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April 22, 2008

Los Angeles City Council
Room 395, City Hall
200 North Spring Street
Los Angeles, California 90012

CORRECTED LETTER
(Case Number Only)

ATTENTION: Barbara Greaves, Legislative Assistant
Planning and Land Use Management Committee

CASE NUMBER: **CHC-2007 2008-125-HCM**
UCLAN-CREST THEATER
1262 SOUTH WESTWOOD BOULEVARD

At the Cultural Heritage Commission meeting of March 20, 2008, the Commission moved to include the above property in the list of Historic-Cultural Monuments and exclude the stage, curtains and concession stands, subject to adoption by the City Council.

As required under the provisions of Section 22.171.10 of the Los Angeles Administrative Code, the Commission has solicited opinions and information from the office of the Council District in which the site is located and from any Department or Bureau of the city whose operations may be affected by the designation of such site as a Historic-Cultural Monument. Such designation in and of itself has no fiscal impact. Future applications for permits may cause minimal administrative costs.

The City Council, according to the guidelines set forth in Section 22.171 of the Los Angeles Administrative Code, shall act on the proposed inclusion to the list within 90 days of the Council or Commission action, whichever first occurs. By resolution, the Council may extend the period for good cause for an additional 15 days.

The Cultural Heritage Commission would appreciate your inclusion of the subject modification to the list of Historic-Cultural Monuments upon adoption by the City Council.

The above Cultural Heritage Commission action was taken by the following vote:

Moved: Commissioner Dake
Seconded: Commissioner Barron
Ayes: Commissioner Lehrer
Noes: Commissioner Louie
Absent: Commissioner Scott
Vote: 3 - 1


Lourdes Sanchez, Commission Executive Assistant I
Cultural Heritage Commission

LES:dj

Attachment: Staff Report with Findings

c: Councilmember Jack Weiss, Fifth Council District
Robert Bucksbaum, Owner
Friends of UCLAN/Crest Westwood HOA, Applicant

APR 22 2008
PLANNING & LAND
USE MANAGEMENT



CD5

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

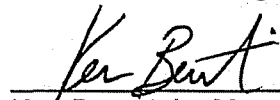
OWNER: Reel Cinema
10425 Bainbridge Ave.
Los Angeles, CA 90024

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

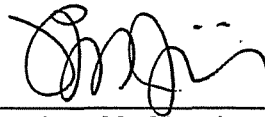
RECOMMENDATION**That the Cultural Heritage Commission:**

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

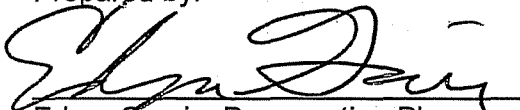


Ken Bernstein, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:



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

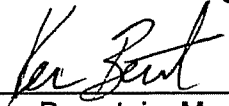
OWNER: Reel Cinema
10425 Bainbridge Ave.
Los Angeles, CA 90024

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



Ken Bernstein, Manager
Office of Historic Resources



Lambert M. Giessinger, Preservation Architect
Office of Historic Resources

Prepared by:


Edgar Garcia, Preservation Planner
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

CITY OF LOS ANGELES

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.

AND/OR

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 X 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 Friends of UCLAN/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 Lehmand 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.

ATTACHMENT 3: APPLICATION BIBLIOGRAPHY

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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"

By the Board of Building and Safety Commissioners of the City of Los Angeles, through the office of the Executive Engineer of Building, for a building permit in accordance with the provisions and regulations hereunder set forth. This application is made subject to the following conditions, which are hereby agreed to by the undersigned applicant and which shall be deemed conditions attaching to the granting of the permit:

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 lot, street, or other public place or public thoroughfare.

That the permit does not grant any right or privilege to any person 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.

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

Lot No. 8, Block 1,
 Street 7803
 Location of building Western Blvd
 Between what cross streets Vilshire Blvd - Hollywood Blvd

USE INK OR INDELIBLE PENCIL

- Purpose of building THEATRE Families _____ Rooms _____
- Owner (Print Name) PERCIVAL WAYMONS LARDA Phone 31500
- Owner's address 1221 WESTWOOD BLVD 1929 Westwood Blvd
- Certificated Architect ARTHUR W. HAWES State License No. _____ Phone _____
- Licensed Engineer W. W. W. State License No. _____ Phone _____
- Contractor JOHN J. BROS. INC. 1422 E. 14th St State License No. 15022 Phone 31500
- Contractor's address 547 S. FAIRFAX
- VALUATION OF PROPOSED WORK [including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and/or elevator equipment therein or thereon] \$25,000.00
- 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 4'6"
- Size of lot 50 x 143-6 Type of soil _____
- Foundation (Material) CONCRETE Depth in ground 2'6" 1'
- Material Exterior Walls BRICK Skeleton framework _____ (Structural Steel, Reinforced Concrete)
- Material of floors CONCRETE Roofing material CORR. 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 and specifications filed will conform to all the Building Ordinances and State Laws.

Signature of Applicant and other persons named on plans and specifications

Sign here _____
 Owner or Authorized Agent

BAR 4-40

PERMIT NO. 13371	FOR DEPARTMENT USE ONLY		8700 APR 9 1940
	Class and Building	Fee	
	<u>Class</u>	<u>Fee</u>	
	<u>Trade</u>	<u>Fee</u>	
	<u>Street</u>	<u>Fee</u>	
	<u>Water</u>	<u>Fee</u>	
	<u>Gas</u>	<u>Fee</u>	
	<u>Electric</u>	<u>Fee</u>	
	<u>Other</u>	<u>Fee</u>	



**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
No
No
None
None
None
None
None
Westwood Boulevard Pedestrian
Oriented District
None
No
No
None
Not Eligible
None
No
No
No
None
No
No
No

General Plan Land Use:
Plan Footnote - Site Req.:
Additional Plan Footnotes:
Specific Plan Area:

Design Review Board:
Historic Preservation Review:
Historic Preservation Overlay Zone:
Other Historic Designations:
Other Historic Survey Information:
Mills Act Contract:
POD - Pedestrian Oriented Districts:

CDO - Community Design Overlay:
Streetscape:
Sign District:
Adaptive Reuse Incentive Area:
35% Density Bonus:
CRA - Community Redevelopment Agency:
Central City Parking:
Downtown Parking:
Building Line:
500 Ft School Zone:
500 Ft Park Zone:

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
Batallion:	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.

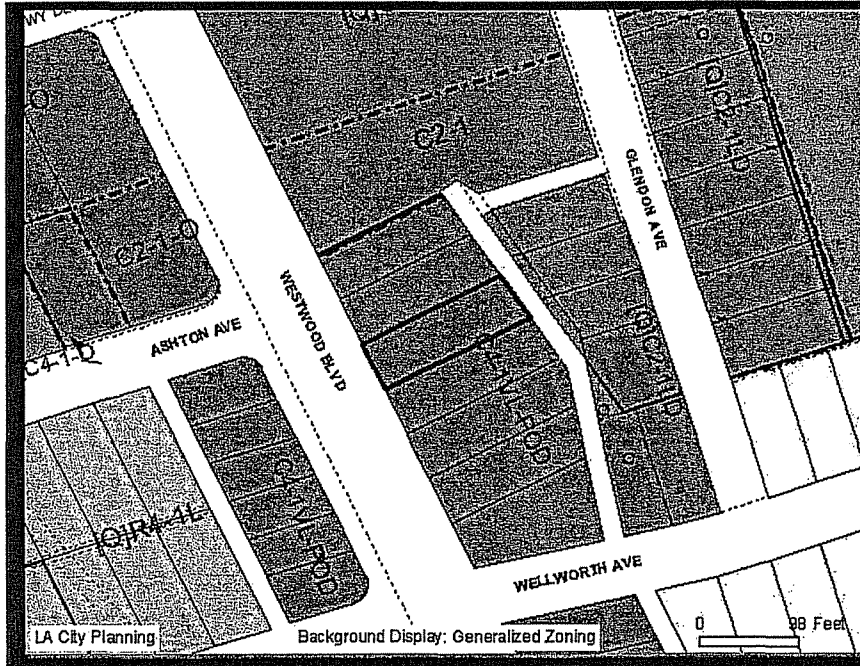
Case Number: CPC-1999-3352-POD
Required Action(s): POD-PEDESTRIAN-ORIENTED DISTRICT
Project Description(s): PEDESTRIAN-ORIENTED DISTRICT WESTWOOD BLVD BETWEEN SANTA MONICA BLVD AND ASHTON AVE

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

Streets Copyright (c) Thomas Brothers Maps, Inc.

APPENDIX 2: EARLY IMAGES

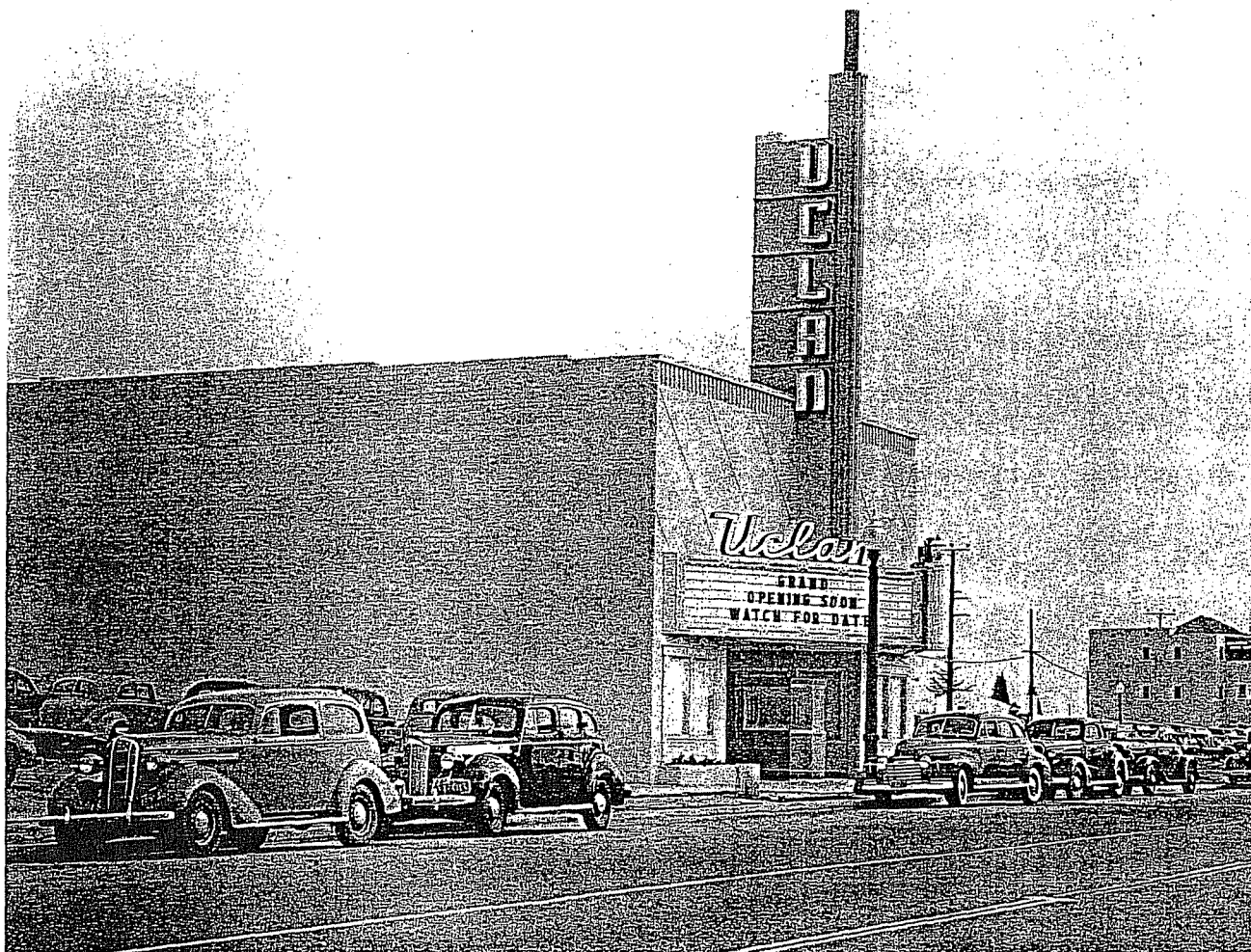


Image 1: UCLAN/ Crest Theatre, November, 1940.

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 Raful.²

July, 1956: The former UCLAN is now called the "Crest"³ C.V. Whitney Pictures is the lesee. 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.

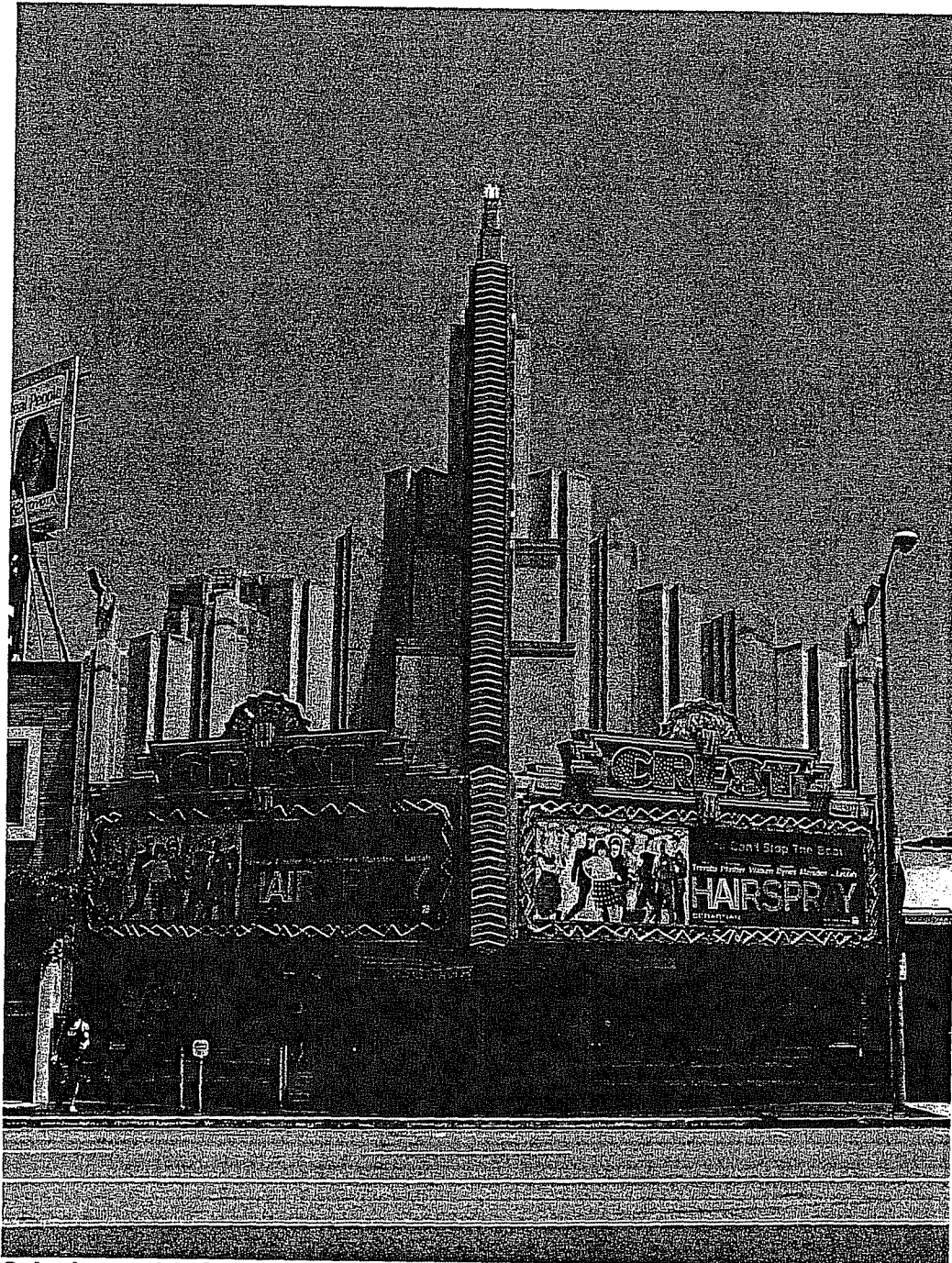
¹⁸ King, Danny, "Moving on - Real Estate - Icarus L.L.C. to divest Crest Theatre," Los Angeles Business Journal (Brief Article), 25 Feb 2002.

¹⁹ Diorio, 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.
- Display Ad 77 – No Title, Los Angeles Times, 28 May 1969: D15.
- Display Ad — 81 No Title. Los Angeles Times, December 25, 1981: D20.
- Display Ad 129 – No Title, Los Angeles Times, 1 Jun 1985: D3.
- 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.

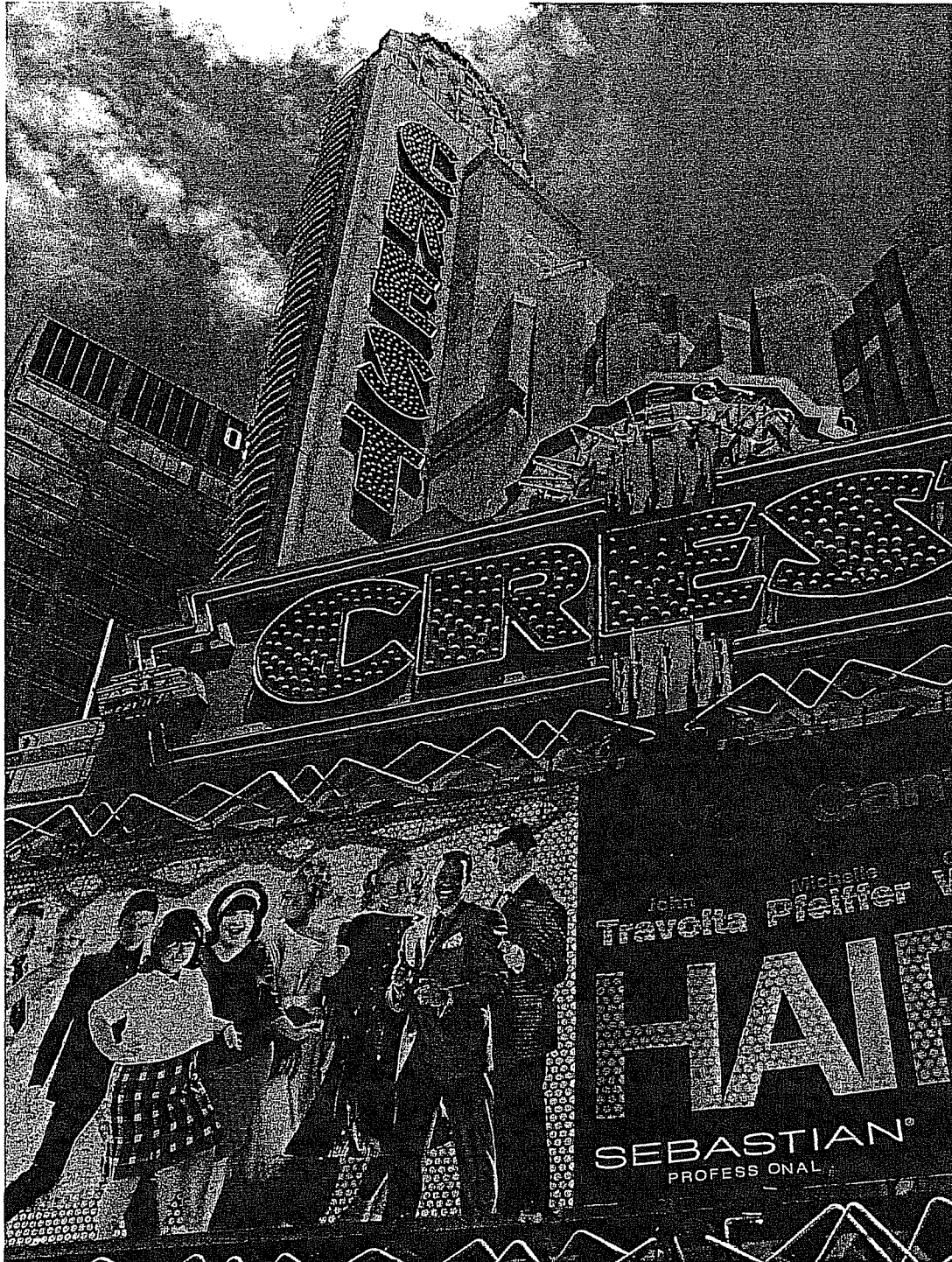
APPENDIX 4: COLOR IMAGES, PART 1



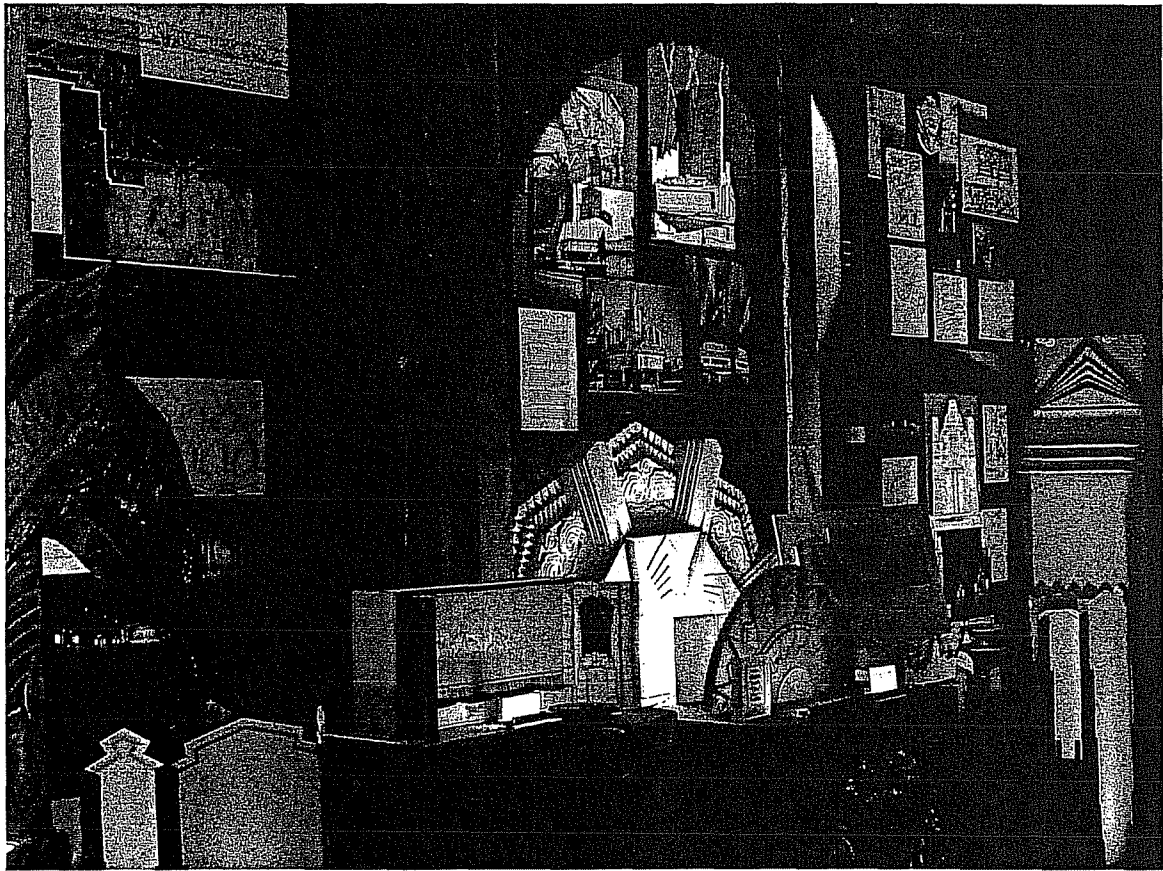
Color Image 1: UCLAN/ Crest Theatre, façade.
Looking east. Daniel Paul, 28 Jul 2007.



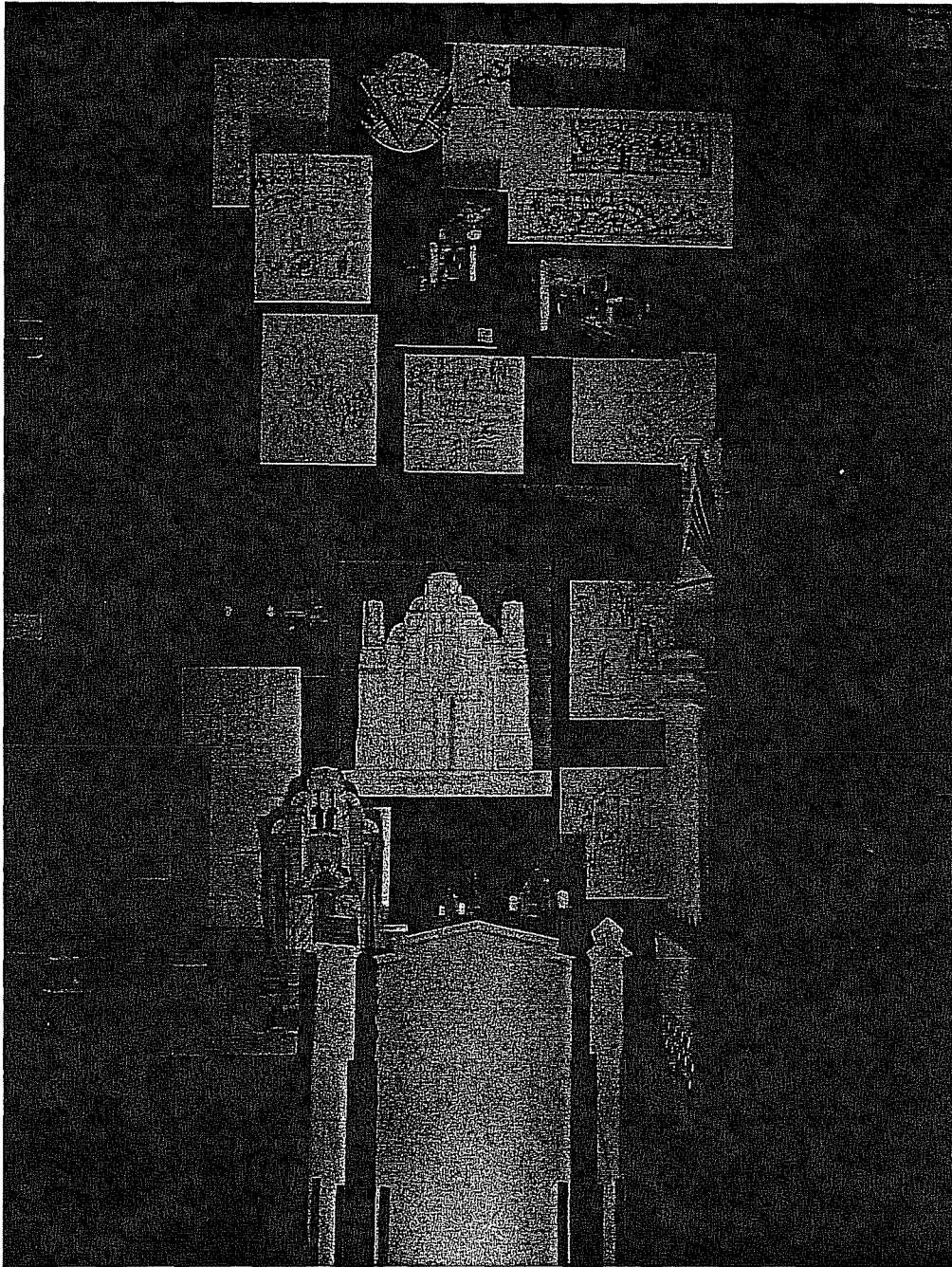
Color image 2: UCLAN/ Crest Theatre
Looking northeast. Daniel Paul, 28 Jul 2007.



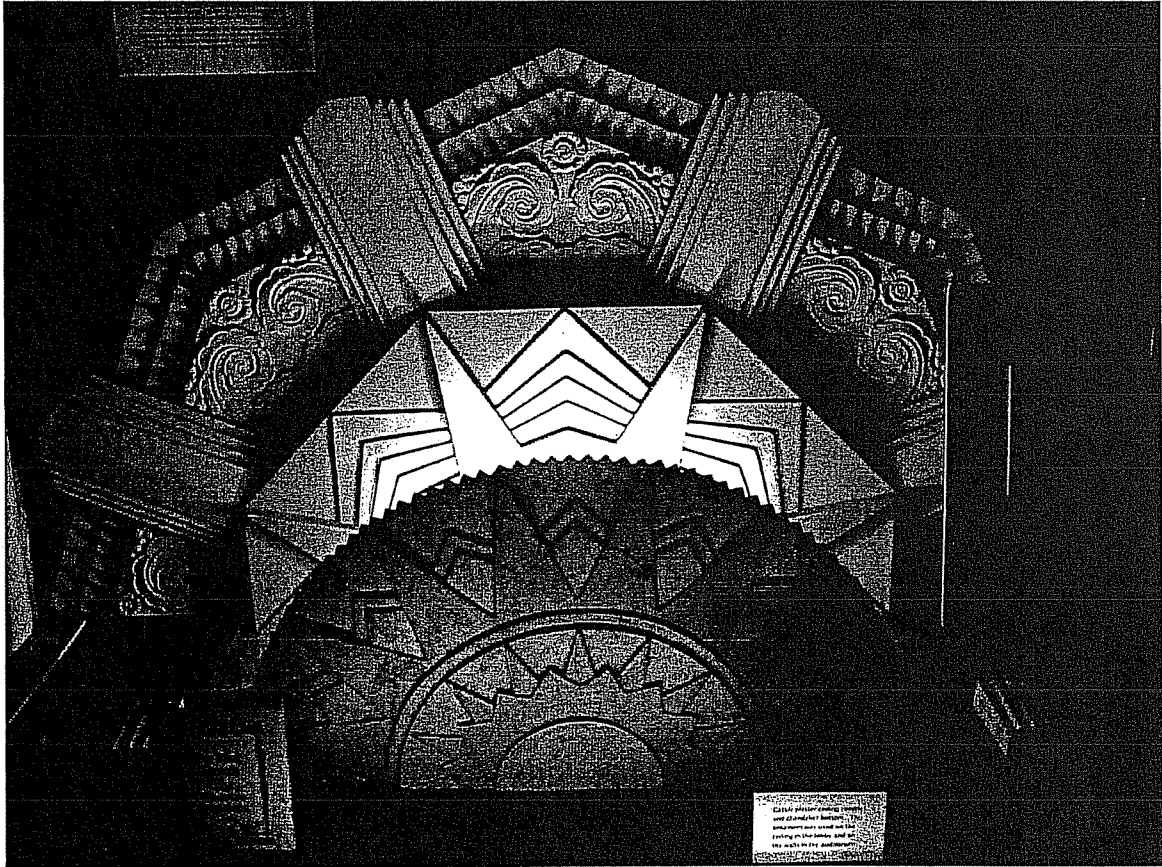
Color Image 3: UCLAN/ Crest Theatre, marquee and monument sign detail.
Looking northeast and upward. Daniel Paul, 28 Jul 2007.



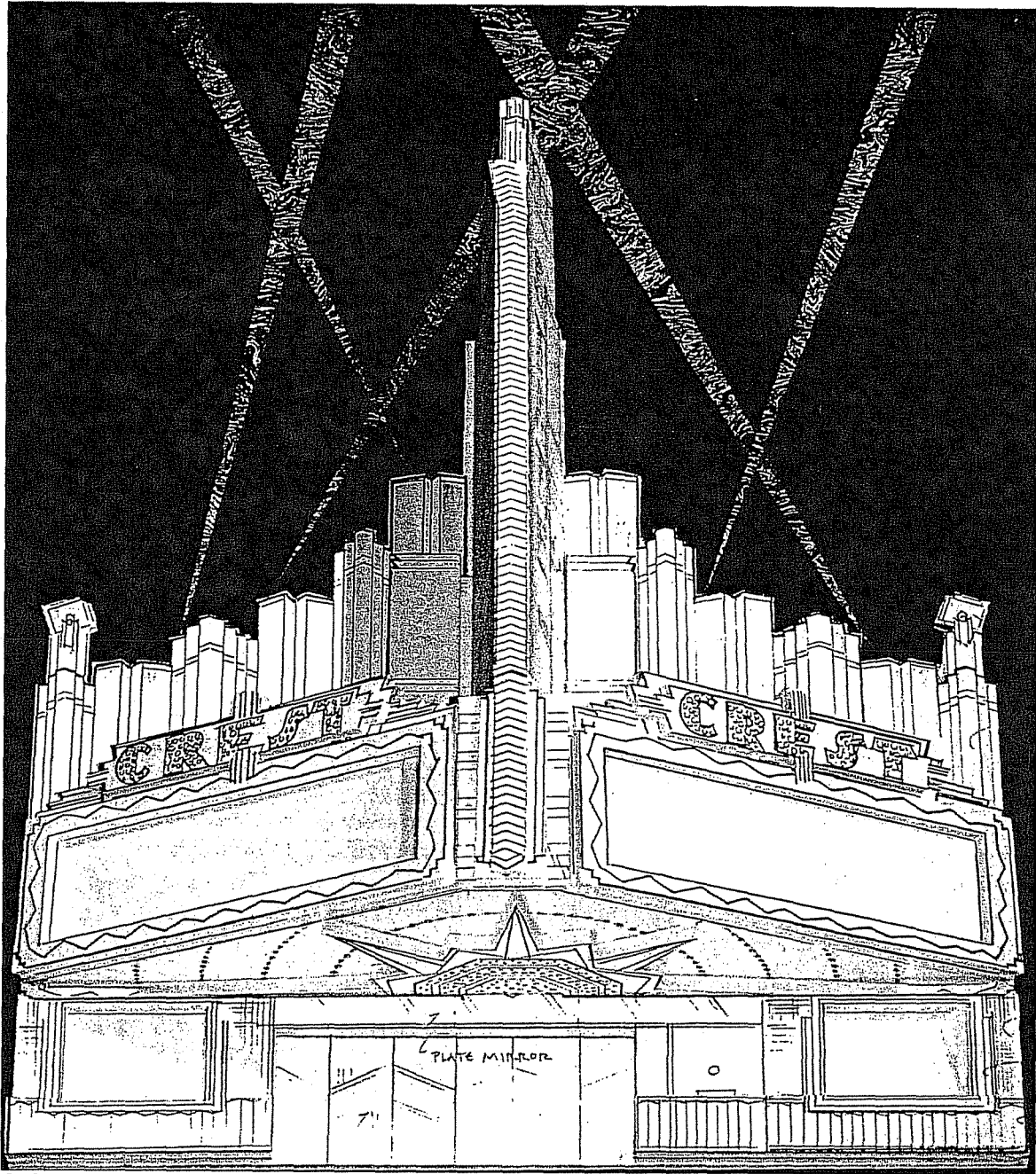
**Color Image 4: Crest themed display at the studio of Joseph Musil
(Salon of the Theatres) Santa Ana, CA.**
Daniel Paul, 26 Aug 2007.



Color Image 5: Crest themed display detail at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.
Daniel Paul, 26 Aug 2007.



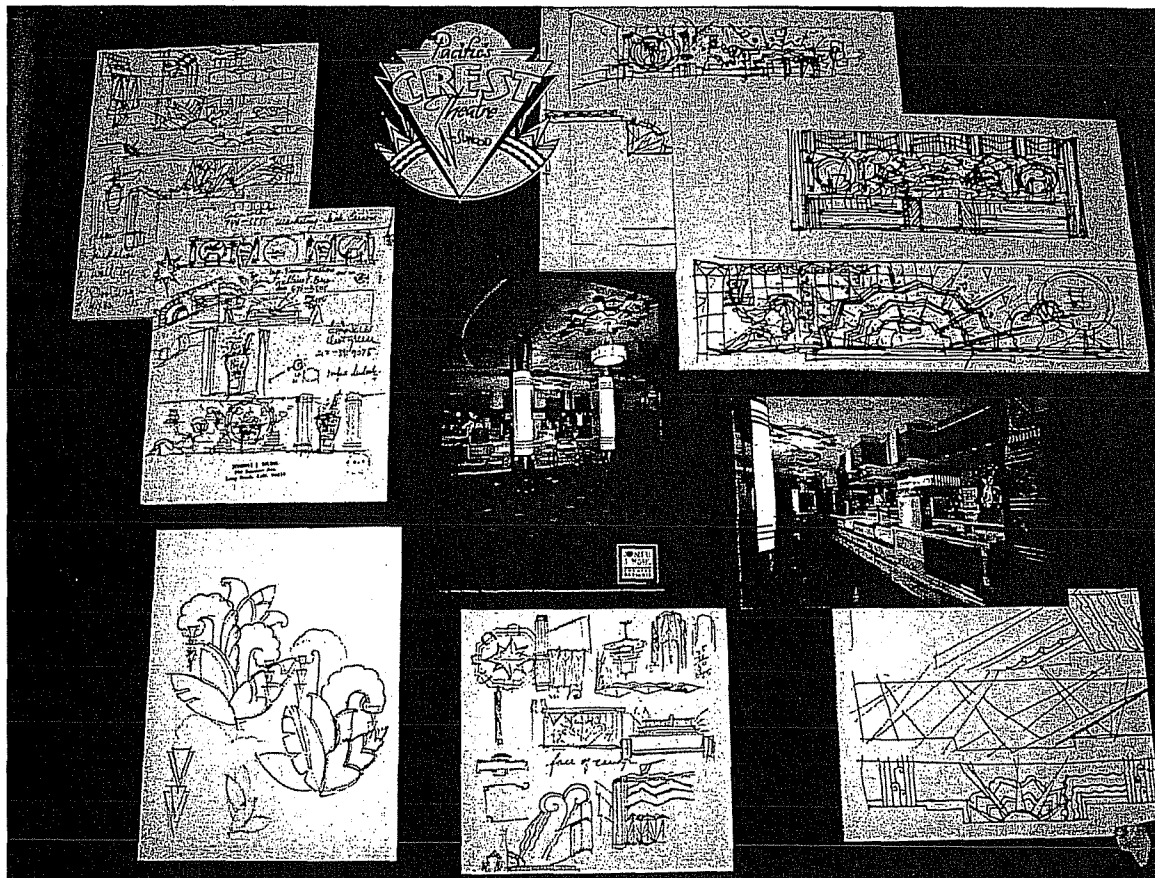
Color Image 6: Crest Theatre plaster ceiling rosette and chandelier bottom
Display at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.
Daniel Paul, 26 Aug 2007.



Color Image 7: Crest Theatre façade model

Display at the studio of Joseph Musil (Salon of the Theatres) Santa Ana, CA.

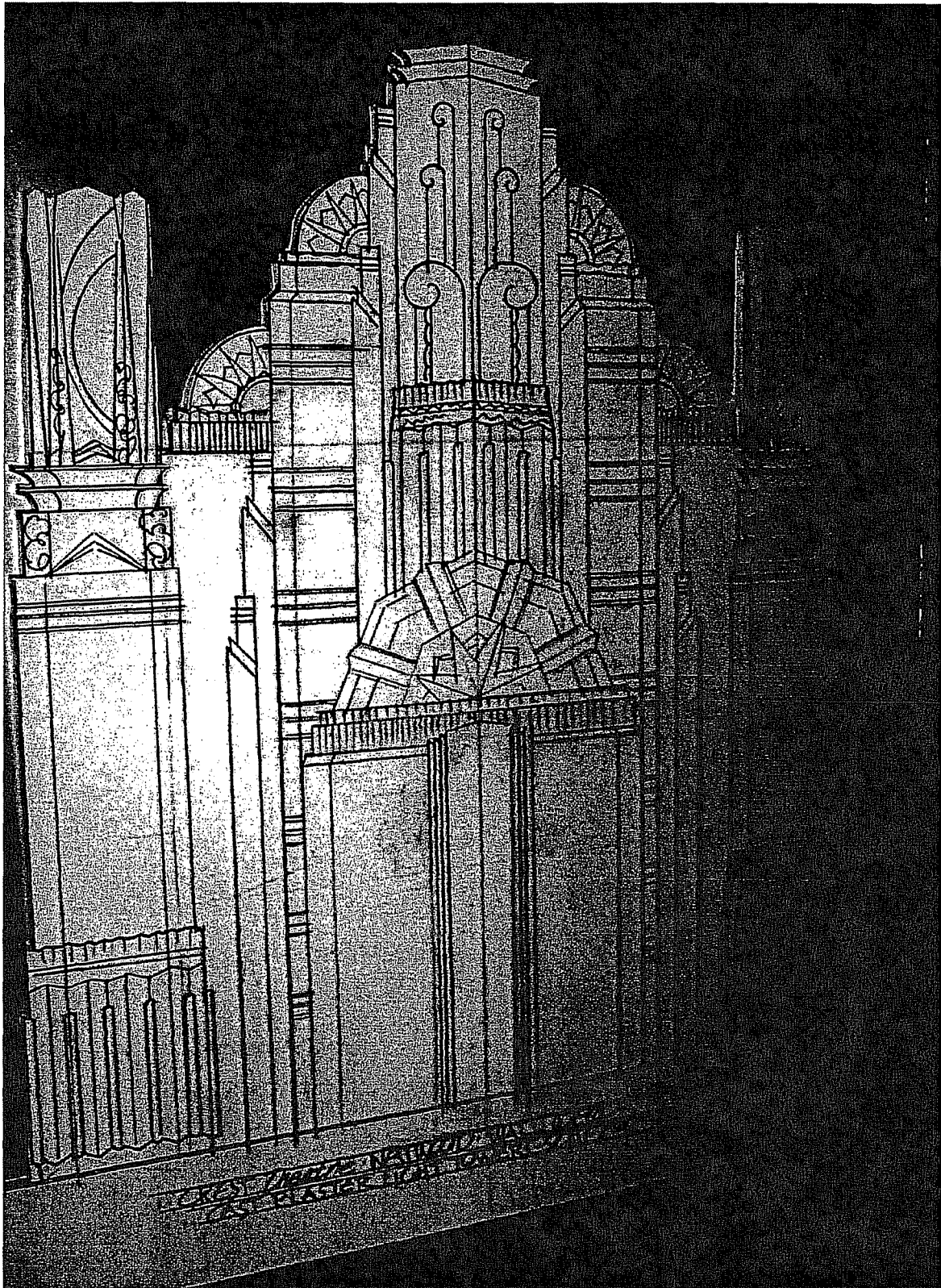
Daniel Paul, 26 Aug 2007.



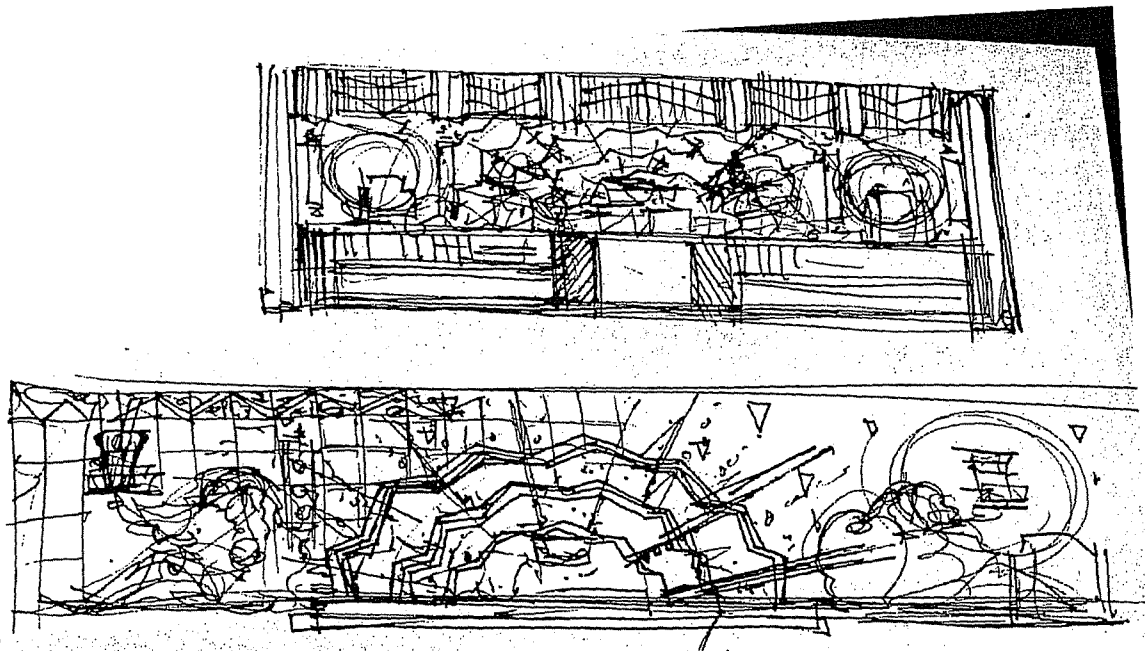
Color Image 8: Crest Theatre rendering details

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 Theatres
 View of lobby, and ceiling
 mural



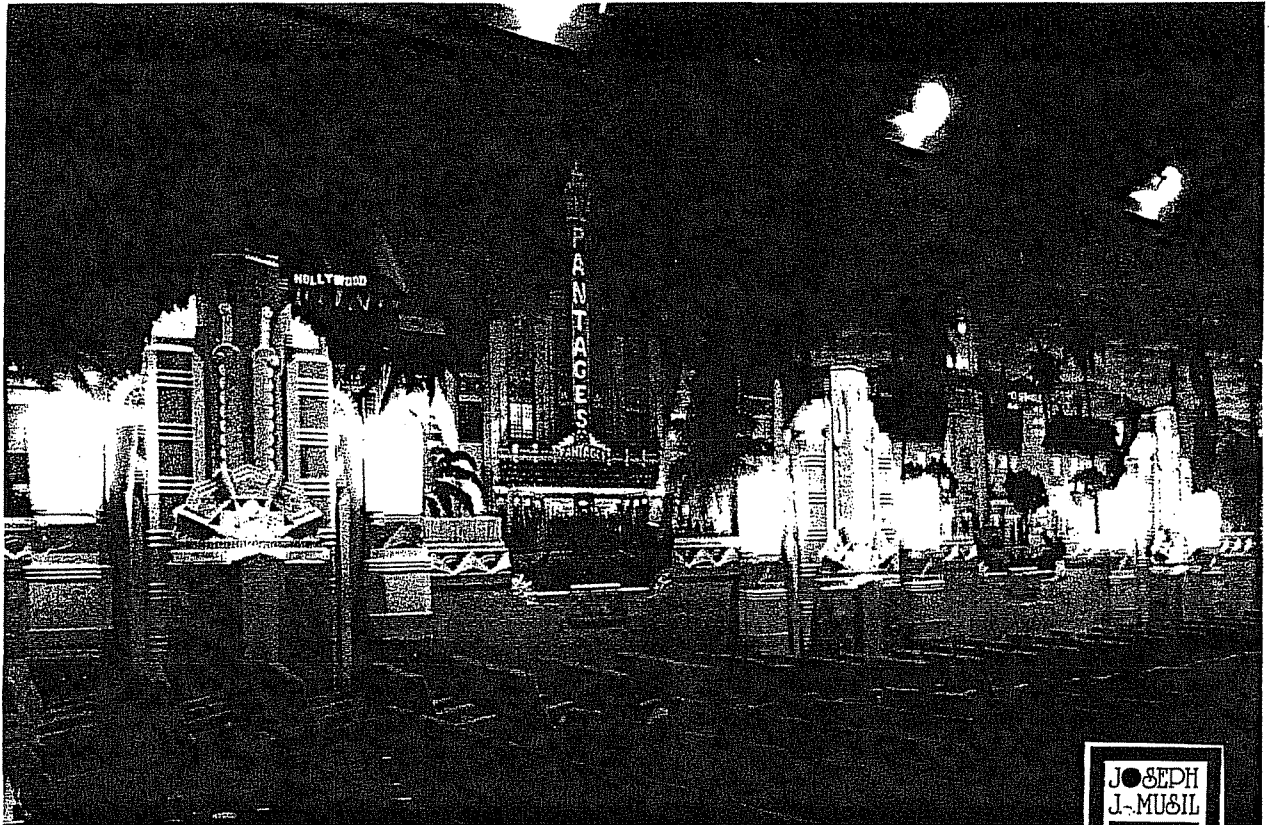
JOSEPH
 J. MUSIL
 THEATRE
 DESIGNER

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

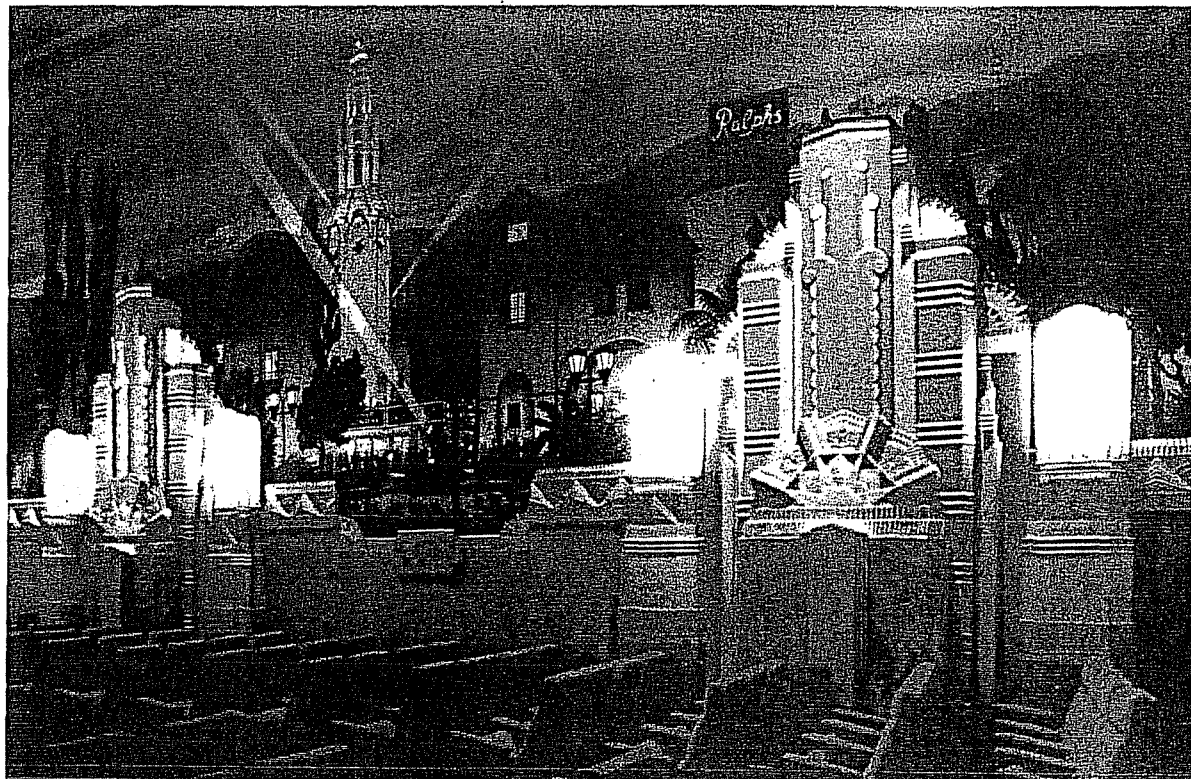


-	Crest Theatre, Westwood	-	-	View of auditorium, stage &	-
-	Designed By Joseph Musil	-	-	side wall murals	-
-	for Disney Pacific Theatres	-	-		-

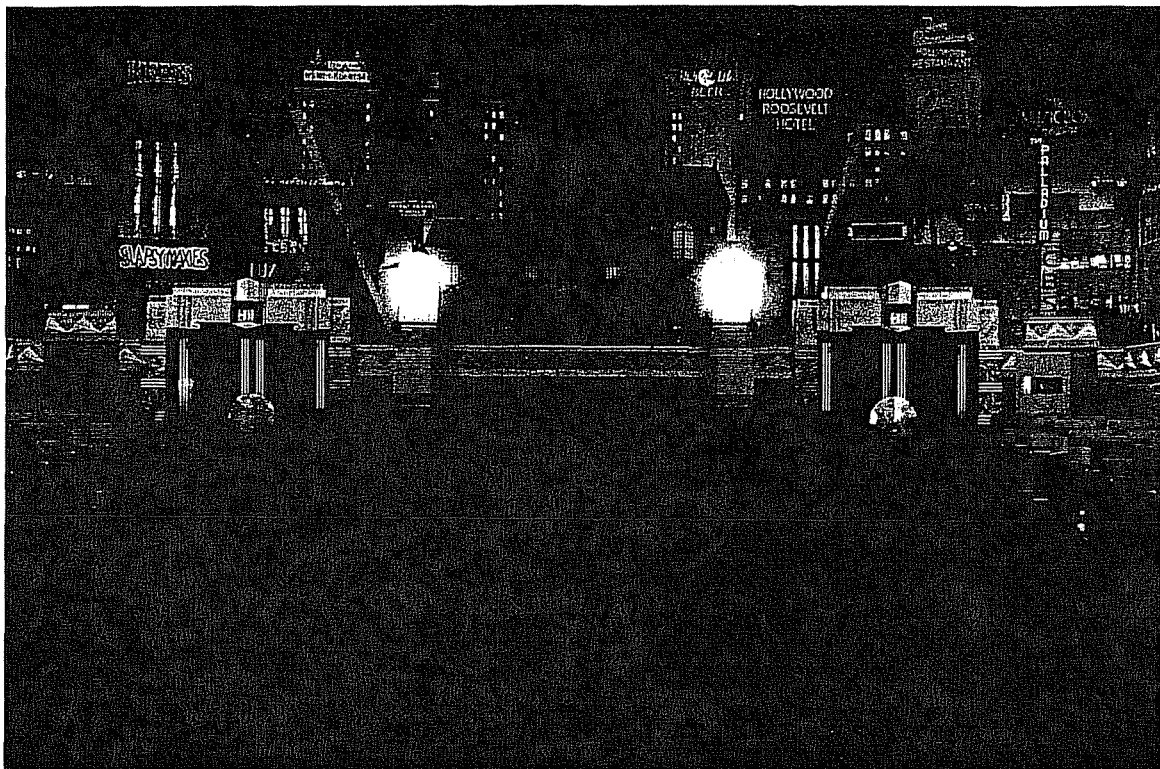
Interior Image 3: The Auditorium
 Courtesy Joseph Musil, c. 1988.



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.

APPENDIX 6: SELECTED PRESS: 1940-1981

Tenor Sings Own Music

Lieb Glantz, tenor who gave a program of modern Jewish songs, including many of his own, at Wilshire Ebell Theater last night, is an emotionally moving interpreter of the sorrows and hopes of his people.

Technically, his voice is not quite full enough to offset a quality of high-pitched tension in his tones, and though the cantorial style frequently utilizes such stridency for emotional effect, its presence in Glantz's performance of operatic excerpts from "Eugene Onegin" and "La Juive" showed that this tightness was a natural quality.

The content of the majority of the numbers he sang dealt with the tribulations, modern and legendary, of the Jews, calling for a highly personalized and dramatic presentation. One of the most beautiful was Glantz's setting of Bialik's "Al Haschita," an indignant lament written about the Kishinev pogrom. Equally stirring was an arrangement by M. Kipnis of a folk song about the legendary Rabbi Itzhak.

As a whole the program and the artistry of the singer served to re-emphasize the innate melodic and soul-shaking qualities of Jewish music, and was rapturously received by the audience. —C.S.H.

Ilona Massey, Eddy Teamed

A musical romance, "Northwest Outpost," starring Nelson Eddy and Ilona Massey, opens today at Paramount Hollywood and Downtown theaters.

Based on an obscure but thrilling period in the history of California, when the country north of San Francisco was an outpost for a foreign nation, the picture has a new musical score by Rudolf Friml. Joseph Schildkraut, Elsa Lanchester, Hugo Haas and Lenore Ulric head the supporting cast.

Barbara Britton and Rudy Vallee are featured in "The Fabulous Suzanne," added at the Downtown only.

Magnani Stars in Film Based on Puccini Opera

BY JOHN L. SCOTT

The sultry, tempestuous Anna Magnani, who made such an impression in "Open City," returns to the American screen in another Italian cinema, "Before Him All Rome Trembled," which inaugurates a foreign-film policy at the Uclan Theater in Westwood.

This feature, which is based on Puccini's opera, "Tosca," and played out against the background of the Royal Opera House in Rome, gives Miss Magnani further opportunity to display her fiery acting talents. She portrays an opera star who is a member of the Italian underground.

While the actress' singing voice is provided by Elisabetta Barbato in the operatic sequences, her costar, Gino Sinigaglia, does his own warbling. He is an important cog in the underground's battle against the Germans, sheltering an English spy and eventually forced to escape the S.S. during a performance of "Tosca."

The operatic plot and the picture's story are more or less parallel, and considerable suspense is generated in the opera house which is surrounded and heavily guarded by German troops.

There is a conventional ending. The singers escape during the execution scene, are safely hidden and at the finish the Americans are blasting their way into Rome.

Parts of the Italian picture are on the dull side. But Miss Magnani enlivens the show considerably.

Opera lovers may thoroughly enjoy the "Tosca" presentation. I wouldn't hazard a guess on its authenticity, but presume the Italians know their business on such works. Incidentally, several recent pictures from Italy are based on operas, including one on "Barber of Seville" and another on "Pagliacci."

Supporting cast of the Uclan feature includes Edna Albertini, Steffen Bode-Wab, Carlo Duse and Tino Scotti. Carmine Gallone directed.

Local Opera Group to Give 'La Traviata'

The newly organized Los Angeles Grand Opera Company will give a performance of "La Traviata" in Wilshire Ebell Theater tomorrow night. Principal roles will be taken by Brunetta Mazzolini, Edward Ravell and Silvio Garavelli.

Beauties Found in 'Ice-Capades'

Beauty is a feature of "Ice-Capades of 1947" at Pan-Pacific. The roster boasts a record number of winsome feminine skaters, a check disclosed.

Included are Italian-haired Donna Atwood; Edythe Walley, former Powers model; Patti Philippi, Latin lovely; Denise and Francine Benoit, French-Canadian eye-fillers; Ann Robinson, brown-eyed New Englander; and Audre Scott, Canadian.

Theater Sale by Mrs. Fonda Estate OKd

Sale of the Uclan Theater in Westwood for \$52,500 by the estate of Mrs. Frances Seymour Fonda, late wife of Henry Fonda, the stage and screen actor, was approved yesterday by Superior Judge Clyde C. Triplett.

The purchase was made by two investors, Morris Lerhmand and Paul Rafal, subject to a 20-year-lease executed by Mrs. Fonda in 1940 with Uclan Theater Corp. Mrs. Fonda, 42, estranged from the actor, ended her own life in Beacon, N.Y., April 14, 1950. She left a \$149,250 estate in California and more than \$500,000 in Connecticut.

Her will, omitting Fonda, left the property to her mother, Mrs. Sophie M. Seymour; a sister, Mrs. Marjory S. Chorn; a daughter by an earlier marriage, Mrs. Frances Brokaw Abry, 23; two children by Fonda, Jayne, 17, and Peter, 15, and other relatives and friends.

Alumni Hear President of Northwestern

More than 200 members of the Northwestern University Alumni Club gathered in the Los Angeles Athletic Club last night to hear a speech by Dr. J. Roscoe Miller, president of the university.

Dr. Miller gave a report on the status and plans of the university and cited the growing importance of private colleges in the future of American education.

Dr. Miller's appearance here was one in a series of speaking engagements before alumni organizations in the Western States. He was introduced by Henry Tacker Jr., club president.

Guests at the event included Dr. Rufus B. Von Klein-Smid, SC chancellor; Dr. Arthur Coons, president of Occidental College, and seven local high school principals.

Quake Recorded in Southland Area

California Institute of Technology seismologists yesterday recorded a "slight" earthquake, 90 miles from Pasadena.

Dr. Charles Richter of the Caltech seismological laboratory said the quake was recorded at 11:44 a.m. and registered a magnitude of 4.5 on a Richter scale of 10—enough to cause "slight damage" if it occurred in a populated area.

Dr. Richter said the direction of the quake was not determined.

Hit-Run Auto Kills Woman in Crosswalk

TRAFFIC TOLL

Yesterday's dead 1
1955 county, total 90

Mrs. Sarah Forthoffer, 70, of 1260 S Fetterly St., East Los Angeles, was killed yesterday by a hit-and-run car as she crossed Whittier Blvd. in a pedestrian crosswalk.

Witnesses said the east-bound car approached the intersection of Whittier and Garfield Blvds. at a high rate of speed and struck Mrs. Forthoffer, who was walking northward in the crosswalk. She was dead on arrival at Angelus Emergency Hospital.

California Highway Patrol authorities said the car was believed to be a 1949 or 1950 Oldsmobile, light gray in color, with a badly damaged right front fender and possibly a broken windshield.

Sea Gives Up Man's Body

The sea yesterday gave up the body of Clyde Barbour, 35, a tug deckhand who was drowned Jan. 23 in Los Angeles Harbor.

Barbour, who lived at 3838 S Pacific Ave., San Pedro, was knocked overboard in an accident which occurred while his tug, Crowley 29, was towing the freighter Lions Gate to the Outer Harbor. An extensive search at that time failed to recover Barbour's body.

Yesterday, Willie Clark of 1647½ E 103rd Place was fishing from the breakwater when he saw the body come to the surface near the scene of the accident. Clark reported it to Johnny Olguin, head lifeguard at San Pedro.

'Dr. Strangelove' to Screen Jan. 27 at Crest Theater

Los Angeles Times (1886-Current File); Jan 2, 1965; ProQuest Historical Newspapers Los Angeles Times (1881 - 1981)
pg. B7

'Dr. Strangelove' to Screen Jan. 27 at Crest Theater

"Dr. Strangelove" opens a special engagement on Wednesday, Jan. 27, at the Crest Theater in Westwood.

Starring Peter Sellers and George C. Scott, "Dr. Strangelove" is called a "nightmare comedy" by producer-director Kubrick, who has just won the New York Critics

Award as best director for this film.

The story has a psychological Air Force general triggering an ingenious, foolproof and irrevocable scheme, unleashing his wing of B-52 H-Bombers to attack Russia. The President of the United States, unable to recall the aircraft, is forced to cooperate with the Soviet premier in a bizarre attempt to save the world.

Sellers plays three roles in the movie, an RAF

Group Captain assigned to the U.S. Air Force, the President of the United States, and a German nuclear scientist.

Co-starring are Sterling Hayden as the Air Force general, Keenan Wynn as a paratroop colonel, Slim Pickens as a pilot and Tracy Reed.

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EERIE—Ralph Bellamy, left, John Cassavetes and Mia Farrow are featured in "Rosemary's Baby," which opens exclusive run Friday at Crest Theater.

MOVIE REVIEW

'Rosemary's Baby' on Crest Screen

BY CHARLES CHAMPLIN
Times Entertainment Staff

By just about all of the critical standards applied to films, William Castle's production of "Rosemary's Baby" (opening today at the Crest) is a gem. Castle is an expert and efficient producer who made his name as a merchant of menace with B-budget shockers and who here moves up to the A-budget shocker.

Roman Polanski, whose forte is contemporary horror, has directed his own script of the Ira Levin novel with the patient attention to detail which creates atmosphere and generates very great suspense. The great old Manhattan apartment building is beautifully captured.

The performances cannot be faulted: Ruth Gordon establishes an early claim on a nomination for best supporting actress and Mia Farrow as Rosemary confirms (and then some) what she hinted in "A Dandy in Aspic," that she is an exciting and very screen personality and a very good actress. The translation of Levin's quite cinematic novel is faithful and literal to a T, an inverted T.

Sick and Obscene

Having paid my critical respects, I must then add that I found "Rosemary's Baby" a most desperately sick and obscene motion picture whose ultimate horror—in my very private opinion—was that it was made at all. It seems a singularly appropriate symbol of an age which, believing in nothing, will believe anything.

The plot, as I daresay nearly everyone knows, involves the persistence of witches and witchcraft. Let's be clear: not the persistence of belief in witchcraft, the plain persistence of witches, with infernal powers to will the maiming and death of the innocent, and the existence of the devil's disciples who want a son for Satan and await him as a negative messiah, so to speak.

In Levin's story, a Broadway actor (John Cassavetes), as the price of his own success, sells his wife's body (though not her soul and without her knowledge) to the witches, presided over by Miles Gordon and Sidney Blackmer as that nice old couple in the next apartment, for the nine months it will take to gestate Satan's son.

By most definitions, the ending is a surprise, although in context any other ending would have surprised me.

Among the defenses of the movie are (1) that it is just an entertainment and doesn't mean anything; (2) that witches and diabolism are frequent ingredients of horror films; (3)

'ROSEMARY'S BABY'

A Paramount picture, produced by William Castle, written by Ira Levin, from the novel by Ira Levin. Directed by Roman Polanski. Cast: Mia Farrow, John Cassavetes, Ralph Bellamy, Ruth Gordon, Sidney Blackmer, Maurice Evans, Peter Brocco, John F. Kennedy, Kelly, Elaine Coo, Elizabeth Hurley, Karlene Carruth, Paula Lewis, Charles Griffin, Rose Sarawatt, Wm. J. Williams.

that belief in a supernatural Devil logically implies belief in a supernatural God so that the verities are preserved by simplification; (4) that it is useful to be reminded that evil and a belief in evil exist in contemporary surroundings no less than in story-book times.

To which I answer: (1) that there has never been a time that movies were just entertainment; they are too powerful and too convincing and it is only now becoming clear to what extent screen violence does not exist in a just-pretend vacuum; (2) that traditional horror films turned on an agreed dichotomy of angel and devil right and wrong; (3) "Rosemary's Baby" implies a kind of semi-atheism in which only Satan has survived, and (4) that the film does not simply argue that evil exists, it argues, grinning, that evil triumphs.

Inversion, Distortion

There are times when the inversion and distortion of "normal and accepted values works for comedic purposes, for the purpose of saying something. "The Producers" works, for example, against all expectations. But "Rosemary's Baby" and its rebasing of human values find no point to make. Its surfaces are too accurate and Mia Farrow's anguish too real to let us be comfortable in some never-never land of escape; its murders and maimings are made too real to be laughable. Yet the truths of character and of present life are not pointed enough to make the film satiric and, through some earnest process of extrapolation, a comment about us.

It is all so handsomely mounted. In addition to the others named, Maurice Evans is excellent as an alarmed friend, Ralph Bellamy is fine as a witch doctor—MD, that is; Patsy Kelly has a vivid small role and Cassavetes is convincing as the husband who would consort with Lucifer to make it at Paramount.

But it is also all so sleazy and sick at heart. And the horror is that it presumes we are too indifferent to perceive what its horrors really are.

It makes the case for some sort of classification system more compelling than ever. "Rosemary's Baby" is not for the young, and I include most teenagers.

Westwood Blossoming Into Cinema Showcase

First-Run Films in District's Five Theaters
Attracting 50,000 Weekly From Southland

BY NOEL GREENWOOD

Times Staff Writer

WESTWOOD — Without anyone really planning it that way, Westwood's movie district has blossomed into first rank status as a showcase for major films.

Movie exhibitors rate it as important as Hollywood and the Wilshire Blvd. district of Beverly Hills, the two previously unchallenged prime movie centers in Southern California.

From a modest start as primarily

neighborhood movie houses, Westwood's five theaters are attracting upwards of 50,000 persons each week to see first-run, exclusive films.

"It's becoming like a small Times Square down here at night," said one theater manager.

And the growth is almost certain to continue. Two more theaters are planned for construction, one by United Artists and the other by National General Corp.

"Nobody can be sure there won't be a supersaturation," concedes Max Laemmle, who together with his son, Robert, operates the Plaza and Regent Theaters.

"But they hope not," he adds. "And many times when many theaters are close by one another, it has been a good thing for everybody."

Laemmle's belief that more theaters can be a good thing for the Westwood movie district is echoed by other operators, who see each newcomer as an additional drawing card for the district.

Businessmen Happy

The Westwood business community, meanwhile, couldn't be happier about the trend because it promises rejuvenation of some major buildings as new theaters replace them.

Theater operators give a variety of reasons why the Westwood movie district has grown to such importance.

One obvious factor is Westwood's location practically at the interchange of the Santa Monica and San Diego Freeways.

The theaters have traced patrons from as far away as Pasadena, Alhambra, Long Beach, Monrovia, San Bernardino and Orange County, and the freeway access has to be at least part of the reason.

One theater manager thinks the somewhat cosmopolitan and sophisticated atmosphere of Westwood itself has helped, and another thinks the affluency of the West Side is a main factor.

But all agree the prime reason is that most films in Westwood are shown on an exclusive, first run basis and can't be seen anywhere else.

Sellouts Common

"If you have an exclusive and people have heard it's good, they have to come to see it at your theater," says one theater manager.

Attendance figures, in some cases, have been phenomenal. Sold-out houses are not unusual.

At Loew's Crest, for instance, "The Fox" sold out five out of seven nights each week during its 17-week run. "Rosemary's Baby" moved in next and sold out two shows every

Please Turn to Page 10, Col. 1

MOVIE MECCA

Continued from First Page
weekday night and three
on weekends.

At the Regent another
kind of attendance record
is being set.

"A Man and a Woman"
is in its second consecu-
tive year there, and
Laemmle says it has already
broken the long-run
record for a foreign-lan-
guage film and is ap-
proaching the record for
domestic films.

2,500 a Week

At least 300,000 persons
have seen the film at the
Regent since it opened, and
viewers keep coming at the
rate of 2,500 a week.

Another test of a movie
district's importance is the
number of film previews it
shows, and Westwood has
amassed an impressive
list.

Such films as "Inspector
Clouseau," "The Thomas
Crown Affair," "For Love
of Ivy," "The President's
Analyst" and "The Produ-
cers" have been audience-
tested in Westwood pre-
views.

Good Audience

Why preview a film in
Westwood?

"It's a good critical au-
dience," said a spokesman
for Loew's Crest. "A stu-
dio wants to know what's
wrong with their picture
when they take it out."

Westwood theaters are
also considered as attract-
ing the "first-run au-
dience," another reason
for previewing here.

The characterization of
the Westwood audiences
as sophisticated and af-
fluent also causes what
one operator called "the
literate, highly sophisti-
cated film" to naturally be
previewed here.

Or, in reverse, films just
the opposite of that de-
scription will be deliber-
ately previewed here to
see how they will be
greeted by an audience that

normally might not see
them.

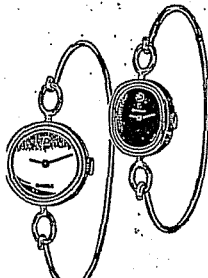
Theaters here are also
used for press screenings
when movie critics see a
film before its general
release, or trade screen-
ings when exhibitors are
shown the film.

Hot Area

The Westwood district,
in the words of one theater
operator, "is one of the
hottest theater showcase
areas in the nation."

"It's not like it was years
ago when we were a
neighborhood house," says
another.

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George Nicholas, Charlotte Rea, Rock Hudson
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Executive Producers **MICHAEL TOLAN & JULIA MILES** Associate Producer **STEVE KESTEN**
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APPENDIX 7: RECENT PRESS

The first setting of the series will be the Orpheum Theater, 842 S. Broadway, a Baroque-styled and Art Deco-detailed extravaganza where Harold Lloyd's "Safety Last" will be featured, along with organist Gaylord Carter on the Wurlitzer. Much of the Lloyd film was shot in the downtown area.

On Aug. 3 the series moves to South Pasadena and the Spanish Baroque-styled Rialto Theater, 1023 Fair Oaks Ave. On display there in addition to the theater's rich interior will be Jean Harlow in "Bombshell," and an illustrated tour of the early studios narrated by film archivist Marc Wanamaker.

It's back to downtown on Aug. 10 to the pre-Columbian-styled Mayan Theater, 1044 S. Hill St., for a showing of "That Night in Rio," with Carmen Miranda, and a performance of the Xipe Totec Aztec Dancers.

While it is the interiors of the Orpheum and Rialto that are their most attractive elements-you have to go into these two theaters to really appreciate them-the architectural focus of the Mayan is its decorated cast-concrete, sculptured facade. Pure fancy in a not particularly pure setting.

The last offering in the series will be Aug. 17 at the Wiltern Theatre, 3790 Wilshire Blvd., and will feature a rare showing of Busby Berkeley's "Footlight Parade." Curtain time for each event is 8 p.m.

Because of the popularity of the series last year, which attracted some 6,000 people, the call is going out early for reservations. Tickets for the four-event series are \$35 for conservancy members and \$42 for the public, or \$10 and \$12, respectively, for single showings. Tickets at the door (if available) will cost \$12. For information and reservations, contact the conservancy at 433 S. Spring St., Suite 1024, Los Angeles 90013, or call (213) 623-2489.

[Illustration]

PHOTO: The Orpheum Theater, a Baroque-styled movie dream palace in downtown Los Angeles, features Art Deco detailing inside. / BOB CHAMBERLIN / Los Angeles Times

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- **WESTSIDE COVER STORY The Vast Picture Show In era of multiplexes, Westwood's classic, large-screen theaters offer fans the total movie experience.: [Home Edition]**
TOM JENNINGS. Los Angeles Times (pre-1997 Fulltext). Los Angeles, Calif.:May 7, 1995. p. 10

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WESTSIDE COVER STORY The Vast Picture Show In era of multiplexes, Westwood's classic, large-screen theaters offer fans the total movie experience.: [Home Edition]
TOM JENNINGS. Los Angeles Times (pre-1997 Fulltext). Los Angeles, Calif.:May 7, 1995. p. 10

Abstract (Summary)

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 theaters, featuring first-run films, so closely grouped together.

"I don't know of anywhere like it," said Rich Given, director of marketing and advertising for Mann Theaters, which owns six of the seven big movie houses in Westwood. "Westwood is really a flagship area for us. I don't think you'll ever see us carving up The Village Theater into a multiplex."

In an era of multiple-screen theaters, where moviegoers shuffle off to screens like airline passengers to departure gates, the grand movie palaces of Westwood in some ways seem out of place-big, comfortable, sometimes even opulent. Relics of the Golden Age of cinema, when movies cost a quarter or less and every show began with cartoons, they remind us that just going to the movies can be as enjoyable as what is on the screen.

Full Text (1791 words)

(Copyright, The Times Mirror Company; Los Angeles Times 1995 all Rights reserved)

If there's one thing Lee Finch can't stand, it's going to a movie theater and finding his favorite action-adventure film projected onto something the size of a large-screen television.

"You bet I'm mad if my wife and I pay \$15 to see a movie and we walk into the theater and the screen looks like it

could fit in someone's living room," said Finch, a West Los Angeles resident and a dean at Santa Monica College.

"That's why, before I take my family to the movies, I do my homework. I find out about the size of the screens," Finch said. "We almost always wind up in Westwood. We know we'll never be disappointed."

→ 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 theaters, featuring first-run films, so closely grouped together.

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In an era of multiple-screen theaters, where moviegoers shuffle off to screens like airline passengers to departure gates, the grand movie palaces of Westwood in some ways seem out of place-big, comfortable, sometimes even opulent. Relics of the Golden Age of cinema, when movies cost a quarter or less and every show began with cartoons, they remind us that just going to the movies can be as enjoyable as what is on the screen.

Many can seat more than 1,000 people. Several have balconies. The mural of Hollywood on the walls of Pacific Theater's Crest is stunning, especially when the lights go down and the black ceiling and tiny lights twinkling in it give the impression of gazing at the stars.

"When you go to one of these houses it's not just going to the movies, it's an evening out on the town," said Barry London, vice chairman of Paramount Motion Pictures Group.

He added: "The theater is supposed to be a place where magic occurs. When you go to a place like The Village or The Bruin, the magic starts the minute you walk in the door."

Studios such as Paramount place such a high priority on Westwood as a showcase venue that they specially design the marquee placards that advertise films-like the large circular marquee that rings The Village.

The Art Deco architecture at most of the theaters is reminiscent of the glory days of Hollywood. The seats are wide, cozy and-at The Crest-have high-backed chairs that recline like airline seats.

"I took my kids to The Crest and they were amazed," Finch said. "Going to a place like that makes you feel like you're going to the movies, not the mall. If I wind up at one of the multiplexes, all I can think is how sad and sterile this is. It's not going to the movies, it's sitting in a box."

The concentration of large, single-screen theaters in Westwood runs contrary to a nationwide trend. Theaters are being gutted and replaced by multiscreen complexes, particularly in urban areas. Of the 24,000 movie theaters in the United States, film industry experts say only about 10% are of the type found in Westwood.

Westwood's rise in moviegoing prominence was built over decades, starting with the construction of The Village and The Bruin theaters in the 1930s and continuing with The National in the 1970s. As more big screens became available in such a small area, studios premiered their films sometimes in two or three of the theaters to get the biggest crowds.

But today, for theater owners trying to lure large audiences, having just one screen doesn't make sense.

"It's a matter of economics," said London. "The more movies you offer, the more variety people have to choose from. But it's the experience that suffers."

Some in the industry wonder if the public's taste will eventually turn back to the heyday of moviegoing. Although many people prefer renting videos to dealing with movie crowds, those who want a real movie experience will seek out a big-screen venue, industry officials say.

"If you go to the movies and the whole thing reminds you of sitting in your living room, you may wind up choosing

your living room over the theater," said Del Reisman, past president of the Writers Guild of America West Inc.

"But when you go to one of these palaces, and you see a movie the way it was intended to be seen, with the best projection, the best sound, the biggest screens, there's nothing else like it," Reisman said. "The experience can't be duplicated."

Although the elegance of the old movie houses provides a grand atmosphere, it is mainly the size of the screens that draws audiences. And the screens in Westwood are some of the largest in the country.

Some multiplexes have screens as small as 20 feet wide by 10 feet tall; The Bruin's screen, built in 1931, is almost twice the size—38 feet by 19 feet. The screen at The National, which opened in 1970, is 50 feet by 21 feet. And The Village, the largest theater in Westwood with 1,500 seats, has a screen that is 55 feet by 25 feet.

In all of Los Angeles, only two theaters have larger screens: Hollywood's Cinerama Dome and Mann Chinese.

Then there is the sound. All the Westwood theaters are equipped with THX sound, which is not just state-of-the-art amplification equipment.

Filmmaker George Lucas, who licenses theaters to carry THX sound, has a strict set of guidelines that theaters must meet before the sound system can be installed. The requirements include everything from the acoustics of the building to the operating noise level of the air-conditioning unit.

"Fortunately, all our theaters met the standards," Given said. "We didn't have to do any major remodeling to get the THX sound installed. That's probably because these theaters were built with good acoustics in mind."

Reisman said Writers Guild members often talk with him about the lack of good screens.

"When it's your writing that's going up on that screen, you want to see it displayed in the best possible way," said Reisman, who has written for film and television.

"Movies are a collaborative process. If you have a great director, great actors, a great cinematographer and production designer, and then show the product of their work on a small screen, you wonder, 'Why bother?'"

Rejence Humphrey, a manager at the AMC 7 theaters in Santa Monica, said big screens may be preferable for big pictures such as "Batman," but he defended the smaller screen experience. Several of the AMC screens in Century City and in Santa Monica are small.

"Sometimes you want to have a more intimate setting," Humphrey said. "The smaller screens can seem almost like a private screening room, and that may be more suitable than sitting in something the size of a barn filled with 1,000 people."

Paramount's London said Westwood stands alone because many of the single-screen theaters that still exist are in dilapidated urban areas. When the theaters were built 40 or 50 years ago, those areas may have been thriving but they have since decayed. For many suburban residents, settling for a movie on a small screen is safer than venturing to rundown parts of town.

"Westwood is a thriving community," London said. "It's in the heart of the Westside and it has UCLA nearby. It's a wonderful place to experience the movies."

Henri Villeg is well-versed about the glamour of the Westwood theaters. For 10 years, he's been a ticket seller at The Village and also has worked at The Bruin.

Six days a week, Villeg sits in a glass booth the size of a Volkswagen selling tickets to moviegoers. He is busy for a half-hour before each show, then he sits and reads or watches the bustle at Broxton and Weyburn avenues, waiting for the next show.

"I love my job, and I love this theater," said Villeg, who lives across the street from where he works. "This is where the stars come when they want to see a movie. Last week I sold a ticket to Ron Howard. They all come here. They say if they're going to see their movie or any movie, they want to see it done right. I tell them this is the place."

Villeg said his job has made him a familiar face to Los Angeles moviegoers, including his favorite actress.

"Once I was selling tickets, and I looked up and there was Elizabeth Taylor looking me in the eye. She is so beautiful. She comes here quite often. I've seen her heavy, I've seen her thin, but she always takes my breath away."

Paula Stephens, assistant to the chairman of the film and television department at UCLA, goes to the movies at least twice a week. She said she won't even consider seeing a film on a small screen.

"It's mind-blowing to see a great movie at one of (Westwood's large) theaters," she said. "After you have, you don't bother going anywhere else. Having these great old places gutted for four or six screens is really a shame."

Stephens used to live in New York City. Aside from a few theaters in mid-town Manhattan, she said, no place equals Westwood.

"The community should make sure that these theaters are retained," Stephens said. Given said Westwood's classic Mann theaters will be around for some time to come—they recently hosted the first Westwood Film Festival, with packed houses nearly every night.

"We know what we have here is special," Given said. "I expect Westwood will always be a place that Hollywood will call home."

[Illustration]

PHOTO: Inside Westwood's Crest theater, a blue-light mural provides a decorative backdrop for film viewing, top left. A movie crowd gathers outside the Art Deco-style Crest theater, bottom left. The Village and Bruin theaters are among the local landmarks in this moviegoers' Mecca, bottom right. At The Village, an order of popcorn is scooped up, below.; PHOTO: Built in 1930s, The Village still shows its splendor.; PHOTO: Dave Millard, manager of The National movie theater, loads the film for the first show of the day.; PHOTO: COLOR, On the Cover: A towering local landmark, the Mann's Village was one of the first movie palaces built in Westwood in the 1930s. With their big screens, state-of-the-art sound systems and plush interiors, Westwood's theaters offer the ultimate in moviegoing and an alternative to the multiscreen mall cinemas. / LARRY DAVIS / LOS ANGELES TIMES

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Documents

- **PERSONAL FAVORITES A Film Critic's Dream Screens:[Home Edition]**
SHEILA BENSON. Los Angeles Times (pre-1997 Fulltext). Los Angeles, Calif.:Jan 7, 1990. p. 36

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PERSONAL FAVORITES A Film Critic's Dream Screens:[Home Edition]
SHEILA BENSON. Los Angeles Times (pre-1997 Fulltext). Los Angeles, Calif.:Jan 7, 1990. p. 36

Abstract (Summary)

Other nominations: The Rialto in South Pasadena: best popcorn; the Samuel Goldwyn Pavilion Cinemas: most comfortable seats; the Showcase on La Brea: fine restoration; the Cineplex Odeon Fairfax: best tri-plex. Byline: SHEILA BENSON

Full Text (275 words)

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YOU CAN turn the most curmudgeonly people lyrical simply by asking about the movie theaters of their youth. They might have doubled for that fly-specked wreck in "The Last Picture Show," but memory turns our first theaters into palaces. Well, today's moviegoers won't need to exaggerate. We have real palaces among us, the sort to launch fantasies well into the 21st Century.

At the Crest in Westwood, seen at left, state-of-the-art equipment is a given. But the Disney theme-park gang, Imagineering, has turned the theater 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.

Is Best Mall a contradiction in terms? Not when you're measuring movie theaters. That honor goes to the AMC Century 14 in Century City, with six big screens, eight small ones and those thoughtful gizmos to keep your soft drink on your seat arm. All this, 70 mm and THX sound, too.

Real picture-palace junkies have to make the pilgrimage to the Arlington in Santa Barbara. An atrium gives way to

a towering foyer, and all around, at balcony level, is a frieze of little buildings glowing with light.

The refurbished Royal is a joy for the art movie-house set. The loges are sybaritic, the sound is Dolby, and the new decor is rich and handsome.

Other nominations: The Rialto in South Pasadena: best popcorn; the Samuel Goldwyn Pavilion Cinemas: most comfortable seats; the Showcase on La Brea: fine restoration; the Cineplex Odeon Fairfax: best tri-plex. Byline: SHEILA BENSON

[Illustration]

PHOTO: Crest theater

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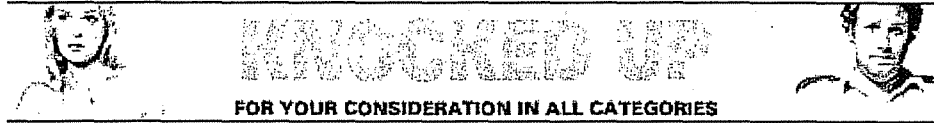
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Crest buyer eyes firstruns

Bucksbaum looks to stimulate biz with promotions

By CARL DIORIO, DAVE MCNARY

The Crest Theater in L.A.'s Westwood section has been sold for the second time in under a year, this time to a Netco exec paying \$3.2 million to preserve the 60-year-old art deco venue as a first-run movie house.

Robert Bucksbaum, 40, said he bought the property after hearing it might be sold and converted from its present use.

"I live in the community of Westwood, and it made me sick to my stomach to think of losing that theater," Bucksbaum said. "It was the first theater I went to when I arrived in L.A."

Coming to the city in 1986, Bucksbaum worked for most of a decade at box office tracker Exhibitor Relations. In 1994, he launched a similar resource online as ReelSource.com.

As something of a hobbyist's sideline, he bought a single-screen venue in the Central Valley community of Wofford Heights a few years ago. So, though Pacific Theatres currently manages the 465-seat Crest, Bucksbaum said he's more than willing to run the place himself should Pacific choose to ankle the relationship when its current contract expires at year's end.

Biz booster

"We do a lot of promotions to stimulate business at the other theater, and we'd probably do a lot of the same kind of things at the Crest," he suggested. "You have to -- it's tough to get people off of the couch and into the theaters these days."

But apparently not so difficult to turn a profit as a Netco, conventional wisdom notwithstanding.

"ReelSource has always been profitable," Bucksbaum said. "That's how I was able to afford buying the Crest."

The single-screen venue has always enjoyed a close relationship with Disney and is playing Mouse's family drama "The Rookie." Bucksbaum said he expected that relationship to continue.

"I don't want to change a thing about the Crest," he said.

Reel integrity

Bucksbaum -- who bought the company from Icarus, which acquired the property last July on spec of turning it into a nightclub -- said he would consider reselling only if a new owner would promise to keep it a theater. He noted that Westwood's decades-long rep as a prime exhibition neighborhood has lost a bit of luster of late, with several smaller theaters either recently shuttered or set for conversion.

"I think the general view of Westwood is that it's not doing as well as it could because they've lost a lot of theaters," he said. "And the restaurants and stores and theaters all feed off of one another."

Westwood community activist Steve Sann applauded Bucksbaum's preservation-minded stance.

"We're absolutely thrilled to know that the Crest will remain a single-screen theater," Sann said. "We've been losing theaters (and) don't want to lose any more in Westwood. So, this guy is a hero to us."

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Documents

- **Cinemas paradiso: Let's give thanks for jumbo screens, cushy seats and gourmet concession stands.: [HOME EDITION]**
Lisa Rosen. Los Angeles Times. Los Angeles, Calif.: Nov 25, 2004. p. E.38

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Cinemas paradiso: Let's give thanks for jumbo screens, cushy seats and gourmet concession stands.: [HOME EDITION]

Lisa Rosen. Los Angeles Times. Los Angeles, Calif.: Nov 25, 2004. p. E.38

Abstract (Summary)

Best example of classism in action: At Disney's El Capitan Theatre in Hollywood, there's a floor show, but the excitement starts way before the first character waves. Get to the box office and choose between \$15 seats on the sides of the theater, or VIP tickets that include center seats, a bucket of popcorn and a drink for \$24. Then proceed inside -- if you're a VIP. Hoi polloi, please line up in the alley around the corner. Once inside the beautifully refurbished theater, steerage ticket-holders proceed to seats that are an aisle away from the center section. If the center is empty, you can't move over. If the sides are sold out, you can't spill over, according to the ushers. One half-expects a guard dog -- Goofy, perhaps? -- to patrol the aisles.

* Laemmle theaters can be found at www.laemmle.com. Landmark's Nuart Theatre, 11272 Santa Monica Blvd., West Los Angeles, (310) 281- 8223. Landmark's Rialto Theatre, 1023 Fair Oaks Ave., South Pasadena, (626) 388-2122. Other Landmark theaters can be found at www.landmarktheatres.com.

no caption; PHOTOGRAPHER: Photo illustration by Los Angeles Times; HIDDEN SECRETS: Behind the classic facade of the Vista Theatre in Los Feliz, an Egyptian theme and an awful lot of leg room await.; PHOTOGRAPHER: Iris Schneider Los Angeles Times; VIP SEATING: Disney's El Capitan Theatre on Hollywood Boulevard, which opened in 1926, features center-section seats for "The Incredibles" that are sold at a premium.; PHOTOGRAPHER: Ricardo De Aratanha Los Angeles Times; WONDROUS: Westwood's Crest Theatre is a Deco delight.; PHOTOGRAPHER: Carlos Chavez Los Angeles Times; HOLLYWOOD HAVEN: The ArcLight, home of the Cinerama Dome, allows patrons to bring alcoholic beverages into "21+" showings.; PHOTOGRAPHER: Genaro Molina Los Angeles Times

Full Text (1765 words)

(Copyright (c) 2004 Los Angeles Times)

We are so spoiled. In Los Angeles County alone, we have 143 movie theaters with 1,075 screens at our disposal. And in those numbers lie art houses, multiplexes, historic monuments and temples of modern convenience. We can enjoy the latest in digital sound and picture from leather perches or visit gilded theaters as old as the movie business.

Will all those choices, there is, inevitably, something for everyone to complain about -- lousy parking or lumpy seats, sullen staff, stale popcorn, the same three or four studio movies at every theater.

But this is not one of those times. On Thanksgiving Day it seems appropriate to recognize our good fortune. (There are, after all, children in some parts of this country who have to go to theaters without stadium seating.) What follows is a highly subjective guide to some of the best moviegoing experiences in Southern California.

Best place to make a bad movie better: The ArcLight Cinemas on Sunset Boulevard is a master of theater innovation. No, not because of the pristine screens and the fabulous sound system, the assigned seating and absence of commercials, but because every now and then you get to have a drink with your movie. That's right, not before the show, but during. On weekend nights, the theater features a special "21+" show of a particular movie, so you can buy drinks at the bar and bring them with you into the auditorium.

* ArcLight Cinemas, 6360 W. Sunset Blvd., Hollywood, (323) 464- 1478.

Best place to get a lot for a little: Remember when a small soda was actually small, and the price was commensurate? Bless the New Beverly, a revival house in the Fairfax district. A small drink is \$1.50, a small popcorn \$2. A Hebrew National hot dog can be had for \$2.50; candy runs from \$1 to \$2. A great cup of coffee is \$1.25. As for the tickets, adults pay \$6; seniors and children, \$3. For a double feature. Programs change three times a week. The New Beverly also wins best full-time revival house in Los Angeles. (It's also the only full-time revival house in L.A. that isn't a nonprofit.) Yes, it's homely, but where else can you see "Jules et Jim" one day and "Sid & Nancy" the next?

* New Beverly Cinema, 7165 Beverly Blvd., Los Angeles, (323) 938- 4038.

Best parking: Head to Marina del Rey. Both the Loews Marina Marketplace and the Regal UA Cinema 6, across the street, offer free parking. No validation required.

* Loews Cineplex Marina Marketplace, 13455 Maxella Ave., Marina del Rey, (310) 827-9588. And Regal UA Cinema 6, 4335 Glencoe Ave., Marina del Rey, (800) FANDANG.

→ Best wow factor: Walking into the Westwood Crest Theatre auditorium for the first time is a wondrous experience. A hand-painted mural of Los Angeles landmarks adorns the walls, with a trompe l'oeil style that will fool you repeatedly. Art Deco fixtures light your way down the aisles, and a deco curtain shimmers in front of the screen. The seats are made of a foam material that conforms to your body. Look up and see the twinkling lights of a celestially correct night sky. As the show starts, the lively "That's Entertainment" is played over the sound system. (All this, plus an owner who stages prize drawings on weekends, and a staff that will refill your meter if you leave a quarter at the box office.) This is what moviegoing is all about: magic.

* Westwood Crest Theatre, 1262 Westwood Blvd., Westwood, (310) 474-7866.

Most guaranteed star sightings: The American Cinematheque is like a year-round film festival. The nonprofit cultural organization, housed at the Egyptian Theatre in Hollywood, screens classics and camp wonders for equally grateful audiences.

Whenever possible, the programmers arrange for the movie's stars and directors to appear at screenings. Nicole Kidman, Diane Lane, Christopher Walken, Carol Channing, Neil Jordan ("The Crying Game") and Ken Russell ("Altered States") are a few of the stars and directors who have stopped by to introduce or discuss their films.

* American Cinematheque at the Egyptian Theatre, 6712 Hollywood Blvd., Hollywood, (323) 466-3456.

Best example of classism in action: At Disney's El Capitan Theatre in Hollywood, there's a floor show, but the excitement starts way before the first character waves. Get to the box office and choose between \$15 seats on the sides of the theater, or VIP tickets that include center seats, a bucket of popcorn and a drink for \$24. Then proceed inside -- if you're a VIP. Hoi polloi, please line up in the alley around the corner. Once inside the beautifully refurbished theater, steerage ticket-holders proceed to seats that are an aisle away from the center section. If the center is empty, you can't move over. If the sides are sold out, you can't spill over, according to the ushers. One half-expects a guard dog -- Goofy, perhaps? -- to patrol the aisles.

* El Capitan Theatre, 6838 Hollywood Blvd., Hollywood, (800) DISNEY6.

Nicest seats: Lots of theaters now have stadium seating, the retractable cup holder, the higher seatback. But Pacific Theatres at the Grove in the Fairfax district wins because when the armrest is raised, there is no space between the seats. This is ideal for napping if a movie is very bad, or for macking if a date is very good. But the Grove can be topped in one respect ...

* Pacific Theatres at the Grove, 189 the Grove Drive, Los Angeles, (323) 692-0829.

Most legroom this side of first class: At the Vista Theatre in Los Feliz every other row of seats has been removed, and the remaining space is glorious -- and odd. It makes you want to stand up (before the movie starts, of course) and stride the length of the aisle without coming within a foot of anyone's feet. You could do a kickline of your own.

* Vista Theatre, 4473 Sunset Blvd., Los Feliz, (323) 660-6639.

Coollest screen: Admit it, size does matter. The Cinerama Dome at the ArcLight, with its curved 32-by-86-foot screen, turns even the cheesiest blockbuster into a cinematic event.

* Cinerama Dome at ArcLight, 6360 W. Sunset Blvd., Hollywood, (323) 464-1478.

Best place to leave no child behind: The Loews Broadway Cinema 4 on Santa Monica's Third Street Promenade and the Loews Universal City 18 host a "Reel Moms" show at 11 a.m. Wednesdays. Moms and dads can bring their babies for free and watch a new release -- not a kiddie film -- without paying a sitter. If the little angels start mewling, puking or otherwise carrying on, no one in the theater will give them grief. Other theaters have joined the jamboree. Even the Los Feliz 3, which otherwise doesn't allow children younger than 4 into the theater, has gotten into the act with Wednesday-morning matinees for parents and babies.

* Universal City 18, 100 Universal City Plaza, Universal City, (818) 508-0711. And Broadway Cinemas 4, 1441 Third Street Promenade, Santa Monica, (310) 458-6232. Los Feliz 3, 1822 N. Vermont Ave., Los Feliz, (323) 664-2169.

Best shopping adjacency: There are plenty of mall theaters to choose from in the L.A. area. But if we're talking about shopping as an aerobic activity, it's all about the O.C. The Edwards Big Newport 6 in Newport Beach doesn't just offer one of the biggest screens on the West Coast (in Theater 1) and free, no-validation-needed parking, it is situated across the street from the 200 stores of Fashion Island.

* Edwards Big Newport 6, 300 Newport Center Drive, Newport Beach, (949) 640-4600.

Best food: Sure we could assess individual offerings -- popcorn, candy, drinks -- but Laemmle's Sunset 5 in West Hollywood sweeps the field. The counter offers not one but three gourmet chocolate bars: Lindt, Ghirardelli and Toblerone. Other tastes are also well represented, from Jordan Almonds to Whoppers. Haagen-Dazs bars fill the freezer, juice choices outnumber sodas, half a dozen teas sit by packets of hot chocolate and the popcorn is fresh. And the crowning glory, the bagel dog, awaits the intrepid moviegoers who know a good microwaved delicacy when they taste it.

* Laemmle's Sunset 5, 8000 Sunset Blvd., West Hollywood, (323) 848-3500. Other Laemmle theaters can be

found at www.laemmle.com.

Fanciest facilities: At the Bridge: Cinema de Lux even the restrooms are posh, with potted bamboo plants, fresh flowers, classical music, delicate light fixtures and a plethora of stalls. (A secondhand report confirmed the men's room to be equally pleasant, though lacking in bamboo.)

* Bridge: Cinema de Lux, 6081 Center Drive, the Promenade at Howard Hughes Center, Westchester, (310) 568-3375.

Most adventurous programming: It's a tie between the Laemmle and the Landmark chains. Between those two groups, there are theaters from Laguna Beach to South Pasadena screening cutting-edge independent American and foreign films.

* Laemmle theaters can be found at www.laemmle.com. Landmark's Nuart Theatre, 11272 Santa Monica Blvd., West Los Angeles, (310) 281- 8223. Landmark's Rialto Theatre, 1023 Fair Oaks Ave., South Pasadena, (626) 388-2122. Other Landmark theaters can be found at www.landmarktheatres.com.

Best seaside screen: The Avalon Theatre Catalina Casino on Santa Catalina Island is a living landmark — a perfectly preserved piece of 1929 and a still wonderful first-run movie palace. Built by William Wrigley Jr., the 1,200-seat theater was the first in the world designed for the brand-new technology of the day: talking pictures. Today they use modern projectors and speakers, but the domed, silver-leaf roof still provides great acoustics. Art Deco- influenced murals decorate the entrance and interior. Show up 30 minutes early for the 7 p.m. show on Friday or Saturday and you'll get a free concert on the original Page pipe organ. Of course, it's 26 miles from the mainland, so if you're there for the show, you're there for the night.

* Avalon Theatre, Catalina Casino, 1 Casino Way, Avalon, (310) 510-0179.

[Illustration]

Caption: PHOTO: (no caption); PHOTOGRAPHER: Photo illustration by Los Angeles Times; PHOTO: HIDDEN SECRETS: Behind the classic facade of the Vista Theatre in Los Feliz, an Egyptian theme and an awful lot of leg room await.; PHOTOGRAPHER: Iris Schneider Los Angeles Times; PHOTO: VIP SEATING: Disney's El Capitan Theatre on Hollywood Boulevard, which opened in 1926, features center-section seats for "The Incredibles" that are sold at a premium.; PHOTOGRAPHER: Ricardo De Aratanha Los Angeles Times; PHOTO: WONDROUS: Westwood's Crest Theatre is a Deco delight.; PHOTOGRAPHER: Carlos Chavez Los Angeles Times; PHOTO: HOLLYWOOD HAVEN: The ArcLight, home of the Cinerama Dome, allows patrons to bring alcoholic beverages into "21+" showings.; PHOTOGRAPHER: Genaro Molina Los Angeles Times

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- **All His Work-World's a Stage; Passions: At his Santa Ana studio, theater designer Joseph Musil works amid fantastically ornamented scale models of the great old movie palaces. He welcomes your visit.:[Home Edition]**
DENNIS McLELLAN. Los Angeles Times. Los Angeles, Calif.:Apr 10, 1997. p. E, 1:2

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Abstract (Summary)

Passing under a 12-foot proscenium arch—a replica of the one found in the long-gone Strand Theatre in Long Beach, a movie palace that figures prominently in his life—Musil leads the way into the salon's theater space.

Along the left wall are more theater models—built by Musil to depict different styles of theater architecture, from the Rococo French style of the Rialto Theatre in Chicago to the Art Deco style of the Ziegfeld Theatre in New York.

The sofa faces a stage framed by a proscenium arch designed by Musil: It's a combination of those found in the Wilern Theatre in Los Angeles and the Pantages Theatre in Hollywood. Musil borrowed elements from each to design the Crest theater in Westwood for the Walt Disney Co. in 1986.

Full Text (1375 words)

(Copyright, The Times Mirror Company; Los Angeles Times 1997all Rights reserved)

Theater designer Joseph Musil is used to strangers knocking on his door.

When they look through the window of his studio in the Santora Building—a historic downtown Santa Ana office complex that has been transformed into a warren of artists' studios and galleries—few can resist asking to take a closer look.

But the view through the window--of lavish, scale-model copies of 19th century European toy theaters--provides only an inkling of Musil's domain.

Entering the 1,500-square-foot studio is like stepping into an ornate movie palace from the 1920s, complete with vintage pipe organ music in the background.

Musil calls it the Salon of the Theatres.

Weekdays, he keeps his door locked. He has to, he says, or he'd never get any work done. But Saturday afternoons, the Salon of the Theatres is open to the public, free of charge.

The lobby portion features a 12-foot-tall ceremonial Roman arch designed by Musil. Its centerpiece is a sculpted panel bearing the face of Bacchus, the ancient Roman god of wine and revelry, presiding over a theatrically lighted Roman urn holding a large, star-covered sphere.

Along one wall is the display of toy theaters. Each includes miniature footlights and is illuminated by small colored lightbulbs. The curtains, counterweighted with fish weights, are all operable.

Passing under a 12-foot proscenium arch--a replica of the one found in the long-gone Strand Theatre in Long Beach, a movie palace that figures prominently in his life--Musil leads the way into the salon's theater space.

Along the left wall are more theater models--built by Musil to depict different styles of theater architecture, from the Rococo French style of the Rialto Theatre in Chicago to the Art Deco style of the Ziegfeld Theatre in New York.

On the right wall are some of the many Art Deco theater lobby items that Musil has collected over the last 40 years.

"The mode of operation for the big theater chains that had the movie palaces was lavishness and theatrics. It's a forgotten art," says Musil, 60, sitting on a rose-colored velour sofa reminiscent of those once found in theater lobbies.

The sofa faces a stage framed by a proscenium arch designed by Musil: It's a combination of those found in the Wilton Theatre in Los Angeles and the Pantages Theatre in Hollywood. Musil borrowed elements from each to design the Crest theater in Westwood for the Walt Disney Co. in 1986.

As were the grand movie theaters of the past, Musil's Salon of the Theatres is bathed in low-wattage mood lighting: The sides of the stage are awash in ruby red light; the lobby display is lit in purple, with deep green spotlighting.

Disappearing into the wings, Musil opens a black velvet curtain, then a silver lame curtain stenciled in black and bedecked with red jewels. Then he rolls down a painted vaudeville backdrop, illuminated by black light, depicting a Spanish villa at night.

*

Unlike the work of his fellow tenants in the Santora Building, none of Musil's theatrical objets d'art is for sale. He built the Salon of the Theatres strictly for himself.

"For a designer, it's extremely important to be psychologically in the mood, and this is my personal space to inspire myself for the work I do," Musil says.

Musil was art director and theater consultant for Disney and Pacific Theatres' award-winning restoration and updating of the historic El Capitan, which reopened on Hollywood Boulevard in 1991.

He's working with the design team for Ruby's restaurants in the Mission Valley Mall in San Diego to create a new

Ruby's that will resemble a pavilion at the 1939 World's Fair in New York.

Musil moved his design studio into the Santora Building about 18 months ago. The large, second-floor studio, with its 14-foot ceiling, was ideal for his work space and his theater collection.

"What happened was when I got this all built the way I wanted it, I realized I had something for the public, too, so I share it," he says.

Visitors trickle in on Saturday afternoons, but most people discover the Salon of the Theatres when the Santora Building's artists and gallery owners hold open houses every six weeks. (The next one is April 19, 7-11 p.m.)

"He's a great storyteller and very passionate about what he does," says Larry Le Brane, an Orange Coast College professor of art who has taken his honors drawing classes to visit. The students, he says, "get hyped up" listening to Musil.

"They see him as an example of someone who can go after their dreams, and also that you can make a living in art."

Born in the Los Angeles suburb of Bell, Musil grew up in nearby South Gate and as a teenager lived in Long Beach. In 1941, when he was 4, his grandmother took him to the Strand Theatre in Long Beach.

It was a defining moment in his life.

"She wanted me to see the theater and to see the stage show," he recalls. "There was a stage show with an orchestra, singers and dancers ahead of the movie.

"I'll never forget it. It was a mystical happening in my life. I heard a voice when I went to the theater for the first time. It was an adult voice. I heard it in my head, and it just said, 'You must remember everything.' "

Just before the movies would begin, he recalls, the lights shining on the curtain would change colors, and there would be a musical fanfare. Then the curtain would open to reveal . . . a second curtain.

"These are sort of like innocent things, but it was theatricality that they were adding to the film," he says. "They were presenting the film to you.

"The proscenium is the doorway to the soul, I always say, because when you sit in front of a proscenium, it gives you license to forget about all the stuff that's in your head all day long and to step into another world.

"Now when you go to the movies, there is no proscenium anymore. It's the black frame--they just put a screen up, and you're lucky if they have a curtain--but it is the black frame around the screen that the eye perceives as the portal to the fantasy."

Nowadays, he says, moviegoers don't get much help going through the portal: They have to sit through advertisements and get buried "in eight coming attractions before the picture."

"There's no sense of anticipation," he says. "There's no sense of mystery. There's no sense of you feeling you're really going someplace or like you're a special person when you go there."

*

Near the entrance of his Salon of the Theatres, Musil has a written tribute to Ruth Burdick, his stage arts class instructor at Wilson High in Long Beach, in which he explains how Burdick encouraged him and "imparted all her magic to me when I was in high school."

"I had this burning desire to produce stage shows in the high school auditorium and to do beautiful work that nobody in a high school had ever seen before. I ended up with the keys to the auditorium and the ability to go in

there and work and create any time I wanted to," he says.

Musil, who graduated from Chouinard Art School in Los Angeles, pursued advanced studies in interior design and set design for grand opera at the Brera Academy of Fine Arts in Milan, Italy. He also spent time in his early years working in movie theaters, moving up from usher to manager. He even worked as a projectionist.

For Musil, the "magic" he felt sitting in the Strand as an awe-struck 4-year-old is still palpable.

"It never went away, the feel of it, the emotion," he says. "And when you stop and think about it, all we have is emotion, really."

* Joseph Musil's Salon of the Theatres is open from 1 to 4:30 p.m. Saturdays. Second floor of the Santora Building, 207 N. Broadway, Santa Ana. Free.

PHOTO: Designer Joseph Musil re-creates the "lavishness and theatrics" of early movie palaces. At his Santa Ana studio, he studies drawings of ornate proscenium arches, above, and sits amid lobby decorations.;
PHOTOGRAPHER: ROBERT LACHMAN / Los Angeles Times

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Documents

- **ORANGE COUNTY CALENDAR: ARTS, ENTERTAINMENT, LEISURE; Design; Artist in Wonderland; Joseph Musil Draws On Cartoon Characters in Creating Series of Ads for New Disney Park:[Orange County Edition]**
VIVIAN LETRAN. *Los Angeles Times*. Los Angeles, Calif.:Mar 28, 2001. p. B.6

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Document 1 of 1

ORANGE COUNTY CALENDAR: ARTS, ENTERTAINMENT, LEISURE; Design; Artist in Wonderland; Joseph Musil Draws On Cartoon Characters in Creating Series of Ads for New Disney Park:[Orange County Edition]
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Abstract (Summary)

"My biggest concern when working with Disney is having the right ideas," [Joseph Musil] said. "So I have to block out the grandeur and glamour of working with Disney." Musil's sketches are a hodgepodge of drawings on the back of a restaurant's paper place mats, yellow legal pads and dozens of sheets of tracing paper.

When the billboards were unveiled at the Hyperion, Musil and [Brian White] finally saw the fruits of their labor. As the theme song, "Somewhere Over the Rainbow," poured into the garden, the two artists stood in front of the billboards, so moved that they cried.

Theater designer Joseph Musil of Santa Ana envisioned himself as a theater owner previewing a new movie as a way to focus his ideas for the ads.; PHOTOGRAPHER: CHRISTINE COTTER / *Los Angeles Times*; The billboards, created with the help of a computer, are a throwback to ads of the 1920s, '30s and '40s.; PHOTOGRAPHER: *Los Angeles Times*

Full Text (888 words)

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Joseph Musil of Santa Ana will never forget the day his grandmother took him to the Strand Theatre in Long Beach. The year was 1941 and he was only 4.

Back then, movies were screened with live musical fanfare and lights that changed colors as they shined on the curtain.

That trip to the movies turned out to be a defining moment in Musil's life. Now he's a theater designer creating his own glamour and glitz.

"It took me many years to realize that I was a wizard and it's OK to have glitter and ostrich plumes. My purpose is to make people feel like they're having fun."

Musil's latest project? Designing five mock movie billboards to be displayed in the new California Adventure theme park, which opened in February. He accepted the challenge and got into the role, so to speak.

"They wanted me to create bogus advertisements that make you feel like you're in the back lot of a movie studio," said Musil, 64, who envisioned himself as a theater owner previewing a new movie as a way to focus his ideas. "That's where the show really begins. My sketches show the excitement of those shows."

Situated in the studio back lot and garden of the theme park's Hyperion Theater, each of the 8-by-14-foot signs is a twist on movie musicals--Disney-style, of course. Mickey and Minnie Mouse are the stars of "Down Catalina Way" and Donald and Daisy Duck headline "Moon Over Monrovia." The others feature stage shows with chorus girls, orchestras and even newsreels.

The billboard designs, rich with color and the "greatest" and "glorious" of superlatives, are a throwback to the ads that were typical in the 1920s, '30s and '40s--the kind Musil grew up loving.

Born in Bell, a Los Angeles suburb, Musil grew up in South Gate and Long Beach. As a teenager he worked at historic movie houses, including the Fox West Coast, in roles ranging from usher to projectionist to manager.

He still works in a historic location: His studio is in the Santora Building in Santa Ana.

Dubbed the "Salon of the Theatres," his 1,500-square-foot studio is lavished wall to wall with scale models of 19th century European theaters. The setting, complete with a rose-colored velvet sofa, low-wattage mood lighting and vintage pipe organ music, is like entering a 1920s movie palace.

Musil built miniature theater models in a variety of architectural styles, from the rococo French curlicues of the Rialto Theatre in Chicago to the sleek lines of the Art Deco Ziegfeld Theatre in New York.

Musil has worked for Disney before.

In 1986, he designed the Crest theater in Westwood and served as art director and theater consultant for Disney and Pacific Theatres' award-winning restoration of the historic El Capitan, which reopened on Hollywood Boulevard in 1991.

"My biggest concern when working with Disney is having the right ideas," Musil said. "So I have to block out the grandeur and glamour of working with Disney." Musil's sketches are a hodgepodge of drawings on the back of a restaurant's paper place mats, yellow legal pads and dozens of sheets of tracing paper.

"When you're a designer, you're on all the time--at breakfast, late at night as I'm falling asleep, or at 2 in the morning."

Musil, who graduated from the former Chouinard Art School (now CalArts) in Los Angeles, pursued advanced studies in interior design and grand opera set design at the Brera Academy of Fine Arts in Milan, Italy.

For the billboard project, Musil wanted to recapture the feeling of excitement he felt being in the old theaters.

He sought the help of a friend--and a computer--to create bold colors and splashy designs. Graphic designer Brian White of Santa Ana brought the sketches to life with vibrant digital technology.

"I played with the patterns and designs, and knowing the computer and how it works, I knew how to adjust the colors and images so they're most intense," said White, 38, who works for a consulting firm in Irvine. The two met in June last year and realized they shared the same love for theaters.

White used a Corel Draw graphic software program to create the brilliant colors. The more he reworked details, such as Daisy Duck's eyelashes or Minnie's lips, the more it dawned on him who his employer was.

"I realized, 'Wow, this is a big project I'm doing for Disney,' " White said. "I've never done anything this enormous before."

When the billboards were unveiled at the Hyperion, Musil and White finally saw the fruits of their labor. As the theme song, "Somewhere Over the Rainbow," poured into the garden, the two artists stood in front of the billboards, so moved that they cried.

"To think millions of people will see this at the happiest place on Earth," Musil said. "This is the pot of gold, I thought."

White added, "We used every color in the rainbow to get there."

[Illustration]

Caption: PHOTO: Theater designer Joseph Musil of Santa Ana envisioned himself as a theater owner previewing a new movie as a way to focus his ideas for the ads.; PHOTOGRAPHER: CHRISTINE COTTER / Los Angeles Times; PHOTO: The billboards, created with the help of a computer, are a throwback to ads of the 1920s, '30s and '40s.; PHOTOGRAPHER: Los Angeles Times

Credit: TIMES STAFF WRITER

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Westwood Homeowners Association

P. O. Box 241986, Los Angeles, CA 90024 <www.whaweb.org>

To: Cultural Heritage Commission
200 North Spring Street, Room 667
Los Angeles, California 90012

RE: UCLAN/ Crest Theatre
1262 S. Westwood Boulevard
Los Angeles, California 90024

I am writing to you on behalf of the Westwood Homeowners Association. Our Association represents over 3000 homes located between Santa Monica Boulevard, Wilshire Boulevard, Club View Drive, and the 405 Freeway.

At the WHA Board meeting on Tuesday, May 8th, 2007, the WHA Board of Directors voted to fully support and sponsor the nomination of the UCLAN/ Crest Theatre as a City of Los Angeles Historic-Cultural Monument. The UCLAN/ Crest Theatre lies within the boundaries of our association.

Since 1940, this building has been an integral part of our community. During World War II, it was the only theatre in Westwood to devote itself exclusively to Newsreel footage from the war. The theatre would be packed with local residents hoping for news about their family members and neighbors that were serving in the military.

Since 1940, for almost 70 years, the UCLAN/ Crest Theatre building has served as a landmark and a cultural center for our neighborhood. From it's early days as a live theatre, through its years showing World War II Newsreels and, later, avant-garde films by young directors, to its present role as a playhouse for major motion pictures, the UCLAN/ Crest building has always been an essential part of our community.

We hope that the Cultural-Heritage Commission will consider this building's rich history, great beauty, and cultural importance. We respectfully submit this application and ask for the Commission's support in its nomination as a Los Angeles Historic-Cultural Monument.

Sincerely,

Aviv Tuchman

Aviv Tuchman, President
Westwood Homeowners Association

cc: Councilman Jack Weiss, Fifth Council District, Los Angeles
Field Deputy Evan Gordon, Fifth Council District



**City of Los Angeles
Department of City Planning**

01/14/2008

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
No
No
None
None
None
None
Westwood Boulevard Pedestrian
Oriented District
None
No
No
None
Eligible
None
No
No
None
No
No
No
No

General Plan Land Use:
Plan Footnote - Site Req.:
Additional Plan Footnotes:
Specific Plan Area:

Design Review Board:
Historic Preservation Review:
Historic Preservation Overlay Zone:
Other Historic Designations:
Other Historic Survey Information:
Mills Act Contract:
POD - Pedestrian Oriented Districts:

CDO - Community Design Overlay:
Streetscape:
Sign District:
Adaptive Reuse Incentive Area:
35% Density Bonus:
CRA - Community Redevelopment Agency:
Central City Parking:
Downtown Parking:
Building Line:
500 Ft School Zone:
500 Ft Park Zone:

Assessor Information

Assessor Parcel Number: 4325005023
Parcel Area (Approximate): 7,840.8 (sq ft)
Use Code: 2200 - Wholesale and
Manufacturing Outlet
Assessed Land Val.: \$1,068,457
Assessed Improvement Val.: \$2,530,558
Last Owner Change: 04/12/02

Last Sale Amount:	\$3,200,032
Tax Rate Area:	67
Deed Reference No.:	871018
Building 1:	
1. Year Built:	0
1. Building Class:	CX
1. Number of Units:	0
1. Number of Bedrooms:	0
1. Number of Bathrooms:	0
1. Building Square Footage:	7,500.0 (sq ft)
Building 2:	
2. Year Built:	Not Available
2. Building Class:	Not Available
2. Number of Units:	0
2. Number of Bedrooms:	0
2. Number of Bathrooms:	0
2. Building Square Footage:	0.0 (sq ft)
Building 3:	
3. Year Built:	Not Available
3. Building Class:	Not Available
3. Number of Units:	0
3. Number of Bedrooms:	0
3. Number of Bathrooms:	0
3. Building Square Footage:	0.0 (sq ft)
Building 4:	
4. Year Built:	Not Available
4. Building Class:	Not Available
4. Number of Units:	0
4. Number of Bedrooms:	0
4. Number of Bathrooms:	0
4. Building Square Footage:	None
Building 5:	
5. Year Built:	Not Available
5. Building Class:	Not Available
5. Number of Units:	0
5. Number of Bedrooms:	0
5. Number of Bathrooms:	0
5. Building Square Footage:	0.0 (sq ft)

Additional Information

Airport Hazard:	None
Coastal Zone:	None
Farmland:	Area not Mapped
Very High Fire Hazard Severity Zone:	No
Fire District No. 1:	No
Fire District No. 2:	Yes
Flood Zone:	None
Hazardous Waste / Border Zone Properties:	No
Methane Hazard Site:	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
Batallion:	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