



Memorandum

Date:	May 16, 2016
To:	Erin Doherty Landmarks Preservation Board Coordinator Seattle Department of Neighborhoods 700 5th Avenue, Suite 1700 PO Box 94649 Seattle, WA 98124 (206) 684-0380 erin.doherty@seattle.gov
From:	Christopher Hetzel, Project Manager/Sr. Architectural Historian (213) 840-3143 christopher.hetzel@icfi.com
Subject:	Additional Information for the 45th Street Theatre Seattle Landmark Nomination Application

Erin – Per your request, below please find additional information concerning the 45th Street Theatre at 2115 N. 45th Street. This information is provided in response to the specific questions and comments presented in your email dated May 5, 2016.

1) Were the 1970s a revival time for Art Deco / Moderne architecture in theatres?

I have not found any secondary studies published on the subject of "Art Deco Revival." However, there appears to be a general consensus among those knowledgeable of this time period that there was a resurgence of the Art Deco style beginning in the 1970s that continued through the early 1980s, the effects of which we continue to see today. Evidence of this "revival" seem to have primarily emerged as a result of the social unrest of the period, appearing in the cultural ephemera of the period. The revival was not necessarily tied to a concerted "movement," but rather as a retro-cultural trend. In the mid-1980s (about 1982 or 1983), the popularity of Art Deco Revival was followed by renewed interest in the 1950s (e.g., the B-52s, coffee shops and diners, etc.), then in the late 1980s and early 1990s by a renewed interest in the 1970s. As one of my colleagues who is considered an expert in the architecture of these periods related, "just retro taste going in cycles."

Examples of the cultural ephemera of the 1970s that exhibited the Art Deco Revival include car ads in magazines, which featured hand drawn steppings and stars, and the 1972 Topps Baseball card design. David Gebhard's book on Los Angeles in the 1930s also was first published during this period, and Art Nouveau was prominent in popular culture, particularly within women's fashion. Much of this interest in Art Deco also seems to have been connected to a popular nostalgia for "old Hollywood," as well.

Evidently, this resurgence of Art Deco did not translate into high architecture, at least not in the 1970s. One possible exception might be the work of architect Charles Moore (1925-1993), but my sources on this subject feel such interest was greater on the east coast than the west coast. Moore's *Piazza d'Italia* in New Orleans is considered to have Art Deco influences, particularly the way it lights up at night, and in 1979 Moore designed a Best showroom that was solidly rooted in the Art Deco, although the design was never built (See: http://41.media.tumblr.com/972add80857a5ea939bcf8575f80c0e9/tumblr_mozto1lrVF1qzqu7o1_1280.jpg).

Art Deco Revival became more prominent in architecture in the 1980s and 1990s, a trend that continues today. Sometimes the style appeared in building designs as a straight-up revival and at other times was embedded in Postmodernist designs. One example is the NBC Tower in Chicago, designed by Adrian D. Smith of Skidmore, Owings & Merrill in 1989. It is considered one of the finest reproductions of the Art Deco style and similar to the GE Building in New York City. Interest in Art Deco in the 1980s and 1990s was also found in the historic preservation movement. The rescue and revival of Miami's Art Deco district is probably one of the foremost examples.

In the 1970s and 1980s, altering older movie theaters and changing them to exhibit the Art Deco Revival style does not appear to have been a widespread trend. The most common practice seems to have been to alter and update older marquees. However, I did come across a one other isolated example of an Art Deco Revival theater conversion, similar to the Guild 45th Theatre. In the Los Angeles, the Los Angeles Heritage Commission designated the Crest Theatre in the UCLA-Westwood area of Los Angeles as a Historic-Cultural Monument in 2008.

The designation of the Crest Theatre in Los Angeles was largely based on the theatre's unique representation of the Art Deco Revival style from the late 1980s and the renovation of older movie theaters during this period by Hollywood studios. Like the Guild 45th Theatre, the Crest Theatre was an older 1920s movie theater that was rehabilitated in the Art Deco Revival style. Unlike the Guild 45th Theatre, the rehabilitation was carried through the entire building and seemingly tied to a general development trend in Los Angeles - one not necessarily specific to the Art Deco Revival. The nomination itself describes the Crest Theatre as being a singular case study, and relatively rare for the time period. A copy of the Historic-Cultural Monument nomination for the Crest Theatre is enclosed.

2) Asked for more information about the Seven Gables Theatre group.

For more info on Robert Finley and the Seven Gables Theatres Corporation, I would strongly suggest reading: http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=7275. A copy of this article is enclosed.

Robert Clark sold the Guild 45th Theatre to Randy Finley of the Seven Gables Theatres Corporation in 1975. Founded by Finley in the early 1970s, the Seven Gables Theatres Corporation was the Pacific Northwest's largest chain of independent movie theaters at the time. It eventually included a total of 16 theaters, including the Guild 45th Theatre, the Varsity Theatre, the Seven Gables Theatre (1975, a former American Foreign Legion dance hall) at 911 N. E. 50th Street, the Broadway Theatre (1909, remodeled; originally the Society Theatre) at 201 Broadway in Capitol Hill; the Ridgmont Theatre; the Lakewood Theatre (1938) at 6120 Motor Avenue Southwest in Lakewood, Washington; and the Crest Theatre, as well as several theaters in Portland, Oregon (Doug Merlino, "Finley, Randy (b. 1942)," File

#7275, Historylink.org (22 March 2005), online document:
http://www.historylink.org/index.cfm?DisplayPage=output.cfm&file_id=7275, accessed September 2015).

Finley, along with two partners, had opened his first theater in March 1970. Called the "Movie House" (now the Grand Illusion Theatre at N. E. 50th and University Avenue), the theater was established in a remodeled dentist's office and featured independent, foreign, and art house films. He opened additional theaters after finding success as a film distributor, including a 355-seat Movie House theater in Portland, Oregon, in 1973 and the aforementioned Seven Gables Theatre in 1975. He bought the Guild 45th Theater this same year. By the mid-1970s, Finley had become a major player in the film industry. His talent for negotiation and enthusiasm for offbeat films, for example, led to deals with Francis Ford Coppola and Woody Allen to screen previews of their new films at the Guild 45th Theatre.

This success led Finley to carry out a major rehabilitation of the Guild 45th Theatre in 1977-1978. This work was part of a so-called long range plan to continuously upgrade the Seven Gables Theatres Corporation's theater facilities. Following its acquisition, Finley had retained the Guild 45th Theatre's "art-house policy," but recognized a need to (once again) update its design (Paul Dorpat, "1993-01-31 The Guild 45 Theater - Wallingford Art House").

At the same time, Seven Gables Theatres renovated and reopened the Crest Theatre at 16505 Fifth Avenue NE, Seattle in Spring of 1978. It reopened with the premiere Seattle 70mm engagement of "Close Encounters of the Third Kind" in May of that year and bore the name Crest 70, along the lines of then-stalwart Seattle theatres UA 70 (70mm) and UA 150 (Dimension 150), touting its then-exclusive 70mm presentations. Among its memorable showings were a 1979 70mm run of Walt Disney's "Sleeping Beauty" for the first time in 20 years, the premiere engagement of Carroll Ballard's "The Black Stallion," and a repertory featuring 70mm screenings of "Days of Heaven," "Camelot," and "Hello, Dolly!" among many others. During the renovation, the Crest Theatre's storefronts were removed and gutted and converted into a small specialty cinema in 1979. The main auditorium was subsequently divided into three screening rooms in 1980 (<http://cinematreasures.org/theaters/11451>).

The Seven Gables Theatres Corporation opened a second detached auditorium in Wallingford, the Guild 45th II, on North 45th Street, two parcels away from the Guild 45th Theatre in 1983 (Paul Dorpat, "1993-01-31 The Guild 45 Theater - Wallingford Art House;" Landmark Theatres, "Info: Guild 45th Theatre," LandmarkTheatres.com, online resource: <http://www.landmarktheatres.com/seattle/guild-45th-theatre/info>, accessed May 2015).

Landmark Theatre Corporation, a national movie-house chain, purchased Finley's Seven Gables Theatres properties, including the Guild 45th Theatre in 1988 (Dorpat 1993). Seven Gables, which was still based in Seattle, operated 34 screens in 11 locations in Seattle and Portland. By 2002, Landmarks/Seven Gables Theatres owned eight art-house cinema houses in Seattle. These theaters included the Crest Cinema Center, Egyptian Theatre, the Guild 45th, the Harvard Exit, Metro Cinemas, Neptune Theatre, the Seven Gables, and the Varsity Theatre (http://articles.latimes.com/1988-09-09/business/fi-1841_1_theater-chains).

3) Are there other extant neighborhood movie houses in Seattle from the silent film era?

I compiled a spreadsheet of Seattle's historic theaters, based on data available from CinemaTreasures.org. A copy is enclosed. According to this information, there are approximately 26 theaters in Seattle that still exist from the silent film era. Of these, 6 appear to remain intact and have been restored. All of the others have been closed, altered and/or renovated. Note: None of the information obtained from CinemaTreasures.org has been verified by historical research or fieldwork.

4) Asked if the types of changes undertaken at the Guild 45th are typical for small neighborhood theatres.

It is relatively common for historic theaters to have undergone changes through the course of their existence. These changes tend to reflect changing ownership, economic development trends, and shifts in popular culture. The aforementioned list of Seattle theaters from CinemaTreasures.org includes a large number of properties that have been demolished and altered, which is indicative of these changes.

I have not found any other theaters that were altered in the same manner as the Guild 45th Street Theatre (i.e., conversion of the façade to the Art Deco Revival) in the 1970s. However, the Seven Gables Theatre Company did renovate the Crest Theatre at 16505 Fifth Avenue NE, Seattle in 1978-1979 at the same time as the Guild 45th Street Theatre. The only theatre rehabilitation that I am aware of that could be considered a direct correlation to the changes made at the Guild 45th Street Theatre in 1978-1979 are the changes made to the Crest Theatre in the UCLA-Westwood area of Los Angeles, as described under question #1 above.

5) There were questions about the alterations to the sign / marquee.

The series of enclosed historical photographs illustrate the sequence of changes to the Guild 45th Street Theatre's blade sign over time. A description of the changes over time is provided below.

1920-1932

The theatre's original marquee consisted of a slightly off-center projecting blade sign, fixed between two of the central second-story windows and stabilized by anchored guide wires. It featured the theatre's original name, "Paramount," in incandescent lights above a rectangular reader board that displayed current shows.

1933-1948

The theatre's original projecting marquee was removed and a new, much larger, projecting blade sign installed in its place in 1933. The new sign displayed the theatre's new name, "Bruen's 45th St.," in bright neon letters over a new illuminated, rectangular reader board. The sign was large enough that its structural support extended from the roof, in addition to being affixed to the façade's second story by brackets and cables. The body of the sign consisted of a sheet metal box that was relatively symmetrical in shape with curved outer and inner edges.

1949-Present

In 1949, the previously existing blade sign was removed and reconstructed. The sign shifted from its off-center location and centered on the second story; the label "Bruen's" was removed; and the sign box appears to have been rebuilt or replaced. The new metal body was constructed of sheet metal, but had an asymmetrical shape with straight outer and inner edges. The original neon was re-used. A comparison of historical photographs suggests the box was rebuilt, or the outer sections of the original sign removed to create the outer and inner straight edges. Except for the "Guild" portion of the sign, the theatre's existing marquee and sign appear to date to this renovation.

1957 – The word "Guild" was added to the top of both sides of the marquee in neon at about this time.

1996 – The existing "Guild" signs located atop the marquee's reader boards were added in 1996, replacing the older versions of the lettering installed circa 1957.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2008-125-HCM

HEARING DATE: March 20, 2008
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 N. Spring Street
Los Angeles, CA
90012

Location: 1262 S. Westwood Blvd.
Council District: 5
Community Plan Area: Westwood
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 8, Block 1, TR 7803

PROJECT: Historic-Cultural Monument Application for the
UCLAN-CREST THEATER

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: Friends of UCLAN/Crest; Westwood HOA
10870 Wellworth Ave.
Los Angeles, CA 90024

OWNER: Reel Cinema
10425 Bainbridge Ave.
Los Angeles, CA 90024

Robert Bucksbaum
1262 S. Westwood Blvd.
Los Angeles, CA 90024

RECOMMENDATION That the Cultural Heritage Commission:

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

S. GAIL GOLDBERG, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, Manager
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

Attachments: December 4, 2007 Historic-Cultural Monument Application
ZIMAS Report

FINDINGS

1. The building “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” as an example of themed Art Deco Revival commercial architecture.
2. The property reflects “the broad cultural, economic, or social history of the nation, State or community” as an early neighborhood single-screen theater significant to the history of the Westwood community.

CRITERIA

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

SUMMARY

Built in 1940 and substantially remodeled in 1987, this one-story commercial theater building exhibits character-defining features of themed Art Deco Revival architecture. The subject building is located in the Westwood area of Los Angeles, near the major intersection of Wilshire and Westwood Boulevard. The building is rectangular in plan, with an exterior of stucco and brick finish with stucco trim, and a flat asphalt roof. Windows are fixed aluminum frame. The entry features a centered set of recessed, single panel doors. A major character defining feature of the subject building is a stepped and apexed Art Deco-style upper façade with elaborate marquees and a large neon vertical sign spelling “CREST.” The signage bisects the façade’s three clusters of densely packed steppings of stacked square blocks and vertical lines leading to a central tower. The signage is topped by a semi-circular fan shaped two-sided sign spelling “MAJESTIC” in neon. An elaborated sunburst lighting fixture is above the main entrance and located beneath the marquee. Side and back elevations are unadorned exposed brick.

Significant interior spaces exhibit design elements from a major 1987 renovation. The lobby-foyer space contains an elaborate sunburst lighting fixture, hand-painted ceilings, and Art-Deco style concession stand and fixtures. A rectangular-shaped auditorium displays hand-painted murals of notable Los Angeles landmarks circa 1939, a hand painted screen curtain, elaborate plasterwork entryways and wall features, and a celestially accurate starscape depicted on the ceiling.

The proposed UCLAN-Crest Theater historic monument was originally designed by architect Arthur Hawes in 1940 in an austere Moderne design. Hawes was trained in England as an architect and civil engineer and was an assistant architect to notable Pasadena based architect Elmer Grey. The construction of the subject building was financed by Frances Seymour Fonda, wife of highly acclaimed actor Henry Fonda, and mother of Jane and Peter Fonda. Named the

UCLAN Theater for its proximity to the UCLA campus, the subject building was to be one of several venues for a theater chain financed by F.S. Fonda; however, this was the only theatre ever completed.

In 1987, the theatre was completely renovated by Pacific Theaters and the Walt Disney Corporation, replacing the original Moderne façade with one reminiscent of circa 1930s Art Deco architecture. The transformation was overseen by theater designer and period specialist Joseph Musil, who would go on to restore the El Capitan Theatre in Hollywood (Historic-Cultural Monument #495). The exterior and interior of the building was also redesigned as an interpretation of the visual experience one would encounter in a movie palace of the 1930s. The design elements incorporated constituted a conscious attempt to recreate the setting of Hollywood in the 1930s and create a themed environment evoking that period. Included in this re-creation is an elaborate hand-painted cyclorama mural that surrounds the interior of the auditorium. The mural, painted in acrylic, depicts a 1930s Los Angeles with landmarks such as the Pantages Theatre and the Hollywood sign and pays homage to several other architectural landmarks no longer extant.

Alterations include the major 1987 redesign of the subject building. These alterations consist of a façade addition, marquee, signage, plasterwork and wall treatment, light fixtures, and hand-painted murals.

DISCUSSION

The UCLAN-Crest Theater property successfully meets two of the specified Historic-Cultural Monument (HCM) criteria: 1) “embodies the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period style or method of construction” and 2) reflects “the broad cultural, economic, or social history of the nation, State or community.” As a commercial building designed in the themed Art Deco Revival style and a significant early single screen neighborhood theater in the Westwood area, the property qualifies for designation as a Historic-Cultural Monument based on these criteria.

Although substantially altered, some elements of the original Moderne design of 1940 remain such as the exterior side walls, auditorium stage, and the overall rectangular plan, contours, and massing of the subject building. Because of its original austere and unornamented design, the theater appears to have successfully accommodated the design additions made in 1987. As the 1987 modifications have architecturally rendered a new building in terms of design and period of style and have attained significance in their own right, the issue of integrity should apply primarily to the condition of the post-1987 design.

The ornamental work of the UCLAN-Crest Theater appears notable for its quality and craftsmanship and attention to detail. Plaster work in the auditorium and lobby exhibits intricately detailed features inspired from the highly decorative styles of the Art Deco, specifically the “Zigzag Moderne” style. Chevrons, sunbursts, spirals, stylized plant motifs, and stepped patterns characterize the subject building; as a whole, the design represents a playful yet thoughtful understanding of the Art Deco style. As the work of theater designer and period specialist Joseph Musil and other artisans assembled by the Walt Disney Corporation and Pacific Theaters, the design of the theater is a unique product of work by individuals from the fields of preservation, architecture, the decorative arts, entertainment, film, set design, and theme parks. The 1980s design elements represented a conscious effort to recapture the glamour of the 1930s Hollywood era. While in most cases, the addition of false historicist elements to an already historic building is inappropriate, the subject building’s original design

merged with the quality of design and workmanship of the later additions has produced a unique and successful Art Deco-theme building.

The auditorium mural by scenic artist Bill Anderson, presenting a highly-stylized cityscape cyclorama of landmarks of Los Angeles in the 1930s, appears to individually possess artistic value while further enhancing the period design scheme of the subject building. The UCLAN-Crest Theater's exterior with its stepped façade, central tower, marquee, neon, and elaborate vertical monumental signage also work to create an architectural presence on Westwood Boulevard and evokes the Art Deco theme found throughout the theater.

In addition to its design significance, the subject building meets HCM criteria for its contribution to the history of the Westwood community. The UCLAN-Crest Theater was the third theater constructed in the Westwood area after the Fox Village Theater (1931; Historic-Cultural Monument #362) and Fox Bruin Theater (1937; Historic-Cultural Monument #361). The theater is also notable for being built and financed by F.S. Fonda, wife and mother to prominent actors in the film industry, at a time when few women were financial heads of companies or real estate developments. The subject building has also continued to function as a single-screen movie theater since 1942 to the present. The theater was one of the earliest venues to exclusively showcase foreign films in Los Angeles. Its proximity to the major intersection of Wilshire and Westwood Boulevards along with its neon signage and façade also contributes to its landmark prominence in the immediate communities of the Westside and Westwood Village.

BACKGROUND

At its meeting of January 24, 2008, the Cultural Heritage Commission voted to take the application under consideration. On February 21, 2008, the Cultural Heritage Commission toured the subject property.

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2008-125-HCM

HEARING DATE: January 24, 2008
TIME: 10:00 AM
PLACE: City Hall, Room 1060
200 N. Spring Street
Los Angeles, CA
90012

Location: 1262 S. Westwood Blvd.
Council District: 5
Community Plan Area: Westwood
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Legal Description: Lot 8, Block 1, TR 7803

PROJECT: Historic-Cultural Monument Application for the
UCLAN-CREST THEATER

REQUEST: Declare the property a Historic-Cultural Monument

APPLICANT: Daniel Paul
Friends of UCLAN/Crest; Westwood HOA
P.O. Box 241896
Los Angeles, CA 90024

OWNER: Reel Cinema
10425 Bainbridge Ave.
Los Angeles, CA 90024

Robert Bucksbaum
1262 S. Westwood Blvd.
Los Angeles, CA 90024

RECOMMENDATION That the Cultural Heritage Commission:

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

S. GAIL GOLDBERG, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, Manager
Office of Historic Resources

Prepared by:

[SIGNED ORIGINAL IN FILE]

Edgar Garcia, Preservation Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Attachments: December 4, 2007 Historic-Cultural Monument Application
ZIMAS Report

SUMMARY

Built in 1940 and substantially remodeled in 1987, this one-story commercial building exhibits character-defining features of Art Deco Revival architecture. The subject building is located in the Westwood area of Los Angeles, near the major intersection of Wilshire and Westwood Blvd. The building is rectangular in plan. The exterior is of stucco and brick finish, with stucco trim. The flat roof is asphalt. Windows are aluminum frame, fixed windows. The entry features a centered set of recessed, single panel doors. A major character defining feature of the subject building is a stepped and apexed Art Deco-style upper façade with elaborate marquees and a large neon vertical sign spelling "CREST." The signage bisects the façade's three clusters of densely packed steppings of stacked square blocks and vertical lines. The signage is topped by a semi-circular fan shaped two-sided sign spelling "MAJESTIC" in neon. An elaborated sunburst lighting fixture is located beneath the marquee and above the main entrance. Side elevations are unadorned exposed brick.

Significant interior spaces include a lobby space with an elaborated sunburst lighting fixture, hand-painted ceilings, and Art-Deco style concessions stand and fixtures. The rectangular shaped auditorium exhibits design elements from a 1987 renovation, including hand-painted murals of notable Los Angeles landmarks circa 1939, hand-painted ceilings in the foyer, a hand painted screen curtain, designed plasterwork entryways and wall features, and a celestially accurate starscape depicted on the ceiling.

The proposed UCLAN-Crest Theatre historic monument was originally designed by architect Arthur Hawes in 1940 in an austere Moderne design. Hawes was trained in England as an architect and civil engineer and was an assistant architect to notable Pasadena based architect Elmer Grey. The construction of the subject building was financed by Frances Seymour Fonda, wife of highly acclaimed actor Henry Fonda. Named the UCLAN Theater for its proximity to the UCLA campus, the subject building was to be one of many venues for a theater chain financed by F.S. Fonda; however, this was the only theatre ever completed.

In 1987, the theatre was completely renovated, replacing the original Moderne façade with one reminiscent of Art Deco Revival architecture, a byproduct of post-modern architecture. The transformation was overseen by Joseph Musil, a Disney Imagineer who would go on to restore the El Capitan Theatre in Hollywood. The interior of the building was also redesigned as an interpretation of the visual experience one would encounter in a movie palace in the 1930s. Included in this re-creation is an elaborate hand-painted mural that surrounds the interior of the auditorium. The mural, painted in acrylic, depicts a 1930s Los Angeles with landmarks such as the Pantages Theatre and the Hollywood sign.

Alterations include the major 1987 redesign of the subject building.

CRITERIA

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

or method of construction, or a notable work of a master builder, designer or architect whose individual genius influenced his age.

FINDINGS

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



CULTURAL HERITAGE COMMISSION

HISTORIC-CULTURAL MONUMENT APPLICATION

SIGNIFICANCE WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

Complete One or Both of the Upper and Lower Portions of This Page

ARCHITECTURAL SIGNIFICANCE

THE UCLAN/ Crest Theatre IS AN IMPORTANT EXAMPLE OF
NAME OF PROPOSED MONUMENT
Art Deco Revival ARCHITECTURE
ARCHITECTURAL STYLE (SEE LINE 8)

AND MEETS THE CULTURAL HERITAGE ORDINANCE BECAUSE OF THE HIGH QUALITY OF ITS DESIGN AND THE RETENTION OF ITS ORIGINAL FORM, DETAILING AND INTEGRITY.

A N D / O R

HISTORICAL SIGNIFICANCE

THE UCLAN/ Crest Theatre WAS BUILT IN 1940
NAME OF PROPOSED MONUMENT YEAR BUILT
Frances Seymour Fonda/ Arthur W. Hawes/ Joseph Musil WAS IMPORTANT TO THE
NAME OF FIRST OR SIGNIFICANT OTHER

DEVELOPMENT OF LOS ANGELES BECAUSE Frances Fonda, the wife of Henry Fonda and mother to Jane and Peter Fonda, funded the construction of the UCLAN Theatre. Arthur W. Hawes: architect, civil engineer, and former professional partner to architect Elmer Grey was the original architect of the UCLAN Theatre and is a noted regional architect of the first half of the twentieth century. Joseph Musil, who oversaw the reconstruction and design of the Crest Theatre, is a significant period specialist, and has overseen the design and renovation of numerous important movie palaces in Los Angeles in addition to his work in Europe as an Imagineer with the Walt Disney Company.

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

IDENTIFICATION

1. NAME OF PROPOSED MONUMENT UCLAN/ Crest Theatre
2. STREET ADDRESS 1262 S. Westwood Boulevard
CITY Los Angeles ZIP CODE 90024 COUNCIL DISTRICT 5
3. ASSESSOR'S PARCEL NO. 4325000523
4. COMPLETE LEGAL DESCRIPTION: TRACT 7803
BLOCK 1 LOT(S) 8 ARB. NO. none
5. RANGE OF ADDRESSES ON PROPERTY 1262 S. Westwood Boulevard
6. PRESENT OWNER Robert Bucksbaum
STREET ADDRESS 1262 S. Westwood Boulevard
CITY Los Angeles STATE CA ZIP CODE 90024 PHONE (310) 474-7866
OWNER IS: PRIVATE PUBLIC
7. PRESENT USE Movie Theatre ORIGINAL USE Live Stage

DESCRIPTION

8. ARCHITECTURAL STYLE Art Deco Revival
(SEE STYLE GUIDE)
9. STATE PRESENT PHYSICAL DESCRIPTION OF THE SITE OR STRUCTURE (SEE OPTIONAL DESCRIPTION WORK SHEET)
Please See Attachment 1
- _____
- _____
- _____
- _____
- _____
- _____
- _____
- _____

**HISTORIC-CULTURAL MONUMENT
APPLICATION**

NAME OF PROPOSED MONUMENT UCLAN/ Crest Theatre

10. CONSTRUCTION DATE: FACTUAL 1940 ESTIMATED 1940-1941

11. ARCHITECT, DESIGNER, OR ENGINEER Arthur W. Hawes

12. CONTRACTOR OR OTHER BUILDER Jackson Bros.- Le Sage

13. DATES OF ENCLOSED PHOTOGRAPHS October, 2007
(8X10 BLACK AND WHITE GLOSSY)

14. CONDITION: EXCELLENT GOOD FAIR DETERIORATED NO LONGER IN EXISTENCE

15. ALTERATIONS Please See Attachment 1, Page 5

16. THREATS TO SITE: NONE KNOWN PRIVATE DEVELOPMENT VANDALISM PUBLIC WORKS PROJECT
 ZONING OTHER _____

17. IS THE STRUCTURE: ON ITS ORIGINAL SITE MOVED UNKNOWN

SIGNIFICANCE

18. BRIEF STATE HISTORICAL AND/OR ARCHITECTURAL IMPORTANCE: INCLUDE DATES, EVENTS, AND PERSON ASSOCIATED WITH THE SITE (SEE OPTIONAL SIGNIFICANCE WORK SHEET)

Please See Attachment 2

19. SOURCES (LIST BOOKS, DOCUMENTS, SURVEYS, PERSONAL INTERVIEWS WITH DATES) Please See Attachment 3

20. DATE FORM PREPARED 12/04/2007 PREPARER'S NAME Daniel D. Paul

ORGANIZATION FriendsofUCLAN/Crest;Westwood HOA STREET ADDRESS PO BOX 241896

CITY Los Angeles STATE CA ZIP CODE 90024 PHONE (310) 441-0502

DESCRIPTION WORK SHEET

TYPE OR HAND PRINT IN ALL CAPITAL BLOCK LETTERS

THE UCLAN/ Crest Theatre IS A 12/04/2007-STORY,
NAME OF PROPOSED MONUMENT NUMBER OF STORIES

Art Deco Revival, rectangular PLAN movie palace
ARCHITECTURAL STYLE (SEE LINE 8 ABOVE) PLAN SHAPE (Click to See Chart) STRUCTURE USE (RESIDENCE, ETC.)

WITH A stucco and brick FINISH AND stucco TRIM.
MATERIAL (WOOD SLIDING, WOOD SHINGLES, BRICK, STUCCO, ETC.) MATERIAL (WOOD, METAL, ETC.)

IT'S flat ROOF IS asphalt, aluminum frame,
ROOF SHAPE (Click to See Chart) MATERIAL (CLAY TILE, ASPHALT OR WOOD SHINGLES, ETC.) WINDOW MATERIAL

fixed WINDOWS ARE PART OF THE DESIGN.
WINDOW TYPE [DOUBLE-HUNG (SLIDES UP & DOWN), CASEMENT (OPENS OUT), HORIZONTAL SLIDING, ETC.]

THE ENTRY FEATURES A centered, recessed,
DOOR LOCATION (RECESSED, CENTERED, OFF-CENTER, CORNER, ETC.)

single panel DOOR. ADDITIONAL CHARACTER DEFINING ELEMENTS
ENTRY DOOR STYLE (Click to See Chart)

OF THE STRUCTURE ARE stepped and apexed Art Deco Revival facade with monument sign and elaborated
IDENTIFY ORIGINAL FEATURES SUCH AS PORCHES (SEE CHART); BALCONIES; NUMBER AND SHAPE OF DORMERS (Click to See Chart)

marquees; elaborated sunburst lighting fixture above the recessed, multi-door entry; unaltered side
NUMBER AND LOCATION OF CHIMNEYS; SHUTTERS; SECONDARY FINISH MATERIALS; PARAPETS; METAL TRIM; DECORATIVE TILE OR CAST STONE; ARCHES;

elevations of exposed brick with stepped parapet rooflines; decorative neon.
ORNAMENTAL WOODWORK; SYMMETRY OR ASYMMETRY; CORNICES; FRIEZES; TOWERS OR TURRETS; BAY WINDOWS; HALFTIMBERING; HORIZONTALLY;
VERTICALLY; FORMALITY OR INFORMALITY; GARDEN WALLS, ETC.

SECONDARY BUILDINGS CONSIST OF A N/A
IDENTIFY GARAGE; GARDEN SHELTER, ETC.

SIGNIFICANT INTERIOR SPACES INCLUDE original stage; hand-painted murals in the auditorium of notable Los Angeles
IDENTIFY ORIGINAL FEATURES SUCH AS WOOD PANELING; MOLDINGS AND TRIM; SPECIAL GLASS WINDOWS;

landmarks from the year 1939; hand-painted ceilings in the foyer; hand-painted screen curtain; designed
ORNATE CEILINGS; PLASTER MOLDINGS; LIGHT FIXTURES; PAINTED DECORATION; CERAMIC TILE; STAIR BALUSTRADES; BUILT-IN FURNITURE, ETC.

plasterwork entryways and wall features; celestially accurate electric starscape upon the auditorium ceiling

IMPORTANT LANDSCAPING INCLUDES N/A
IDENTIFY NOTABLE MATURE TREES AND SHRUBS

ATTACHEMENT 1: DESCRIPTION

Introduction

The UCLAN/ Crest Theatre is a one story, rectangular plan, single screen movie theatre and former stage venue located at 1262 S. Westwood Boulevard, less than a mile from the UCLA campus and immediately south of Wilshire Boulevard in the Westwood neighborhood of Los Angeles. Wall construction is of running course brick masonry. The UCLAN/Crest Theatre has a flat roof, a recessed, centered entry and windows only upon the front, west-facing elevation. The structure is in its original location and setting in a dense, low-rise commercial urban area. Designed by the architect Arthur Hawes and opened in 1940, the theatre is today called the "Majestic Crest" Theatre. Joseph Musil, a notable period specialist and theatres expert, designed the present Deco style façade that was built in front of the original, still-extant Moderne façade in 1987. At that time, under Musil's supervision, the interior went through a Deco- styled transformation as well. The UCLAN/ Crest Theatre is the third oldest single screen theatre in the Westwood community—after the landmarked Village (1931) and Bruin (1937) Theatres.

Sign and Façade

The elaborate front façade of the UCLAN/ Crest theatre is of stucco, is highly symmetrical, and is delineated into two by a thin, large scale, vertical monument sign that runs up the middle of the façade and extends beyond the height of the theatre proper. Upon each side of the sign, the word "CREST," done in all capitals in a deco style 1920s font, runs vertically down each side of the sign. Each letter is outlined in yellow neon and is filled with yellow, blinking Hollywood bulbs. Yellow neon chevrons run up the spine of the sign. The monument sign is topped by light blue semi-circular fan shaped two-sided sign within which is the word the word "Majestic" in white neon.

Each half of the upper façade split by this sign features three clusters of densely packed steppings of stacked square blocks in toward the center and then clusters vertical lines moving upward along either side of the façade. The overall façade composition forms one apex. A small vertical extension featuring a diamond edged cap is present at either end of the façade. This façade is made of smooth stucco, and through its verticality, complexity and apexing features a slightly gothic quality often attributed to influencing Art Deco.

The Marquees

At the base of this elaborate façade program, at either side of the blade sign, are two identical, symmetrically placed rectangular marquee signs that together angle outward toward the street. Each marquee is rectangular and backlit. The frame of the primary component of each marquee is surrounded by continuous jagged yellow and white neon lines against a background painted

grape purple with orange and green jagged lines in a manner similar to the neon itself. This framing is edged with a light teal blue border that is stepped at its corners. Above the signage area of the marquee's primary component are three stacked keystone shaped motifs in which is set the word "Crest" in all capitals, each letter framed in yellow neon and filled with yellow Hollywood bulbs. The face within each letter is painted yellow. Centered atop each marquee is a smaller scale, light blue semi-circular fan shaped sign with a light gold upper frame that includes small repeating points. Within this fan shaped sign is the word "Majestic" in all capitals painted in white and also done in white neon in front of the painted letters. Within the spine between the two marquees is yellow neon tubing forming the repeating chevron pattern that is seen running up the spine of the primary blade sign.

Entry

The public sidewalk and entry-walk is teal blue. Each end of the front elevation's lower portion runs flush to the sidewalk. A ticket kiosk is affixed and slightly set back to the inner side of the southern side-end component. The entry is centered and recessed and is of a row of five bronze framed single leaf glass entry doors. The doors and the ticket window are topped by a continuous band of mirror. The base portion of the front elevation is clad in a teal colored ceramic tile that matches the color of the sidewalk. The lower portion of each side-end is interspersed with three horizontal bands of gold colored ceramic tile. The lower portion of the northern side -end protrudes out slightly to form a small sitting bench. Dark toned red-orange ceramic tile is present upon the lower portion of the front façade. Each side-end of the front elevation features a large, rectangular poster display case. The matching frames of each are done in black ceramic tile with a silver tile inner border. This framing itself, in its intricacy, decorativeness and abstraction, is very much in keeping with the stylized, period accurate Art-Deco style.

In the ceiling above and in front of the entry doors is an elaborate semi-circular light design in a sunburst pattern. The center portion of it is three-tiered and five sided with each tier inset into and protruding down beneath the upper. All three tiers are edged in bronze and are covered with blinking Hollywood style light bulbs against a dark brown painted surface. Pink side edging a light gray colored face, and yellow neon are part of its color scheme. The entire light fixture reflects into the mirrored frieze that is affixed to the building above the entry. Through the reflection, the program becomes a fully circular sunburst design. The rest of the ceiling above the entry is of rough stucco painted dark salmon pink.

Side and Rear Elevations

The side and rear elevations of the UCLAN/ Crest Theatre are relatively unadorned. Each side elevation is painted crème colored and is made of American course brick masonry. On the south-side elevation are painted the parking regulations for the adjacent business. A flat band that runs

the horizontal length of each side is present about $\frac{3}{4}$ up each side elevation. Atop each side elevation is a low, stepped parapet that gradually ascends, course by course, as it moves from the front to the rear of the building. Commercial buildings, of one and two stories, are affixed to either side of the theatre. The rear of the building also features a slightly off-centered, stepped parapet. A rectangular plan, one level concrete masonry unit is affixed to the rear elevation, and it features a recessed rear entry. This unit is likely a machinery room that services the rest of the building. Two stacked wood storage sheds are present to the north of this unit, and a double door rear entry is present at the northern edge of the rear elevation. A wood utility pole is attached to the north corner of the rear elevation. Numerous metal air conditioning units are present across the roof of the theatre. In front of the roof is the portion of the façade that rises above the roofline, including a large part of the primary monument sign.

Interior: The Foyer

The foyer space is rectangular plan and fronts the auditorium proper. Upon entry into the foyer one faces a full length concessions counter that is clad in scagliola (painted marbling) with gold striping. The design of this counter, and the program behind it, is highly symmetrical. A cash register is located in the center, behind a portion of the counter that is slightly elevated and topped with a gold framed glass partition. Glass display cases are inset into the counter on either side of the cash register.

The design program upon the wall behind the concessions counter is a symmetrical, highly ornamental design. The center of the wall program behind the concessions counter features various layers of protruding plaster-cast deco-style protrusions directly below the ceiling level. A crest is placed in the center of these protruding boxes and at either side of them. Gold trimmed cornice work runs upon the center box of this program. An accordion-like gold patterned plaster cornice runs below these protruding boxes. An elaborate mosaic mural, primarily of blue and green foliage, traverses the entire wall area behind the concessions counter. At either side-end of this mosaic tile design is a large circular mirror that is positioned to face customers ordering concessions at either end of the counter. Adjacent each mirror is an upper body cutout of a World War II era GI and a female in a blue dress of the same period; recalling the history of the theatre.

Each side-wall of the lobby features an elaborate square shaped display case framed in thick art deco motifs. At either side of the frame is a scagliola marbled square column with gold banding. Above each display case is a centered gold colored crest with a double-layer gold colored molding running horizontally across either side of it. At either side of the shield is a pink architrave underscored with deco style volutes at either end of it, and containing three part vertical gold banding at either end of it.

The entries into the theatre space proper are located at symmetrically at either end of the concessions counter. Each entry is framed by the large square marbled columns with gold banding, topped by the centered shield and architrave motif seen around each interior display case. The ceiling within the lobby features elaborated, semi-circular star shaped light fixtures of a shape highly similar to that placed upon the outside ceiling. Centered upon the ceiling behind the concessions counter is a semi-circular star shaped light motif of the kind found upon the outer ceiling. The ceiling in the lobby directly inside from the entry features a pastel colored, deco-style mural of an encompassing, thin rainbow with pink colored clouds and a ray and starbursts pattern, all done in soft pastel colors, primarily pinks and blues. The bursts and rays are of the same shape seen upon the light fixtures both inside and outside ceilings.

The sconce just below this ceiling, facing the entry, is lined in mirror. Where the roof steps down there are two- ornamental, deco-style columns symmetrically placed in the lobby immediately upon entry. These columns are oval shaped. Each features an inset, rounded edged lightbox that doubles as the column itself. The upper and lower registers of these columns are clad in gold metal with silver banding. In the center of the lobby, the floor features a gold and crème colored diamond checkered pattern in marble that runs up the base of the concessions stand. The rest of the floor is carpeted. The original terrazzo floors are still present beneath the visible flooring.

Interior: Auditorium

Two side aisles are present in the auditorium beginning at each rear entry and continuing forward until the screen. The floor of the auditorium angles slightly downward as it nears closer to the screen and away from the rear. The roughly 500 seats are relatively recent and are covered in traditional red fabric. Each is separated by a padded cloth arm with a cup holder at its end. Across the side and rear walls of the auditorium is a cyclorama painting in acrylic completed by Bill Anderson under the supervision of the Supervising Designer Joseph Musil, that depicts a stylized assemblage cityscape, painted in acrylic and with a blacklight affect, of numerous buildings, neon signs and other features present in Hollywood, Westwood and Los Angeles as a whole during the year 1939. These features are depicted as one continuous evening cityscape with numerous searchlight beams and stars above the various buildings and signs. The Los Angeles area buildings and signs depicted on the north-side include: the Pantages Theatre, Barker Brothers, Ciro's, Sears, and the Hollywood sign. Those depicted upon the south-side wall include: Ralphs, the Trocadero, the Hollywood Hotel, and various scenes from Westwood Village including the early Mobilgas station and sign with large monument sign. Buildings and signs upon the rear/ west wall include: the Brown Derby, Max Factor, Tom Brennans, NBC, Melody Lane, and the Taft Building. The cyclorama is highly stylized, done in a sharp edged, slightly abstracted design commonly seen during the Deco era. All except two features depicted in the cyclorama

were, based on Musil's research, present in Los Angeles during the year 1939. The two exceptions: "Bills Chili" and "Ricks" were call-out credits to the original theatre manager and construction manager of the 1987 redesign. The murals are underscored by deco-style trim of a geometric triangular pattern below which is a burnt orange painted wainscot. Three doorways are present at either side of the auditorium. Each of these, along with the two rear doorways, are elaborated with numerous deco-style ornament including a centered sunburst pattern, symmetrically placed stylized columns topped with column lights at either side of the door, and a pair of stylized columns and symmetrically placed fan-lights above each sunburst. The ceiling of the theatre is painted black and within it is a scene, in electric lights, of a night sky that is an accurate celestial arrangement as originally captured from an image of the sky taken in San Diego in 1987. A stylized electric shooting star, which illuminates at the beginning of each movie, is present with the skyscape imagery. The movie screen faces west, and is fronted by a simple red curtain that is drawn at the beginning of each feature. Behind the movie screen is the original stage from the theatre's first years as a live venue.¹

Alterations

In 1987, the theatre underwent a redesign which produced a new façade, and restylized imagery throughout the foyer and the auditorium. This includes various plasterwork elements above and around interior entry spaces. The original front façade, which was done in a Moderne style, is still present behind the later redesign. During this time the entry was brought outward toward the sidewalk to expand the lobby space (the entry had been previously altered in the 1970s). The sidewalls in the foyer immediately upon entry are part of the 1987 project, yet the pre-existing side walls, with their poster cases included, are still present behind these later walls.² New stairways to the second level were added, and the curve of the auditorium floor was slightly reconfigured. The venue had undergone various decorative interior changes prior to the 1987 project. In 2002, the word "Majestic," written in white neon, was substituted for "Pacific's" above each marquee and atop the monument sign. One of two hand painted curtains was destroyed, and was replaced with a curtain bearing the logo of the theatre.

¹ At the time of the interior site visit, it was not feasible for the author to see this stage in person. Joseph Musil, the supervising designer of the 1987 redesign, provided the information regarding the presence of this stage. Musil, Joseph. In- person interview with author. Santa Ana, CA. 26 Aug 2007.

² Musil, Joseph, telephone interview with author, Los Angeles, CA., 4 December 2007.

ATTACHEMENT 2: SIGNIFICANCE

The UCLAN/ Crest Theatre is Westwood's neighborhood movie palace that possesses striking Art Deco Revival design features, hand painted masterwork elements throughout including auditorium murals of numerous Los Angeles landmarks, a notable early history, and was, much later, a first of its kind experiment for the Walt Disney Company.

Originally called the UCLAN, likely due to its walking distance to the UCLA campus, the venue opened in December of 1940 with construction funded entirely by Frances Seymour Fonda (1908-1950), wife of Henry Fonda and mother to Jane and Peter Fonda. In her autobiography My Life So Far, which is dedicated to her mother, Jane Fonda writes of Frances Fonda as a beauty who had a strong interest in and knowledge of investments and money management.¹ As originally envisioned by Frances Fonda, the UCLAN was to be one of a chain of venues. Based on available research, the UCLAN appears to be the only theatre completed within this project. Initially the UCLAN was a live stage, and its original stage is still present behind the movie screen. By the onset of World War II, two years after the opening of the theatre, a screen would be installed and the UCLAN would show newsreels from the War.²

Construction of the UCLAN Theatre was announced in the April 12, 1940 issue of Southwest Builder and Contractor, with Arthur W. Hawes (1873-c.1951) as the architect of record. Born and trained in England as an architect and civil engineer, Hawes moved to America in 1919 where he worked as assistant architect to notable Pasadena based artist, Arts and Crafts writer, and architect Elmer Grey beginning that same year. Grey's works include the Beverly Hills Hotel (1912), the First Church of Christ Scientist (MacArthur Park, 1912), the Pasadena Playhouse (1925), the Bowen House (1925), and the Second Church of Christ Scientist (Long Beach, 1916-1925).³ The latter three of these projects were developed and completed while Hawes worked under Grey. Arthur Hawes would open his own Los Angeles practice in 1926. Hawes' body of work is highly eclectic, and includes Spanish and Colonial Revival residences, a coal mines land survey with associated buildings layout, a townsite layout, a post office, and a community theatre.⁴ Hawes' c.1934 Pomona Tile & Manufacturing Company was featured in Architectural Digest.⁵ Two of Hawes' residences have been found eligible as local historic district contributors

¹ Fonda, Jane, My Life So Far. [Sound Recording] (New York: Random House Audio, 2005).

² The theatre's focus on newsreels occurred just as Henry Fonda enlisted in the Navy in 1942 at age 37.

Ever the patriot, Fonda was recants a story of when he first met Frances Fonda in 1936 of them going to Berlin to see the Olympics. Unnerved and seemingly disgusted by the "Sig-Heil" chants at the beginning of the ceremony, the both of them walked out while Adolph Hitler was giving a speech: Collier, Peter, The Fondas: A Hollywood Dynasty, (New York: G.P. Putnam & Sons, 1991). In the service, Fonda served three years, mostly in the Central Pacific, rising to the rank of Lieutenant Junior Grade and earning a Bronze Star; Fonda, My Life So Far, 2005.

³ Gebhard, David and Robert Winter, Los Angeles: An Architectural Guide (Salt Lake City: Gibbs Smith, 1994).

⁴ Withey, H.F., AIA, "Arthur Wesley Hawes," two information sheets, Baldwin Memorial Archive of American Architects, Mar 1951.

⁵ "Pomona Tile & Manufacturing Company," Architectural Digest, V.9, N.3, 1934-1935: 22.

and one is a contributor to the Old Town Orange (Orange County, CA) National Register Historic District.⁶

Hawes' design for the UCLAN Theatre reveals a rectangular plan theatre of brick construction with a simple, flat front façade that featured a basic, scored diamond pattern with a deco styled dentil cornice running across it. A centered, Moderne vertical monument sign was present at the middle of the façade that extended above the roofline and overlaid upon the roof itself (please see Appendix 2, Image 1). Though not presently visible, this original façade is still extant.

Ownership and Notable Events, 1955-1986.

Frances Seymour Fonda would pass away in April of 1950 at the relatively young age of 42. In 1955 her estate sold the theatre to Morris Lerhmand and Paul Raful. The following year, they would rename the theatre the "Crest Theater." During this time, one City of Los Angeles Building permit from 1956 mentions the venue owner as Robert L. Lippert Theatres Inc.⁷ Robert Lippert (1909-1976) owned a chain of theatres in the 1940s and 1950s before becoming a movie producer of his own. Between 1946 and 1966, Lippert produced 246 pictures for his production company, called Screen Guild Productions, and later produced for Twentieth Century Fox. Among his numerous science fiction and horror pictures produced are *The Fly* (1958), *The Last Man on Earth* (1964), and *The Murder Game* (1965).

Just as it did during the post war years of Fonda's ownership the venue would continue to show foreign films and art house movies. The first foreign film shown at the UCLAN, which initiated a policy of foreign film for the venue was *Before Him All Rome Trembled* (1947), a film based on the Puccini opera "Tosca," which starred the opera singer Anna Magnani.⁸ In so doing the UCLAN became one of the first venues in Los Angeles to devote itself to foreign film. Other early foreign films at the UCLAN included the Swedish film "*Jag är med eder...*" (*I Am With You*) (1948), the French film *Indiscretion* (1949), and a Spanish version of *Don Quixote*. In the mid and late 1960s, with the advent of a new generation of young Hollywood Directors, the Crest became a venue of choice for previewing films that were avante-garde yet slightly outside of the mainstream. The first of these shown at the Crest was a special engagement of Stanley Kubrick's *Dr. Strangelove* on January 27, 1965. By December of 1967, the Loew's Theatre Chain would acquire the Crest and christen it "Loew's Crest Theater." During this period the special

⁶ Other Hawes designed residences recognized by the SHPO include: 6500 Fountain Avenue, Los Angeles (1948)—potential district contributor; 1035 Georgina Avenue, Santa Monica, CA (1937)—potential local district contributor; and 701 East Palmyra Ave, Orange, CA (1905)—listed National Register Historic District Contributor. State Historic Preservation Officer (California). Office of Historic Preservation. Sacramento, CA. (Neish, William. Carlton Manor. Application for City of West Hollywood Cultural Resource Designation. (West Hollywood, CA: William Neish, Dec 2004)).

⁷ City of Los Angeles Building Permit 1956WL18298, dated 19 June 1956. A building permit from just nine days later states the owner as "M. Lehrman."

⁸ Scott, John L. "Magnani Stars in Film Based on Puccini Opera," Los Angeles Times, 8 May 1947: A3.

engagements of progressive films continued and included *Rosemary's Baby* (June, 1968), *Goodbye Columbus* (April, 1969), and *Bob and Carol and Ted and Alice* (May, 1969).

In the nine years from 1966-1975, Westwood experienced an unprecedented explosion in the development of movie theatres, going from 3 to 17 screens. Westwood and Manhattan were the two largest concentrations of movie theatres in the world. Westwood was further distinguished by having seven single screen theatres. Prior to this boom, Westwood had only three single screen theatres: The Village (1931), the Bruin (1937), and the UCLAN/Crest (1940).

Loew's would continue ownership of the theatre until November of 1977, when the Sterling Recreation Organization (SRO) became the new owners and renamed the theatre the "SRO Crest." After partnering with Metro-Goldwyn-Mayer in 1983 and installing a 70mm screen, the theatre was renamed the "Metro Theatre." Pacific Theatres Incorporated would acquire the property by May of 1985 and in movie listings the property is referred to as "Pacific's Metro Theatre."

Disney Involvement

In 1986, Jeffrey Katzenberg, who was then CEO of the Walt Disney Corporation, took an interest in the theatre, and partnered with operator Pacific Theatres to both run and transform the venue. Katzenberg's motives were twofold: first, he desired a "technically perfect" venue on the city's west side to show new Disney films: Disney was to have first access to what was shown in this venue. The theatre was one of the first (and the first in the Pacific Theatres chain) to be certified for THX sound technology. The THX system was designed at Lucasfilm studios in 1982, and to be certified for it, theatres need to have a variety of acoustic requirements, including a "floating" floor, baffled walls, a perforated screen, and no parallel walls in the theatre auditorium, and an NC30 rating for background noise. Katzenberg was also interested in the theatre as it was located near his home, and became a personal-public theatre of sorts for him to view new and first run Disney movies. Just as the Disney-owned El Capitan would later become to Hollywood, the Crest became an exarch theatre for Disney on the Westside. Disney involvement with the Crest Theatre predates the company's involvement with the El Capitan by eight years.

About Joseph Musil

Along with the original stage at the rear of the theatre, the original brick structure and auditorium space are present and unaltered. However in 1987, at the behest of Pacific Theatres and Katzenberg, all decorative features of the Crest Theatre underwent a remarkable transformation. This includes the front façade, though as previously mentioned the original front façade is still present beneath it. The Walt Disney Company hired the interiors specialist and set designer Joseph Musil to direct all aspects of this transformation. As a Disney "Imagineer," Musil was given open budget carte-blanche by Pacific Theatres Incorporated and Disney to transform

the Crest into a deco-themed jewel that would transport visitors back to the year 1939, which was seen as a golden year for Hollywood. Films such as *Gone with the Wind*, *The Wizard of Oz*, and *Gunga Din* were all released that year.

Joseph Musil is a theatre designer and period specialist of significance in his own right. Originally from Bell CA, Musil received a Master Arts Degree from Chouinard Institute of the Arts and then attended the Brera Academy in Milan, Italy, studying set design for the Grand Opera. Before completing the Crest Theatre, Musil had been an artist under contract with Disney. Musil created the Art Deco style entrance to Euro Disney in Paris, France, and consulted upon the creation of the Deco-style theatre within Euro Disney. The Crest Theatre is only theatre project in Southern California completed by Musil that involved not a restoration, but an entire re-creation based upon Musil's knowledge and vision.⁹ After its 1988 completion, the newly reborn Crest Theatre garnered press, including one writeup in a book about Art Deco Masterpieces.¹⁰ Whether the Author knew the façade pictured in his book was relatively recent is uncertain. Though Musil was the producer of the redesign, a notable team of artists was assembled under him and also contributed greatly to the finished product. These individuals include scenic artist Bill Anderson (painter of the cyclorama and curtains), Master Scenic Artist Bruce Tunis (foyer ceiling mural), Dusty Dillon (the crafting, painting and instillation of all plaster castings), and Raul Rodriguez (neon). Rodriguez, who has won over 180 awards for Rose Bowl float design, also designed the 22 story Circus Circus clown sign and the neon features upon the Flamingo Hotel—both in Las Vegas.¹¹

New Theatres for which Musil consulted or designed include the Universal Citywalk Theatre in Studio City and the Fantasia Theatre at Euro Disney in Paris, France. After completing the Crest Theatre in 1988, Musil would go on to consult upon the restoration of the Fox West Coast Theatre in Long Beach, the Port Theatre in Costa Mesa, the Alex Theatre in Glendale, and the Fine Art Theatre in Beverly Hills.¹² But the theatre restoration that garnered Musil the most recognition is his interior and exterior restoration of the Stiles & Clements 1926 El Capitan Theatre on Hollywood Boulevard: a project that Musil did for Disney in 1994. Joseph Musil still maintains an active career, and has recently done work as a signs consultant for the City of Santa Ana and the design of numerous facades and interiors of commercial locations in Southern California. In addition to these activities, Musil also oversees a small museum in Santa Ana, CA called the American Theatre Museum that serves as a gallery of his own work and a knowledge base for the history of set design over the last 250 years.

¹⁰ Franci, Giovanna, Rosella Mangaroni, Esther Zago, *Journey Through American Art Deco* (Seattle: University of Washington Press, 1997).

¹¹ Newton, Edward. "Putting the Petal to the Metal Rose Parade: Floats designed by Raul Rodriguez have won more than 180 awards in the past 17 years." *Los Angeles Times* [Home Edition], 5 Jan 1991: 1.

¹² Musil, Joseph. "The American Museum of Theatrical Design." Brochure, n.d.

Recent Developments

Briefly purchased by an investment to be transformed into a nightclub, in 2002, the Crest Theatre was again acquired by dotcom executive, theatre owner and enthusiast Robert Bucksbaum. Bucksbaum renamed the theatre the "Majestic Crest," after the Jim Carrey movie "The Majestic," whose poster is permanently present in the foyer. Operating single-handedly rather than as a part of a larger conglomerate, the Majestic Crest Theatre opened on January 1, 2003, showing Roman Polanski's *The Pianist*. From that time until 2007, Bucksbaum became the theatre's constant presence, and the steward of its preservation in what has become the era of the megaplex. In 2005 and 2006 Robert Bucksbaum organized and hosted the Westwood International Film Festival at the Majestic Crest Theatre.

The UCLAN/ Crest Theatre and City Historic-Cultural Monument Criteria:

The first City of Los Angeles Historic Monument Criterion states that resources can be eligible as "**historic structures or sites in which the broad cultural, political, economic or social history of the nation, state or community is reflected or exemplified,**" The UCLAN/ Crest Theatre meets this criterion, as a historic structure with broad cultural and political history to its community. Opening as the UCLAN in 1940, the single screen theatre was originally an early live venue for the Westside. Today the "Majestic Crest" Theatre is intimately tied to its neighborhood as Westwood's third oldest movie theatre after the landmarked Village (1931) and Bruin (1937) theatres. The UCLAN was the only screen in its vicinity devoting itself exclusively to Newsreels during World War II. During the immediate postwar years, the UCLAN would become one of the first venues in Los Angeles devoted exclusively to foreign films. During the latter half of the 1960s, the UCLAN was now called the Crest Theatre and became a significant venue for the City of Los Angeles as a primary theatre for previewing avante-garde films by young Hollywood directors. Los Angeles' first screenings of *Dr. Strangelove*, *Rosemary's Baby*, *Goodbye Columbus*, and *Bob and Carol and Ted and Alice* all occurred at the UCLAN/ Crest Theatre. In the 1980s, the UCLAN/ Crest Theatre would become the Disney Company's first foray into partnering with theatre operators and reactivating early theatres as venues focused upon films created by the Disney Company.

The second City of Los Angeles Historic Monument Criterion states that resources can be eligible "**which are identified with historic personages or with important events in the main currents of national, state, or local history;**" The construction of the UCLAN Theatre was originally funded by Frances Seymour Fonda—wife of Henry Fonda and mother of Jane and

Peter Fonda.¹³ Mrs. Fonda had a strong interest in and knowledge of investments, and the UCLAN was the only known example constructed by Mrs. Fonda of what was to be a chain of theatres.

The third City of Los Angeles Historic Monument Criterion states that resources can be eligible **“which embody the distinguishing characteristics of an architectural-type specimen, inherently valuable for a study of a period, style, or method of construction,”** The ornament and design systems visible upon the interior and exterior of the UCLAN/ Crest Theatre are a highly stylized translation of the Art Deco style, intended to represent the construction date and early period of significance for the resource. The meticulously researched murals within the main auditorium give an accurate portrayal of various iconic, historically significant and 1939-specific built resources throughout Los Angeles, particularly those that reference the film industry and Westwood. The original live stage of the venue is still present, as is the [concealed] original façade and parapeted masonry elevations.

The fourth City of Los Angeles Historic Monument Criterion states that resources can be eligible **“are a notable work of a master builder, designer, or architect whose individual genius influenced his or her age.”** The resource was originally designed by Architect and Civil Engineer Arthur W. Hawes, a former associate of Architect Elmer Grey, and whose own work has been previously recognized by the California State Historic Preservation Office. The present front elevation and all interior design components were produced and overseen by the classically trained set designer, period specialist and Disney Imagineer Joseph Musil, who has overseen or consulted on the restoration of numerous local theatres including the El Capitan Theatre of Hollywood.

The culmination of the above features has rendered the UCLAN/ Crest Theatre a singular resource for the City of Los Angeles. For its part, Pacific Theatres, the largest theatre operator in the west coast during the 1980s, saw the venue as the jewel of its chain. Shortly after its reconstruction, Pacific Theatres Executive Vice President and General Manager Art Gordon stated, “The Crest has become a standard for theatre construction. It’s like a record that is made to be broken. We will try to surpass it, but this theatre is so great that I think it will be quite a while before anyone does.”¹⁴

¹³ Based upon available research, the UCLAN was as an investment endeavor on her part to assist in paying for the soon to be Fonda residence at 600 Tigertail Road in Brentwood, CA; the primary Los Angeles residence for the Fonda family, and the place where Jane and Peter Fonda would spend the first years of their lives. The UCLAN was originally envisioned as one of a chain of theatres. Based on available research the UCLAN was the only one of these ever constructed.

¹⁴ Matthews, Tom, ed, “Hooray for Hollywood: Pacific Theatres pays tribute to the movie capital with a colorful and elaborately rebuilt theatre,” *Boxoffice*, undated (1987): 6.

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APPENDIX 1: BUILDING PERMIT AND ZIMAS RECORDS

CITY OF LOS ANGELES
DEPARTMENT OF BUILDING AND SAFETY
BUILDING DIVISION

Application for the Erection of a Building

CLASS "A", "B" OR "C"

We the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Department of Building and Safety, hereby make to the Department of Building and Safety the following application for the erection of a building, for a building permit to commence with the construction and building thereon, subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions entering into the granting 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 having thereof.

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

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

Lot No. 8, Block 1,
 Street 7803
 Location of building Westwood Blvd
 between what cross streets Wilshire Blvd - Wilcox St

USE INK OR INDELIBLE PENCIL

- Purpose of building THEATRE Families... Rooms...
- Owner (Print Name) FRANK RAYMOND LARSON Phone 4-5000
- Owner's address 1221 Westwood Blvd 1929 Westwood Blvd
- Certificated Architect ABRAHAM W. HARRIS State License No. 1250 Phone 4-5000
- Licensed Engineer None State License No. None Phone None
- Contractor CHARLES BOAS THE SAGE State License No. 15887 Phone 4-5000
- Contractor's address 547 So Fairfax
- VALUATION OF PROPOSED WORK 31500.00 (including all labor and material and all permanent fixtures, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon)
- State how many buildings NOW on lot and give use of each. None (Store, Residence, Apartment House, Hotel or any other purpose)
- Size of new building 50 x 150 No. Stories 1 Height to highest point 46'
- Size of lot 50 x 167-6 Type of soil None
- Foundation (Material) CONCRETE Depth in ground 7' 0" 1'
- Material Exterior Walls BRICK Skeleton framework None (Structural Steel, Reinforced Concrete)
- Material of floor CONCRETE Roofing material C.P.M.P.

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

Signature Frank Raymond Larson (Owner)
 Signature Charles Boas (Contractor)
 Signature Abraham W. Harris (Architect)

PERMIT NO. <u>13371</u>	Plan and Specifications <u>Straley</u>	Foundation <u>None</u>	Roofing <u>None</u>	Fee <u>2700</u>
CLASS <u>A</u>	Contractor <u>Boas</u>	Architect <u>Harris</u>	Inspector <u>None</u>	Date <u>4-9-40</u>

WEST WOOD DISTRICT



City of Los Angeles
Department of City Planning

12/04/2007

PARCEL PROFILE REPORT

PROPERTY ADDRESSES

1262 S WESTWOOD BLVD

ZIP CODES

90024

RECENT ACTIVITY

None

CASE NUMBERS

CPC-4567
CPC-30489
CPC-27676
CPC-1999-3352-POD
CPC-1997-49-CPU
ORD-174260
ORD-151946
YV-1194
YD-1154
AFF-2121

Address/Legal Information

PIN Number: 132B153 515
Area (Calculated): 7,919.4 (sq ft)
Thomas Brothers Grid: PAGE 632 - GRID B3
Assessor Parcel Number: 4325005023
Tract: TR 7803
Map Reference: M B 85-59/60 (SHTS 1-2)
Block: 1
Lot: 8
Arb (Lot Cut Reference): None
Map Sheet: 132B153

Jurisdictional Information

Community Plan Area: Westwood
Area Planning Commission: West Los Angeles
Neighborhood Council: None
Council District: CD 5 - Jack Weiss
Census Tract #: 2655.10
LADBS District Office: West Los Angeles

Planning and Zoning Information

Special Notes: None
Zoning: C4-1VL-POD
Zoning Information (ZI): ZI-1802 Hillside Grading Ordinance Exemption Area
ZI-2296 Westwood Boulevard Pedestrian Oriented District
Neighborhood Office Commercial
See Plan Footnotes
Westwood
West Los Angeles Transportation Improvement and Mitigation
General Plan Land Use: No
Plan Footnote - Site Req.: No
Additional Plan Footnotes: None
Specific Plan Area: None
Design Review Board: None
Historic Preservation Review: None
Historic Preservation Overlay Zone: None
Other Historic Designations: None
Other Historic Survey Information: None
Mills Act Contract: None
POD - Pedestrian Oriented Districts: Westwood Boulevard Pedestrian Oriented District
CDO - Community Design Overlay: None
Streetscape: No
Sign District: No
Adaptive Reuse Incentive Area: None
35% Density Bonus: Not Eligible
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 Number: 4325005023
Parcel Area (Approximate): 7,840.8 (sq ft)
Use Code: 2200 - Wholesale and Manufacturing Outlet
Building Class: CX
Assessed Land Val.: \$1,068,457
Assessed Improvement Val.: \$2,530,558

Year Built:	0
Last Owner Change:	04/12/02
Last Sale Amount:	\$3,200,032
Number of Units:	0
Number of Bedrooms:	0
Number of Bathrooms:	0
Building Square Footage:	7,500.0 (sq ft)
Tax Rate Area:	67
Deed Reference No.:	871018

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:	None
High Wind Velocity Areas:	No
Hillside Grading:	Yes
Oil Wells:	None
Alquist-Priolo Fault Zone:	No
Distance to Nearest Fault:	0.75644 (km)
Landslide:	No
Liquefaction:	No

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:	West Los Angeles
Report District:	833
Fire Information:	
District / Fire Station:	37
Battalion:	9
Division:	1
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.

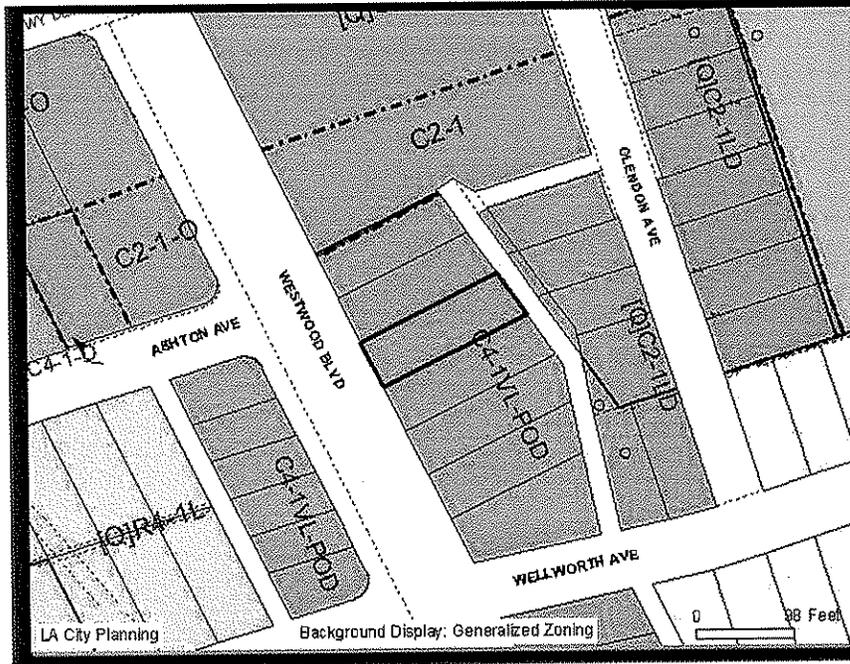
Case Number: CPC-1999-3352-POD
Required Action(s): POD-PEDESTRIAN-ORIENTED DISTRICT
Project Description(s): PEDESTRIAN-ORIENTED DISTRICT WESTWOOD BLVD BETWEEN SANTA MONICA BLVD AND ASHTON AVE

Case Number: CPC-1997-49-CPU
Required Action(s): CPU-COMMUNITY PLAN UPDATE
Project Description(s): COMMUNITY PLAN UPDATE FOR WESTWOOD WHICH IDENTIFIES AND REDEFINES OUTDATED LAND USE ISSUES AND INCONSISTENT ZONING, REVIEWS POLICIES AND PROGRAMS, AS WELL AS REVISING AND UPDATING THE PLANMAP AND TEXT

DATA NOT AVAILABLE

CPC-4567
CPC-30489
CPC-27676
ORD-174260
ORD-151946
YV-1194
YD-1154
AFF-2121

ZIMAS MAP
November 25, 2007



PROPERTY INFORMATION:

ADDRESSES: 1. 1262 S WESTWOOD BLVD

DATA TABS: Address/Legal Information

Item Name	Value
Site Address	1262 S WESTWOOD BLVD
ZIP Code	90024
PIN Number	132B153 515
Area (Calculated)	7,919.4 (sq ft)
Thomas Brothers Grid	PAGE 632 - GRID B3
Assessor Parcel Number	4325005023
Tract	TR 7803
Map Reference	M B 85-59/60 (SHTS 1-2)
Block	1
Lot	8
Arb (Lot Cut Reference)	None
Map Sheet	132B153

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APPENDIX 2: EARLY IMAGES



Image 1: UCLAN/ Crest Theatre, November, 1940.

Courtesy Margaret Herrick Library, Academy of Motion picture Arts and Sciences
Los Angeles, CA.



Image 2: Francis Seymour Fonda and Henry Fonda. Wedding Day, 1936.
From: Collier, Peter. The Fondas: A Hollywood Dynasty. New York: G.P. Putnam's Sons, 1991. (photofest)

APPENDIX 3: UCLAN/ CREST THEATRE TIMELINE

UCLAN/ CREST THEATRE: TIMELINE

April 9, 1940: City of Los Angeles new building permit #1940LA13371 is pulled for the construction of a theatre. Frances Seymour Fonda is listed as the owner, and Arthur W. Hawes is listed as the architect.

April 12, 1940: Construction of the theatre is announced in Southwest Builder and Contractor.

December 1940 (Circa): The UCLAN Theatre opens.

1942: The same year as Henry Fonda joins the Navy, the UCLAN becomes exclusively devoted to Newsreel footage, and will continue as a Newsreel venue until the end of World War II. During this period, the UCLAN ceases to be a live venue.

May, 1947: The UCLAN becomes one of the first movie theatres in the Los Angeles to devote itself exclusively to foreign films with the showing of *Before Him All Rome Trembled*, a feature based on the Puccini opera *Tosca*.¹ Other early foreign films shown during the first couple years of this programming policy include the Swedish film "*Jag är med eder...*" (*I Am With You*) (1948), the French film *Indiscretion* (1949), and a Spanish version of *Don Quixote* (1949).

Feb 12, 1955: Los Angeles Times article announcing that estate of Frances Seymour Fonda sells the UCLAN Theatre to Morris Lerhmand and Paul Rafal.²

July, 1956: The former UCLAN is now called the "Crest"³ C.V. Whitney Pictures is the leasee. City of Los Angeles building permits of June, 1956 alternately cite the owner as Robert L. Lippert Theatres Inc. and M. Lehrman.⁴

January, 1965: Stanley Kubrick's *Dr. Strangelove*: special engagement shown at the Crest Theatre.⁵

December, 1967: Theatre now called "Loews Crest Theater" after an ownership change. Ads tout the fact that the theatre has been redecorated, new seats added, new refreshment center, new [redone] restrooms, and air conditioning added.⁶

June, 1968: *Rosemary's Baby* special engagement shown at Loew's Crest Theater.⁷

August 11, 1968: Loew's Crest is one of five theatres in Westwood that are all booming during this time, all showing numerous exclusive engagements. The Westwood Theatre district is compared to that in Hollywood, the Beverly Hills section of Wilshire Blvd, and even Times Square.⁸

April 10, 1969: *Goodbye Columbus*, starring Ali MacGraw, opens at Loew's Crest Theatre.⁹

¹ Scott, John L. "Magnani Stars in Film Based on Puccini Opera," Los Angeles Times, 8 May 1947: A3.

² "Theatre Sale by Mrs. Fonda Estate Ok'd," Los Angeles Times, 12 Feb 1955: A6.

³ D.A., "'Lovers and Lollipops' Simple but Effective," Los Angeles Times, 12 Jul 1956: B7.

⁴ City of Los Angeles Building Permits 1956WL18298 and 1956WL18400.

⁵ "'Dr. Strangelove' to Screen Jan. 27 at Crest Theatre," Los Angeles Times, 27 Jan 1965: B7.

⁶ Display Ad — 81 No Title. Los Angeles Times, December 25, 1981: D20.

⁷ Champlin, Charles, "'Rosemary's Baby' on Crest Screen," Los Angeles Times, 14 Jun 1968: H11.

⁸ Greenwood, Noel, "Westwood Blossoming Into Cinema Showcase," Los Angeles Times, 11 Aug 1968: WS1.

⁹ Goldstein, Patrick, "Man, What a Trip That Was; In 1969, a brave new world began for Hollywood's young filmmakers. It didn't last long," Los Angeles Times, 15 Aug 1999: 8.

May 28, 1969: Columbia Pictures' *Bob and Carol and Ted and Alice* opens at Loew's Crest Theater.¹⁰

November, 1977: Sterling Recreation Organization (SRO) become the new owners of the Crest and rename the theatre the "SRO Crest." Renovations include new ticket booth, "expanded lobby," Dolby Sound, new projection equipment, and a bronze and aluminum façade.¹¹

December 7, 1981: SRO Crest Theatre hosts special American Theatre Arts benefit screening of "Four Friends" honoring Director Arthur Penn and Writer Steven Tesich. Congressman Barry Goldwater Jr., Rock Hudson, and Burt Reynolds are slated to attend.¹²

May, 1983: SRO Theatres changes the name of the Crest to the "Metro Theatre," after entering into a partnership with Metro Goldwyn Mayer. A "luxurious new entranceway" is touted in ads, as is 70mm projection. *War Games* is the first film shown at the Metro Theatre.¹³

May, 1985: Pacific Theatres Company is now operator of the Metro, and the theatre is referred to in movie listings as "Pacific's Metro Theatre."¹⁴

1986: At the behest of Disney Company CEO Jeffrey Katzenberg, the Metro is acquired by the Disney Company. Disney enters into a partnership with theatre operators Pacific Theatres Incorporated to run the theatre giving first option to Disney produced movies. *Three Men and a Baby* (1987) is the first film to premier at the Crest under this arrangement. Disney artist Joseph Musil is hired by Disney Company and Pacific Theatres to oversee the design transformation of the Crest Theatre, with the goal of making the Crest the showcase moviehouse for both companies. Working under Musil are scenic artist Bill Anderson (painter of cyclorama and curtains), Master Scenic Artist Bruce Tunis (foyer ceiling mural), Dusty Dillon (the crafting, painting and instillation of all plaster castings), and award winning floeat designer Raul Rodriguez (neon).

1987 (circa): The Theatre becomes the first in the Pacific Theatres chain to be certified for "THX" sound technology.

June, 1988: All of Musil's design work is officially completed. The newly named "Pacific's Crest Theatre" opens, and premieres the Disney film *Big Business* starring Lily Tomlin.

July 16, 1988: Pacific's Crest Theatre is referred to by Los Times Architecture Critic Sam Hall Kaplan as a "gloriously restored.... Art Deco style delight," and an "evocative landmark... worthy of preservation."¹⁵

January 7, 1990: The newly revitalized Pacific's Crest is written of glowingly as one of Times Film Critic Shiela Benson's favorite screens in Los Angeles. "...the Disney theme-park gang, Imagineering, has turned the theatre magical with a star field in the ceiling, a panoramic mural of old Hollywood and the Westwood of beloved memory, and heavy double curtains that part before the screen. The showmanship reportedly cost a million dollars. Looks it."¹⁶

¹⁰ Display Ad 77 – No Title, Los Angeles Times, 28 May 1969: D15.

¹¹ "Renovation Under Way at Crest Theatre," Los Angeles Times, 27 Nov 1977: L12.

¹² Display Ad 531 – No Title, Los Angeles Times, 22 Nov 1981: N52.

¹³ Display Ad 473 – No Title, Los Angeles Times, 22 May 1983: T8.

¹⁴ Display Ad 129 – No Title, Los Angeles Times, 1 Jun 1985: D3.

¹⁵ Kaplan, Sam Hall, "L.A.'s Surviving Film Palaces," Los Angeles Times [Home Edition], 16 July 1988: 3.

¹⁶ Benson, Shiela, "Personal Favorites: A Film Critic's Dream Screens," Los Angeles Times [Home Edition], 7 Jan 1990: 36.

May 7, 1995: Tom Jennings, Los Angeles Times: "The Village. The Bruin. The National. The Crest. The Regent. The Plaza. The Festival. Nowhere in Los Angeles-and perhaps nowhere else in the country-are so many classic big-screen theatres, featuring first-run films, so closely grouped together."¹⁷

July, 2001: Investment group Icarus LLC purchases the Crest Theatre from Disney Company intending to turn it into a nightclub.¹⁸

April, 2002: Variety announces the sale of the Crest Theatre to Robert Bucksbaum: dotcom executive, owner of the box office data firm ReelSource.com, the theatre company ReelCinema. Bucksbaum renames the venue the "Majestic Crest," after the Jim Carrey movie "The Majestic," permanently affixes "The Majestic" movie poster in the lobby. A single screen theatre enthusiast, Bucksbaum becomes the theatre's steward and constant presence.¹⁹

¹⁷ Jennings, Tom, "[WESTSIDE COVER STORY] The Vast Picture Show In era of multiplexes, Westwood's classic, large-screen theatres offer fans the total movie experience," Los Angeles Times, 7 May, 1995: 10.

¹⁸ King, Danny, "Moving on - Real Estate - Icarus L.L.C. to divest Crest Theatre," Los Angeles Business Journal (Brief Article), 25 Feb 2002.

¹⁹ Dorio, Carl and Dave McNary, "Crest buyer eyes firstruns," Variety (online edition), 29 Apr 2002.

UCLAN/ CREST THEATRE: TIMELINE: WORKS CITED

- Benson, Shiela, "Personal Favorites: A Film Critic's Dream Screens," Los Angeles Times [Home Edition], 7 Jan 1990: 36.
- Champlin, Charles, "'Rosemary's Baby' on Crest Screen," Los Angeles Times, 14 Jun 1968: H11.
- D.A., " 'Lovers and Lollipops' Simple but Effective," Los Angeles Times, 12 Jul 1956: B7.
- Diorio, Carl and Dave McNary, "Crest buyer eyes firstruns," Variety (online edition), 29 Apr 2002.
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- Display Ad 473 – No Title, Los Angeles Times, 22 May 1983: T8.
- Display Ad 531 -- No Title, Los Angeles Times, 22 Nov 1981: N52.
- "'Dr. Strangelove' to Screen Jan. 27 at Crest Theatre," Los Angeles Times, 27 Jan 1965: B7.
- Goldstein, Patrick, "Man, What a Trip That Was; In 1969, a brave new world began for Hollywood's young filmmakers. It didn't last long," Los Angeles Times, 15 Aug 1999: 8.
- Greenwood, Noel, "Westwood Blossoming Into Cinema Showcase," Los Angeles Times, 11 Aug 1968: WS1.
- Jennings, Tom, "[WESTSIDE COVER STORY] The Vast Picture Show In era of multiplexes, Westwood's classic, large-screen theatres offer fans the total movie experience," Los Angeles Times, 7 May, 1995: 10.
- Kaplan, Sam Hall, "L.A.'s Surviving Film Palaces," Los Angeles Times [Home Edition], 16 July 1988: 3.
- King, Danny, "Moving on - Real Estate - Icarus L.L.C. to divest Crest Theatre," Los Angeles Business Journal (Brief Article), 25 Feb 2002.
- "Renovation Under Way at Crest Theatre," Los Angeles Times, 27 Nov 1977: L12.
- Scott, John L. "Magnani Stars in Film Based on Puccini Opera," Los Angeles Times, 8 May 1947: A3.
- "Theatre Sale by Mrs. Fonda Estate Ok'd," Los Angeles Times, 12 Feb 1955: A6.

APPENDIX 4: COLOR IMAGES, PART 1



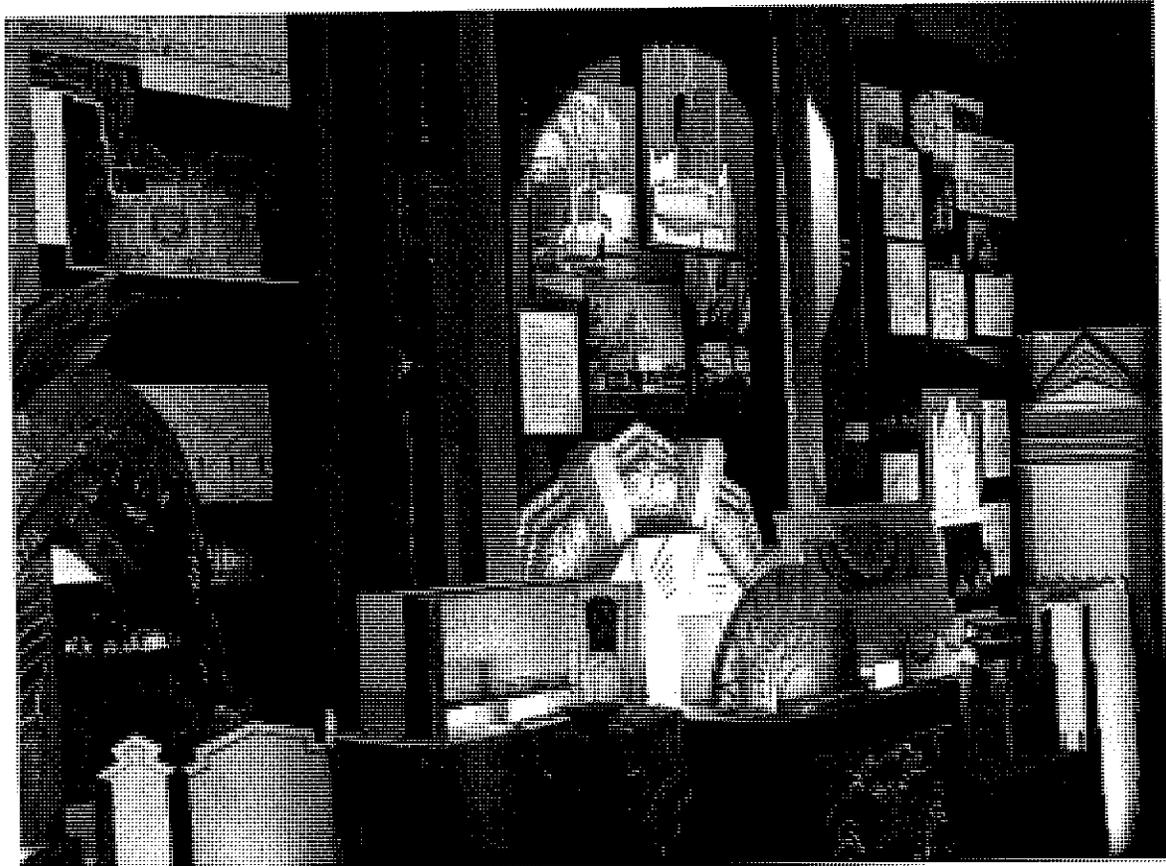
Color Image 1: UCLAN Crest Theatre, facade.
Looking east. Daniel Paul, 28 Jul 2007.



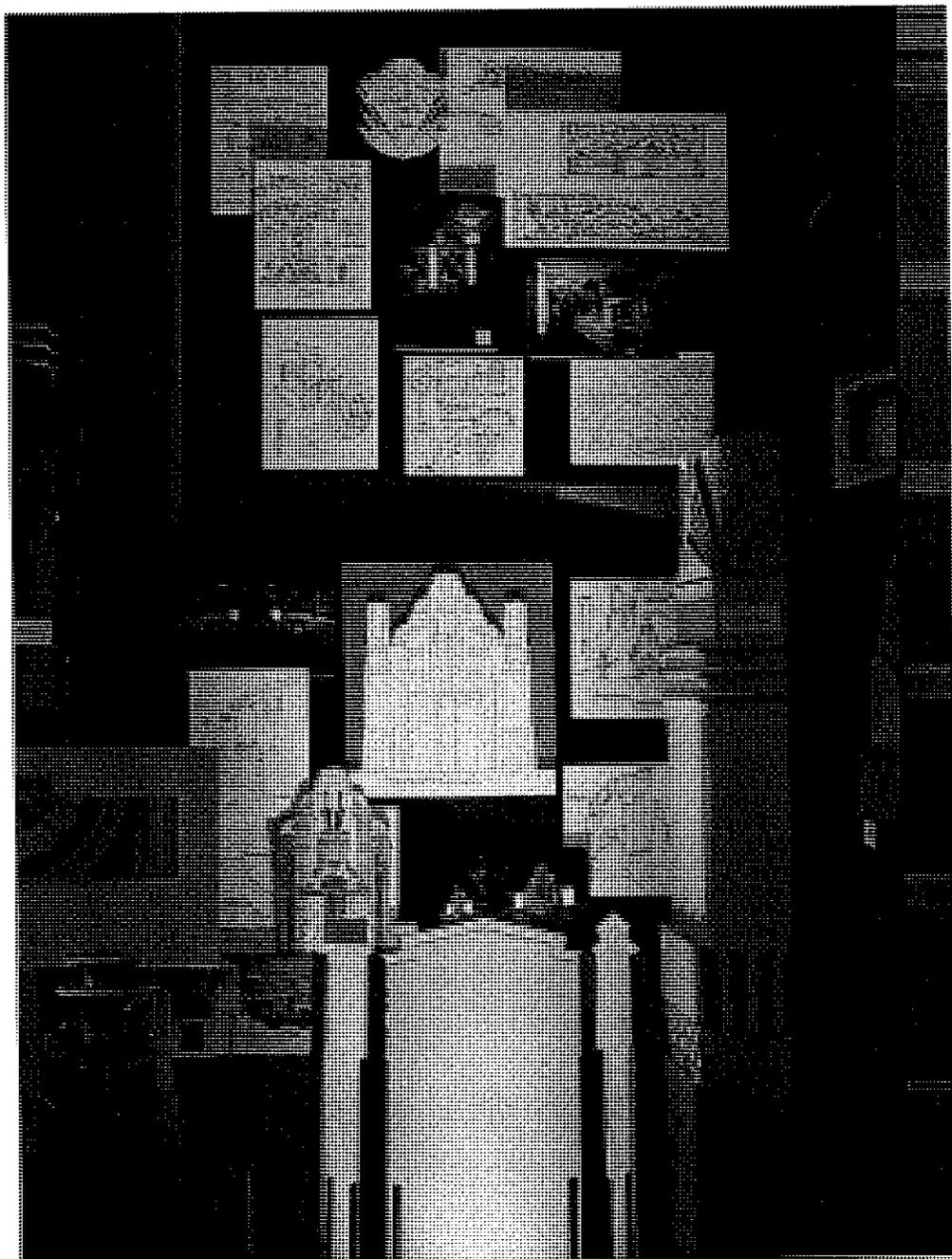
Color image 2: UCLAN Crest Theatre
Looking northeast. Daniel Paul, 28 Jul 2007.



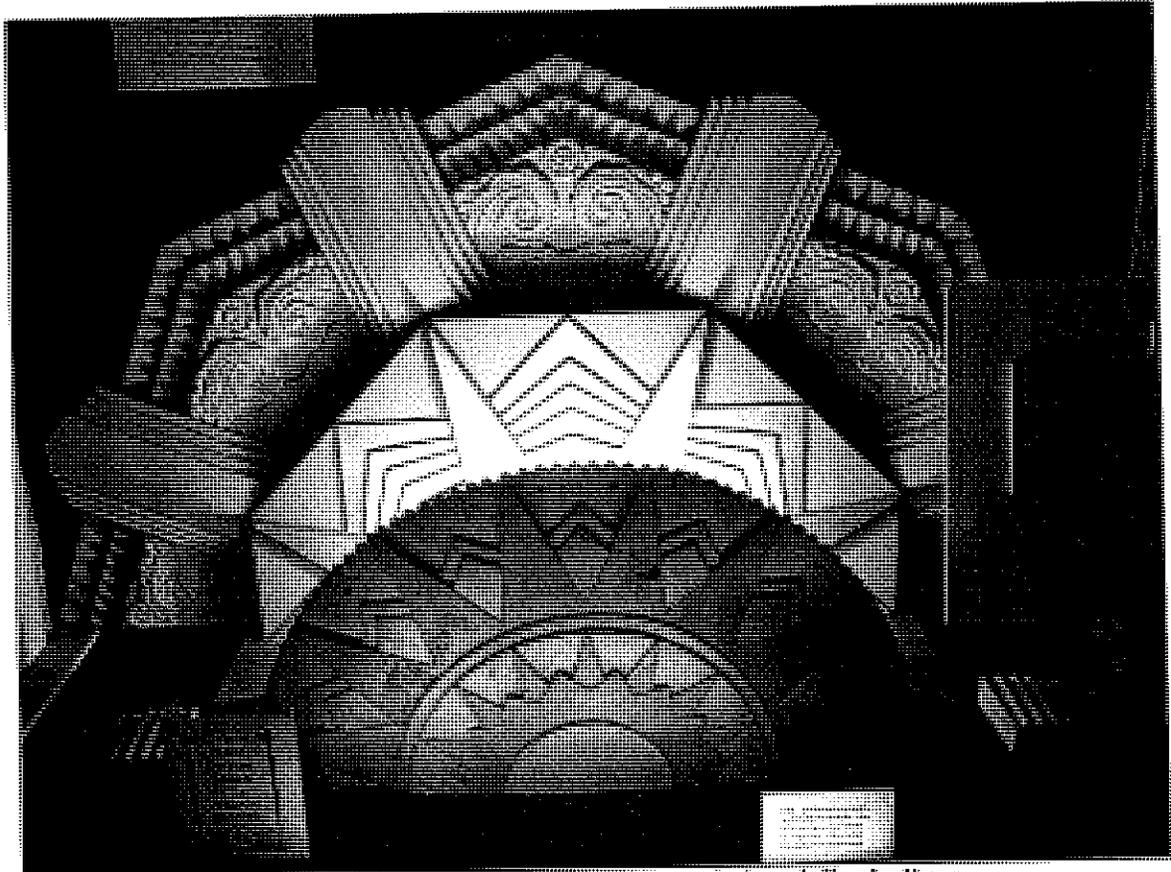
Color Image 3: UCLAN Crest Theatre, marquee and monument sign detail.
Looking northeast and upward. Daniel Paul, 28 Jul 2007.



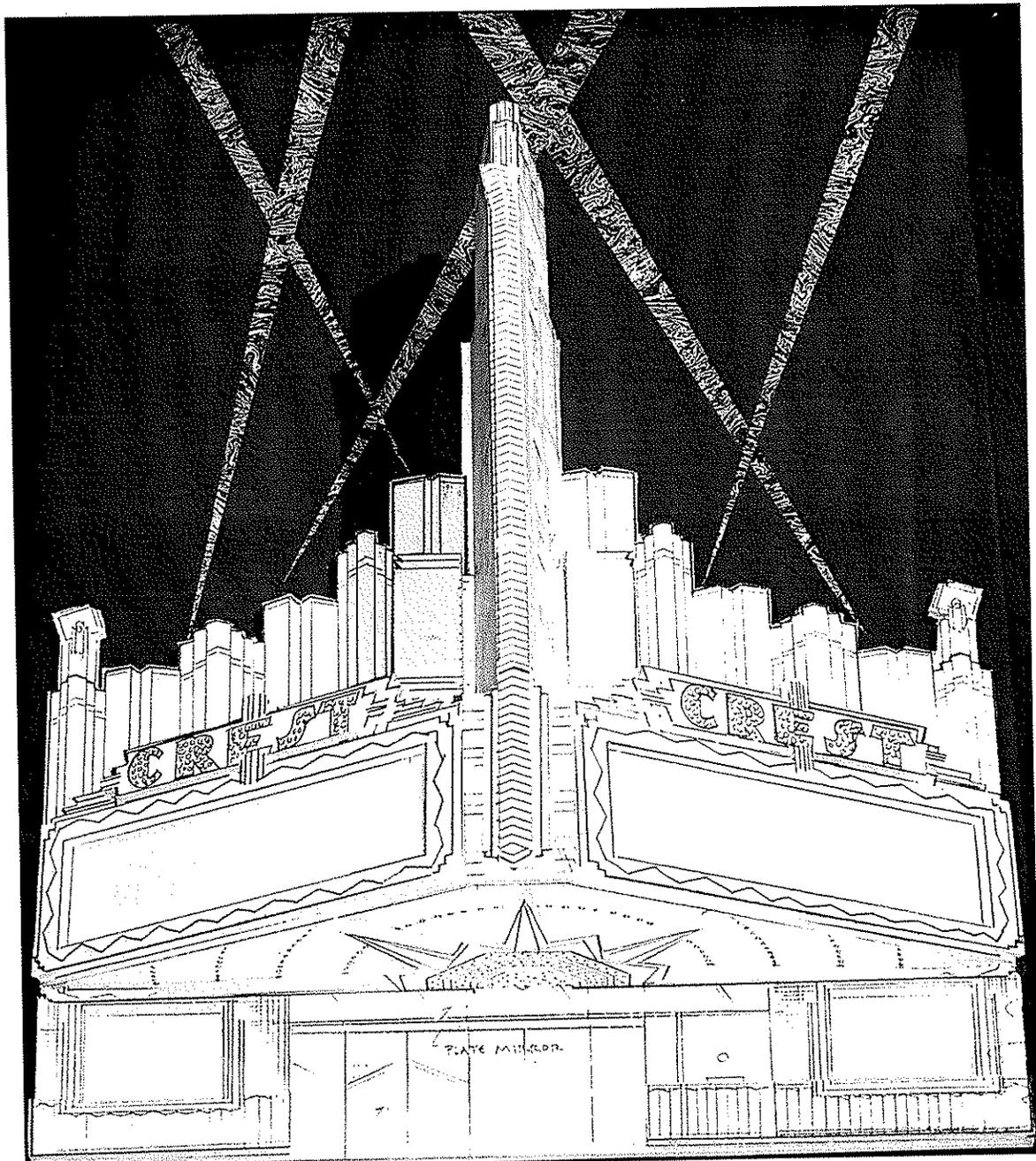
**Color image 4: Cruel themed display at the studio of Joseph Musil
(Salon of the Theatres) Santa Ana, CA.**
Daniel Paul, 26 Aug 2007.



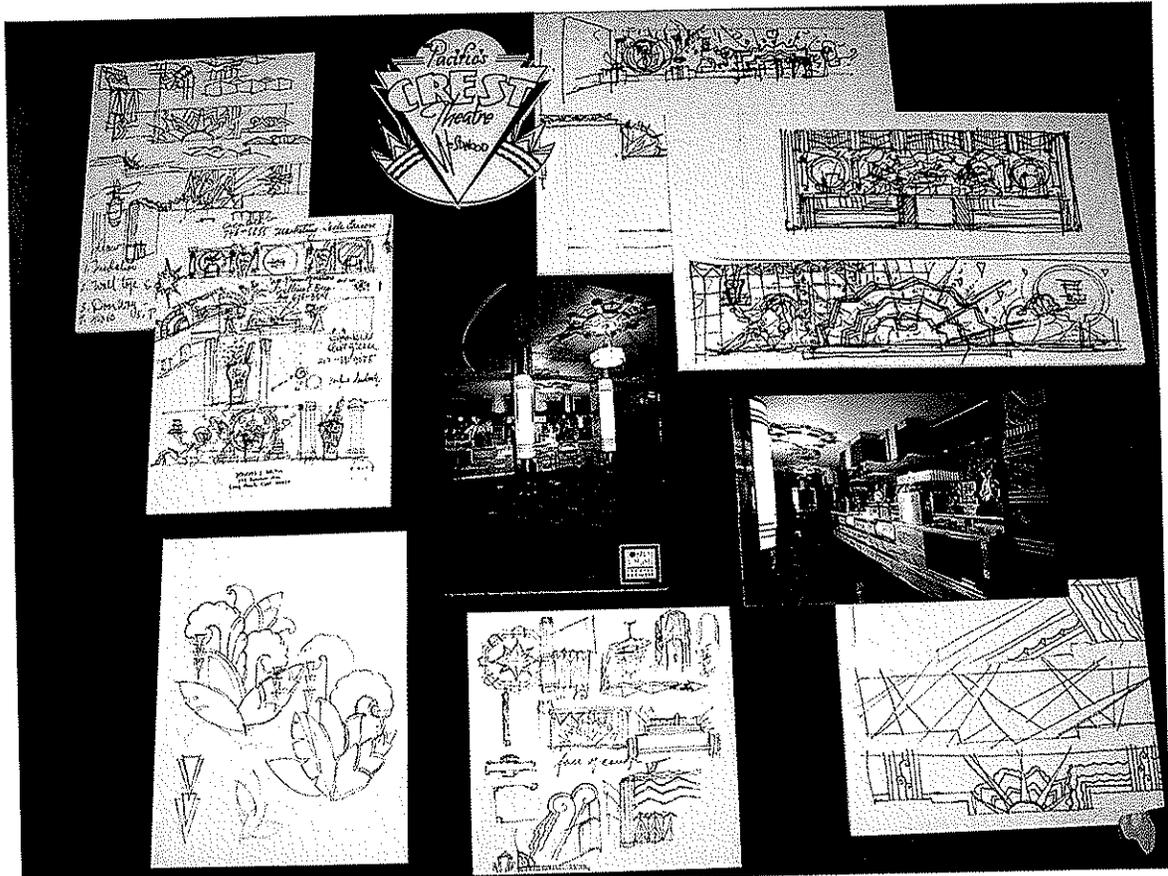
**Color Image 8: Crest themed display detail at the studio of Joseph Musil
(Salon of the Theatres) Santa Ana, CA.**
Daniel Paul, 26 Aug 2007.



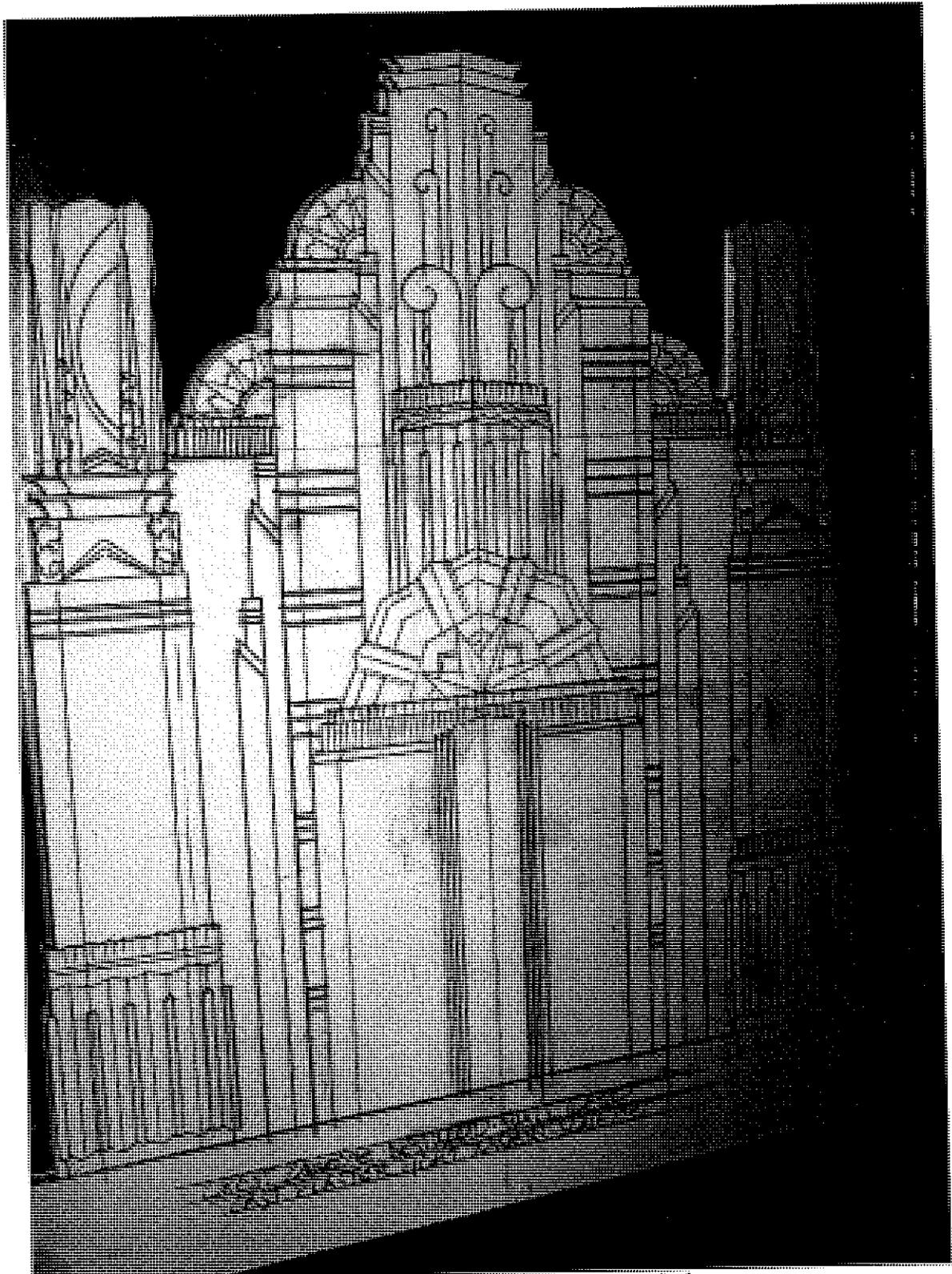
Color image of Crest Theatre plaster ceiling rosette and chandelier bottom
Display at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.
Daniel Paul, 26 Aug 2007.



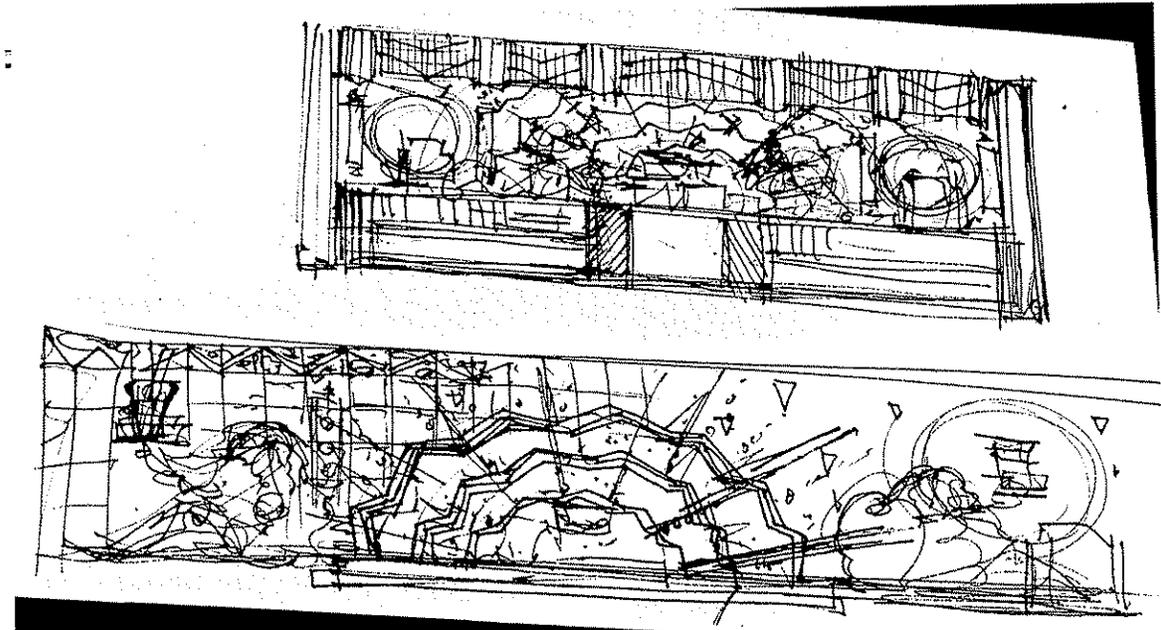
Color Image 7: Crest Theatre façade model
Display at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.
Daniel Paul, 26 Aug 2007.



Color Image 8: Crest Theatre rendering details
Display at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.
Daniel Paul, 26 Aug 2007.



Color Image 9: Crest Theatre cast plaster wall decoration, rendering
Display at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.
Daniel Paul, 26 Aug 2007.



Color Image 10: Crest Theatre sunburst rendering
Display at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.
Daniel Paul, 26 Aug 2007.

**APPENDIX 5: COLOR IMAGES, PART 2:
INTERIOR**

All images courtesy Joseph Musil



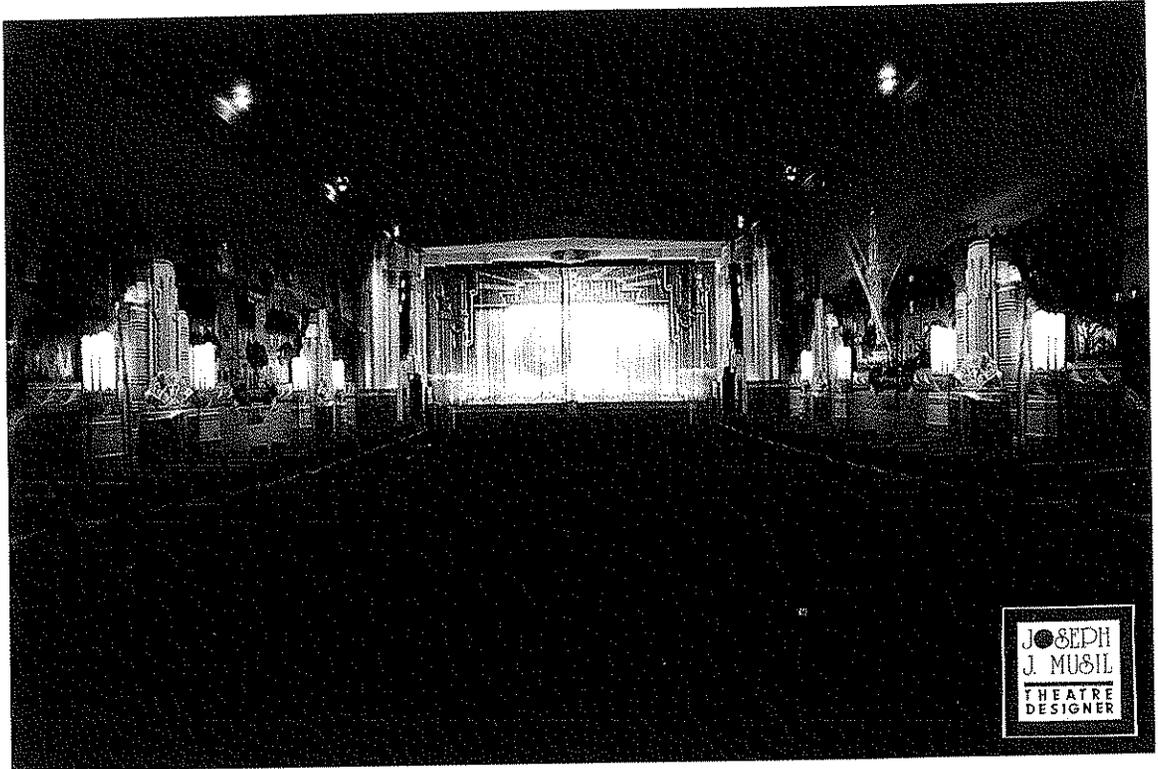
Interior Image 1: Lobby
Courtesy Joseph Musil, c.1988.

Crest Theatre, Westwood
Designed by Joseph Musil
for Disney-Pacific Theaters
View of lobby, and ceiling
mural



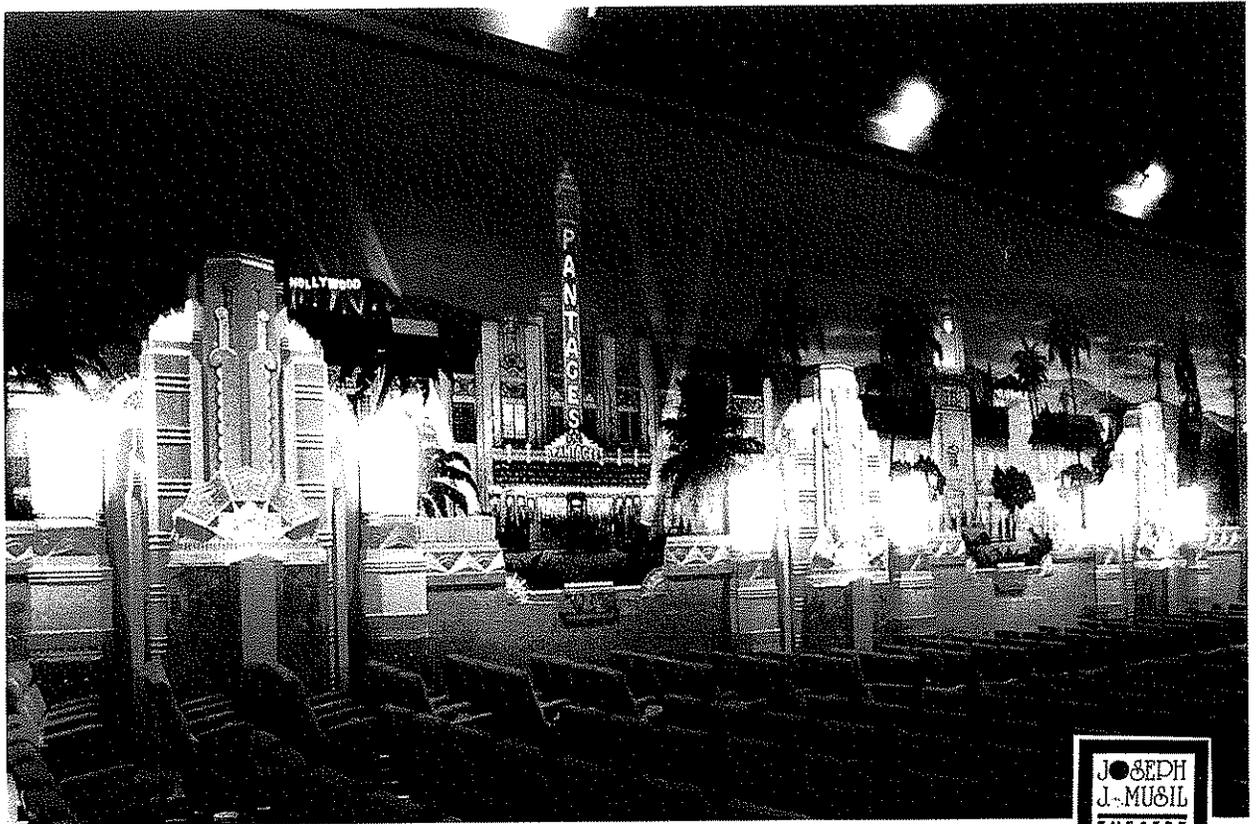
JOSEPH
J. MUSIL
THEATRE
DESIGNER

Interior Image 2: Lobby and Ceiling Mural
Courtesy Joseph Musil, c.1988.

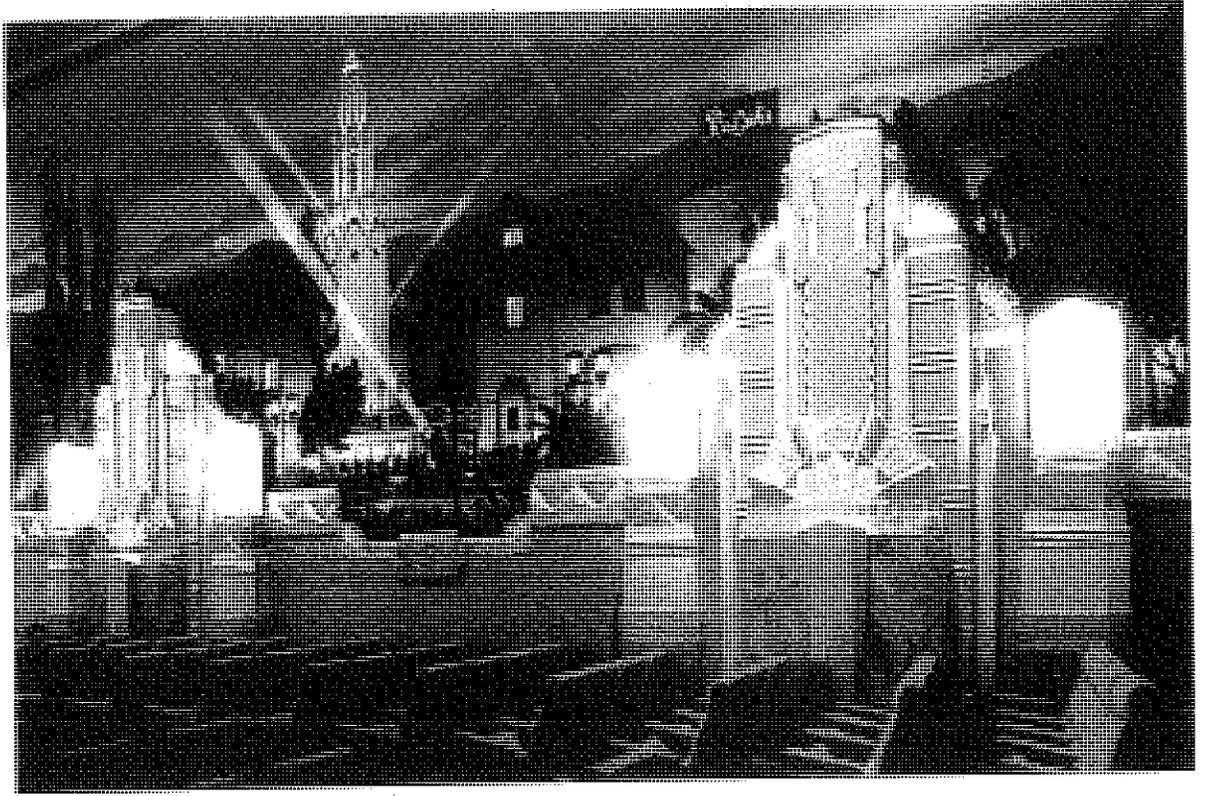


- Crest Theatre, Westwood *
- Designed by Joseph Musil -
- For Disney Pacific Theatres - View of auditorium, stage &
- side wall murals -

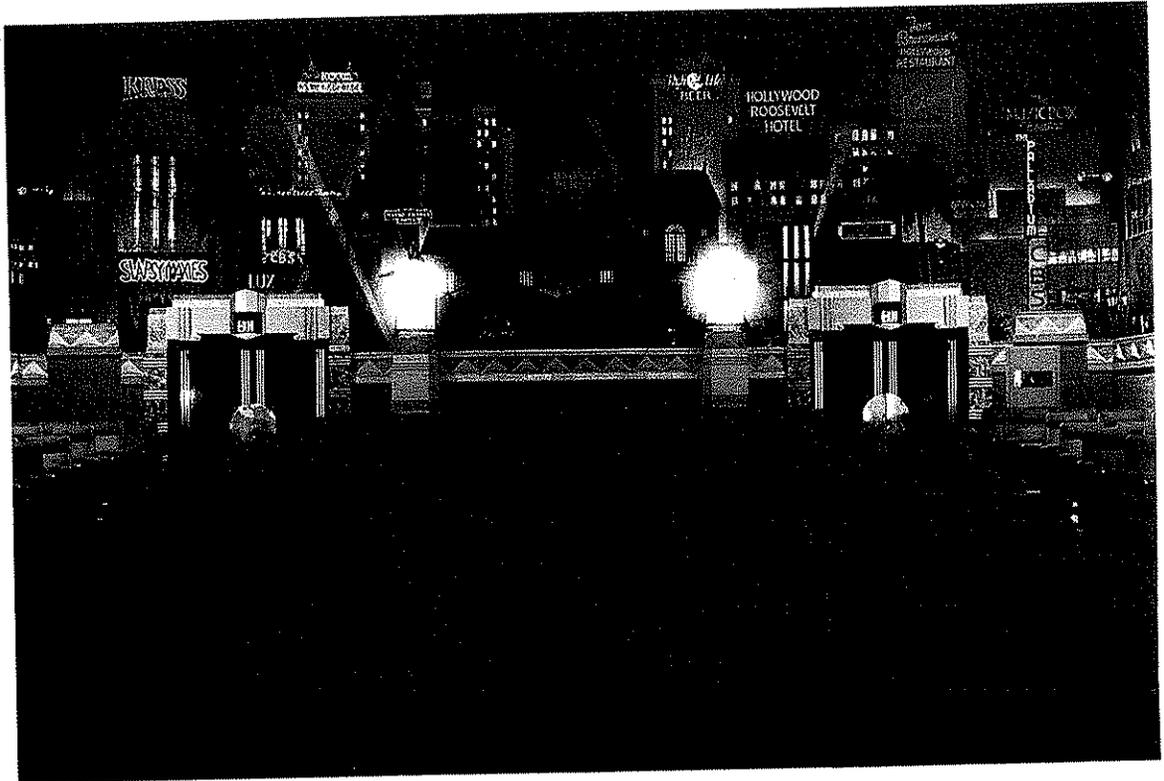
Interior Image 3: The Auditorium
Courtesy Joseph Musil, c. 1988.



Interior Image 4: North Wall
Courtesy Joseph Musil, c.1988



Interior Image 5: South Wall
Courtesy Joseph Musil, c.1988.



Interior Image 6: Rear Wall
Courtesy Joseph Musil, c.1988.

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The Free Online Encyclopedia of Washington State History

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Printer Friendly Version Sponsored by: King County Library

HistoryLink File #7275

Finley, Randy (b. 1942)

Randy Finley -- who became known to a generation of Seattle moviegoers for his long black beard, a habit of wearing an army jacket with his name sewn on it, and his innate ability to generate hype -- built the Seven Gables Corp. into the Northwest's largest chain of independent movie theaters.

Igniting a Passion

Beginning in 1970 with the Movie House, a shoebox-size theater in Seattle's U-District, Finley's entrepreneurial zeal and genius for promotion helped him acquire 16 theaters, including the Guild 45th in Wallingford, the Varsity and Seven Gables in the U-District, the Broadway on Capital Hill, the Ridgemont in Phinney Ridge, the Lakewood in Tacoma, the Crest in North Seattle, as well as theaters in Portland.

Along with Jim O'Steen, who founded the Harvard Exit on Capitol Hill in the late 1960s, Finley was responsible for igniting a passion for independent, foreign, and art house films in Seattle.

"I had no money and no idea what I was doing, but one thing I am is stubborn," Finley said of his start in the film business.

Youth Time

Finley was born on July 30, 1942, and grew up in Olympia, the son of Robert Finley, a Washington State Supreme Court justice from 1951 to 1976. A "terrible student" in high school, Finley spent eight years as an undergraduate. During that time, he rode a Harley, sold trinkets at rock festivals, went to Mexico, and worked as a jailer at the King County Youth Center.

At the University of Washington, Finley finally found he had a passion for literature. He was thinking about going to graduate school in 1969 when he went to see a double feature of Francois Truffaut's *Jules et Jim* and Ingmar Bergman's *The Seventh Seal* at the Harvard Exit.

The experience inspired him. Finley had wanted to own a bookstore, but had no money, so he told friends: "I'm going to open a theater just like one of those porno skin flick theaters on 1st Avenue. I'm going to build a little small theater and play nothing but films based on literature. And then every time I play a film, I'm going to buy 10 books that the movie was based on, and then a year from now, we'll have a halfway decent library."

Starting Small

Finley, along with two partners, opened the Movie House (now the Grand Illusion) -- located at NE 50th and University Avenue -- in March 1970. The theater, a dentist's office they remodeled, contained only 93 seats and was so small that Finley hung a sign over the urinal in the men's restroom asking patrons not to flush while a movie was running. Finley remembered that the first film, *Inadmissible Evidence*, made \$32.

When the second film to show at the Movie House, Italian director Luchino Visconti's version of Camus' *The Stranger*, was a hit, Finley began to realize what they had gotten in to. "We were totally unprepared for it," he said. "I never realized that the human body puts out as much heat as it does, and the building didn't have air conditioning."

Finley's partners soon bowed out of the operation, and Finley -- who operated the theater with his wife, Michelle -- took over, working nearly around the clock to make it work. With little money for promotion, Finley became creative.

Wild and Fun Times

"I couldn't afford to advertise in the *P-I* and the *Times*," he said. "What I then learned was how to use the underground press, the *Helix*, the *Times Journal*, the *UW Daily*. I could buy the entire back cover of the *UW Daily* for \$140 bucks ... It was wild what the *UW Daily* could do for you if you just said the right things. It was the movie reviewers, the kids, the editors of the *UW Daily* newspaper, and the underground newspapers that I learned to work so well."

While most movie theater owners remain anonymous, Finley was right out front, with a beard down to his chest, a thick head of curly hair, and his green army fatigue jacket. At six-foot-two-inches tall and well over 200 pounds, Finley was hard to miss. Customers could chat with him in the lobby, where there was free coffee and tea, or see him down front introducing the films. "To run a preview of a coming attraction cost you \$65 a week," he said. "We ended up speaking about the movies and that's the way we built excitement."

In the early days, Finley was selling out the house for runs of avant-garde films such as the Yugoslav production *W.R.: Mysteries of the Orgasm*. They were wild and fun times, Finley recalled, but not profitable.

"I couldn't survive long with a 93-seat theater, not because people didn't come but because I couldn't get the movies With 93 seats, if I wanted a film I had to pay a booker in California \$400 just to call somebody and break it loose for me. I think everything else that has followed sprang from that," Finley told the *Weekly* in 1978.

King of Hearts

Finley's first major success came after he bought the rights to the French film *King of Hearts* (Philippe de Broca, 1967) for \$25,000 in 1973. Finley developed an ad campaign and traveled the country offering exclusive rights to show the film. Theater operators in New York, Washington, D.C., and Colorado each paid \$25,000. "I used the \$75,000 to buy five new prints, and away we went," Finley said. *King of Hearts* eventually grossed over \$4 million, of which Finley's company kept about \$1 million.

"You struggle and struggle and when you catch hot things you just ride them out," Finley said, "because you never know when you're going to get another hit."

King of Hearts set the template for Finley, who soon negotiated the rights to distribute *Harold and Maude* (Hal Ashby, 1971) in five cities. Finley also distributed the 1939 film version of the Sherlock

Holmes film *The Hound of the Baskervilles* starring Basil Rathbone, which had an unexpectedly popular run after Finley developed an advertising campaign for it. *The Man Who Skied Down Everest*, a documentary that Finley bought the rights to distribute, won the Oscar for best documentary feature in 1975, although Finley said he didn't make money on it.

Marketing Movies

The key, according to Finley, was all in the marketing.

"I'm basically a con artist, but I mean what I say," Finley told *View Northwest* magazine in 1977. "I stand behind the films I show. People won't turn out unless they know what we've got. Once they're in the theater, we want to knock their heads off."

With the money he made from film distribution, Finley began to buy more theaters. In 1973, he opened a 355-seat theater in Portland. In 1975, in Seattle, he bought an American Legion Hall at NE 50th Street and Roosevelt Avenue and turned it into the Seven Gables Theater. The same year he bought the Guild 45th, at 2115 N 45th Street in the Wallingford neighborhood.

By the mid-1970s, Finley was becoming a major player in the film industry. His ability to generate enthusiasm for offbeat films led to deals with Francis Ford Coppola and Woody Allen to screen previews of their new films at the Guild 45th. He had huge local success with films such as Disney's *Fantasia* and the Jane Fonda/Vanessa Redgrave film *Julia* (Fred Zinnemann, 1977), setting national records for box office returns.

Finley, described by others as generous and passionate about film, was also a hard-charging personality. Although Finley downplays his wheeling-dealing behind a soft-spoken manner, he's widely regarded as one tough negotiator. He is also known as a man of mercurial moods, up one minute, down the next, a person not above resorting to premeditated manipulation, *The Seattle Times* reported in 1984.

The Law Suit

As the Seven Gables chain grew, Finley found his main battle to be in getting the rights to good films. Over time, Finley felt he was being excluded from getting first run films that went to bigger chains such as Sterling Recreational Organization, General Cinema Corp. and United Artists Theater Circuit.

In 1984, Finley filed an antitrust suit against those theater chains, charging that agreements between them had stopped him from getting films such as *Ordinary People* and *The Elephant Man* and driven him to near bankruptcy. "They were all colluding and they wouldn't let me in, because I was from the outside," Finley said.

The case went to federal court, and in 1987 Finley won a \$6.6 million verdict plus \$3 million in legal fees. To avoid having the case go to appeal, Finley settled, eventually walking away with \$900,000. He felt vindicated, but also exhausted. In 1986, he sold most of his interest in the Seven Gables chain to a local investor.

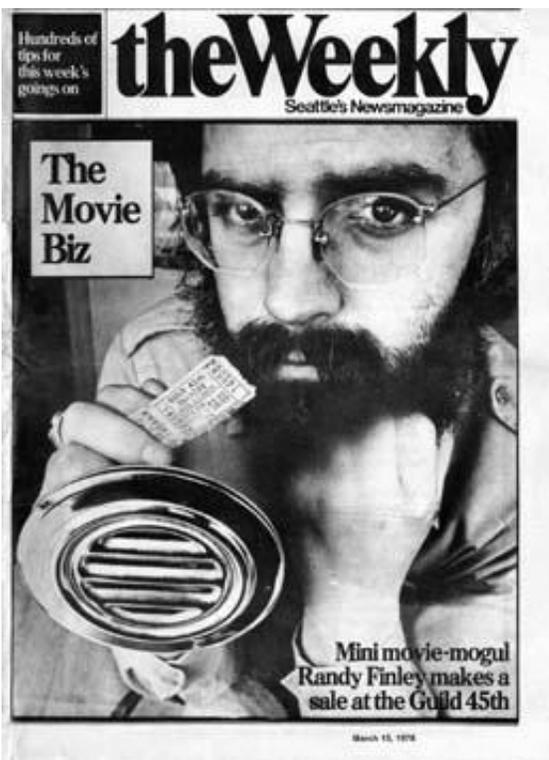
"I was so burned out by the end of the anti-trust trial," Finley said. "It took eight years to win that lawsuit We examined every single film contract that was issued for a four-year period [1980-1984]. The paperwork was immense. I won the case and I felt terrible, even though I felt vindicated. If it had been a level playing field, I could have been very successful with a tenth of the struggle."

In 1988, Finley moved with his wife and two sons to live in the French Alps for a year. Upon his return, he sold off the rest of his interest in the Seven Gables Corp. and bought the Mount Baker Vineyards and

Winery near Bellingham, which he has operated since 1990. In 1989, a national chain of art house theaters acquired the Seven Gables Corp.

Sources:

Doug Merlino interview with Randy Finley, February 22, 2005; James Greenberg, "Randy Finley: From Nowhere to Prominence in the Film Business," *View Northwest*, December 1977, pp. 57-68; "Feisty Finley: Seven Gables Takes on a Big Film Distributor -- and Wins," *the Weekly*, April 27, 1983, p. 7; Roger Downey, "The Topsy-Turvy Business of Movieland," *the Weekly*, March 15-21, 1978, pp. 16-20; Katie Brooks, "A Reel Dealer," *The Seattle Times, Pacific Magazine*, September 9, 1984, pp. 4-8; "Seven Gables Wins Theater Antitrust Suit," *The Seattle Times*, November 4, 1987, p. F-1; Melinda Bargreen, "Connoisseur of Life: From Starting an Art-Cinema Chain to Running a Winery, Randy Finley has Followed His Dreams," *The Seattle Times*, August 14, 2002, p. C-6. By Doug Merlino, March 22, 2005



Randy Finley on cover of *The Weekly*, March 16, 1978

Courtesy The Weekly



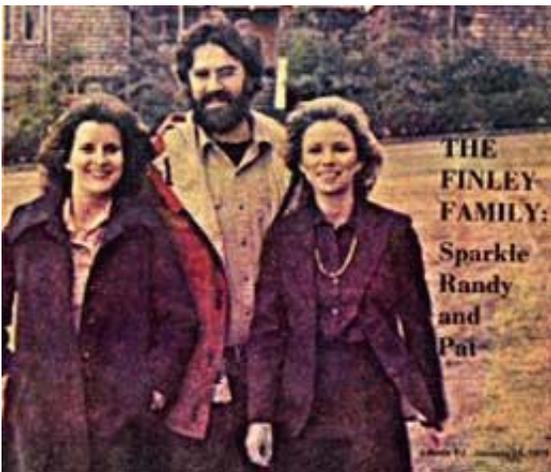
Randy Finley, Seattle, May 22, 1975

Courtesy UW Daily



Randy Finley, Seattle, January 28, 1979

Photo by Tom Barlet, Courtesy Seattle Post-Intelligencer



Randy, Sparkle, and Pat Finley, January 29, 1979

Photo by Tom Barlet, Courtesy Seattle Post-Intelligencer



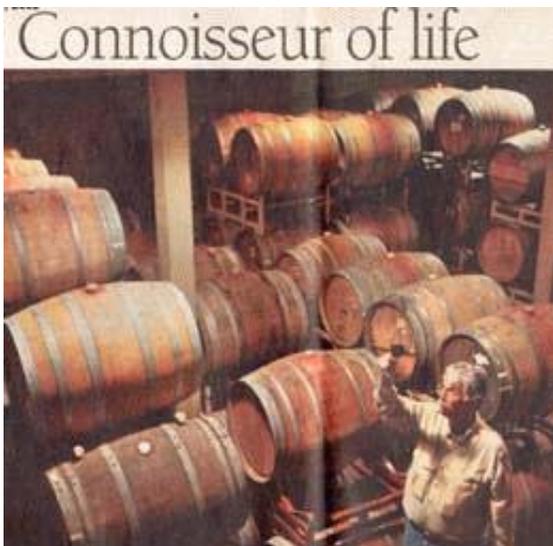
Poster for film *King of Hearts* (Philippe de Broca, 1967)



Poster for film *Harold and Maude* (Hal Ashby, 1971)



Poster for film *Julia* (Fred Zinnemann, 1977)



Randy Finley featured in *The Seattle Times* in his winery, August 14, 2002

Photo by Greg Gilbert, Courtesy The Seattle Times

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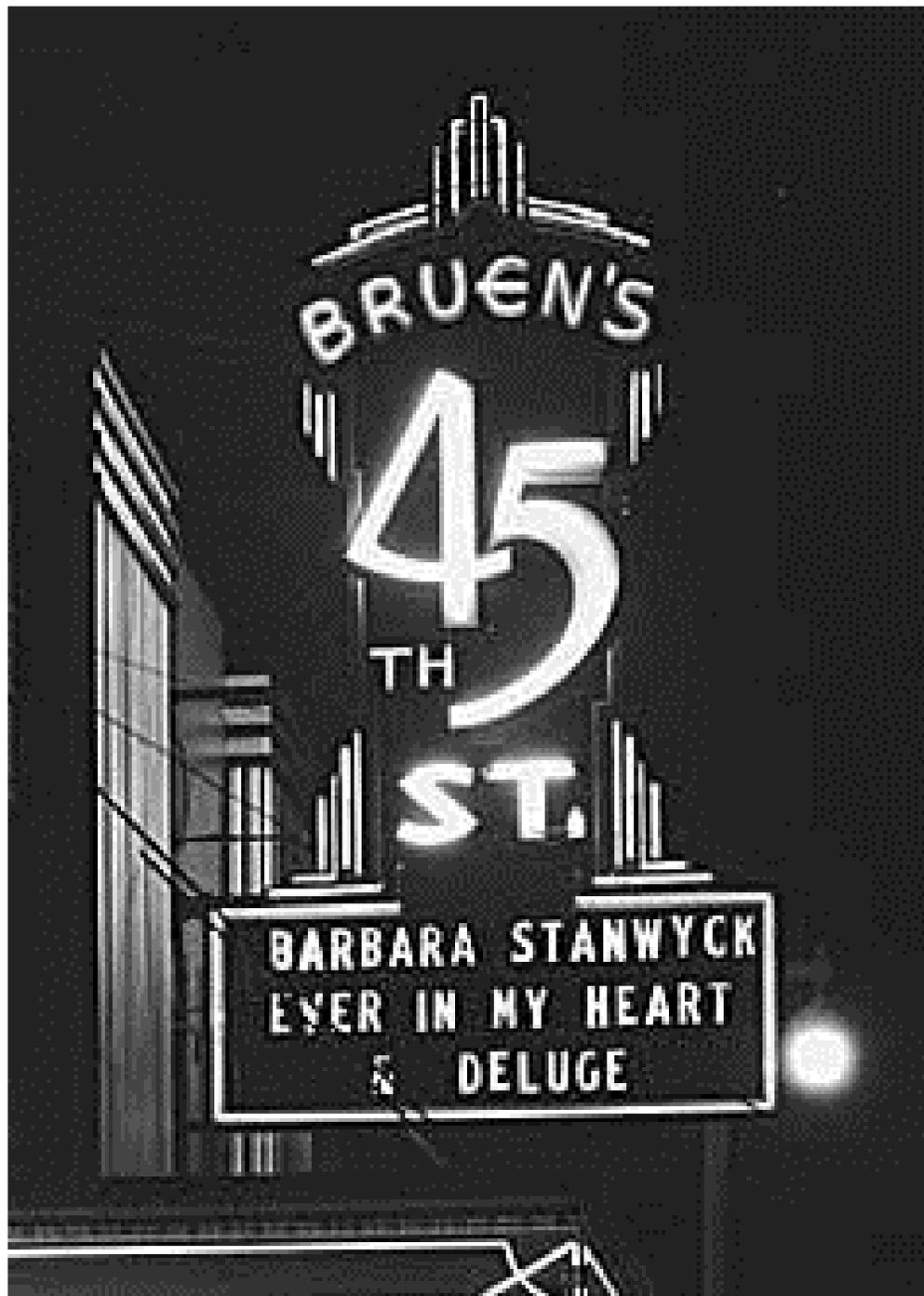


Year Built	Street Address	Name	Current Status	# of Screens
1893	700 Third Avenue	Seattle Theatre	Demolished	1
1900	217 Cherry Street	Grand Theatre	Demolished	1
1907	1932 Second Avenue	Moore Theatre	Open	1
1908	712 First Avenue	Dream Theatre	Demolished	1
1909	201 Broadway	Broadway Theatre	Altered/Closed	1
1909	1114 2nd Avenue	Strand Theatre	Demolished	1
1909	Fifth Avenue and Pine Street	Wilkes Theatre	Altered/Closed	1
1910	514 Second Avenue	Alaska Theatre	Closed	1
1910	1000 Second Avenue	Palace Theatre	Demolished	1
1910	circa 412 Maynard Avenue South	Kokusai Theater	Demolished	1
1911	415 University Street	Metropolitan Theatre	Demolished	1
1912	1414 Second Avenue	Columbia Theatre	Altered/Closed	1
1912	2425 South Jackson Street	Mount Baker Theatre	Demolished	1
1913	1515 Fourth Avenue	Colonial Theatre	Demolished	1
1913	1st Avenue and Madison Street	Rivoli Theatre	Demolished	1
1913	319 Pike Street	Tilikum Theater	Altered/Closed	1
1914	312 N.E. 72nd Street	Green Lake Theater	Altered/Closed	1
1914	1520 First Avenue	Liberty Theatre	Demolished	1
1914	4th Avenue & Pike Street	Mission Theatre	Demolished	1
1915	2044 NW Market Street	Bay Theatre	Closed	1
1915	4537 University Way NE	Egyptian Theatre	Altered/Closed	1
1915	1300 Third Avenue	Palomar Theatre	Demolished	1
1916	500 Pike Street	Coliseum Theater	Closed	1
1918	412 Maynard Avenue S	Atlas Theatre	Altered/Closed	1
1918	Pike Street & 3rd Avenue	Class A Theatre	Demolished	1
1920	1421 5th Avenue	Blue Mouse Theatre	Demolished	1
1920	512 Second Avenue	Florence Theatre	Closed	1
1920	2115 N. 45th Street	Guild 45th Theatre	Altered/Open	1
1920	1515 Third Avenue	Winter Garden Theatre	Altered/Closed	1
1920	circa 2352 Beacon Avenue South	Beacon Theatre	Demolished	1
1921	1303 N.E. 45th Street	Neptune Theatre	Open	1
1923	4916 Rainier Avenue South	Columbia City Theater	Open	1
1923	6550 NE Roosevelt Way	Hollywood Theatre	Closed	1
1924	1508 Third Avenue	Capitol Theatre	Demolished	1
1924	2815 East Cherry Street	Madrona Theatre	Demolished	1
1924	5623 Airport Way S	Mission Theatre	Altered/Closed	1
1924	2308 24th Avenue East	Montlake Theater	Closed	1
1924	7720 Greenwood Ave	Ridgemont Theatre	Demolished	1
1925	7610 Aurora Avenue North	Arabian Theatre	Altered/Closed	1
1925	1529 Queen Anne Avenue North	Queen Anne Theatre	Demolished	1
1925	708 19th Avenue E	Roycroft Theatre	Closed	1
1925	204 N. 85th Street	Taproot Theatre	Altered/Open	1
1925	608 NW 65th Street	Woodland Theatre	Altered/Closed	1
1926	1308 5th Avenue	5th Avenue Theatre	Open	1
1926	1409 Third Avenue	Embassy Theatre	Closed	1
1926	511 Queen Anne Avenue North	SIFF Cinema Uptown	Open	3

1926	1427 E. Pine Street	Venetian Theatre	Demolished	1
1927	2218 NW Market Street	Ballard Theatre	Closed	1
1927	5011 California Avenue	Granada Theatre	Demolished	1
1927	1900 Fifth Avenue	Orpheum Theater	Demolished	1
1928	1414 Fifth Avenue	Music Box Theatre	Demolished	1
1928	911 Pine Street	Paramount Theatre	Open	1
1929	702-710 Olive Way	Music Hall Theatre	Demolished	1
1933	515 Pike Street	Town Theater	Demolished	1
1937	7107 Woodlawn Avenue NE	Green Lake Theatre	Closed	1
1940	4329 University Way NE	Varsity Theater	Open	3
1941	1419 1st Avenue	Green Parrot Theatre	Demolished	1
1942	2343 California Avenue SW	Admiral Theatre	Altered/Open	2
1945	1319 Rainier Avenue South	Victory Theater	Demolished	1
1946	13500 Aurora Avenue N	Aurora Drive-In	Demolished	1
1948	11200 Tukwila International Bouleva	Duwamish Drive-In	Closed	1
1948	2424 34th Avenue West	Magnolia Theatre	Demolished	1
1949	16505 Fifth Avenue NE	Crest Cinema Center	Altered/Open	4
1949	3120 NE 125th Street	Lake City Theatre	Altered/Closed	1
1951	10 Northgate Plaza	Northgate Theatre	Demolished	1
1960	circa Rainier Avenue	Toyo Cinema	Closed	1
1963	2100 4th Avenue	Seattle Cinerama	Open	1
1969	807 E. Roy Street	Harvard Exit Theatre	Closed	2
1969	2131 6th Avenue	UA 150	Demolished	2
1970	1403 NE 50th Street	Grand Illusion Cinema	Open	1
1970	circa 1313 First Avenue	Sultan's Lavender Cinema	Demolished	1
1973	13000 Linden Avenue North	Aurora Cinema I-II-III	Demolished	3
1974	2130 6th Avenue	King Cat Theater	Demolished	1
1974	202 Third Avenue South	Rosebud Movie Palace	Closed	1
1976	911 NE 50th Street at Roosevelt Way	Seven Gables Cinema	Open	1
1977	1428 Post Alley	Market Theatre	Open	1
1980	801 East Pine Street	SIFF Egyptian Theatre	Open	1
1986	10006 Aurora Avenue N	AMC Loews Oak Tree 6	Open	6
1988	401 Broadway East	Broadway Market Cinemas /	Closed	4
1989	4500 9th Avenue NE	Seattle Sundance Cinemas	Open	10
1991	1401 Second Avenue #301	Newmark Cinemas	Closed	5
1996	1501 7th Avenue	Regal Meridian 16	Open	16
1998	600 Pine Street	AMC Pacific Place 11	Open	11
1999	1515 12th Avenue	Northwest Film Forum	Open	2
2000	2044 NW Market Street	Majestic Bay Theaters	Open	3
2000	circa 1411 21st Avenue	Central Cinema	Open	1
2009	301 N.E. 103rd Street	Regal Thornton Place 14	Open	14
2011	Warren Avenue & Republican Street	SIFF Film Center	Open	1



1925



1934



1936



1937



1949



1983



1987



2016



2016

