

CORONET THEATRE BUILDING
362-372-1/2 N. La Cienega Boulevard
CHC-2023-3136-HCM
ENV-2023-3137-CE

Agenda packet includes:

1. [Final Determination Staff Recommendation Report](#)
2. [Commission/ Staff Site Inspection Photos—August 24, 2023](#)
3. [Categorical Exemption](#)
4. [Under Consideration Staff Recommendation Report](#)
5. [Historic-Cultural Monument Application](#)

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

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

CASE NO.: CHC-2023-3136-HCM
ENV-2023-3137-CE

HEARING DATE: October 5, 2023
TIME: 10:00am
PLACE: City Hall, Room 1010
200 North Spring Street
Los Angeles, CA 90012
and via teleconference
(see agenda for login
information)

Location: 362-372 1/2 N. La Cienega
Boulevard Council District: 5 – Yaroslavsky
Community Plan Area: Wilshire
Land Use Designation: Neighborhood Office
Commercial
Zoning: C2-1VL-O
Area Planning Commission: Central
Neighborhood Council: Mid City West
Legal Description: Tract 4353, Block 8, Lots 1
and 2

EXPIRATION DATE: October 14, 2023

PROJECT: Historic-Cultural Monument Application for the
CORONET THEATRE BUILDING

REQUEST: Declare the property a Historic-Cultural Monument

OWNERS: Coronet Theatre LLC
910 S. Wall Street, 2nd Floor
Los Angeles, CA 90015

Coronet Theatre LLC
c/o La Cienega Real Estate Holdings LLC
3113 E. 26th Street
Los Angeles, CA 90023

APPLICANT: Honor Dunn
22572 Margarita Drive
Woodland Hills, CA 91364

RECOMMENDATION **That the Cultural Heritage Commission:**

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

VINCENT P. BERTONI, AICP
Director of Planning

[SIGNED ORIGINAL IN FILE]

Ken Bernstein, AICP, Principal City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Lambert M. Giessinger, Senior Architect
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Shannon Ryan, Senior City Planner
Office of Historic Resources

[SIGNED ORIGINAL IN FILE]

Melissa Jones, City Planner
Office of Historic Resources

Attachments: Commission/Staff Site Inspection Photos–August 24, 2023
Historic-Cultural Monument Application

FINDING

- The Coronet Theatre Building “exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community” as a significant venue important to the development of performing arts in Los Angeles, particularly art, experimental film, and live performances.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

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

SUMMARY

The Coronet Theatre Building is a two-story commercial building located on the southeast corner of N. La Cienega Boulevard and Oakwood Avenue in the Mid-City West neighborhood of Los Angeles. Constructed in 1946, it was designed in the Streamline Moderne architectural style with Late Moderne elements by architect Lyle Nelson Barcume (1896-1966) for Russian vaudeville dancer and entrepreneur Frieda Berkhoff Gellis as an entertainment complex. At the time of its opening in 1947, the subject property housed a 272-seat stage theater (which later also screened films), a performance space known as the “Little Theatre,” a cinema, multiple storefronts, and a dance rehearsal studio. In the 1980s, a bar called the Coronet Pub was added to the complex in a narrow corner space at 370 N. La Cienega. Today, the subject property houses Largo at the Coronet, a music and comedy club; a bar called The Roger Room in the former Coronet Pub space; and various retail establishments on the ground floor.

Irregular in plan, the subject property is of wood-frame construction with stucco cladding and has a flat roof with a minimal parapet. It is built around a brick paved courtyard entered from the primary, west-facing elevation off of N. La Cienega Boulevard. The west-facing elevation consists of two volumes connected at the second floor by a wood bridge over the courtyard entrance, which is flanked by two trees and accessed via a tall metal gate. The northern volume has rounded corners and features storefronts on the first story fronted by painted brick planters and single, sliding vinyl windows on the second story. The northernmost storefront has a canopy clad with composition shingles that overhangs five fixed metal ribbon windows and a single door with a transom. The center storefront has a large, divided-lite storefront window covered by a simple canopy clad with composition shingles. The southernmost storefront features three fixed divided-lite windows, a wood slab door with a transom, and a metal canopy that overhangs the door and one of the windows. The southern volume is rectangular in plan with an integrated pylon that has two rectangular projecting signs reading “THEATRE” and “Largo at the Coronet and the Little

Room”; a single entry door with a transom, a storefront window covered with signage that is fronted by a painted brick planter, and a simple canopy that overhangs the entry door and storefront window on the first floor; and a single vinyl sliding window on the second floor. The north-facing elevation fronting Oakwood Avenue features multiple murals that cover the entire facade. On the first floor there is an opening projecting from a slightly recessed central bay that has been infilled with square glass bricks. The second floor has several vinyl and aluminum sliding windows. The south-facing elevation directly abuts the neighboring building and is not visible.

Within the brick paved courtyard, at the northeast corner there is a ticket booth featuring a large curved glass window and a recessed double door entrance leading to the main theater space. The primary entrance to the theater is through the lobby, accessed off the courtyard through three sets of glazed metal doors located adjacent to the ticket booth. The theater features a raised stage and Art Deco-style sconces. On the second floor there are several office spaces accessed by the wooden stairway on the southwest side of the courtyard. The single flight of stairs leads to a landing, which wraps around to a short outdoor hallway that connects to a larger landing on the second-floor. Off this landing is the entrance to what was the upstairs dance rehearsal studio consisting of wooden double doors at the northeast corner, additional offices on the northwest corner, and the back door to the west office. The former dance rehearsal studio features a bow truss ceiling.

Lyle Nelson Barcume was born in Glendive, Montana on April 21, 1896. He studied at the University of Beaune in France, received a Bachelor of Science from the University of Northern Iowa, and pursued continuing education at the University of Southern California, Stanford University, and the California Institute of Technology. In the early part of his career, he worked for architects Alfred Priest, Robert H. Orr, Rolin S. Tuttle, and Leland Bryant. In 1931, Barcume founded his own architectural firm, Barcume & King, with engineer Harold P. King. Throughout his career, Barcume worked on numerous commercial buildings as well as residences in various styles including Art Deco, Pueblo Revival, and Streamline Moderne. During the 1930s, Barcume worked on two Los Angeles area theater projects: the Franklin Theatre (1936) in Highland Park and the Monterey Theatre (1939). Other projects Barcume designed include the Public Service Building (1929) in Glendale, the original Administration building at Bandelier National Monument Visitor Center (1935) in New Mexico, and the Gallatin Medical Building (1955) in Downey.

The subject property has experienced a number of alterations over the years that include: the installation of aluminum awnings in 1951 and 1961; repair of fire damage in 1957; the addition of a metal and plastic neon projecting signs in 1962, 1963, and 1965 and a metal roof sign in 1964; the addition of wall signs in 1970 and 1972; interior alterations at the ground floor in 1976; the conversion of a storefront into a food establishment and the addition of one bathroom in 1979; the modernization of a display window in 1984; the conversion of a mirrored dance and rehearsal studio on the second-floor into a small theater in 1999; the addition of a new seating platform and a new sound/light booth and an upgrade of the stage platform on the second floor in 2004; the installation of a new skylight in 2007; a tenant improvement in 2009 consisting of interior cosmetic remodeling, new ceramic tile flooring, and new drywall; the additional of a wall sign in 2012; and the removal of decorative lattice from the west-facing facade of the southern volume and the replacement of all second-story windows, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as a significant venue important to the development of performing arts in Los Angeles, particularly art, experimental film, and live performances.

DISCUSSION

The Coronet Theatre Building meets one of the Historic-Cultural Monument criteria: it “exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community” as a significant venue important to the development of performing arts in Los Angeles, particularly art, experimental film, and live performances.

The Coronet Theatre was one of the earliest, longest-running, and most successful performing arts venues in Los Angeles. Since its establishment in the post-war era, the Coronet Theatre has been a thriving location for performing arts including theater, dance, and music, as well as a learning center and model for others in art cinema curation. Among the several hundred plays performed at the Coronet Theatre over its 76 year history as a performing arts venue include the world premiere of the English language adaptation of influential theater practitioner Bertolt Brecht’s play *Galileo* (1947); author Ray Bradbury’s 1964 “Space Age Theatre” project; the West Coast premiere production of *Fortune in Men’s Eyes* (1969); Anne Commire’s premiere of *Put Them All Together* (1982); *Brooklyn Laundry* (1991), starring Glenn Close, Laura Dern, and Woody Harrelson; Claudia Sheer’s one-woman show, *Blown Sideways Through Life* (1994); Tori Spelling and Charlie Sheen’s *Maybe Baby* (2002); and *The Vagina Monologue* (2003). From its inception, the subject property also screened gay-focused entertainment and art cinema and served as a safe space for the gay community. Apart from live performances, the Coronet Theatre was also a significant venue for experimental film and hosted screenings of works such as John E. Schmitz’s film, *Voices* (1953) and the release of Kenneth Anger’s 1947 film, *Fireworks*, the first gay narrative film in the United States. In addition, the original second-floor dance and rehearsal studio (converted to a small theater space in 1999) housed the dance school, Coronet Dance Studio, which over its 27-years in operation was a practice dance space for many well known entertainers including Mitzi Gaynor, Barry Ashton, Nancy Sinatra, Betty Grable, Lucille Ball, Rod Steigener, Ann Margret, and Anthony Quinn. Further, the subject property served as the filming location for Conan O’Brien’s *Conan* in 2020 during the Covid-19 pandemic.

Despite interior and exterior alterations which were made throughout the period of significance, the subject property retains a very high level of integrity of location, design, setting, materials, workmanship, feeling, and association to convey its significance.

CALIFORNIA ENVIRONMENTAL QUALITY ACT (“CEQA”) FINDINGS

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

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

The designation of the Coronet Theatre Building as an Historic-Cultural Monument in accordance with Chapter 9, Article 1, of The City of Los Angeles Administrative Code (“LAAC”) will ensure that future construction activities involving the subject property are regulated in accordance with Section 22.171.14 of the LAAC. The purpose of the designation is to prevent significant impacts to an Historic-Cultural Monument through the application of the standards set forth in the LAAC.

Without the regulation imposed by way of the pending designation, the historic significance and integrity of the subject property could be lost through incompatible alterations and new construction and the demolition of an irreplaceable historic site/open space. The Secretary of the Interior's Standards for Rehabilitation are expressly incorporated into the LAAC and provide standards concerning the historically appropriate construction activities which will ensure the continued preservation of the subject property.

The City of Los Angeles has determined based on the whole of the administrative record, that substantial evidence supports that the Project is exempt from CEQA pursuant to CEQA Guidelines Section Article 19, Section 15308, Class 8 and Class 31, and none of the exceptions to a categorical exemption pursuant to CEQA Guidelines Section 15300.2 applies. The project was found to be exempt based on the following:

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

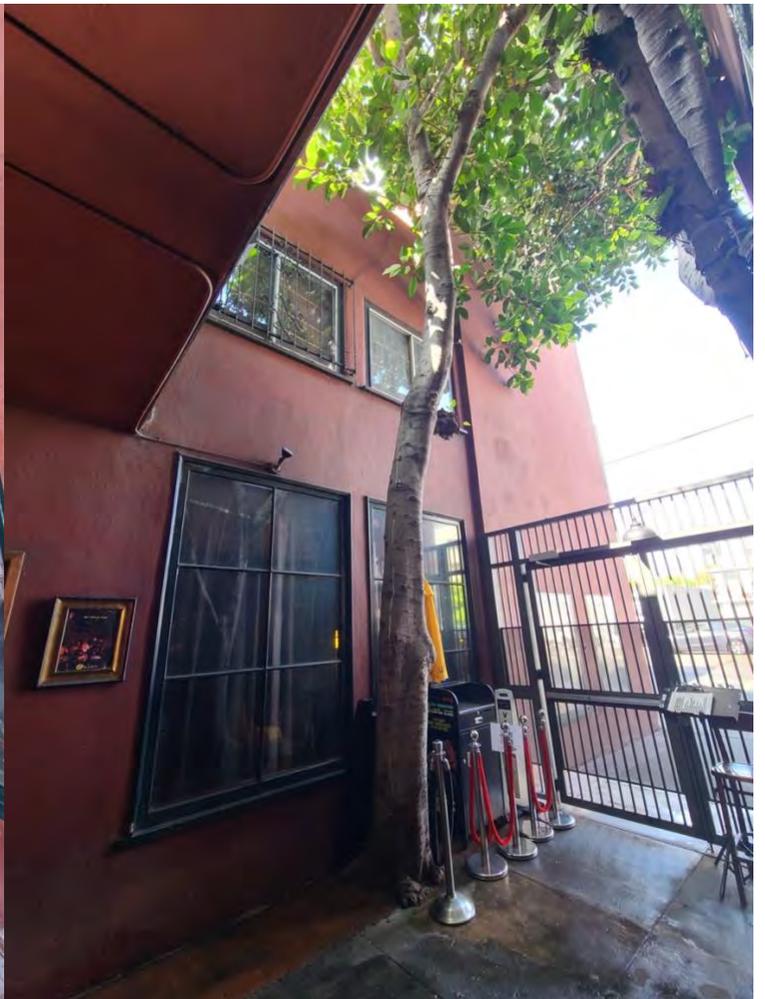
The use of Categorical Exemption Class 31 in connection with the proposed designation is consistent with the goals relating to the preservation, rehabilitation, restoration and reconstruction of historic buildings and sites in a manner consistent with the Secretary of the Interior's Standards for the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

Categorical Exemption ENV-2023-3137-CE was prepared on August 30, 2023.

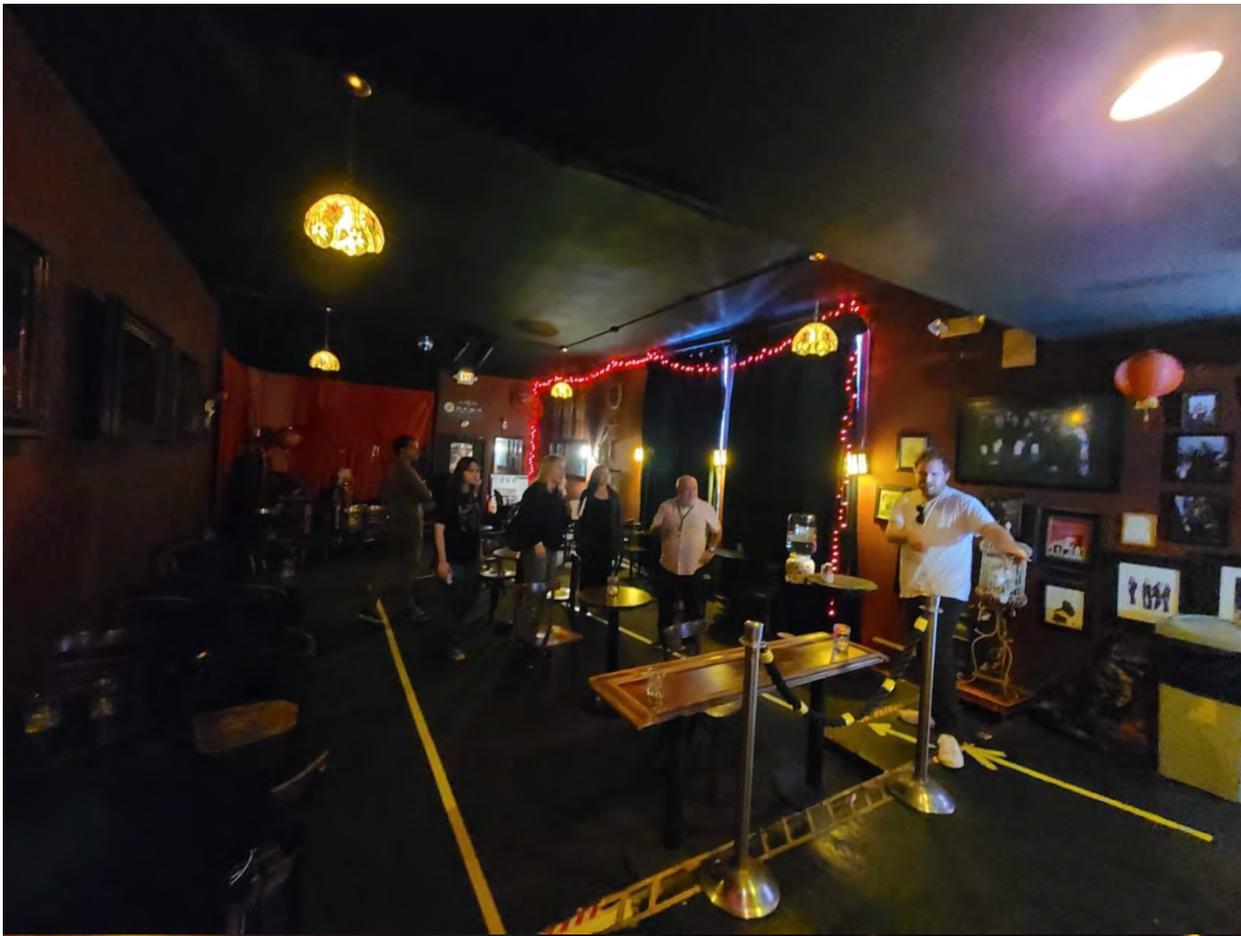
BACKGROUND

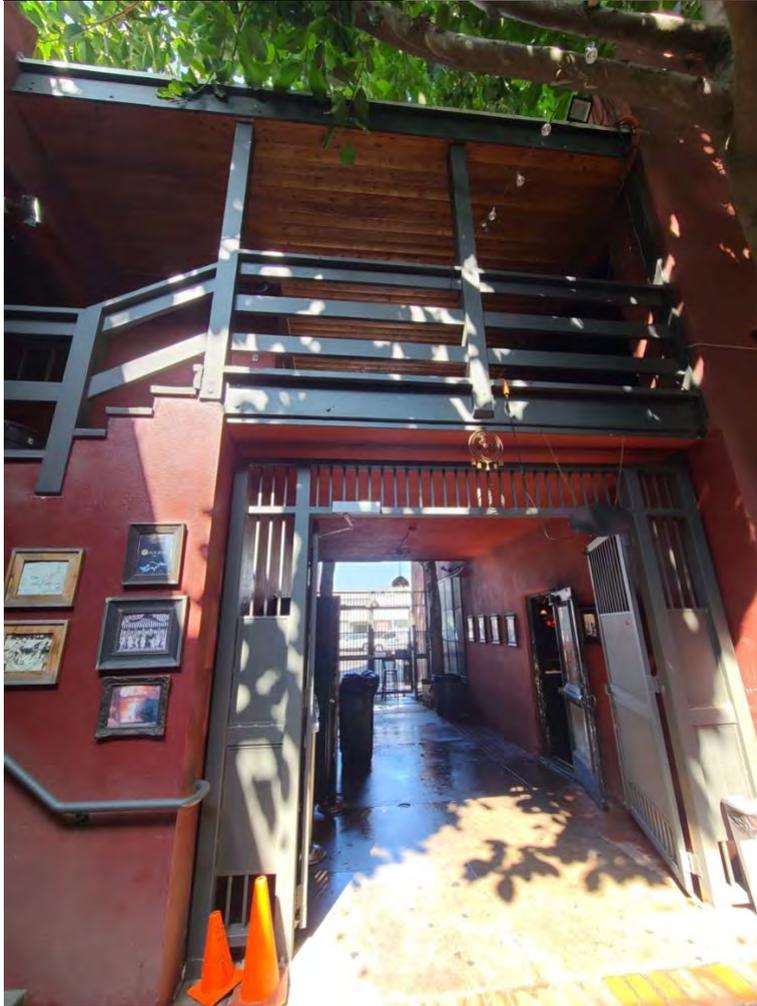
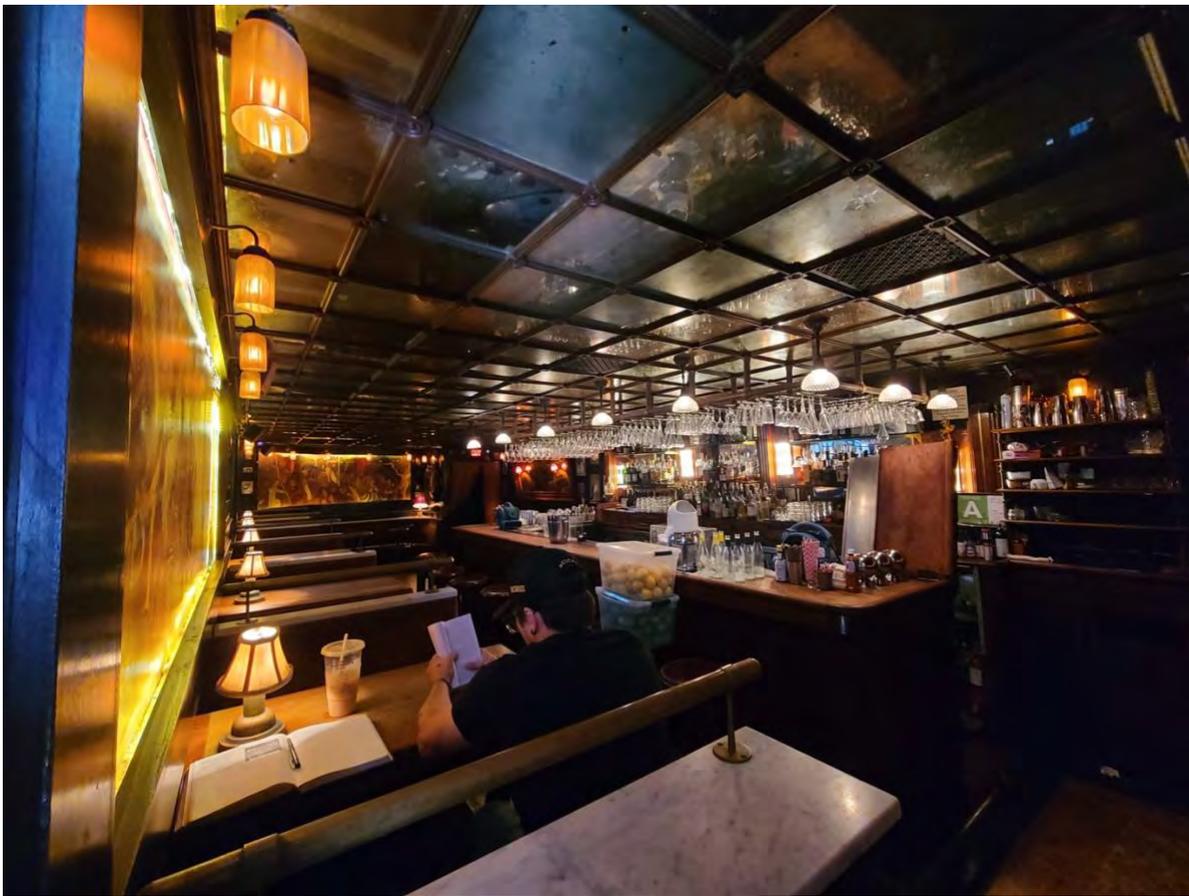
On May 5, 2023, the Director of Planning determined that the application for the proposed designation of the subject property as a Historic-Cultural Monument was complete. On June 1, 2023, the Cultural Heritage Commission voted to take the property under consideration. In accordance with Los Angeles Administrative Code Section 22.171.10, on June 26, 2023, the owner requested up to a 60-day extension to the time for the Commission to act. On August 24, 2023, a subcommittee of the Commission consisting of Commissioner Milofsky conducted a site inspection of the property, accompanied by staff from the Office of Historic Resources.





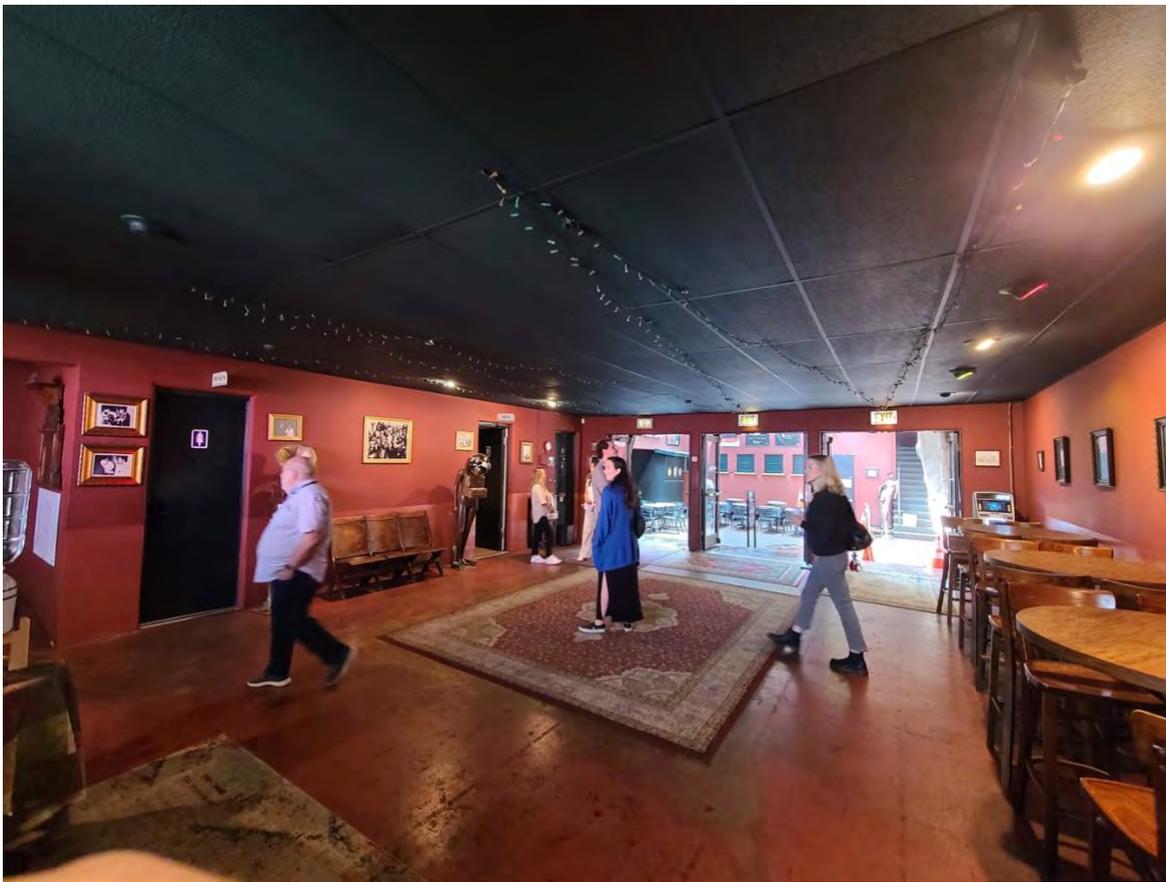


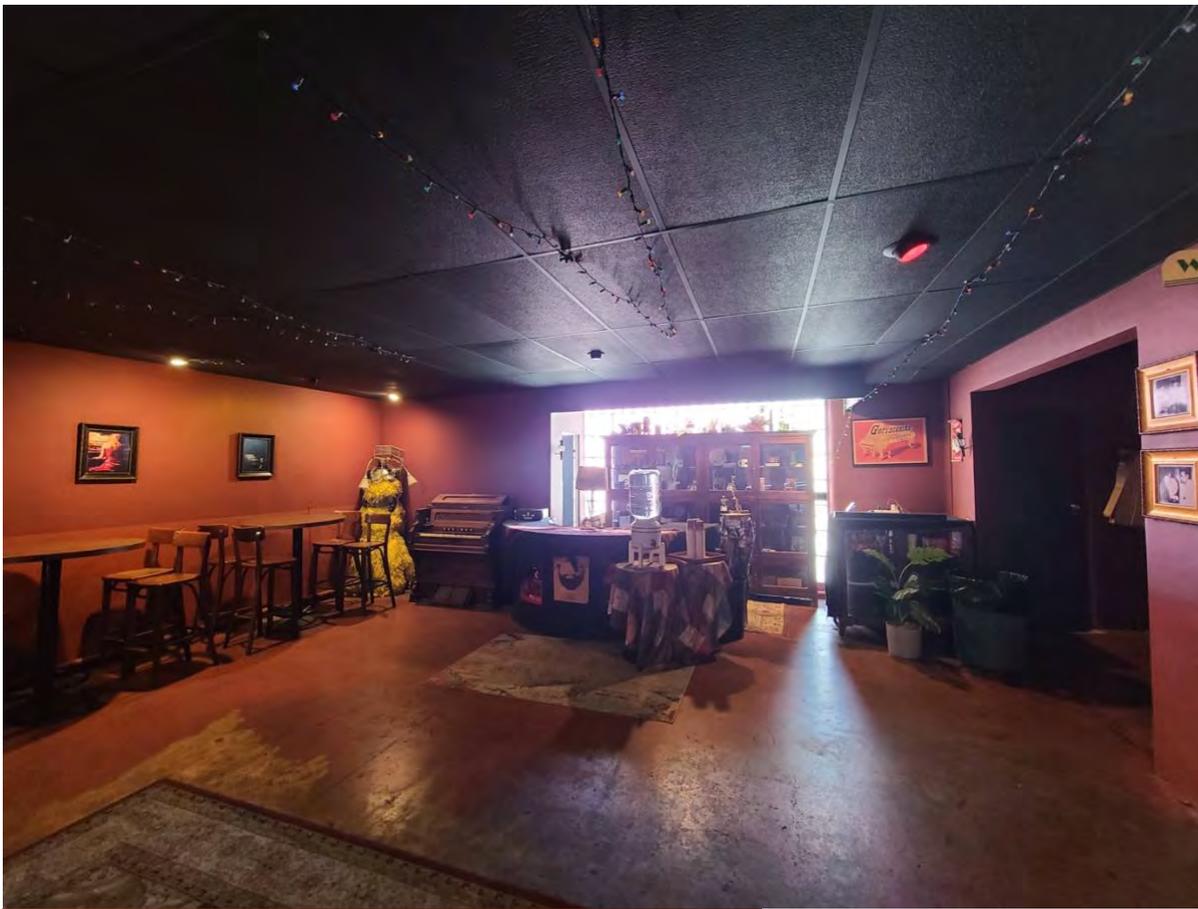














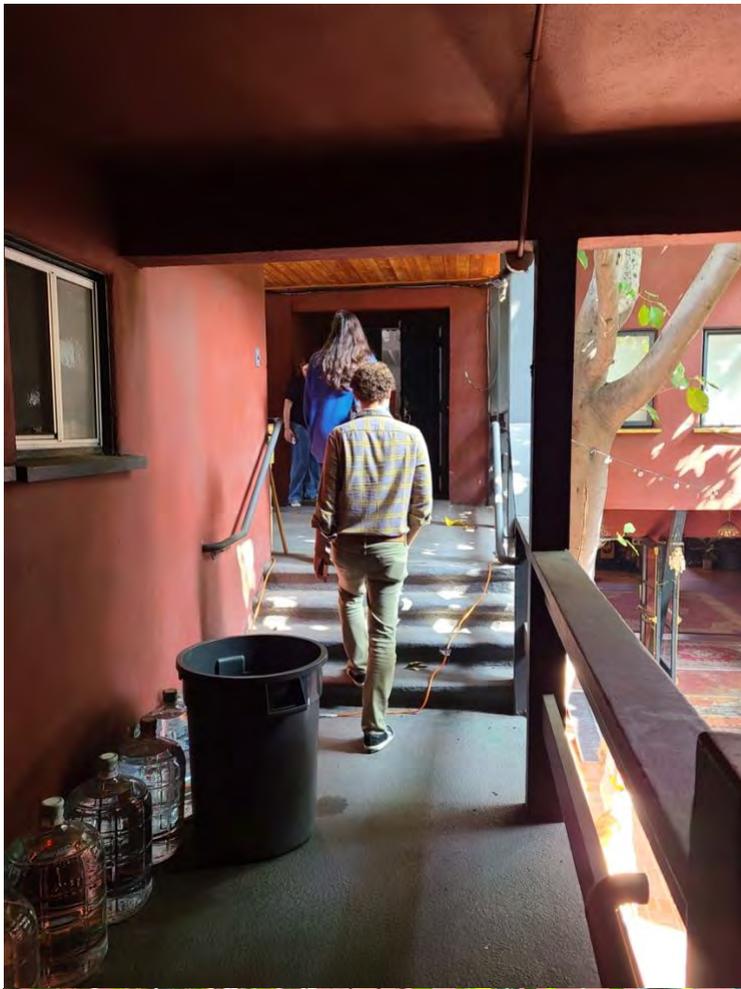


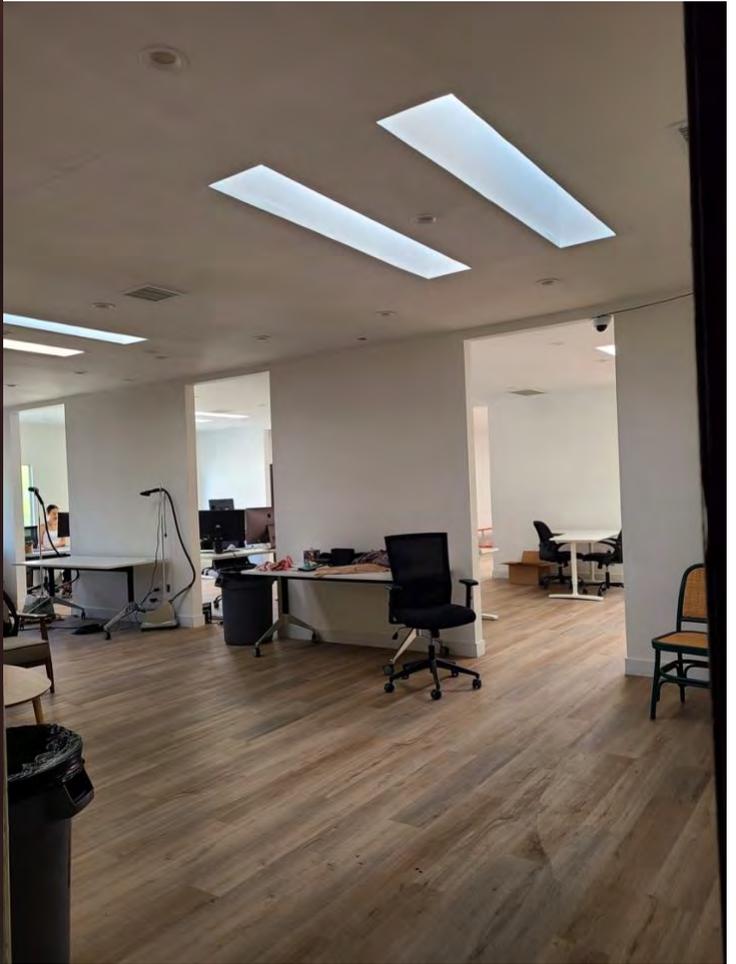


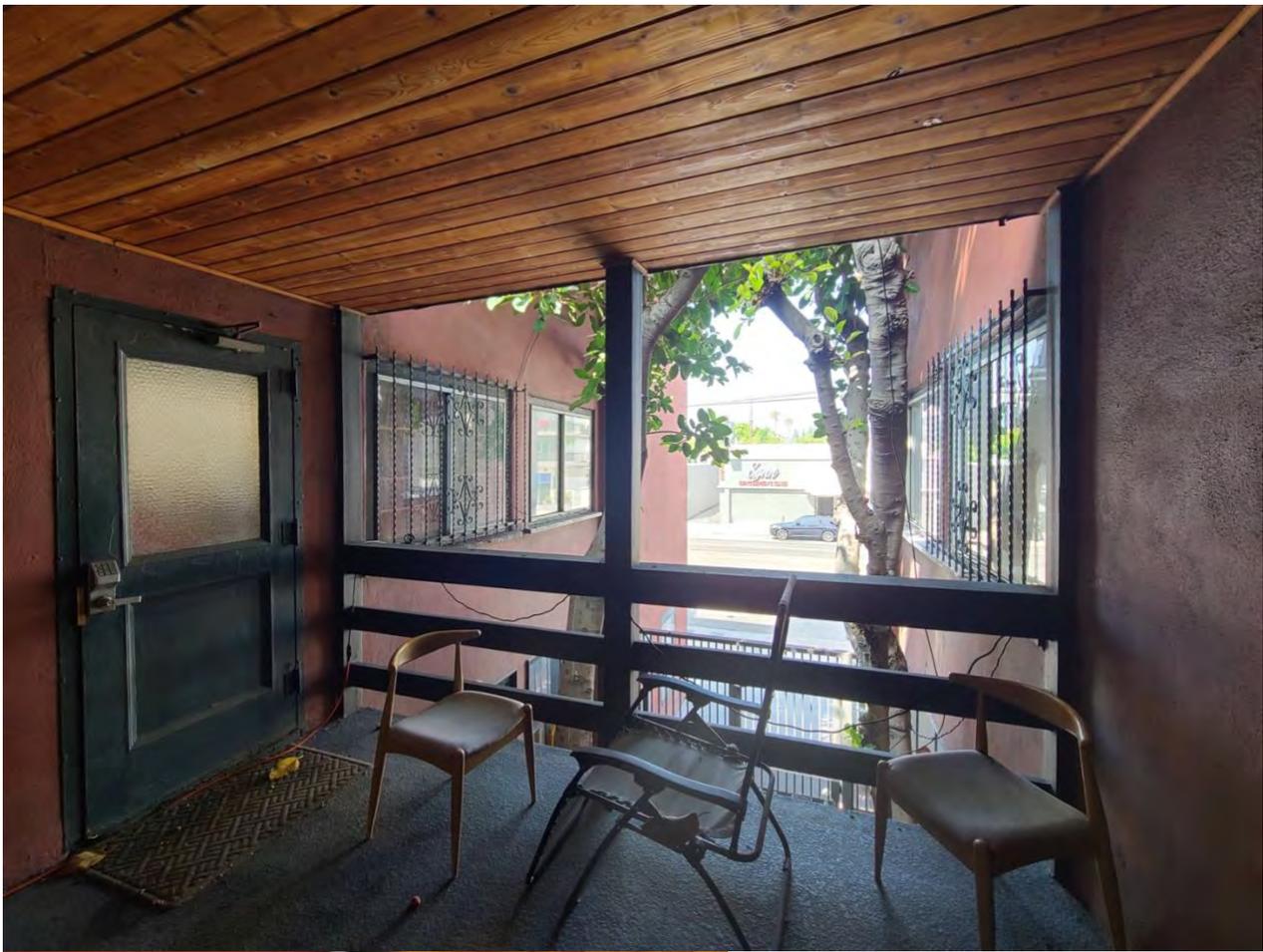


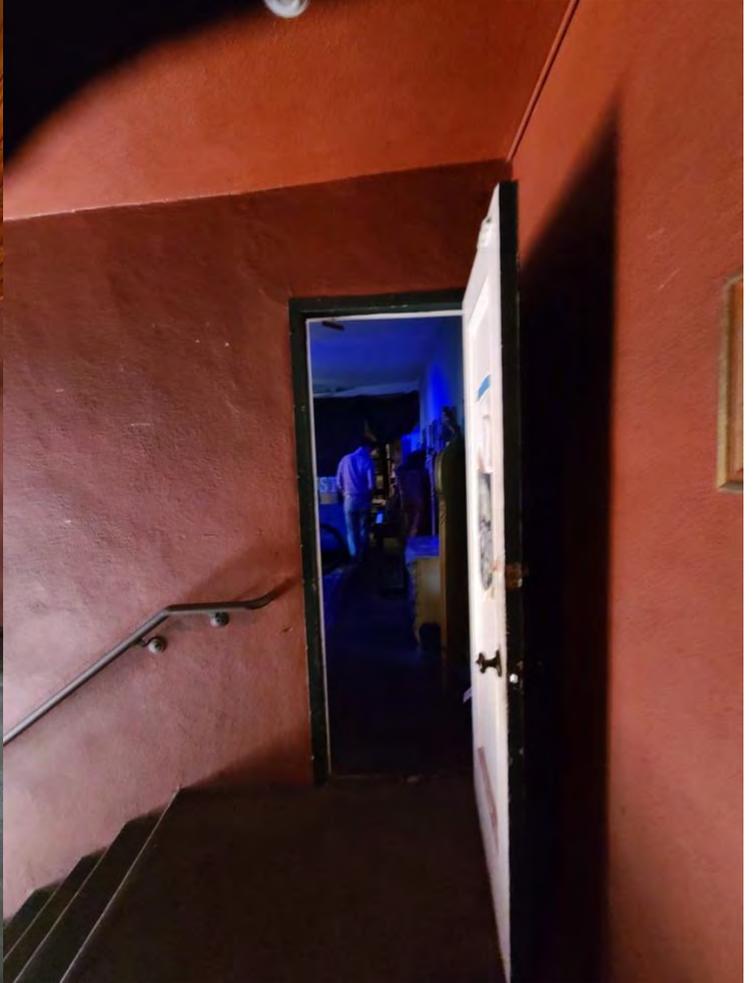


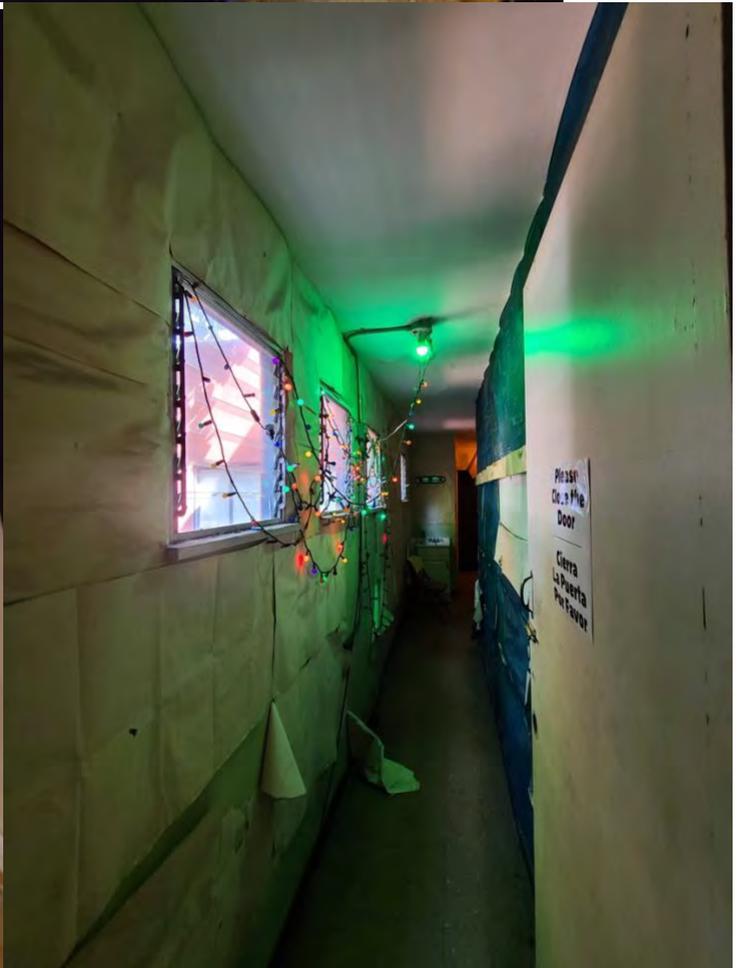




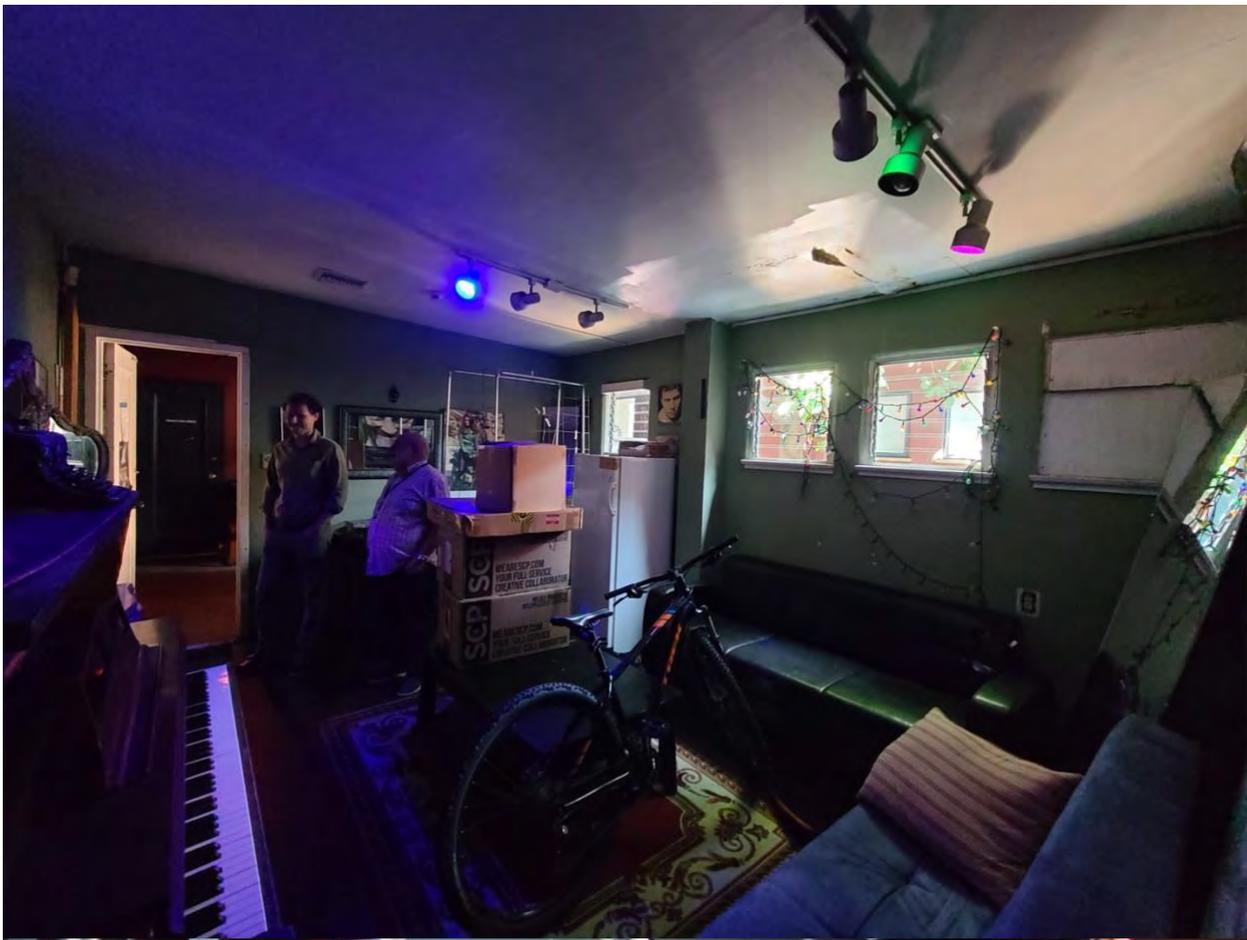


















COUNTY CLERK'S USE

CITY OF LOS ANGELES
OFFICE OF THE CITY CLERK
200 NORTH SPRING STREET, ROOM 395
LOS ANGELES, CALIFORNIA 90012

CALIFORNIA ENVIRONMENTAL QUALITY ACT
NOTICE OF EXEMPTION
(PRC Section 21152; CEQA Guidelines Section 15062)

Filing of this form is optional. If filed, the form shall be filed with the County Clerk, 12400 E. Imperial Highway, Norwalk, CA 90650, pursuant to Public Resources Code Section 21152(b) and CEQA Guidelines Section 15062. Pursuant to Public Resources Code Section 21167 (d), the posting of this notice starts a 35-day statute of limitations on court challenges to reliance on an exemption for the project. Failure to file this notice as provided above, results in the statute of limitations being extended to 180 days.

PARENT CASE NUMBER(S) / REQUESTED ENTITLEMENTS
CHC-2023-3136-HCM

LEAD CITY AGENCY
City of Los Angeles (Department of City Planning)

CASE NUMBER
ENV-2023-3137-CE

PROJECT TITLE
Coronet Theatre Building

COUNCIL DISTRICT
5

PROJECT LOCATION (Street Address and Cross Streets and/or Attached Map)
362-372-1/2 N. La Cienega Boulevard, Los Angeles, CA 90048

Map attached.

PROJECT DESCRIPTION:
Designation of the Coronet Theatre Building as an Historic-Cultural Monument.

Additional page(s) attached.

NAME OF APPLICANT / OWNER:
N/A

CONTACT PERSON (If different from Applicant/Owner above)
Melissa Jones

(AREA CODE) TELEPHONE NUMBER | EXT.
213-847-3679

EXEMPT STATUS: (Check all boxes, and include all exemptions, that apply and provide relevant citations.)
STATE CEQA STATUTE & GUIDELINES

STATUTORY EXEMPTION(S)
Public Resources Code Section(s) _____

CATEGORICAL EXEMPTION(S) (State CEQA Guidelines Sec. 15301-15333 / Class 1-Class 33)
CEQA Guideline Section(s) / Class(es) 8 and 31

OTHER BASIS FOR EXEMPTION (E.g., CEQA Guidelines Section 15061(b)(3) or (b)(4) or Section 15378(b))

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

None of the exceptions in CEQA Guidelines Section 15300.2 to the categorical exemption(s) apply to the Project.
 The project is identified in one or more of the list of activities in the City of Los Angeles CEQA Guidelines as cited in the justification.

IF FILED BY APPLICANT, ATTACH CERTIFIED DOCUMENT ISSUED BY THE CITY PLANNING DEPARTMENT STATING THAT THE DEPARTMENT HAS FOUND THE PROJECT TO BE EXEMPT.
If different from the applicant, the identity of the person undertaking the project.

CITY STAFF USE ONLY:

CITY STAFF NAME AND SIGNATURE
Melissa Jones [SIGNED COPY IN FILE]

STAFF TITLE
City Planner

ENTITLEMENTS APPROVED
N/A

FEE:
N/A

RECEIPT NO.
N/A

REC'D. BY (DCP DSC STAFF NAME)
N/A

DISTRIBUTION: County Clerk, Agency Record

Los Angeles Department of City Planning

RECOMMENDATION REPORT

CULTURAL HERITAGE COMMISSION

**CASE NO.: CHC-2023-3136-HCM
ENV-2023-3137-CE**

HEARING DATE: June 1, 2023
TIME: 10:00 AM
PLACE: City Hall, Room 1010
200 North Spring Street
Los Angeles, CA 90012
and via Teleconference
(see agenda for login
information)

Location: 362-372 ½ N. La Cienega Boulevard
Council District: 5 – Yaroslavsky
Community Plan Area: Wilshire
Land Use Designation: Neighborhood Office
Commercial
Zoning: C2-1VL-O
Area Planning Commission: Central
Neighborhood Council: Mid City West
Legal Description: Tract 4353, Block 8, Lots 1 and 2

EXPIRATION DATE: June 4, 2023

PROJECT: Historic-Cultural Monument Application for the
CORONET THEATRE BUILDING

REQUEST: Declare the property an Historic-Cultural Monument

OWNER: Coronet Theatre LLC
910 S. Wall Street, 2nd Floor
Los Angeles, CA 90015

Coronet Theatre LLC
c/o La Cienega Real Estate Holdings LLC
3113 E. 26th Street
Los Angeles, CA 90023

APPLICANT: Honor Dunn
22572 Margarita Drive
Woodland Hills, CA 91364

RECOMMENDATION **That the Cultural Heritage Commission:**

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

SUMMARY

The Coronet Theatre Building is a two-story commercial building located on the southeast corner of N. La Cienega Boulevard and Oakwood Avenue in the Mid-City West neighborhood of Los Angeles. Constructed in 1946, it was designed in the Streamline Moderne architectural style with Late Moderne elements by architect Lyle Nelson Barcume (1896-1966) for Russian vaudeville dancer and entrepreneur Frieda Berkhoff Gellis as an entertainment complex. At the time of its opening in 1947, the subject property housed a 272-seat stage theater, a performance space known as the "Little Theatre," a cinema, multiple storefronts, and a dance rehearsal studio. In the 1980s, a bar called the Coronet Pub was added to the complex in a narrow corner space at 370 N. La Cienega. Today, the subject property houses Largo at the Coronet, a music and comedy club; a bar called The Roger Room in the former Coronet Pub space; and various retail establishments on the ground floor.

Since its establishment in the post-war era, the Coronet Theatre has been a thriving location for performing arts including theater, dance, and music, as well as a learning center and model for others in art cinema curation. Some of the several hundred plays performed at the Coronet Theatre over its 76 year history as a performing arts venue include the world premiere of the English language adaptation of influential theater practitioner Bertolt Brecht's play *Galileo* (1947); author Ray Bradbury's 1964 "Space Age Theatre" project with the Pandemonium Theater Company; the West Coast premiere production of *Fortune in Men's Eyes* (1969); Anne Commire's premiere of *Put Them All Together* (1982); *Brooklyn Laundry* (1991), starring Glenn Close, Laura Dern, and Woody Harrelson; Claudia Sheer's one-woman show, *Blown Sideways Through Life* (1994); Tori Spelling and Charlie Sheen's *Maybe Baby* (2002); and *The Vagina Monologue* (2003). Apart from live performances, the Coronet Theatre was also a significant venue for experimental film that hosted screenings of works such as John E. Schmitz's film, *Voices* (1953) and the release of Kenneth Anger's 1947 film, *Fireworks*, the first gay narrative film in the United States.

In addition, from its inception the subject property screened gay-focused entertainment and art cinema and served as a safe space for the gay community. For a short period of time in the 1970s it hosted live burlesque shows paired with the showing of gay adult films.

Irregular in plan, the subject property is of wood-frame construction with stucco cladding and has a flat roof with a minimal parapet. It is built around a brick paved courtyard entered from the primary, west-facing elevation off of N. La Cienega Boulevard. The west-facing elevation consists of two volumes connected at the second floor by a wood bridge over the courtyard entrance, which is flanked by two trees and accessed via a tall metal gate. The northern volume has rounded corners and features storefronts on the first story fronted by painted brick planters and single, sliding vinyl windows on the second story. The northernmost storefront has a canopy clad with composition shingles that overhangs five fixed metal ribbon windows and a single door with a transom. The center storefront has a large, divided-lite storefront window covered by a simple canopy clad with composition shingles. The southernmost storefront features three fixed divided-lite windows, a wood slab door with a transom, and a metal canopy that overhangs the door and one of the windows. The southern volume is rectangular in plan with an integrated pylon that has two rectangular projecting signs reading "THEATRE" and "Largo at the Coronet and the Little Room"; a single entry door with a transom, a storefront window covered with signage that is fronted by a painted brick planter, and a simple canopy that overhangs the entry door and storefront window on the first floor; and a single vinyl sliding window on the second floor. The north-facing elevation fronting Oakwood Avenue features multiple murals that cover the entire facade. On the first floor there is an opening projecting from a slightly recessed central bay that

has been infilled with square glass bricks. The second floor has several vinyl and aluminum sliding windows. The south-facing elevation directly abuts the neighboring building and is not visible.

Within the brick paved courtyard, at the northeast corner there is a ticket booth featuring a large curved glass window and a recessed double door entrance leading to the main theater space. The primary entrance to the theater is through the lobby, accessed off the courtyard through three sets of glazed metal doors located adjacent to the ticket booth. The theater features a raised stage and Art Deco-style sconces. On the second floor there are several office spaces accessed by the wooden stairway on the southwest side of the courtyard. The single flight of stairs leads to a landing, which wraps around to a short outdoor hallway that connects to a larger landing on the second-floor. Off this landing is the entrance to the upstairs dance rehearsal studio consisting of wooden double doors at the northeast corner, additional offices on the northwest corner, and the back door to the west office.

Lyle Nelson Barcume was born in Glendive, Montana on April 21, 1896. He studied at the University of Beaune in France, received a Bachelor of Science from the University of Northern Iowa, and pursued continuing education at the University of Southern California, Stanford University, and the California Institute of Technology. In the early part of his career, he worked for architects Alfred Priest, Robert H. Orr, Rolin S. Tuttle, and Leland Bryant. In 1931, Barcume founded his own architectural firm, Barcume & King, with engineer Harold P. King. Throughout his career, Barcume worked on numerous commercial buildings as well as residences in various styles including Art Deco, Pueblo Revival, and Streamline Moderne. During the 1930s, Barcume worked on two Los Angeles area theater projects: the Franklin Theatre (1936) in Highland Park and the Monterey Theatre (1939). Other projects Barcume designed include the Public Service Building (1929) in Glendale, the original Administration building at Bandelier National Monument Visitor Center (1935) in New Mexico, and the Gallatin Medical Building (1955) in Downey.

The subject property has experienced a number of alterations over the years that include: the installation of aluminum awnings in 1951 and 1961; repair of fire damage in 1957; the addition of a metal and plastic neon projecting signs in 1962, 1963, and 1965 and a metal roof sign in 1964; the addition of wall signs in 1970 and 1972; interior alterations at the ground floor in 1976; the conversion of a storefront into a food establishment and the addition of one bathroom in 1979; the modernization of a display window in 1984; the conversion of a mirrored dance and rehearsal studio on the second-floor into a small theater in 1999; the addition of a new seating platform and a new sound/light booth and an upgrade of the stage platform on the second floor in 2004; the installation of a new skylight in 2007; a tenant improvement in 2009 consisting of interior cosmetic remodeling, new ceramic tile flooring, and new drywall; the additional of a wall sign in 2012; the conversion two storefronts into one in 2022; and the removal of decorative lattice from the west-facing facade of the southern volume and the replacement of all second-story windows, all at unknown dates.

SurveyLA, the citywide historic resources survey, identified the subject property as individually eligible for listing under the national, state, and local designation programs as a significant venue important to the development of performing arts in Los Angeles, particularly art, experimental film, and live performances.

CRITERIA

The criterion is the Cultural Heritage Ordinance which defines a historical or cultural monument as any site (including significant trees or other plant life located thereon), building or structure of

particular historic or cultural significance to the City of Los Angeles if it meets at least one of the following criteria:

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

FINDINGS

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

BACKGROUND

On May 5, 2023, the Director of Planning determined that the application for the proposed designation of the subject property as an Historic-Cultural Monument was complete.



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

1. PROPERTY IDENTIFICATION

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

2. CONSTRUCTION HISTORY & CURRENT STATUS

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

3. STYLE & MATERIALS

Architectural Style: Streamline Moderne		Stories:	Plan Shape: rectangle
<i>FEATURE</i>	<i>PRIMARY</i>	<i>SECONDARY</i>	
CONSTRUCTION	Type: wood	Type:	
CLADDING	Material: smooth stucco	Material:	
ROOF	Type: flat	Type:	
	Material:	Material:	
WINDOWS	Type:	Type: glass bricks	
	Material:	Material:	
ENTRY	Style: off-center	Style:	
DOOR	Type:	Type:	



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

4. ALTERATION HISTORY

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

	see pg. 23-25

5. EXISTING HISTORIC RESOURCE IDENTIFICATION (if known)

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

6. APPLICABLE HISTORIC-CULTURAL MONUMENT CRITERIA

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

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

7. WRITTEN STATEMENTS

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

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

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

8. CONTACT INFORMATION

Applicant

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

Property Owner

Is the owner in support of the nomination?

Yes

No

Unknown

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

Nomination Preparer/Applicant's Representative

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



HISTORIC-CULTURAL MONUMENT NOMINATION FORM

9. SUBMITTAL

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

APPLICATION CHECKLIST

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

10. RELEASE

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

Honor Dunn

2-23-2023

Name:

Date:

Signature:

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

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

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



Coronet Theatre Building

Historic - Cultural Monument Nomination

GOAL

Since 1947, the Coronet Theatre Building on North La Cienega Boulevard in Los Angeles has been an establishment for great entertainment. From its earliest days of legitimate theatre and experimental art cinema to its current contribution of live music and comedy, the Coronet Theatre continues to be a place where creativity and entertainment are at their best. Our goal is for the Coronet Theatre Building to be designated a historic-cultural monument, HCM, and officially recognized for its significant cultural contribution to Los Angeles.

Thank you for your review and consideration.

Prepared and submitted by:
Honor Dunn

UPDATED:
02-22-2023

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Supplemental Packet Follows

Includes:

- Contemporary Photos
- Historical Photos and Artifacts
- Zimas Report
- Copies of Permits



Coronet Theatre Building

366 - 372 N. La Cienega Blvd. Los Angeles, CA 90048

A. Proposed Monument Description

The subject property, 366-372 North La Cienega Boulevard, is a two-story commercial building located in the Mid-City West neighborhood of Los Angeles. It sits on 5,365.2 sq ft of land, occupying the whole of 2 rectangular lots (lot 1 and lot 2 on Block 8) at the southeast corner of commercial North La Cienega Boulevard and the residential Oakwood Ave. The subject property has an 80-foot frontage on the easterly side of La Cienega Boulevard and a side lot line of approximately 134 feet along the southerly side of Oakwood Avenue. Its setting is generally flat, and the surrounding buildings are commercial (retail and office) buildings fronting La Cienega Boulevard, set flush with the concrete sidewalk.

Exterior

Roughly rectangular in plan, the subject property is 13,652 sq ft in size and is built around a courtyard that serves as a recessed entry location to the theater and the upstairs, marked by a rectangular integrated pylon sign with projecting illuminated signage. The building is wood-framed, has a flat roof with a flat parapet, and is smooth stucco clad. Its street frontage features storefronts on the first story and windows (almost all single, sliding vinyl) on the second. The Streamline Moderne building, designed by architect Lyle Nelson Barcume and completed in 1947, also reflects elements of Late Moderne design. Its characteristics of Streamline Moderne are indicated by its simple lines and form, rounded corners on the building facade on the north side of the entrance into the complex, the curve wall ticket marquee on the northeast corner of the courtyard, the windows that wrap around the furthest north corner of the building facade and glass bricks on the north elevation. While the emerging Late Moderne features are indicated by its clean lines, smooth surfaces, strong horizontal emphasis, integrated planting beds, integrated pylon sign, lack of ornate features, and the use of greenery, though plants and trees to soften lines.

The primary (west) facade faces North La Cienega Boulevard, which contains the public courtyard entrance into the theatre complex flanked by first-story retail storefronts. The theatre entry features an integrated pylon sign that served as the marquee at street level and promoted the Coronet Theatre signage. Entering the complex is by a walkway that is in between the storefronts and the “Little Theatre.” The walkway entry point is established by a tall curved top double metal gate. On the complex side of the gate, the walkway is flanked by two tall magnolia trees. The entrance walkway continues under a second-floor skyway and finally ends in the courtyard (discussed in more detail below).

The west facade’s second story contains single sliding vinyl windows. One former storefront, now the entrance to the “Little Theatre,” sits to the south of the theatre entry walkway. It contains a single door with transom and a window of unknown type, now boarded up and covered with signage. The window is framed by a painted brick planter with a matching vertical brick element which rises to meet a shallow cantilevered canopy spanning storefronts are sited north of the theatre entry walkway, both fronted by the entrance to the entire storefront sited north



of the theatre entry walkway, both fronted by the entrance to the “Little Theatre,” sits to the south of the theatre entry walkway. It contains a single door with transom and a window of unknown type, now boarded up and covered with signage. The window is framed by a painted brick planter with a matching vertical brick element which rises to meet a shallow cantilevered canopy spanning the entire storefront. Two storefronts are sited north of the theatre entry walkway, both fronted by curving, painted brick planters and topped by shallow cantilevered canopies. The south-most of the two storefronts features a curved corner containing grouped, wood, fixed, and casement windows with divided lights. It has a wood slab door with a transom. The north-most of the storefronts generally mirrors the other, but its curved corner contains grouped, metal, fixed windows, and its canopy is deeper and clad with shingles. A third storefront located between the two described above has been recently modified to contain a large metal display window with no entry.

The building’s north elevation fronts Oakwood Avenue. The east portion of the north elevation has two multiple recessed three steps with double doors to the theatre house. In the center of the first story there is a decorative wall of square glass bricks, projecting from a slightly recessed central bay. Moving towards the west side of the north elevation there is a single door that enters the north corner store and a three tall paned store display window (fixed metal). All but one second-story window are of the usual type (single sliding vinyl); the east-most window is an aluminum louver.

The building’s east elevation faces an alley that can be entered through Oakwood Avenue. From the alleyway there is an entrance to the second floor by a wooden staircase, a double door into the theatre house that is accessed by a step down which is under a wooden awning, and an industrial single step-up entrance into the theater for production loading. The building’s south elevation directly abuts the neighboring building and is not visible.

Courtyard

The 3 bricks x 3 bricks pattern paved courtyard is the heart of the complex and multiple areas of the building complex can be accessed from it. On the north elevation of the courtyard, there are three sets of recessed glass double doors to the lobby of the theatre auditorium. Above these doors are four second-floor windows. The northeast corner houses the curved glass and stucco wall ticket booth, and to the side of the ticket booth, there is a recessed double door entrance or exit directly from the theatre. The second floor overhangs the north and east sides of the courtyard doors, protecting the theatre entrances and exits from rain. Still on the east elevation of the complex and to the side of the recessed double doors is a double-door closet. Above these doors are four second-floor windows and three third-floor windows. On the south elevation of the courtyard are five first-floor windows, a single door to the dressing room, and five second-floor windows. At the southwest corner of the courtyard is a wide, open, wooden stairway to the second-floor landing. A notable and charming feature of the courtyard is the very tall magnolia tree in the northwest corner that canopies and shades the courtyard.

Exterior Character Defining Features

- Prominent corner location
- Two stories in height
- Roughly rectangular footprint with central courtyard accessed via walkway from North La Cienega Boulevard
- Streamline Moderne architectural style with Late Moderne elements
- Horizontal orientation
- Concrete construction



- Smooth stucco cladding
- Rounded corners
- Flat roof
- Original storefront with fixed and casement wood windows
- Integrated brick planters and shallow canopies fronting storefronts
- Trees in the entry walkway and courtyard
- 3 brick x 3 brick patterned courtyard
- Wrap around windows
- Glass bricks on the north elevation
- Integrated pylon sign
- Poster displays pylon as well as on the wall at the entrance to the complex

Main Theatre

Up a couple of steps and through the three recessed glass double doors on the north side of the courtyard is the lobby to the theatre. The rectangular lobby shares a space with the two public restrooms that can be accessed on the east wall. Entrance to the theatre's auditorium is through recessed double doors on the far north corner of the east side of the lobby.

Upon entrance of the theatre auditorium, there is a gradual decline of rows of 272 yellow seats facing a raised 39 ft x 30 ft stage. The rows of seating are separated into groups of three, a large middle section of 12 seats flanked by narrower sides of 4 seats. The two additional rows of 12 seats in the front of the middle section were designed to be removable. The middle section of seats has 13 rows, the south section of seats has 11 rows, and the north section of seats has 13 rows. The stage is framed by a traditional red velvet curtain, and the back of the stage itself also has a red curtain. On each side of the auditorium are 3 sconces in the style of Streamline Moderne as indicated by the curves and deco influence. The enclosed control booth is in the back of the auditorium above the last row of 20 seats for minimal distraction for the audience.

Stage Specs: *from the 1949 edition of the ATPAM Theatre, Arena and Auditorium Guide*

Proscenium width: 39'

Proscenium height: 13'

Curtain to footlights: 3' 6"

Curtain to back wall: 30'

“Little Theatre”

This room can be accessed by the south side of the front of the building, or by a door on the right side of the entrance walkway into the complex as you near the courtyard stairway. The typical entry is by walkway door, and as you enter, there is a bar on the east side (left) and a long rectangular open area on the west side (right). “Entertainment” typically performs on the west side of the room, by the wall that runs parallel to North La Cienega Boulevard.

Upstairs

There are several office spaces on the second floor accessed by the wide, open, wooden stairway on the southwest side of the courtyard. The single flight of stairs leads to a landing, where an office can be accessed by a single wooden



wooden door directly to the left (east) and an additional office can be accessed by a single wooden door to the right (west). The stair landing wraps around to a short outdoor hallway that leads to the larger second landing, which is the second-floor skyway. Multiple areas can be accessed from this landing, the upstairs dance rehearsal studio through wooden double doors on the northeast corner, additional offices on the northwest corner, and the back door to the west office that is off the staircase landing. The upstairs dance rehearsal studio can be additionally accessed through a long hallway-shaped dancer's changing room, which is off the dance and rehearsal studio and accessible through the office to the east to the staircase landing.

Notable Alterations

366-372 North La Cienega Boulevard has not been significantly altered, please see permit chart, pg. 21

- The most notable alteration to the Coronet Theatre Building was to the dance and rehearsal studio which was changed into a second-floor small theatre after DeeGee Production acquired it from the original owners. This space was converted from an open mirrored studio to a 99-150 person informal theatre in 1999. (figure 1) It is unknown if the theatre is still in the second-floor space.
- The decorative lattice was removed from the south side of the west elevation facade, the date is unknown
- Repairs from fire in attic in 1957, the extent of damage is unknown (costumes were destroyed)
- Topper was removed from tall integrated pylon sign
- Currently (2022) the three offices on the second floor on the west elevation are being converted into one large office accessed by the second landing (*permit was not found*)
- Currently (2022) two of the store fronts are being combined into one store front.
- All second-story windows replaced
- Signage replaced

B. Statement of Significance

I believe the building to be under threat due to unpermitted work and lack of maintenance. I believe the owner does not have the building's best interest at heart.

The subject property, Coronet Theatre Building at 366- 372 North La Cienega Boulevard, Los Angeles, California, 90048, meets the following Historic-Cultural Monument criteria:

1. Is identified with important events of national, state, or local history, or exemplifies significant contributions to the broad cultural, economic, or social history of the nation, state, city, or community. Since 1947, the Coronet Theatre Building has been an innovative and thriving location for performing art production including theater, dance, and music, a hub for entertainers to be at their most creative and without hesitation, and a learning center and model for others in art cinema curation. Significant creative and political events transpired in the theatre/theater, which is associated with and played a part in shaping important developments in Los Angeles's history of performing arts. The Coronet Theatre Building is an excellent candidate for designation as a Historic-Cultural Monument by the City of Los Angeles.

In 2015, SurveyLA, the citywide historic resources inventory, identified the Coronet Theatre Building as eligible for listing in the National Register, California Register, and as a Historic-Cultural Monument under the **Eligibility Standards**:

- Significant as a venue important to the development of performing arts in Los Angeles. The Coronet was a significant venue for art, experimental film, and live performances including the premier English language adaptation of Bertolt Brecht's play "Galileo" the year it opened.



Context:	Public and Private Institutional Development, 1850-1980
Sub context:	Cultural Development and Institutions, 1850-1980
Theme:	Performing Arts, 1870-1980
Sub theme:	Performing Arts Venues, 1870-1980

Lyle Nelson Barcume 1896- 1966, Architect

Lyle Nelson Barcume was born in Glendive, Montana on April 21, 1896. He studied at the University of Beaune in France, received a BS from the University of Northern Iowa, and pursued continuing education from the University of Southern California, Stanford University, and the California Institute of Technology. In the early part of his career, he worked for architects Alfred Priest, Robert H. Orr, Rolin S. Tuttle, and Leland Bryant.

In 1931 Barcume founded his own firm Barcume & King with engineer Harold P. King. Throughout his career, Barcume worked on numerous commercial buildings as well as residences in the styles including Deco, California Spanish Deco, Pueblo Revival, and Moderne. During the 1930s Barcume worked on two Los Angeles theatre projects, Franklin Theatre (completed in 1936) and Monterey Theatre (completed in 1939). In addition, Barcume designed (under Alfred Priest:) the Public Service Building in Glendale (1929, demolished after an intense preservation fight), under Leland Bryant: Sunset Towers in Hollywood (1931), the original Administration building at Bandelier National Monument Visitor Center, in New Mexico (1935), and Gallatin Medical Building in Downey (1955, demolished).

Summary

The Coronet Theatre Building was commissioned by Frieda Berkoff Gellis, a well-known Russian vaudeville dancer. From the time she could walk, she had worked as a vaudeville performer traveling all over the USA with her family troupe offering their balletic and Russian character dance act. This time on the road and the grueling 5-performances-a-day, 7 days-a-week schedule had fostered incredible ties with her family, especially her sister, Olga, and brother, Louis. The Berkoff family settled in the Fairfax area of Los Angeles and opened a chain of movie theaters. It was during a visit as a spectator at the Turnabout Theatre at 716 North La Cienega Boulevard. that Frieda incepted the idea of a theatre complex.

In 1942, Frieda Berkoff Gellis applied to build an entertainment complex on the corner of North La Cienega Boulevard and Oakwood Avenue in 1942. Given the green light, she commissioned Lyle Nelson Barcume, experienced theatre architect to build what would eventually be named the Coronet Theatre Building at 366-372 North La Cienega Boulevard. in Los Angeles, CA. The Streamline Moderne complex meets Late Moderne was completed and opened to the public in 1947 and instantly became a significant location for the post-war entertainment industry. Built to house a 272-seat stage theatre, a performance space, commonly known as the “Little Theatre”, a cinema (shared space with the main theatre), multiple storefronts, office rentals and a dance rehearsal studio. Later a bar occupied a narrow corner space adjacent to the storefronts on North La Cienega Boulevard, affectionately known as the Coronet Pub. From 1957-1961, the Coronet Theatre’s “Little Theatre” was home to Doug Weston’s original Troubadour, a hub for folk, beatnik readings, and jazz musicians.¹¹

11.. *Los Angeles Times*, “At Coronet, Largo Tries a New Space on for Size, Coronet Space Has a History of its Own,” Natalie Nichols, May 18, 2008



The second-floor dance and rehearsal studio was built not only for Berkoff Gellis's personal use, but also to house her family dance school, Coronet Dance Studio. Over the next 27 years, this studio was a practice dance space for Mitzi Gaynor, Barry Ashton, Nancy Sinatra, Betty Grable, Lucille Ball, Rod Steigler, Ann Margret, and Anthony Quinn. Choreographer Roland Dupree offered dance classes through his famed *Roland Dupree Dance Academy*, as did David Winters, an acclaimed choreographer and performer, who taught his classes and offered private sessions in the dance studio.

The offices were rented to industry greats in allied arts such as The Theatre Guild, Rodger and Hammerstein (west coast office), and Audrey P. Franklyn, entertainment promoter, best known as Elle Fitzgerald's long-term Promoter. Psychic to the stars, Kenny Kingston had an office that drew A-listers both dead and alive, like Elvis, Marilyn Monroe, James Dean, and Lucille Ball.

The building complex was owned and operated by the Berkoff family, including Frieda's daughter, Petrie Robie, and Frieda's youngest brother, Eugene Berkoff, for nearly 50 years. In 1996 the building was sold to Deborah Del Prete and Gigi Pritzker of Dee Gee Entertainment. Petrie sold it to Deborah and Gigi in honor of her mother, "My mother, Frieda Berkoff Gellis, loved this theater. I felt she would have liked the idea of two female entrepreneurs taking over the reins."¹

Under DeeGee Production, the Coronet Theatre continued to be a creative compound offering an establishment to actors, writers, and directors. Quality entertainment continued to be produced by tenants such as PKR, Playwrights' Kitchen Ensemble (mistakenly known as Patchett Kaufman Entertainment), which drew the talent of actors including Peter Falk, Gwyneth Paltrow, John Goodman, and Gena Rowlands. In 1999, under their ownership, the second-floor rehearsal dance studio space was converted into a 99 - 150 seat theater, coined "Upstairs at the Coronet," with the goal of giving rising talent a showcase. Prete and Pritzker managed the complex until they sold it on May 16, 2007, in a private sale to its current owner, Hersel Saeidy.

In 2008, Mark Flanagan heard that the new owner, Hersel Saeidy, was planning to demolish the building. Flanagan was looking for a new venue for his popular club, Largo, which at that time was located on Fairfax Boulevard. He landed a 15-year lease, saving the Coronet Theatre from a doomed future and establishing a new legacy for the famed building to include music and comedy.^{9 11}

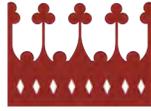
For the past 75 years, the Coronet Theatre has been the location for historical live performances, the epicenter of experimental and art cinema, the original home of the Troubadour, and even the filming location for Conan O'Brien Late Night Show in 2020 when the Covid- 19 pandemic restrictions were first put in effect.⁷ The dynamic and significant history of the Coronet Theatre Building is the foundation for the endless possibilities going into the future, "... people will always go for the best show..." Freida Berkoff Gellis, article written by Audrey P Franklin.

1. The Christian Science Monitor, *After 50 Years, Stars Are Still Born At LA's Legendary Coronet Theatre*, Bonnie Churchill, April 9, 1997

9. LA Weekly, *Live in LA: Aimee Mann Christens the New Largo at the Coronet*, Randall Roberts, June 3, 2008

11. *Ibid*

7. The Hollywood Reporter, *Conan O'Brien Taking CBS Show to LA's Largo*, July 2, 2020



Deep Dive: Theatre

The Coronet Theatre Building construction was completed in 1947 and was ready to be used as a legitimate theatre. Legitimate theatre is a theatre where live performances rely almost entirely on diegetic elements, with actors performing through speech and natural movement. A legitimate theatre presents serious dramas as opposed to other types of stage performance such as musical theatre, farce, and revue.

From the beginning the theatre established a stellar reputation with its first three back-to-back John Houseman's Pelican Production performances. The first production debut on June 11, 1947, with Thornton Wilder's, *The Skin of Our Teeth*, starring Jane Wyatt & Keenan Wynn. Later in the summer, on July 30, 1947, the theatre's dynamic legacy continued with the world premiere of Bertolt Brecht's *Galileo*, starring Charles Laughton, and on August 23, 1947, Pelican Productions presented Jean-Paul Sartre's production of *No Exit*.³

1947 Galileo

Bertolt Brecht was a revolutionary and influential theatre practitioner who changed the rules of theatre with unique methods by rejecting the mainstream and dominant naturalistic approach. With an austere tonality and a focus on distancing the actors from realistically embodying the events of a narrative, the goal was to retell the story so the audience would remain objective and think with critical interest, promoting an attitude of curiosity rather than the emotional and empathic response. The use of anti-illusory techniques, paired with exposing the mechanisms of theatre, breaking the fourth wall became known as epic theatre. This method directly or indirectly influenced the theatre of every Western country and Brecht earned his reputation as one of the most important figures of 20th-century theatre.³¹

Brecht escaped Germany during the rise of Hitler in 1933, landing in the US. He met Charles Laughton in 1944 and soon asked him if he would like to help translate his German production of *Galileo* and be the male lead in the English-language production. For eighteen months, Brecht and Laughton worked together in a relentless process of translating, writing, and re-writing. Brecht's significant creative process was supported by Laughton's ability for writing structure and editing. The collaborative process was unusual since Laughton knew absolutely no German, and Brecht had very little knowledge of working English, certainly not enough for him to write out his true intention. In Danish actress and collaborator of Brecht, Ruth Berlau's memoir, the collaborative process relied on "Brecht using gestures to convey what he was after, and Laughton would put into words what he had seen with his eyes."

Despite being very different, Brecht, the ideological Marxist, and Laughton, the apolitical humanist, the collaboration still worked. They bonded on a dislike of authority figures and felt compassion for the oppressed. Brecht was

3. *What Happened? The Complete History of L.A. Theater (Unabridged) in 15 Minutes*. Steven Leigh Morris
31. <https://www.britannica.com/art/Western-theatre/Post-World-War-II-theatre> *Post World War II Theatre*



an artistic maverick who was not concerned by consequences, making for a very creative process. By the end of 1945, they had written an English version of the play that satisfied them both. Initially, Orson Welles was signed on to direct, however, that fell through when another talent was brought in to work on the production that Welles did not like. Then young American director Joseph Losey was hired, and even though Losey was the official director, it was understood by all that Laughton and Brecht, in particular, Brecht, was actually in charge. Producer John Houseman formed Pelican Productions intending to bring legitimate theatre to Los Angeles, and had signed a year lease at the Coronet Theatre, so it was a perfect match. Houseman wrote that he considered the production of *Galileo* “a noble and important work and that it would be an honor – as well as an exciting theatrical experience – to participate in its first premiere.”

On July 30, 1947, a sold-out crowd filled the theatre. This crowd included Charlie Chaplin, Ingrid Bergman, and Frank Lloyd Wright. Los Angeles had been in a heat wave, so Laughton ordered trucks loaded with ice blocks to surround the theatre “so the audience can think.” Three years after Brecht and Laughton first began their creative journey together, translating the original from German to English and writing a modern adaptation, the production of *Galileo* opened. The sets, costumes, and backdrops were sparse, and sketches of Jupiter’s moons, Leonardo da Vinci’s technical drawings, and a Venetian warship were projected on screens to assist the storytelling. Despite the sparse nature, the production was an elaborate production with 50 actors, 13 scenes, music by Hanns Eisler, and choreography by Lotte Goslar. *Galileo* received mixed reviews from critics and audiences, but regardless of the mixed response, it is considered one of Bertolt Brecht’s most significant plays as it explored the topics such as the social responsibility of scientists, progress vs. tradition, and freedom of thought and speech. The production proceeded to Broadway following its sold-out three-week run.²⁸

Under Frieda Berkoff Gellis’s ownership, other noteworthy productions over the years included Pete Seeger’s stage debut, Broadway hit *Dark of the Moon* (1947), and *The Stone Jungle* (1948), directed by Lloyd Bridges, starring Shepperd Strudwick and featuring a young Russ Tamblyn, and Steve Fisher’s world premiere of *Blood in the Streets*. Other productions were Jean-Paul Sartre’s *The Respectful Prostitute* (1949) and Broadway actress Irish March production of Claude Andre Puget’s, *The Happy Days* (1951) starring Kay Christian, Dana Earle, and Micaela Mitchell. Other productions included *Hamlet* (1962), starring Guy Stockwell and Berkoff Gellis’s daughter, sound engineer and artist Petrie Gellis Robie, and the musical *Billy Barnes’ L.A.* (1962). *Billy Barnes* continued his time at the Coronet Theatre following *Billy Barnes’ L.A.* with the *Best of Billy Barnes* (1963).

Ray Bradbury

In 1964, Ray Bradbury, famed and influential science fiction and fantastical writer and author of *Fahrenheit 451*, created a new repertory company devoted exclusively to science fiction theatre. Ray Bradbury leased the Coronet Theatre for his “Space Age Theatre.” Ray Bradbury and two associates, Charles Rome Smith and Herbert Selwyn, coined this organization, Pandemonium Theater Company, to produce and finance the venture.

The repertory company drew upon a backlog of Bradbury’s one-act plays. Ray Bradbury hired John Whitney, the “father” of computer animation and sound technician, and Saul Bass, a renowned graphic designer, as consultants

28. <https://americanpopularculture.com/archive/politics/galileo.htm> *American Popular Culture, Politics, Galileo in Hollywood*



to create unusual electronic effects for the theatre. These two utilized the preexisting movie projection system to create floating images on small parts of the stage to support the dramatic action.⁸ On October 14, 1964, Ray Bradbury and Pandemonium Theater Company debuted *The World of Ray Bradbury*, a collection of short plays which included, *The Pedestrian*, *To The Chicago Abyss*, and *The Veldt*. The “limited engagement” ran until February 14, 1965. The next play was *The Wonderful Ice Cream Suit*, which included *A Device Out of Time* and *The Day it Rained Forever*. In 1968, Bradbury returned to the Coronet Theatre with *The Anthem Sprinters*, starring Monte Markham, Garry Walberg, Bob Ball, and David Knight.

During this time, other notable productions included *The Owl and the Pussycat* (1966) with Emmy winner Bill Bixby and Carol Cole (daughter of Nat King Cole and sister of Natalie King Cole) and Ron Rich’s *Big Time, Buck White* (1968), which ultimately inspired the New York’s Broadway musical *Buck White*, which was Muhammad Ali’s debut and only stage experience. In January of 1969, Mimeo directed and starred with Don Johnson in the West Coast premiere production of *Fortune in Men’s Eyes*, a groundbreaking play that was the first stage production to include a simulated rape scene, including full nudity, between two men.

Throughout the 1950s and 1960s, when the theatre wasn’t being used for major productions, Berkoff Gellis directed and produced her own elaborate youth dance productions. Telling wonderful classic stories through the art of dance in custom-designed and crafted costumes. Berkoff Gellis held these shows as high as the professional productions that graced the stage and took the creative direction very seriously. From sketching the vision to choreographing the dances, she sewed each costume and took tremendous pride in providing a truly creative experience for the children that participated.

In the early 70s, a live burlesque show took place in the theatre, but in 1975, Berkoff Gellis made a very intentional choice to return to legitimate theatre and entertainment by making a formal announcement in the newspaper and with the production of Preston Jones’s much talked about *The Last Meeting of the Knights of the White Magnolia* which opened in June 1976.

The late ’70s returned to legitimate theatre continued with the West Coast premiere *American Buffalo* (1978) starring Howard George and Loren Schein, and *Bullshot Crummond*, the second show from the comedy theatre group Low Moan Spectacular, which ran from November 24, 1978, to April 29, 1979, starring Brandis Kemp and Diz White. While it was at the Coronet Theatre, it was the first ever theatre concert taped by the television network Showtime, for their show *Broadway on Showtime*.²⁹

From 1981 to 1988, the building was home to L.A. Public Theatre, directed by Peg Yorkin. L.A. Public Theater, also known as LAPT, at that time was one of only three equity theatre houses in Los Angeles. During Yorkin’s tenure, the LAPT brought significant contributions to the Coronet Theatre, as she produced works such as John Guare’s *Rich and Famous* (1982), Anne Commire’s premiere of *Put Them All Together* (1982), *Shay* (1983), and *Melody Sisters* (1983), Christopher Durang’s *Beyond Therapy* (1984), *Baby with the Bathwater* (1985), A.R.

8. *NY Times*, August 1, 1964, Writer to Stage Science Fiction; *New Hollywood Company to Present Bradbury Play*
29. <http://www.theefnylapage.com/presseexclusiveinterviewsalanshearman.htm>, *The Escape from NY to LA*, Alan Shearman (*Dancer*) Interview



Gurney's *Dining Room* (1985,) and Doris Baisley's *Mrs. California* (1986).¹⁰ During this time, the building operations were being run by Petrie Gellis Robie due to Frieda Berkoff Gellis's poor health.

From 1990 to 1994, the theatre was rented by Serendipity Theatre Co., a children's theatre operation led under the artistic direction of Scott Davidson. In 1994, producer and tenant Jim Freyberg brought numerous highly successful productions to the Coronet Theatre. These productions included *Brooklyn Laundry* (1991), starring Glenn Close, Laura Dern, and Woody Harrelson, *Wrong Turn at Lung Fish* (1992), written by Garry Marshall and Lowell Ganz, as well as Claudia Sheer's one-woman show, *Blown Sideways Through Life* (1994), and Brad Ellis and Gerard Alessandrini's celebrity-attended, *Forbidden Hollywood* (1995).

In 1996, Petrie Robie sold the building to Deborah Del Prete and Gigi Pritzker of Dee Gee Entertainment, soon after actor Dan Lauria founded PKE and took residence in the theatre. While PKE was at the Coronet Theatre, they staged and facilitated more than 200 plays, including *A Bronx Tale*, *The Crimson Thread*, and *Dare Not Speak Its Name*, which all went on to some combination of commercial runs or film and television adaptations. Actor James Farentino optioned the play, *My Father's House*, while Jean Smart took the play, *Higher Laws*, to movie production.⁴

PKE held staged play readings every Monday night for a crowd of Los Angeles theater lovers, who could see the show for free.² These readings were part of a process intended to showcase new plays submitted from all over the country and read by established actors such as Charles Durning, Scott Wolf, Lou Diamond Phillips, and Christian Slater for a slew of development people from film and television. The goal was to help fresh talent get discovered. Born out of PKE, The Coronet Writer's Lab developed, this small and focused group of writers and actors moderated by T. Jay O'Brien, was focused on developing great scripts for stage plays, screenplays, and teleplays.⁶ Many of these readings happened in "Upstairs at the Coronet," the second-floor theatre, originally the dance rehearsal studio.

Other notable productions at this time were Julia Sweeney's one-woman show, *God Said 'Ha!* (1996), which was filmed during its run at Coronet Theatre. Directed by Sweeney, the filming was executive produced by Pulp Fiction director, Quentin Tarantino.⁵ Other shows included Barbara Corday, Michael Fierman, and Roger Lowenstein *I Love You, You're Perfect, Now Change* (1998), Howard Crabtree's *When Pigs Fly* (1999), presented by Ian Praiser and Michael Alden and starring Jim J. Bullock, *Fully Committed* (2001), *Puppetry of the Penis* (2002), Tori Spelling and Charlie Sheen's *Maybe Baby* (2002), *The Vagina Monologue* (2003), *The Tempest* (2004), Michael Jackowitz produced and Jonathan Larson's written, *Tick, Tick... Boom!* (2006), and *Menopause, The Musical* (2007).

10. encyclopedia.com, a quote taken by her daughter, Nicole Yorkin, original source unknown.

4. *Reading Series is Must for Biz Insiders*. The Free Library. 1997 Penske Business Media, LLC 29 Sept. 2022

2. Playbill, *Dee Gee Team Supports Theatre and Film Creators at L.A.'s Coronet*, Murdoch McBride, November 24, 1999

6. Scripts Magazine Writers Groups: *The Coronet Writers Lab*, October 19, 2011

5. Playbill, *God Said Let Julia Sweeney's Play Be Filmed*, David Lefkowitz, November 25, 1996



In 2007, Dee Gee productions sold the Coronet Theatre Building to its current owner, Hersel Saidy, who was looking to demolish the complex to make room for Urban Outfitters. Luckily, Mark Flanagan of Largo fame convinced the owner to lease the Coronet Theatre to him as the new location for Largo. This lease saved it from demolition while bringing a new relevant life to the complex through music and comedy. In 2008, Largo, one of the best-known entertainment venues in the city, moved from its location on Fairfax Boulevard to The Coronet Theatre Building and became known as Largo at the Coronet.^{9 11} In 2009, Jared Meisler and Sean MacPherson opened Roger Room, a highly considered and beautifully lit bar. Located adjacent to Largo, it occupies the space that once was the Coronet Pub.

Under current tenant Mark Flanagan direction, The Largo at the Coronet is offering some of the most compelling entertainment in Los Angeles with the likes Adele, Lindsay Buckingham, Dave Grohl, Fiona Apple, Bill Hader, Beck, Phoebe Bridgers, Judd Apatow, Macaulay Culkin, Jeff Tweedy, Margaret Cho, Karen O., Jack Black, Tenacious D, Will Ferrell, Nig Notaro, Maya Hawke, Inara George, Larry David, Pink, Sarah Silverman, Paul F. Tompkins, Sean Lennon, Jon Brion, Gary Shandling, Maya Rudolph, Fred Armisen, Violet Grohl, Greg Kurstin, and Aziz Ansari.



Deep Dive: Cinema

While the Coronet Theatre was being used for significant stage productions, the building was also an art house cinema from its beginning. The year the building opened its door, Kenneth Anger and Curtis Harrington's newly formed film society, Creative Film Associates, showed a premier midnight screening of Kenneth Anger's debut homoerotic film, *Fireworks* (1947), with Frankenstein's director, James Whale, and pioneering sexologist Dr. Alfred C. Kinsey in attendance.^{24 30} This movie would return to the Coronet Theatre in 1950 and 1957.

Post-WWII, there was a rise in the experimental film and visual music scene. MGM Studio released a memo to Danish American actor, Jean Hersholt on May 14, 1946, listing three venues for art cinema in Los Angeles: the American Contemporary Gallery, the Great Film Society, and Paul Ballard's Film Society which initially showed films out of his apartment in Hollywood before moving his operation to the Coronet Theatre in 1947.

9. *Ibid*

11. *Ibid*

24. Art Forum, *Close Up: American Year Zero*, Ara Osterweil on Kenneth Anger's *Fireworks* (1947) no page indicated

30. <https://carlabrahamsson.blogspot.com/2013/02/kenneth-anger-in-conversation.html>, *Conversations with Kenneth Anger*. 2013



Once Paul Ballard relocated his “society” to the Coronet Theatre, he changed the society’s name to The Hollywood Film Society. The Hollywood Film Society was a nonprofit dedicated to the studying and reviewing of motion pictures as an art form. Ballard curated his collection of the film in specific groups, for example:

- Series “A” included such films as *Passion of Joan of Arc*, *Kumratschaft*, *Million Dollar Legs*, and *Variety*. This services also included short films *L’Amitie Noire*, *White Flood*, and *Brotherhood of Man*.
- Series “B” was more documentary-focused and included such films as *Song of Ceylon*, *Valley Town*, *Plow That Broke the Plains*, *Turksib*, *A Child Went Forth*, *Granton Trawler*, and *Triumph of the Wall*. This series included films that were shown for the first time on the West Coast.
- Series “C” covered the history of motion pictures in chronological order and was specially curated for students of cinema as an art form; for example, early Charlie Chaplin comedies, *Tol’able David*, *Three Musketeers*, and *Four Horseman of the Apocalypse*.
- Series “D” was focused on child-friendly films such as *Adventures of Tom Sawyer*, *Grandma’s Boy*, *Adventures of Chico*, and films on nature, animals, sports, and human endeavors.

Experimental films were woven into the series, such as Oskar Fischinger’s *Abstraction* with accompanying synthetic sound by John and James Whitney, Man Ray’s *Emak Bakia* and *L’Etoile de Mer*; and a showing of *This is Robert*, a movie on child behavior that was shown for an audience of parents and educators.¹³

Raymond Rohauer: 1950s

Raymond Rohauer took over the theatre from Ballard in 1950. The theatre went by Coronet Louvre and was programmed by the Society of Cinema Arts with Raymond Rohauer serving as curator (Stan Brakhage would briefly work as a projectionist under Rohauer and later would become a famous experimental filmmaker.)^{18 21} The Society of Cinema Arts was a nonprofit dedicated to bringing art and experimental film to the public. Early avant-garde screenings included a series co-presented by Creative Film Associates that included Kenneth Anger’s *Puce Moment* and *Fireworks*, Curtis Harrington’s *Fragments of Seeking and Picnic*, Sidney Peterson’s *The Lead Shoes*, James Broughton’s *Mother’s Day*, Buster Keaton’s *The General*, Maya Deren’s *A Study In Choreography for Camera* and Man Ray’s *Juliet*.^{16 26}

Rohauer hosted the Society of Cinema Arts, 1st Annual International Film Festival, showcased at the Coronet Theatre in 1950. Excerpt from Tim Lanza’s chapter for *Alternative Projections: in Los Angeles, 1945-1980*,

13. Publication of *Cinema*, issued August 1947 regarding US Film Societies

18. *Stan Brakhage, Filmmaker*, David E James; edited by Erik Barnouw, pg 2

21. *Visual Music and Film –As – An-Art Before 1950*, University of California Press, William Moritz , pg. 233

16. *Buster Keaton: Cut to the Chase: A Biography*, Marion Meade (page is not marked)

26. *Raymond Rohauer and the Society of Cinema Arts (1948-1962): Giving the Devil His Due*, Tim Lanza, chapter 17



Raymond Rohauer and the Society of Cinema Arts (1948-1962): Giving the Devil His Due:

On 8 August 1950, the Society premiered what it called the 1st Annual International Film Festival, which offered over the course of the month nightly screenings organized into seven separate programs. While featuring important silent and sound films, such as Paul Leni's silent horror film *Waxworks* (1924) and Sergei Eisenstein's *Ten Days That Shook the World* (1928) and *Thunder Over Mexico* (1932/34), half of the festival's programming days were devoted to experimental film. It included a four-day program of selections from the collection of the San Francisco Museum of Art such as Frank Stauffacher's *Zigzag* (1948) and *Sausalito* (1948). It also included a five-day program of American and French works, such as Gregory Markopoulos's *Xmas-USA* (1949) and three films by Man Ray.

In historian Alison Kozberg's chapter for *Alternative Projections: Experimental Film in Los Angeles, 1945-1980, For Love and/or Money: Exhibiting Avant-Garde Film in Los Angeles 1960-1980*, independent filmmaker Lawrence Jordan "described the influence of the Coronet as 'substantial', saying that he and Brakhage went there because it was really the only place they knew of on the West Coast that showed the films they were interested in seeing." (*A reference to Brakhage is to American filmmaker Stan Brakhage*)

Under Rohauer's curation, visual artists utilized the theater to share their creativity with the public. Animator Oskar Fischinger offered the first presentation of his invention, eventually called Lumigraph, through a performance called, *Visual Color Symphonies*.²⁰ Fischinger's visual instrument made it possible for anybody to produce and create fantastic color plays without a camera, other photographic equipment, or machinery. On January 2, 3, 4, and 5, 1951, he placed a black curtain behind the instrument, dressed entirely in black except for white gloves, so that only the movements of his moving hands would be visible, floating in the darkness while working his "light machine."¹⁹ His paintings were on display in the lobby during these performances. In the mid-50s, Edward Kienholz opened his first gallery in the lobby of the Coronet Theatre to foster the Los Angeles art community in exchange for theatre remodeling work for Rohauer.¹⁴

Other notable film programming included a presentation of Sergei Eisenstein's complete works, running each film for four days and weaving in experimental films by animator Oskar Fischinger and artist Maya Deren. This film run was followed by the screening of Vsevolod Pudovkin's complete body of work, and again, Rohauer formatted the showing by weaving in films about modern art and dance.¹⁵

20. *Painterly Interfaces for Audiovisual Performance*, Golan Levin, pg. 25-27

19. *Writing Light* by Elfriede Fischinger (an essay by Oskar Fischinger's widow)

14. *Getty.edu .L.A.s Cinematic Experiment, Then and Now*, Jessica Portner, February 23, 2012

15. *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles*, James David, pg. 218



While Rohauer was screening John E. Schmitz's film, *Voices*, and Anger's film, *Fireworks* at the Coronet Theatre in 1957, Rohauer was arrested by the Los Angeles Police Department vice squad on obscenity charges. Police charged Rohauer on the grounds that the films dealt with "homosexuality, and one depicted a nude woman."¹⁷ Although the arrest was for a very brief glimpse of a nude woman featured in *Voices*, it was *Fireworks* that drew the "true fury" as it was the "most openly queer film to precede the late 1960s."²⁷ When the case went to trial, Raymond Rohauer's lineup of films was denounced as "arousing lascivious thoughts" among the men in attendance.²⁴ This statement led many to believe it was the Coronet Theatre, an established "gay male social hub," actual existence that was also on trial.²³

The film *Fireworks* is an autobiographical account of 17-year-old Kenneth Anger's awakening desire. *Fireworks* "explored the pleasures and perils of same-sex desire and interracial identification in a culture in which homosexuals and racial minorities were demonized and persecuted." Anger's "insistence on the actuality of homoerotic desire and sexual activity was a first in American cinema."²⁴ The film, *Fireworks* was a response to militant public life during WWII and the postwar racial and ethnic tensions that were surfacing in Los Angeles.

Rohauer's trial revealed that Los Angeles Police Department's motivation was related to the Coronet Theatre as much as the actual film *Fireworks*. The theatre was a well-established "gay haven"²⁷ and the arresting officer, Donald Shaidell, made his attack on the gay community by affirmatively stating when asked by Rohauer's lawyer if viewers could find meaning in the film, "because there were so many homosexuals whom I recognized in the audience of this theatre." (People vs. Rohauer). The Los Angeles Police Department hid its attack on the community by focusing on the legal language of the obscenity of material. The trial mainly focused on Anger's film, *Fireworks*, and at its conclusion, Judge Harold Shepard found Rohauer guilty of exhibiting obscene material on February 20, 1958. Soon after, the verdict was reversed by the Los Angeles County Superior Court because "homosexuality is nonetheless not obscene, in and of itself." (People vs. Rohauer)

The Coronet Theatre Building served as a safe space and a central role, both physically and socially by fostering community through coming together to share gaze and experience, both for connection and entertainment. Before the gay liberation movement of the late 60s, there were few places a gay individual could go to be both "out" and to be "in" community. By the time Rohauer had been arrested for showing Anger's homoerotic film, *Fireworks*, the Coronet Theatre had come to be known as a venue that welcomed a diverse community and had been screening gay-focused entertainment and cinema art since inception. For many, it was a venue where one could see representation on the screen and on the stage.

Rohauer's sustained a consistent calendar of screenings every day of the year for close to a decade. He ran multiple films each evening and matinees on the weekends. Sometimes the film lineup would change daily and other

17. *Los Angeles Times*, February 28, 1959

27. *Film and Sexual Politics*. Kylo-Patrick R. Hart chapter 7, pg 90, Cambridge Scholars Publishing; Unabridged Edition (September 1, 2006)

23. *Perversion for Profit, The Politics of Pornography and the Rise of the New Right*, Whitney Shrub, pg.38

24. *Ibid*



film lineups ran longer. Rohauer and the Coronet Louvre's tenure at the Coronet Theatre Building ended around 1958-1959. During Rohauer's time at the Coronet Theatre, he curated some of the most innovative cinema programming, inspiring and influencing many future filmmakers and curators, as well as, setting the template for many of the underground and experimental art cinemas of the 1960s and 70s.²⁶ Excerpt from David James's 2005 book, *The Most Typical Avant-Garde: History and Geography of Minor Cinemas in Los Angeles* writes:

Nothing comparable to [Rohauer's] one-man cinematheque was available in New York or indeed anywhere else in the United States until the much less eclectic Anthology Film Archives opened in New York twenty years later, and nothing else like it has since existed in Los Angeles. In the wasteland of blacklist Hollywood, purged of all radical difference, the Coronet was a unique oasis where Rohauer educated the generations of cineastes who came to their maturity in the following decades.

Like many cinema theaters in Los Angeles in the early 1970s, the theatre's programming included pornographic films, primarily male gay pornography. These pornographic films were often paired with live burlesque shows creating a layered experience. This brief period lasted for five years, from 1971-1975, and in 1975 Berkoff Gellis made a formal announcement published in the newspaper that the theatre would return to legitimate programming. The Coronet Theatre did not showcase cinema after this period as part of its standard programming. Instead, it became an exclusively legitimate theatre and live performance venue, which it still is today.

The Berkoff Family

The Berkoff family relocated to Los Angeles from Chicago/ New York in the mid-1930s. Before moving to the Fairfax area, the family had lived shortly on the 900 block of Western Boulevard and then on Del Valle Drive. As many Jewish people moved west towards the Fairfax area of Los Angeles, so did the Berkoff family. The Berkoff family moved into their completed commissioned Rudolph Schindler Streamline Moderne duplex at 100 North Harper Avenue in 1938, which was a perfect location to access the Jewish Fairfax shopping area while being close to their businesses.

The Berkoff family were successful businesspersons in the mid-city Jewish community and the entertainment industry. They had multiple businesses in the Beverly - Fairfax area, several being movie theaters, which in the 1930s and early 40s were very important to the community as it was an escape from the Great Depression and World War II. The first of the several family-owned cinema theaters was La Tosca Theatre, located south of downtown. They then opened the Esquire Theatre on May 27, 1937, at 917 Fairfax Avenue, which is now Canter's Deli, Midway Theatre at 3138 W. Pico Boulevard, which opened in 1938, and then Cinema Arts Theatre at 11222 N. Western Avenue, which opened on May 10, 1939. Years later, in the 1960s, under different ownership, Cinema Arts Theatre was operated by Mike Gertz, who ran the popular midnight show under the moniker, New American Cinema. The format and programming at New American Cinema were inspired and modeled after the Coronet Theatre's "Rohauer" years. The Berkoff family also owned and ran the Russian nightclub Berkoff's Balalaika at 7351 Beverly Boulevard in 1938.

26. *Ibid*



Minority-Built and Led

Most credit the Coronet Theatre Building from its inception to its present-day to established men within Hollywood, rarely to Frieda Berkoff Gellis, a Jewish woman of Russian descent, a talented artist, an inspired dancer, and a savvy businesswoman. By the late 1940s, Frieda Berkoff Gellis had commissioned and launched a successful creative epicenter long before a woman had the right to birth control in 1960, before Betty Friedan's 1963, *Feminine Mystique*, a book discussing woman's unhappiness with being allocated to home, before the Equal Pay Act of 1963, and a decade+ before the feminist movement in the 1960s. She established respected relationships with industry leaders and attracted creative forces who valued what she had envisioned, a creative complex, the Coronet Theatre Building, and this is her legacy. In 1969, Frieda Berkoff Gellis was presented with a resolution by the City of Los Angeles for her contribution to the culture of Los Angeles.

Frieda Berkoff Gellis worked and performed in the family vaudevillian dance troupe for many decades, surrounded by many ambitious and creative people in the entertainment industry and within the Jewish community. In the lineage of Jewish people before her and many to come after, she seemingly had no hesitation about establishing herself as an entrepreneur and businesswoman in the entertainment industry, regardless of gender or economic position, in a city that was built on the idea of inventing self. That essence of invention lives on at the Coronet Theatre Building, for it is part of the foundation it was built upon and has welcomed many creatives and their innovative and progressive programming and work.

Theatres in the Area

There were several other theatres in the local area. The Coronet Theatre Building was one of the earliest, longest-running, and most successful at establishing legitimate theatre in Los Angeles.

Theatres:

Turnabout / Court Theatre *established in 1941*

716 N. La Cienega Blvd. Los Angeles, CA 90069

A quirky 2 stage theatre that separated the entertainment into two parts. The first half of the show was an adult marionette comic drama, usually revolving around themes of current interest. The audience would then flip their seats around for the second half facing the other end of the room where there was a stage for a musical revue. This format continued until 1950 when it became a more traditional theatre. There are productions listed up to 2005, and though the building remains, there are currently non-theatre tenants occupying the space.

Coronet Theatre *was established in 1947*

366-372 N. La Cienega Blvd

Century Theatre / Civic / Warner Playhouse / Ciné-Cienega *established in 1949*

755 N. La Cienega Blvd. West Hollywood, CA 90069

*A successful theatre that from the inception had investments from the Hollywood elite, including Bing Crosby, Gary Cooper, Clark Gable, and Ronald Reagan, Had its share of controversy with the 1965 production *Dutchman*, a drama about racism and sexuality, and in 1969 with "Beard" which had a sexually charged scene. By 1970 it became a porno movie theater and presently is a restaurant.*



Players Ring was established in 1949

8351 Santa Monica Boulevard

A 200-seat theatre dedicated to the theatre in the round stopped operations around 1970. A parking lot for a strip mall occupies the space now.

Gallery Stage, Players Ring Gallery I was established 1952

8111 Santa Monica Blvd., West Hollywood

Small operation yet successful run as a stage theatre until 1961 when it was demolished for a street widening project.

The Carmel was established in 1957

8163 Santa Monica Blvd.

Both the oldest and youngest theatre on this list opened as a silent movie theater in 1924 and then transitioned to the Carmel/Fox, which showed first-run films until 1952. From 1955 to 1957, it was known as the Carmel Museum Theatre, which showed first-run and classic titles films. In 1957, it was converted into a legitimate theatre called the Carmel, but by October 1958 it was back to showing movies..

Conclusion

The Coronet Theatre Building should be celebrated for its significant 76-year history. The legacy of the Coronet Theatre Building starts with its inextricable association with Los Angeles's post-war (1945 - 1968) entertainment history and the innovation that the theatre/theater provided in a changed society after World War II. The performing arts industry had the challenge of establishing what it could provide the community that television, motion pictures, and radio could not, and the Coronet Theatre and its programming is an exemplification of that innovation in creative offerings. The building is a landmark of the creative, social, and political histories of performances and presentations such as the world premiere of Bertolt Brecht's English language *Galileo*, starring Charles Laughton and produced by John Houseman, of Ray Bradbury's Pandemonium Theater Company and Raymond Rohauer showing(s) of Kenneth Anger's movie, *Fireworks*. The Coronet Theatre Building is a symbol of creative talent and progressive events and it represents a firm connection between art and viewer without discrimination and with unlimited creativity.

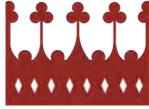
Since 1947, the Coronet Theatre Building, located on the corner of North La Cienega Boulevard and Oakwood Avenue has been an innovative and thriving location for performing art production including theater, dance, and music, a hub for entertainers to be at their most creative, and a learning center and model for others in art cinema curation. Significant creative and political events transpired in the theatre/theater, which is associated with and played a part in shaping important developments in Los Angeles's history of performing arts. Despite alterations, including reconfiguration of some storefronts, replacement of some windows, changes to signage, and interior modifications, the building retains sufficient integrity to convey its association with these significant historical events. The Coronet Theatre Building is an excellent candidate for designation as a Historic-Cultural Monument by the City of Los Angeles.



Integrity

In addition to meeting multiple eligibility criteria, the Coronet Theatre Building retains a substantial degree of integrity. The aspects of integrity, as defined by the National Park Service, are location, design, setting, materials, workmanship, feeling and association.

- ***Location:*** The subject property is in its original location and therefore retains this aspect of integrity.
- ***Design:*** The subject property retains most of its character-defining features from its period of construction, and therefore is able to convey its historic significance as a post-war theatre reflecting design elements from Streamline Moderne and Late Moderne. The exterior remains largely unchanged from its original construction, and the interior retains many of its character-defining features.
- ***Setting:*** The subject building is located at the northeast corner of North La Cienega Boulevard and Oakwood Avenue. in SurveyLA's Mid-Wilshire neighborhood in the Beverly Grove District of Los Angeles. This area of La Cienega was historically developed as a commercial area, and retains that function today; while some buildings have experienced alterations and modern infill has occurred within a few blocks of the Coronet Theatre, the setting continues to be commercial in nature and most properties reflect the low scales and consistent setbacks characteristic of early postwar development in this part of Los Angeles.
- ***Materials:*** The building's primary structure remains unaltered, dating to its period of significance. Because the property retains the majority of its materials from the time of its construction, this element of integrity remains largely intact.
- ***Workmanship:*** The subject property's original workmanship is still evident through its overall construction method and materials. The property was designed by architect Lyle Nelson Barcume. and constructed by Floyd R. Fisher. The property retains its integrity of workmanship.
- ***Feeling:*** The property retains its essential character-defining features and appearance from its historical period. As such, the building retains its integrity of feeling.
- ***Association:*** The subject property has been in continuous use as a live performance theater from its opening in 1947 until the present. The retail stores have been in continual use to this day. As it retains its original appearance and the original theatre it retains the integrity of the association.



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22. *Art in Cinema: Documents Toward a History of the Film Society*, Scott MacDonald, Frank Stauffacher, pg. 225
23. *Perversion for Profit, The Politics of Pornography and the Rise of the New Right*, Whitney Shrub, pg.38
24. Art Forum, *Close Up: America Year Zero, Ara Osterweil on Kenneth Anger's Fireworks (1947)* no page indicated
25. *The Clearly Obscene and the Queerly Obscene: Heteronormativity and Obscenity in Cold War Los Angeles*, Whitney Strub, *American Quarterly*, Volume 60, Number 2, June 2008 (Article) Published by The Johns Hopkins University Press pg.382-383, 386
26. *LA Film Forum, Oral History Project; Alternative Projections Experimental Film in Los Angeles 1945-1980* Raymond Rohauer and the Society of Cinema Arts (1948-1962): Giving the Devil His Due, Tim Lanza, 2015 chapter 17
27. *Film and Sexual Politics*. Kylo-Patrick R. Hart, Chapter 7, pg 90, Cambridge Scholars Publishing; Unabridged edition (September 1, 2006)
28. <https://americanpopularculture.com/archive/politics/galileo.htm> American Popular Culture, Politics, *Galileo in Hollywood*
29. <http://www.theefnylpage.com/presseexclusiveinterviewsalanshearman.htm> *The Escape from NY to LA*, Alan Shearman (Dancer) interview
30. <https://carlabrahamsson.blogspot.com/2013/02/kenneth-anger-in-conversation.html>, *Conversations with Kenneth Anger*. 2013
31. <https://www.britannica.com/art/Western-theatre/Post-World-War-II-theatre> *Post World War II Theatre*

Thank you to the Frieda Berkoff Gellis Estate and Petrie Robie Estate.
Oral history from James Robie, husband of the late Petrie Robie of the Berkoff family.



Alterations History

DATE	NUMBER	DESCRIPTION
1942		Application to Build
12/24/1945	Permit:1945LA21264	Building Permit- New Construction
02/26/1946	Permit 1946LA05236 Record ID: 54206378	Building Permit- New Construction Comments: New Little Theatre Studios and Stores
02/20/1947	Permit 1947LA03956 Record ID:54260972	Building Permit- BLDG Alter/Repair Comments: Alter/Repair
5/18/1951	1951LA06921	Building Permit- BLDG Alter/Repair Comments: Awnings
04/11/1957	Permit 1957LA68516 Record ID: 55400705	Building Permit- BLDG Alter/Repair Comments: Repair fire damage
5/9/1961	1961LA87847	Building Permit- BLDG Alter/Repair Comments: Awnings
11/8/1965	1965LA07945	Building Permit- BLDG Alter/Repair Comments: Metal & Plastic proj. signage
1/24/1964	1/24/1964	Building Permit- BLDG Alter/Repair Comments: Metal roof sign
4/23/1970	1970LA07557	Building Permit- BLDG Alter/Repair Comments: Signage
2/25/1972	1972LA45980	Building Permit- BLDG Alter/Repair Comments: Signage
10/26/1979	1979LA92269	Building Permit- BLDG Alter/Repair Comment: Convert store into food establishment, added a bathroom; covert G1 to G2
10/30/1984	1984LA99345	Building Permit- BLDG Alter/Repair Comment: Modernizing existing window display
Issued 3/27/1998 Closed 2/20/1999	Permit:98041-20000-05501	Building Permit: Electrical UPGRADE PANEL & ADD 5 NEW A/C CIRCUITS
10/01/2003	Permit 03016-10000-18623 Record ID: 50043230	Building Permit- BLDG Alter/Repair Comments: Temporary event from 10/04/03 thru 12/21/03- Putting in fixed seating for this event and will be removed once event is completed.
Issued 9/16/2003 Finaled4/18/2005	03041-20000-21161	Electrical INSTALL CIRCUIT FOR EQUIPMENT
01/27/2004	Permit 04016-10000-01514 Record ID: 50103829	Building Permit- BLDG Alter/Repair Comments: Temporary event from 3/01/03 thru 4/30/03- Putting in fixed seating for this event and will be removed once event is completed.
04/07/2004	Permit 04016-10000-00758 Record ID: 50113021	Building Permit- BLDG Alter/Repair Comments: Tenant improvement on 2nd-floor of existing theatre: New sound/light booth, new seating platform (450 S.F), upgraded existing stage platform, & interior refinishes. Existing 2-story BLDG., Type V const.,& A-3/M occupancy. 20% unreasonable hardship upgrade



Issued 10/1/2003 Expired 5/5/2005	03016-10000-18623	Bldg-Alter/Repair TEMPORARY EVENT FROM 10/04/03 THRU 12/21/03 - PUTTING IN FIXED SEATING FOR THIS EVENT AND WILL BE REMOVED ONCE EVENT IS COMPLETED.
Issued 1/27/2004 Expired 5/5/2005	04016-10000-01514	Bldg-Alter/Repair TEMPORARY EVENT FROM 3/01/03 THRU 4/30/03 - PUTTING IN FIXED SEATING FOR THIS EVENT AND WILL BE REMOVED ONCE EVENT IS COMPLETED. SEE COMMENT.
Issued:4/7/2004 Finaled:5/4/2005	04016-10000-00758	Building Permit- Bldg-Alter/Repair TENANT IMPROVEMENT ON 2ND-FLOOR OF EXIST'G THEATER: New Sound / Light Booth, New Seating Platform (450 s.f.), Upgraded Exist'g Stage Platform, & Interior Refinishes. Exist'g 2-Story Bldg., Type V Const., & A-3 / M Occupancy. 20% Unreasonable Hardship Upgrade.
Issued 06/22/2007 Finaled 9/25/2008	Permit 07016-30000-11705 Record ID: 51449072	Building Permit- BLDG Alter/Repair Comments: Change drywall and paint
Issued 07/20/2007 Finaled 6/26/2008	Permit 07016-30000-13683 Record ID: 51762953	Building Permit- BLDG Alter/Repair Comments: Install new skylight per engineering detail
Issued 7/20/2007 Finaled 5/27/2008	Permit 07041-30000-17535 Job No. X07WL04723	Electrical NEW ELECTRICAL WORK LIGHTING AND PLUGS FOR T I "COMPLY WITH DEPARTMENT ORDER effective date 06/14/2007. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE".
08/20/2007	Permit 07016-30000-15827 Record ID: 51530818	Building Permit- BLDG Alter/Repair Comments: Re-roof with class 'A' materials built up roof/hot mop (max 1 overlay total). 2SQS. "Comply with departmental order dated 6/14/07/ Permit to expire 30 days from issuance date.
Issued 9/25/2007 Finaled 6/16/2008	Permit 07042-30000-20417 Job No. X07WL06224	Plumbing INSTALL NEW W/C AND LAV. PLUMBING FOR EXISTING RESTROOM. "COMPLY WITH DEPARTMENT ORDER effective date 6/14/2007. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE"
Issued 10/09/2007 Finaled 6/25/2008	Permit 07016-10000-18939 Record ID: 51603375	Building Permit- BLDG Alter/Repair Comments: Tenant improvement of existing office space 2nd floor. Six (6) new openings at existing walls. One (1) new doorway opening. New non load Bearing partitions. One (1) fully accessible restroom. Comply with department order 6/14/07. Permit will expire 30 days from issuance. CEIS 204479
Issued 10/17/2007 Expired 3/24/2010	Permit 07016-30001-18939 Job No. B07WL04907	Building Permit- Bldg-Alter/Repair SUPPLEMENTAL TO REVISE PLANS APPROVED UNDER PERMIT # 07016-10000-



		18939. Revise partitions at area adjacent to bathroom.
Issued 10/10/2007 Finaled 5/16/2008	Permit 07041-10000-24601 Job No. X07LA19606	Electrical VOICE AND DATA WIRING ON THE 2ND FLR. TO COMPLY W/ DEPT. ORDER DATED 06-14-07. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE.
10/17/2007	Document number(s): 07016-30001-18939 Record ID: 51612312	Building Permit- BLDG Alter/Repair Comments: Supplemental to revise plans approved under permit # 07016-10000-18939. Revise partitions at area adjacent to bathroom.
4/25/2022	Application / Permit 21016-20000-23619 unsure if permit was issued however work is currently happening	PROPOSED INT REMODEL - REMOVE EXISTING COMMON WALL BETWEEN TWO TENANT SPACES (370-1/2 & 372 N LA CIENEGA BL) TO COMBINE AS ONE RETAIL STORE. (?? SF). "COMPLY WITH DEPARTMENT ORDER effective date 07/23/2021. PERMIT WILL EXPIRE 30 DAYS FROM ISSUANCE DATE".

Coronet Theatre Building

366 - 372 N. La Cienega Boulevard. Los Angeles, CA
90048

Supplemental Packet

Includes:

Copies of Permits

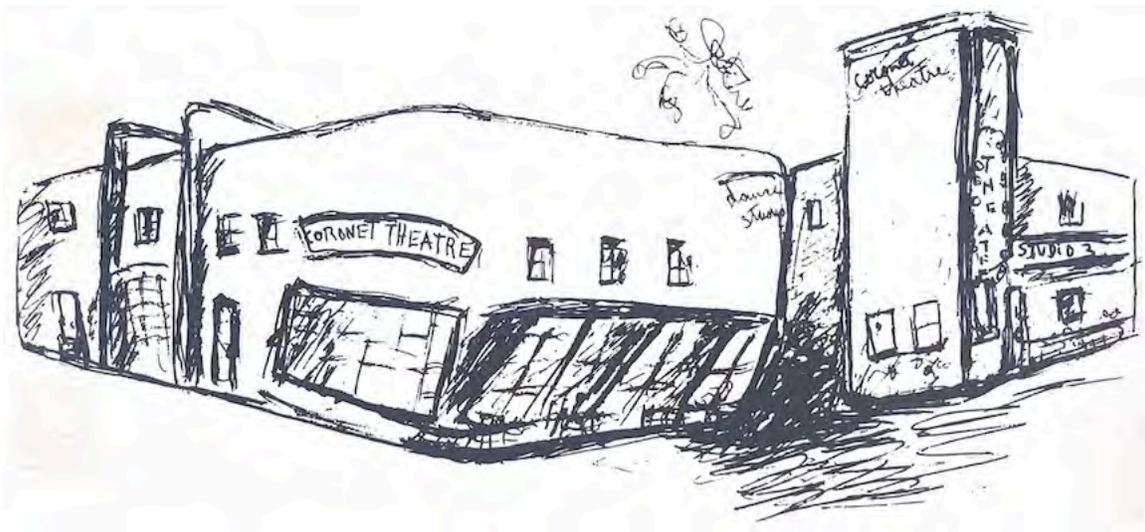
Contemporary Photos

Historical Photos and Artifacts

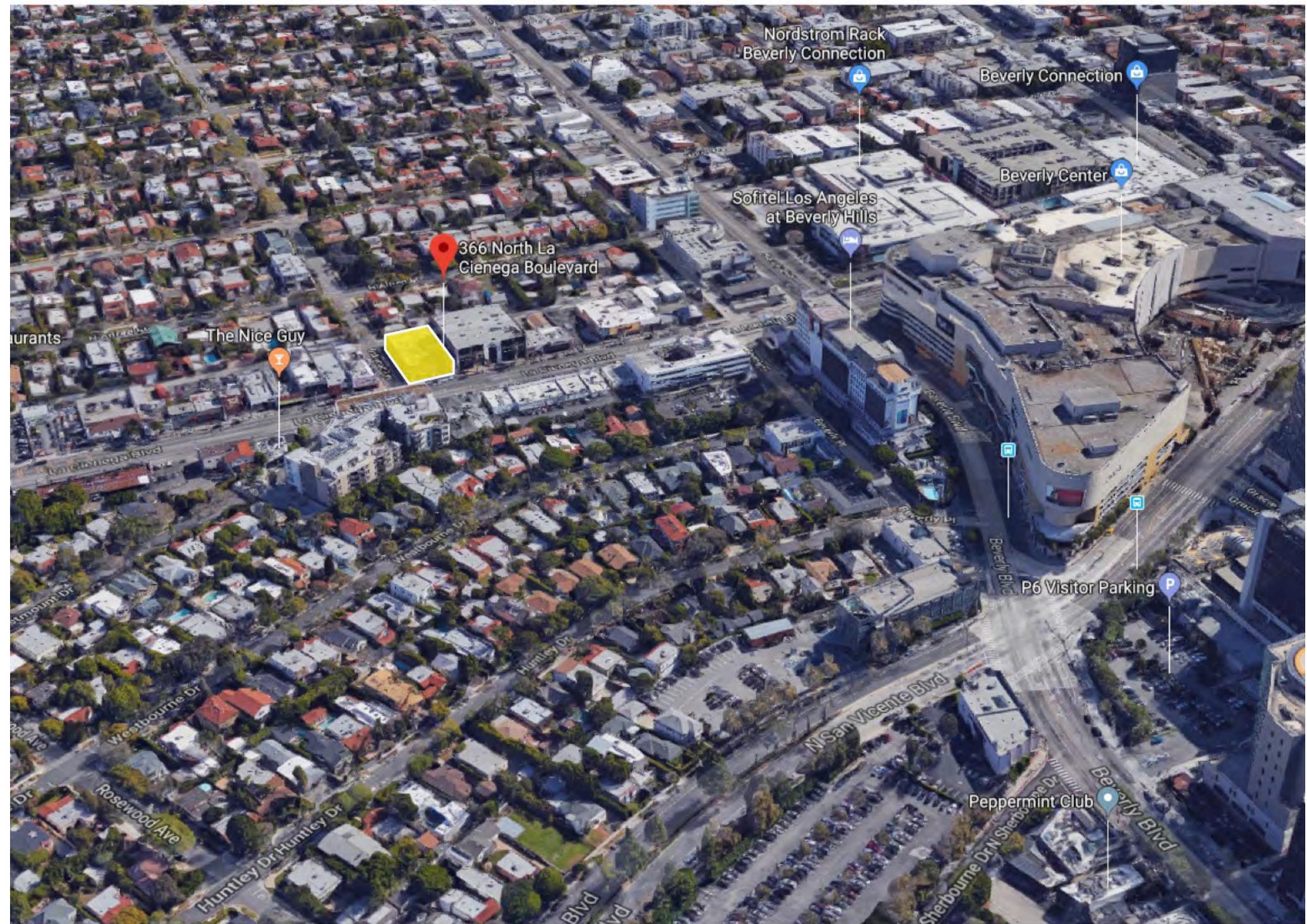
Zimas Report

visit:

www.coronetteatre.com



Drawing of Coronet Theatre Building by Frieda Berkoff Gellis



Nordstrom Rack
Beverly Connection

Beverly Connection

Sofitel Los Angeles
at Beverly Hills

Beverly Center

366 North La
Cienega Boulevard

The Nice Guy

P6 Visitor Parking

Peppermint Club

Restaurants

La Cienega Blvd

Westbourne Dr

Humtley Dr

Rosewood Ave

Humtley Dr

Humtley Dr

Blvd

N San Vicente Blvd

Sherbourne Dr

Beverly Blvd

Grace

Gracie



12,000 SF Office Space
FOR LEASE
Special Amenities
Great Location
Near Shopping
310-275-8222

Coronet Theatre

Stogz
TOBACCO

370

Coronet
The Last Days

RICHARD
ARNDT'S FINCH
FOR SUBSCRIPTION





fabfitfun

Coronet Theatre

@StogzLA www.Stogz.com

HOLLYWOODLAND

MAMBA FOREVER

BRYANT
24

Coronet
Theatre





Contemporary
Attendees of the Largo at
the Coronet in the
“Little Theatre”



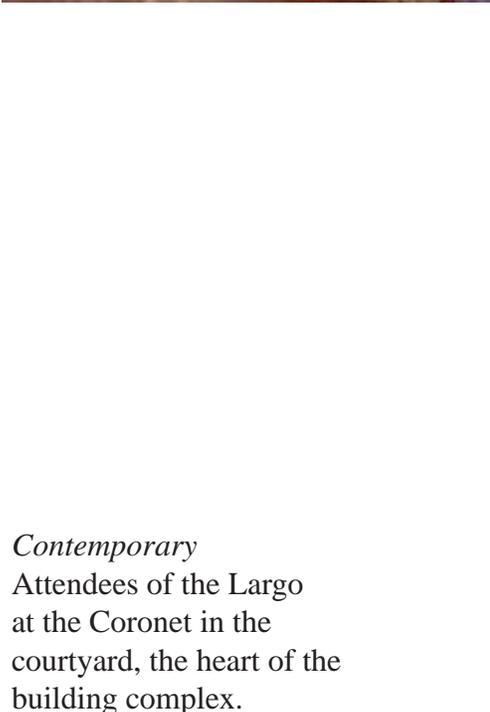
Contemporary
Attendees of the Largo
at the Coronet in the
courtyard, the heart of the
building complex.



Contemporary
Conan O'Brien recording
Late Night with Conan
O'Brien TV show on the
main stage at the Coronet
Theatre when Covid- 19
pandemic restrictions
were first put into effect.



Contemporary
Lobby off the courtyard
and the auditorium



Contemporary
Attendees of the Largo
at the Coronet in the
courtyard, the heart of the
building complex.





*Contemporary
Roger Room
view of bar*



*Contemporary
Roger Room
seating directly
across from bar*



*Contemporary
Roger Room
seating in back of bar.*



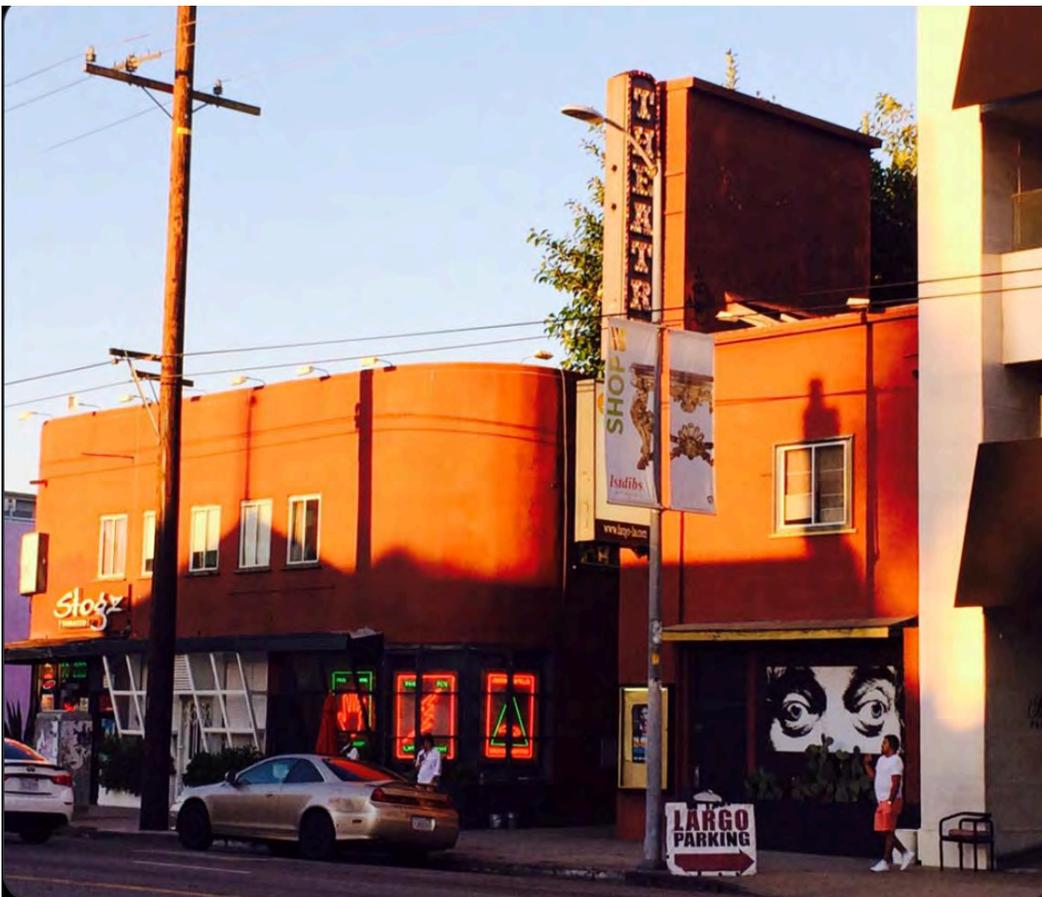
Historical
The exterior of the theatre is in several shots of the Go-Go's music video *Our Lips Are Sealed* from the 1981 album "Beauty and the Beat."



Historical
North La Cienega Boulevard (front) facade of Coronet Theatre



Historical
366-372
North La Cienega
Boulevard



Contemporary
366-372
North La Cienega
Boulevard





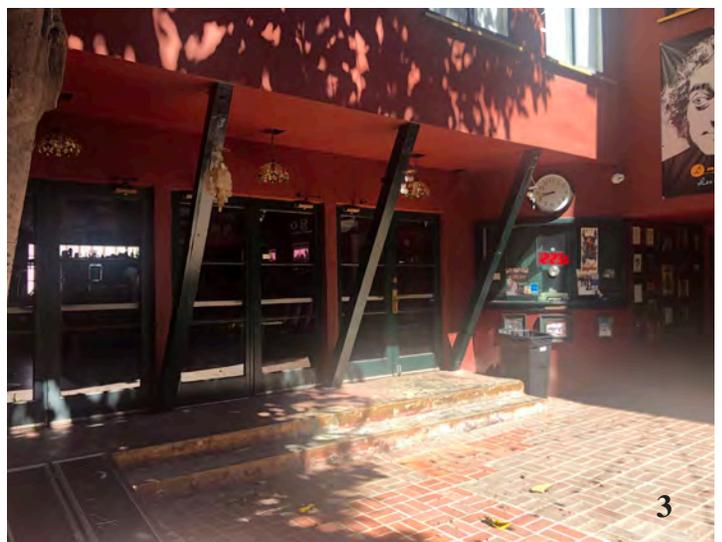
1



2



4



3

Contemporary 2022
clockwise from upper left:

1. Front of Coronet Theatre Building looking north.
2. Entrance into the complex from North La Cienega Boulevard
3. Entrance to lobby of the main theatre.
4. Ticket booth in the north east corner of the courtyard.



Contemporary

Top

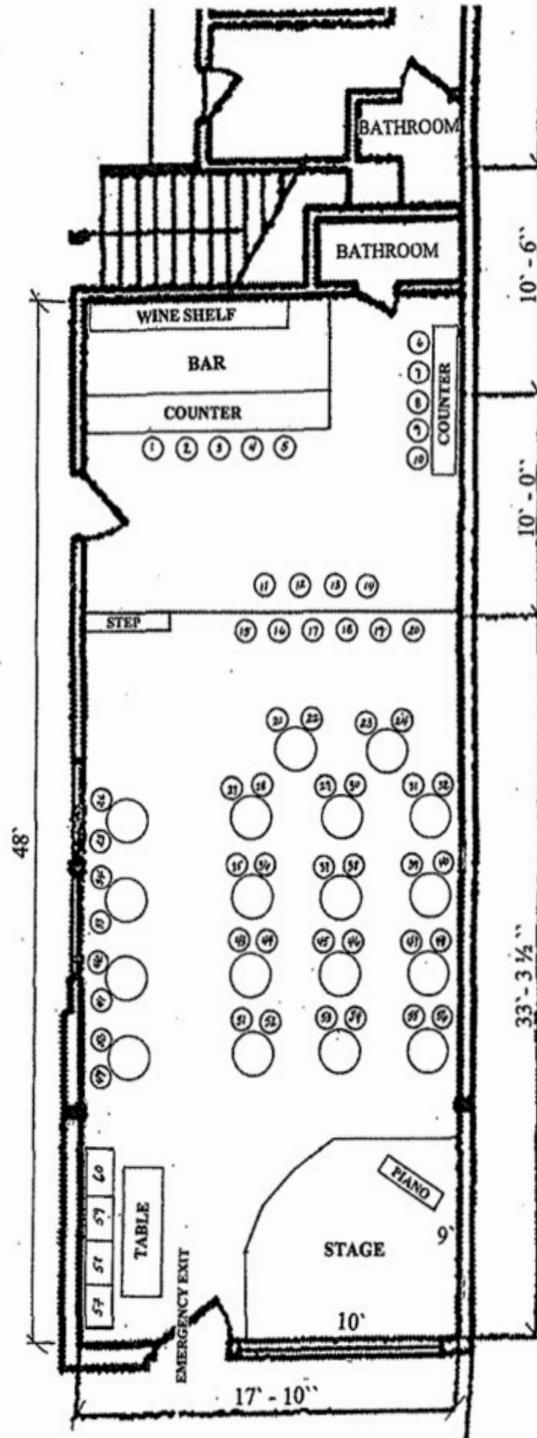
View of the stage in the main theatre

Bottom

View of seats from the main stage

Floor plan of
"Little Theatre"

Plot plan of first floor of
Coronet Theatre Building
including main stage, lobby,
courtyard, dressing rooms,
store fronts, and "Little
Theatre."



FLOOR PLAN

SCALE: 1/4" = 1'-0"

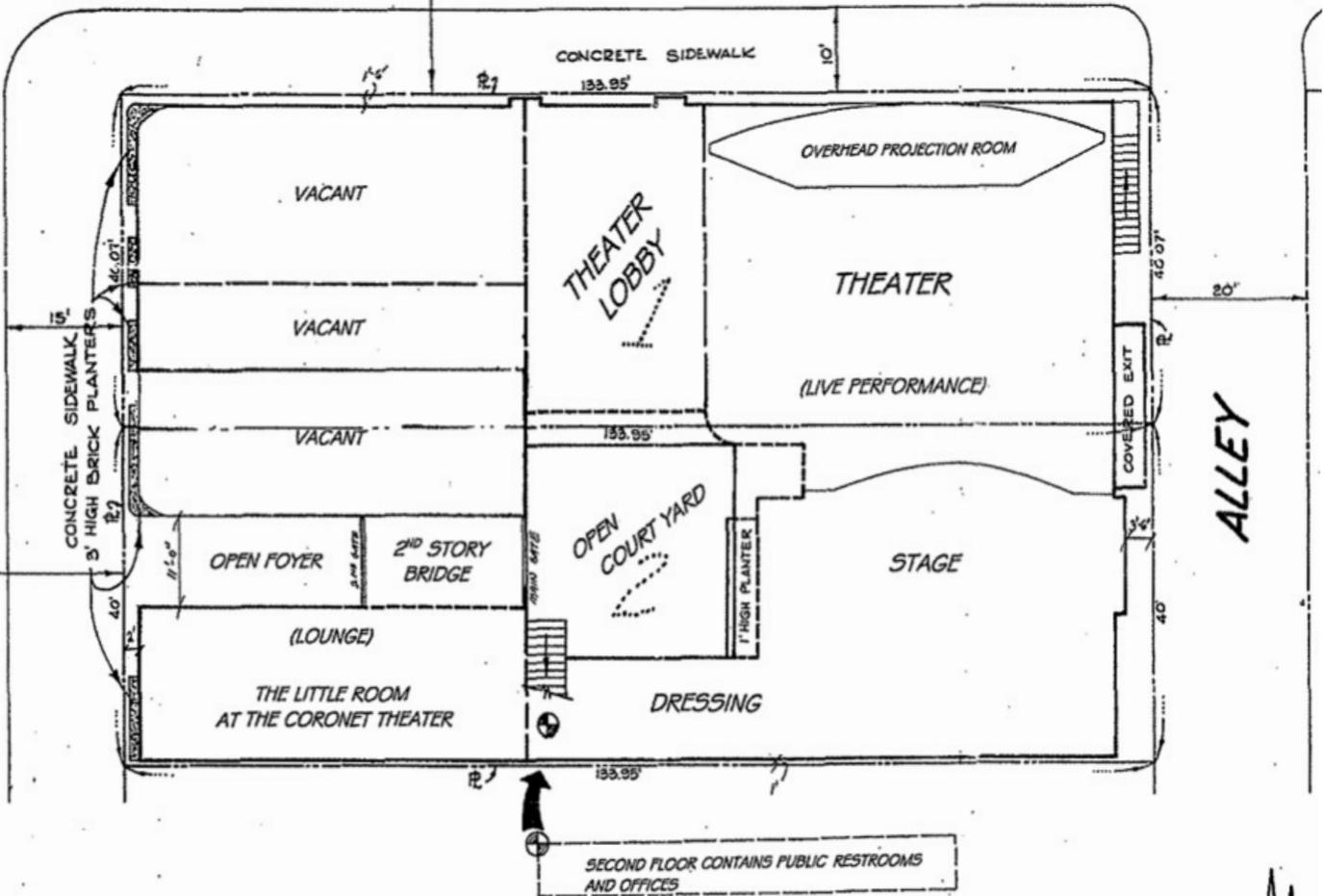


OAKWOOD

AVE.

BLVD.

LA CIENEGA



PLOT PLAN

LOTS 1 & 2 OF BLOCK 8 OF TRACT NO. 4353



PROJECT DATA

PROJECT NAME: "THE LITTLE ROOM" AT THE CORONET
 JOB ADDRESS: 366-A N LA CIENEGA BLVD
 LA, CA 90048

LEASSEE: CORONET THEATRE
 C/O FLANNY PRODUCTIONS LTD
 366 N LA CIENEGA BLVD
 LA, CA 90048
 310-739-2740

PROP OWNER: CORONET THEATRE LLC
 360 N LA CIENEGA BLVD
 LA, CA 90048

CALCULATIONS:

LOT SIZE: 10,725 SF (0.25 AC)
 BUILDING AREA: 13,652 SF (2-STORY)
 LOT COVERAGE: (90%)
 SUBJECT LOUNGE: 900 SF (0.66 AC)
 LANDSCAPING: 92 SF (1%)

PARKING:

REQUIRED PKG - 0 SPACES
 PROVIDED - 40 STND SPACES BY LEASE
 IN ADJACENT PKG BLDG



Note: **THIS IS NOT A PERMIT** *Now*
 For Further Information and Penalty Provisions, See Reverse Side.

CITY LICENSE *Less Than 15* **Semi-Annual 1947**
 CITY OF LOS ANGELES

No. 148
OWNERSHIP NOT TRANSFERABLE

Issued by
Theresa Peterson
 CITY CLERK

By *A. E. Nodley*
 Deputy

The License tax (and delinquency, if any) having been paid to the City Clerk, a license is hereby issued to engage in a business in the City of Los Angeles for the term of 6.....months from the first day of..... January, 1947 to the first day of July, 1947,.....as required by the provisions of Article 1 of Chapter 2 of the Los Angeles Municipal Code.

READ REVERSE SIDE CAREFULLY—EXPIRES JUNE 30, 1947

Name and Location	Business	COUNTERSIGNED	CONTROLLER
<i>Frieda Gellis</i> <i>368 N La Cienega</i> <i>LA 36</i>	<i>DANCING ACADEMY</i>	<i>Stan O'Hagan</i>	

DATE PAID Tracer No. Cshr. License No. Classification Amount Paid

8.00

City license issued to Frieda Berkoff for the dance academy, *Coronet Dance Studio*, that functioned out of the second-floor dance rehearsal studio.

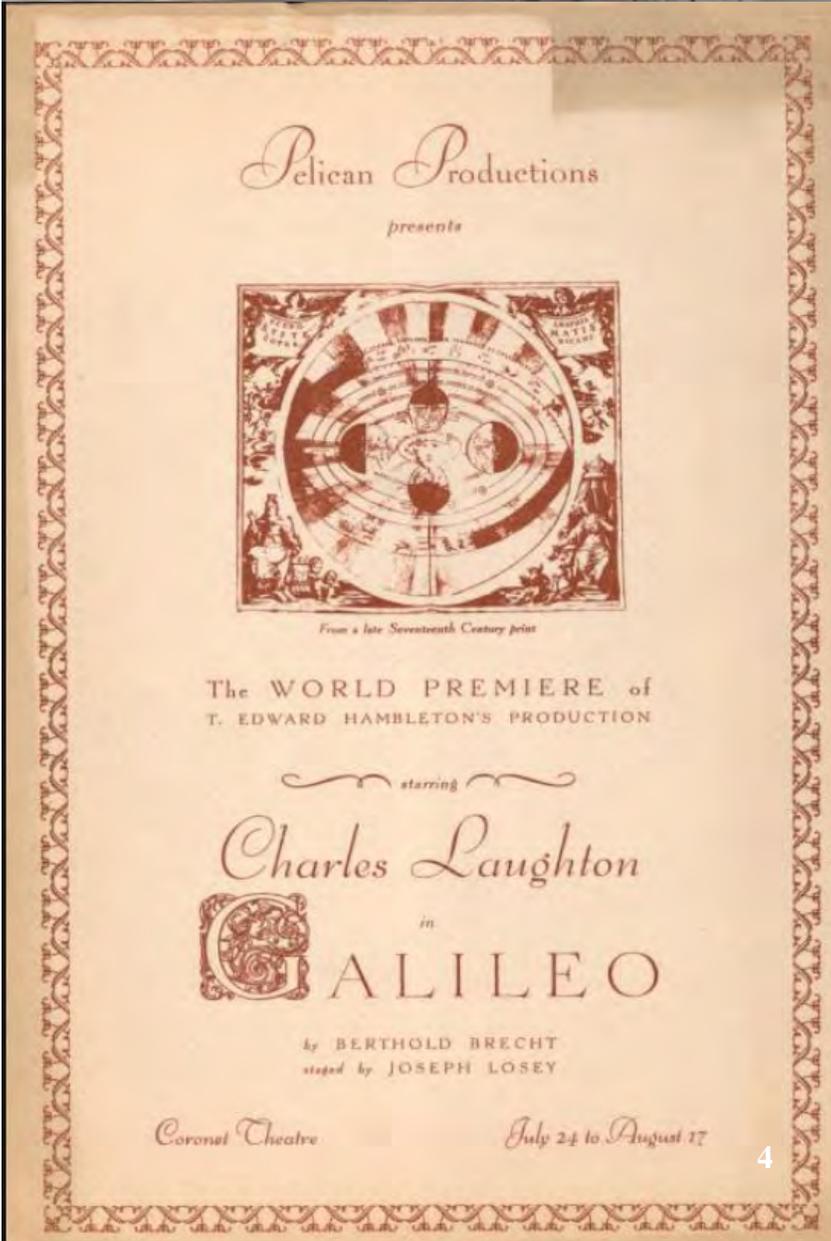
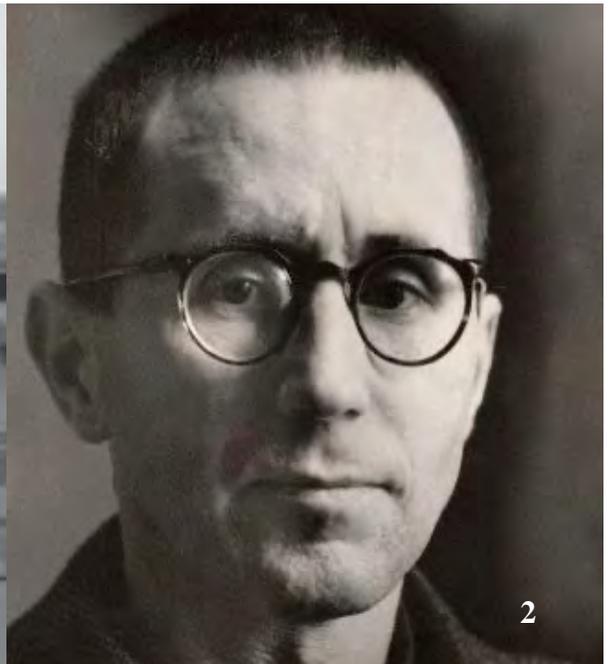


David Winters Friends of the old Coronet Theatre Building

January 24, 2016 · 🌐

Right after we finished shooting WEST SIDE STORY I had my Dancing School there and that is where Ann-Margret used to come to me for Private classes and where i got my 1st job as a Choreographer for the film VIVA LAS VEGAS because of Ann's recommendation to the Director and Producer when she dragged them both to my class there. I will Always have a Soft spot for the Coronet Theatre in my Heart !! After almost every day of filming Elvis used to drop me off there so I could teach Dance Classes. Lots of my students used to wave at Elvis and I in his limousine as they arrived for class.

Post on Petrie Robie's *Friends of the Old Coronet Theatre Building* Facebook page by choreographer David Winters, who rented the dance and rehearsal studio to teach and for rehearsals.



1947

Bertolt Brecht and Charles Laughton
Galileo

clockwise from upper left:

1. Charles Laughton, as Galileo and Francis Heflin, as Virginia on opening night

2. Portrait of Bertolt Brecht

3. Charlie Chaplin and his wife, Oona on opening night of *Galileo*

4. Playbill for *Galileo* at the Coronet Theatre



CAROL STONE • HURD HATFIELD

PELICAN PRESENTS

DARK of the MOON

Richard Hale • Jane Darwell • Pete Seeger • Music by Earl Robinson

LAST 8 DAYS

Write or phone CORONET THEATER
CR. 59827 366 N. LA CIENEGA

Special **MATINEE TODAY**
at 5 O'clock

TONIGHT, 8:30

Jean Paul Sartre's

3rd BIG Week

Uncensored

"The RESPECTFUL PROSTITUTE"

with
HURD HATFIELD & LYNNE SHERMAN

Plus
"HOPE IS THE THING WITH FEATHERS"

TICKETS \$1.20 to 3.60
at BOX OFFICE & ALL AGENCIES

CORONET

366 N. LA CIENEGA
BR. 23434 • CR. 18808

LAST 4 SHOWS

BEFORE GOING TO BROADWAY!!!

—Welcome Back—

THE ORIGINAL CAST PERFORMS

"Most shocking and agonizing experience in the American Theatre"

SAL MINEO - DON JOHNSON

MICHAEL GREER (starring in "The Gay Deceivers")

Starring together again in

"FORTUNE AND MEN'S EYES"

directed by Sal Mineo

also starring— Gary Tigerman and

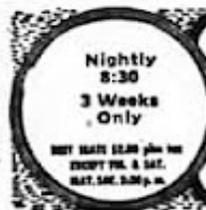
Tom Reese as the Guard

Reservations—659-3304

Tonight 8:30 P.M.; Sat. 7 & 10:30 P.M.; Sun. 7:30 P.M.
Tickets all Agencies, Computicket or Mail: \$5.50-4.50-3.50

Coronet Theatre 366 N. La Cienega, L.A. 90048

Producer Moe Weise



NORMAN LLOYD, PAUL SCHREIBMAN and JOHN HOUSEMAN present

The STONE JUNGLE

by Paul Peters • A new play of our time • Starring SHEPPERD STRUDWICK

CORONET Theatre 336 NO. LA CIENEGA • BR. 23434 • CR. 1-8808 • TICKETS AT BOX OFFICE • SO. CALIF. MUSIC CO., & ALL MUTUAL AGCY'S.

CORONET

366 N. La Cienega
BR. 2-4501
Seats Now!

Pacific Coast Premiere of Broadway Hit!

"THE HAPPY DAYS"

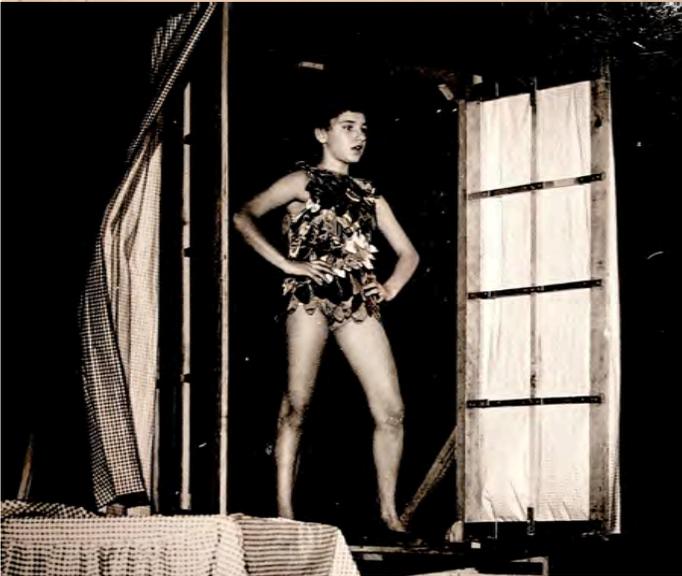
Produced and Directed by Iris March

ENDS

MONDAY

Prices: 1.80 to 3.00

1950-1960s: Frieda Berkoff Gellis directed and produced her own elaborate youth dance productions.



Frieda Berkoff Gellis's sketches of costumes for her youth dance productions.

Mid-1960s
**Ray Bradbury &
 Pandemonium
 Theater
 Company**

THE PANDEMONIUM THEATRE COMPANY
 FIRST SMASH HIT WAS:
THE WORLD OF RAY BRADBURY

"THE MOST EXCITING THEATRICAL EVENT OF THE YEAR!"
 Cecil Smith
 Los Angeles Times

"A MUST ON EVERY LIST WHERE THEATRE MEANS
 SOMETHING!"
 Bill Ornstein
 Hollywood Reporter

"THE PLAY IS A GEM . . . IT WILL BE STAGED MANY, MANY
 MORE TIMES."
 Philip K. Scheuer
 Los Angeles Times

"ALL OF THE THREE PLAYS ARE CHALLENGING AND
 PROVOKING. RAY BRADBURY USES LANGUAGE
 MAGNIFICENTLY!"
 Dorothy Rochmis
 The Voice

"RAY BRADBURY . . . THE TOP SCIENCE-FICTION WRITER
 IN THE U.S. TODAY."
 Life Magazine

DON'T MISS THE ENCORE PRODUCTION
 OF THE PANDEMONIUM THEATRE!
THE WONDERFUL ICE CREAM SUIT

NOW —
 THE PANDEMONIUM THEATRE CO.
 Presents
 Ray Bradbury's Comedy
THE WONDERFUL ICE CREAM SUIT

Fresh from its triumph with THE WORLD OF RAY BRADBURY, which is on its way to New York and London, the Pandemonium Theatre now does just what is expected of it: the unexpected! Returning from the future, Ray Bradbury has stretched his imagination in new directions. The result: a high comedy adventure of half a dozen ill-assorted dreamers living in a tenement apartment with a single vanilla-ice-cream-white summer suit.

Directed by Charles Rome Smith, who will direct the New York production of Bradbury's plays this spring, THE WONDERFUL ICE CREAM SUIT will be accompanied by two brief, heart-warming fables, A DEVICE OUT OF TIME, and BEYOND THE REEF, in which, for the first time, the Pandemonium Theatre will induce a dinosaur to enter an auditorium.

THE WONDERFUL ICE CREAM SUIT
Pandemonium, as Usual!
 OPENING NIGHT — MARCH 2nd

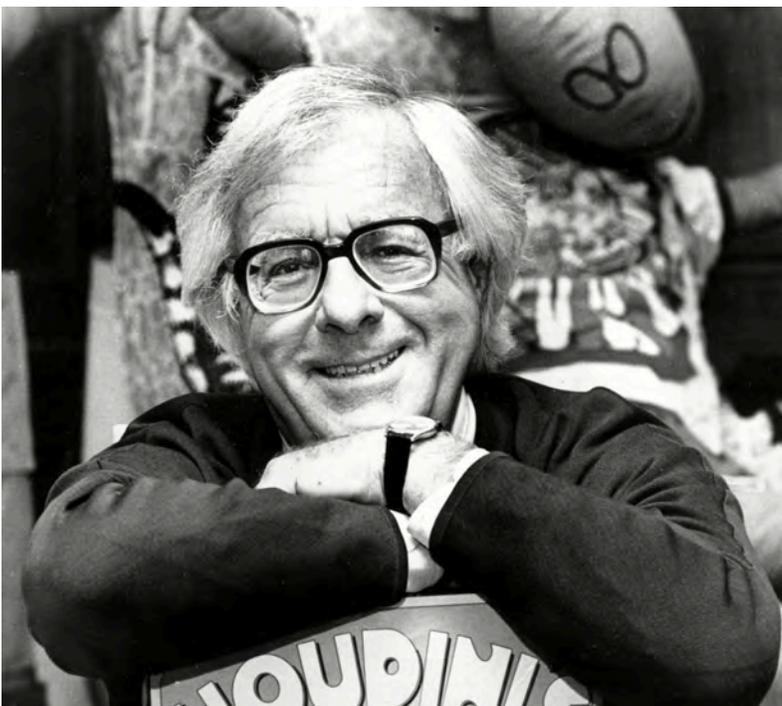
CORONET THEATER
 366 NORTH LA CIENEGA
 HOLLYWOOD 48, CALIF.

For ticket information and reservations call 657-5230

FOR THEATER PARTY RATES CALL TIPPI KELLEY, 657-2931

Seating Scale: \$2.75, \$3.75, \$4.75

1965
 Playbill for
 Ray Bradbury's
*The Wonderful Ice
 Cream Suit* at
 The Coronet
 Theatre



Ray Bradbury

1964
 Marquee poster for Bradbury's
The World of Ray Bradbury

"AN EVENING OF TERRO
 DELIGHT & HIGH DRAMA

The Pandemonium Theatre Co. presents
**THE WORLD
 OF
 RAY
 BRADBURY**

directed by Charles Rome Smith
 starring DENNIS PATRICK
 LEW GALLO • JO HELTON
 and HAROLD GOULD

CORONET Theatre
 366 No. La Cienega

Tickets: PHONE: OL 7-5230
 Theatre Parties: OL 7-2931
 Prices: \$4.75, \$3.75, \$2.75
 8:30 p.m. nightly except Monday
 2 shows Sat. 8:00 & 10:45 p.m.

1962:
Production of *Hamlet*
starring Guy Stockwell
and Berkoff Gellis's
daughter, Petrie Gellis
Robie



1969:
Sal Mimeo directed and
starred with Don Johnson
in the West Coast Premiere
production of the play
Fortune in Men's Eyes.



INTERNATIONAL
FILM FESTIVAL



APRIL 12 - MAY 13

CORONET-LOUVRE
MUSEUM OF ARTS AND SCIENCES
366 No. LA CIENEGA
LOS ANGELES, CALIF.



CONTEMPORARY
FILM MUSEUM

THE ART OF THE CINEMA

SCREENINGS
FEBRUARY 1 - MARCH 7

CORONET LOUVRE
366 NO. LA CIENEGA
LOS ANGELES 48, CALIFORNIA
CR. 5-3811 BR. 2-4501
ESTABLISHED 1951



1950: Program for Society of Cinema Arts, 1st Annual International Film Festival, showcased at the Coronet Theatre

thejudygarlandexperience Follow ...



88 likes

thejudygarlandexperience On This Day In Herstory. On June 12, 1947 Vincente Minnelli and Judy Garland went to see their friend, Keenan Wynn, at the Coronet Theatre where he was appearing in the L.A. theatrical premiere of *The Skin Of Our Teeth*.



11 likes

coolcat569 #theowlandthepussycat #carolcole #billbixbyOpening Night of 'The Owl & The Pussycat' starring Carol 'Cookie' Cole, eldest daughter of Nat King Cole & Bill Bixby at L.A.'s Coronet Theatre 1966

Social Media Posts
Judy Garland and her husband, Vincente Minnelli at the premiere show, *The Skin of Our Teeth* at the Coronet Theatre in 1947.

Carol Cole and Bill Bixby in the 1966 opening night of *The Owl and the Pussycat*.

FRIEDA BERKOFF-GELLIS

is proud to announce

THE CORONET THEATRE

is returning to its original policy
of high caliber legit stage shows,
art pictures, concerts, etc.

Information:

OL 2-4241 or 659-3619

After several years of pornographic programming in 1975, Berkoff Gellis announced the return to legitimate programming by placing a formal announcement in the newspaper.

FROM THE ALLIANCE

Theatretalk

BY SUSAN DIETZ

FRIEDA GELLIS: A DREAM REALIZED

Frieda Gellis has been through a lot: at the age of 10, she barely escaped death under the wheels of a train, a la *The Perils of Pauline*; as a young woman she "went on with the show" immediately after watching her alcoholic father die with his boots on during a strenuous dance routine; she married the same man twice and lived through vaudeville's blackest days as a performer who depended on it for her livelihood.

And Frieda Gellis is responsible for one of Los Angeles' loveliest theatres — the Coronet, an intimate mid-sized house (one of only four in L.A.) that has witnessed the magic of Charles Laughton, John Houseman, Art Carney, Keenan Wynn, Sal Mineo, the Chaplin Boys (coached by their famous father), Salome Jens and Beah Richards. In December it will house Nehemiah Persoff's one-man Sholom Aleichem show.

Mrs. Gellis, who worked as a vaudeville performer for most of her young life, was born into a family of Russian entertainers. In Odessa, they had been circus performers and worked with a gypsy carnival. In the United States they became small-time vaudevillians, travelling all over the country, offering their balletic, Russian character dance act (a kind of mini-Bolshoi, as Frieda describes it) on a murderous five-performances-a-day, seven-days-a-week schedule. Frieda joined the act when she was seven. "We hated holidays," she remembers, "because we had to work harder then."

But Frieda usually talks lovingly of her vaudeville experiences. It was, after all, a way of life which fostered close family ties and provided the excitement of performing before a live audience.

HOLLYWOOD has a new theatre, too. Betty Berkoff's Esquire, which opened the week of May 27 at 419 N. Fairfax Avenue in the Cinema Metropolis, is a really modern theatre.

In architecture as well as mechanical provision throughout, the new Esquire exemplifies the functional elegance of the present period. Its equipment layout includes only the very latest and best available, even to the incidentals that contribute so much to House Appeal.

Louis Berkoff, Supervising Manager of the Esquire, has an enviable reputation in the entertainment world, having been formerly associated with both Paramount and Fanchon & Marco in the capacity of producer. To Mr. Berkoff also goes credit for the first stage show at the Carthay Circle Theatre in conjunction with the spectacular presentation of "The Volga Boatman."

The Esquire Theatre is not affiliated with any chain of theatres. Mrs. Betty Berkoff, of the internationally famous Berkoff family of Russian dancers, is the sole owner. Command performances before the Prince of Wales, the Duke and Duchess of York, the King of Spain are some of the fond memories of the Berkoff family. Louis, Freda and Oylga Berkoff were also starred in the C. B. Cochran Revue in London, dancing their way into the hearts of those who admire the finest in the cultural rhythms and were featured by the Shuberts in New York in the "Helen of Troy" production, and the "Greenwich Village Follies" for three years.

Under the resident management of Mr. Sidney Gellis, the finest obtainable screen entertainment is to be presented every evening, starting at six-thirty. Saturday matinees start at twelve, noon, and Sunday matinees at one o'clock.

Newspaper announcement for the opening of Betty Berkoff's Esquire Theatre, on May 27, 1937, at 917 Fairfax Avenue. Management was a family affair and included Frieda Berkoff Gellis's husband, Sidney "Sid" Gellis.

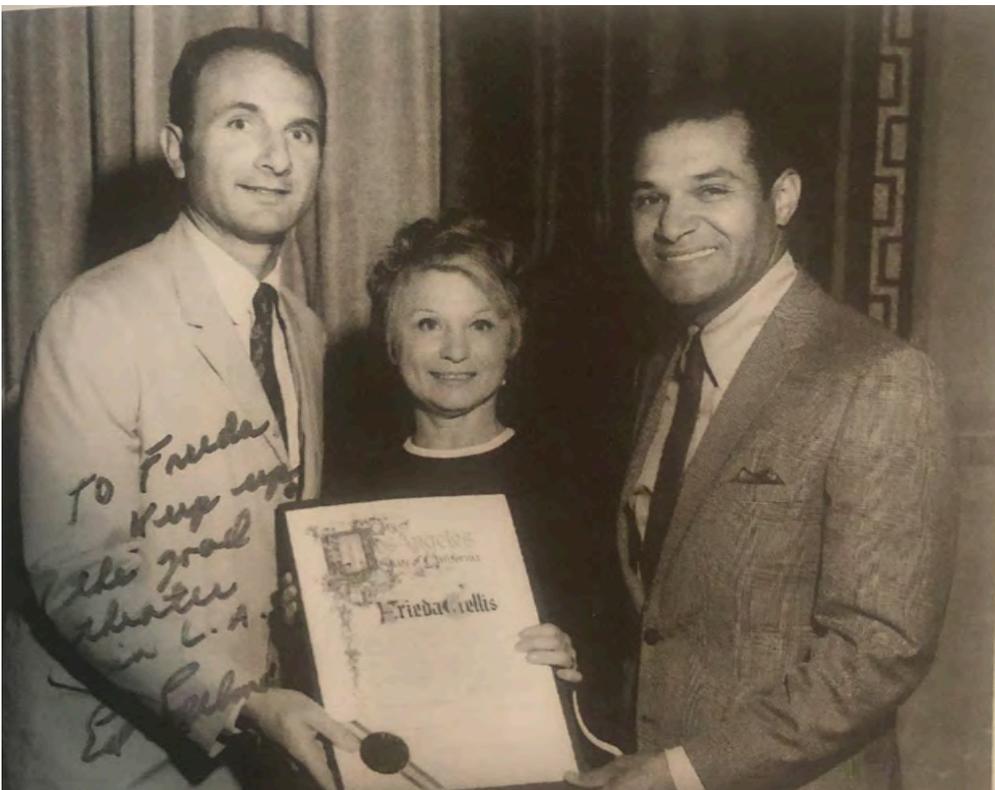


Portrait of the Berkoff
Vaudeville Troupe

Image includes:

Frieda around age 3 or 4
(bottom center), her brother
Louis around age 8 or 9 and
their mother, Betty, and their
father, Albert (couple to the
left of Frieda and Louis)

The other two adults are
unknown, possibly cousins.



In 1969,

Frieda Berkoff Gellis was presented with a resolution by the

City of Los Angeles for her contribution to the culture of
Los Angeles.



1991
Celebrity-attended opening night performance of *Brooklyn Laundry* at the Coronet Theatre, starring Glenn Close, Laura Dern, and Woody Harrelson

Photos of some attendees: Demi Moore, Jodie Foster, Tom Cruise, Nicole Kidman, Winona Ryder, and Michael J. Fox



Hollywood Takes 'Wrong Turn' to Party

By BETTY GOODWIN
SPECIAL TO THE TIMES

Everybody wants to be in a Garry Marshall or Lowell Ganz production when they grow up.

Or so it seemed at the Thursday night party at the Coronet Theater after the opening-night performance of "Wrong Turn at Lungfish," directed and co-written by Marshall ("Happy Days," "Mork and Mindy," "Laverne & Shirley," "Pretty Woman," "Beaches") and Ganz ("City Slickers," "Parent-hood," "Splash!").

Television and movie stars galore were on hand, among them Billy Crystal, Dick Van Dyke, Laura San Giacomo, Judith Light, Tom Bosley, Katherine Helmond, Raquel Welch, Carrie Fisher, Marshall's sister Penny Marshall, Carole King, Joan Severance and Jack

Klugman, plus the play's stars, George C. Scott, Laurie Metcalf and an enthusiastic Tony Danza.

"I don't know if it's just because I'm in it or because it's really a

'I don't know if it's just because I'm in it or because it's really a great play, but I really think it's incredible.'

TONY DANZA

great play, but I really think it's incredible," Danza said of the production.

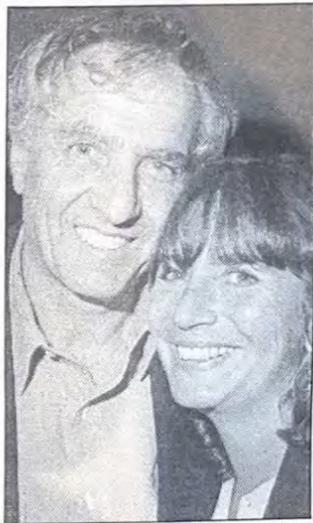
The women turned out in big hair in all colors and slightly sheer, ankle-length floral skirts and dresses. For the men, there was a

return to open-necked button-down shirts instead of the walking Gap ad T-shirt look.

The buzz in the crowd was the Dan Quayle-"Murphy Brown" fracas, which didn't play well here. "I think they're detestable," agent Sam Cohn said of Quayle's sentiments. "I can't get over the jury decision for Rodney King or the Dan Quayle remarks afterward," said Raquel Welch.

As for actress/screenwriter Carrie Fisher, 7½ months pregnant and unmarried, she chortled: "I think Mr. Quayle has his finger on the pulse of the nation."

In other remarks noted, Hollywood has become a verb. "My wife and I don't Hollywood," said screenwriter/playwright Ganz. "I don't hang out. I'm not lunching. I write seven hours a day, go home and watch my son play T-ball. We live in the Valley and like it."



CRAIG SCHWARTZ / For The Times

Garry Marshall gets a hug from sister Penny after opening night of "Wrong Turn at Lungfish."

STAGE NEWS

'HOME' AT THE CORONET

By LAWRENCE CHRISTON

The L.A. Public Theater (nee the Los Angeles Free Shakespeare Festival) resumes activity Wednesday with a new play, Samm-Art Williams' "Home," in a new site, the Coronet Theater. "Home" originated at the Negro Ensemble Company before it went on to Broadway (where it earned Tony nominations for best play and best playwright), and makes its West Coast debut this time.

"Impossible to describe," is how producer Peg Yorkin describes it. "And to describe it, it doesn't sound like much. It's the story of a man named Cephus Miles, from Crossroads, N.C., and how he leaves the farm, is jailed by his refusal to fight in the Vietnam War, goes to Chicago and comes home 13 years later, older and wiser. It doesn't sound like much once you tell about it. But it's a wonderful, lyrical, marvelous play. Stan Shaw plays Cephus, and two actresses, Roxanne Reese and Lynne Moody, play a bunch of other roles: men, women, Baptist preachers. . . . You don't have to be black to enjoy this play. It's very moving."

The mid-size house is the most endangered of theatrical species in Los Angeles these days, but Yorkin reports that 2,350 subscribers have signed up for a season that includes Elizabeth Diggs' "Close Ties" (directed by Arvin Brown); Anne Commire's "Put Them All Together" and the universally popular "To Be Announced." All will be West Coast premieres. The L.A. Public Theater's lease at the Coronet runs for six months. They're hoping for the best.

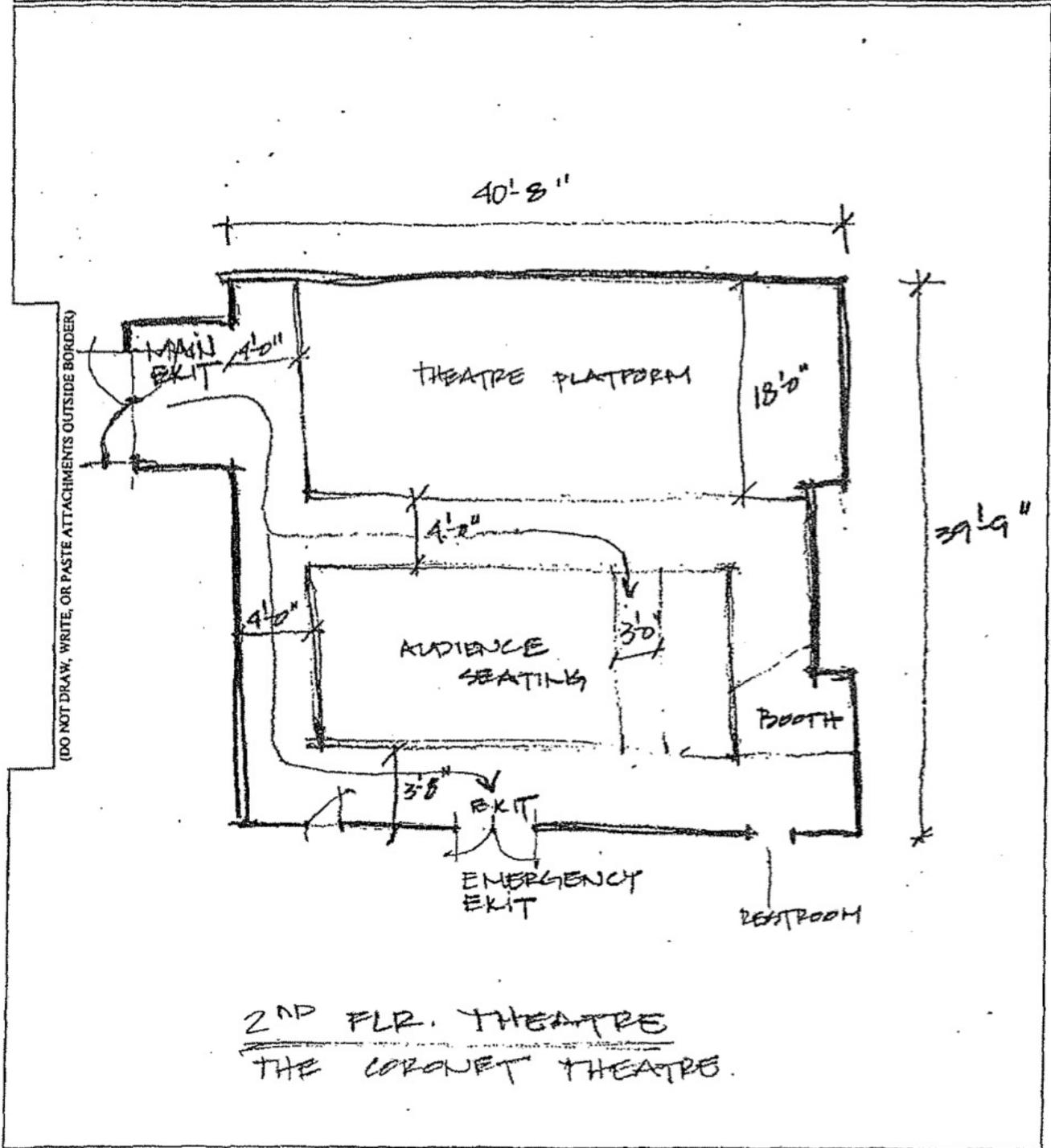
LeRoy McDonald directs "Home," incidentally.

Bldg-Alter/Repair
Commercial
No Submit Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #:
Initiating Office: METRO
Printed on: 01/27/04 09:43:18

PLOT PLAN ATTACHMENT



COUNCIL DISTRICT: 5

102061720045814

PLOT PLAN ATTACHMENT

Plot plan to convert second floor dance rehearsal space into a mini theatre (1999), called "Upstairs at the Coronet."

NEDERLANDER

9255 SUNSET BLVD / LOS ANGELES, CA. 90069 / (213) 278-9087

NEDERLANDER BROTHERS TELEVISION & FILM PRODUCTIONS, INC. LOCATION RELEASE

In consideration for One Dollar (\$1.00) and other good and valuable consideration, the receipt of which is hereby acknowledged, the undersigned hereby authorizes NEDERLANDER BROTHERS TELEVISION AND FILM PRODUCTIONS, INC., its contractors and subcontractors to use the premises of The Coronet Theatre, interior and/or exterior, located at

366 North La Cienega, Los Angeles, CA
owned by the undersigned or which I am the lessee on May 1st,
19 79, for the purposes of the production of a special or
program entitled Bullshot Crummond

I hereby consent to and grant Nederlander the perpetual, non-exclusive, worldwide right to use or authorize others to use the name of the premises in connection with the program, its promotion and exploitation in all media.

Nederlander ~~each party~~ agrees to defend, indemnify and hold ~~the other~~ Frieda Gellis and Frieda Gellis Trust harmless from and against any claim or liability, including reasonable legal fees, arising out of any performance or exercise of rights under this agreement or any undertaking made by such indemnifying party. Nederlander represents that it carries reasonable insurance for its use hereunder including comprehensive liability insurance.

OWNER OR LESSEE: Frieda Gellis

Authorized Signature: _____

Dated: 7/12, 1979.

NEDERLANDER BROTHERS TELEVISION
& FILM PRODUCTIONS, Inc.

Rick Witte
By: Rick Witte

NEW YORK
THE PALACE
BROWN'S ATKINSON
MARK THILLINGER
THEATRE

DETROIT
FISHER
FORD KNOB
MUSIC THEATRE

CHICAGO
STUDD BAKER

COLUMBIA, MD
MERRIWEATHER
PULST PAVILION

HOLMDEL, N.J.
GARDEN STATE
ARTS CENTER

PHOENIX
PALACE WEST

LOS ANGELES
GREEK THEATRE
PANTAGES

SAN FRANCISCO
THE CURRAN
THEATRE



CORONET THEATER

		Date Opened	Date Closed	Weeks Played	Top Ticket Price
<u>1947</u>					
The Skin of Our Teeth (PP)	T	6-11-47			3.00
Blanche Yurka	T	6-29-47	6-29-47	-	
Galileo	VT	7-30-47			3.00
No Exit	VT	8-21-47			3.60
Darts of the Moon	WTV VT	10-3-47			
The House of Bernarda Alba	DV	11-13-47			
Holiday Special	DV	12-25-47			

<u>1948</u>					
Dipper Over Gimbels	DV	2-4-48	2-15-48		3.60
The Vigil	DV	3-10-48	3-27-48		3.60
The Glass Menagerie (mo) Los Alamos		3-30-48			3.60
The Stone Jungle	DV	4-28-48			2.40
The Survivors	DV	5-22-48			3.00
The Adding Machine (CP)		6-8-48			3.00
Cupid Thumbs His Nose	DV	7-21-48	8-14-48		3.00
The Glass Pool	DV	8-18-48	8-28-48		3.00
Lucy	DV	9-15-48	9-25-48		3.00
Eurydice (AC)	DV	10-15-48			3.60
Bagels and Bows	DV	11-24-48	12-5-48		3.00
Now Is the Winter		12-25-48			3.00

<u>1949</u>					
a Caligula (CP)	DV T	4-4-49 3-30-49	4-17-49		3.60
Four-Act Plays (Hello Out There/Mrs. Nickleby and the Gentleman Next Door/Hello Frags Bertha/Red Peppers) (CP)		5-8-49			
a Anna Lucrezia (CP)	DV/V	6-10-49			3.60
a Blood in the Streets	DV T	7-14-49			3.60
Shamrock Hour	T	8-16-49			
The Respectful Prostitute/Hope Is the Thing with Feathers (CP)	DV T	9-20-49		3	3.60
Behold the Day (CP) (Moved over from Circle Players New Theatre)	T	10-12-49	11-3-49		3.60
Galatea	T	12-25-49			

if mentioned
DV only

CORONET THEATER

	<u>1950</u>	Date Opened	Date Closed	Weeks Played	Top Ticket Price
The Uninvited Guest	NTV				
* The Three Musketeers	DV T	4-20-50	5-2-50		2.40
The Burning Bush	NTV				
	DV T	9-22-50	10-22-50		3.60

	<u>1951</u>	Date Opened	Date Closed	Weeks Played	Top Ticket Price
The Happy Days	PV	7-18-51	7-25-51		3.00
Breakwater	T	7-27-51	7-28-51		

	<u>1952</u>	Date Opened	Date Closed	Weeks Played	Top Ticket Price
Hein to the Flesh	D V T	1-7-52			2.40
Burning Bright (CORONET STUDIO THEATRE)	Delete	10-2-52	10-19-52		

1953
No legit offerings *Edna*

1954
No legit offerings

1955
No legit offerings

1956
No legit offerings

1957
No legit offerings

1958

* The Crooked Tree DO NOT INDEX DV T 4-58

CORONET THEATRE

<u>Date Opened</u>	<u>Date Closed</u>	<u>Title</u>	<u>Weeks Played</u>	<u>Top Ticket Price</u>	<u>Date Reviewed By</u>	
					<u>Times</u>	<u>Variety</u>
<u>1959</u>						
No legit offerings						
<u>1960</u>						
No legit offerings						
<u>1961</u>						
3-1	3-11	* Max	D V T	3.90	3-3-61	3-3-61
5-12-61	6-24-61	Summer end Smoke	D V T	2.50	5-17-61	5-15-61
7-7-61	8-19-61	The Sea Gull	D V T	2.50	7-19-61	7-17-61
9-1-61	10-28-61	Endgame / The New Tenant	D V T	3.50	9-6-61	9-5-61
11-7-61	11-14-61	Conversation at Midnight	D V T	4.00	12-5-61	11-9-61
11-17-61		Bull Fight	T	3.50	11-20-61	
<u>1962</u>						
1-19-62		Hamlet	D V T	3.00	1-16-62	1-15-62
3-15-62		Hardly a Kind Word About Anybody	T	5.50	3-20-62	3-19-62
		Jeany, More Music	DO NOT LIST	Inv.		6-14-62
7-10-62		Call Me By My Rightful Name	D V T	4.00	7-14-62	7-12-62
8-21-62		Aurelius/Reynaud	D V T	3.30	9-16-62	8-30-62
10-10-62	7-21-63	Billy Barnes' LA	D V T	4.30	10-12-62	10-12-62
<u>1963</u>						
8-7-63	10-6-63	^{The} Boat of Billy Barnes	D V			8-9-63
10-22-63	*	Charley's Aunt	D V T		10-24-63	10-24-63
11-19-63		Up Your Curtain	D V T	4.30	11-23-63	11-21-63
* Ke on 10-26-63						

			<u>Date Opened</u>	<u>Date Closed</u>	<u>Weeks Played</u>	<u>Ticket Price</u>
	<u>1964</u>					
Honey from the Weed			T 2-18-64			
Ubu Roi	(U 3-4-64) (T 5-6-64)		DV T 5-1-64			
Amn Corner			6- -64	9-19-64		
The World of Ray Bradbury (The Pedestrian/ To the Chicago Abyss/The Veldt)			D V T 10-14-64	2-14-65	19 40	4.75

	<u>1965</u>					
The Wonderful Ice Cream Suit	{ A Device Out of Time/ The Wonderful Ice Cream Suit/The Day It Rained Forever }		D V T 3-2-65			
Belial			D V T 9-21-65			4.75
Under the Yum Yum Tree			D V T 11-9-65			5.50

	<u>1966</u>					
The Owl and the Pussycat			D V 3-22-66			5.00
Medea			D V 10-19-66			5.00

	<u>1967</u>					
The Amen Corner			D V T 1-4-67			5.00
The Loudest Noise in the World			D V T 3-17-67			5.00
* The Death of Bessie Smith			D V			Inv.
* Beginning Loving, Warming, Despairing, Aging Ending, Beginning Again (An Evening of Words and Music)			D V T 6-5-67			
Say Uncle			6-26-67			
Poe Alone			D V T 7-18-67			
Match Please, Darling			V T 9-30-67			5.00

	<u>1968</u>					
The Disenchanted			T 1-24-68			
The Anthem Sprinters			T 2-27-68			5.50
Big Time Buck White			T 6-14-68			
Gypsy			11-1-68			
El Prestamista			T 11-28-68	11-29-68		

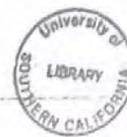
CORONET THEATER

	Date	Date	Weeks	Top Ticket Price
	Opened	Closed	Played	
<u>1969</u>				
Fortune and Men's Eyes	P.V.T. 1-9-69	7-27-69		
* ESP Festival				
Grease (Parents and Children/Grease)	P.V.T. 9-11-69	4-12-70		
<u>1970</u>				
I'm Sorry, The Bridge Is Out, You'll Have				
to Spend the Night	D.V.T.	5-3-70		4.50
The Cape <small>NOT PROFESSIONAL</small>	D.V.T.			
Everywhere She Goes		7-21-70		
* Everywhere She Goes - announced to open 7-21-70 - CANCELLED				
<u>1971</u>				
No legit offerings				
<u>1972</u>				
No legit offerings				
<u>1973</u>				
No legit offerings				
<u>1974</u>				
<u>1975</u>				
<u>1976</u>				
* The Last Meeting of the Knights of the White Magnolia	6-18-76	12-5-76		7.50

CORONET THEATER

	<u>1977</u>	<u>Date Opened</u>	<u>Closed</u>	<u>Weeks</u>	<u>Top Ticket</u>
Beehive		1-7-77	3-27-77		7.50
Vanities (mo)		5-3-77	7-2-77		8.50
Behind the Broken Words		5-16-77	*	-	
Gog and Magog		8-16-77			7.50
Poor Murderer		9-27-77			-
Canada's Greatest Humonist: Stephen Leacock		12-15-77			
* Repeated 5-23-77					
	<u>1978</u>				
American Buffalo		2-7-78	3-5-78		8.50
The Count		4-7-78			
Dark of the Moon		7-21-78			10.00
Bullshot Crummond		11-24-78	4-29-79		9.50
	<u>1979</u>				
On Rumshinsky's Broadway		7-22-79			
The Short changed Review		9-7-79	11-4-79		9.50
	<u>1980</u>				
Jane Heights		1-15-80	4-6-80		11.00
Transformations		5-6-80	6-1-80		12.00
Mixed Nuts		6-18-80	6-29-80		10.00
Faces on the Wall		8-20-80	8-30-80		9.00
Sholem Aleichem		12-4-80	3-8-81		12.00
	<u>1981</u>				
Thursday's Girls		7-16-81	10-18-81		12.00

CORONET THEATRE



<u>Date</u> <u>Opened</u>	<u>Dated</u> <u>Closed</u>	<u>Weeks</u> <u>Played</u>	<u>Production</u>
------------------------------	-------------------------------	-------------------------------	-------------------

1985

1-18-85	2-10-85	5	The Dining Room
3-29-85	5-12-85	7	Geniuses
6-28-85	10-20-85	16	Baby with the Bathwater
11-15-85	2-2-86	12	Tracers

1986

4-20-86	6-22-86	12 ⁹	Mrs. California
7-11-86	9-28-86	12	The Wonder Years

This show list was written by Frieda Berkoff Gellis.

In the early to mid-80s Gellis Berkoff's health was declining, as she was suffering from Alzheimer's disease.

The last 2 pages reflect the decrease of cognitive ability as the lists are incomplete/
The log was not continued by Petrie Gellis Robie.

Coronet Theatre Building

368 NORTH LA CIENEGA BOULEVARD
LOS ANGELES, CALIFORNIA 90048
652-4241 • 659-3619

INVENTORY

LOBBY

- black bar
- 2 long dark red leatherette upholstered sofas 112 each.
- 3 spotlights behind bar.
- 1 wrought iron room divider
- 1 large glass case wood ladie's and men's rest rooms signs.
- 1 drinking fountain
- 1 ticket box taker
- 3 fixture lights on wall
- 1 small wood frame
- 3 large cork frames for photos and publicity
- 2 yellow ceramic cigarette stands.
- 3 zipper locks.

Box office

- 1 large return desk, formica top.
- 1 hanging tiffany type lamp
- 1 small red fire extinguisher
- 1 long narrow table
- 1 small ticket holder box

LOBBY Ladie's room

- 1 sanitary box
- 1 light fixture over wash bowl.
- 1 mirror

Men's room

- 1 mirror

LITTLE HALL BETWEEN

Lobby And Auditorium

- 1 pr of long white and brown drapes in front of stairs.

STAGE

- 1 16-21' wooden ladder...A over stage trees for lights and curtains.
- 3 large work lights, one on each side of the stage and one center.
- 1 small red fire extinguisher.
- 1 phone hanging on back of stage
- 10 tall black flats
- 2 short wide black flats
- 1 4 steps stair.

Auditorium

- red carpet runners
- 6 large round white bulbs, three on each side of the wall.
- 1 4 step stairs
- 1 large tree for lights across the ceiling.
- 284 gold color theatre seats.
- 2 2 side trees for lights on either side of the theatre.
- 1 short tree for lights under and in front of the projection booth.
- aisle lights

PROJECTION BOOTH

- 1 large red fire extinguisher
- 1 long work table-aprx 12ft.
- 1 blue venitian blnd.

- 3 dressing rooms
- make-up shelves, lights and cages ,long mirrors

- Dress room lavatory,
- 1 small hot water tank.

1 **APPLICATION TO ERECT A NEW BUILDING** **CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION**

Lot No. 1 + 2
Block 8
Tract 435B

BEST COPY

Location of Building 362, 364, 366, 368, 370, 372 N. LA CIENEGA BLVD.
Between what cross streets SE. COR. PARKWOOD AVE

Approved by City Engineer S. D. A. Dwyer

USE SINK OR INDELEIBLE PENCIL

1. Purpose of building Theatrical Station and Stores Families Rooms 2-1

2. Owner FRIEDA BERKOFF Phone 44524

3. Owner's address 136 NO. PENNSETTA PL. P.O. 100 Angeles

4. Certified Architect Lyle Nelson Barcume License No. B-1224 Phone 57-2993

5. Licensed Engineer _____ License No. _____ Phone _____

6. Contractor Floyd R. Fisher License No. 22991 Phone 49310

7. Contractor's address 1034 No. San Yolla Ave.

8. VALUATION OF PROPOSED WORK _____

9. State how many buildings NOW on lot and give use of each. NONE

10. Size of new building 50 x 127 No. Stories 2 Height to highest point 62' Size lot 80 x 125

11. Material Exterior Walls Frame and Stucco Type of Roofing Conglomerate

12. Buildings and similar structures

(a) Posting: Width 16' Depth in Ground 2-0' Width of Wall 10'

(b) Size of Stacks 2 x 6 - 2 x 4 Material of Floor Concrete

(c) Size of Floor Joists 2 x 12 Size of Rafters 2 x 8

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

Plans, Specifications and other data must be filed. Sign here Floyd R. Fisher (Contractor or Architect or Engineer)

FOR DEPARTMENT USE ONLY

(1) PLAN CHECKING Receipt No. <u>5413</u> Valuation <u>\$3500</u> Fee Paid <u>\$ 500</u>	(2) UNEMPLOYED WORKERS Comment Type of Building Sign here	(3) The building referred to in this Application will be more than 100 feet from Street
TYPE <u>V</u>	OWNER'S NAME <u>Frieda Berkoff</u>	OWNER'S ADDRESS <u>136 No. Pennsetta Pl. Angeles</u>
PERMIT No. <u>5536</u>	DATE OF PERMIT <u>1945</u>	DATE OF OCCUPANCY <u>1945</u>
PLANS	APPROVED BY <u>Lyle Nelson Barcume</u>	DATE OF APPROVAL <u>1945</u>

year 1942

1942: Application to erect new building submitted by the original owner, Frieda Berkoff identifying architect, Lyle Nelson Barcume and contractor, Floyd R. Fisher.

Form B-95-50NY-5-41

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY

CERTIFICATE OF OCCUPANCY

Address of Building 362-372 N. La Cienega
Owner Frieda Berkhoff
Owner's Address Same Beverly Hills, Calif.

Permit Number 21264 Year 1945
52631 1947

Date Certificate Issued: JEC 5 1947 1947

This certifies that, so far as ascertained by or made known to the undersigned, the building at the above address complies with the applicable requirements of the Municipal Code, as follows: Chapter 1, as to permitted uses of said property; Chapter 9, Articles 1, 3, 4, and 5; and with the applicable requirements of the State Housing Act, for the following occupancies:

2 story, Type V, Theatre and stores, 16 ft. non-inflammable film projection room, 50' x 127',
B-2 and G-1 occupancy.

NOTE: Any change of use or occupancy must be approved by the Department of Building and Safety.

G. E. MORRIS
Superintendent of Building

By _____

1947: Certificate of Occupancy for 362-372 North La Cienega Boulevard. issued to Frieda Berkoff. Although the certificate includes the address 362-372 N. La Cienega Boulevard, the present address of the 366 -372 North La Cienega Boulevard.

1

APPLICATION TO
ERECT A NEW BUILDING

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

Lot No. 1 + 2
 Tract Block 8
 Location of Building Blk 364-366-368-370-372 N. La Cienega Approved by City Engineer
 Between what cross streets SE corner Oakwood and District
 USE INK OR INDELIBLE FENCIL
 1. Purpose of building Multi-family structure Families _____ Rooms 2
 2. Owner F.R. Fisher Phone 445-344
 3. Owner's address 126 W. Compton St. P.O. Los Angeles
 4. Certificated Architect Walter M. Fisher State License No. 2124 Phone 77-993
 5. Licensed Engineer _____ State License No. _____ Phone _____
 6. Contractor Floyd R. Fisher State License No. 22991 Phone 4918
 7. Contractor's address 1934 No. Hollywood
 8. VALUATION OF PROPOSED WORK 2900.00
 9. State how many buildings NOW on lot and give use of each _____
 10. Size of new building 511 x 127 No. Stories 1 Height to highest point 20 Size lot 50 x 33
 11. Material Exterior Walls _____ Type of Roofing _____
 For Accessory Buildings and similar structures }
 (a) Footing: Width 1-6" Depth in Ground 2-0" Width of Wall 10"
 (b) Size of Studs 2x6 Material of Floor Concrete
 (c) Size of Floor Joists 2x12 Size of Rafters 2x8
 I hereby certify that to the best of my knowledge and belief the above application is correct and that this building or construction work will comply with all laws, and that in the doing of the work authorized thereby I will not employ any person in violation of the Labor Code of the State of California relating to Workmen's Compensation Insurance.
 Sign here Floyd R. Fisher (Owner or Authorized Agent)
 Plans, Specifications and other data must be filed.

FOR DEPARTMENT USE ONLY							
(1) PLAN CHECKING	(2) REINFORCED CONCRETE	(3) The building referred to in this Application will be more than 100 feet from _____ Street					
Receipt No. <u>5123</u>	Block _____	Sign here _____ (Owner or Authorized Agent)					
Valuation <u>2900</u>	Tons of Reinforcing Steel _____						
Fee Paid <u>52</u>							
TYPE <u>Z</u> GROUP <u>B2</u>	Maximum No. Occupants _____	Inside Lot _____	Key Lot _____	Lot Area _____	Pl. rear alley _____	Pl. side alley _____	Check _____
PERMIT No. <u>21264</u>	Plans and Specifications checked _____	Corner Lot _____	Corner Lot Kept _____	Area _____	Area _____	Area _____	Area _____
	Correctional Action _____	Area _____	Area _____	Area _____	Area _____	Area _____	Area _____
PLANS <u>2-21-45</u>	Plans and Specifications checked _____	Area _____	Area _____	Area _____	Area _____	Area _____	Area _____
	For Plans See _____	Area _____	Area _____	Area _____	Area _____	Area _____	Area _____

December 21, 1945
 Permit to erect building on
 Lot 1 & 2 on block 8, tract 4353
 Although the permit includes
 the address 362-372
 North La Cienega Boulevard,
 the present address of the
 Coronet Theatre Building is
 366 -372 North La Cienega
 Boulevard

I agree to furnish and remove all patina
 from the foundation which after checking by the
 Engineer of the Department of Building and
 Safety are found not to conform with all
 requirements of the Building Code and the State
 Housing Act or other applicable laws.
 Floyd R. Fisher

Message written by Floyd R Fisher
 on the backside of permit.

3

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

CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. 142 Block 8 Tract 4353 Location of Building 370 No. La Cienega Blvd. Approved by City Engineer [Signature]

USE INK OR INDELIBLE PENCIL

1. Present use of building Store Families Rooms 2. State how long building has been used for present occupancy 15 Years 3. Use of building AFTER alteration or moving Music Studio Families Rooms 4. Owner Barney Green Phone 5. Owner's Address 370 No. La Cienega Blvd. P.O. L.A. 6. Certificated Architect None State License No. Phone 7. Licensed Engineer None State License No. Phone 8. Contractor Allied Builders State License No. 75594 Phone BR-25211 9. Contractor's Address 812 No. Robertson Blvd.

10. VALUATION OF PROPOSED WORK (including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment therein or thereon) 11. State how many buildings NOW on lot and give use of each 1 Store 12. Size of existing building 18' x 45' Number of stories high 2 Height to highest point 25' 13. Material Exterior Walls Stucco Exterior framework Wood

14. Describe briefly all proposed construction and work: Installing interior partitions

NEW CONSTRUCTION

15. Size of Addition None Size of Lot None Number of Stories when complete 16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists 17. Size of Studs Material of Floor Size of Rafters Type of Roofing

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

Signature: Albert B. [Signature] (Owner and Authorized Agent) By: [Signature]

DISTRICT OFFICE FOR DEPARTMENT USE ONLY

Form with sections: PLAN CHECKING, REINFORCED CONCRETE, FEES, TYPE GROUP, PERMIT No., PLANS, and various checkboxes and fields for permit processing.

1949: Permit for internal partition

3

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

Form B-1-301-12-48 CITY OF LOS ANGELES DEPARTMENT OF BUILDING AND SAFETY BUILDING DIVISION

Lot No. 192 Cpk 8

Tract 4353

Location of Building 368 N. LA CIENEGA Blvd (House Number and Street) Approved by City Engineer

Between what cross streets BEVERLY TOOK OAKWOOD Deputy

USE INK OR INDELIBLE PENCIL

1. Present use of building VACANT STORE Families Rooms

2. State how long building has been used for present occupancy

3. Use of building AFTER alteration or moving SANDWICH SHOP Families Rooms

4. Owner Syd Gellis (Print Name) Phone

5. Owner's Address 367 N. LA CIENEGA Blvd, O.

6. Certificated Architect License No. Phone

7. Licensed Engineer License No. Phone

8. Contractor License No. Phone

9. Contractor's Address

10. VALUATION OF PROPOSED WORK (Including all labor and material and all permanent lighting, heating, ventilating, water supply, plumbing, fire sprinkler, electrical wiring and elevator equipment thereto or thereon) 150

11. State how many buildings NOW on lot and give use of each. 4 STORES & OFFICES

12. Size of existing building x Number of stories high 2 Height to highest point

13. Material Exterior Walls STUCCO Exterior framework (Wood or Steel)

14. Describe briefly all proposed construction and work: PARTITION 18x12 ft

NEW CONSTRUCTION

15. Size of Addition x Size of Lot Number of Stories when complete

16. Footing: Width Depth in Ground Width of Wall Size of Floor Joists x

17. Size of Studs x Material of Floor Size of Rafters x Type of Roofing

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

Sign here Syd Gellis (Owner or Authorized Agent)

DISTRICT OFFICE By

FOR DEPARTMENT USE ONLY PLAN CHECKING CHANGE OF OCCUPANCY FEES TYPE GROUP Maximum No. Occupants Inside Lot Key Lot Lot Area 20 ft. rear alley 20 ft. side alley REINFORCED CONCRETE Corner Lot 80x133.25 PERMIT No. LA 2212 Plans, Specifications and Application rechecked and approved. 1950

1950: Permit for partition in storefront

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY Form B-3
CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

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

1. LEGAL LOT BLK. TRACT ADDRESS APPROVED
2. BUILDING ADDRESS 368 N. Lacienege Blvd. DIST. MAP 5486
3. BETWEEN CROSS STREETS Beverly Blvd. AND Oakwood Ave ZONE C-2-2
4. PRESENT USE OF BUILDING Stores and Office NEW USE OF BUILDING SAME FIRE DIST.
5. OWNER'S NAME Mr. F. B. Gellis PHONE INSIDE
6. OWNER'S ADDRESS SAME P. O. ZONE LA 48 KEY COR. LOT REV. COR. LOT SIZE
7. CERT. ARCH. STATE LICENSE PHONE NO LEGAL
8. LIC. ENGR. Robert W. Haussler 696 TH25107
9. CONTRACTOR All Season Awning Co 145483 LU31678 REAR ALLEY
10. CONTRACTOR'S ADDRESS 4620 E. Slauson Ave Maywood SIDE ALLEY BLDG. LINE
11. SIZE OF EXISTING BLDG. STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE BLDG. AREA
90x100 2 30' ONE
12. MATERIAL EXT. WALLS VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 1170.00 VALUATION APPROVED
13. SIZE OF ADDITION 14'x6' 59'x6' PLANS CHECKED MILLER*
14. NEW WORK: EXT. WALLS ROOFING PLANS CHECKED
15. (Describe) Alum. Awnings 5'4" x 20' CORRECTIONS VERIFIED
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.
Signed: *Therry [Signature]*
This Form When Properly Validated is a Permit to Do the Work Described.
INSPECTOR

TYPE	GROUP	MAX. ODD.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
AWNING			3.00			5.90			

CARRIERS USE ONLY
LA87847 MAY-961 33109 B - 2 CK 3.40
MAY-961 33110 B - 1 CK 5.90
P.C. No. GRADING CRIT. SOIL CONS. 350919

LEGAL DESCRIPTION:
LOT 33110 B - 1 CK 3.40
LOT 33110 B - 2 CK 5.90

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

30' High Stucco Bldg 2 stories
Al. Awnings 5'4" Prop. MIN. 7'6" UP FROM WALK 8'-0" UP TO MILLION
OAKWOOD AVE
BEVERLY BLVD
CURB 16'0"
LA CIENEBA BLVD

1961: Permit for metal awning for storefronts

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY Form B-3
CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

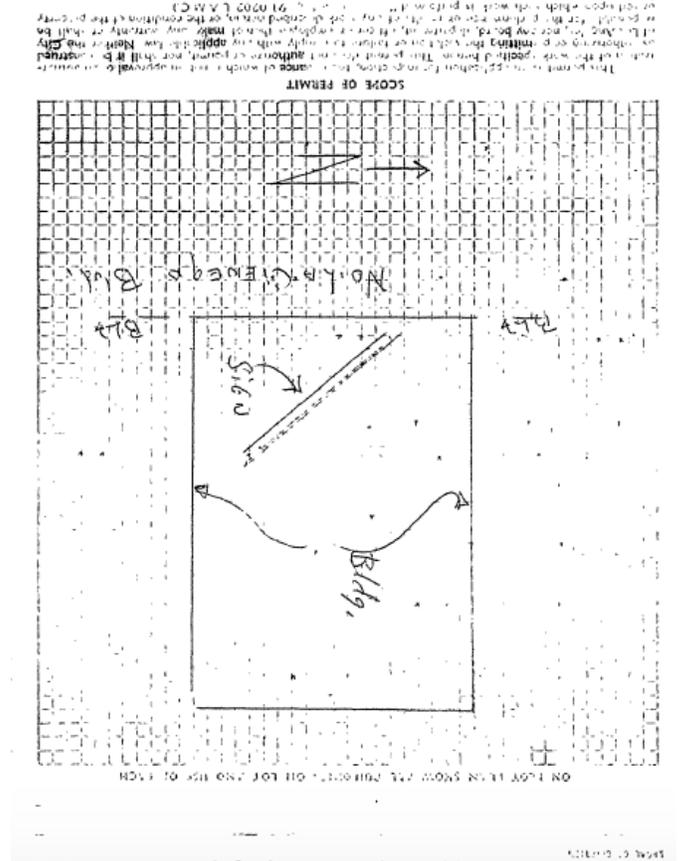
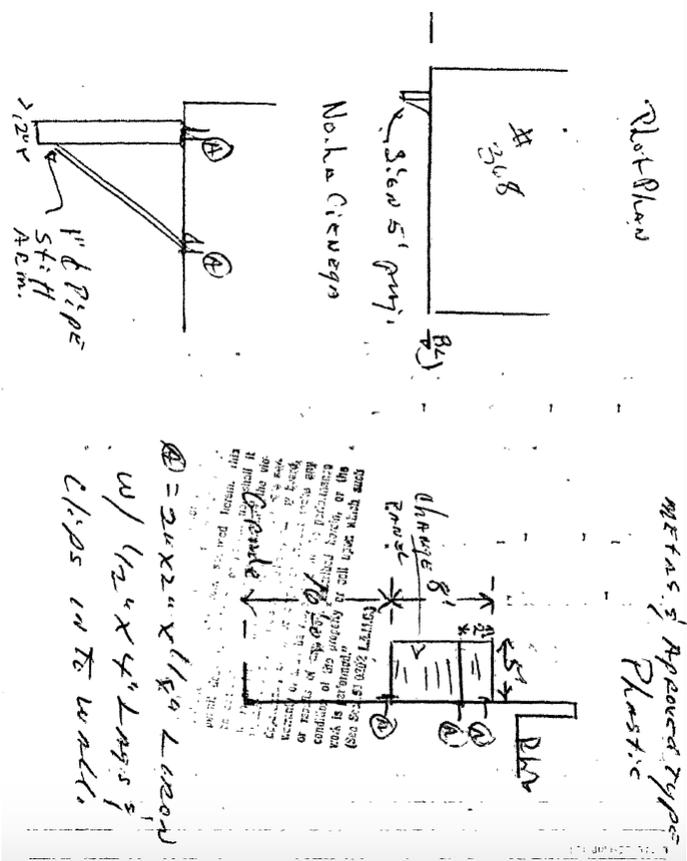
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT 3 BLK 8 TRACT 4353 ADDRESS APPROVED 5486
2. BUILDING ADDRESS 368 No. La Cienega Blvd. DIST. MAP 5486
3. BETWEEN CROSS STREETS Dawson and Beverly Blvd. ZONE C-2-1
4. PRESENT USE OF BUILDING Theatre AND NEW USE OF BUILDING Same FIRE DIST. 11-50
5. OWNER'S NAME Coronet Theatre PHONE INSIDE KEY
6. OWNER'S ADDRESS Same P.O. ZONE CON. LOT
7. CERT. ARCH. STATE LICENSE PHONE REV. COR. LOT SIZE
8. LIC. ENGR. STATE LICENSE PHONE 40, 9'7x 132, 95
9. CONTRACTOR Artistic Neon 147766 Ho. 76188 NEAR ALLEY 20
10. CONTRACTOR'S ADDRESS 1676 No. Western Ave. Hollywood 27 SIDE ALLEY BLDG. LINE
11. SIZE OF EXISTING BLDG. STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE BLDG. AREA
45' x 70' 1 25' 1- Theatre 'DISTRICT OFFICE'
3 368 No. La Cienega Blvd. L.A.
12. MATERIAL WOOD METAL CONC. BLOCK ROOF WOOD STEEL ROOFING SPRINKLERS
EXT. WALLS: STUCCO BRICK CONCRETE CONST. CONC. OTHER NEWLY SPECIFIED
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 500.00 VALUATION APPROVED AFFIDAVITS
14. SIZE OF ADDITION STORIES HEIGHT APPLICATION CHECKED
1- 5' x 8' - Proj. Sign. PLANS CHECKED
15. NEW WORK: EXT. WALLS ROOFING PLANS CHECKED DWELL UNITS
Metal & Plastic Neon Proj. Sign.
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation, insurance, and I have read reverse side of Application.
Signed: Helen Avery (Agent) INSPECTOR
This Form When Properly Validated is a Permit to Do the Work Described.
TYPE: ROOF SIGN P.S. S.P.C. G.P.I. B.P. O.S. C/O
LA21031 SEP-26-62 61972 B-1 CS 3.50
P.C. No. GRADING CRIT. SOIL CONS.

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY Form B-3
CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR. LOT 3 BLK 8 TRACT 4353 ADDRESS APPROVED M.S.
2. BUILDING ADDRESS 360 - 62 No. La Cienega Blvd. DIST. MAP 5486
3. BETWEEN CROSS STREETS Oakwood Ave. AND Beverly Bl. ZONE C-2-1
4. PRESENT USE OF BUILDING Theatre AND NEW USE OF BUILDING Same FIRE DIST. 11-100
5. OWNER'S NAME Pacific Outdoor Advertising PHONE INSIDE KEY
6. OWNER'S ADDRESS Same P.O. ZONE CON. LOT
7. CERT. ARCH. 995 No. Mission Rd. L.A. 33 STATE LICENSE PHONE REV. COR. LOT SIZE
8. LIC. ENGR. STATE LICENSE PHONE 40 X 33.95
9. CONTRACTOR A.W. Schatzeder C.E. 9234 STATE LICENSE PHONE
10. CONTRACTOR'S ADDRESS Same P.O. ZONE NEAR ALLEY SIDE ALLEY BLDG. LINE
11. SIZE OF EXISTING BLDG. STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE BLDG. AREA
40'4" x 78' 2 25' 1- Bus 'DISTRICT OFFICE'
3 360 - 62 No. La Cienega Blvd. L.A.
12. MATERIAL WOOD METAL CONC. BLOCK ROOF WOOD STEEL ROOFING SPRINKLERS
EXT. WALLS: STUCCO BRICK CONCRETE CONST. CONC. OTHER NEWLY SPECIFIED
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$ 1460.00 VALUATION APPROVED AFFIDAVITS
14. SIZE OF ADDITION STORIES HEIGHT APPLICATION CHECKED
1- 12'3" x 24'6" - Roof Sign. PLANS CHECKED
15. NEW WORK: EXT. WALLS ROOFING PLANS CHECKED DWELL UNITS
Metal Roof Sign.
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation, insurance, and I have read reverse side of Application.
Signed: Helen Avery (Agent) INSPECTOR
This Form When Properly Validated is a Permit to Do the Work Described.
TYPE: ROOF SIGN P.S. S.P.C. G.P.I. B.P. O.S. C/O
JUN-3-63 28251 E •39628 Z-2 CK 4.00
JUN-3-63 28252 E •39628 Z-1 CK 8.00
Flood
P.C. No. GRADING X CRIT. SOIL X CONS. X



1962: Permit for projecting sign

1963: Permit for roof sign (lapsed)

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY
CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR. LOT 2 BLK 8 TRACT 4353 ADDRESS APPROVED
2. BUILDING ADDRESS 364 No. La Cienega DIST. MAP 5486
3. BETWEEN CROSS STREETS No. La Cienega Ave. AND Beverly Blvd. ZONE C-2-1
4. PRESENT USE OF BUILDING Cafe NEW USE OF BUILDING Same FIRE DIST. II
5. OWNER'S NAME Coronet Room Cocktails PHONE INSIDE KEY 100
6. OWNER'S ADDRESS Same P.O. ZONE COR. LOT
7. CERT. ARCH. STATE LICENSE PHONE REV. COR. LOT SIZE 40' x 35' 1/31.95
8. LIC. ENGR. STATE LICENSE PHONE REAR ALLEY
9. CONTRACTOR Local Neon Co. 158967 3941123 PHONE SIDE ALLEY 20'
10. CONTRACTOR'S ADDRESS 1660 Stanford St. Santa Monica BLDG. LINE
11. SIZE OF EXISTING BLDG. 40' x 35' STORIES 2 HEIGHT 28' NO. OF EXISTING BUILDINGS ON LOT AND USE BLDG. AREA
DISTRICT OFFICE L.A.

12. MATERIAL: WOOD METAL CONC. BLOCK ROOF WOOD STEEL ROOFING SPRINKLERS REQ'D
EXT. WALLS: STUCCO BRICK CONCRETE CONST. CONC. OTHER VALUATION APPROVED AFFIDAVITS
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$110.00 Valuation checked Yard No 2233
14. SIZE OF ADDITION: 1-4' x 14' - Proj. Sign. STORIES HEIGHT APPLICATION CHECKED
15. NEW WORK: EXT. WALLS ROOFING PLANS CHECKED DWELL UNITS
Metal & Plastic Neon Proj. Sign. CORRECTIONS VERIFIED SPACES PARKING
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of Application. PLANS APPROVED GUEST ROOMS
Signed Helen Arvey agent APPLICATION APPROVED FILE WITH
This Form When Property Validated is a Permit to Do the Work Described. INSPECTOR CONT. INSP.

GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
Proj Sign		Name			200			
F. Wysocki HAN								

NOV-19-63 58325 E •52675 Z-1 CK 2.00

P.C. No. GRADING CRIT. SOIL YES CONS.

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY
CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

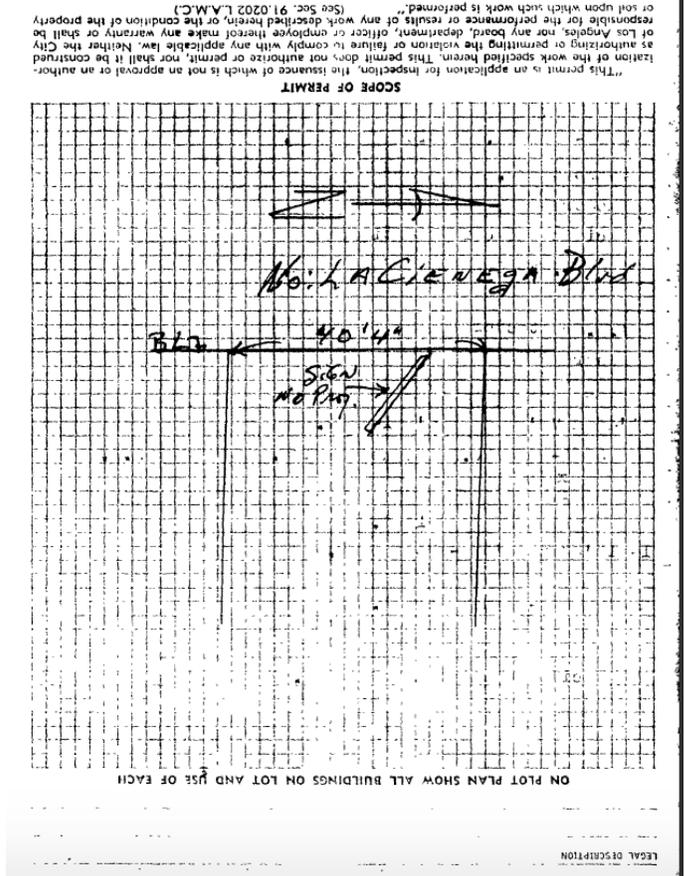
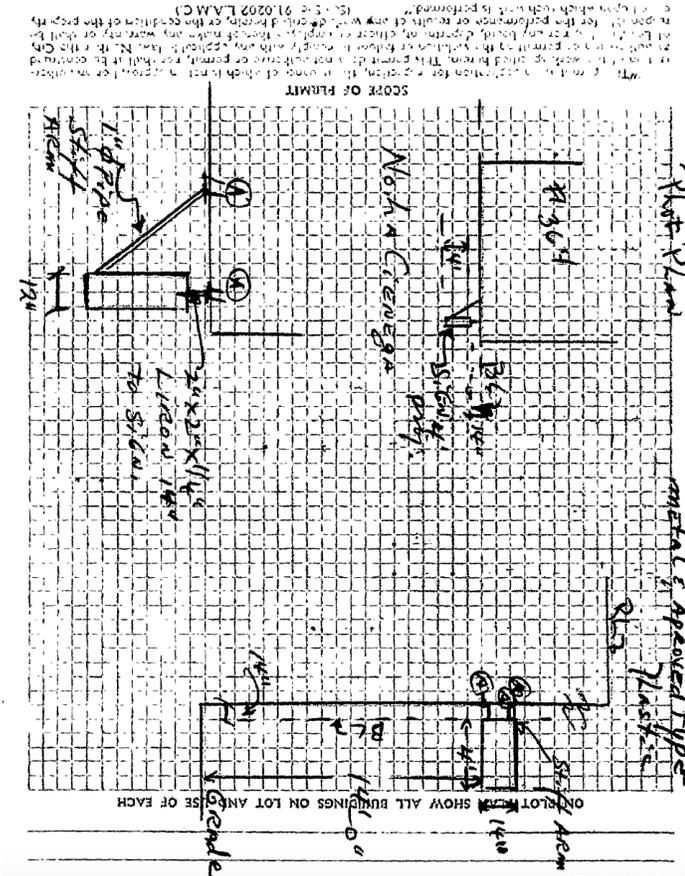
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.
2. Plot Plan Required on Back of Original.

1. LEGAL DESCR. LOT 3 BLK 8 TRACT 4353 ADDRESS APPROVED
2. BUILDING ADDRESS 360 - 62 No. La Cienega Blvd. DIST. MAP 5486
3. BETWEEN CROSS STREETS Oakwood Ave. AND Beverly Blvd. ZONE C-2-1
4. PRESENT USE OF BUILDING Theatre NEW USE OF BUILDING Same FIRE DIST. II
5. OWNER'S NAME Pacific Outdoor Advertising PHONE INSIDE KEY 100
6. OWNER'S ADDRESS 995 No. Mission Rd. L.A. ZONE COR. LOT
7. CERT. ARCH. STATE LICENSE PHONE REV. COR. LOT SIZE 40' x 75' 80x133.95
8. LIC. ENGR. A. W. Schneider C.E. No. 9234 PHONE
9. CONTRACTOR OWNER STATE LICENSE PHONE REAR ALLEY
10. CONTRACTOR'S ADDRESS Same P.O. ZONE SIDE ALLEY 20'
11. SIZE OF EXISTING BLDG. 40' x 75' STORIES 2 HEIGHT 28' NO. OF EXISTING BUILDINGS ON LOT AND USE BLDG. AREA
DISTRICT OFFICE L.A.

12. MATERIAL: WOOD METAL CONC. BLOCK ROOF WOOD STEEL ROOFING SPRINKLERS REQ'D
EXT. WALLS: STUCCO BRICK CONCRETE CONST. CONC. OTHER VALUATION APPROVED AFFIDAVITS
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$1460.00 Valuation checked Yard No 2233
14. SIZE OF ADDITION: 1-12'3" x 24'6" - Roof Sign. STORIES HEIGHT APPLICATION CHECKED
15. NEW WORK: EXT. WALLS ROOFING PLANS CHECKED DWELL UNITS
ROOF SIGN - Renew Permit: 39628763 PLANS VERIFIED SPACES PARKING
I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance, and I have read reverse side of Application. PLANS APPROVED GUEST ROOMS
Signed Pacific Outdoor Advertising APPLICATION APPROVED FILE WITH
This Form When Property Validated is a Permit to Do the Work Described. INSPECTOR CONT. INSP.

GROUP	MAX. OCC.	P.C.	S.P.C.	G.P.I.	B.P.	I.F.	O.S.	C/O
Proj Sign		Name			200			
JAN 24 64 03669 E •57068 Z-2 CK 5.20								
JAN 24 64 03670 E •57068 Z-1 CK 8.00								

P.C. No. GRADING CRIT. SOIL Flood CONS.



1963: Permit for projecting bar sign

1964: Renew permit for roof sign

3 APPLICATION TO ALTER - REPAIR - DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY S-2-2
CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY

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

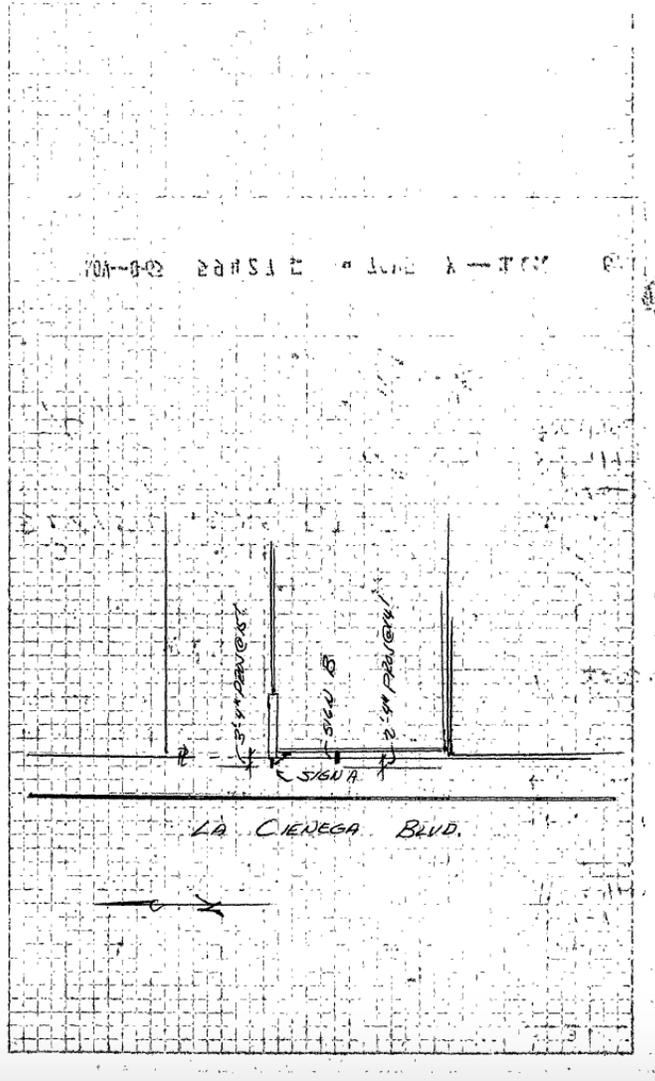
1. LEGAL DESC. LOT 1	BLK. 8	TRACT 4353	CENSUS TRACT 5486
2. PRESENT USE OF BUILDING Theater	NEW USE OF BUILDING 19' same		ZONE C-2-1
3. JOB ADDRESS 368 N. La Cienega Blvd.			DIST. 50/100
4. BETWEEN CROSS STREETS N. Hollywood AND Beverly Bl.			INSIDE COR. LOT
5. OWNER'S NAME Coronet Theatre			KEY REV. COR.
6. OWNER'S ADDRESS 368 N. La Cienega Blvd. Los Angeles			LOT SIZE 40 X 133.9
7. ARCHITECT OR DESIGNER none			BEAR ALLEY 20
8. ENGINEER Vincent Kevin Kelly STATE LICENSE NO. 12494 PHONE 451-1452			BLDG. LINE
9. CONTRACTOR ORS neon corp. STATE LICENSE NO. 27902 RE 30131			AFFIDAVITS
10. SIZE OF EXISTING BLDG. STORIES HEIGHT NO. OF EXISTING BUILDINGS ON LOT AND USE			1st Case 2233
11. MATERIAL OF CONSTRUCTION EXT. WALLS W.C.S. ROOF FLOOR			
12. JOB ADDRESS 368 N. La Cienega Blvd.			DISTRICT OFFICE LA
13. VALUATION: TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING. \$1000.00			GRADING
14. NEW WORK: (Describe) 3-PROP. WALL SIGNS 32'6" X 15'6", 5' X 8' EA' X 7			CRIT. SOIL
NEW USE OF BUILDING SAME & Prop. Sign			HIGHWAY DED. FLOOD
TYPE	GROUP	SPRINKLERS REQ'D SPECIFIED	VALUATION APPROVED CONS. X50919
BLDG. AREA	MAX. OCC.	TOTAL	PLANS CHECKED Miller
DWELL. UNITS	GUEST ROOMS	SPACES REQ'D PROVIDED	FILE WITH
F.C. No.	CONT. INSP.	APPLICATOR APPROVED	INSPECTOR
F.C.	S.P.C.	G.P.I.	B. 8.00 I.F. O.S. C/O TYPIST

USE ONLY
 CASHIER 594275 • 7945 X-1OK 6.00

STATEMENT OF RESPONSIBILITY
 I certify that in doing the work authorized hereby I will not employ any person in violation of the Labor Code of the State of California relating to workmen's compensation insurance.
 "This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil on which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed: *James A. [Signature]* Name: *M. [Signature]* Date: *11-8*

Bureau of Engineering	ADDRESS APPROVED	<i>[Signature]</i>	<i>11-8</i>
	SEWERS AVAILABLE		
	NOT AVAILABLE		
	DRIVEWAY APPROVED		
	HIGHWAY DEDICATION REQUIRED COMPLETED		
Conservation	FLOOD CLEARANCE APPROVED	<i>[Signature]</i>	<i>11/7/65</i>
Plumbing	APPROVED FOR ISSUE FILE #		
Planning	PRIVATE SEWAGE DISPOSAL SYSTEM APPROVED		
Fire	APPROVED UNDER CASE #		
Traffic	APPROVED (TITLE 19) (L.A.M.C.-5700)		
	APPROVED FOR		



1965: Permit for three projection signs

S CITY OF LOS ANGELES **APPLICATION FOR INSPECTION OF SIGNS** DES B-5—Rev. 10-68
DEPT. OF BUILDING AND SAFETY

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

1. LEGAL DESCR.	LOT 1	BLK. 8	TRACT 4353	CENSUS TRACT 0T1945
2. TYPE OF SIGN OR NEW WORK Wall Sign				DIST. MAP 5486
3. JOB ADDRESS 370 N. La Cienega Blvd. Hollywood				ZONE C2-1-0
4. BETWEEN CROSS STREETS Beverly AND Oakwood				FIRE DIST. II
5. OWNER'S NAME Sue Wong				LOT (TYPE) corner
6. OWNER'S ADDRESS 370 N. La Cienega Blvd. Hollywood				LOT SIZE LR reg
7. ARCHITECT OR ENGINEER				STATE LICENSE NO. PHONE
8. CONTRACTOR Owner				STATE LICENSE NO. PHONE ALLEY 20'
9. LENDER				BRANCH ADDRESS BLDG. LINE
10. SIZE OF SIGN 4x6	HEIGHT ABOVE GRADE 15 FT.	ROOF FT.	TOTAL COPY AREA 24	AFFIDAVITS Yard 2235
11. ILLUMINATION TO BE USED: SINGLE FACE <input checked="" type="checkbox"/> DOUBLE FACE <input type="checkbox"/>				Base
12. MATERIAL OF CONSTRUCTION NONE <input checked="" type="checkbox"/> DIRECT <input type="checkbox"/> INDIRECT <input type="checkbox"/> FLASHING <input type="checkbox"/> OTHER				
13. JOB ADDRESS 370 N. La Cienega Blvd. Hollywood				DISTRICT OFFICE LA GRADING
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED SIGN.				
15. SIZE OF EXISTING BUILDING TYPE 2 STORIES 200 EXT. WALLS P & S ROOF CONST.				HIGHWAY DED. yes
16. TYPE OF SIGN OR NEW WORK Wall Sign				CONS.
FREEWAY CLEARANCE NOT REQUIRED <input checked="" type="checkbox"/> REQUIRED <input type="checkbox"/>		INSPECTION ACTIVITY		ZONED BY Carter
FREEWAY CLEARANCE FLASHING LIGHTS Yes <input type="checkbox"/> No <input type="checkbox"/>		COMB. GEN. EX. MAJ.S. CONS.		FILED WITH
MOVING PARTS Yes <input type="checkbox"/> No <input type="checkbox"/>		FREEMAN CHECKED		FREEMAN CLEARED Saukia
ANIMATIONS Yes <input type="checkbox"/> No <input type="checkbox"/>		PLANS CHECKED		DATE 2-24-72
OTHER		PLANS APPROVED		INSPECTOR I
SIGN REQUIRES: TRAFFIC APPROVAL <input type="checkbox"/> BOARD APPROVAL <input type="checkbox"/>		APPLICATION APPROVED		
P.C. No. 402	CONT. INSP.	P.C. S.P.C. G.P.I. B.E. I.F. O.S. C/O TYPIST		a.cm

PLAN CHECK EXPIRES SIX MONTHS AFTER FEE IS PAID. PERMIT EXPIRES ONE YEAR AFTER FEE IS PAID OR SIX MONTHS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.

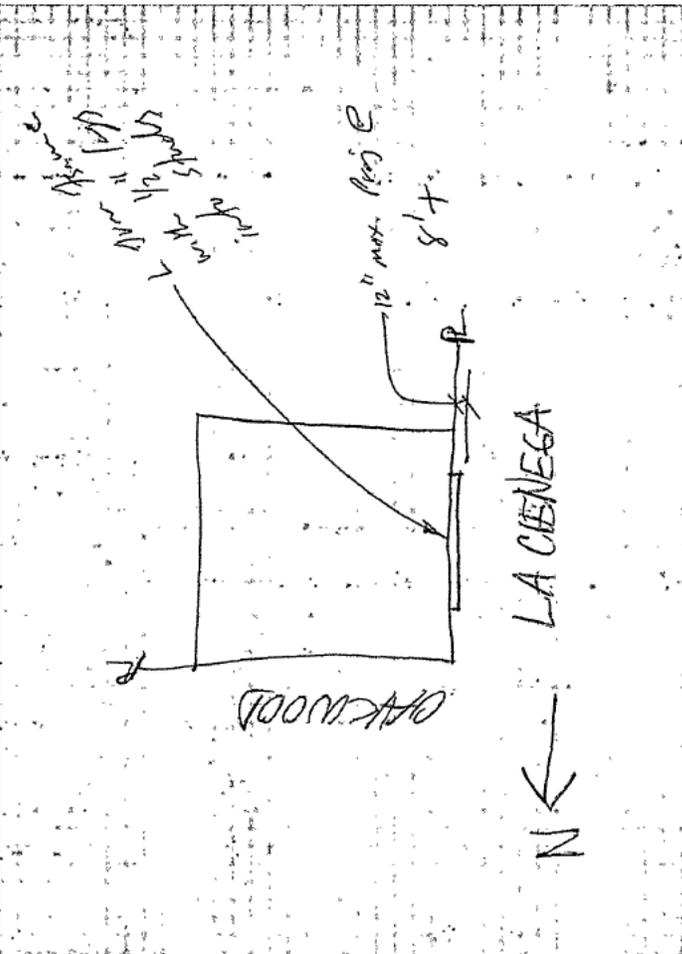
RECEIVED FEB 24 1972 4:58 PM U-168 4.00

STATEMENT OF RESPONSIBILITY

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

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed <i>[Signature]</i>	Name	Date
Bureau of Engineering	ADDRESS APPROVED	Zabala 2-24-72
	HIGHWAY DEDICATION REQUIRED COMPLETED	
Municipal Arts Commissioners	APPROVED FOR ISSUE	
Board of Building Safety Commissioners	APPROVED FOR ISSUE FILE #	
Traffic	APPROVED FOR ISSUE	
Planning	APPROVED UNDER CASE #	
Conservation	APPROVED FOR ISSUE FILE #	



1972: Permit for wall sign

3

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

CITY OF LOS ANGELES

B & S B-3 — R8-76 DEPT. OF BUILDING AND SAFETY

INSTRUCTIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 1	BLK 8	TRACT 4353	DIST. MAP 5486
2. PRESENT USE OF BUILDING	16 Retail Sales <i>Pharm</i>			NEW USE OF BUILDING same
3. JOB ADDRESS	372 North La Cienega Blvd.			CENSUS TRACT 1945.00
4. BETWEEN CROSS STREETS	Oakwood	AND Beverly	FIRE DIST. two	LOT (TYPE) COR
5. OWNER'S NAME	Frieda Gellis			LOT SIZE 40.07x133.2
6. OWNER'S ADDRESS	same			ALLEY 20' Rear
7. ENGINEER	RICHARD D BROWN S.B. 970	BUS. LIC. NO. LA	ACTIVE STATE LIC. NO. 879-1876	PHONE 879-1876
8. ARCHITECT OR DESIGNER	Bob Hernandez Const			BUS. LIC. NO. 291 709
9. CONTRACTOR	Bob Hernandez Const			ACTIVE STATE LIC. NO. 284 9839
10. BRANCH LENDER	ADDRESS			CITY
11. SIZE OF EXISTING BLDG.	WIDTH 80	LENGTH 130	STORIES 2	HEIGHT
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS wd/plaster		ROOF comp	FLOOR conc
13. JOB ADDRESS	372 North La Cienega Blvd.			DIST. OFFICE T.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING	\$ 2500			CRIT. SOIL
15. NEW WORK: (Describe)	Interior Alterations - ADD Non bearing wall			GRADING
NEW USE OF BUILDING	same			HIGHWAY DED. yes
TYPE	GROUP OCC. B2701	BLDG. AREA	PLANS CHECKED	FLOOD CONS. yes
DWELL. UNITS	MAX OCC.	TOTAL	PLANS APPROVED	ZONED BY Mendizabal
GUEST ROOMS	PARKING REQ'D	PARKING PROVIDED	APPLICATION APPROVED	FILE WITH
SPRINKLERS REQ'D SPECIFIED	CONT. INSP.	INSPECTION ACTIVITY	COMB GEN MAJ. S. CONS	INSPECTOR
P.C. 1870	S.P.C.	B.P. 22	T.I.	P.M.
P.C. No. XX1590	PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID. PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.			TYPIST mj

CASHIERS USE ONLY

NOV-19-76	36736	5	036028	V-6CK	18.70
NOV-19-76	36737	5	036028	V-1CK	22.00

STATEMENT OF RESPONSIBILITY

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

"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department, officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)

Signed: *Christian*
 (Owner or Agent having Property Owner's Consent)

Bureau of Engineering	ADDRESS APPROVED	Signature/Date Christian 11-15-76
	DRIVEWAY	
	HIGHWAY DEDICATION	REQUIRED
		COMPLETED
	FLOOD CLEARANCE	
SEWERS	XX	SEWERS AVAILABLE Dean 11-15-76
		NOT AVAILABLE
	NO SEWER/PLUMBING REQ'D.	SFC PAID
XX	SFC NOT APPLICABLE	SFC DUE
Conservation	APPROVED FOR ISSUE <input type="checkbox"/>	NO FILE <input type="checkbox"/>
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)	
Housing	HOUSING AUTHORITY APPROVAL	
Planning	APPROVED UNDER CASE #	
Traffic	APPROVED FOR	
Construction Tax	RECEIPT NO.	DWELLING UNITS

1976: Permit for adding non-bearing wall on the ground floor

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

F LOS ANGELES DEPT. OF BUILDING AND SAFETY

B & S 8-3 (RS 78)

CONDITIONS: Applicant to Complete Numbered Items Only.

1. LEGAL DESCR.	LOT 1 & 2	BLK 8	TRACT 4353 CD-5	DIST. MAP 5486
2. PRESENT USE OF BUILDING	10 Retail Stores		NEW USE OF BUILDING Non-Alcohol / 17 Cocktail Lou. pub	CENSUS TRACT 1945.00
3. JOB ADDRESS	370 N. LaCienega BVA			ZONE C2-1-0
4. BETWEEN CROSS STREETS	Beverly Bl AND Oakwood Rye		FIRE DIST. 1100	LOT TYPE COR
5. OWNER'S NAME	Naggy N. Faltas		PHONE 656-0486	LOT SIZE 80.07x
6. OWNER'S ADDRESS	1200 N. Olive Dr. LA		ZIP 90069	133.95
7. ENGINEER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	ALLEY 201B
8. ARCHITECT OR DESIGNER	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	BLDG. LINE
9. CONTRACTOR	BUS. LIC. NO.	ACTIVE STATE LIC. NO.	PHONE	AFFIDAVITS YC2333
10. BRANCH LENDER	ADDRESS		CITY	
11. SIZE OF EXISTING BLDG.	WIDTH 157	LENGTH 47	STORIES 10-7	NO. OF EXISTING BUILDINGS ON LOT AND USE
12. CONST. MATERIAL OF EXISTING BLDG.	EXT. WALLS lath plas	ROOF comp	FLOOR salb	
13. JOB ADDRESS	370 N. LaCienega			DISTRICT OFFICE L.A.
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING.	\$ 20,000			SEISMIC STUDY ZONE /
15. NEW WORK: (Describe)	convert store into food establishment and add one bathroom convert G-1 to G-2			GRADING /
NEW USE OF BUILDING (17)	Non-Alcohol Pub / Cocktail Lounge		SIZE OF ADDITION	STORIES
TYPE	GROUP OCC. G2	BLDG. AREA nc	PLANS CHECKED A. P. [Signature]	DISTRICT OFFICE L.A.
DWELL. UNITS	MAX OCC. 1	TOTAL 48	PLANS APPROVED [Signature]	SEISMIC STUDY ZONE /
GUEST ROOMS	PARKING REQ'D no	PARKING PROVIDED STD. COMP.	APPLICATION APPROVED [Signature]	GRADING /
SPRINKLERS REQ'D SPECIFIED	CONT. INSP. /		INSPECTION ACTIVITY COMB GEN MAJ. S. CONS	HIGHWAY DED. yes
P.C. NO.	107.95	S.P.C.	B.P. 127.00	P.M.
WORKER'S COMPENSATION INSURANCE CERTIFICATE ON FILE	EXEMPT		ENERGY:	TYPIST
PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.				
CASHIERS USE ONLY	OCT-26-79	32050 E	•92269	U-6 CK 107.95
	OCT-26-79	32051 E	•92269	U-1 CK 127.00
LIMIT OF PERMIT				
"This permit is an application for inspection, the issuance of which is not an approval or an authorization of the work specified herein. This permit does not authorize or permit, nor shall it be construed as authorizing or permitting the violation or failure to comply with any applicable law. Neither the City of Los Angeles, nor any board, department officer or employee thereof make any warranty or shall be responsible for the performance or results of any work described herein, or the condition of the property or soil upon which such work is performed." (See Sec. 91.0202 L.A.M.C.)				
Signed: Naggy N. Faltas		Signature/Date: [Signature] 10/24/79		
Bureau of Engineering	ADDRESS APPROVED		[Signature]	
	DRIVEWAY	HIGHWAY DEDICATION	REQUIRED	COMPLETED
SEWER	WLA 1510	SEWERS AVAILABLE	NOT AVAILABLE	[Signature]
	SFC NOT APPLICABLE	SFC PAID	SEC DUE	[Signature]
Plumbing	PRIVATE SEWAGE SYSTEM APPROVED			
Conservation	APPROVED FOR ISSUE	NO FILE	FILE CLOSED	
Fire	APPROVED (TITLE 19) (L.A.M.C.-5700)			
Housing	HOUSING AUTHORITY APPROVAL			
Planning	APPROVED UNDER CASE #			
Traffic	APPROVED FOR			

1979: Permit to convert store to food establishment and to add bathroom

3 APPLICATION FOR INSPECTION		CITY OF LOS ANGELES DEPT. OF BUILDING AND SAFETY		TO ADD-ALTER-REPAIR-DEMOLISH AND FOR CERTIFICATE OF OCCUPANCY	
INSTRUCTIONS: 1. Applicant to Complete Numbered Items Only.					
1. LEGAL DESC.	LOT 1	BLOCK 8	TRACT 4353	COUNCIL DISTRICT NO. 5	DIST. MAP 5486
2. PRESENT USE OF BUILDING () G Retail		NEW USE OF BUILDING () Same			
3. JOB ADDRESS 370 N. La Cienega Blvd.				FIRE DIST. 1945	
4. BETWEEN CROSS STREETS Oakwood		AND Beverly		LOT TYPE Cor	
5. OWNER'S NAME Yitzhak Shabat		PHONE 657-1107		LOT SIZE 40x133	
6. OWNER'S ADDRESS		CITY		ZIP	
7. ENGINEER		BUS. LIC. NO.		ACTIVE STATE LIC. NO.	
8. ARCHITECT OR DESIGNER Dan Davis Dev. Co.		BUS. LIC. NO. 231 912		PHONE 818-781-6161	
9. ARCHITECT OR ENGINEER'S ADDRESS		CITY		ZIP	
10. CONTRACTOR		BUS. LIC. NO.		ACTIVE STATE LIC. NO.	
11. SIZE OF EXISTING BLDG. WIDTH 30 LENGTH 45 STORIES 2 HEIGHT 23		NO. OF EXISTING BUILDINGS ON LOT AND USE (2) Stores		ALLEY 20' rear	
12. CONST. MATERIAL OF EXISTING BLDG. stucco		EXT. WALLS compo		FLOOR cong	
13. JOB ADDRESS 370 N. LaCienega Blvd.		STREET GUIDE		DISTRICT OFFICE LA	
14. VALUATION TO INCLUDE ALL FIXED EQUIPMENT REQUIRED TO OPERATE AND USE PROPOSED BUILDING \$ 4,000		SEISMIC STUDY ZONE		AFFIDAVITS CUB 72-36	
15. NEW WORK (Describe) Modernizing existing display window		GRADING yes		SEISMIC STUDY ZONE	
NEW USE OF BUILDING G Retail		SIZE OF ADDITION		STORIES HEIGHT	
TYPE G Retail		GROUP OCC.		FLOOR AREA	
DWELL UNITS		MAX. OCC.		TOTAL	
GUEST ROOMS		PARKING REQ'D		PARKING PROVIDED STD. COMP.	
P.C. 26.35		D.P.C.		CONT. INSP.	
S.F.C.		P.M.			
E.P. 31.08		E.I. 0.50		Claims for refund of fees paid on permits must be filed: 1. Within one year from date of payment of fee, or 2. Within one year from date of expiration of extension for building or grading permits granted by the Dept. of B. & S. SECTIONS 22.12 & 22.13 LAMC	
I.F.		D.S.C. 116			
O.I.S.		S.O.S.S.			
D.O.A. OFFICE		C.I.O.		SPRINKLERS RECD SPEC.	
P.C. NO.		ENERGY			
PLAN CHECK EXPIRES ONE YEAR AFTER FEE IS PAID PERMIT EXPIRES TWO YEARS AFTER FEE IS PAID OR 180 DAYS AFTER FEE IS PAID IF CONSTRUCTION IS NOT COMMENCED.					

DECLARATIONS AND CERTIFICATIONS

LICENSED CONTRACTORS DECLARATION

I hereby affirm that I am licensed under the provisions of Chapter 9 (commencing with Section 7000) of Division 3 of the Business and Professions Code, and my license is in full force and effect.
 Date 10/29/84 Lic. Class B Lic. Number 221712 Contractor Dan Davis (Signature)

OWNER-BUILDER DECLARATION

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

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

Date _____ Owner's Signature _____

WORKERS' COMPENSATION DECLARATION

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

Policy No. _____ Insurance Company STATE FUND.

Certified copy is hereby furnished.

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

Date 10/29/84 Applicant's Signature Dan Davis

Applicant's Mailing Address _____

CERTIFICATE OF EXEMPTION FROM WORKERS' COMPENSATION INSURANCE

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

Date _____ Applicant's Signature _____

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

CONSTRUCTION LENDING AGENCY

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

Lender's Name _____ Lender's Address _____

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

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

Signed Dan Davis Position _____ Date 10/29/84

1984: Permit for modernizing existing display window



Event Code:

Bldg-Alter/Repair
Commercial
Appointment Plan Check
Plan Check Submittal

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue
Status Date: 10/01/2003

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4353	8	1		M B 74-25/26	138B173 106	5514 - 012 - 001

3. PARCEL INFORMATION

Area Planning Commission - Central	Census Tract - 1945.000	Earthquake-Induced Liquefaction Area - YES
LADBS Branch Office - LA	District Map - 138B173	Near Source Zone Distance - 1.9
Council District - 5	Energy Zone - 9	Potential Methane Zone - YES
Certified Neighborhood Council - Mid City West	Fire District - 2	Thomas Brothers Map Grid - 592-J7
Community Plan Area - Wilshire	Flood Haz. Zone - AO D=1 E=NO PI - call CRS Coord.	

ZONE(S): C2-1VL-O/

4. DOCUMENTS

ZI - ZI-1370	ORD - ORD-174995
ZA - ZA-1979-365	BZA - BZA-3335
ZA - ZA-1985-424-CUB	
YC - YD-2233	

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
Small Fat 200 Madisson St STE 3800 CHICAGO IL 60606

Tenant:
Applicant: (Relationship: Other)
Desma Murphy - 2766 Heritage Dr PASADENA, CA 91107 (626) 398-4131

7. EXISTING USE **PROPOSED USE**

(21) Theater

8. DESCRIPTION OF WORK

TEMPORARY EVENT FROM 10/04/03 THRU 12/21/03 - PUTTING IN FIXED SEATING FOR THIS EVENT AND WILL BE REMOVED ONCE EVENT IS COMPLETED.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Kenneth Huang DAS PC By: *[Signature]*
OK for Cashier: Kenneth Huang Coord. OK: *[Signature]*
Signature: *[Signature]* Date: 10/1/03

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD
Outside LA County, call (213) 482-0000. (LA4BUILD = 524-2845)

For Cashier's Use Only W/O #: 31618623
LA Department of Building and Safety
LA 01 10 089383 10/01/03 10:28AM

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation:	\$5,000	PC Valuation:	
FINAL TOTAL Bldg-Alter/Repair	168.48		
Permit Fee Subtotal Bldg-Alter/Rep:	146.25		
Handicapped Access			
Plan Check Subtotal Bldg-Alter/Rep	0.00		
Fire Hydrant Refuse-To-Pay			
E.O. Instrumentation	1.05		
O.S. Surcharge	2.95		
Sys. Surcharge	8.84		
Planning Surcharge	4.39		
Planning Surcharge Misc Fee	5.00		
Permit Issuing Fee	0.00		

Sewer Cap ID: Total Bond(s) Due:

BUILDING PERMIT COMM	\$146.25
EI COMMERCIAL	\$1.05
ONE STOP SURCH	\$2.95
SYSTEMS DEVT FEE	\$8.84
CITY PLANNING SURCH	\$4.39
MISCELLANEOUS	\$5.00

Total Due:	\$168.48
Credit Card:	\$168.48

03LA 48710

12. ATTACHMENTS

D.A. Hardship Exemption
Plot Plan

[Signature]



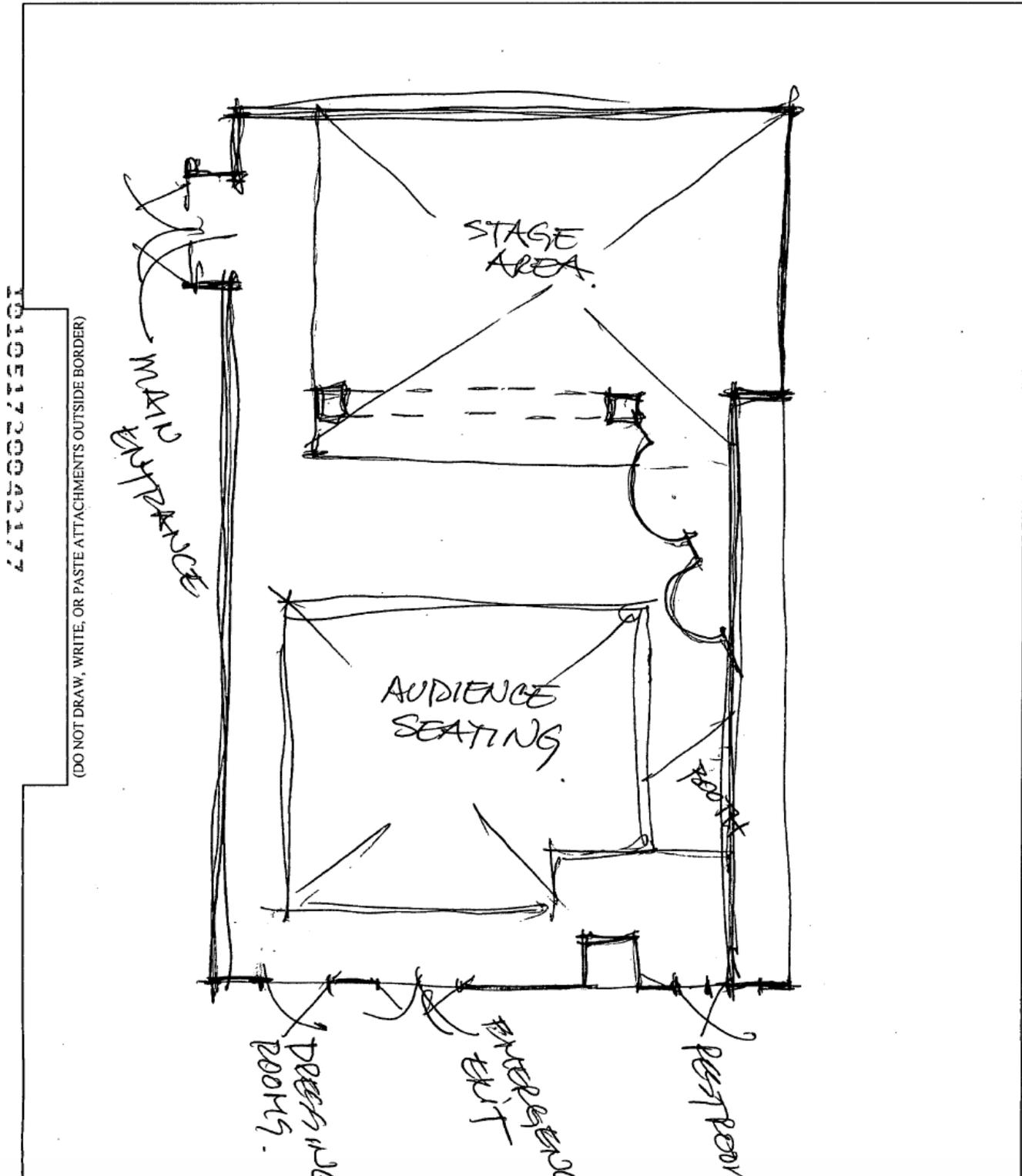
101051720042177

Bldg-Alter/Repair
Commercial
Plan Check Submittal

City of Los Angeles - Department of Building and Safety

Plan Check #: APC
Initiating Office: METRO
Printed on: 09/30/03 09:00:41

PLOT PLAN ATTACHMENT



COUNCIL DISTRICT: 5

PLOT PLAN ATTACHMENT



Bldg-Alter/Repair
 Commercial
 Appointment Plan Check
 Plan Check Submittal

City of Los Angeles - Department of Building and Safety
**APPLICATION FOR BUILDING PERMIT
 AND CERTIFICATE OF OCCUPANCY**

Last Status: Ready to Issue
 Status Date: 04/07/2004

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF#	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4353	8	1		M B 74-25/26	138B173 106	5514 - 012 - 001

3. PARCEL INFORMATION

Area Planning Commission - Central	Census Tract - 1945.00	Earthquake-Induced Liquefaction Area - YES
LADBS Branch Office - LA	District Map - 138B173	Near Source Zone Distance - 1.9
Council District - 5	Energy Zone - 9	Potential Methane Zone - YES
Certified Neighborhood Council - Mid City West	Fire District - 2	Thomas Brothers Map Grid - 592-J7
Community Plan Area - Wilshire	Flood Haz. Zone - AO D=1 E=NO PI - call CRS Coord. 21	

ZONES: C2-1VL-O/

4. DOCUMENTS

ZI - ZI-1370	ORD - ORD-174995
ZA - ZA-1979-365	BZA - BZA-3335
ZA - ZA-1985-424-CUB	
YC - YD-2233	

5. CHECKLIST ITEMS

Fabricator Req'd - Shop Welds
 Fabricator Req'd - Structural Steel

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s)
 Small Fat 200 Madison St STE 3800 CHICAGO IL 60606

Tenant:
 Applicant: (Relationship: Agent for Owner)
 Desma Murphy - 2766 Heritage Dr PASADENA, CA 91107 (626) 398-4131

7. EXISTING USE **PROPOSED USE**

(21) Theater

8. DESCRIPTION OF WORK

TENANT IMPROVEMENT ON 2ND-FLOOR OF EXIST'G THEATER: New Sound / Light Booth, New Seating Platform (450 s.f.), Upgraded Exist'g Stage Platform, & Interior Refinishes. Exist'g 2-Story Bldg., Type V Const., & A-3 / M Occupancy. 20% Unreasonable Hardship Upgrade.

9. # Bldgs on Site & Use: THEATER / RETAIL

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD
 Outside LA County, call (213) 482-0000. (LA4BUILD = 524-2845)

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Tai Vu DAS PC By:
 OK for Cashier: Tai Vu Coord. OK:
 Signature: Date: 4/7/04

For Cashier's Use Only W/O #: 41600758

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation:	\$22,000	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	622.43	
Permit Fee Subtotal Bldg-Alter/Repa	339.75	
Handicapped Access		
Plan Check Subtotal Bldg-Alter/Rep	202.00	
Plan Maintenance	10.00	
Fire Hydrant Refuse-To-Pay		
E.Q. Instrumentation	4.62	
O.S. Surcharge	11.13	
Sys. Surcharge	33.38	
Planning Surcharge	16.55	
Planning Surcharge Misc Fee	5.00	
Permit Issuing Fee	0.00	
Sewer Cap ID:		Total Bond(s) Due:

LA Department of Building and Safety
 SP 12 11 067013 04/07/04 09:00AM

BUILDING PERMIT COMM	\$339.75
BUILDING PLAN CHECK	\$202.00
PLAN MAINTENANCE	\$10.00
EI COMMERCIAL	\$4.62
ONE STOP SURCH	\$11.13
SYSTEMS DEVT FEE	\$33.38
CITY PLANNING SURCH	\$16.55
MISCELLANEOUS	\$5.00
V/MC	

Total Due:	\$622.43
Credit Card:	\$622.43
04SP 41434	

12. ATTACHMENTS

D.A. Hardship Exemption Plot Plan

102062520040459



Application for Unreasonable Hardship to Disabled Access Requirements (Form "A")
 (For Existing Buildings Where Cost of Construction does not exceed \$98,000 (rev. 1-2003) Sec. 1134B.2. Exc. 1)

Project Address: <u>306 N. LA CIENEGUA</u>	Plan Check # _____
Project description: <u>SEATING PLATFORMS & STAGE PLATFORM</u>	Total Construction Cost (project valuation) \$ _____

It is requested that the above project be granted an exemption from the requirements of the State of California Title 24, Accessibility Regulations, as specifically listed below. The specific accessibility features that create a hardship may be exempted but not all of them. The area of alteration itself may not be exempted.

Access Features item Provide description below	Does this feature meet latest edition of Title 24?	If not, is this feature going to be made accessible as Part of this permit?	If so, cost of making feature accessible? (Documentation may be required)
1. Path of travel to entrance	<u>YES</u>	_____	\$ _____
2. Entrance to Building	<u>YES</u>	_____	\$ _____
3. Path of travel within building/ facility to area remodel	<u>NO</u>	<u>YES</u>	\$ <u>4,799.00</u>
4. Elevator	<u>Ø</u>	<u>Ø</u>	\$ _____
5. Restrooms	<u>NO</u>	<u>YES</u>	\$ <u>368.00</u>
6. Public telephones if provided	<u>YES</u>	_____	\$ _____
7. Drinking fountains if provided	<u>YES</u>	_____	\$ _____
8. Other (parking, etc.)	_____	_____	\$ _____
Total cost of access features provided (A)			\$ <u>5,167.00</u>
Total cost of construction (B) <u>PLATFORMING (stage & seating) PROSCENIUM arch, back wall (STRUCTURE to FLOOR)</u>			\$ <u>11,274.00</u>
(A + B) x 100% (20% minimum expenditure is required)			_____
Has the same tenant performed work in the same tenant space, within the last three years? _____			
Description of access features to be provided _____			

Applicant Information

I certify that the above noted information is true and correct.

Name (print) TED RAWLINS Signature [Signature]
 Firm address 306 N. LA CIENEGUA Blvd LA 90012 Position EXECUTIVE DIRA YB

FOR DEPARTMENT USE ONLY

Approved by T. VU Title STRUCT. ENG. ASC. Date 4/21/04
 Denied by _____ Title _____ Date _____

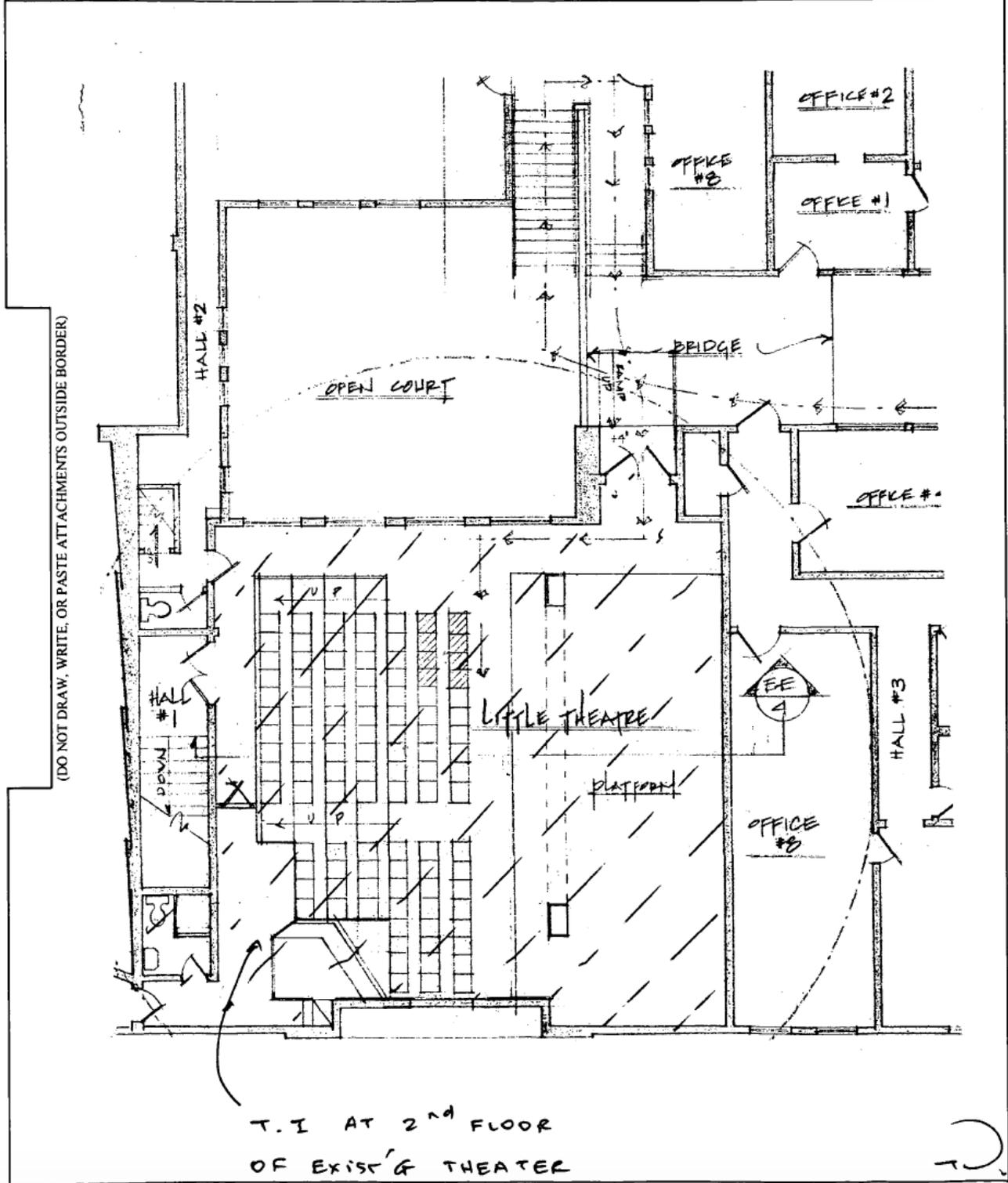
This document shall be part of the Building plans and shall be entered in the job file of the enforcing agency.

Bldg-Alter/Repair
Commercial
Plan Check Submittal

City of Los Angeles - Department of Building and Safety

Plan Check #: APC
Initiating Office: METRO
Printed on: 04/07/04 08:34:37

PLOT PLAN ATTACHMENT



COUNCIL DISTRICT: 5

102062520046459

PLOT PLAN ATTACHMENT



Bldg-Alter/Repair Commercial Plan Check at Counter No Submit Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Last Status: Ready to Issue Status Date: 01/27/2004
--	--	--

1. TRACT	BLOCK	LOT(s)	ARR	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4353	8	1		M B 74-25/26	138B173 106	5514 - 012 - 001

3. PARCEL INFORMATION

Area Planning Commission - Central LADBS Branch Office - LA Council District - 5 Certified Neighborhood Council - Mid City West Community Plan Area - Wilshire	Census Tract - 1945.00 District Map - 138B173 Energy Zone - 9 Fire District - 2 Flood Haz. Zone - AO D=1 E=NO PI - call CRS Coord. 21	Earthquake-Induced Liquefaction Area - YES Near Source Zone Distance - 1.9 Potential Methane Zone - YES Thomas Brothers Map Grid - 592-J7
--	---	--

ZONE(S): C2-1VL-O /

4. DOCUMENTS

Z1 - Z1-1370 ZA - ZA-1979-365 ZA - ZA-1985-424-CUB YC - YD-2233	ORD - ORD-174995 BZA - BZA-3335
--	------------------------------------

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s) Small Fat	200 Madison St STE 3800	CHICAGO IL 60606
Tenant Applicant (Relationship Other) Desma Murphy -	2766 Heritage Dr	PASADENA, CA 91107 (626) 398-4131

7. EXISTING USE	PROPOSED USE	8. DESCRIPTION OF WORK
(21) Theater		TEMPORARY EVENT FROM 3/01/03 THRU 4/30/03 - PUTTING IN FIXED SEATING FOR THIS EVENT AND WILL BE REMOVED ONCE EVENT IS COMPLETED. SEE COMMENT.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Kenneth Huang DAS PC By:
 OK for Cashier: Abram Bass Coord. OK:
 Signature: *AS for Huang, K.* Date: *01-27-04*

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD
 Outside LA County, call (213) 482-0000. (LA4BUILD = 524-2845)
 For Cashier's Use Only: LA Department of Building & Safety
 LA 03 27 102638 01/27/04 10:45AM

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation: \$5,000	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	283.66
Permit Fee Subtotal Bldg-Alter/Repa	146.25
Handicapped Access	
Plan Check Subtotal Bldg-Alter/Rep	103.78
Fire Hydrant Refuse-To-Pay	
E.Q. Instrumentation	1.05
O.S. Surcharge	5.02
Sys. Surcharge	15.06
Planning Surcharge	7.50
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	0.00
Sewer Cap ID:	Total Bond(s) Due:

BUILDING PERMIT COMM	\$146.25
BUILDING PLAN CHECK	\$103.78
COMMERCIAL	\$1.05
ONE STOP SURCH	\$5.02
SYSTEMS DEVT FEE	\$15.06
CITY PLANNING SURCH	\$7.50
MISCELLANEOUS	\$5.00
Total Due:	\$283.66
Credit Card:	\$283.66
04 LA 53535	

12. ATTACHMENTS

Plot Plan *AS A*

102061720045614

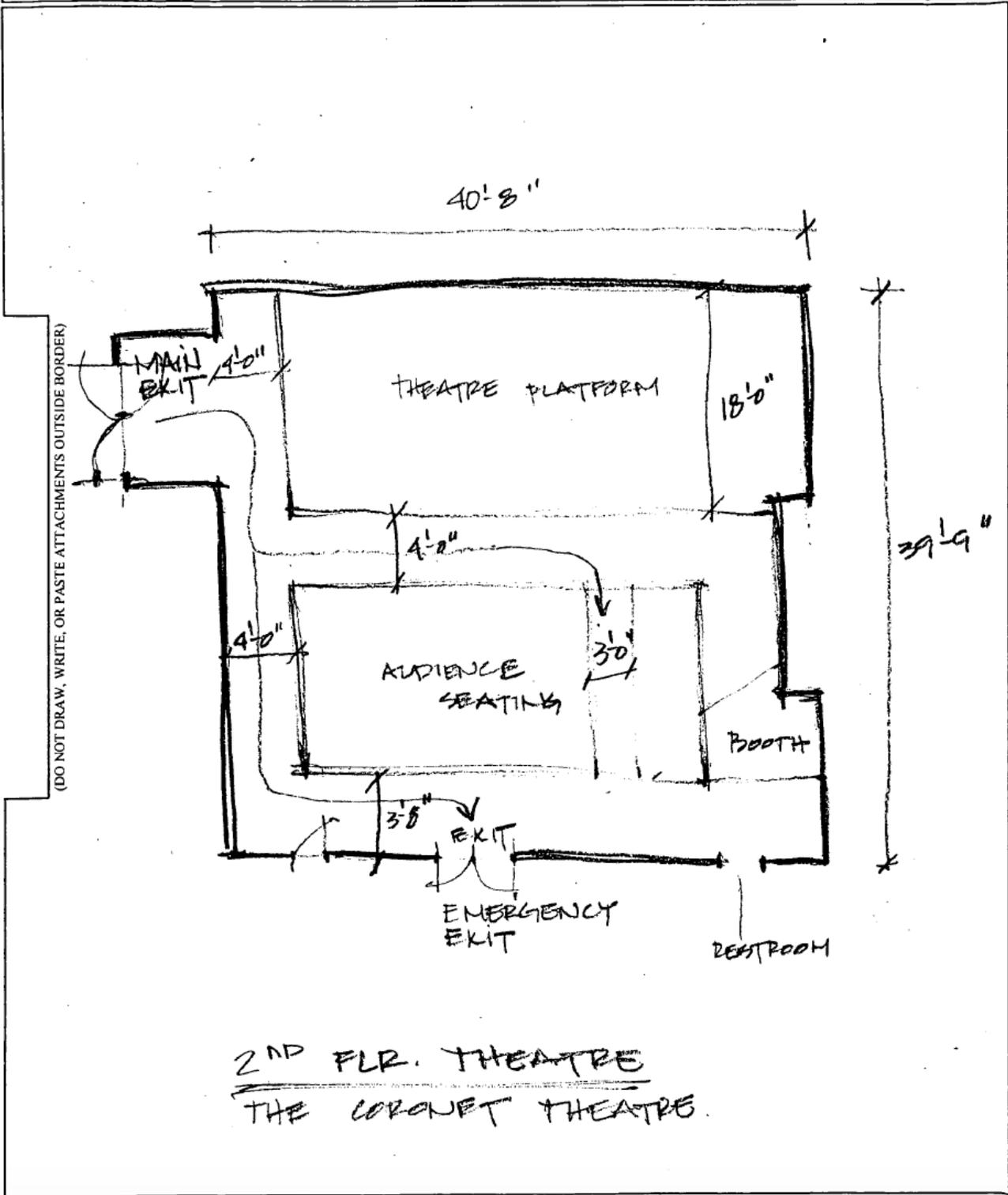


Bldg-Alter/Repair
Commercial
No Submit Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #:
Initiating Office: METRO
Printed on: 01/27/04 09:43:18

PLOT PLAN ATTACHMENT





Bldg-Alter/Repair Commercial Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Last Status: Ready to Issue Status Date: 07/20/2007
--	--	--

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4353	8	1		M B 74-25/26	138B173 106	5514 - 012 - 001

3. PARCEL INFORMATION

Area Planning Commission - Central LADBS Branch Office - LA Council District - 5 Certified Neighborhood Council - Mid City West Community Plan Area - Wilshire	Census Tract - 1945.00 District Map - 138B173 Energy Zone - 9 Fire District - 2 Flood Haz. Zone - A0 D=1 E=N/A PI	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 1.9 Thomas Brothers Map Grid - 592-J7
--	---	--

ZONE(S): C2-1VL-O/

4. DOCUMENTS

ZA - ZA-1979-365
ZA - ZA-1985-424-CUB
YC - YD-2233
BZA - BZA-3335

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s) Coronet Theatre, Llc.	366 La Cienega Blvd	LOS ANGELES 90048	323 263 1111
Tenant Applicant: (Relationship: Agent for Owner) Kathcen Sin -	360 N. La Cienega Blvd	LA 90048	(323) 263-1111

7. EXISTING USE	PROPOSED USE	8. DESCRIPTION OF WORK
(13) Office		INSTALL NEW SKYLIGHT PER ENGINEERING DETAIL.

9. # Bldgs on Site & Use:

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Quan Nghiem DAS PC By:
OK for Cashier: Quan Nghiem Coord. OK:
Signature: *Quan Nghiem* Date: *07/20/07*

For information and/or inspection requests originating within LA County,
Call toll-free (888) LA4BUILD (524-2845)
Outside LA County, call (213) 482-0000 or visit www.ladbs.org

For Cashier's Use Only W/O #: **71613683**

LA Department of Building and Safety
WL 11 09 104197 07/20/07 12:28PM

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation:	\$5,000	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	291.16	
Permit Fee Subtotal Bldg-Alter/Repc	146.25	
Handicapped Access		
Plan Check Subtotal Bldg-Alter/Rcp	103.78	
Fire Hydrant Refuse-To-Pay		
E.Q. Instrumentation	1.05	
O.S. Surcharge	5.02	
Sys. Surcharge	15.06	
Planning Surcharge	15.00	
Planning Surcharge Misc Fee	5.00	
Permit Issuing Fee	0.00	

Sewer Cap ID: _____ Total Bond(s) Due: _____

BUILDING PERMIT COMM	\$146.25
BUILDING PLAN CHECK	\$103.78
EI COMMERCIAL	\$1.05
ONE STOP SURCH	\$5.02
SYSTEMS DEVT FEE	\$15.06
CITY PLANNING SURCH	\$15.00
MISCELLANEOUS	\$5.00
Total Due:	\$291.16
Check:	\$291.16

07WL 18524

12. ATTACHMENTS

Plot Plan: *QXN*

1010731200752050



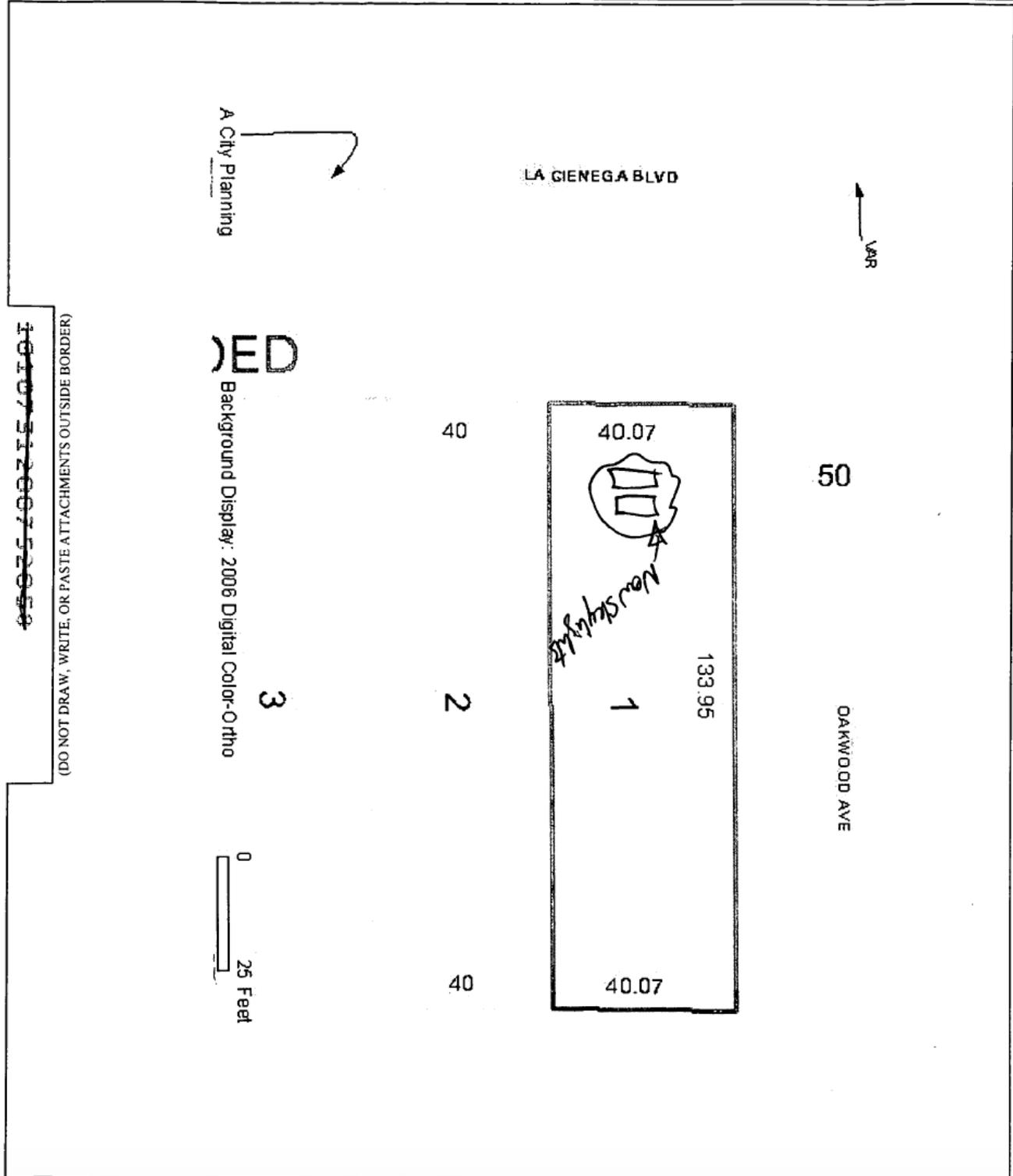
Bldg-Alter/Repair
Commercial
Plan Check

City of Los Angeles - Department of Building and Safety

Plan Check #: B07WL03454
Initiating Office: WEST LA

PLOT PLAN ATTACHMENT

Printed on: 07/20/07 12:17:03



COUNCIL DISTRICT: 5 INSPECTION DISTRICT: BIGIM5
1020107200858524

PLOT PLAN ATTACHMENT

366 N La Cienega Blvd



Permit #: 07016 - 30000 - 15827
Plan Check #: X07WL05440 Printed: 08/20/07 03:34 PM
Event Code:

Bldg-Alter/Repair Commercial Express Permit No Plan Check	City of Los Angeles - Department of Building and Safety APPLICATION FOR BUILDING PERMIT AND CERTIFICATE OF OCCUPANCY	Last Status: Ready to Issue Status Date: 08/20/2007
--	--	--

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4353	8	1		M B 74-25/26	138B173 106	5514 - 012 - 001

3. PARCEL INFORMATION Area Planning Commission - Central LADBS Branch Office - LA Council District - 5 Certified Neighborhood Council - Mid City West Community Plan Area - Wilshire	Census Tract - 1945.00 District Map - 138B173 Energy Zone - 9 Fire District - 2 Flood Haz. Zone - A0 D=1 E=N/A P1	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 1.9 Thomas Brothers Map Grid - 592-J7
ZONE(S): C2-1VL-O/		

4. DOCUMENTS ZA - ZA-1979-365 ZA - ZA-1985-424-CUB YC - YD-2233 BZA - BZA-3335

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION		
Owner(s) Cornet Theatre, Llc.	366 La Cienega Blvd	W HOLLYWOOD CA 90048
Tenant		
Applicant (Relationship Contractor) Charles Jewett -		(310) 553-1999

7. EXISTING USE	PROPOSED USE
(21) Showcase Theatre	

8. DESCRIPTION OF WORK
RE-ROOF WITH CLASS 'A' MATERIALS BUILT UP ROOF/HOT MOP (MAX 1 OVERLAY TOTAL). 2SQS. "COMPLY WITH DEPARTMENTAL ORDER DATED 6/14/07. PERMIT TO EXPIRE 30 DAYS FROM ISSUANCE DATE."

9. # Bids on Site & Use:
10. APPLICATION PROCESSING INFORMATION
BLDG. PC By: <i>[Signature]</i> DAS PC By: <i>[Signature]</i>
OK for Cashier: Sayuri Uto Coord. OK: <i>[Signature]</i>
Signature: <i>[Signature]</i> Date: 8/20/07

For information and/or inspection requests regarding this LA County Permit, call (888) LA4BUILD (524-2845) or visit www.ladbs.org

ET. COMMERCIAL	\$0.00
ONE STOP SURCH	\$2.17
SYSTEMS DEVT FEE	\$6.50
CITY PLANNING SURCH	\$6.45
MISCELLANEOUS	\$5.00
BUILDING PLAN CHECK	\$20.00

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period	
Permit Valuation: \$3,800	PC Valuation:
FINAL TOTAL Bldg-Alter/Repair	128.42
Permit Fee Subtotal Bldg-Alter/Reps	87.50
Fire Hydrant Refuse-To-Pav	
E.Q. Instrumentation	0.80
O.S. Surcharge	2.17
Sys. Surcharge	6.50
Planning Surcharge	6.45
Planning Surcharge Misc Fee	5.00
Permit Issuing Fee	20.00
Permit Fee-Single Inspection Flaeg	
Sewer Cap ID:	Total Bond(s) Due:

PO70163000015827FN

Total Due: \$128.42
Check: \$128.42

2007WL19226

12. ATTACHMENTS
1020824200753493



2007: Permit to redo the roof, however, I do not think the construction was done and the permit lapsed

372 N La Cienega Blvd



Permit #: B12VN11181
 Plan Check #: B12VN11181
 Event Code:

12048 - 20000 - 02466

Printed: 10/17/12 04:21 PM

Sign Onsite Plan Check at Counter Plan Check	City of Los Angeles - Department of Building and Safety	Last Status: Ready to Issue Status Date: 10/17/2012
APPLICATION FOR INSTALLATION AND INSPECTION OF SIGNS		

1. TRACT	BLOCK	LOT(s)	ARB	COUNTY MAP REF #	PARCEL ID # (PIN #)	2. ASSESSOR PARCEL #
TR 4353	8	1		MB 74-25/26	138B173 106	5514 - 012 - 001

3. PARCEL INFORMATION

Area Planning Commission - Central LADBS Branch Office - LA Council District - 5 Certified Neighborhood Council - Mid City West Community Plan Area - Wilshire	Census Tract - 1945.00 District Map - 138B173 Energy Zone - 9 Fire District - 2 Flood Haz. Zone - AO D=I E=N/A IN	Earthquake-Induced Liquefaction Area - Yes Methane Hazard Site - Methane Zone Near Source Zone Distance - 1.8 Thomas Brothers Map Grid - 592-J7
--	---	--

ZONES(S): C2-1VL-O

4. DOCUMENTS

ZA - ZA-1979-365	ORD - ORD-142787-ODU-170
ZA - ZA-1985-424-CUB	CPC - CPC-23814
ZA - ZA-2008-2873-CUB	BZA - BZA-3335
YC - YD-2233	

5. CHECKLIST ITEMS

6. PROPERTY OWNER, TENANT, APPLICANT INFORMATION

Owner(s):
Coronet Theatre Lic 910 Wall St 2ND FL LOS ANGELES CA 90015

Tenant:

Applicant (Relationship Contractor):
Henrik Gharatch - 21523 Strathern St CANOGA PARK, CA 91304 (818) 348-3551

7. EXISTING USE	PROPOSED USE (19) Wall Sign	8. DESCRIPTION OF WORK NEW 3' X 8' ILLUMINATED ONE-SIDE CHANNEL LETTER WALL SIGN (STOGE TOBACCO) VN 07 41 322079 10/17/12 04:27PM
------------------------	---------------------------------------	--

9. # Bldgs on Site & Use:

1. COMMERCIAL	\$0.00
2. RESIDENTIAL	\$0.00
3. INDUSTRIAL	\$0.00
4. OFFICE	\$0.00
5. OTHER	\$0.00
TOTAL	\$0.00

10. APPLICATION PROCESSING INFORMATION

BLDG. PC By: Victor Turcios
 OK for Cashier: Jennifer Lee
 Signature: *[Signature]* Date: 10/17/12

DAS PC By: _____
 Coord. OK: _____

11. PROJECT VALUATION & FEE INFORMATION Final Fee Period

Permit Valuation:	\$2,500	PC Valuation:	
FINAL TOTAL Sign	666.14	Signs or Gas Tube Systems Fee	36.00
Permit Fee Subtotal Sign	130.00		
Plan Check Subtotal Sign	0.00		
Fire Hydrant Refuse-To-Pay			
E.Q. Instrumentation	0.53		
Investigation-IB	400.00		
O.S. Surcharge	11.87		
Sys. Surcharge	35.61		
Planning Surcharge	9.42		
Planning Surcharge Misc Fee	10.00		
Planning Gen Plan Maint Surcharge	4.71		
CA Bldg Std Commission Surcharge	1.00		
Permit Issuing Fee	27.00		
Sewer Cap ID:		Total Bond(s) Due:	

For inspection requests call call free (888) 4-BUILD (524-2845). Outside LA County call (213) 482-0000 or request inspections via www.ladbs.org or speak to a Call Center agent, call 311 or (866) 4LACITY (422-5489). Outside LA County call (213) 473-3231.	BUILDING PERMIT COMM \$0.39 COMMERCIAL \$0.50 INVESTIGATION IB \$400.00 ONE-SIDE SIGN \$11.87 CITY PLANNING SURCH (866) 4LACITY (422-5489). Outside LA County call (213) 473-3231. \$9.42 MISCELLANEOUS \$10.00 PLANNING GEN PLAN MAINT \$4.71 CA BLDG STD COMMISSION S \$1.00 BUILDING PLAN CHECK \$27.00 ELECTRICAL PERMIT-COMM \$36.00 BUILDING PLAN CHECK \$0.00 P120482000002466FN
--	--

Total Due: \$666.14
 Check: \$666.14

2012VN11600

12. ATTACHMENTS

Plot Plan *JL*



2012: Permit for storefront signage for tobacco store



City of Los Angeles Department of City Planning

5/5/2023 PARCEL PROFILE REPORT

PROPERTY ADDRESSES

372 N LA CIENEGA BLVD
 370 N LA CIENEGA BLVD
 368 N LA CIENEGA BLVD
 366 N LA CIENEGA BLVD
 372 1/2 N LA CIENEGA BLVD
 370 1/2 N LA CIENEGA BLVD

ZIP CODES

90048

RECENT ACTIVITY

None

CASE NUMBERS

CPC-1971-23814
 ORD-183497
 ORD-142787-ODU-170
 ZA-2008-2873-CUB
 ZA-1985-424-CUB
 ZA-1979-365
 YD-2233
 BZA-1985-3335
 ENV-2008-2874-MND
 ND-83-13-HD

Address/Legal Information

PIN Number	138B173 106
Lot/Parcel Area (Calculated)	5,365.2 (sq ft)
Thomas Brothers Grid	PAGE 592 - GRID J7
Assessor Parcel No. (APN)	5514012001
Tract	TR 4353
Map Reference	M B 74-25/26
Block	8
Lot	1
Arb (Lot Cut Reference)	None
Map Sheet	138B173

Jurisdictional Information

Community Plan Area	Wilshire
Area Planning Commission	Central
Neighborhood Council	Mid City West
Council District	CD 5 - Katy Young Yaroslavsky
Census Tract #	1945.00
LADBS District Office	Los Angeles Metro

Permitting and Zoning Compliance Information

Administrative Review	None
-----------------------	------

Planning and Zoning Information

Special Notes	None
Zoning	C2-1VL-O
Zoning Information (ZI)	ZI-2498 Local Emergency Temporary Regulations - Time Limits and Parking Relief - LAMC 16.02.1 ZI-2512 Housing Element Inventory of Sites ZI-2452 Transit Priority Area in the City of Los Angeles ZI-2452 Transit Priority Area in the City of Los Angeles
General Plan Land Use	Neighborhood Office Commercial
General Plan Note(s)	Yes
Hillside Area (Zoning Code)	No
Specific Plan Area	None
Subarea	None
Special Land Use / Zoning	None
Historic Preservation Review	No
Historic Preservation Overlay Zone	None
Other Historic Designations	None
Other Historic Survey Information	None
Mills Act Contract	None
CDO: Community Design Overlay	None
CPIO: Community Plan Imp. Overlay	None
Subarea	None
CUGU: Clean Up-Green Up	None
HCR: Hillside Construction Regulation	No
NSO: Neighborhood Stabilization Overlay	No
POD: Pedestrian Oriented Districts	None
RBP: Restaurant Beverage Program Eligible Area	General (RBPA)

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

RFA: Residential Floor Area District	None
RIO: River Implementation Overlay	No
SN: Sign District	No
AB 2334: Very Low VMT	Yes
AB 2097: Reduced Parking Areas	Yes
Streetscape	No
Adaptive Reuse Incentive Area	None
Affordable Housing Linkage Fee	
Residential Market Area	Medium-High
Non-Residential Market Area	High
Transit Oriented Communities (TOC)	Tier 3
ED 1 Eligibility	Eligible Site
RPA: Redevelopment Project Area	None
Central City Parking	No
Downtown Parking	No
Building Line	None
500 Ft School Zone	No
500 Ft Park Zone	No
Assessor Information	
Assessor Parcel No. (APN)	5514012001
Ownership (Assessor)	
Owner1	CORONET THEATRE LLC
Address	910 S WALL ST 2ND FL LOS ANGELES CA 90015
Ownership (Bureau of Engineering, Land Records)	
Owner	CORONET THEATRE LLC C/O LA CIENEGA REAL ESTATE HOLDINGS LLC
Address	3113 E 26TH ST LOS ANGELES CA 90023
APN Area (Co. Public Works)*	0.246 (ac)
Use Code	1200 - Commercial - Store Combination - Store and Office Combination - One Story
Assessed Land Val.	\$5,757,820
Assessed Improvement Val.	\$901,428
Last Owner Change	05/16/2007
Last Sale Amount	\$5,400,054
Tax Rate Area	398
Deed Ref No. (City Clerk)	7-806
	1642520
	1596660-1
	1189506
	1076372
Building 1	
Year Built	1947
Building Class	D5A
Number of Units	0
Number of Bedrooms	0
Number of Bathrooms	0
Building Square Footage	13,652.0 (sq ft)
Building 2	No data for building 2
Building 3	No data for building 3
Building 4	No data for building 4
Building 5	No data for building 5
Rent Stabilization Ordinance (RSO)	No [APN: 5514012001]
Additional Information	

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

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

Seismic Hazards

Active Fault Near-Source Zone	
Nearest Fault (Distance in km)	1.82724552
Nearest Fault (Name)	Hollywood Fault
Region	Transverse Ranges and Los Angeles Basin
Fault Type	B
Slip Rate (mm/year)	1.00000000
Slip Geometry	Left Lateral - Reverse - Oblique
Slip Type	Poorly Constrained
Down Dip Width (km)	14.00000000
Rupture Top	0.00000000
Rupture Bottom	13.00000000
Dip Angle (degrees)	70.00000000
Maximum Magnitude	6.40000000
Alquist-Priolo Fault Zone	No
Landslide	No
Liquefaction	Yes
Preliminary Fault Rupture Study Area	No
Tsunami Inundation Zone	No

Economic Development Areas

Business Improvement District	None
Hubzone	Not Qualified
Jobs and Economic Development Incentive Zone (JEDI)	None
Opportunity Zone	No
Promise Zone	None
State Enterprise Zone	None

Housing

Direct all Inquiries to	Los Angeles Housing Department
Telephone	(866) 557-7368
Website	https://housing.lacity.org
Rent Stabilization Ordinance (RSO)	No [APN: 5514012001]
Ellis Act Property	No
AB 1482: Tenant Protection Act	No
Housing Crisis Act Replacement Review	Yes
Housing Element Sites	
HE Replacement Required	Yes
SB 166 Units	0.07 Units, Lower
Housing Use within Prior 5 Years	No

Public Safety

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

Police Information

Bureau

West

Division / Station

Wilshire

Reporting District

711

Fire Information

Bureau

South

Battalion

18

District / Fire Station

61

Red Flag Restricted Parking

No

CASE SUMMARIES

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

Case Number: CPC-1971-23814

Required Action(s): Data Not Available

Project Descriptions(s):

Case Number: ZA-2008-2873-CUB

Required Action(s): CUB-CONDITIONAL USE BEVERAGE-ALCOHOL

Project Descriptions(s): ADDITION OF ON-SITE BEER AND WINE SERVICE AND LIVE ENTERTAINMENT IN AN EXISTING 900 SQUARE FOOT RECEPTION LOUNGE IN CONJUNCTION WITH EXISTING 250 SEAT THEATRE COMPLEX.

Case Number: ZA-1985-424-CUB

Required Action(s): CUB-CONDITIONAL USE BEVERAGE-ALCOHOL

Project Descriptions(s): APPROVAL OF PLANS TO DETERMINE THE HOURS OF OPERATION OF THE "CORONET PUB" SHALL REMAIN UNCHANGED AND THAT THE PUB WILL OPERATE ITS BUSINESS FROM 11 A.M. TO 2 A.M. DAILY.

Case Number: ZA-1979-365

Required Action(s): Data Not Available

Project Descriptions(s):

Case Number: BZA-1985-3335

Required Action(s): Data Not Available

Project Descriptions(s):

Case Number: ENV-2008-2874-MND

Required Action(s): MND-MITIGATED NEGATIVE DECLARATION

Project Descriptions(s): ADDITION OF ON-SITE BEER AND WINE SERVICE AND LIVE ENTERTAINMENT IN AN EXISTING 900 SQUARE FOOT RECEPTION LOUNGE IN CONJUNCTION WITH EXISTING 250 SEAT THEATRE COMPLEX.

Case Number: ND-83-13-HD

Required Action(s): HD-HEIGHT DISTRICT

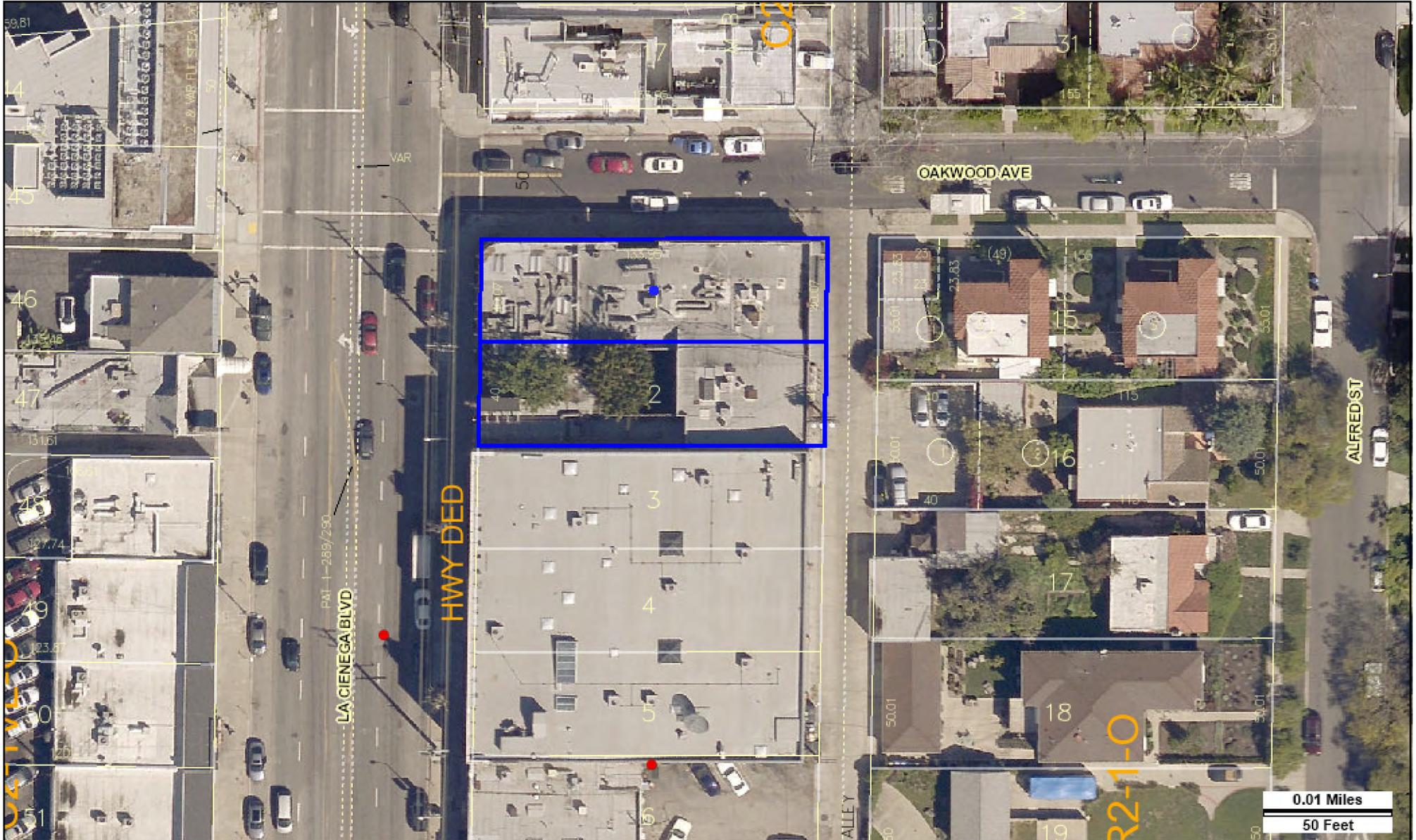
Project Descriptions(s): Data Not Available

DATA NOT AVAILABLE

ORD-183497

ORD-142787-ODU-170

YD-2233



Address: 366 N LA CIENEGA BLVD
 APN: 5514012001
 PIN #: 138B173 106

Tract: TR 4353
 Block: 8
 Lot: 1
 Arb: None

Zoning: C2-1VL-O
 General Plan: Neighborhood Office Commercial

