1942 and 1947, and a small postwar spike, which resulted in the construction of eight buildings between 1947 and 1949. By the late 1940s, development of the neighborhood was largely complete, with a few examples of infill occurring through the 1950s and 1960s, and sporadic demolition/replacement of original buildings starting in the late 1950s.

Criterion A: Jewish Ethnic Heritage and Social History

The Beverly Fairfax Historic District played a key role in the westward shift of Los Angeles' Jewish diaspora starting in the 1920s, and proved crucial to the development of Fairfax Avenue at Beverly Boulevard as a Jewish commercial and institutional hub. Its attractive multi-family residences, lack of racially restrictive covenants, and opportunities for property ownership drew residents from older Jewish enclaves on the east side of town, and made it one of the first areas in the western suburbs to see a Jewish influx during a period of massive growth for the city. The area quickly became known among Jewish Angelenos as a desirable and attainable neighborhood on the city's burgeoning west side. It became predominantly Jewish over the next ten years. By 1940, at least two-thirds of the population were Jewish, and by the end of the 1940s, the district was firmly established as the residential anchor of Los Angeles' Jewish community. The district remains associated with the Jewish community.

Los Angeles' Jewish population has been an integral part of city life since the mid-nineteenth century, when the first Jews are documented to have arrived. The small group of Jewish residents recorded in the 1850 census grew over the next few decades, reaching 2,500 people in 1900. Although they constituted less than 1.5% of the local population, Jewish Angelenos gained prominence and socioeconomic power beyond their numbers thanks to their emphasis on commerce and civic involvement in the growing urban center.[7] Many of the city's Jewish residents were European immigrants, and most lived in downtown Los Angeles during these early years.

During Los Angeles' first population and construction boom in the late 1880s, the majority of the newcomers were white Protestants from the Midwest. This decreased the city's ethnic and religious diversity and resulted in a socioeconomic climate less favorable to Jewish residents, as

[7] City of Los Angeles, "SurveyLA Los Angeles Citywide Historic Context Statement, Context: Jewish History" (prepared by Teresa Grimes, Allison Lyons, Elysha Paluszek, Amanda Duane, and Jonathan Kaplan of GPA Consulting, in association with Becky Nicolaides, for the City of Los Angeles, Department of City Planning, Office of Historic Resources, 2016), 7-9.

well as to other ethnic groups. Facing increasing discrimination, the Jewish population began to consolidate and shift, with many people moving to east side neighborhoods like Boyle Heights. The city's longtime Jewish residents were joined by numerous new Jewish immigrants from Eastern Europe and the Middle East during the early twentieth century, most of whom settled in and around the neighborhoods of Boyle Heights, and City Terrace and Brooklyn Heights in what became East Los Angeles. By 1929, Los Angeles' Jewish population had reached 70,000, constituting almost 6% of the city's total.[8]

While many Jewish residents chose to live in established enclaves for the shared culture, religion, and (in the case of new arrivals) languages, others lived there because they were excluded from some other neighborhoods where they might have preferred to reside. Many residential areas established restrictive covenants that prohibited the sale of property to Jews as well as other ethnic minorities, greatly limiting neighborhood choice.[9] Appearing in the late nineteenth century and becoming more common in the early twentieth, these covenants were a form of a private contract recorded in the deed of the property, where, as a condition of purchasing a home, white buyers agreed they would not later sell or rent to non-whites (or, in some cases, non-Christians).[10]

Even in areas without formal deed restrictions, informal means were used to exclude Jews, from explicit threats of violence (including from the Ku Klux Klan, which was very active in Los Angeles during the 1920s) to the common realtor practice of simply refusing to show or sell properties to anyone of undesirable ethnicity.[11] Los Angeles realtors appear to have closely followed guidelines in the 1922 Code of Ethics for the National Association of Real Estate Brokers that stated, "A Realtor should never be instrumental in introducing into a neighborhood a character of property or occupancy, members of any race or nationality, or any individual whose presence will clearly be detrimental to property values in the neighborhood."[12]

The expanded use of restrictive covenants was directly linked to the geographic expansion of Los Angeles itself during the 1920s. The city experienced another population boom, reaching a population of nearly 1.5 million people by 1930 that represented a tripling of the population over a 10-year period.[13] Residential construction exploded as a result. Facilitated by the rising prominence of the automobile and the expansion of road networks, Los Angeles spread in all directions to accommodate its new residents. The area to the west of downtown, formerly agricultural and dotted by oil derricks plumbing the oil fields below ground, became a

[8] City of Los Angeles, "Jewish History," 12.
[9] Max Vorspan and Lloyd P. Gartner, *History of the Jews of Los Angeles* (San Marino, CA: Huntington Library, 1970), 205.
[10] Michael Jones-Correa, "The Origins and Diffusion of Racial Restrictive Covenants," *Political Science Quarterly* 115 (2000-2001), 544.
[11] City of Los Angeles, "Jewish History," 13; Edmon J. Rodman, "Let My People Go…to Hancock Park," *Jewish Journal*, 9 April 2014.
[12] Cited in R. Marciano, D. Goldberg, C. Hou, "T-RACES: a Testbed for the Redlining Archives of California's Exclusionary Spaces: Beyond HOLC," http://salt.umd.edu/T-RACES/fha.html, accessed November 2017.
[13] Kevin Starr, *Material Dreams: Southern California Through the 1920s* (New York: Oxford University Press, 1990), 69.

particularly desirable and easily accessible location thanks to the rapid development of Wilshire Boulevard. Existing rancho land was subdivided and sold off to developers large and small, who established new tracts ready for both single- and multi-family buildings. Many of these new subdivisions, especially in the most desirable areas directly adjacent to the Wilshire corridor, boasted restrictive covenants that would exclude Jews. The covenants were augmented by realtors who ensured no Jewish people would be allowed to purchase homes in upper-class developments like Hancock Park.[14]

The discriminatory practice of restrictive covenants was reinforced in 1933, with the creation of the Home Owners Loan Corporation (HOLC). This organization created a nationally applicable framework for appraising properties, classing neighborhoods into one of four grades: A, B, C, and D, with corresponding colors green, blue, yellow, and red shown on residential security maps, based on factors like homogeneity of population as well as proportion of multi-family income properties to single-family residences and building age/quality.[15] The Federal Housing Administration (FHA) used these ratings to decide who met the lending requirements of FHA-insured mortgages. In a practice that became known as redlining, certain neighborhoods were classed as red, a category that was usually reserved for the oldest areas with the highest ethnic diversity and presence of "subversive racial elements." These neighborhoods were viewed as an undesirable credit risk to lenders, and their residents were rarely able to obtain FHA or VA loans. One of Los Angeles' redlined districts was Boyle Heights, which the HOLC described in this way in 1939:

> This is a "melting pot" area and is literally honeycombed with diverse and subversive racial elements. It is seriously doubted whether there is a single block in the area which does not contain detrimental racial elements, and there are very few districts which are not hopelessly heterogeneous in type of improvement and quality of maintenance.[16]

In contrast, the HOLC description of a green A grade tract off the south side of Wilshire Boulevard, just west of La Brea Avenue, found, "Population is homogeneous and deed restrictions rigidly enforced which largely account for its harmonious appearance and distinct appeal."[17] The Hancock Park area, also classed as green, was "protected in perpetuity from racial hazards" and its "population is homogeneous and largely of the upper income group."[18] Hancock Park's deed restrictions and real estate agents actively excluded Jews. Other tracts in West Los Angeles (essentially the Fairfax area, including Beverly Fairfax) were less restrictive, and the Jewish residents of the increasingly crowded eastside neighborhoods took notice.

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[14] Edmon J. Rodman, "Let My People Go…to Hancock Park." *Jewish Journal*, 9 April 2014.
[15] George Lipsitz, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics* (Philadelphia, PA: Temple University Press, 1998) cited in "T-Races," http://salt.umd.edu/T-RACES/holc.html, accessed November 2017.
[16] HOLC Area Description File, Area D-53 (Boyle Heights), 19 April 1939; accessible online at "T-RACES," http://salt.umd.edu/T-RACES/demo/demo.html, accessed November 2017.
[17] HOLC Area Description File, Area A-53 (Wilshire), 9 March 1939; accessible online at "T-RACES," http://salt.umd.edu/T-RACES/demo/demo.html, accessed November 2017.
[18] HOLC Area Description File, Area A-42 (Wilshire Country Club District), 2 February 1939; accessible online at "T-RACES," http://salt.umd.edu/T-RACES/demo/demo.html, accessed November 2017.

In his analysis of historic census data, historian Bruce A. Phillips found that Los Angeles' Jewish population grew even faster than that of the city overall during the 1920s, more than tripling from 28,000 in 1920 to 91,000 in 1930.[19] Many Jewish people who could afford to buy or rent property in the new suburbs to the west decided to do so, marking the beginning of a population shift that would eventually move the center of Los Angeles Jewish life from the east side of town to the west. By 1930, 8.6% of the city's Jewish population lived in West Los Angeles, and by 1940, the Fairfax District (including the residential neighborhoods around Fairfax Avenue as well as the commercial corridor itself) had emerged as a majority-Jewish area.[20] As geographers Allen and Turner noted, by the late 1930s the city's Jewish population had effectively diverged by class: "Boyle Heights remained the home of the more Yiddish, Orthodox, and working-class Jews; the more acculturated Jews (particularly the Reform Jews) and the new professionals and managers lived in a completely separate area, to the west of downtown."[21]

As clear as this split may have been, most of the newly built and newly Jewish-dominated neighborhoods of West Los Angeles, including areas of exclusively single-family houses, were still accorded only a yellow C grade from the HOLC based primarily on the increasing presence of Jews.[22] A rare blue B grade exception was the single-family area located immediately east of the Beverly Fairfax Historic District, which was deed-restricted but nevertheless had a "large percentage of Jewish people," which "is said to adversely affect the homogeneity of the population."[23] This example indicates that some of the area's subdivisions had restrictive covenants that were not extended to Jews, though based on the known social geography of 1930s Los Angeles, it is likely that they excluded people of color.

The area containing the Beverly Fairfax Historic District was one of the Fairfax area's yellow neighborhoods as defined by the HOLC in 1939. This was due to both "the predominance of multi-family dwellings" and the fact that "the increasing concentration of Jewish families is said to be a derogatory influence."[24] While some Jewish residents of the new Fairfax District lived in the more common single-family residential tracts like Beverly Green (west of Fairfax Avenue), others, primarily renters, lived in the heavily multi-family area of the nominated district. Comprising portions of two large tracts subdivided by owner G. Allan Hancock in 1923, the

[19] Bruce A. Phillips, "Not Quite White: The Emergence of Jewish 'Ethnoburbs' in Los Angeles 1920-2010," *American Jewish History* Volume 100, No. 1, January 2016, 79.
[20] Phillips, "Not Quite White," 83.
[21] James P. Allen and Eugene Turner, *The Ethnic Quilt: Population Diversity in Southern California* (Northridge: CSUN Center for Geographical Studies, 1997), 67, cited in City of Los Angeles, "Jewish History," 14-15.
[22] "T-RACES," http://salt.umd.edu/T-RACES/demo/demo.html, accessed November 2017. A rare blue exception was the single-family area immediately east of the Beverly Fairfax Historic District (Rosewood-La Jolla, B-65), which was deed-restricted and still had a "large percentage of Jewish people," which "is said to adversely affect the homogeneity of the population."
[23] HOLC Area Description File (Rosewood-La Jolla, B-65), 24 February 1939; accessible online at "T-RACES," http://salt.umd.edu/T-RACES/demo/demo.html, accessed November 2017.
[24] HOLC Area Description File (Beverly to Melrose, Gardner to Edinburgh, C-81), 24 February 1939; accessible online at "T-RACES," http://salt.umd.edu/T-RACES/demo/demo.html, accessed November 2017.

district consists almost entirely of multi-family residences ranging from duplexes to large apartment houses, with fourplexes as the most common type.

The district's multi-family residences provided denser housing than the surrounding residential areas, as well as more affordable and diverse housing options attractive to renters. Its proximity to the commercial corridors of Beverly Boulevard, Melrose Avenue, and the nascent Fairfax Avenue enabled residents to walk to nearby businesses, public transportation, and institutions like synagogues and the Beverly-Fairfax Jewish Community Center at the corner of Beverly and N. Edinburgh Avenue.[25] In the early years, many of the neighborhood's residents attended Jewish services in private homes or in one of several small synagogues occupying storefronts on Fairfax and Beverly. Larger, purpose-built synagogues like Etz Jacob (7659 Beverly Boulevard, 1946, extant) and Congregation Shaarei Tefila (7269 Beverly Boulevard, 1955, extant) came later.[26] In addition to being convenient for all residents, the district's proximity to synagogues was critical for the district's Orthodox and Conservative Jews, who did not drive or ride on the Sabbath, and could get where they needed to go on foot.

Many of the buildings in the Beverly Fairfax Historic District boasted relatively large units that could accommodate families, including extended families of multiple generations. Family members tended to follow each other to the neighborhood, so many residents had close relatives they could visit with a five-minute walk.[27] Longtime residents of the Beverly Fairfax Historic District recall that the neighborhood was, for all intents and purposes, a shtetl like those left behind in Europe: a small, village-like community where multi-generational families lived in close proximity and socialized frequently with their neighbors, who were valued friends.[28]

Crucially, the district had no racially restrictive covenants.[29] Building owners in the district, both Jewish and not, had the freedom to rent to any tenants they chose. Analysis of the 1930 census data for the district suggests that at least 26% of its households were Jewish; by 1940, the percentage of Jewish households had risen to at least 66%.[30] The 1940 population was heavily

[25] The Beverly-Fairfax Community Center was established in 1943 at 8008 Beverly Boulevard and expanded to 8000 Beverly in 1947 (neither building is extant). In 1954, it moved into a new building at 5870 W. Olympic Boulevard, about a mile and a half to the south, and changed its name to the Westside Jewish Community Center. Information from Diana Vanetek, personal communication, 14 December 2017; City of Los Angeles, "Historic Context Statement, Context: Jewish History," 74; *Los Angeles Times*, "Jewish Center Dedicated Here," 11 February 1943; Los Angeles Department of Building and Safety, Permit LA06554-6556, 13 March 1947.
[26] City of Los Angeles, "Historic Context Statement, Context: Jewish History," 38-39, 47; Jewish Home LA, "Etz Jacob Congregation Celebrates 85 Years," 14 September 2017, accessed March 2018, https://jewishhomela.com/2017/09/14/etz-jacob-congregation-celebrates-85-years/. The physical home for the Orthodox congregation that became Etz Jacob exhibited the full range of development—it started with Orthodox services in Rabbi Jacob Bauman's home, moved to a leased storefront at the corner of Beverly and N. Stanley Avenue, and joined with Beth Israel in 1946 to form Etz Jacob in its new building at the same location.
[27] Bonnie Macdonald and Diana Vanetek, personal communication, 14 December 2017.
[28] Ibid.
[29] Los Angeles County Recorder's Office, deed records for 343 N. Curson Avenue (1933), 349 N. Genesee Avenue (1934), and 408 N. Stanley Avenue (1933).
[30] ARG's census data analysis used methods utilized in Phillips, "Not Quite White;" Barry R. Chiswick, "The Economic Progress of American Jewry: From Eighteenth Century Merchants to Twenty-First Century

Russian Jewish, including numerous first-generation immigrants, suggesting that the neighborhood had become an entry point for new Angelenos. District residents in both 1930 and 1940 were largely middle-class, with a variety of occupations including salesman/saleswoman, store proprietor, movie studio employee, chauffeur, dentist, accountant, clerk, real estate broker, stenographer, builder, and apartment house proprietor. These included owners as well as tenants. While a few owners (usually widows) were full-time property managers, most owners had outside jobs and did not live off their rental income.[31]

Building permits and census data indicate that a number of Jewish builders and owner-developers constructed buildings in the Beverly Fairfax Historic District, and some of them also lived there.[32] Charles I. Goodman, a builder born in New York to Russian-born parents, was enumerated as a tenant at 317 N. Gardner Street (#56) with his wife and three children in 1930. Permits from 1927 and 1928 list him as the owner of eight out of ten buildings within the district on which he also served as the builder, working with architect J.W. McKee on most of them. It is unknown if he retained ownership of any of them after construction. The fact that he was renting instead of owning in the district in 1930 suggests he developed them on speculation to sell. The same appears true of Polish-born Samuel Kurtz, who developed five buildings in the district, and also owned and lived in one of them at 410 N. Stanley Avenue (#436) with his wife and four children. Oscar Kalish, born in Russia and fluent in Yiddish, was a prolific developer who constructed multi-family buildings across western Los Angeles and Beverly Hills, in addition to at least four buildings in the Beverly Fairfax Historic District. [33] He was a tenant in one of them at 437 N. Orange Grove Avenue (#257) with his wife and son in 1930. Harry Genser, a Canadian-born builder, constructed at least six buildings in the district, including three designed by notable architect Louis Selden. Genser lived as a renter at 315 N. Curson Avenue (#8) with his wife and two children in 1930.

At least one prominent Jewish architect is known to have worked in the district. Max Maltzman was one of the first successful Jewish architects to break into mainstream design in Los Angeles. Born in Nickolayev, Russia in 1899, Maltzman and his family immigrated to Montreal, Canada

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Professionals" in Aaron Levine, ed., *The Oxford Handbook of Judaism and Economics* (Oxford: Oxford University Press, 2010); Esther Isabelle Wilder, "Defining and Measuring the Socioeconomic Status of Jews," in Uzi Rebhun, ed., *The Social Scientific Study of Jewry: Sources, Approaches, Debates* (Oxford: Oxford University Press, 2014); and Stanley Lieberson and Mary C. Waters, *From Many Strands: Ethnic and Racial Groups in Contemporary America* (Washington, D.C.: Russell Sage Foundation, 1990). These studies base Jewish identification on Russian origin (individual or parent born in Russia), presence of Yiddish speakers, and distinctively Jewish surnames. ARG used a 50% sample, reviewing all census sheets for four out of the district's eight main (north/south-running) streets. The estimated percentage of Jewish households is presumed to be a minimum number, given that the surnames of most Sephardic Jews are not clearly identifiable as Jewish, and because the religious/ethnic identity of second-generation-and-up Jewish Americans without distinctive Ashkenazi surnames would not be visible in census data.

[31] Fred Zaidman, Diana Vanetek, and Bonnie Macdonald, personal communication, 14 December 2017.

[32] Los Angeles Department of Building Safety (LADBS) original construction permits; U.S. Bureau of the Census, Fifteenth Census of the United States: 1930—Population Schedule (Los Angeles City, Los Angeles County, California).

[33] *Los Angeles Times*, "Double Residence to Rise," 25 March 1934; "Apartments Scheduled," 2 August 1936; "Twenty-four New Structures to Cost About $321,300," 24 January 1937.

in 1909 before settling in Chelsea, Massachusetts in 1910.[34] After returning from military service during World War I, Maltzman studied architecture in Boston. He moved to Los Angeles in the 1920s, where he established his own architecture firm at 169 N. La Brea Avenue.[35] During his career, Maltzman designed numerous high-style apartment buildings, several of which have been recognized as local landmarks for their quality of design. Maltzman showed his loyalty to his Jewish heritage by undertaking several projects for the city's Jewish community, including the Hebrew Home for the Aged at 325-357 S. Boyle Avenue (auditorium extant, other buildings demolished) and the Talmud Torah Synagogue, known as Breed Street Shul (extant), at 247 N. Breed Street.[36] His work in the district is discussed more in the Architecture section.

Los Angeles' Jewish population continued to shift west during the 1930s and 1940s, and the greater Fairfax District, including the Beverly Fairfax Historic District, became predominantly Jewish over the next few decades. By 1951, the Fairfax District was over 60% Jewish—a percentage of Jewish residents the Beverly Fairfax multi-family neighborhood had already surpassed over a decade earlier.[37] The influx of new residents, both native-born and immigrant (many of whom were refugees and Holocaust survivors), changed the commercial as well as residential composition of the area. The new residents proved crucial to the development of Fairfax Avenue, which had unpaved portions as late as 1919 and was still largely undeveloped by 1927. By the 1940s, Fairfax Avenue near its intersection with Beverly Boulevard had become the preeminent hub of Jewish commercial and institutional life in Los Angeles, boasting kosher butcher shops, delis, bakeries, religious book and music stores, senior service centers, clothing stores, and newspaper stands selling papers in Russian, Yiddish, and Hebrew.[38] The Fairfax District continued to densify during the post-World War II population boom that again changed the face of Los Angeles, gaining new Jewish residents from across the country as well as European refugees. By 1949, the Beverly Fairfax Historic District was completely built out, and occupied by a majority Jewish population of tenants and owners.

The Fairfax District remained a vibrant center of Jewish life for decades, though the expanding Jewish population of Los Angeles saw greater dispersal across the city starting in the 1950s. The San Fernando Valley, the Pico-Robertson area, and Los Angeles' Westside saw particular growth in their Jewish populations during the postwar period. The semi-insular enclaves of the first half of the twentieth century, including that of the Beverly Fairfax Historic District, remained heavily Jewish and were no longer alone in providing desirable residential options to the diaspora. Starting in the 1970s, the Fairfax District began to see an influx of Orthodox Jewish families, initiating a new wave of Judaism-centered residential patterns.

[34] "Beginnings," Max Maltzman, accessed December 2017, http://maxmaltzman.com/.
[35] Ibid.
[36] Ibid.
[37] Phillips, "Not Quite White," 86; U.S. Bureau of the Census, Sixteenth Census of the United States: 1940–Population Schedule (Los Angeles City, Los Angeles County, California).
[38] City of Los Angeles, "Jewish History," 23, 90; Department of Water and Power photograph of Fairfax High School, 1927, accessed December 2017, www.waterandpower.org.

From its establishment in the mid-1920s and continuing through the post-World War II period, the Beverly Fairfax Historic District stood out from its surrounding, equally Jewish neighborhoods because of its multi-family residences. Its walking distance from Fairfax Avenue and Beverly Boulevard, as well as its relative affordability, rendered it desirable to families as well as older and less affluent residents wishing to access nearby Jewish businesses and institutions.[39] The neighborhood remained a predominantly Jewish enclave long after its establishment. Lifelong district residents recalled visiting Fairfax Avenue kosher butcher shops with their grandparents and seeing many elderly residents with concentration camp tattoos on their forearms.[40] It maintains a high proportion of Jewish residents, some of whom live in the same apartment houses in which their grandparents once lived.

Criterion C: Architecture

The Beverly Fairfax Historic District is an unusually cohesive 1920s-1940s multi-family neighborhood with high physical integrity that strongly conveys its significance as an excellent collection of Period Revival architecture. From construction of its first buildings in 1924, the district saw continued development through the 1940s, with its most intense development (exclusively resulting in Period Revival styles) during the late 1920s. From the late 1930s through the 1940s, new buildings in the district were commonly designed in the Minimal Traditional and Streamlined Moderne styles as well as a variety of Period Revival styles, complementing the existing Period Revival architecture in terms of scale, massing, and character. The district's period of significance ends in 1949, when it was almost completely built out. By 1949, all but one of the district's parcels had seen the construction of predominantly two-story multi-family buildings, and the area's architectural character had been achieved.[41]

Period Revival

The architecture of the Beverly Fairfax Historic District is largely within the Period Revival idiom, a range of European and Colonial American-inspired styles that proliferated in residential developments across Los Angeles beginning in the late 1910s. Period Revival styles thrived in both single-family and multi-family residential designs, due in part to advancements in construction technology that allowed for more versatility in the application of various materials. As idealized and eclectic historicist revivals, the styles lent themselves to flexible adaptations across a variety of building types; the film industry also played a huge role in influencing the public's expectations of historical precedents. Los Angeles' 1920s building boom led to the use of Period Revival styles throughout the city. They remained a popular choice for residential design through the late 1930s and early 1940s, before losing favor to post-World War II styles

[39] City of Los Angeles, "Jewish History," 23.
[40] Dale Kendall, Fred Zaidman, Diana Vanetek, and Bonnie Macdonald, personal communication, 14 December 2017. Mr. Zaidman's parents were Polish Holocaust survivors who met at Bergen-Belsen, married, and immigrated to the U.S. in 1950.
[41] The undeveloped parcel at 313 N. Genesee Avenue (#104) saw the construction of an apartment house in 1954, and is not to be confused with the two parcels identified as vacant in Section 7: 417 N. Curson Avenue (#34) and 646 N. Genesee Avenue (#169).

Exhibit 8a. **SurveyLA Wilshire CPA Individual Resources: Fairfax Theater**

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Exhibit 8b. **SurveyLA Planning Districts and Multi-Property Resources: Beverly-Fairfax Commercial Planning District**

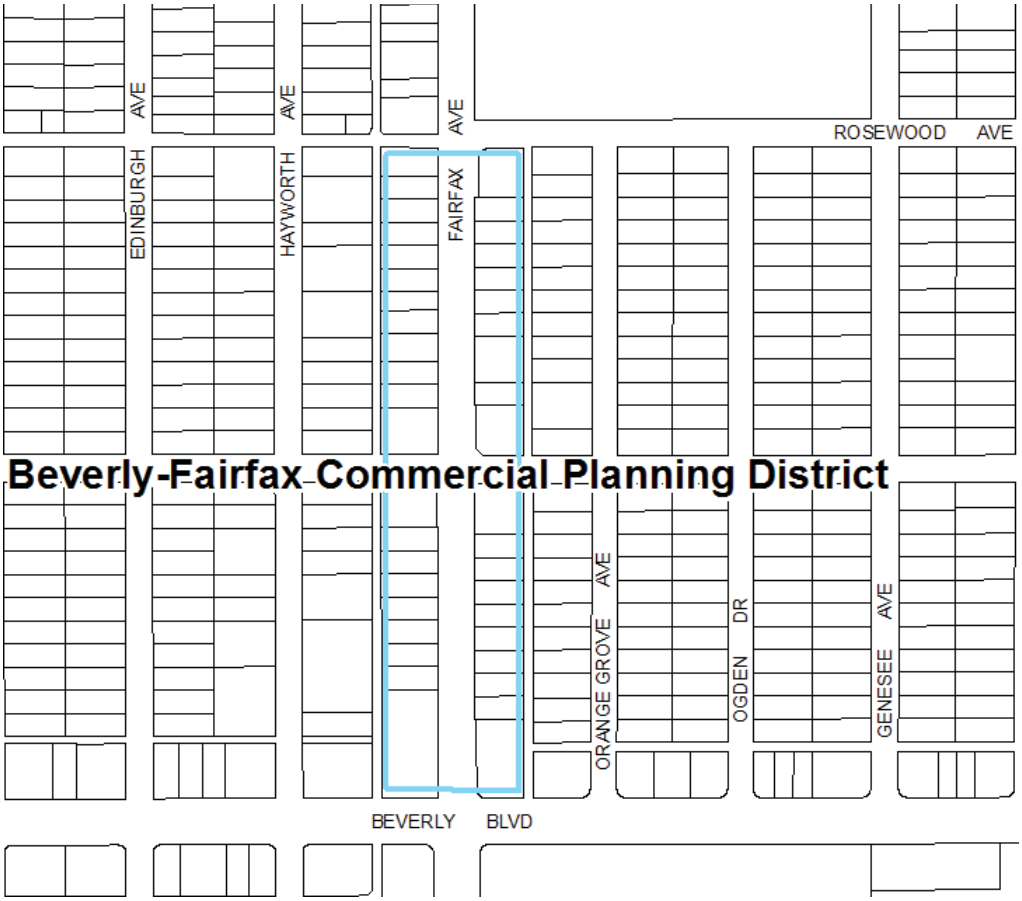

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Exhibit 8c. **Metro Rail Environmental Impact Report: Historic Resources**

Table B

TABULATION OF HISTORIC/ARCHITECTURAL RESOURCES ELIGIBLE OR POTENTIALLY ELIGIBLE TO THE NATIONAL REGISTER (Continued)
(75 total)

Station	Resource and Addresss	Designation of Eligibility*
Wilshire/Fairfax (Continued)		
13O	Office structure 5828 Wilshire Blvd.	3D
13S	Residence 712 Stanley Ave.	4D(a)
13T	Residences 718-720 Stanley Ave.	4D(a)
13V	Residences and apartments 727-731 Curson Ave.	4D(a)
Fairfax/Beverly		
14C	Haig M. Prince Building/Fairfax Theatre 7901-7909 Beverly Blvd.	4(b)
Sunset/La Brea		
16D	Tiny Naylor's Drive-in Restaurant 7101 Sunset Blvd.	3
Hollywood/Cahuenga		
17A	Julian Medical Building 6380-6384 Hollywood Blvd.	3D

Table C

TABULATION OF HISTORIC/ARCHITECTURAL RESOURCES
AND POTENTIAL IMPACTS BY SC RTD METRO RAIL (Continued)

		Potential Impacts			
Station	Resources and Address	Acquisition (Removal of all or a portion of property)	Construction-related (Ex: vibration or subsidence)	Visual	Future Joint Development
Wilshire/Fairfax (Continued)					
13S	Residence 712 Stanley Ave.	X			
13T	Residences 718-720 Stanley Ave.	X			
13V	Residences and apartments 727-731 Curson Ave.		X		
Fairfax/Beverly					
14C	Haig M. Prince Building/ Fairfax Theatre 7901-7909 Beverly Blvd.			X	
Sunset/La Brea					
16D	Tiny Naylor's Drive-in Restaurant 7101 Sunset Blvd.		X		
Hollywood/Cahuenga					
17A	Julian Medical Building 6380-6384 Hollywood Blvd.		X		

Exhibit 8d. **National Register of Historic Places: Beverly Fairfax Historic District**

Sketch Map


Beverly Fairfax Historic District
Legend
Contributor
Non-Contributor
District Boundary
N
Clinton St
Rosewood Ave
Oakwood Ave
N Fairfax Ave
N Orange Grove Ave
N Ogden Dr
N Gardener Ave
N Spaulding Ave
N Curson Ave
N Stanley Ave
Sierra Bonita Ave
N Gardener St
N Vista St
N Martel Ave

FAIRFAX THEATER BUILDING
7901-7909 W. Beverly Boulevard

2010 HISTORIC-CULTURAL MONUMENT APPLICATION *(Previously Declined)*

THE FAIRFAX THEATER

7907 Beverly Boulevard

Nomination for

Historic-Cultural Monuments Status

Submitted by

The Friends of the Fairfax Theater

1. **Name**: The Fairfax Theater
2. **Street Address**: 7909/7901 Beverly Blvd. Los Angeles, CA 90048
3. **Assessor Parcel Number**: 5527036020
4. **Legal Description**: TR 6790, Lots 338,337,336,335, Map reference M B 74-32
5. **Present Owner**: Alex Gorby,
   B and F Associates LLC
   710 Wilshire Blvd. Ste 409
   Santa Monica, CA 90401-1719
   Tel: 310-394-6100
6. **Present Use**: Theater/commercial
7. **Architectural Style**: Art Deco
8. **Physical Description**:

Exterior

The Fairfax Theater located on the northwest corner of Beverly Blvd. and Fairfax Ave. is a mixed use complex consisting of a cinema triplex surrounded by attached shops to the south and east of the theater. The structure is constructed of poured in place reinforced concrete with interiors consisting of metal lathe and plaster. A four story fly tower rises on the north end of the complex. The theater's marquee, ticket booth and entry are south facing and situated on Beverly Blvd., flanked by two shop fronts. The first shop front, to the west, is a single story and the shop to the east has offices above. The east façade along Fairfax Avenue is lined with similar small shop fronts broken only by two gateways leading to emergency exits for the theater. The southernmost and northernmost of the shops have second stories. The west façade is an unadorned concrete wall articulated only by concrete buttresses with an entrance to the basement and another entrance leading to the backstage area. The north façade is a sheer concrete wall rising to a height of four stories to the west and descending to two stories closer to Fairfax to the east.

The building's southern and eastern façades are designed in an elegant Art Deco style expressed through the use of fluted pilasters framing single jointed bays with shallow gables. These elements articulate the upper floor and parapet of the structure in an irregular serrated rhythm, which rises and falls with the various uses of the structure. The widest pilasters continue to street level and break the line of shop windows and doors up into individual units, which are crowned by transom windows. The structure's second story windows are of various sizes, the original steel framed windows having been replaced by irregular aluminum windows.

The centerpiece of the building remains the theater entrance. It is here that the Art Deco design is most expressive. Like a great concrete geyser, the theater's slender tower soars above the marquee and was crowned first by a spray of electric lights in imitation of oil well and later replaced by an electric globe of lights. A second truncated tower capped with a small concrete dome balances the entrance. In between a screen of corrugated concrete panels, its top portion recessed slightly, acts as a backdrop above the marquee.

The marquee itself is not the original. The first marquee was of metal and neon, with an arched front and side panels adorned with Greco-Indian decoration and capped with palmette *acroterions* above the center and at the corners. The current design utilizes corrugated metal decoration to mimic the concrete screen above the marquee and the larger jointed panels around the building. The underside of the marquee is a coffered ceiling each square containing a sunburst pattern with a light in the center. The recessed entry has a terrazzo floor, which has retained its original design. Other elements such as the fluted pilasters, the position of the lighting and the corrugated molding surmounted by a vaulted ceiling are all original.

The ticket booth is from the theater's first redecoration in 1946 to a more florid style, known alternatively as Regency Deco or "Skouras Style" after Fox West Coast Theaters and later Twentieth

Century Fox president, Spyros Skouras, who dressed up his deco theaters in Rococo accessories. The booth originally was a black lacquer Art Deco box with chrome trim and a tiered roof. The 1946 update replaced the old ticket booth, with one that remains to this day. This ticket booth is more streamlined, with rounded corners and windows and is clad with a brushed nickel finish sheet metal, however its chief characteristic is the festoons of flowing Rococo scrollwork.

Interior

The lobby reflects the last major redecoration in 1986. The original wooden doors with an 18-panel design, have been replaced by metal and plate glass doors with an Art Deco fountain etching. Inside, the original sloped floor has been leveled and covered in tile. To the left a handicap accessible ramp has been installed with a decorative metal railing. A series of new sconces lines the west wall. To the right a faux Streamline Moderne concession stand runs the length of the lobby. The walls have retained their original recesses and the crown molding, vaulted ceiling and skylight are all original.

A short series of steps leads to the theater vestibule, which runs the width of the theater. On either end are stairs with their original wrought iron banisters, leading to the restrooms, staff areas and film projection booths upstairs. There are three large doorways with tiered arches above them (now filled with neon sunbursts) which, at one time all led into the main theater. Since the division of the original auditorium into three theaters, the east and west doors lead to the small theaters and the center door leads to a long hallway and the main theater. This hallway has a faux Art Deco tiered ceiling dating from the 1986 remodel and a railing along its east wall. This area is carpeted.

The east theater is a small room, which has been carved from the southwest corner of the original theater space. Again reflecting the 1986 remodel the décor is 1980s Art Deco with walls lined in drywall and mounted with decorative felt panels with new sconces. An aisle runs along the west side of the room. The front

of the auditorium is dominated by the movie screen, above which hangs a Viennese style curtain. The original ceiling mural is covered by a dropped ceiling of foam panels. The seats are not original. The west theater is a mirror image of this auditorium with the aisle on the east side of the room. Arrangement and decorative scheme are identical.

The main theater is the northern half of the original auditorium. This is the most intact portion of the entire theater. The room retains the original proscenium arch and decorative organ screens which consist of a lattice of interlocking chevrons and diamonds painted gold. Beneath them are the exits leading to the outside and to the backstage access. The exits are surmounted by two large rococo scroll pelmets, which date from the Fox West tenancy in 1946. The ceiling is metal lathe and plaster with a recessed central panel framed with a decorative cornice in which is set a Art Deco metal light fixture which is flush with the ceiling. The ceiling is painted with abstract floral designs, which date from the second redecoration with further embellishment from the third 1981 redecoration. The west and east wall retain their plaster deco pilasters. Three on each wall are visible. The rest of the wall is mounted with felt panels, modern sconces and speakers. The rear of the theater is from the 1986 partition and is the rear wall of the two smaller auditoriums. The lower portion is mounted with speakers. The upper portion of the wall is recessed, mimicking a balcony, which masks the projection windows. The aisles are carpeted and the seats are not original.

Backstage is a space of narrow depth but of vast height. Built for live performances as well as movies, the Fairfax Theater's backstage provided ample space for the storage of sets in either wing as well as above in the four story fly tower. All original curtains are now gone. There is a curtain of which is not original. The wooden plank floors are original. On either side of the stage there are metal ladders, which lead to two large sliding fire doors. The spaces beyond were to provide access to the organ piping. Rising up the east wall three stories up is a metal staircase, which leads to the former dressing rooms. On the east side of the stage was a stairway leading down to a small narrow concrete room,

which was used as the organ well. Off of this is another small space beneath the stage. The organ is gone but the ventilator pipes remain.

The basement of the theater is accessed from the alley along the west side of the building. A metal stairway leads down past the water jets of the original swamp cooling system. At the bottom of the stairs are the original and updated electric panels. To the left a narrow hallway leads to the original cylindrical rotator fan of the cooling system and the to the right are the boiler rooms and storage areas. All walls are reinforced concrete.

The second floor of the theater has been much altered with the installation of the two new auditoriums and a multiple projection booths. Access to the second floor offices and dressing rooms was not available, however a description of the spaces was provided by Benjamin Barbash, former General Manager of the Fairfax Theater;

"The dressing room area consists of four separate rooms, a common area, and a half-bath (toilet & sink only), as well as a fire exit stairway leading down to the alleyway leading to Fairfax Avenue. Two of the rooms still possess wooden shelving and counters as well as electrical outlets consistent with "dressing rooms" designed to accommodate multiple performers at a given time. A third room between these two rooms has a large industrial sink and has been painted black, presumably for use as a darkroom within the last 25 years. All three of these rooms possess windows facing Fairfax Avenue. The fourth room is immediately to the right of the steel door entrance from the stage and appears to have been converted into some sort of private screening room, complete with gray ribbed fabric lining the walls as for soundproofing as well as an approximately 3'x5' motorized projection screen attached to the wall adjacent to the stage space."

The stores along Beverly and Fairfax have all gone through multiple changes since construction as their storefronts and interiors would have been altered repeatedly with the changes of

tenants and time. What if any historic elements remain would be buried under dropped ceilings and drywall.

9. **Construction Date**: 1930

10. **Architect**: W. C. Pennel

11. **Contractor**: William Simpson Construction Co.

12. **Photo Documentation:** attached

13. **Condition**: Good/Fair

14. **Alterations**:

The Fairfax Theater has undergone a great deal of alteration since its construction in 1930. Fortunately most of this work has been cosmetic on the exterior with the greater alterations taking place on the interior due to periodic redecoration. There are few of these alterations, which could not be reversed and little that would need recreation. The original roof signs however have been lost.

On the exterior the most significant alterations concern the marquee, the shop fronts and the windows. The marquee in historic photographs was a projecting neon and metal sign with Greco-Indian design motifs. This marquee was redesigned in the 1980s and refaced in corrugated metal design, which mimics the Art Deco rhythms of the building itself. Across the front and sides of the marquee is now a large fluorescent light box upon which Plexiglas lettering is placed. Cascades of colored neon connect the marquee to the two towers above it, making them landmarks at night. The recessed entry beneath the marquee has also undergone change with the redecoration of the ticket booth in Regency Deco style, the replacement of the original wooden doors with metal ones, the tiling of the walls between the poster cases and the loss of the Art Deco mural of the horn blower above the doors.

The shop fronts have seen the most dramatic alteration over time, from the removal of the original wooden doors and window framing with aluminum, to the elimination of recessed and articulated entryways and display windows, the blocking up of transom windows and the installation of unsympathetic signage. The original second story wooden windows have also been removed and replaced by aluminum windows of irregular sizes, which do not match the originals.

The interiors of the Fairfax Theater complex have also seen a great deal of change over the decades. The individual shops have been altered repeatedly with the change of tenants as well as the installation of modern services and conveniences. The theater itself has experienced various redecorations and re-orientations. In the lobby the original sloping floor to the theater entrances has been leveled off and a concession stand and handicap access ramp with railing have been installed. The carpets have been changed and the floor of the lobby is now tiled.

The main auditorium has been broken up into three spaces, two small new theaters and the truncated main theater, which comprises the front half of the original auditorium. All carpet, seating, curtains, speakers, projection equipment and the majority of lighting is all new. Although the painted ceiling decorations remain, there have been additions and embellishment with each subsequent redecoration scheme.

Backstage much of the theater equipment has been removed. The organ and blower have been removed as well as the elevator, which would have raised and lowered it. All sets and the asbestos curtain are gone, however curtain rigging still remains.

Upstairs the layout has been altered with the expansion of the projection booth to accommodate three modern projectors, film storage and staff uses. Both ladies and men's restrooms have been updated. As access was limited no other alterations were noted.

15. **Threats to Site**: Private Development

16. **Is it on its original site**: yes

17. **Significance**: The Fairfax Theater is an important example of early Art Deco theater architecture, which meets the requirements of the Cultural Heritage Ordinance because of the high quality of design and the retention of its original, form, detailing, and integrity. The Fairfax Theater also stands as a distinctive cultural monument being associated with the history of the Fairfax Neighborhood and Jewish Community and its architectural, cultural and social development.

History

On June 2nd, 1929 a headline in the LA Times proclaimed "Beverly Boulevard Playhouse Announced". Beneath the headline was a rendering of the new theater in "modern style" surrounded by a series of single story shop fronts, a marquee and slender tower embellishing the theater entrance and a large neon sign hovering over the fly tower with the name, FAIRFAX THEATRE. The article quoted the builders who said that the 1800 seat theater would be complete in 90 days time and cost $400,000, a later article would site $150,000 and 1500 seats, which was the actual number.

Developer Nelson C. Stein owned the property and the theater was to be leased an operated by the Fairfax Theater Co. owned by Harry Srere, Gus A. Matzger, and Charles A. Nichthauser. These gentlemen ran a small independent consortium of theaters including the opulent Forum Theater on Pico Blvd.

Architect W. C. Pennell designed the Fairfax Theater with the firm of William Simpson & Co. acting as the contractor. Pennell during this period Pennell also partnered with eminent Los Angeles architect John C. Austen. During their collaboration, the pair designed many civic and industrial projects as well as such landmarks as the West Adams Methodist Episcopal Church (now the Greater Temple Page Church of God), The Hotel Leighton on MacArthur Park (now Lost), and The Bronson Block 527 W. 7th Street (now the Collection Building). Earlier in his career WC

Pennell was a partner of theater architect Lewis A. Smith. Pennell alone is also attributed as architect of the Strand Theater (now lost), which was located at 4407 S. Broadway and burned during the Watts Riots of 1962.

The Fairfax Theater has operated as a movie theater, concert hall and community auditorium for nearly eight decades. As early as 1931 the theater was used to sneak preview movies such as "The Lightning Flyer" with James Hall and Dorothy Sebastian and "Headline Woman" in 1935. The theater also played host to live entertainment such as a 25 player mini symphony conducted by Salvatore Santaella each Sunday.

The Theater close to local synagogues and businesses has always been an enduring presence in the neighborhood's strong Jewish community. The Fairfax played host to a variety of Jewish charitable and religious organizations such as Associates of the Jewish Orphans Home, the Jewish Center Association, Hadassah, Temple Etz Jacob and the Fairfax Temple. During WWII, propaganda films such as After Mein Kampf (1940) where shown at the Fairfax and later war bonds events were also held at there. The movie "Naked Among the Wolves" (1967) a rare East German film about the experiences of Bruno Apitz, survivor of the Buchenwald concentration camp, also made its Los Angeles premier at the Fairfax. The theater would later welcome new Russian Jewish emigrants to Fairfax by playing Russian language films on weekend mornings.

The Fairfax Theater has also been host to visits of famous personalities. Gene Autry performed in the theater in 1951 to benefit two children's institutions. Later during the 1960 Kennedy campaign Eleanor Roosevelt came and spoke before a crowd at the Fairfax. A special honor to the Jewish community was during the 1960s when Yaacov Meridor author of "Long is the Road to Freedom" and the leader of the Jewish Patriots of the Hebrew National Liberation Movement, the Irgun Zvai Leumi, paid a visit to the theater.

The theater made a brief attempt at being a full fledged performance venue in 1969 with the production of the avante garde "Oh Calcutta!". The planned performance caused significant media attention due to its salacious nature and almost entirely nude cast. The buzz caught the attention of the LA City District Attorney's office who attended a preview show with three judges and several police officers. During the second week of performances officers arrested seven members of the cast on charges of lewd and indecent exposure as well as the show's producer Lou Shaw. The show finally closed in Jan 1970, after legal and financial troubles mounted. Since then no other major production has been attempted at the Fairfax other than smaller community theater productions and revues of live bands in 1980.

In 1981, Sidney and Christopher Kurchin took over the lease of the Fairfax Theater from the Mann Theater chain. The new owners began the last renovation of the theater, including the tripartite division of the main auditorium. The renovation continued and was completed by the Cineplex Odeon chain after taking over the management of the theater in 1985. Cineplex also planned an ambitious full rehabilitation of the exterior of the building, however the planned project never materialized. Most recently the theater has been managed by Regency Theaters who have operated the theater as a bare bones operation. In January 2010, Regency was forced to shut the theater due to damage caused by severe rains and leaks in the roof.

The owners of the site, B and F Associates, who purchased the theater in the early 1970s, have made no significant investment or upkeep of the building for more than a decade, leaving the upkeep of the theater to the tenants. Current plans are to demolish the theater and commercial shop fronts and build a 71 unit condo development with underground parking and new retail spaces while retaining the façade and theater entrance.

The Fairfax Theater in context: Art Deco

As Los Angeles came out of the Roaring Twenties and into the Great Depression it began to look past the influence of the

romantically inspired Spanish and Period Revivals for a new style which could exemplify the emerging status of Los Angeles as a large and dynamic American city. The wellspring of inspiration during this period was the Exposition Internationale des Arts Decoratifs et Industriels Modernes, held in 1925 in Paris, France, which harkened the arrival of a new "modernistic" style. The style, which came to be known as Art Deco, spoke to the aspirations of people everywhere with its clear modernity and references to technological progress. This suited the purposes of a city like Los Angeles, which was eager to associate itself with a style, which projected its new-found sophistication, freedom from convention, and business innovation. This created a demand for Art Deco design in a wide range of building types, many of them newly created to meet the needs of new industries. Men's wear purveyor James Oviatt attended the Paris Exposition and while there retained French designers and craftsmen to design the interior of his proposed new building in Los Angeles (Albert Walker and Percy A. Eisen 1927-28). When the owners of Bullock's Department Store decided to build a new flagship store on Wilshire Boulevard, they too chose the new style. Bullock's Wilshire (John & Donald Parkinson, Feil & Paradise, Jock Peters, et al) built in 1929, not only set a new standard for department stores but also the way in which architecture and interior design integrated the Art Deco style. There are a wide variety of buildings in Los Angeles, which demonstrate the enthusiasm of the city for Art Deco. Other early examples included the Sunset Tower (Leland A. Bryant 1929), and the Eastern Columbia Building (Claude Beelman, 1930). Los Angeles adopted the Deco style as its signature long before 1930, but in the years between 1929 and 1933, while the rest of the country struggled with the Great Depression, it reached its zenith, further evidence of the strength, maturity and vivacity of the city.

In its formative years Art Deco followed two very distinctive paths—two interpretations of a single philosophy. Los Angeles had seen glimpses of modern architecture in the work of Irving Gill, Rudolph Schindler and Richard Neutra, all of whom took their inspiration from one directive, which rejected ornamentation of any kind, but looked upon architecture as "beautiful machinery."

(Le Corbusier). While that certainly was a new approach, these architects executed their vision of modernism largely in the domestic realm. The lavish decoration of Art Deco answered the need for an architecture, which would express a new attitude in commercial, industrial, and domestic design, as well as the social atmosphere of the country in general and Los Angeles in particular.

The Fairfax Theater is an outstanding example of a neighborhood movie house and performance hall, yet with all the hallmarks of a prominent, first-run theater, such as the Pantages. Its scale is suited to its siting on the block and within the community, but it offers the type of elegance and unity of design that is usually associated with more high-profile theaters. That it remains in use as a theater makes it even more unique; most of its contemporaries, such as the Pan Pacific (demolished), the El Rey (a nightclub), or the La Reina (converted to retail) no longer represent the neighborhood movie theater in an original context.

The Art Deco Theater

Los Angeles did not suffer in the Depression to the same extent as the rest of the country. This was due in large part to the movie industry, which produced and exported the common antidote to people's misery. Pre-Depression Los Angeles experienced a boom in the construction of lavish movie palaces and local movie houses as the studios sought to extend their reach into the business of marketing, as well as making, movies.

In the decades preceding the Depression, on Broadway downtown and on Hollywood Boulevard, the great movie and vaudeville palaces such as the Egyptian (1922), Grauman's Chinese (1928), The Mayan (1927), the French Renaissance style Orpheum (1926), and the Churrigueresque Million Dollar Theater (1918) exuded sumptuous exoticism intended to enchant audiences even before the show began. While the Egyptian, Mayan and Chinese theaters exhibited—to a greater or lesser extent—glimmers of Art Deco in their various architect's and designer's interpretation of indigenous architectural elements, these theaters by and large held fast to traditional influences and historic prototypes.

The dawn of the great Depression created the right atmosphere for Art Deco. Theater owners began to look for less expensive alternatives to their grand historically inspired movie palaces which were expensive to build and to maintain. Charles S. Lee, an early proponent of the Art Deco, exclaimed that during the depression, "you couldn't afford to build monuments and we looked for another type of stimulating architecture". In Art Deco they found a style, which was not only new, but progressive and economical as well. Architects and designers liked it because it "offers the decorator a fresh and fertile field for the play of imagination". Marcus Priteca commenting on his designs for the Pantages Theater said that Art Deco as a style was, "an original treatment that would best exemplify America of the moment...motifs that were modern, never futuristic-based on time-tested classicism of enduring good taste and beauty."

Both studio behemoths Twentieth Century Fox and Warner Brothers embraced Art Deco creating a series of dazzling theaters in the new style, which was then adopted by smaller theater chains and independents. These early theaters included; Fox Belmont (1929), Pantages Theater (Hollywood, 1930), Fox Wilshire (Beverly Hills, 1930), Warner (Huntington Park, 1930), Warner Grand (San Pedro, 1930), Fox Wilshire (Santa Monica, 1931), Roxie (Los Angeles, 1931), and the Wiltern (1931).

The Fairfax Theater

It is in this context that the Fairfax Theater is set. Designed and begun in 1929, completed in 1930, the Fairfax is among the earliest of Los Angeles' Art Deco Theaters. The developers of the Fairfax were clearly trying to catch the rising tide of movie viewership, which was to reach an all time high in 1930 and most likely appreciated the economy of the Art Deco. But what the style of the Fairfax also provided was aspiration, referencing for the middle class community of Fairfax the class of Bullock's Wilshire, the glamour of Hollywood, and the wealth of Beverly Hills. As they passed under its mini tower, they entered an Art Deco atmosphere, which reflected the Art Deco fantasies at play on the screen.

WC Pennell's Art Deco design for the Fairfax Theater showed his deep grounding in Beaux Arts and classical architectural training as well as his taste for simplicity. Pennell's work with John Austin on the design of the Wade Art Tile and Pottery Factory in Wilmington, the design for Anaheim's Polytechnic High School and the Alhambra Savings Bank were clear classical compositions, strict and ordered in their arrangement. His revivalist churches and his craftsman Tudor houses were also clean lined and sober. His design for the Fairfax reflects this desire for order and simplicity as well as his struggle with a new stylistic vocabulary.

The first rendering of the Fairfax shows a unified single story façade of seemingly unified shop fronts only broken by the slender tower, theater entrance and the exit gates on Fairfax Avenue. The original design shows the second story recessed behind the serrated edge of the parapet. Pennell's stark white design utilizing fluted pilasters with no capitals, friezes, flourishes or ornament to articulate the building's various uses spoke more of the work of Irving Gill or John C. Austin's L.A. City Hall than the Parkinson's Bullock's.

Later changes to the program however produced a different outcome, with a second story rising to the height of the theater entrance. The result reduces the prominence of the theater entrance obscuring it behind the bulk of the building's mass on the corner. This arrangement also breaks the up massing of the exterior making it appear as several different buildings connected only through color and decoration.

While Pennell's discomfort with the balancing of his classical instincts, programmatic requirements and Art Deco styling, is evident on the exterior of the building, he found transcendence in his treatment of the interior. The audience coming off the street would pass through a series of transitory spaces again articulated only by the simplest of decoration. An undulating cornice, a fluted pilaster, a vaulted ceiling inset with a modern skylight, the only flourish was the repeating pattern of the carpet. Original pictures

of these spaces recall the vestibules to classical tombs or temples, a far cry from the raucous snack bar atmosphere today.

Once through the door to the auditorium, Pennell's classicism again asserts itself, this time without the hindrance of programmatic details. Here symmetry and proportion reigned, the sweeping lines of the aisles mimicked by the intricate moldings and chevron murals on the ceiling, and the repeated series of pilasters with cubist capitals, which line the walls again recalling the idea of the temple. The room was illuminated by frosted glass and metal sconces, which were centered between the pilasters. There were also two large metal and frosted glass skylights depicting an abstract design, which is vaguely reminiscent of Frank Lloyd Wright.

At the end of the room, two convex organ screens flank the stage. With these Pennell continues his use of pilasters however without the capitals and fills the bays in between with elaborate molded plaster screens of a repeating diamond and chevron pattern. The stage itself is simple with an unadorned proscenium arch crowned by a shallow curved eave which projects out from the top of the stage. The effect of Pennell's restrained Art Deco classicism is both striking and elegant.

The late 1930s and early 40s saw the emergence of another variant of Art Deco known as Regency Deco. Like Streamline Moderne, Regency Deco softened the hard lines and crystalline structures of early Art Deco favoring the horizontal over the vertical curves over straight lines and corners. Unlike Streamline Moderne, Regency Deco utilized swirling oversized Rococo ornament and sweeping drapery to create theatrical effects. Like many theaters, the Fairfax underwent a redecoration in this new style which introduced murals in the auditorium and Rococo elements as well as swags of billowy curtains and even a faux night sky. The original ticket booth was also replaced with a new Regency one. These small details and cosmetic changes shifted the atmosphere of Pennell's theater from sophisticated severity to swirling fantasy.

18. **Sources:**

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Valentine, Maggie. *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater*. (New Haven: Yale University Press, 1994

19. **Name**: Brian Curran Jr. for The Friends of the Fairfax Theater
855 South Highland Ave. Los Angeles CA 90036
323-397-5375

All Applications Must be Filled Out by Applicant

Bldg. Form 1

PLANS AND SPECIFICATIONS and other data must also be filed

1

BUILDING DIVISION

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Buildings

CLASS "A" — "B" — "C"

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.

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

TAKE TO ROOM No. 248 (2nd FLOOR)

CITY CLERK PLEASE VERIFY

TAKE TO FIRST FLOOR 242 SOUTH BROADWAY

ENGINEER PLEASE VERIFY

Lot No. 335-6-7-8 Block ..... (Description of Property)

Tract 6790.

District No. 21-2 M. B. Page 18 F. B. Page 474-5

No. 7907 Beverly Blvd. Street (Location of Job)

(USE INK OR INDELIBLE PENCIL)

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

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

1. Purpose of Building THEATRE No. of Rooms 7 No. of Families .....
2. Owner's name Nelson C. Otain Phone FI-4120
3. Owner's address Elks Club
4. Architect's name W C Pennell Phone FI-1532
5. Contractor's name ..... Phone .....
6. Contractor's address .....
7. TOTAL VALUATION OF BUILDING (Including all Material, Labor, Finishing, Equipment and Appliances in Completed Building) $ .....
8. Any other building or permit for a building on lot at present? yes How used? Store
9. Size of proposed building 84 x 177 Size of lot 123'6" x 235 feet
10. Number of stories in height One Height to highest point 54'
11. Material of foundation CONCRETE Character of soil CLAY
12. Material of exterior walls CONCRETE
13. Material of interior construction CONCRETE - HOLLOW TILE
14. Material of floors CONCRETE
15. Material of roof COMPOSITION
16. Will all lathing and plastering comply with Ordinance? Yes
17. What zone is property in? Zone C

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

☞ OVER

(Sign Here) W C Pennell (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Permit issued
26472	10-1-49 Plan Examiner	Clerk	OCT 11 1949

SPRINKLERS REQUIRED

VALUATION INCLUDED - YES

PLANS

H C Cadbury

$200

All Applications Must be Filed Out by Applicant

Form 1

PLANS AND SPECIFICATIONS and other data must also be filed

BUILDING DIVISION

DEPARTMENT OF BUILDING AND SAFETY

Application for the Erection of Buildings

CLASS "A" "B" "C"

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.

TAKE TO ROOM No. 6 REAR OF NORTH ANNEX 1st Floor (2nd FLOOR) CITY CLERK PLEASE VERIFY

TAKE TO FIRST FLOOR 242 SO. BROADWAY

ENGINEER PLEASE VERIFY

Lot No. 335-6-7-8 Block ..... (Description of Property)

TAKE TO ROOM No. 248 Tract 6790.

District No. 31-2 M. B. Page 18 F. B. Page 474-5

TAKE TO ROOM No. 5 No. 7901-3-5-9. Beverly Blvd Street (Location of Job)

205-7-9-11-13-15-17-19-21 Fairfax Ave

(USE INK OR INDELIBLE PENCIL)

O. K. City Clerk ..... Deputy

O. K. City Engineer ..... Deputy

1. Purpose of Building STORES No. of Rooms 12 No. of Families .....
2. Owner's name Nelson O Stam Phone FI-4120
3. Owner's address Elks Club
4. Architect's name W C Pennell Phone FI-1532
5. Contractor's name ..... Phone .....
6. Contractor's address .....
7. TOTAL VALUATION OF BUILDING (including all Material, Labor, Finishing, Equipment and Appliances in Completed Building) $25000.
8. Any other building or permit for a building on lot at present? yes How used? theatre
9. Size of proposed building 40 x 235 Size of lot 123'6" x 235 feet
10. Number of stories in height One Height to highest point 20-0"
11. Material of foundation Concrete Character of soil Clay
12. Material of exterior walls Concrete
13. Material of interior construction frame + fireproofed steel cols.
14. Material of floors Concrete
15. Material of roof Composition
16. Will all lathing and plastering comply with Ordinance? yes
17. What zone is property in? C

I have carefully examined and read the above application and know the same is true and correct, and hereby certify and agree, if a permit is issued, that all of the provisions of the Building Ordinances will be complied with, whether herein specified or not; also certify that plans and specifications W. C. with filed conform to all of the provisions of the Building Ordinances and State Laws.

OVER

(Sign Here) W C Pennell (Owner or Authorized Agent)

FOR DEPARTMENT USE ONLY

PERMIT NO.	Plans and Specifications checked and found to conform to Ordinances, State Laws, etc.	Application checked and found O. K.	Stamp corresponding to issue
26473	10-1-24 Plan Examiner	Clerk	OCT 11 1924 TOWER

Plans

A C Cuthbertson

#202

WATER REPAIR OR DEMOLITION

NEW CONSTRUCTION

PUBLIC RECORD

3

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

CITY OF LOS ANGELES — B & S B-3 (R 7) DEPT. OF BUILDING AND SAF

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

Ac—

1. LEGAL DESCR. LOT: 335-338	BLOCK: —	TRACT: 6790	COUNCIL DISTRICT NO.: 5	DIST. MAP: 5477 / CENSUS TRACT: 1945.00
2. PRESENT USE OF BUILDING: ( ) Theatre	NEW USE OF BUILDING: ( ) same			ZONE: C2-1
3. JOB ADDRESS: 7907 Beverly Blvd.				FIRE DIST.: 2
4. BETWEEN CROSS STREETS: Fairfax	AND: Hayworth			LOT TYPE: int
5. OWNER'S NAME: Kurstim Theatres			PHONE	LOT SIZE: 123.06X23
6. OWNER'S ADDRESS: 4617 Alla Rd.	CITY: Marina Del Rey	ZIP: 90291		
7. ENGINEER: —	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY: 20' rear
8. ARCHITECT OR DESIGNER: —	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE: —
9. ARCHITECT OR ENGINEER'S ADDRESS: —	CITY	ZIP		AFFIDAVITS: —
10. CONTRACTOR: Kurstin Theatres	BUS. LIC. NO.	ACTIVE STATE LIC. NO.: 823-1883	PHONE	
11. SIZE OF EXISTING BLDG. WIDTH / LENGTH	STORIES	HEIGHT	NO. OF EXISTING BUILDINGS ON LOT AND USE	
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS	ROOF	FLOOR	
3 13. JOB ADDRESS: 7907 Beverly Blvd.	L.A. 90048		STREET GUIDE	DISTRICT OFFICE: L.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	$~~[illegible]~~00 3000—			SEISMIC STUDY ZONE
15. NEW WORK (Describe): Construct new concession stand				GRADING: — / FLOOD: Ao—
				HWY. DED.: yes / CONS.: —
NEW USE OF BUILDING: Same	SIZE OF ADDITION	STORIES	HEIGHT	ZONED BY: E. Gallar
TYPE: III / GROUP OCC.: B-2,G-2	BLDG. AREA: N/C	PLANS CHECKED: [illegible]		FILE WITH
DWELL UNITS	MAX OCC. / TOTAL	APPLICATION APPROVED: [illegible]		TYPIST: CW
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED: STD. / COMP.	INSPECTION ACTIVITY: COMB / GEN. / MAJ. S. / CONS.	INSPECTOR

SPRINKLERS REQ'D SPEC.	CONT. INSP.	
P.C. 21.25	P.M.	
S.P.C.	I.F.	Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.
B.P. 25—	O.S.	
G.P.I.	C/O	
DIST. OFFICE	ENERGY: NONE	
P.C. NO.		

CASHIER'S USE ONLY: [illegible] 87307 [illegible]

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

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 _____ Lic. Class _____ Lic. No. _____ Contractor _____

Contractor's Mailing Address _____

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 3/12/81 Owner [signature]

WORKERS' COMPENSATION DECLARATION

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

Policy No. _____ Company _____

☐ Certified copy is hereby furnished.

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

Date _____ Applicant _____

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 3/12/81 Applicant [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 _____

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

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

Signed [signature] (Owner or agent having property owner's consent) — Owner (Position) — 3/12/81 (Date)

PUBLIC RECORD

3

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

CITY OF LOS ANGELES — B & S B-3 (R 7/80) — DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

AC-1

1. LEGAL DESCR.	LOT: 335-338	BLOCK: ---	TRACT: 6790	COUNCIL DISTRICT NO.: 5
DIST. MAP: 5477	CENSUS TRACT: 1945.00			

2. PRESENT USE OF BUILDING ( ) Theatre — NEW USE OF BUILDING ( ) same — ZONE: C2-1

3. JOB ADDRESS: 7907 Beverly Blvd. — FIRE DIST.: 2

4. BETWEEN CROSS STREETS: Fairfax AND Hayworth — LOT TYPE: int

5. OWNER'S NAME: Kurstin Theatres — PHONE — LOT SIZE: 235' X 125'

6. OWNER'S ADDRESS: 4617 Alla Rd. #3 — CITY: Marina Del Rey, C.A. — ZIP: 90291

7. ENGINEER: none — BUS. LIC. NO. — ACTIVE STATE LIC. NO. — PHONE — ALLEY: 20' rear

8. ARCHITECT OR DESIGNER: none — BUS. LIC. NO. — ACTIVE STATE LIC. NO. — PHONE — BLDG. LINE: ---

9. ARCHITECT OR ENGINEER'S ADDRESS — CITY — ZIP — AFFIDAVITS: 7A, M17

10. CONTRACTOR: H.P. Anderson — BUS. LIC. NO. — ACTIVE STATE LIC. NO.: B1-125005 — PHONE

11. SIZE OF EXISTING BLDG. WIDTH — LENGTH — STORIES: 1 — HEIGHT — NO. OF EXISTING BUILDINGS ON LOT AND USE

12. CONST. MATERIAL OF EXISTING BLDG. — EXT. WALLS: reinf. conc// — ROOF: frame &compo// conc — FLOOR

13. JOB ADDRESS: 9707 Beverly Blvd. L.A. 90048 — STREET GUIDE — DISTRICT OFFICE: L.A.

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: $110,000.00 — SEISMIC STUDY ZONE: ---

15. NEW WORK (Describe): Convert siggle theatre to tri-plex (3) theatres. Division walls, electr., plumbing etc. yes/— — GRADING: — — FLOOD: — — HWY. DED.: — — CURB: —

NEW USE OF BUILDING: same — SIZE OF ADDITION — STORIES — HEIGHT — FILE WITH

TYPE: III-A — GROUP OCC.: B-1 — BLDG. AREA: NC — PLANS CHECKED — TYPIST

DWELL. UNITS — MAX. OCC. — TOTAL — APPLICATION APPROVED

GUEST ROOMS — PARKING REQ'D — PARKING PROVIDED STD. COMP. — INSPECTION ACTIVITY: COMB. ELEC. MAT. S. CONS. — INSPECTOR

SPRINKLERS REQ'D SPEC. — CONT. INSP.

P.C. 401.20 — P.M. 9.44

S.P.C. — I.F. —

B.P. 472 — O.S.

G.P.I. — C/O

Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee; or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.

DIST. OFFICE: L.A. — ENERGY: NONE

P.C. NO.: X9112

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

C	401.20	B-PC	
86964	4 03/12/81		401.20 CHTO
C	9.44	PL-M	
C	472.00	BP-R	
	34181	00M1	
P 632	4 11/10/81		481.44 CHTO

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 11/2/81 Lic. Class B-1 Lic. No. 125005 Contractor Harold R Anderson

Contractor's Mailing Address 3949 Los Feliz Blvd L.A. Ca 90027

City Lic 326374-79

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 _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. _____ Company State Fund

☐ Certified copy is hereby furnished.

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

Date 11/9/81 Applicant [signature]

Applicant's Mailing Address 3949 Los Feliz Blvd Los Angeles Ca.

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date _____ Applicant _____

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____

Lender's Address _____

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

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

Signed [signature] Contractor 11/9/81

(Owner or agent having property owner's consent) — Position — Date

3 APPLICATION FOR INSPECTION

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

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

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT: 338	BLOCK	TRACT: 6790	COUNCIL DISTRICT NO.: 5
DIST. MAP: 138-177	CENSUS TRACT: 1945			

2. PRESENT USE OF BUILDING: PLAY THEATRE — NEW USE OF BUILDING: ( ) SAME — ZONE: C2-1

3. JOB ADDRESS: 7907 Beverly Blvd — FIRE DIST.: IWO

4. BETWEEN CROSS STREETS: Fairfax AND Hayworth — LOT TYPE: COR

5. OWNER'S NAME: The Taubman Company, Inc. — PHONE: — LOT SIZE: 85X123.06

6. OWNER'S ADDRESS: 24301 SouthlandDr., Ste. 500 — CITY: Hayward — ZIP: 94540

7. ENGINEER: Bullman & Bullman — BUS. LIC. NO.: — ACTIVE STATE LIC. NO.: SE 1301 — PHONE: 660-1030 — ALLEY: 20' rear

8. ARCHITECT OR DESIGNER: Koffman Engineering — BUS. LIC. NO.: — ACTIVE STATE LIC. NO.: — PHONE: (416) 977-1283 — BLDG. LINE:

9. ARCHITECT OR ENGINEER'S ADDRESS: 214 King St W. Ste. 214 — CITY: Toronto — ZIP: Ont — AFFIDAVITS: ZI 111195

10. CONTRACTOR: PCL Const — BUS. LIC. NO.: 402148 — ACTIVE STATE LIC. NO.: — PHONE: 622-1125 — ZI 121690

11. SIZE OF EXISTING BLDG. WIDTH: 82 LENGTH: 271 — STORIES: 1 — HEIGHT: 34 — NO. OF EXISTING BUILDINGS ON LOT AND USE: 1-THEATER — P.C. REQ'D: NO (F)

12. CONST. MATERIAL OF EXISTING BLDG. → EXT. WALLS: CONC — ROOF: WOOD — FLOOR: CONC.

3 13. JOB ADDRESS: 7907 Beverly Blvd — STREET GUIDE: — DISTRICT OFFICE: LA

14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING: $ 200,000.00 — SEISMIC STUDY ZONE:

15. NEW WORK (Describe): REMODEL INTERIOR FINISHES, ELECTR. & PLUMB. CHANGE LOCATION OF CONCESSION STAND. REMOVE AND REPLACE EXISTING CORRIDOR — GRADING: — FLOOD: YES — NWV. DED.: YES — CONS.:

NEW USE OF BUILDING: SAME TRI-PLEX THEATER — SIZE OF ADDITION: NONE — STORIES: N/C — HEIGHT: N/C — ZONED BY: C. PARSON

TYPE: III-B — OCC.: A-2/A3 — FLOOR AREA: 1300 — PLANS CHECKED: — FILE WITH:

DWELL. UNITS: N/A — MAX. OCC.: 2-146 SEATS & 5 SEATS — TOTAL: 1000 — APPLICATION APPROVED: — TYPIST: GC

GUEST ROOMS: N/A — PARKING REQ'D: N/C — PARKING PROVIDED: STD. N/C COMP. — INSPECTION ACTIVITY: COMB. / GEN. / MAJ. / CONS / E.O. — INSPECTOR:

P.C. 598.40	DIV.	CONT. INSP.	
S.P.C.	P.M.		
B.P. 704.00	E. 14.00	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 or extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC.	
I.F.	F. 440.00		
O/S	O.S.S. 11.97		
DIST. OFFICE LA	S.O.S.S. 23.16	SPRINKLERS REQ'D SPEC. N/C	
P.C. NO.	C/O	ENERGY no	

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

CASHIER'S USE ONLY

B 598.40 BcBC
B4743 5 01/27/86 610.37 CHTD
C. 14.00 E.I.
C 440.00 FIRE
C 23.16 OSS
C 704.00 BP-B
31601 0001
B4507 B 02/21/86 1181.16 CHTD
E 1867

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 2/13/86 Lic. Class _____ Lic. Number 478555 Contractor X William J. Egeli (Signature)

OWNER-BUILDER DECLARATION

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

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

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

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

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. 4060075604 Insurance Company _____

☐ Certified copy is hereby furnished.

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

Date 2/13/86 Applicant's Signature X William J. Egeli

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 described herein or the condition of the property or soil upon which such work is performed (Sec. 98.0202 LAMC).

William J. Egeli — Pres. Mgr. — 2/18/86

Owner or agent (Lending agency, owner's agent, etc.) — Position

3

3

DECLARATIONS AND CERTIFICATIONS

CITY OF LOS ANGELES — DEPT. OF BUILDING AND SAFETY

S APPLICATION FOR INSPECTION OF SIGNS

INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only. 2. Plot Plan Required on Back of Original

1. LEGAL DESCR.	LOT: 335-338	BLOCK:	TRACT: 6790	COUNCIL DISTRICT NO.: 5	DIST. MAP: 138 B 177; CENSUS TRACT: 1945
2. TYPE OF SIGN OR NEW WORK: (17) Wall			☐ RESIDENTIAL ☒ COMMERCIAL		ZONE: C2-1
3. JOB ADDRESS: 7907 W. Beverly Blvd.					FIRE DIST.: II
4. BETWEEN CROSS STREETS: Hayworth Ave.		AND: Fairfax Ave.			LOT (TYPE): cor
5. OWNER'S NAME: Fairfax Cinemas			PHONE		LOT SIZE: irreg 85-K 125.0
6. OWNER'S ADDRESS: 7907 W. Beverly		CITY: LA	ZIP		
7. ARCHITECT OR ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE		ALLEY: 20' rear
8. ARCHITECT OR ENGINEER ADDRESS		CITY	ZIP		BLDG. LINE: --
9. QUALIFIED INSTALLER: Superior Elec. Adv.	BUS. LIC. NO.: 271598	ACTIVE STATE LIC. NO.	PHONE: 775-3627		AFFIDAVITS: Flood AO(1) ZI1216/ZI 1117
10. INSTALLER'S ADDRESS: 1700 W. Anaheim		CITY: Long Bch	ZIP: 90813		
11. SIZE OF EXISTING BUILDING: WIDTH / LENGTH	TYPE	STORIES	NO. OF EXISTING BUILDINGS ON LOT AND USE: PCreq'd No (H)		
12. SIZE OF SIGN: 58'x3'/12'9"x5	TOTAL COPY AREA: 238	OVERALL HEIGHT →	FROM GRADE: 30'	FROM ROOF	HIGHWAY DED.: yes
13. JOB ADDRESS: 7907 W. Beverly Blvd.				STREET GUIDE	DIST. OFFICE: LA
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN: $ 8,500					GRADING: --
15. MATERIAL OF SIGN CONSTRUCTION →	SUPPORTING FRAME: metal	FRAME OF COPY: metal	SURFACE OF SIGN: plex/neon		CONS.: --
16. TYPE OF SIGN OR NEW WORK: Wall	☒ SINGLE FACE ☐ DOUBLE FACE ☐ OTHER				ZONED BY: Chan
17. ILLUMINATION: ☐ NONE ☒ INTERNAL ☐ EXTERNAL		☐ FLASHING ☐ OTHER ☐ REVOLVING ☒ NONE			FREEWAY CLEARANCE: CLEAR
18. NO. OF SIGNS OR GAS TUBE SYSTEMS: 1	NO. OF ADDITIONAL BRANCH CIRCUITS: 0		NO. OF CONTROL DEVICES: 1		CONT. INSP.: CC FAB

PERMIT FEES		FREEWAY CLEARANCE	PLANS CHECKED	FILED WITH
SIGNS/G. T. SYSTEMS	15 00			
ADDITIONAL CIRCUITS			APPLICATION APPROVED	TYPIST: br
ELECTRICAL SERVICE		DATE 4/22/86		
CONTROL DEVICES	3 50			
ISSUING FEE	10 00	APPROVALS REQUIRED		
BLDG. PERMIT	65 00	FREEWAY SURVEY ☐ ☒		
P.C.	TOTAL 93 50	THANS. DEPT ☐ ☒		
S.P.C.	E.I. 60	INSP. ACTIVITY BMI		
I.F.	O.S.S. 1.88	INSPECTOR		
DISTRICT OFFICE LA	S.O.S.S.	P.C. NO.		

PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT TWO YEARS AFTER OR 180 DAYS IF WORK IS NOT BEGUN.

CASHIER'S USE ONLY

C 93.50 B-CI
C .60 E-I.
D 1.88 OSS
353 29 0001
F754D 1 04723785 95.98 CHT

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

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

Date 4/22/86 Lic. Class C-43 Lic. No. 271598 Contractor's Signature Melinda Perez

Contractor's Mailing Address 1700 W. Anaheim - Long Bch 90813

OWNER-BUILDER DECLARATION

20. 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

21. 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. 3600, Lab. C.).

Policy No. WC 178-6-965-71 Insurance Company Travelers

☐ Certified copy is hereby furnished.

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

Date 4/22/86 Applicant's Signature Melinda Perez

Applicant's Mailing Address 1700 W. Anaheim - Long Bch 90813

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

22. 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

23. 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 _____

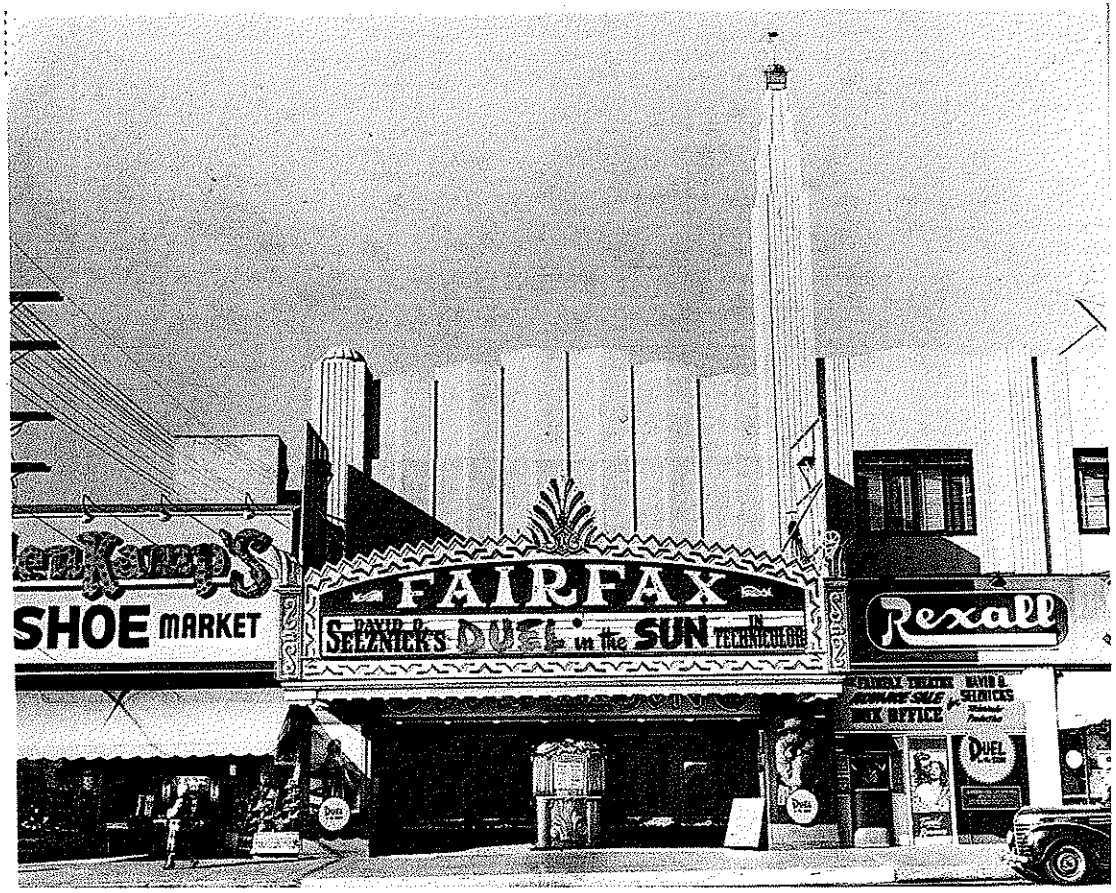
24. I certify that I have read this application and state that the above information is correct. I agree to comply with all city and county ordinances and state laws relating to building construction, and hereby authorize representatives of this city to enter upon the above-mentioned property for inspection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

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

Signed Melinda Perez (Owner or agent having property owner's consent) Agt Position 4/22/86 Date

THE FAIRFAX THEATER

The Fairfax Theater 1946

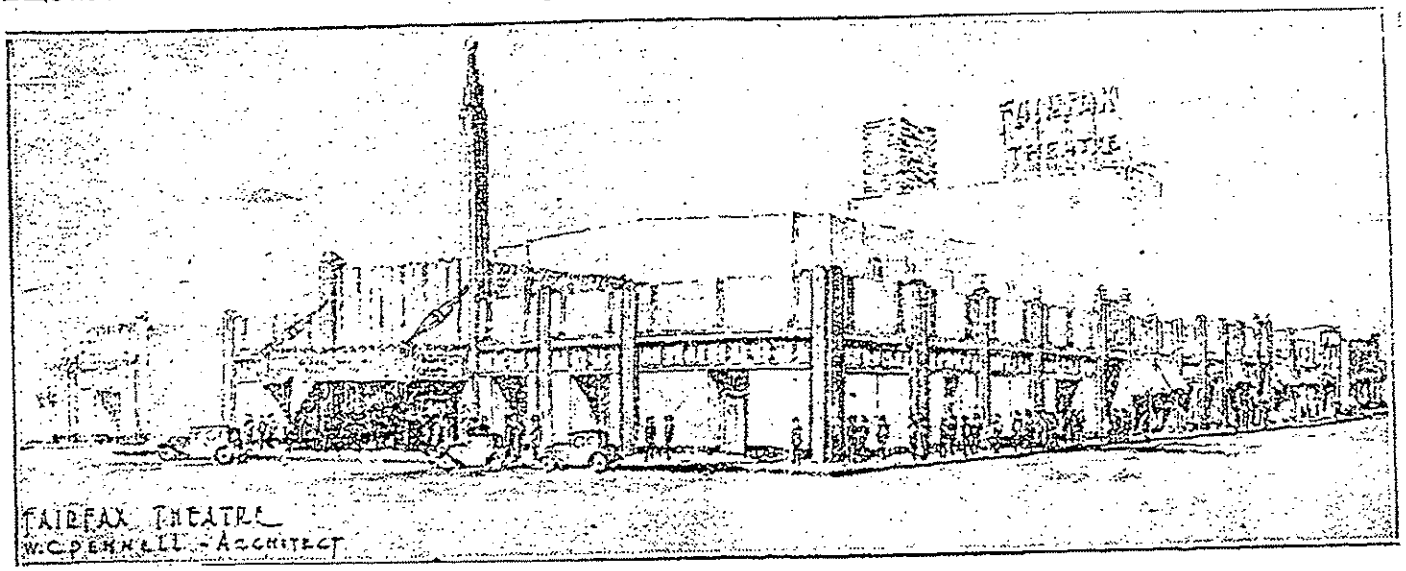


Original newspaper announcement

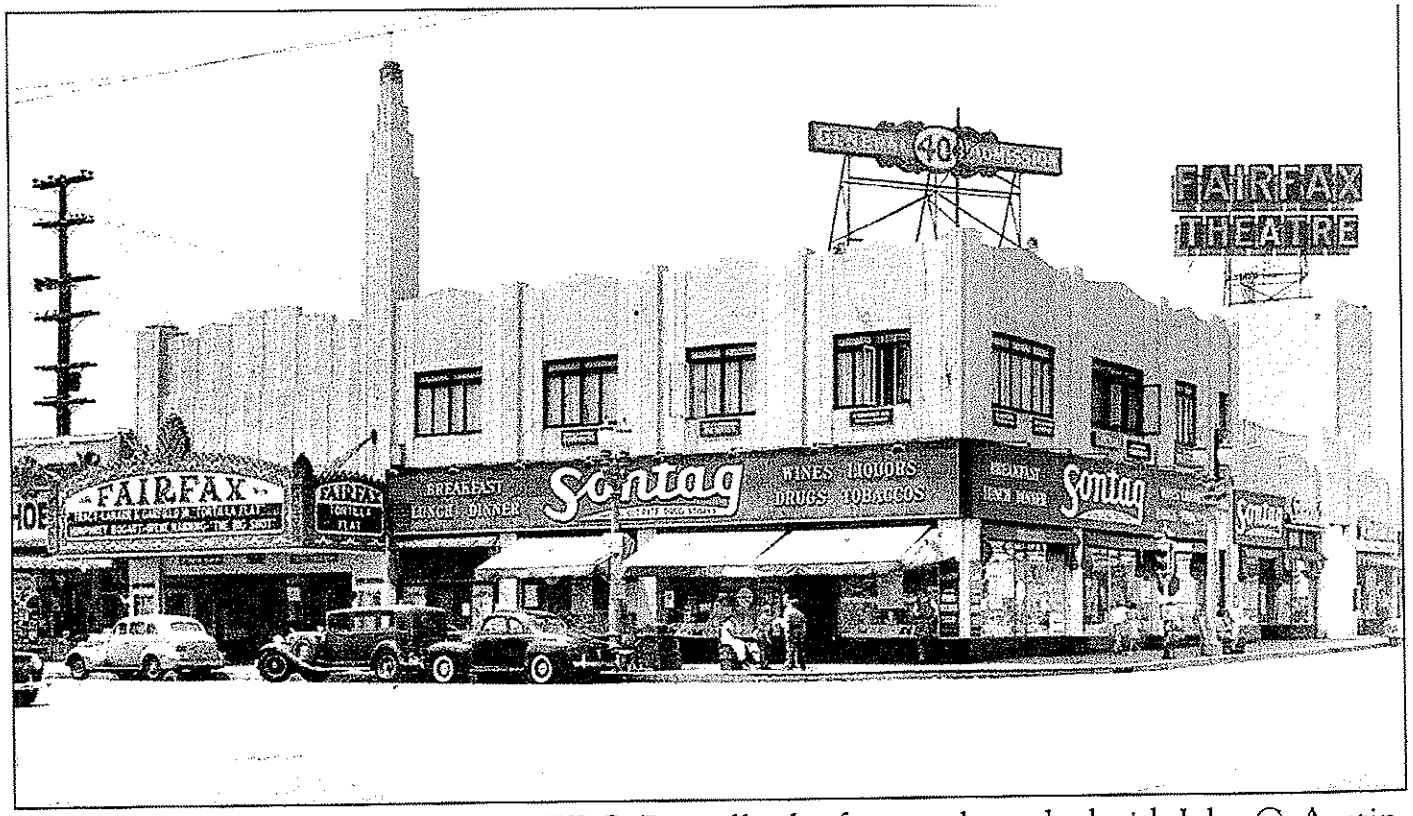
BEVERLY BOULEVARD PLAYHOUSE ANNOUNCED
Los Angeles Times (1886-Current File); Jun 2, 1929;
ProQuest Historical Newspapers Los Angeles Times (1881 - 1986)
pg. E3

BEVERLY BOULEVARD PLAYHOUSE ANNOUNCED

Theater and Store Buildings Will be Erected Within Ninety Days

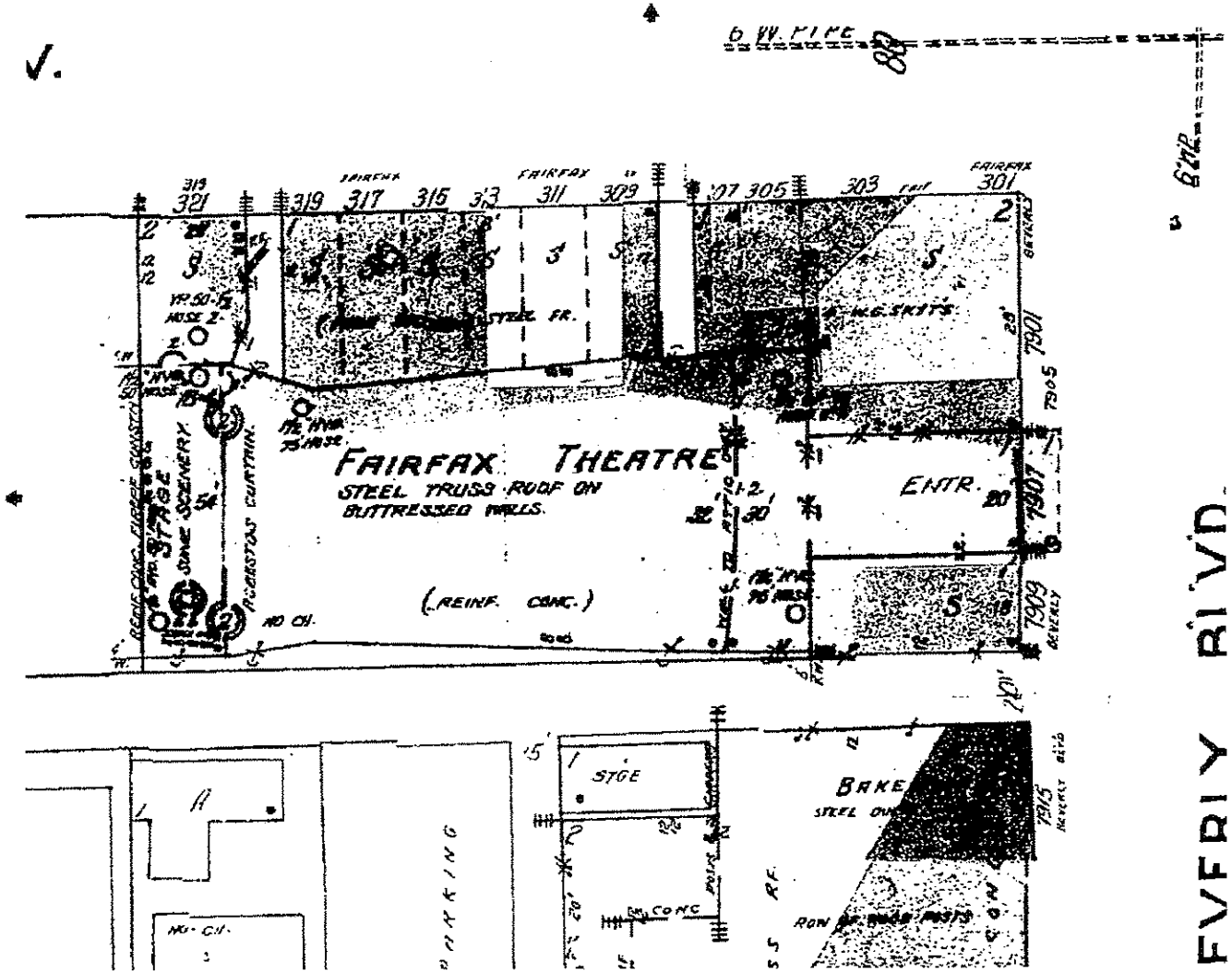


One-Story Playhouse Will Seat 1200 Patrons

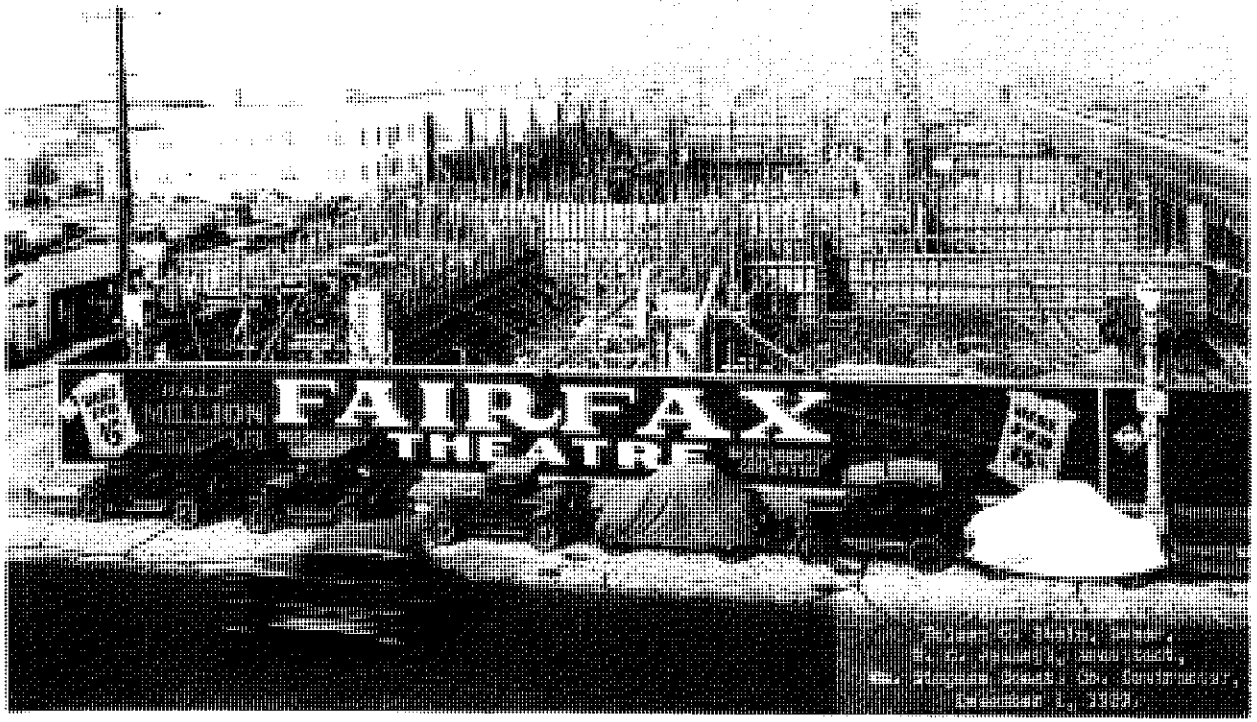


FAIRFAX THEATRE, 1943. Architect W. C. Pennell, who frequently worked with John C. Austin, designed mansions and churches in West Adams, apartments and business buildings downtown, and an ice-skating rink and a hospital, among other structures. He began work on the Fairfax Theatre in 1929. Originally a 1,500-seat, single-screen theatre, the buildings at 7907 Beverly Boulevard currently house a Regency triplex as well as shops along Beverly Boulevard and Fairfax Avenue.

Sanborn Map Plan

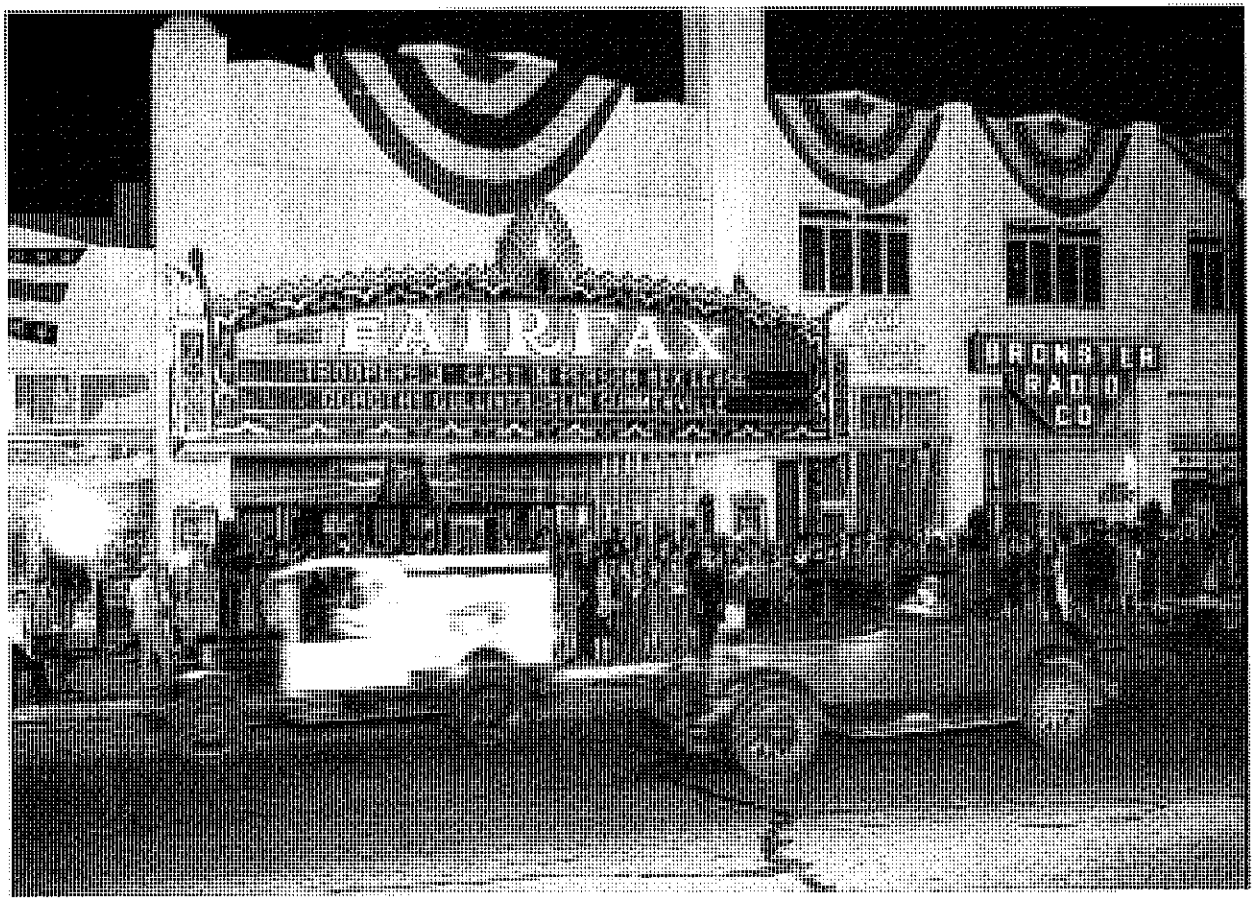


The Fairfax Theater under construction

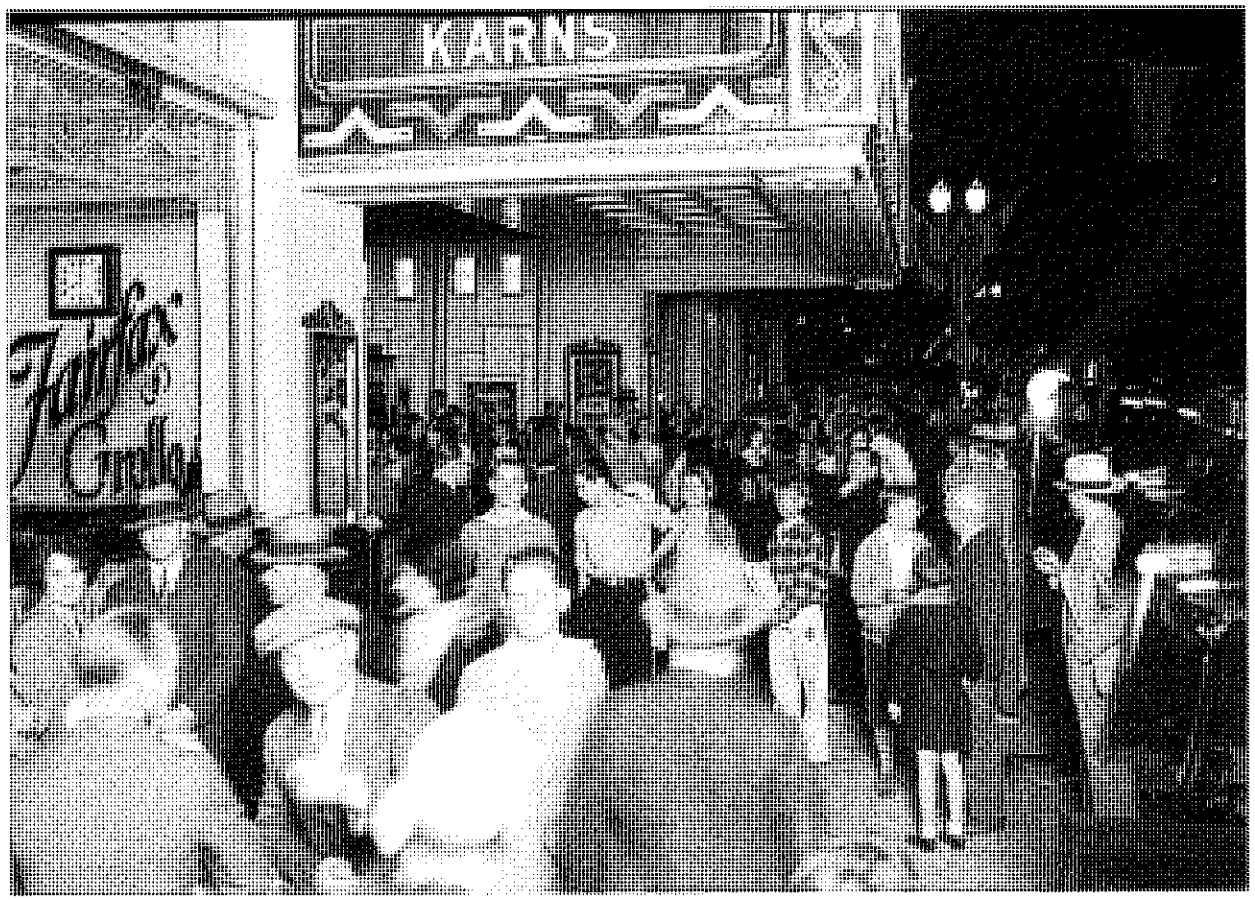


Fairfax Theater, 1930 WC Pennel, architect

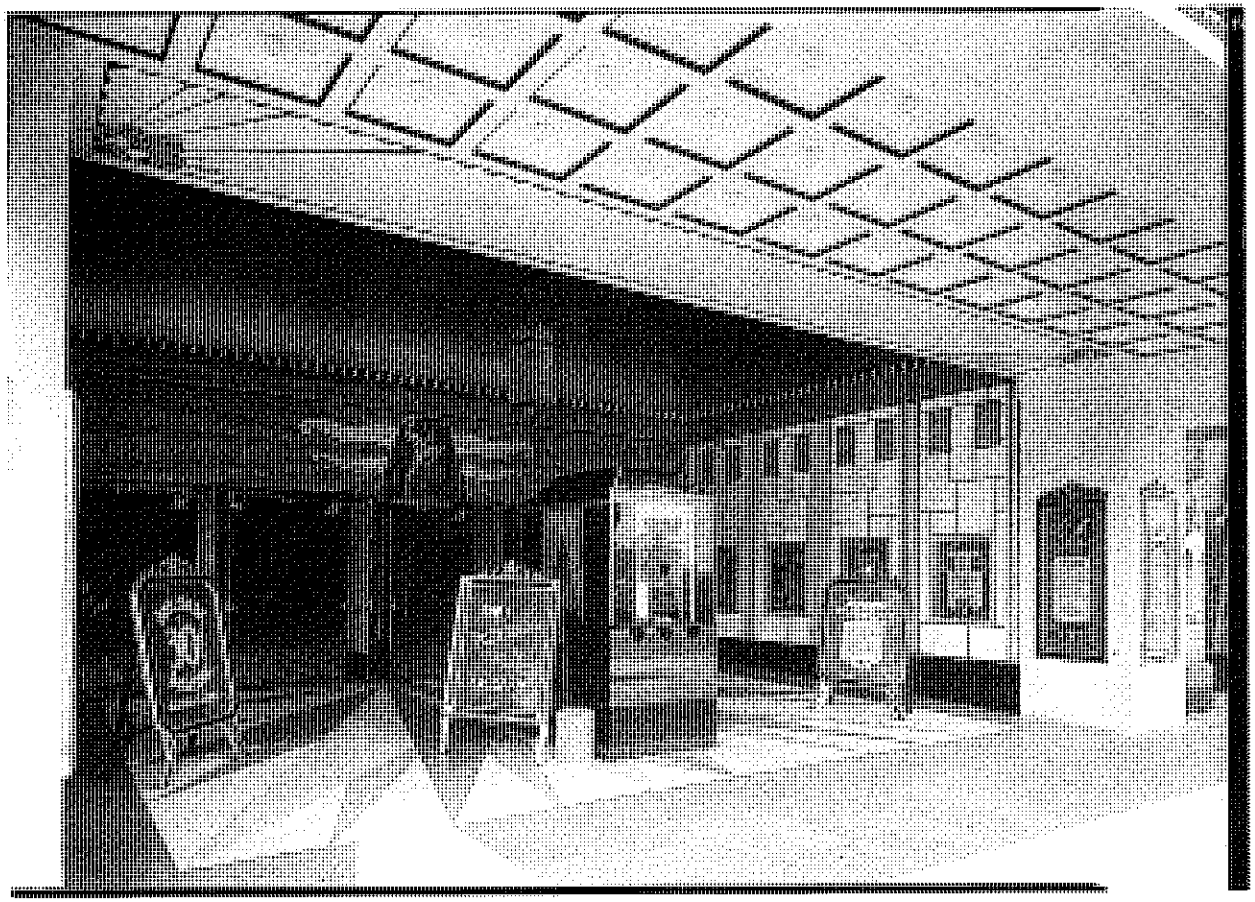
The original marquee



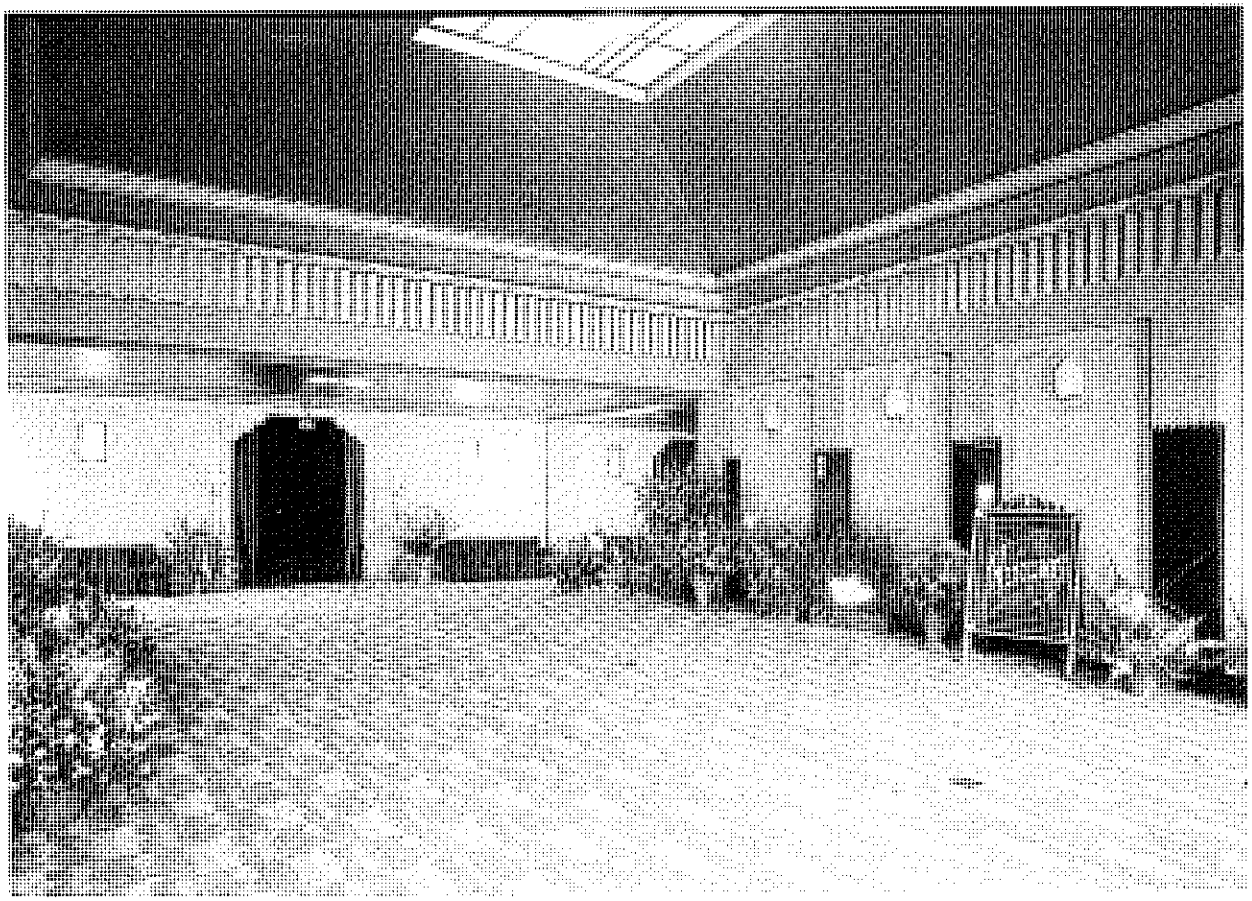
Premier at the Fairfax



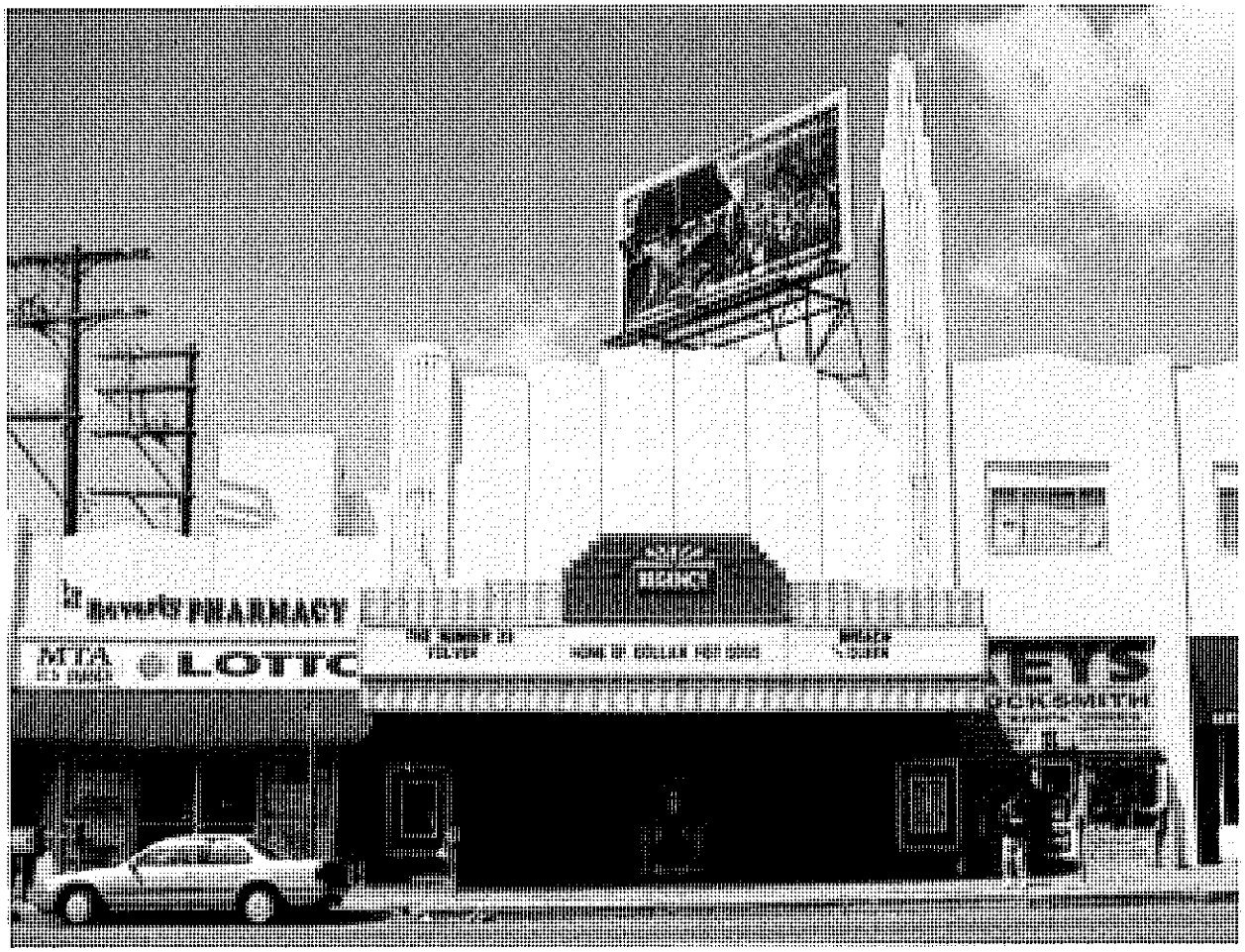
Original ticket booth and exterior entrance



Lobby círca 1930

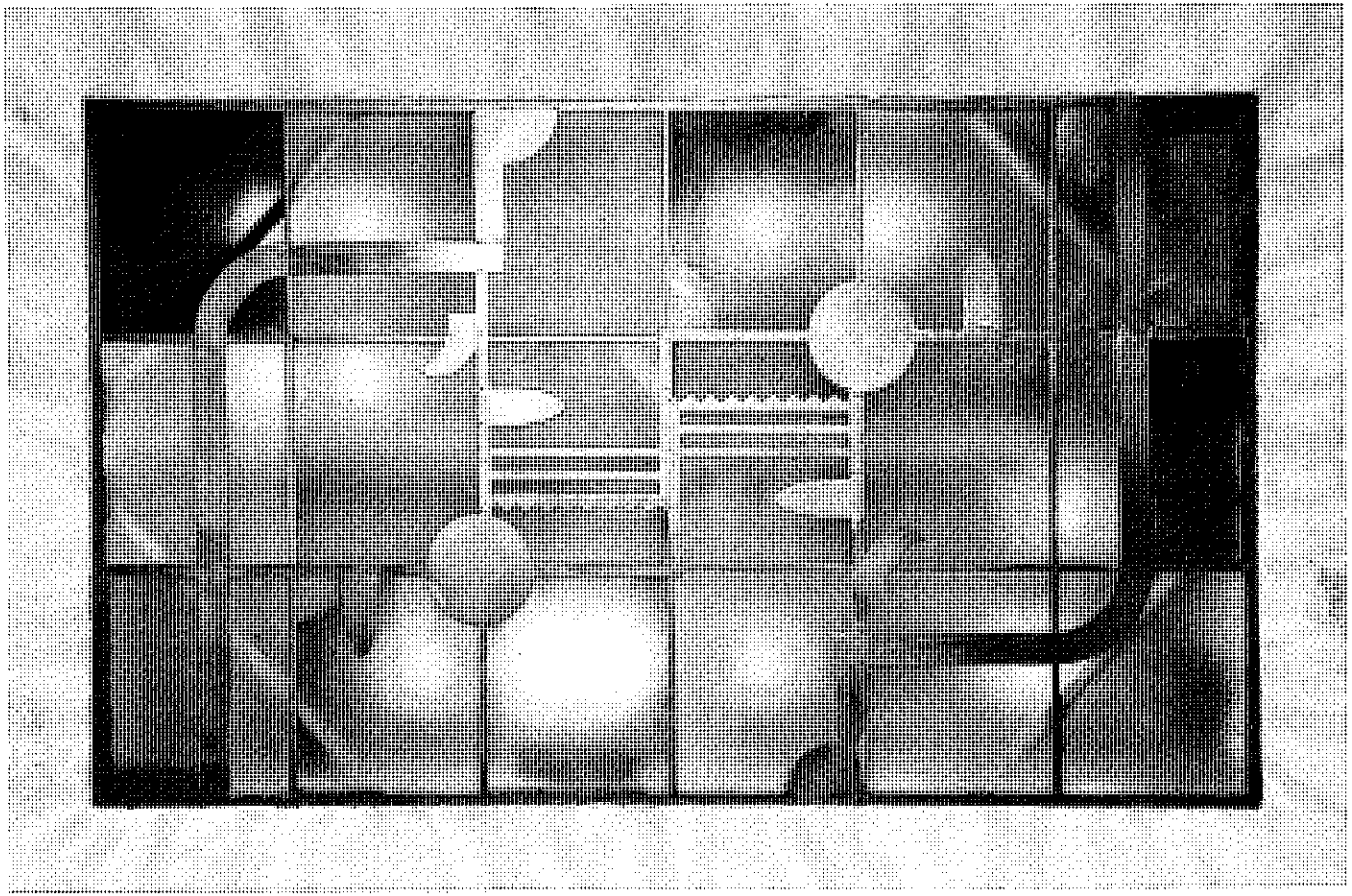


THE FAIRFAX THEATER

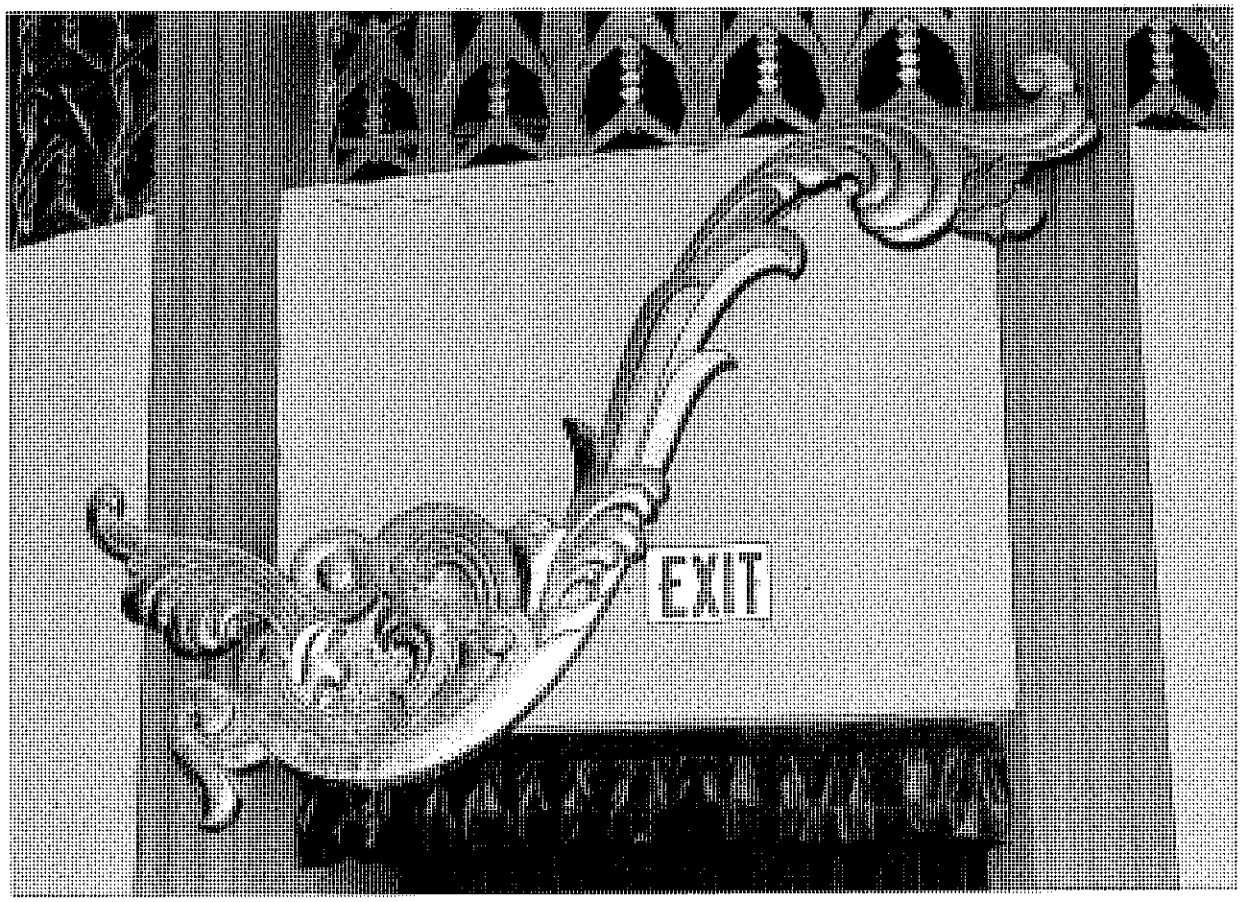


The Fairfax Theater circa 2009

Historic Skylight



Original Scrollwork

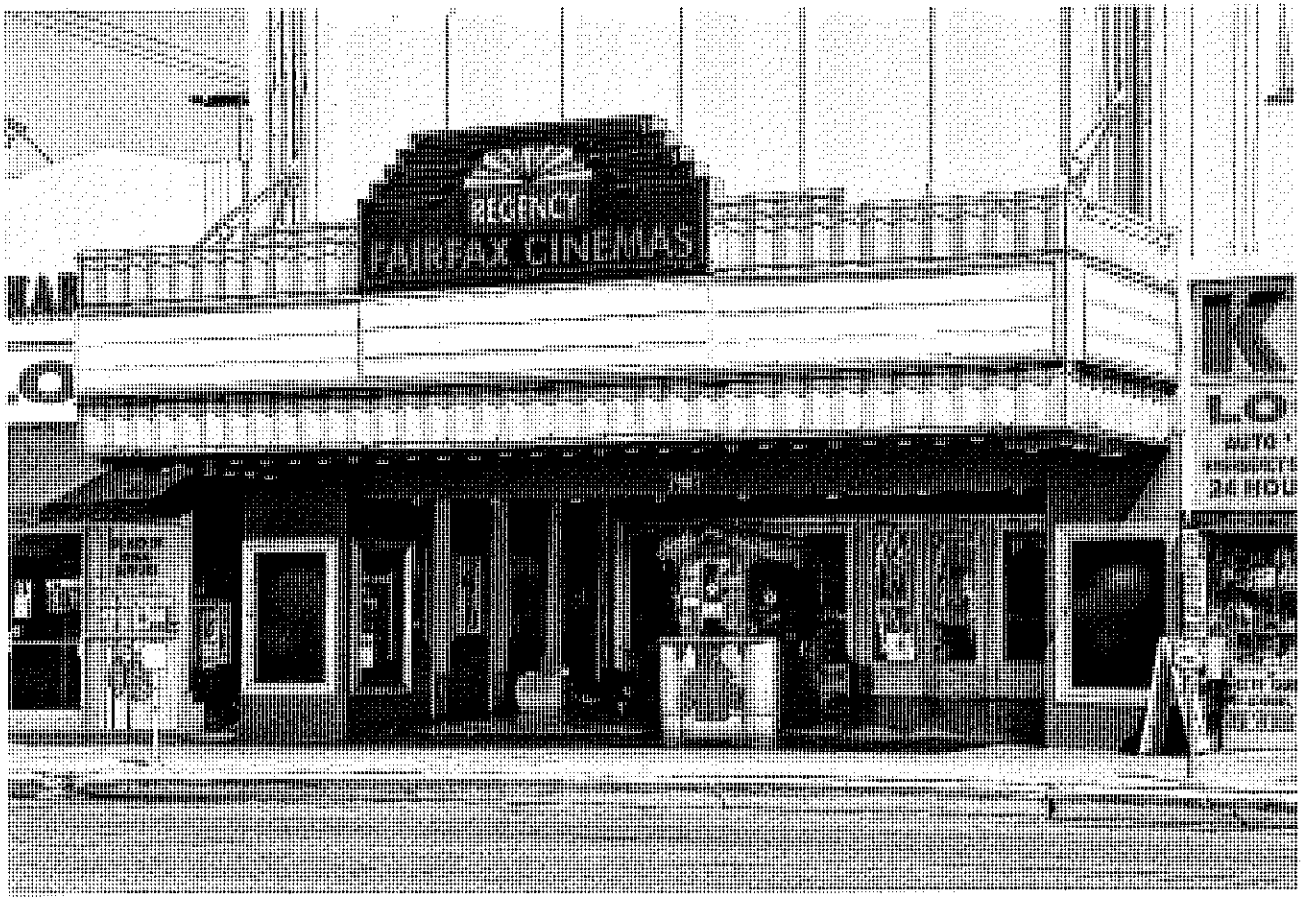


Original Deco Crown molding

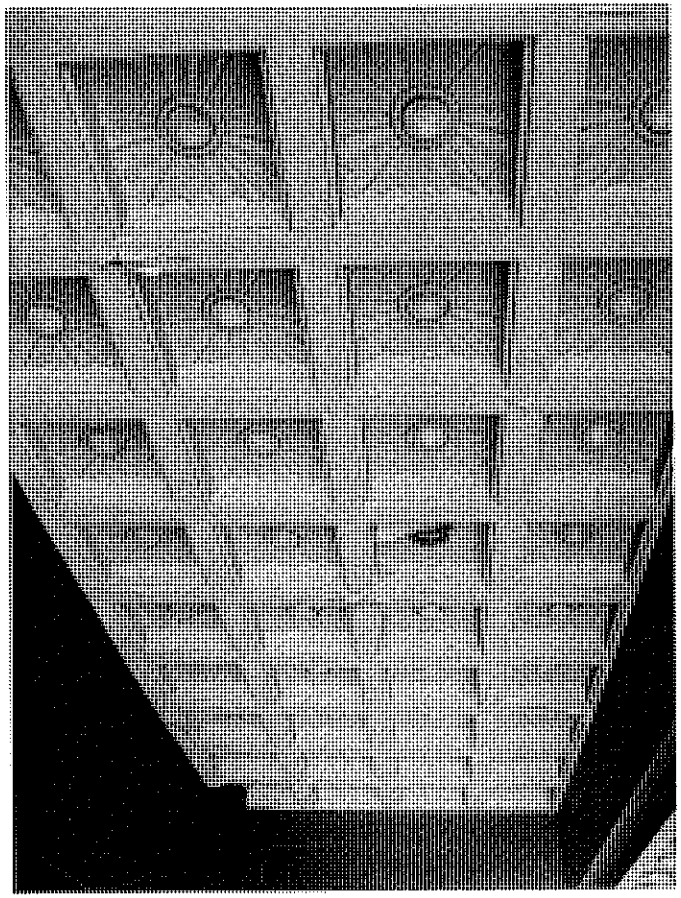
Lobby Ceiling

Original staircase

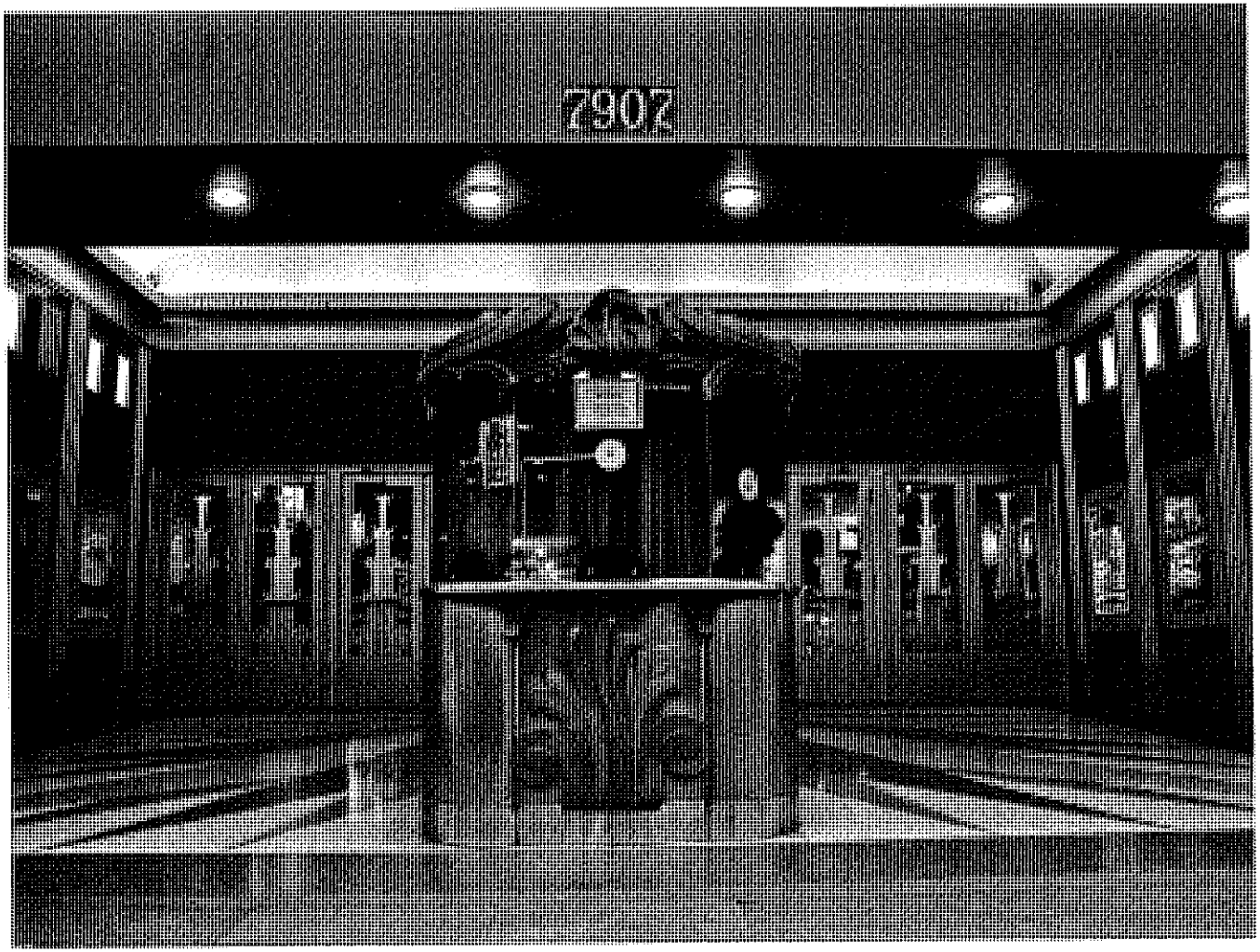
Current Marquee



Marquee soffit

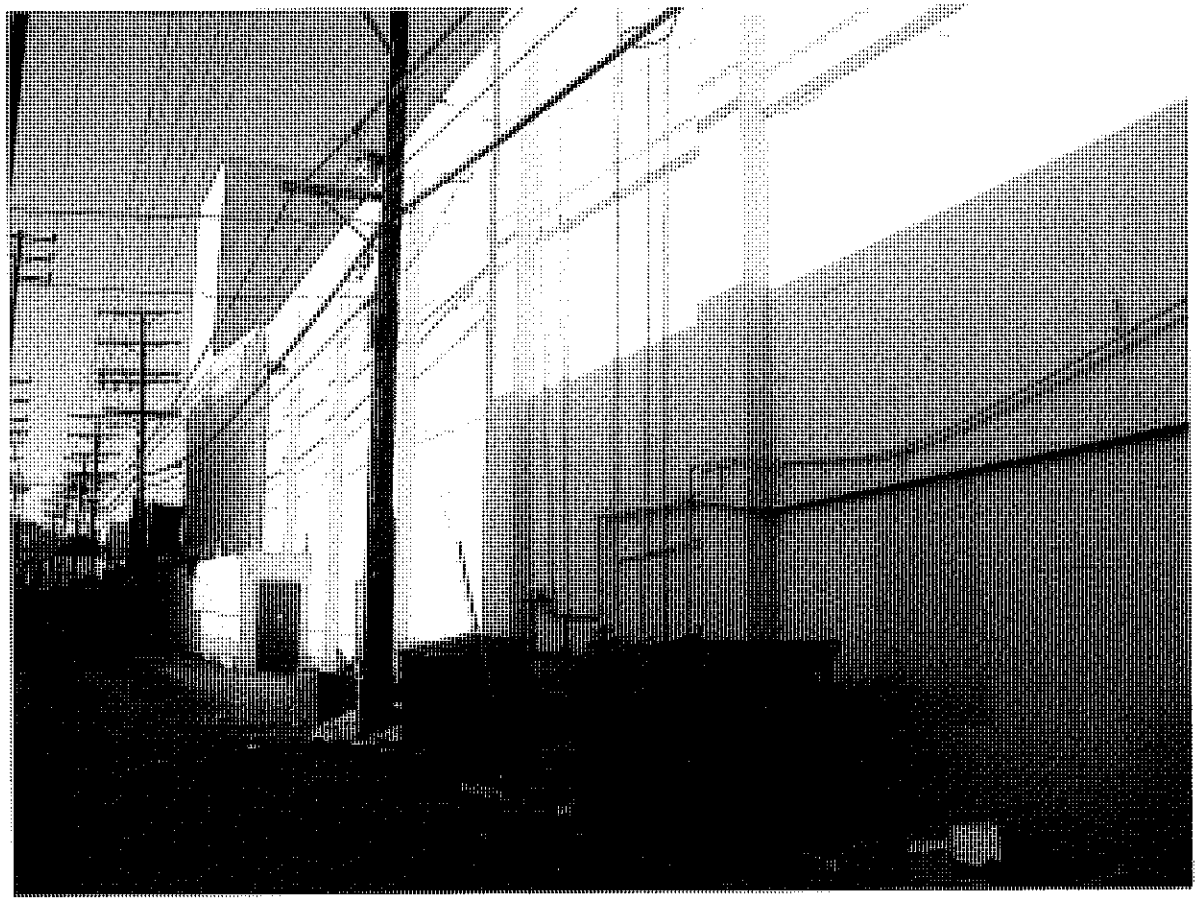


Historic Ticket Booth

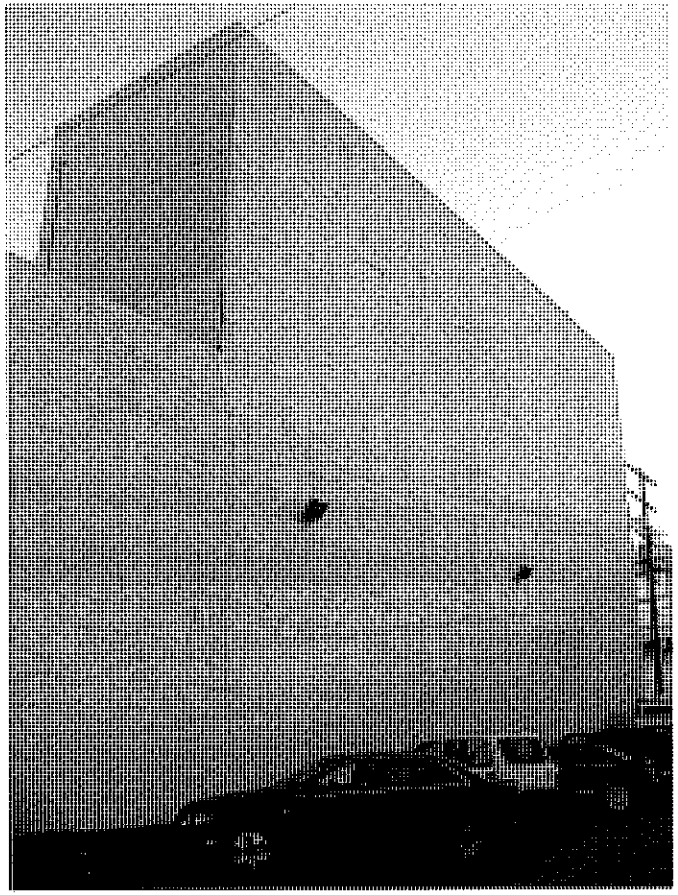


Historic Terrazzo Flooring and Art Deco Detailing

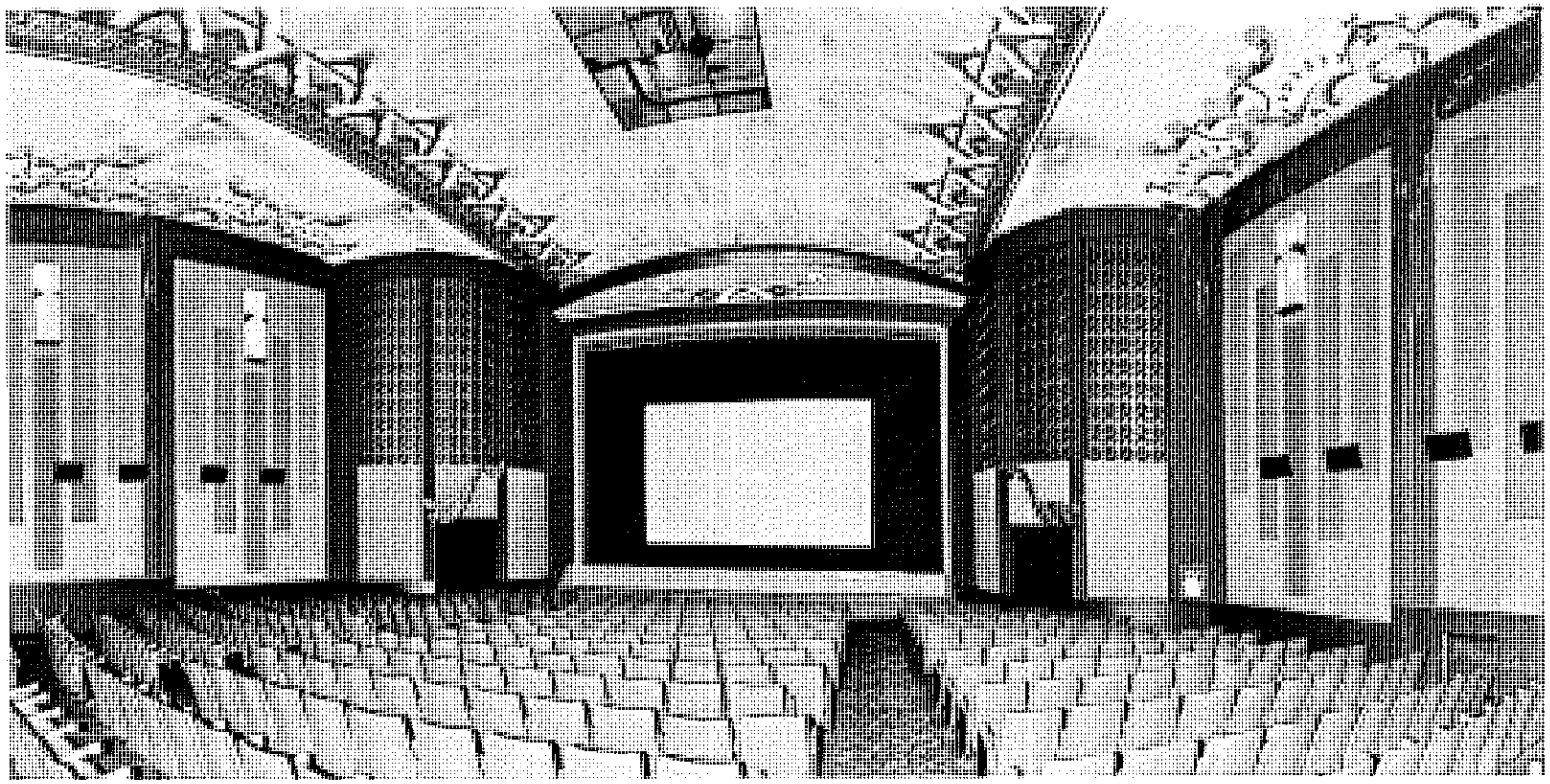
West Façade 2009



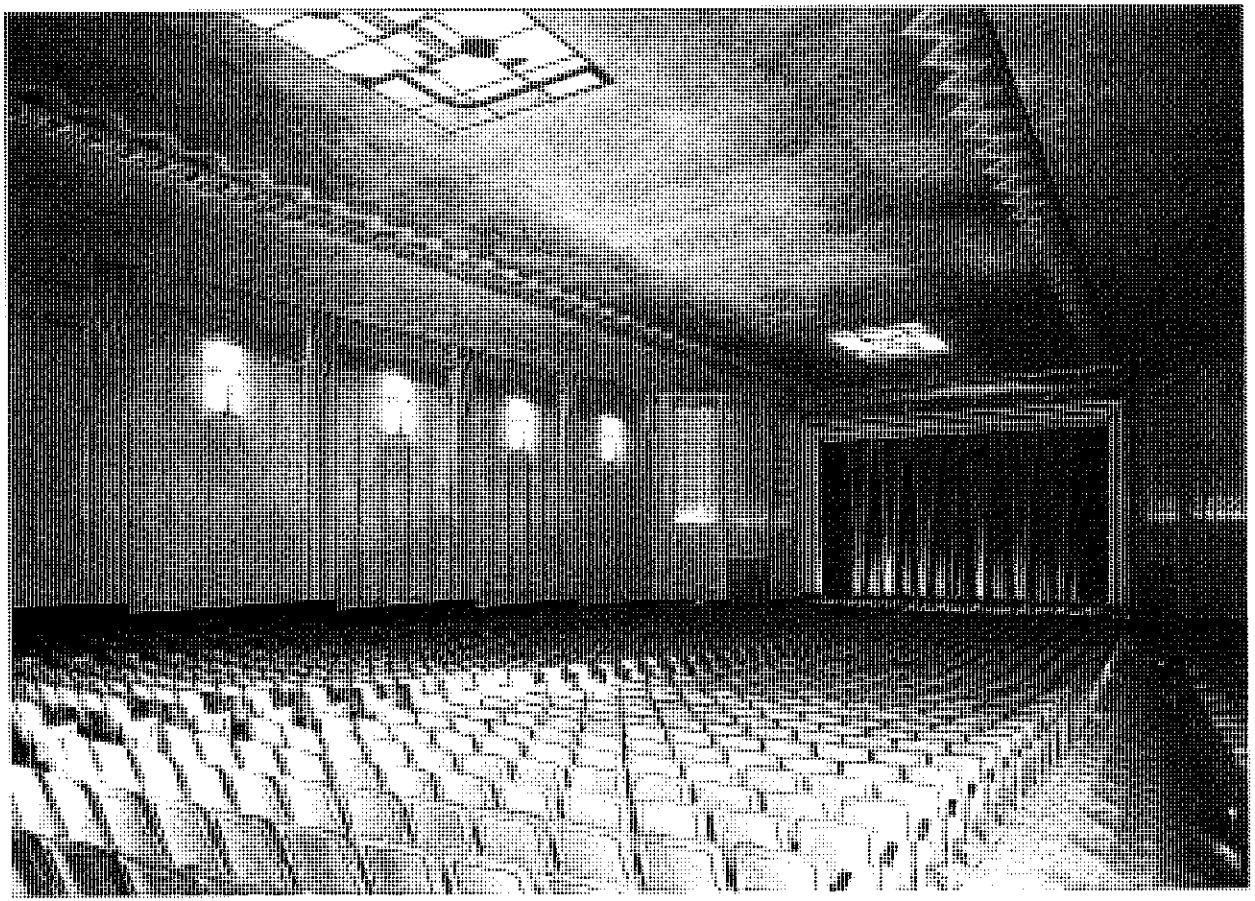
North Facade



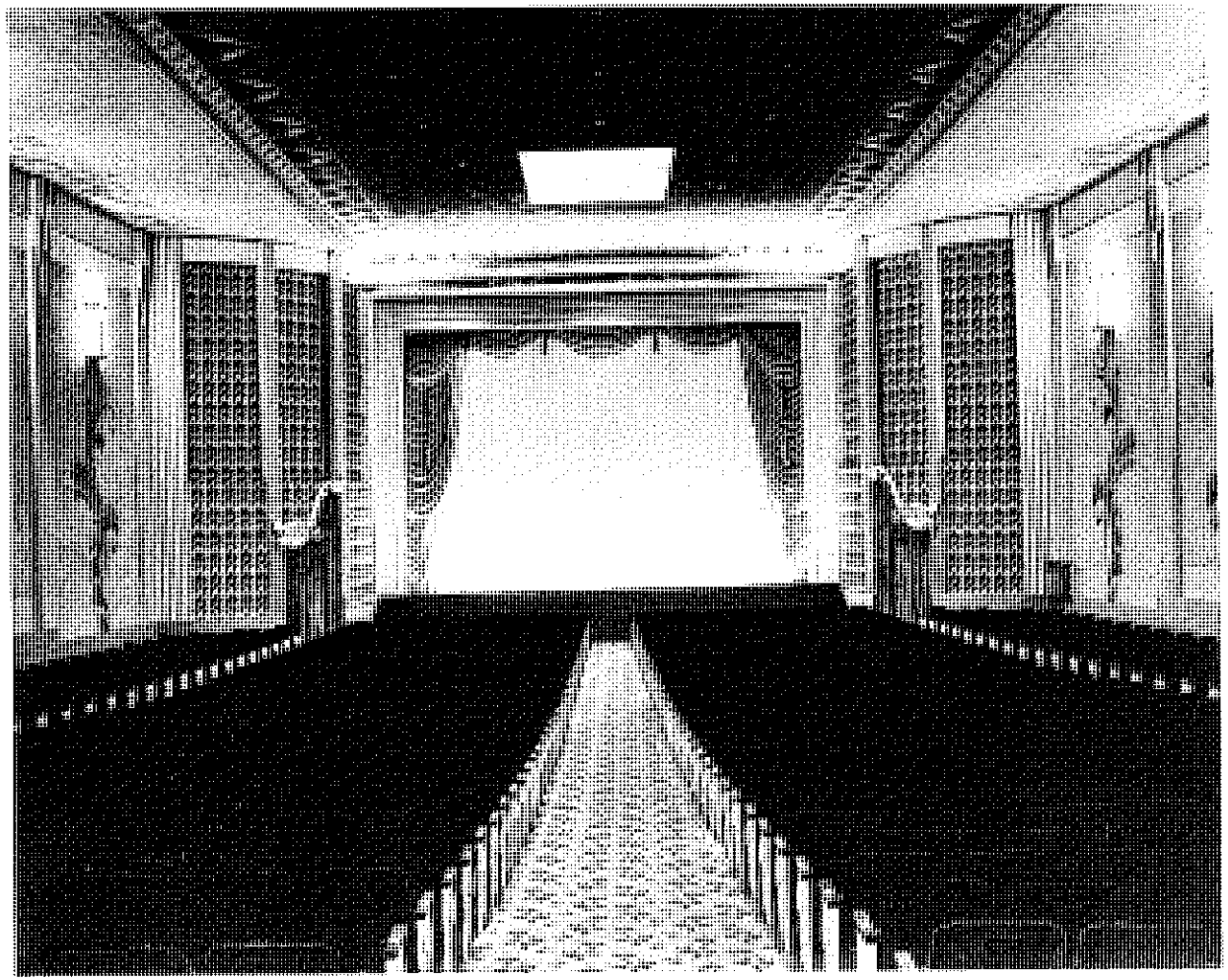
Auditorium Today



Original Deco Interior



Regency re-decoration



City of Los Angeles
Department of City Planning

03/11/2010

PARCEL PROFILE REPORT

PROPERTY ADDRESSES
7909 W BEVERLY BLVD
7901 W BEVERLY BLVD

ZIP CODES
90048

RECENT ACTIVITY
ENV-2006-2656-EAF
CHC-2010-520-HCM
ENV-2010-521-CE

CASE NUMBERS
CPC-30643
CPC-2009-3271-ZC-HD-ZAA-SP
PR-ZAD
ORD-162109
VTT-71061
ENV-2009-2656-EIR
ND-83-9-HD

Address/Legal Information

PIN Number:	138B177 446
Lot Area (Calculated):	10,438.8 (sq ft)
Thomas Brothers Grid:	PAGE 633 - GRID B1
Assessor Parcel No. (APN):	5527036020
Tract:	TR 6790
Map Reference:	M B 74-32
Block:	None
Lot:	338
Arb (Lot Cut Reference):	None
Map Sheet:	138B177

Jurisdictional Information

Community Plan Area:	Wilshire
Area Planning Commission:	Central
Neighborhood Council:	Mid City West
Council District:	CD 5 - Paul Koretz
Census Tract #:	1945.00
LADBS District Office:	Los Angeles Metro

Planning and Zoning Information

Special Notes:	None
Zoning:	C2-1VL
Zoning Information (ZI):	None
General Plan Land Use:	Community Commercial
Plan Footnote - Site Req.:	See Plan Footnotes
Additional Plan Footnotes:	Wilshire
Specific Plan Area:	None
Design Review Board:	No
Historic Preservation Review:	No
Historic Preservation Overlay Zone:	None
Other Historic Designations:	None
Other Historic Survey Information:	None
Mills Act Contract:	None
POD - Pedestrian Oriented Districts:	None
CDO - Community Design Overlay:	None
NSO - Neighborhood Stabilization Overlay:	None
Streetscape:	No
Sign District:	No
Adaptive Reuse Incentive Area:	None
CRA - Community Redevelopment Agency:	None
Central City Parking:	No
Downtown Parking:	No
Building Line:	None
500 Ft School Zone:	No
500 Ft Park Zone:	No

Assessor Information

Assessor Parcel No. (APN):	5527036020
APN Area (Co. Public Works)*:	0.664 (ac)
Use Code:	1200 - Store and Office Combination
Assessed Land Val.:	$790,104
Assessed Improvement Val.:	$373,873
Last Owner Change:	10/16/70
Last Sale Amount:	$640,006
Tax Rate Area:	67
Deed Ref No. (City Clerk):	1-973
Building 1:	
1. Year Built:	1930

(*) - APN Area: LA County Assessor's Office is not the data provider for this item. The data source is from the Los Angeles County's Public Works, Flood Control, Benefit Assessment.

1. Building Class:	CX
1. Number of Units:	0
1. Number of Bedrooms:	0
1. Number of Bathrooms:	0
1. Building Square Footage:	32,548.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	No
Fire District No. 1:	No
Fire District No. 2:	Yes
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	Methane Zone
High Wind Velocity Areas:	No
Hillside Grading:	No
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	2.64844 (km)
Landslide:	No
Liquefaction:	Yes

Economic Development Areas

Business Improvement District:	None
Federal Empowerment Zone:	None
Renewal Community:	No
Revitalization Zone:	None
State Enterprise Zone:	None
Targeted Neighborhood Initiative:	None

Public Safety

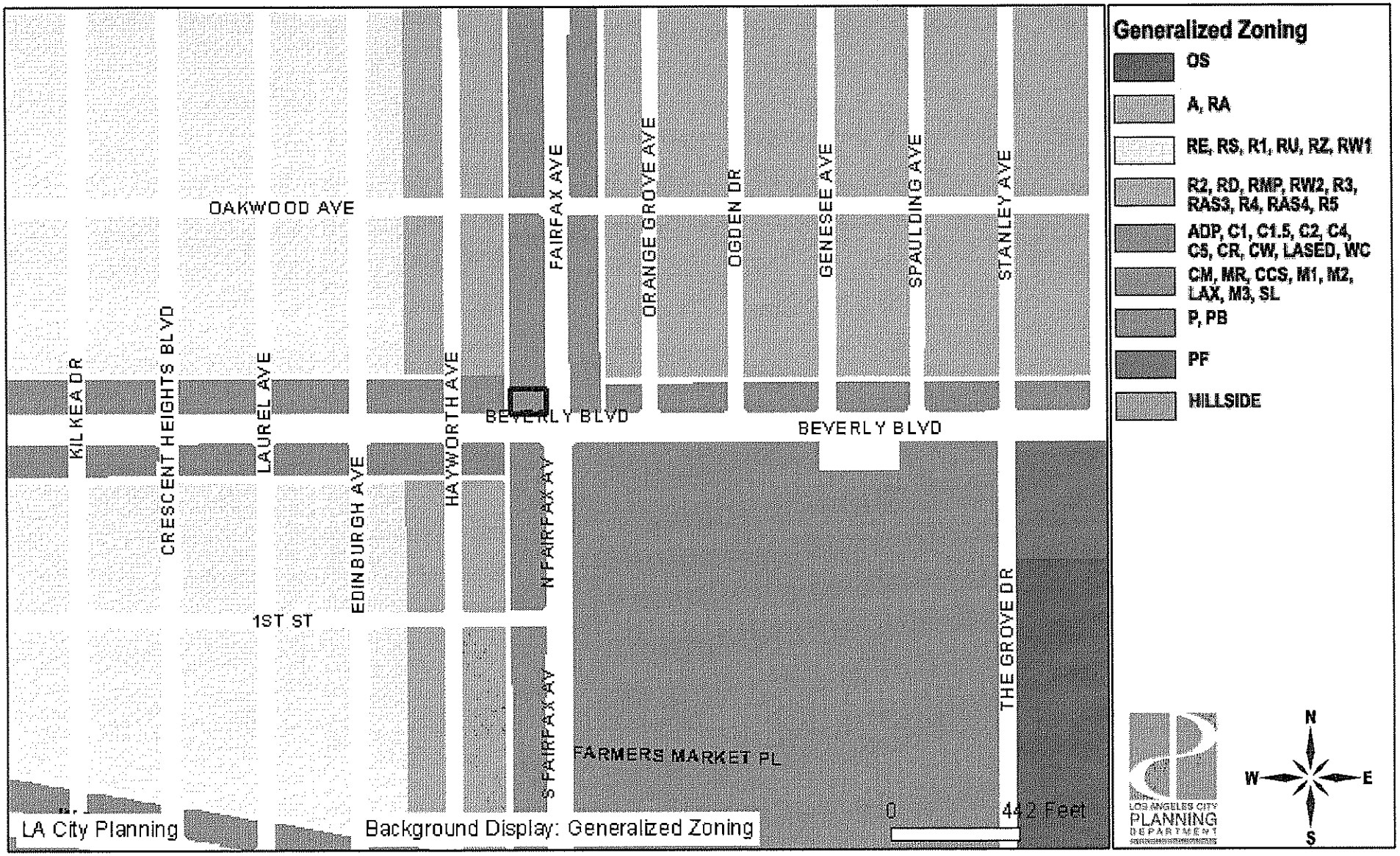
Police Information:	
Bureau:	West
Division / Station:	Hollywood
Report District:	691
Fire Information:	
District / Fire Station:	61
Batallion:	18
Division:	2

Red Flag Restricted Parking: No

ZIMAS INTERNET

03/11/2010

City of Los Angeles
Department of City Planning



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Lot: 338
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