

United States Department of the Interior
 National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Fairfax Theatre **DRAFT**

Other names/site number: Fairfax Theater, Fairfax Theatre Building

Name of related multiple property listing:

N/A

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

2. Location

Street & number: 7901-09 Beverly Boulevard, 301-21 Fairfax Avenue

City or town: Los Angeles State: California County: Los Angeles

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Applicable National Register Criteria:

___A ___B ___C ___D

<p>_____ Signature of certifying official/Title:</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>	<p>_____ Date</p>
---	-------------------------------

<p>In my opinion, the property ___ meets ___ does not meet the National Register criteria.</p>	
<p>_____ Signature of commenting official:</p> <p>_____ Title :</p>	<p>_____ Date</p> <p>_____ State or Federal agency/bureau or Tribal Government</p>

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

4. National Park Service Certification

I hereby certify that this property is:

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

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Art Deco

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Fairfax Theatre is a mixed-use building consisting of a cinema triplex, retail shops, and second floor offices. The Art Deco style building, completed in 1930, is rectangular in plan with a flat roof and two primary façades at the intersection of Beverly Boulevard and Fairfax Avenue. The building is constructed of poured-in-place reinforced concrete and varies in height from one story to four stories. The primary façades utilize a repeating angled motif along the roofline parapet, which creates a strong zig-zag aesthetic typical of Art Deco architecture. The primary façades are not flat; the zig-zag element projects outward from the common plane of the façade. The building retains all aspects of historic integrity.

Narrative Description

Fairfax District: SurveyLA's Beverly-Fairfax Commercial Planning District

The theater building is located at the southern gateway to the Beverly-Fairfax Commercial Planning District, a two-block-long stretch along North Fairfax Avenue that is a major north-south commercial corridor in the Beverly-Fairfax neighborhood of central Los Angeles. SurveyLA, the citywide historic resources inventory, identified the Fairfax Theatre as a

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

contributor to SurveyLA's Beverly-Fairfax Commercial Planning District in 2015, and eligible for listing at the state and local level as an excellent example of a 1930s neighborhood movie theater, in the Art Deco style, with associated commercial storefronts.¹

An early neighborhood commercial corridor in the Beverly-Fairfax area of central Los Angeles, the planning district is composed of retail storefronts primarily dating from the 1930s and the 1940s and is characterized by its pedestrian scale and orientation. This planning district spans two tracts, both subdivided in 1923 as the commercial strip for adjacent residential neighborhoods east and west of Fairfax Avenue. Lots were fifty feet wide and backed by alleys. This part of Fairfax Avenue was not paved until 1919, and substantial development did not begin until the 1930s, continuing through the 1950s.

The planning district is located between Rosewood Avenue to the north and Beverly Boulevard to the south, in an area featuring a regular, rectilinear street grid. This section of Fairfax Avenue emerged as a major Jewish commercial district. It is composed primarily of one-story retail storefronts, flush with the sidewalk, along both sides of the street; a few of the lots are used for parking. Institutional buildings, including a Jewish temple and a senior center, are located in the district as well. Building features consist of large display windows and original projecting signage, including the Leader Building neon sign (Los Angeles Historic-Cultural Monument #667). Features include original concrete sidewalks and palm trees planted in the 1980s. Shops are primarily accessed at their street-facing façades, with little or no parking at the rear. Common alterations consist of window and door replacements, and storefront alterations.

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

EXTERIOR

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

¹ Katie Horak, Architectural Resources Group, "SurveyLA Historic Districts, Planning Districts and Multi-Property Resources," ed. Office of Historic Resources Los Angeles Department of City Planning, SurveyLA (Los Angeles, 2015).

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

The marquee, supported by its original 1930 iron braces, is a large fluorescent lightbox with neon lights and Plexiglas lettering, as well as a coffered ceiling inset with a sunburst pattern and recessed lights. The soffit is divided into square panels by plain molding. Individual light bulbs are set in a starburst-patterned molding in the center of each square. The setback entrance creates a large open vestibule area surfaced with red tile and reeded pilasters and contains a terrazzo floor exhibiting a starburst pattern. A Regency-style ticket booth fronts the vestibule space. Five pairs of continuous metal doors provide the entrance to the interior.

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

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

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

INTERIOR

Theater

The theater's address is 7907 W. Beverly Boulevard. Access to the theater was not provided.

The following is a complete description from the 2010 Los Angeles Historic-Cultural Monument application (CHC-2010-520), prior to the removal of the ceiling's plaster:

The lobby reflects the last major redecoration in 1986. The original wooden doors with an 18-panel design, have been replaced by metal and plate glass doors with an Art Deco fountain etching. Inside, the original sloped floor has been leveled and covered in tile. To the left a handicap accessible ramp has been installed with a decorative metal railing. A series of new sconces lines the west wall. To the right a faux Streamline Moderne

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

concession stand runs the length of the lobby. The walls have retained their original recesses and the crown molding, vaulted ceiling and skylight are all original.

A short series of steps leads to the theater vestibule, which runs the width of the theater. On either end are stairs with their original wrought iron banisters, leading to the restrooms, staff areas and film projection booths upstairs. There are three large doorways with tiered arches above them (now filled with neon sunbursts) which, at one time all led into the main theater. Since the division of the original auditorium into three theaters, the east and west doors lead to the small theaters and the center door leads to a long hallway and the main theater. This hallway has a faux Art Deco tiered ceiling dating from the 1986 remodel and a railing along its east wall. This area is carpeted.

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

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

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

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

the east side of the stage was a stairway leading down to a small narrow concrete room, which was used as the organ well. Off of this is another small space beneath the stage. The organ is gone but the ventilator pipes remain.

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

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

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

Stores/Offices

Storefront addresses are 7901, 7903, 7905, and 7909 W. Beverly Boulevard, and 305, 307, 309, 311, 313, 315, 317, 319, and 321 N. Fairfax Avenue. The address for the offices on the second floor is 303 N. Fairfax Avenue.

In 1930, Fairfax Drug Company occupied the prominent corner location at 7901 W. Beverly Boulevard and Bronster Radio Co. leased 7903. In 1935, the storefronts were merged for Sontag Drug Store. Bargain Fair took over the lease in 1961. Textured white 12" x 12" linoleum floor tiles cover the concrete floors. The fourteen-foot-tall exposed concrete ceiling has seven rows of florescent lights, running north south, to illuminate the store. Under each row of florescent lights is a corresponding aisle with seven-foot-high shelves stacked with culinary, kitchen, and cooking supplies. Floor-to-ceiling is stocked with a great variety of kitchenware. Two offices are located along the west wall of the store. The northern office is accessed by a door, the southern office is accessible by a staircase.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Orchid Beauty Salon was the original tenant at 7905 W. Beverly Boulevard, later occupied by Midcity Locksmith Service. The storefront is painted in bright yellow, with KEYS painted in red over the plywood that replaced the original glass of the shop's clerestory windows. The original clerestory window frames are extant. The KEYS sign is outlined in neon. The area below the KEYS sign is painted with the word LOCKSMITH, also in red. A list of services provided is painted in smaller letters. The storefront features a central entry door between two large showcase windows. The entry door has a wooden frame with two large glass panels, the top panel filling approximately two-thirds of the frame, the bottom one-third. The floor is covered with an industrial gray carpet, and the ceiling is painted white with exposed three-foot-long florescent light fixtures. Every space on the small shop's walls is filled with stock, including Chanukah menorahs and Hebrew Ten Commandments displays along with the anticipated keys and locks, as well as clocks, batteries, headphones, tools, backpacks, and sunglasses.

The storefront at 7909 W. Beverly Boulevard—George Gersisch's Fairfax Grotto in 1930—was later leased to Beverly Pharmacy. The entry still features a dramatic angular green, yellow, and white terrazzo floor at the entrance. The Art Deco style terrazzo at the entrance features a green half-sphere with four golden-yellow rays of terrazzo radiating from the north to south, out towards the sidewalk. Opposite of the half-sphere is a triangle of green terrazzo, matching the half-sphere's terrazzo. Inserted in the green triangle is a golden-yellow terrazzo triangle. All the drugstore doorframes feature mezuzahs on the right-side. Inside the pharmacy, the floor changes past the terrazzo first to built-in rubber mats, stretching the width of the entry and approximately four feet in length. Beyond the rubber mats, vinyl twelve-inch tiles, beige with pink accents, cover the floor. A suspended acoustical tile ceiling hangs above with built-in light panels. Offices with windows look out to the customer area along the north wall of the store, and counters run along the north and west side of the room. Another private office has a door to the right of the entrance. The walls are pink and a prominent sign reading RX PHARMACY is located above the windows of the north side offices.

The door at 303 N. Fairfax Avenue opens to a staircase leading to the second-floor offices, Suites 2, 4, 5, and 6. From the time the building opened in 1930, these offices were used as professional space by medical doctors, dentists, contractors, and electrologists. The offices have been closed to the public for many years; the last record of them being used was in 1973. No access to the offices was granted. Building permits did not indicate the number of offices and no reference to a Suite 1 or Suite 3 was found in archival materials.

In 1930, 305 N. Fairfax Avenue housed the Davis Perfection Bakery, which specialized in Jewish bakery products. The storefront at 307 N. Fairfax was Mrs. Sophy Antoinette's women's clothing. At an unknown date, sometime between 1988 and 2008, the storefronts were combined for Caspi's Jewelry, who had initially occupied 305 N. Fairfax Avenue and later moved up the block to 337 N. Fairfax Avenue. No building permits were found for the work. To serve Movement Dance Company, the studio has wood flooring, black painted walls and concrete ceiling, full mirrors on the north wall, and access to an office in the back west wall. Stage lights hang from the walls.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Originally occupied by Delbert McKenzie's barber shop, 309 N. Fairfax Avenue is leased to Natalia's Art. The art gallery features 12" x 12" white marble floor tile and the exposed ceiling and walls are painted white. A single long florescent tube light fixture runs the length of the space in an east-west orientation. Three small rooms at located the back of the space.

The first tenant of 311 N. Fairfax Avenue was a clothes presser and cleaners. From 1950 to 2020 Fairfax Stationery and Office Supply served the neighborhood. Display bays to the north and south of the entry door are boarded with plywood. They once featured signs advertising services, and office and stationary products. The store was divided into two aisles by a greeting card display, placed with its axis in an east-west direction. Along the south wall was another greeting card display. A counter angled along the west and north walls of the store. Behind the counter on the west wall was a door to a storage room. Shelves on the south, east, and north wall were filled with stationary products. The floor was covered with 12" x 12" brown linoleum tiles, and four four-foot-long, four-tube florescent light fixtures encircled the ceiling, forming a figure O above.

Mrs. Tillie Berliner, proprietor of Fairfax Delicatessen and Creamery offered Jewish home cooking at 313 N. Fairfax Avenue. Meliksetian Briggs Art Gallery exposed and polished the original concrete floors and painted the walls and ceiling white. Centered in the west wall is a door to a back office. Five four-foot-long florescent light fixtures hang from the ceiling in a north-south orientation, evenly distributed from the front doorway to the office wall.

From 1930 until at least 1973, 315 N. Fairfax Avenue was Simon Bockall's Meats, the first kosher meat market on the Fairfax business strip since known as Kosher Canyon. Originally, 317 N. Fairfax Avenue was leased by a fruit market wholesaler, and 319 N. Fairfax Avenue was Emanuel Weinstein's Groceries. At an unknown date, 315, 317, and 319 N. Fairfax Avenue were merged into one store, occupied by Fairfax Silver City since 1987.

The entrance to Fairfax Silver City is through the 319 N. Fairfax Avenue address, the northernmost of the combined storefronts. Concrete floors are covered in brown and white 12" x 12" linoleum tiles. The fourteen-foot-tall ceiling has peeling white paint, as do the walls. The northernmost room has two-foot-tall piles of rugs displayed on the floor, and a rack of Persian style rugs hanging from the west wall. Makeshift wood and steel shelves occupy the north and south walls. The variety of goods for sale includes a Chanukah menorah, lamps, cookware, and sports and Marilyn Monroe posters. Just to the west of the windows that make up the east wall of the store is a counter, parallel with the east side of the store, with a cash register. To the south of the space is a large opening between load-bearing pillars. The southern two storefronts are filled with large rugs. There are piles of rugs on the floor, racks of rugs along the western wall, and rugs hanging from the southern wall. Lighting throughout the store is four-foot-long florescent tube lighting fixtures.

Original tenants at 321 N. Fairfax Avenue were the Beverly Realty Co. and Michael Kraus shoe repair. From 1955 to 2019 the storefront was leased by Sidney's Show Store. In 2020, a fortune teller moved in, Psychic Therapy. The storefront features the original wood-framed glass door,

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

and original black tiles below the windows, since painted in pink. Tied-back silver drapes are visible in the front windows, and a pink neon sign advertises Psychic Readings.

A ten-foot-high wall on a north-south axis separates the front eight feet from the rest of the space. The exposed concrete ceiling is fourteen feet high, and a back office is open to the ceiling. A centrally located door on the ten-foot wall accesses the back office. Walls are painted white and are decorated with artwork. A white desk and a high back silver upholstered chair occupy the north half of the front room, and a button-tufted silver upholstered couch sits in the southern half of the front room.

ALTERATIONS

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

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

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

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

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

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

Two permits were issued in 2010 to "remove plaster ceiling." From photographs provided May 6, 2021, it is evident that the plaster ceiling in the main theatre was removed, though the metal framework remains. The abstract Art Deco style metal and stained-glass light fixture, which is flush with the ceiling's metal framework, is extant. The large rococo scroll pelmet over the west exit is missing, the scroll over the east exit is extant. The two scrolls date to the 1947 Skouras Style remodel. The seats, screens, and curtains were also removed.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

INTEGRITY

Location: The property has not been moved and therefore retains integrity of location.

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

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

Materials: The property has experienced some alterations including replacement windows. The marquee was modified in 1969 and in 1986. The main portion of the building remains unaltered. As the property retains most of its original construction material, the building retains integrity of materials.

Workmanship: The property's original workmanship is still evident through its overall construction method and materials. The building was designed by prominent local architect Woodbury C. Pennell and constructed by William Simpson Construction Company, pioneers in the development and use of architectural concrete. The property retains its integrity of workmanship.

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

Association: The property was in continuous use as a neighborhood theater from its opening in 1930 until 2009, and the retail stores remain in use. Some of the stores have been serving the Fairfax neighborhood for over fifty years. As the building largely retains its original appearance, it is clearly recognizable as a 1930s Art Deco theater building and is directly linked with this period of development in the city. The property retains integrity of association.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Areas of Significance

(Enter categories from instructions.)

ETHNIC HERITAGE: Jewish

SOCIAL HISTORY

COMMUNITY PLANNING AND DEVELOPMENT

PERFORMING ARTS

ARCHITECTURE

Period of Significance

1930-1969

Significant Dates

1930

1947

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Pennell, Woodbury Charles (architect)

Wm Simpson Construction Co (builder)

Coffey, William P (remodel engineer)

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Fairfax Theatre is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the areas of Ethnic Heritage: Jewish, Social History, Community Planning and Development, and Performing Arts. The Fairfax Theatre became the center of the developing neighborhood's social life both as a venue for entertainment, and as a center for fundraising for local Jewish synagogues, temples, clubs, and charities. The building's retail storefronts served as a neighborhood commercial center, with ethnic specialty stores and restaurants. The property is also eligible at the local level of significance under Criterion C in the area of Architecture as an excellent example of an Art Deco style neighborhood movie theater. The period of significance begins in 1930 when construction was completed and closes in 1969 when control of the theater changed hands with plans to convert it into a live theatrical venue.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A: Ethnic Heritage: Jewish, Social History, Community Planning and Development, and Performing Arts

Development of Beverly Fairfax

Much of the land that became part of the Fairfax and Beverly Grove neighborhoods—most commonly referred to as Beverly-Fairfax—was originally part of the massive Rancho La Brea. Most of the Salt Lake Oil Field underlies these neighborhoods in the northwestern portion of the Wilshire Community Plan Area (CPA), and for many years this area was covered with oil derricks. The La Brea Tar Pits are and were the most visible surface manifestation of the vast below-ground resource. The G. Allan Hancock family embarked on the first oil exploration in this area, and in 1900 rancher A. F. Gilmore began doing the same on the piece of the rancho he had acquired.²

Gilmore owned a relatively small percentage of the rancho land, and he developed it thoroughly. As Hancock did with Hancock Park starting in 1915, by the 1910s Gilmore saw the value of subdividing and selling off the less productive portions of his land. It soon became clear to Gilmore and his son E.B. Gilmore that housing and commercial development brought in more money than oil production. Between the Hancocks and the A.F. Gilmore Company, by the early 1930s most of the land in the Fairfax neighborhood north of Wilshire Boulevard had been subdivided and developed.³

² National Register of Historic Places, Beverly Fairfax Historic District, Los Angeles, Los Angeles County, California, National Register #SG100002993, 132.

³ Myra L. Fank and Associates, "Hancock Park HPOZ Historic Resource Survey," ed. City Planning (Los Angeles: City of Los Angeles, 2004).

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

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

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

Residential subdivisions in the Fairfax neighborhood were serviced by commercial districts including those along 3rd Street, Beverly Boulevard, and Fairfax Avenue. A particularly prominent Jewish business district emerged along N. Fairfax Avenue.⁴ Businesses catering to the area's Jewish population began appearing on Fairfax starting with the construction of the Fairfax Theatre in 1930, accelerating greatly after World War II. The Fairfax Theatre is located adjacent to, and was built to serve, what was recognized as the National Register-listed Beverly Fairfax Historic District (NRIS #SG100002993, 2018). The theater is located just to the west, across Fairfax Avenue from the district. In 1930, this rapidly growing residential area had no movie theaters, and little in the way of retail or professional offices.

Starting in the late nineteenth century, many neighborhoods throughout the country had racially restrictive covenants in place. These covenants, which were legally enforceable and integrated into the deed of a property, prohibited an owner from selling or leasing to people of color or ethnic minorities, including Jewish Americans. With no racial covenants in place, the Beverly Fairfax district became the destination of many Jewish Americans who migrated from the eastside from the late 1920s through the 1950s. By 1961, the district was over sixty percent Jewish. Due to its large Jewish American population, the neighborhood became a sanctuary for

⁴ SurveyLA's Beverly-Fairfax Commercial Planning District was sometimes referred to as "Kosher Canyon."

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

those who fled Nazi persecution before World War II, and Holocaust survivors after the war, followed by Jewish emigres from the Soviet Union. The neighborhood remains largely Jewish, with some residents living in the same apartment buildings that their grandparents once called home.⁵

Development of the Fairfax Theatre Building

Referred to in the *Los Angeles Times* as the “Beverly Boulevard Playhouse,” intent to construct the theater and stores was published June 2, 1929—illustrated with a sketch by architect W. C. Pennell—indicating the one-story playhouse was to seat 1800 patrons (**Figure 13**). Completed in 1930, the Fairfax Theatre was one of the first major commercial buildings and the most prominent in SurveyLA’s Beverly-Fairfax Commercial Planning District. Funds that helped build many of the neighborhood Jewish institutions were raised at events staged at the Fairfax Theatre.

Searching the archives of the *B’nai B’rith Messenger*, it is apparent that the first Jewish delicatessen, the first kosher meat market, and the first Jewish bakery on Fairfax were located in the Fairfax Theatre building. In the first three years, other essential neighborhood services located in the building included a doctor and a dentist. There was a drug store located in the prime corner retail space, a grocer, a fruit dealer, and a shoe repair shop.

The Fairfax Theatre attracted businesses and people to the neighborhood. Even before the theater opened, classified advertisements touted both commercial and residential properties for sale in proximity to the building, generally using the American theater spelling. An ad in November 1929 advertised a lot near the new Fairfax Theater for \$15,500: “Will sell for \$20,000 when theater is finished.” A December 1930 ad indicated, “La Calma Apts Large sunny front corner doubles... Near new Fairfax Theater.”⁶

When the Fairfax Theatre building was announced in 1929, the Beverly-Fairfax area had little in the way of commercial or professional buildings, and no movie theaters. A June 1929 article in the *Los Angeles Times* reporting on the new theater said,

Theater and Store Buildings Will be Erected Within Ninety Days. Spacious foyer and private lounges have been provided. The projection room will house the latest in talking and movie equipment. The theater will be heated, cooled and ventilated by a modern refrigerating, heating, and ventilating plant.⁷

⁵ Katie Horak - Architectural Resources Group, "SurveyLA Historic Districts, Planning Districts and Multi-Property Resources," ed. Office of Historic Resources Los Angeles Department of City Plannign, SurveyLA (Los Angeles2015); Associates, "Hancock Park Hpoz Historic Resource Survey."

⁶ “Best Buy on Beverly Blvd.,” *Los Angeles Times*, November 15, 1929, 17; “La Calma Apts.,” *Los Angeles Times*, December 14, 1930, 3.

⁷ “Beverly Boulevard Playhouse Announced. Theater and Store Buildings Will Be Erected within Ninety Days,” *Los Angeles Times*, June 2 1929, 3.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

The announcement of the Fairfax Theatre seemed to spur commercial development in the area. Within three months of the announcement, E. Clem Wilson announced he was building a two-story retail and office building (demolished 1974) directly across Beverly boulevard from the theater.⁸

Special Events, Fundraisers, and Benefits

The westward shift of Los Angeles' Jewish diaspora started in the 1920s. When the subject building opened in 1930 it was the first theater in the Fairfax Beverly district. The Fairfax Theatre's support of Jewish organizations was pivotal to the development of Fairfax Avenue at Beverly Boulevard as a Jewish commercial and institutional hub.

The Fairfax Theatre opened on March 26, 1930, and less than three months later, hosted its first benefit for the Jewish community. District census data for 1930 suggests that at least twenty-six percent of its households were Jewish; by 1940 at least two-thirds of the population was Jewish.⁹ As documented from newspaper articles supporting the many fundraisers and benefits held over the years between 1930 and 1945, Fairfax Theatre owners Gus Metzger and the Srere family—two of the foremost owners of independent movie theaters in Southern California—were happy to loan the theater to worthy causes.¹⁰

From 1930 to 1987 the theater hosted over forty special events. For the first three decades all but one of those events had direct connections to Jewish organizations, reflecting and nourishing the growing Jewish neighborhood.

The first Jewish synagogues, representing multiple denominations, moved to the Fairfax neighborhood: Etz Jacob (Orthodox) and Fairfax Temple (Reform) in 1933, followed by the Western Jewish Institute (later Congregation Shaarei Tefila, Conservative), in 1934. All of these institutions held fundraisers at the Fairfax Theatre. The relationship between the Fairfax Theatre and Etz Jacob was extensive. From 1947 to 1977, Etz Jacob held High Holy Days (Jewish New Year and Day of Atonement) services at the theater. For twelve of those years, the High Holy Days services at the Fairfax Theatre were featured over services at the synagogue, with special cantors and choirs (**Figure 14**). When Etz Jacob needed to raise funds for expansion, they held a series of star-studded benefits at the Fairfax Theatre. The district's proximity to synagogues was critical for the district's Orthodox and Conservative Jews, as Jewish law sets the maximum distance one can walk on Shabbat, the Jewish sabbath, at .598 of a mile.

Many of the events were charitable fundraisers for women's volunteer organizations. These organizations included the local chapter of Hadassah (Habonah-Hadassah), B'nai B'rith

⁸ "Store, Office Building under Way. Structure to Rise at Beverly and Fairfax Corner," *Los Angeles Times*, August 11, 1929, 2.

⁹ National Register of Historic Places, Beverly Fairfax Historic District, Los Angeles, Los Angeles County, California, National Register #SG100002993, 137; "Los Angeles Citywide Historic Context Statement Context: Jewish History," SurveyLA (Los Angeles: City of Los Angeles, 2016), 90.

¹⁰ *B'nai B'rith Messenger*, "Metro-Golden-Mayer to Sponsor Habonah Party," May 23, 1930; "Habonah Hadassah All Ready for Theatre Party," June 6, 1930; "Habonah Affair an Outstanding Success," June 20, 1930; "Hadassah Notes: Habonah Group," April 24 1931, 7.

Fairfax Theatre

Name of Property

Los Angeles, California

County and State

Women's Auxiliary, Women's Anniversary Committee, National Council of Jewish Women, Shoshana Club's Pioneer Women, and Mizrahi Women.

The Beverly-Fairfax Jewish Community Center (JCC) was another important institution to raise funds at the building. The first benefits for the JCC held at the Fairfax Theatre were in 1935, prior to the Beverly-Fairfax JCC opening in 1943 at 8008 Beverly Boulevard, a concrete symbol of the Jewish migration from Boyle Heights to the Fairfax District. The first JCC in Los Angeles was the 1924 Boyle Heights Soto-Michigan Jewish Community Center.¹¹

Medical facilities and hospitals also held fundraising parties and revues. There were events for the City of Hope, and the Los Angeles Spastic Children's Hospital and Reiss-Davis Clinic for Mental Guidance of Children. The City of Hope developed out of the Jewish Consumptive Relief Association. It is important to note that Jewish hospitals in the United States were established out of necessity in response to anti-Semitism in the medical field.¹²

During World War II theaters across the country held war bond drives. Fairfax Theatre owner Gus Metzger was appointed State Chairman of the motion picture theaters' division of the Treasury War Finance Committee. The Fairfax Theatre's efforts were distinctly Jewish in nature; the drive was organized by the Beverly Fairfax Community Center's Victory House, an affiliate of the Federation of Jewish Welfare Organizations. A 1943 article reporting on the local war drive effort read in part, "Victory House Buys Bomber. Swift death to Nazi-Fascists from the skies as a direct war effort contribution from the men, women and children of the Beverly Fairfax neighborhood." Over nine million dollars in war bonds sales were recorded by the Beverly Fairfax Victory House by the time it closed in December 1945.¹³

Later, into the 1960s, there were more broadly marketed events: Boy Scout parties, puppet shows, concerts, a Parents of Theatrical Youth theater party, and a celebration for a hero of Israel's War of Independence. Eleanor Roosevelt appeared at a rally to support John F. Kennedy's presidential bid and her son's senate campaign (**Figure 15**). Among the special screenings and film festivals was a weeklong screening of USC student films in 1968 that included George Lucas' landmark movie *THX*.

Habonah/Hadassah

Hadassah is an American Jewish women's volunteer organization. Founded in 1912 by Henrietta Szold, it is one of the largest international Jewish organizations, with 330,000 members in the United States. Hadassah stressed women-to-women work on humanitarian and religious grounds, as well as American social feminism. Officially named Hadassah, the Women's Zionist Organization of America, it quickly became the most popular American Jewish organization, maintaining that preeminence into the twenty-first century. Hadassah's mission is the advancement of women's health, support for a strong Israel, and the instilling of Jewish values in

¹¹ "Los Angeles Citywide Historic Context Statement Context: Jewish History."

¹² Ibid.

¹³ "Victory House Buys Bomber," *B'nai B'rith Messenger*, November 5, 1943, 14; "Over \$9,000,000 in War Bond Sales," *B'nai B'rith Messenger*, December 21, 1945.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

future generations. In Israel, Hadassah supports health education and research, women's initiatives, schools, and programs for underprivileged youth.

The Habonah group was the Los Angeles Chapter of Hadassah. The Fairfax Theatre held at least ten events for the organization from 1930 to 1950; the first was three months after the theater opened.¹⁴ Metro-Goldwyn-Mayer sponsored a Habonah party June 10, 1930, a benefit performance to raise funds for two of the charities in British Palestine to which the Habonah group contributed (**Figure 16**).

*The B'nai B'rith Messenger*¹⁵

The *Messenger* was a weekly newspaper that chronicled Jewish life in Los Angeles from 1897 to 1995. The paper reported on local, national, and international news. The *Messenger* is particularly important historically for its reports on local meetings, lectures, comings and goings of rabbis and community leaders, visits of international figures, and the rise of the city's Jewish institutions.

The *Messenger* boasted that it was the oldest and most influential Jewish paper in Southern California. It was named after Congregation B'nai B'rith, Los Angeles' prominent reform congregation, later known as the Wilshire Boulevard Temple. Starting in 1933, Publisher Joseph Cummins organized a boycott of Nazi Germany's exports. The line "—BUY NOTHING 'MADE IN GERMANY'—" appeared throughout the paper between stories.

Performers Seen at the Fairfax Theatre

Many of the performers who appeared at the Fairfax Theatre were well-known celebrities of their day, including Eddie Cantor, George Jessel, and Gene Autry, whose names may still be recognized. Some performers, while important in their day, have largely been forgotten, and others were significant to the Los Angeles Jewish community. Artists are listed chronologically by birth date.

World renowned Yiddish theatrical and film actor and singer Michal Michalesko (1884-1957) was known for *The Power of Life* (1938), *God, Man and Devil* (1950) and *Catskill Honeymoon* (1950).

Actor, screenwriter, director, composer, and lawyer Clarence Muse (1889-1979) was the first African American to star in a film, *Broken Earth* (1936). Over his fifty-year career he appeared in more than 150 films including *Car Wash* (1976), and *The Black Stallion* (1979). Muse was inducted into the Black Filmmakers Hall of Fame in 1973.

¹⁴ "Mrs. Colby Renamed by Hadassah Group," *Los Angeles Times*, July 6, 1952, 4; "Who We Are," Hadassah, The Women's Zionist Organization of America, Inc., <https://www.hadassah.org/> (accessed April 12, 2021); "Hadassah Southern California," LinkedIn Corporation, <https://www.linkedin.com/in/hadassahsouthern-california> (accessed April 12, 2021); Deborah Dash Moore, "Hadassah in the United States," Jewish Women's Archive APPEARS INCOMPLETE.

¹⁵ *B'nai B'rith Messenger*, the Mirror of Southland Jewish Activity since Local Jewry Began," <https://www.nli.org.il/en/newspapers/bbh> (accessed April 12, 2021); *B'nai B'rith Messenger*, Newspaper, November 1927, <https://calisphere.org/item/c1603028d608fe9755efbdb03b17fe2c/> (accessed April 12, 2021).

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Harry Green, born Henry Blitzer (1892-1958) started in vaudeville as a comedian and magician in the late 1910s. Jewish stereotype was his specialty, hitting the big time with the sketch *The Cherry Tree*, playing a character named George Washington Cohen. Green's first film was the musical *Close Harmony* (1929), with Buddy Rogers and Nancy Carroll. He starred in the Paramount comedy *The Kibbitzer* (1930) and Fanny Brice's *Be Yourself* (1930). His last films were Charlie Chaplin's *A King in New York* (1957) and the British film *Next to No Time* (1958).

Renowned Yiddish and Hebrew folk singer Feigele Panitz (1893-unknown) was born in Lithuania and immigrated to the United States in 1911. During the years she performed in Los Angeles, she was greatly loved and became known as the "songstress of the people."¹⁶

Mexican American pianist, composer, and musical director Salvatore Santaella (1896-1964) moved to Los Angeles from New York in the mid-1920s. He worked as musical director for KMTR radio and occasionally for the movies. The March 22, 1931 *Los Angeles Times* announced a new Sunday concert series at the Fairfax under Santaella's direction (**Figure 17**).

Piano virtuoso Rae Best (1904-1999) debuted at age 16 with the Chicago Symphony Orchestra as a soloist. Best was the daughter of a cantor. In the 1930s she toured Europe playing with the Vienna Symphony, escaping when the Nazis invaded Austria. In Los Angeles she played on film scores including the soundtrack for *Intermezzo*, Ingrid Bergman's American film debut.

Actress Lois Moran (1909-1990) was F. Scott Fitzgerald's inspiration for the character of Rosemary in his classic novel *Tender Is the Night*. Her films include *Stella Dallas* (1925), *Words and Music* (1929), *A Song of Kentucky* (1929), and *Mammy* (1930) with Al Jolson.

Composer Frank Denny De Vol (1911-1999) appeared with jazz musician, arranger, band leader, and film composer Jerry Fielding (1922-1980, born Joshua Itzhak Feldman) and his sixteen-piece orchestra. DeVol's credits include the soundtracks of *Kiss Me Deadly* (1955), *Whatever Happened to Baby Jane* (1962), *The Dirty Dozen* (1967), and *The Longest Yard* (1974), along with the theme songs to the TV shows *My Three Sons* and *The Brady Bunch*, and the arrangement to Nat King Cole's *Nature Boy* (1948). De Vol was nominated for four Academy Awards, though he never took home the Oscar.

Theater and film actor, singer, and dancer Robert Alda (1914-1986) was born Alphonso Giuseppe Giovanni Roberto D'Abruzzo. Alda was featured in a number of Broadway productions, and fathered actors Alan and Antony Alda.

African American R&B vocal group Billy Ward (1921-2002) and his Dominoes was one of the most successful R&B groups of the early 1950s. The Dominoes helped launch the singing careers of two notable members, Clyde McPhatter, and Jackie Wilson.

¹⁶ Zalmen Zylbercweig, "Feigele Panitz," <http://www.museumoffamilyhistory.com/yt/lex/P/panitz-feigele.htm> (accessed October 16, 2019).

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Mary Kaye (1924-2007) was an American guitarist and performer, active from the 1940s through 1960s. The Mary Kaye Trio is credited with introducing the word “lounge” into the lexicon of Las Vegas shows. In 1953, Kaye’s jazz trio helped pioneer all-night performances on the strip’s secondary stages at the Last Frontier: an all-night party atmosphere where stars and common folk rubbed elbows in a freewheeling environment.¹⁷

Movie Theaters in the Fairfax District

The Fairfax Theatre at 7907 Beverly Boulevard opened in March 1930, seven years before any other movie theater in the Fairfax District. In 1930, sixty-five percent of Americans went to the movies weekly, and in the 1930s, theaters were important to the development of neighborhoods.¹⁸

The Esquire Theatre at 419 N. Fairfax Avenue was built in 1931 as a Safeway market and converted into a theater in 1937. In 1953, Canter’s Delicatessen repurposed the building into its new, larger Fairfax location, following the migration of their customers from Boyle Heights to Fairfax.

Built as the Gordon Theater, the Showcase Theater at 614 N. La Brea Avenue opened February 9, 1938, almost eight years after the Fairfax Theater. The Gordon was the second purpose-built theater in the Fairfax neighborhood.

The Laurel Theatre at 8056 Beverly Boulevard opened August 28, 1941. The Laurel was converted into a synagogue for Beth Israel Congregation in 1958.

The Silent Movie Theatre at 611 N. Fairfax Avenue was opened in February 1942 by John Hampton and his wife Dorothy as a silent film showcase.

The Pan Pacific Theatre at 7554 Beverly Boulevard opened in 1942, closed in 1984, and was subsequently demolished. The theater, designed by William L. Pereira, was part of the Pan Pacific complex, including a cafe, ice rink, and bowling alley.

The New Beverly Cinema at 7165 West Beverly Boulevard was built in 1929 as a candy store and ice cream shop called Gene Colvin’s. In 1934, after Prohibition, it became Colvin’s Beverly Winery, then housed the original location of Slapsy Maxie’s nightclub in 1937. In 1950, the building was converted into a theater, becoming a movie theater in 1958.

Additional Entertainment Venues in the Beverly Fairfax District

In addition to movie theaters, other major entertainment venues in the area included the Pan Pacific Auditorium, separate from the Pan Pacific Theatre (1935-1972, destroyed by fire 1989); Gilmore Stadium (1934-1952, demolished), which hosted car racing, football, baseball, dog

¹⁷ Valerie J. Nelson, “Mary Kaye, 83; Singer Brought All-Night Lounge Acts to Las Vegas,” *Los Angeles Times* February 20, 2007.

¹⁸ Caterina Cowden, “Movie Attendance Has Been on a Dismal Decline since the 1940s,” Insider Inc., <https://www.businessinsider.com/movie-attendance-over-the-years-2015-1> (accessed December 1, 2019).

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

shows, and rodeos; and Gilmore Field (1939-1957), home the Hollywood Stars of baseball's Pacific Coast League.

Fairfax Theatre Building Stores and Offices

The building's storefronts and offices became a resource and magnet for the Jewish community. In September 1930, one could purchase tickets for the Jewish High Holy Days services at M. Berliners Fairfax Delicatessen and Creamery. Services were held at a small hall on Beverly Boulevard, as this was three years before the first Jewish synagogues were established in the area.

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

In October 1936, Dr. Benno Z. Reinard opened his gynecological office in the building. Dr. Reinard was previously the Chief of the Gynecological Department of National Public Health in Berlin Germany. A victim of the Nazi persecution of Jewish physicians, after 1933 Dr. Reinard was no longer able to work in Germany.¹⁹ With his wife Elizabeth, he escaped to Spain and sailed to New York in November 1934. In 1936, Dr. Reinard found refuge in the Fairfax Theatre Building, opening his office at 303 N. Fairfax Avenue (**Figure 18**).

The Fairfax Theatre Company

Property records show that Nelson C. Stein owned the Fairfax Theatre building lots, and the Fairfax Theatre Company, who leased and operated the theater, owned the adjoining lots used for parking. The Fairfax Theatre Company operated the Fairfax Theatre from the time its design and construction were announced in 1929. In 1957, Fox West Coast Theatres formally took over operating the Fairfax Theatre with the purchase of the parking lots.

The Fairfax Theatre Company was owned by Gus A. Metzger (1878-1963), Harry Srere (1885-1945), and Charles A. Nichthauser (1885-1955). Gus Metzger and the Srere family had a long history in movie theaters. As a young man Charles Nichthauser had a vaudeville act called Delmore and Light. By 1918, he was a manufacturer of ladies' undergarments. It appears that his involvement with the Fairfax Theatre was as an investor. With the Fairfax Theatre, Gus Metzger and the Srere family operated, owned, and/or built a dozen theaters in Los Angeles, Santa Monica, San Diego, and Coronado over a forty-year period.

These theaters include The Forum, Rialto Theater (Los Angeles Historic Cultural Monument (HCM) 472), Palace Theatre (HCM 449), and Arcade Theater (HCM 525). The S. Charles Lee Papers list the Metzger- and Srere family-owned Pacific Amusement Company as the owners of the National Register-listed Fox Wilshire Theatre (NRIS #12000164, 2012) in 1930, and in 1931 they built the Roxie (HCM 526). In Santa Monica, they operated the Fox Wilshire Theatre (later

¹⁹ United States Holocaust Memorial Museum, <https://encyclopedia.ushmm.org/content/en/article/anti-jewish-legislation-in-prewar-germany> (accessed December 1, 2019).

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

the NuWilshire Theater, a Santa Monica City landmark). In the San Diego area, they owned El Cabrillo, Tower Theatre, Superba Theatre, and New Coronado Theater.²⁰

The theaters were operated under three different company names. From the mid-1920s to the late 1940s the theaters were under the Pacific Amusement Company, except for a brief year or two when they were controlled by Fairfax Theaters Incorporated. From the late 1940s through the 1960s, the theaters were controlled by Metzger-Srere Theaters.

From the late 1920s, Metzger and Srere had an ongoing relationship with Fox West Coast Theatres. Sol Lesser, one of the founders of Fox West Coast Theatres, owned a small percentage of Metzger and Srere's Pacific Amusement Company.²¹ Fairfax Theaters Incorporated controlled the Fox Wilshire Santa Monica. In 1935, the Fairfax Theatre's showtime advertisements started to be included with those of the Fox West Coast Theatres, and the 1947 change to the Fox West Coast style of ticket booth is another indication of Fox's involvement. There is evidence that the Fairfax Theatre Company still controlled the theater at least until 1945, when a *B'nai B'rith Messenger* article thanked Gus Metzger for lending the Fairfax Theatre for a fundraiser.²² In 1957, Fox West Coast Theatres Corporation bought out the Fairfax Theatre Company's ownership of the parking lot, and formally took over running the theater.

Gustave Arthur Metzger (1878-1963) was already considered a pioneer of film exhibition ten years before the Fairfax Theatre Company.²³ Gus was the second youngest of eleven children in a Jewish family from Minnesota. His father Louis, a grocer, immigrated to the United States from Germany. Gus moved to Portland, Oregon in 1906 with two of his brothers. First, he worked in movie arcades, then by 1910 he was the manager of the Oh Joy Theatre, and by 1913 he was the Secretary-Treasurer of the Oregon Film Supply Company. With his success in film distribution, Metzger was hired as General Manager of Jewel Productions Inc. in New York City. Jewel Productions distributed films throughout the United States.

Returning to Oregon in 1920, Metzger became the owner of the Rivoli Theatre in Portland, where he gained notoriety for his innovative promotions. He showed films accompanied by a forty-piece orchestra, insured the hands of his pianist for \$50,000, and received recognition for his lavish lobby displays. One ingenious promotion featured a live preshow with the featured film's starlet performing a scene and local filmgoers as extras. The preshow was filmed, and then screened the following week, enticing those same filmgoers to return in order to see themselves on the big screen.²⁴

²⁰ Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* (New Haven and London: Yale University Press, 1994).197, 202, 204.

²¹ "Orpheum Loses Lemon," *Variety*, August 15, 1928, 31.

²² "Theatre Party to Aid Personal Service Group," *B'nai B'rith Messenger*, February 2, 1945, 13.

²³ "Gus Metzger Goes East: Pioneer Oregon Film Man Gets General Management," *Portland Sunday Oregonian*, July 7, 1918.

²⁴ "Clever Methods of Advertising," *Motography* (1918): 79; Don Skene, "Hands of Rivoli Pianist and Orchestra Leader Insured for \$50,000," *Portland Sunday Oregonian*, March 20, 1921, 62; "The Silent Drama," *ibid.*, March 12, 1922, 57.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

In 1926, Gus Metzger moved to Los Angeles. In California he partnered with the Srere family, taking over the Forum Theatre on Pico Boulevard. Metzger once again gained a reputation as an innovator. He also gave back to the community, readily lending the theaters to local groups for fundraisers and benefits. In the 1930s Metzger became President of the Independent Theater Owners of Southern California, an association of more than 300 theaters. He was a leader of the Independent Theater Owners of Southern California through the 1950s. For his 75th birthday, in 1953, Metzger received a diamond-studded gold pass good for admittance to 450 movie houses coast to coast, in recognition for his work as a pioneer of film exhibition.²⁵

Moses Srere (1858-1935) and his wife Bluma (1860-1928) immigrated to the United States from Russia in 1892. In 1893, Moses was working as a peddler in Toledo, Ohio, and by 1896, he was in Detroit, Michigan, working as a butcher. In Detroit, the three Srere sons—George, Alfred, and Harry—founded a scrap iron yard. With its success, Srere Brothers & Company expanded by taking over paper mills in the Midwest. Moses, who listed his profession as a Hebrew teacher, and his wife came to Los Angeles in 1919 to acquire real estate for the newly formed Srere Corporation. George and Harry joined him in the mid-1920s, and in 1926, George together with Gus Metzger acquired the Forum Theater on Pico Avenue.²⁶

The Srere family became leaders in the Los Angeles Jewish community. Moses Srere founded a small shul, Congregation Srere, in the Boyle Heights area. Moses and Bluma lived in a small duplex that also housed the shul while he was brokering \$100,000 deals for the family company, Srere Corporation. In 1930, the family opened the Bluma Srere Hospital in honor of their recently deceased mother. The hospital was built to serve the Jewish Consumptive Relief Sanatorium in Duarte. The Jewish Consumptive Association became the City of Hope after WWII. George Srere (1879-1930) was Vice President of Srere Corporation; his brother Harry (1885-1945) was Srere Corporation Treasurer and Pacific Amusement Company President. George's son Oscar Nathan Srere, also known as Bill or Billy (1908-1972), worked as a stockbroker 1930-1941, then served the family companies as Pacific Amusement Company Vice-President and Metzger-Srere Vice President. He also served as Vice-President of the Wilshire Boulevard Temple.²⁷

²⁵ "Orpheum Loses Lemon"; "Theatre Party to Aid Personal Service Group"; "Balter Re-Elected by Jewish Group," *Los Angeles Times* March 10, 1946, 8; "Theater Operators Praised for Aid in UJW Fund Campaign," *B'nai B'rith Messenger*, June 25, 1948, 10; "Theater Owners Pledge Tickets for Servicemen," *Los Angeles Times*, April 16, 1951, 22; "Diamond-Studded Film Pass Given to Movie Veteran," *Los Angeles Times*, January 10, 1953, 14; "Gus Metzger Honored at SCTOA Luncheon," *Boxoffice*, April 24, 1954, 48.

²⁶ "Srere Bros. & Co. Absorb the Meyer Bros. Paper Co.," *Paper Trade Journal* LXIX (1919), 30; "Downtown Building Sold for \$165,000," *Los Angeles Evening Herald*, October 27, 1920, 15; "Detroit Man Buys 4-Story Building," *Los Angeles Evening Herald*, December 10, 1921, 6; "Srere Bros & Co.," *Paper: Devoted to the Manufacture, Sale and Use of Pulp and Paper*, April 18, 1923, 86; J. Schwartz, S. A. Kaye, and J. Simons, *Who's Who in American Jewry*, vol. 1 (New York: Jewish Biographical Bureau, 1926); "Forum's Owners Lease Broadway Palace Theatre," *Los Angeles Times*, September 20, 1928, 20.

²⁷ "Srere Bros. & Co. Absorb the Meyer Bros. Paper Co.," "Congregation Srere," *B'nai B'rith Messenger*, November 5, 1926, 21; "Boyle Heights Jewry Loses Good Friend," *B'nai B'rith Messenger*, January 20, 1928; "Gift of Memorial Hospital Commemorates Jewish Mother," *B'nai B'rith Messenger*, February 8, 1929, 3; "Equipment for Hospital Given by Young Man," *Los Angeles Times*, November 12, 1929, 7; "Srere Will to Help Orphans," *B'nai B'rith Messenger*, April 18, 1930; "Temple Beth-El Acquires Fine New Pipe Organ," *B'nai B'rith Messenger*,

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Los Angeles County Map Books show that Nelson C. Stein purchased the property from A. F. Gilmore Company and Security Trust & Savings Bank in 1930, with Catherine M. Brice owning part of one of the four lots that make up the property under the building. By 1936, Mr. Stein owned the entire building. He kept ownership until selling it to Haig M. Prince in 1960. In 1970, Alex Gorby's B and F Associates purchased the building.

Real estate salesman and developer Nelson C. Stein (1884-1964) immigrated to the United States from Germany sometime before 1910. In the 1920s he worked in the clothing industry in Chicago, moving to Los Angeles in 1923. Stein was an active member of Temple Emanu-El, serving as Second Vice President of the Board of Trustees. Temple Emanu-El was the first synagogue built on Wilshire Boulevard, in 1924.²⁸ While building the Fairfax Theatre in 1929, Stein was living in the Art Deco Elks Club building at 607 S. Park View Street (HCM 267).²⁹

Nelson Stein sold the Fairfax Theatre in 1960 to multi-millionaire real estate and financial operator Haig M. Prince. Of Armenian heritage, Haig Marquis Prince (1899-1973) immigrated to Los Angeles from Turkey in 1922. In Los Angeles, Prince found financial success with a chain of radio retail stores, Prince Radio Company, and then in real estate.³⁰

Criterion C: Architecture

Designed by prominent local architect Woodbury C. Pennell, the Fairfax Theatre is also significant for featuring Art Deco style on a neighborhood-scaled movie theater. While other more lavish and ornate Art Deco-style theaters exist, such as the movie palaces of Hollywood, Westwood, and Downtown, the Fairfax Theatre's architectural significance rests in part on its neighborhood scale. The building successfully incorporates a distinctive Art Deco style design with its long commercial frontage and culminates with the theater entrance bay, capped by a unique slender, stepped Art Deco-style tower.

Moderne/Art Deco (circa 1925–1940)

Art Deco style gained popularity in the early 1920s. Unlike its earlier Period Revival counterparts, it is considered the first architectural style of the era to consciously reject historical precedents, instead embracing a new aesthetic that took inspiration from the city's booming oil,

September 26, 1930; "Theater Operators Praised for Aid in UJW Fund Campaign"; "S. Tilden Norton Again to Head Wilshire Temple," *B'nai B'rith Messenger*, February 3, 1950, 3; "Theater Owners Pledge Tickets for Servicemen."

²⁸ After Wilshire Boulevard Temple opened nearby, and due to the economic difficulties of the Depression, the synagogue was closed and sold to Christ Church. In 1939, the congregation was revived, and a new synagogue built at 8844 Wilshire Boulevard in Beverly Hills. <https://www.laconservancy.org/locations/christ-church> (accessed March 18, 2021).

²⁹ "Brilliant Entertainment Planned by Men's Club," *B'nai B'rith Messenger*, November 5, 1926, 5; "Emanu-El Congregation to Install New Officers," *B'nai B'rith Messenger*, March 3, 1928, 5; "Beverly Boulevard Playhouse Announced. Theater and Store Buildings Will Be Erected within Ninety Days"; "Ground Broken for Playhouse on Boulevard," *Los Angeles Times*, October 20, 1929.

³⁰ "Hollywood Business Property Transactions Total \$491,460," *Los Angeles Times*, December 3, 1950, 3.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

real estate, and film industries, as well as the technological advancements of the Machine Age. The style is largely characterized by its vertical emphasis, enhanced by elements that served to draw the eye upwards, like reeded or fluted pilasters, stepped towers, piers, and spires. Despite Modern tendencies occurring about the same time, the Art Deco style embraced ornamentation that was uninhibited and extravagant. This was often manifested in the use of motifs found in ancient mythology and indigenous cultures, as well as local flora, fauna, and natural features, and experimentation with a variety of materials including terra cotta and metal. The resulting vibrant, exhilarating images reflected a society that was very much living in the moment. The style was applied largely to public and commercial buildings like theaters, department stores, large hotels, and multi-family residential buildings, with rarer use in single-family residential architecture.³¹

Art Deco Style in Theatre Architecture

Art Deco style with its dramatic stylized excess and commercial appeal suited movie theaters. In 1929, Walter Randell Storey, writing for the *New York Times*, said that “modernistic treatment” was a way for the motion picture theatre to develop a style of its own—a declaration of independence from legitimate tradition.³²

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

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

Cost advantage was another reason for the popularity of Art Deco in the late 1920s. The modernistic style, with its geometric features, was less expensive than the ornate revival styles that preceded it. With reinforced concrete, as used in the Fairfax Theatre, the geometric Deco features could be made using reusable wooden molds. This construction could be less expensive

³¹ National Register of Historic Places, Beverly Fairfax Historic District, Los Angeles, Los Angeles County, California, National Register #SG100002993; Elizabeth Jean McMillian, *Deco & Streamline Architecture in L.A.: A Moderne City Survey* (Atglen, PA: Schiffer Publishing Ltd., 2004), 89, https://www.google.com/books/edition/Deco_Streamline_Architecture_in_L_A/OCRDAQAAIAAJ?hl=en&gbpv=0 (accessed March 18, 2021).

³² Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* (New Haven, CT: Yale University Press, 1994), 82, https://www.google.com/books/edition/The_Show_Starts_on_the_Sidewalk/ZZ3UNjXdYvoC?hl=en&gbpv=0 (accessed March 18, 2021); McMillian, *Deco & Streamline Architecture in L.A.*, 24, 226.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

compared to the disposable concrete molds needed to create elaborated detailed Spanish Colonial theatres.³³

Skouras Style

Following WWII, theatergoing in the United States reached its peak. The Fox West Coast Theater Company—headed by Charles Skouras, whose brother Spyros Skouras was the head of Twentieth Century Fox Studios—began a massive campaign to expand and modernize the chain’s theater group. From the late 1940s to early 1954, many new theaters were built and over 200 theaters were remodeled to gain a greater audience share. The remodeling became known as “Skouras-ization,” as seen in the modest 1947 remodel of the Fairfax Theatre engineered by William P. Coffey with the elaborate ticket booth clad in brushed nickel-finish sheet metal, and festoons of flowing rococo scrollwork and the rococo scroll pelmets over the main auditorium’s exits. The Skouras style was a unique design aesthetic, which unlike the majority of pre-war movie palaces did not directly derive from the imitation of any particular historical stylistic motif. Fox in-house designer Carl Moeller helped interpret Charles Skouras’ desire to create for his audience “a pleasing atmosphere to enjoy the latest Hollywood attraction.”³⁴

The Skouras style is a particular regional corporate expression of what is also referred to by SurveyLA as Hollywood Regency, a sub-theme of responses to Modernism. Described as being “Stripped down to minimal ornament yet referencing traditional forms, the Hollywood Regency style was the perfect amalgam of the old and the new and struck the perfect balance of tradition and novelty desired by upscale commercial establishments.”³⁵ With a theatricality deriving from Hollywood set designs in the 1930s and 1940s, its architectural and artistic references were often Art Deco, Streamline Moderne, Art Nouveau, and Rococo.³⁶

Woodbury Charles Pennell, Architect

W. C. Pennell (1883-1951) was born in Portland, Maine, the son of a cooper. With his mother he moved to Ventura, California before the turn of the twentieth century. In 1909, Pennell worked for the eminent Los Angeles architect John C. Austin as a draftsman. By 1910, as an architect, Pennell worked as Austin’s partner. With Austin, Pennell designed many downtown steel-frame height-limit buildings, along with civic and industrial projects. They designed the Alvarado Street Theater (highly altered) as well as such landmarks as the 1912 West Adams Methodist Episcopal Church at Adams and La Salle (later the Greater Temple Page Church of God), Hotel

³³ Valentine, *The Show Starts on the Sidewalk*, 88, 92; Carla Breeze, *American Art Deco: Architecture and Regionalism* (New York: W.W. Norton, 2003), 226, https://www.google.com/books/edition/American_Art_Deco/fFY1779DJUYC?hl=en&gbpv=0 (accessed March 18, 2021).

³⁴ Preston J. Kaufmann, “Skouras-Ized for Showmanship,” *Theatre Historical Society of America Annual* 14 (1987).

³⁵ Emily Eerdmans, *Regency Redux: High Style Interiors, Napoleonic, Classical Moderne, and Hollywood Regency* (New York: Rizzoli, 2008), 180 https://www.google.com/books/edition/Regency_Redux/QDbrAAAAMAAJ?hl=en&gbpv=0 (accessed March 18, 2021).

³⁶ “SurveyLA Historic Context Statement Outline,” ed. Office of Historic Resources Department of City Planning, SurveyLA (Los Angeles: City of Los Angeles, 2018), 7.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Leighton on MacArthur Park (demolished), and the Bronson Block at 527 West 7th Street (later the Collection Building).³⁷

In 1914, Pennell founded his own firm. In 1920, Pennell worked with Gordon H. Nevatt on the Trinity Hospital. Pennell also partnered with the theater architect Lewis A. Smith on multiple projects in the 1920s. In addition to the collaborative projects, Pennell designed elegant residences, schools, a large industrial laundry facility, and at least two other theaters—the Strand Theater at 4409 S. Broadway in 1921 (extant, highly altered) and a theater in San Pedro. By 1936, he was commissioned to design the Palm Springs Athletic Club in Palm Springs Desert Estates. In this same period, he advertised his services in Palm Springs for home building. In the 1940s, Pennell served as an adviser to the Los Angeles City Planning Commission.³⁸

William Simpson Construction Company, Contractors

William A. Simpson (1887-1972) and his brother Colin Simpson Sr. (1889-1967) built the company, founded by their father in 1879, into one of the leading construction companies in the country. The company started in Denver, moved to San Diego in 1912, and then to Los Angeles in 1915. William A. Simpson was educated in civil and architectural engineering practice. He became a member of the Los Angeles Chamber of Commerce in 1917, served as president and director of the Los Angeles Chapter of the Associated General Contractors of America, and was also a commissioner on Los Angeles County's first Housing Authority.

Pioneers in the development and use of architectural concrete, William Simpson Construction Company built the Fairfax Theatre. Other Simpson-built properties designated Historic Cultural Monuments include the 1927 Immanuel Presbyterian Church (HCM 743), 1929 Pantages Theatre (HCM 193), 1931 Pellissier Building and Wiltern Theater (HCM 118), 1936 Griffith Observatory (HCM 168), 1938 CBS Columbia Square Studios (HCM 947), 1939 I. Magnin & Company Building (HCM 534), 1950 CBS Television City (HCM 1167), and 1960 Lytton Savings Building (HCM 1137).

Colin Simpson Sr. was known as an exacting task master. He visited all of the job sites and was considered responsible for the "quality construction" associated with the Simpson company. The company remained family owned until acquired by the Dillingham Corporation in 1969.

³⁷ "Fine Gothic House of Worship," *Los Angeles Times*, January 14, 1912, 10; "The Westward Trend—to Erect Fine Loft Building," *Los Angeles Times*, June 23, 1912; "Size of Hotel Leighton to Be Nearly Trebled," *Los Angeles Times*, June 9, 1912; "Classic in Style—New Alvarado State Theater Has Imposing Front," *Los Angeles Times*, July 19, 1914, 2; Alan Michelson, "William C. Pennell (Architect)," Alan Michelson, <http://pcad.lib.washington.edu/person/864/> (accessed October 23, 2019).

³⁸ "For Wilshire Corner," *Los Angeles Times*, October 11, 1914, 4; "Fine Hospital Which Will Help Meet Needs of City's Sick," *Los Angeles Times*, October 3, 1920; "To Build Laundry Here," *Los Angeles Times*, April 1, 1923; "Beverly Boulevard Playhouse Announced. Theater and Store Buildings Will Be Erected within Ninety Days"; "Ground Broken for Playhouse on Boulevard"; "School Additions Voted," *Los Angeles Times*, May 12, 1931, 15; "Four New School Units Planned for Kiddies," *Los Angeles Times*, December 13, 1931, 3; "Inspection of Home Afforded," *Los Angeles Times*, September 29, 1935, 2; "Architect and Builder Here, Athletic Club," *The Desert Sun*, July 24, 1936; "Pennell Offers Unique Architectural Service," *The Desert Sun*, April 23, 1937, 12; Michelson, "William C. Pennell (Architect)"; "Obituary—Woodbury C. Pennell," *Los Angeles Times*, April 18, 1951, 11.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Dillingham was a landholding and development company. Simpson Construction continued to operate as a separate division of Dillingham into the early 1980s.³⁹

Post-Period of Significance

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

In 1980, Sid Kirsten took over management of the theater with plans to change it to a live music venue. It appears that the theater only hosted one show at the time. Mann Theatres continued running the theater until 1981, when Sidney and Christopher Kurstin of Kurstin Theatres converted it to a triplex. The theater was one of several used for Filmex, the Los Angeles Film Festival, in 1981. In 1986, The Taubman Company's Cineplex Odeon did a \$200,000 remodel. In the late 1980s, the theater hosted a benefit to fund AIDS research during the rise of the epidemic.⁴⁰

In 2001, Laemmle Theatres took over the theater and ran it as a first-run art house. In 2002 devoted "Hed-heads" in costume lined up around the block for sold-out monthly midnight shows of *Hedwig and the Angry Inch*. A year later, the Fairfax Theatre was used for the "Bagels and Docs: New Jewish Documentaries" film series, and in 2004, it was the location of the 20th Israel Film Festival. From 2003 to 2005, the theater was used for the New York International Independent Film and Video Festival. In 2007, Regency Theaters took over management. The theater was a venue for Outfest in 2008. In 2010, Regency Theaters was forced to shut down due to a leaky roof.

The building remains in use with all the retail spaces leased except the storefront at 311 N. Fairfax Avenue that was home to Fairfax Stationery & Office Supply, which closed during the 2020 pandemic after fifty-four years of business. In 2013, the building's owner received entitlements to build a mixed-use building that would restore the façade, terrazzo flooring, and coffered ceiling at the main theater entrance as a project design feature. Entitlements for the mixed-use condominium project run out February 1, 2024 and cannot be renewed.

³⁹ Ruth Ryon, "Simpson in 2nd Century: Simpson Enters 2nd Century," *Los Angeles Times* March 30, 1980.

⁴⁰ "The Hiv/Aids Epidemic in the United States: The Basics," Kaiser Family Foundation <https://www.kff.org/hiv/aids/fact-sheet/the-hiv-aids-epidemic-in-the-united-states-the-basics/> (accessed December 11, 2019).

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

“Architect and Builder Here, Athletic Club.” *The Desert Sun*. July 24, 1936, 1.

“B’nai B’rith Messenger; the Mirror of Southland Jewish Activity since Local Jewry Began.”
<https://www.nli.org.il/en/newspapers/bbh>. Accessed April 12, 2021.

B’nai B’rith Messenger, Newspaper, November 1927.”
<https://calisphere.org/item/c1603028d608fe9755efbdb03b17fe2c/>. Accessed April 12, 2021.

“Balter Re-Elected by Jewish Group.” *Los Angeles Times*, March 10, 1946, 8.

“Best Buy on Beverly Blvd.” *Los Angeles Times*, November 15, 1929, 17.

“Beverly Boulevard Playhouse Announced. Theater and Store Buildings Will Be Erected within Ninety Days.” *Los Angeles Times*, June 2, 1929, 3.

“Boyle Heights Jewry Loses Good Friend.” *B’nai B’rith Messenger*. January 20, 1928, 1.

“Brilliant Entertainment Planned by Men’s Club.” *B’nai B’rith Messenger*. November 5, 1926, 5.

Breeze, Carla. *American Art Deco: Architecture and Regionalism*. New York: W.W. Norton, 2003.
https://www.google.com/books/edition/American_Art_Deco/fFY1779DJUYC?hl=en&gbpv=0.

“Canter's Deli.” Los Angeles Conservancy, https://www.laconservancy.org/locations/canters-deli#_ftn3.

Champlin, Charles. “Buchenwald Scene of ‘among Wolves.’” *Los Angeles Times*, May 3, 1967, 10.

“Classic in Style—New Alvarado State Theater Has Imposing Front.” *Los Angeles Times*. July 19, 1914, 2.

“Clever Methods of Advertising.” *Motography* (1918): 79.

Colorado Preservation, Inc., “Art Moderne Architecture.”
<http://coloradopreservation.org/projects/cultural-resource-surveys/new-deal-survey->

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

[2/new-deal-architecture-styles-in-colorado/art-moderne-architecture/](#). Accessed September 24, 2019.

“Congregation Srere.” *B’nai B’rith Messenger*. November 5, 1926, 21.

Cowden, Caterina. “Movie Attendance Has Been on a Dismal Decline since the 1940s.” *Insider Inc.* <https://www.businessinsider.com/movie-attendance-over-the-years-2015-1>.

“Detroit Man Buys 4-Story Building.” *Los Angeles Evening Herald*. December 10, 1921, 6.

“Diamond-Studded Film Pass Given to Movie Veteran.” *Los Angeles Times*. January 10, 1953, 14.

“Downtown Building Sold for \$165,000.” *Los Angeles Evening Herald*. October 27, 1920, 15.

Eerdmans, Emily. *Regency Redux: High Style Interiors, Napoleonic, Classical Moderne, and Hollywood Regency*. New York: Rizzoli, 2008.
https://www.google.com/books/edition/Regency_Redux/QDbrAAAAMAAJ?hl=en&gbp v=0.

“Emanu-El Congregation to Install New Officers.” *B’nai B’rith Messenger*. March 3, 1928, 5.

“Equipment for Hospital Given by Young Man.” *Los Angeles Times*. November 12, 1929, 7.

Fank, Myra L. and Associates. “Hancock Park HPOZ Historic Resource Survey.” Edited by City Planning, 5. Los Angeles: City of Los Angeles, 2004.

“Fine Gothic House of Worship.” *Los Angeles Times*. January 14, 1912, 10.

“Fine Hospital Which Will Help Meet Needs of City’s Sick.” *Los Angeles Times*. October 3, 1920, 1.

“For Wilshire Corner.” *Los Angeles Times*. October 11, 1914, 4.

“Forum’s Owners Lease Broadway Palace Theatre.” *Los Angeles Times*. September 20, 1928, 20.

“Four New School Units Planned for Kiddies.” *Los Angeles Times*. December 13, 1931, 3.

“Gift of Memorial Hospital Commemorates Jewish Mother.” *B’nai B’rith Messenger*. February 8, 1929, 3.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

- “Ground Broken for Playhouse on Boulevard.” *Los Angeles Times*. October 20, 1929, 1.
- Gebhard, David. *The National Trust Guide to Art Deco in America*. New York: John Wiley & Sons, Inc., 1996.
- Horak, Katie—Architectural Resources Group. “Historic Resources Survey Report Wilshire CPA Individual Resources.” Edited by Department of City Planning Office of Historic Resources, 47. Los Angeles, 2015.
- _____. “SurveyLA Historic Districts, Planning Districts and Multi-Property Resources.” Edited by Office of Historic Resources Los Angeles Department of City Planning, 941-42. Los Angeles, 2015.
- _____. “SurveyLA Historic Resources Survey Report: Wilshire Community Plan Area, Appendix C: Historic Districts and Planning Districts.” Prepared for the City of Los Angeles Department of City Planning, Office of Historic Resources, 2015.
- “Gus Metzger Goes East: Pioneer Oregon Film Man Gets General Management.” *Portland Sunday Oregonian*, July 7, 1918, 14.
- “Gus Metzger Honored at SCTOA Luncheon.” *Boxoffice*, April 24, 1954, 48.
- “Habonah Affair an Outstanding Success.” *B’nai B’rith Messenger*. June 20, 1930.
- “Habonah Hadassah All Ready for Theatre Party.” *B’nai B’rith Messenger*. June 6, 1930.
- “Hadassah Notes: Habonah Group.” *B’nai B’rith Messenger*. April 24, 1931, 7.
- “Hadassah Southern California.” LinkedIn Corporation, <https://www.linkedin.com/in/hadassahsoutherncalifornia>. Accessed April 12, 2021.
- “Harry Green: Played Vaudeville as ‘George Washington Cohen.’” <https://travsd.wordpress.com/2016/04/01/stars-of-vaudeville-965-harry-green/>. Accessed December 20, 2019.
- “HIV/Aids Epidemic in the United States: The Basics.” Kaiser Family Foundation, <https://www.kff.org/hivaids/fact-sheet/the-hivaids-epidemic-in-the-united-states-the-basics/>. Accessed December 11, 2019.
- “Hollywood Business Property Transactions Total \$491,460.” *Los Angeles Times*. December 3, 1950, 3.
- “Inspection of Home Afforded.” *Los Angeles Times*. September 29, 1935, 2.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

- Kaufmann, Preston J. "Skouras-Ized for Showmanship." *Theatre Historical Society of America Annual 14* (1987).
- Knapp, Dan. "'Oh! Calcutta!' Closed by Legal, Financial Troubles." *Los Angeles Times*. January 8, 1970, 2.
- "La Calma Apts." *Los Angeles Times*. December 14, 1930, 3.
- "Leave Wealthy Brother Alone, Peddler Told." *Los Angeles Times*. April 26, 1957, 2.
- "Los Angeles Citywide Historic Context Statement Context: Jewish History." Los Angeles: City of Los Angeles, 2016.
- Los Angeles County Department of Public Works. Tract Maps.
<http://dpw.lacounty.gov/smpm/landrecords/TractMaps.aspx>. Accessed September 17, 2019.
- McMillian, E. J. U. <https://books.google.com/books?id=Ocrdaqaiaaj>. *Deco & Streamline Architecture in L.A.: A Moderne City Survey*. Schiffer Pub., 2004.
- "Metro-Golden-Mayer to Sponsor Habonah Party." *B'nai B'rith Messenger*. May 23, 1930.
- "Mrs. Colby Renamed by Hadassah Group." *Los Angeles Times*. July 6, 1952, 4.
- Michelson, Alan. "William C. Pennell (Architect)."
<http://pcad.lib.washington.edu/person/864/>. Accessed October 23, 2019.
- Moore, Deborah Dash. "Hadassah in the United States." *Jewish Women: A Comprehensive Historical Encyclopedia*. 20 March 2009. Jewish Women's Archive.
<https://jwa.org/encyclopedia/article/hadassah-in-united-states/>. Accessed April 12, 2021.
- National Register of Historic Places. Beverly Fairfax Historic District. Los Angeles, Los Angeles County, California. National Register #SG100002993.
- Nelson, Valerie J. "Mary Kaye, 83; Singer Brought All-Night Lounge Acts to Las Vegas." *Los Angeles Times*. February 20, 2007.
- "Obituary—Woodbury C. Pennell." *Los Angeles Times*. April 18, 1951, 11.
- "Orpheum Loses Lemon." *Variety*. August 15, 1928, 31.
- "Over \$9,000,000 in War Bond Sales." *B'nai B'rith Messenger*. December 21, 1945, 1.
- "Pennell Offers Unique Architectural Service." *The Desert Sun*. April 23, 1937, 12.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

“Recommendation Report, Fairfax Theater CHC-2010-520-HCM.” Edited by Los Angeles Dept. of City Planning, 3. Los Angeles, 2010.

Ryon, Ruth. “Simpson in 2nd Century: Simpson Enters 2nd Century.” *Los Angeles Times*. March 30, 1980, 3.

“S. Tilden Norton Again to Head Wilshire Temple.” *B’nai B’rith Messenger*. February 3, 1950, 3.

Sanborn Fire Insurance Company. “Los Angeles, California.”

“School Additions Voted.” *Los Angeles Times*. May 12, 1931, 15.

Schwartz, J., S. A. Kaye, and J. Simons. *Who’s Who in American Jewry*. Vol. 1, New York: Jewish Biographical Bureau, 1926.

“The Silent Drama.” *Portland Sunday Oregonian*, February 12, 1922, 55.

“The Silent Drama.” *Portland Sunday Oregonian*, March 12, 1922, 57.

“Size of Hotel Leighton to Be Nearly Trebled.” *Los Angeles Times*. June 9, 1912, 1.

Skene, Don. “Hands of Rivoli Pianist and Orchestra Leader Insured for \$50,000.” *Portland Sunday Oregonian*. March 20, 1921, 62.

“Srere Bros & Co.” *Paper: Devoted to the Manufacture, Sale and Use of Pulp and Paper*. April 18, 1923, 86.

“Srere Bros. & Co. Absorb the Meyer Bros. Paper Co.” *Paper Trade Journal LXIX* September 18, 1919, 30.

“Srere Will to Help Orphans.” *B’nai B’rith Messenger*. April 18, 1930, 2.

Sridhar, Sunidhi. “UCSB’s Multicultural Center Brings a Closer Look into Chicano Punk Rock.” *Daily Nexus*. February 19, 2019.

“Store, Office Building under Way. Structure to Rise at Beverly and Fairfax Corner.” *Los Angeles Times*. August 11, 1929, 2.

“SurveyLA Historic Context Statement Outline.” Edited by Office of Historic Resources Department of City Planning, 7. Los Angeles: City of Los Angeles, 2018.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

“Temple Beth-El Acquires Fine New Pipe Organ.” *B’nai B’rith Messenger*. September 26, 1930, 2.

“Theater Operators Praised for Aid in UJW Fund Campaign.” *B’nai B’rith Messenger*. June 25, 1948, 10.

“Theater Owners Pledge Tickets for Servicemen.” *Los Angeles Times*. April 16, 1951, 22.

“Theatre Party to Aid Personal Service Group.” *B’nai B’rith Messenger*. February 2, 1945, 13.

“To Build Laundry Here.” *Los Angeles Times*. April 1, 1923, 2.

U.S. Bureau of the Census. Census of the United States, 1900, 1910, 1920, 1930, 1940.

United States Holocaust Memorial Museum,
<https://encyclopedia.ushmm.org/content/en/article/anti-jewish-legislation-in-prewar-germany>. Accessed November 20, 2019.

Valentine, Maggie U. *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee*. New Haven, CT: Yale University Press, 1994.
https://www.google.com/books/edition/The_Show_Starts_on_the_Sidewalk/ZZ3UNjXdYvoC?hl=en&gbpv=0. Accessed December 20, 2019.

“Victory House Buys Bomber.” *B’nai B’rith Messenger*. November 5, 1943, 14.

“The Westward Trend—to Erect Fine Loft Building.” *Los Angeles Times*. June 23, 1912, 1.

“Who We Are.” Hadassah, The Women’s Zionist Organization of America, Inc.,
<https://www.hadassah.org/>. Accessed April 12, 2020.

Zylbercweig, Zalmen. “Feigele Panitz.”
<http://www.museumoffamilyhistory.com/yt/lex/P/panitz-feigele.htm>. Accessed April 12, 2020.

Previous documentation on file (NPS):

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

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: SurveyLA (City of Los Angeles, Office of Historic Resources)

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 34.076380

Longitude: -118.361821

Verbal Boundary Description (Describe the boundaries of the property.)

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

Boundary Justification (Explain why the boundaries were selected.)

The nominated property includes the entire parcel historically associated with the building.

11. Form Prepared By

name/title: Steven Luftman

organization: Save Beverly Fairfax, Art Deco Society of Los Angeles

street & number: 357 S. Fairfax Avenue #323

city or town: Los Angeles state: CA zip code: 90036

e-mail sluftman@gmail.com

telephone: (310) 503-9958

date: February 2021; Revised May 2021

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Fairfax Theatre
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: Steven Luftman
Date Photographed: November 8, 2019; December 6, 2019; January 13, 2020; April 27, 2021

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 18 South and west façades, view northeast (April 27, 2021)
- 2 of 18 South façades, view north April 27, (2021)
- 3 of 18 South façades, view northwest (April 27, 2021)
- 4 of 18 South and east façades, view northwest (April 27, 2021)
- 5 of 18 Southern portion of east façade, view west (December 6, 2019)
- 6 of 18 Center portion of east façade, view west (December 6, 2019)
- 7 of 18 Northern portion of east façade, view west (December 6, 2019)

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

- 8 of 18 East and north façades, view southwest (April 27, 2021)
- 9 of 18 East façade, view southwest (December 6, 2019)
- 10 of 18 South façade details of tower, and iron brace supporting marquee, view northwest (December 6, 2019)
- 11 of 18 West façade and west bay of the south façade, view northeast (April 27, 2021)
- 12 of 18 Beverly Boulevard streetscape, view northeast (April 27, 2021)
- 13 of 18 Fairfax Avenue streetscape, view north (December 6, 2019)
- 14 of 18 Marquee's soffit, view northwest (January 13, 2020)
- 15 of 18 Terrazzo entrance to 7909 Beverly Boulevard, originally George Gersisch's Fairfax Grotto restaurant, view south (January 13, 2020)
- 16 of 18 Sidewalk construction stamp (January 13, 2020)
- 17 of 18 Original door hardware, view west (November 8, 2019)
- 18 of 18 Entrance to 321 N. Fairfax Avenue with mezuzah (cased parchment scroll with biblical passage, traditionally affixed to doorposts of Jewish homes and businesses), view west (November 8, 2019)

Paperwork Reduction Act Statement: This information is being collected for nominations to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

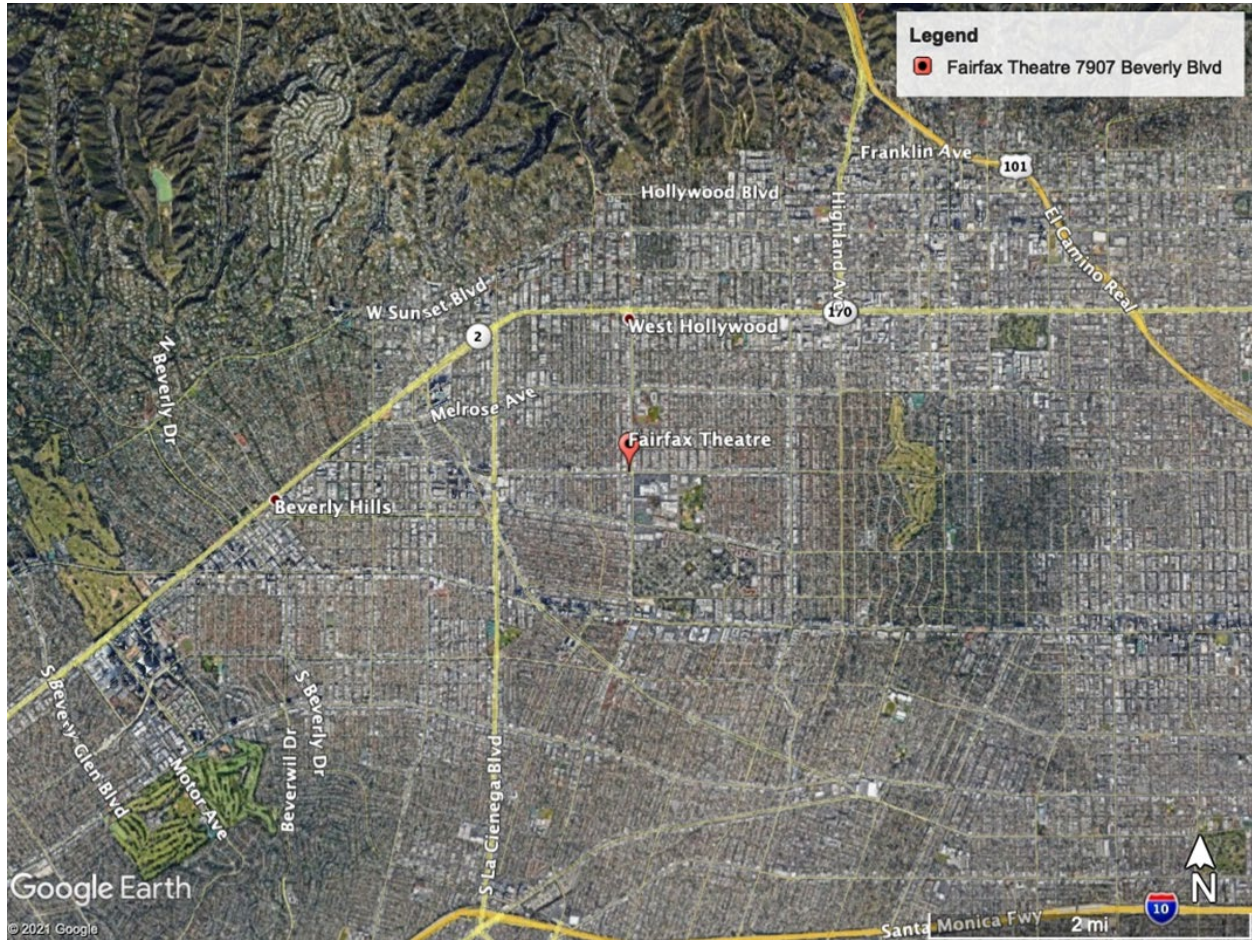
Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Location Map

Latitude: 34.076380

Longitude: -118.361821

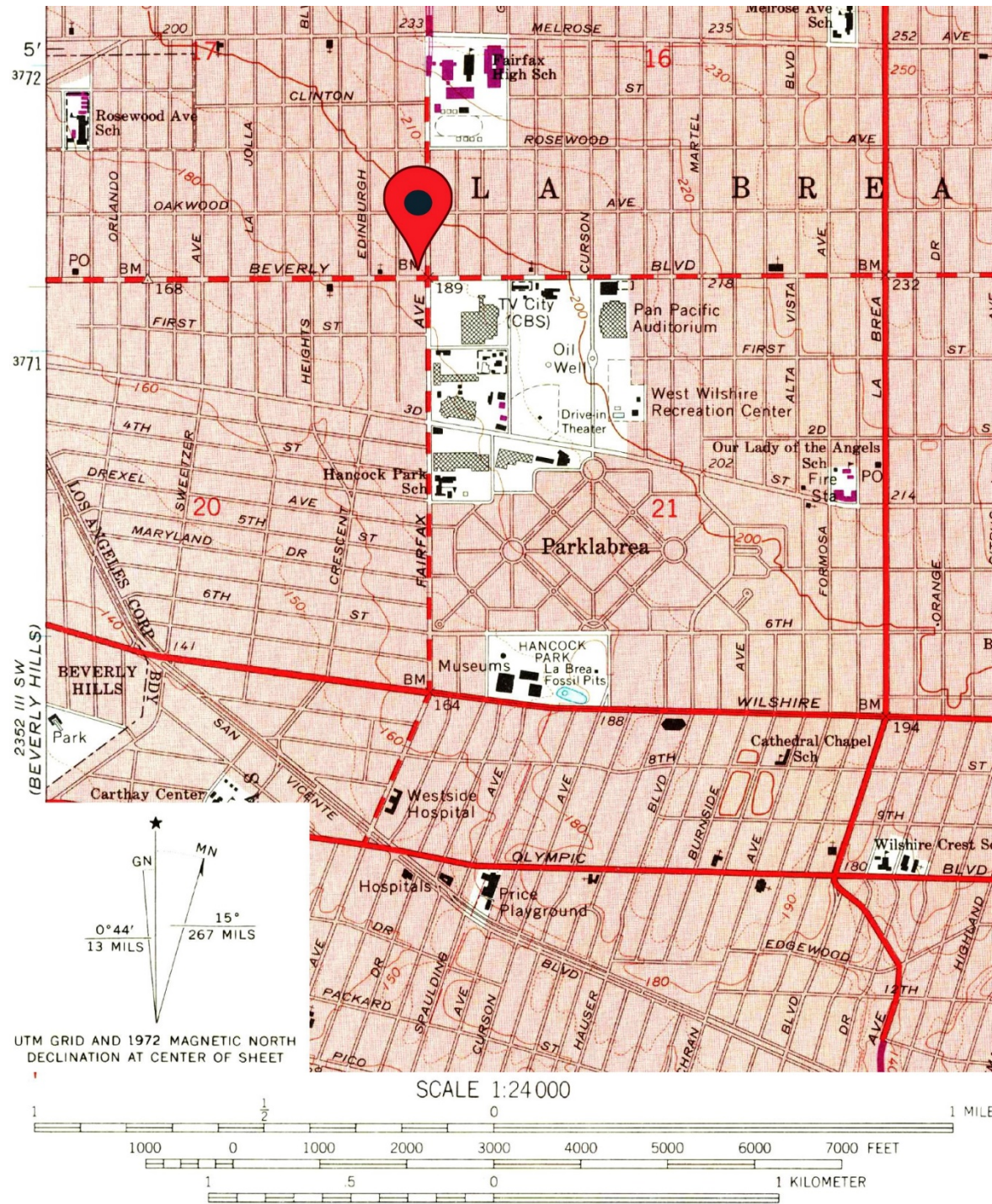


Source: Google Earth Pro, 2021

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Vicinity Map

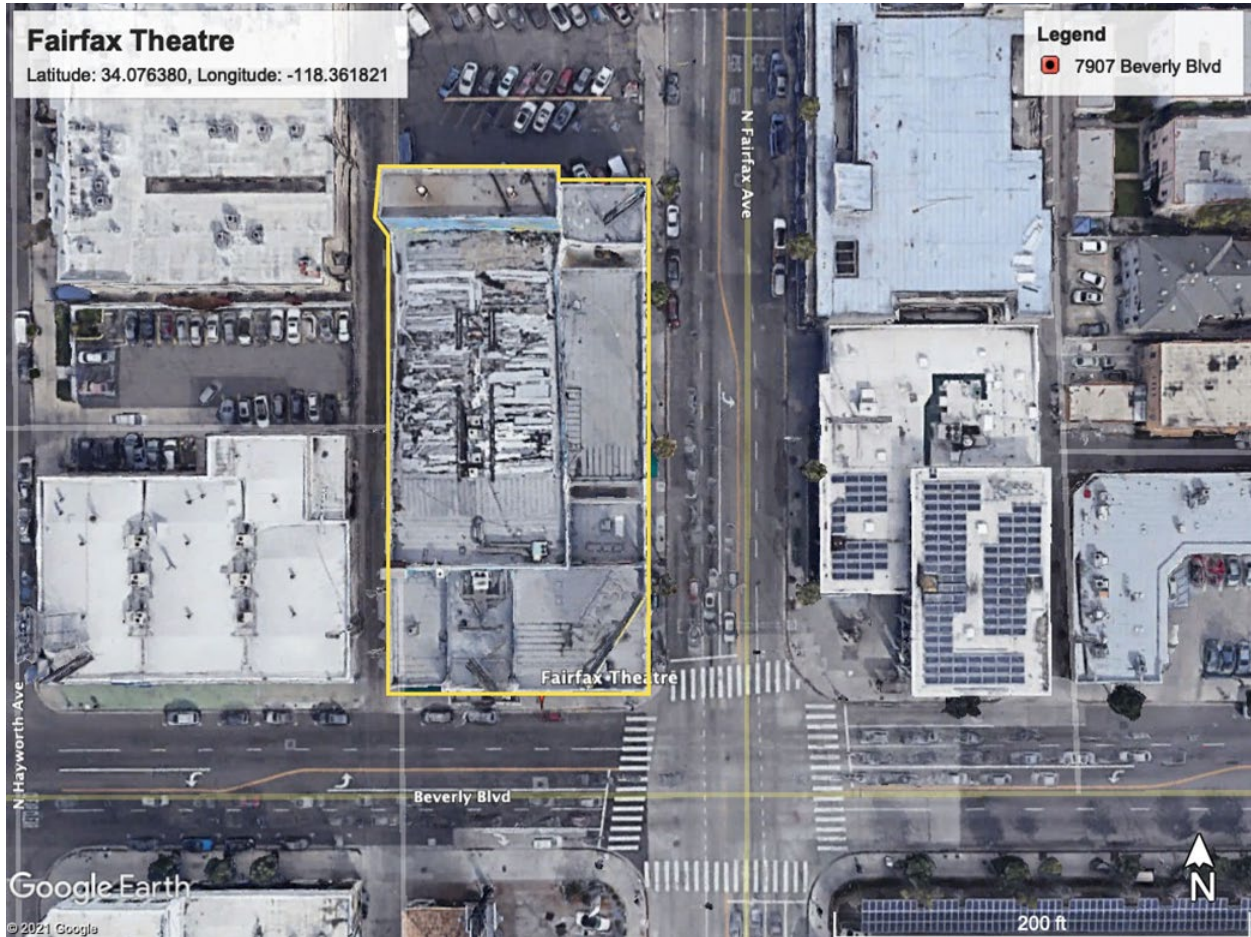


Source: USGS Map Excerpt (Hollywood Quadrangle, 1994)

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Site Map



Source: Google Earth Pro, 2021

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo Key



Source: Google Earth Pro, 2021

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 1 Under construction, December 1, 1929; Los Angeles Historic-Cultural Monument application, CHC-2010-520



Figure 2 Premiere night, March 26, 1930; Security Pacific National Bank Collection



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 3 Lobby, circa 1930; Los Angeles Historic Theatre Foundation



Figure 4 Auditorium, including Art Deco lighting fixture, circa 1930; Los Angeles Historic Theatre Foundation



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 5 Auditorium, circa 1930; Los Angeles Historic Theatre Foundation



Figure 6 View northwest, 1932; Mott Studios



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 7 Theater entrance, 1932; Mott Studios



Figure 8 View northwest, circa 1942; Bill Gabel



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 9 Auditorium after Skouras-ization, circa 1947; Los Angeles Historic Theatre Foundation

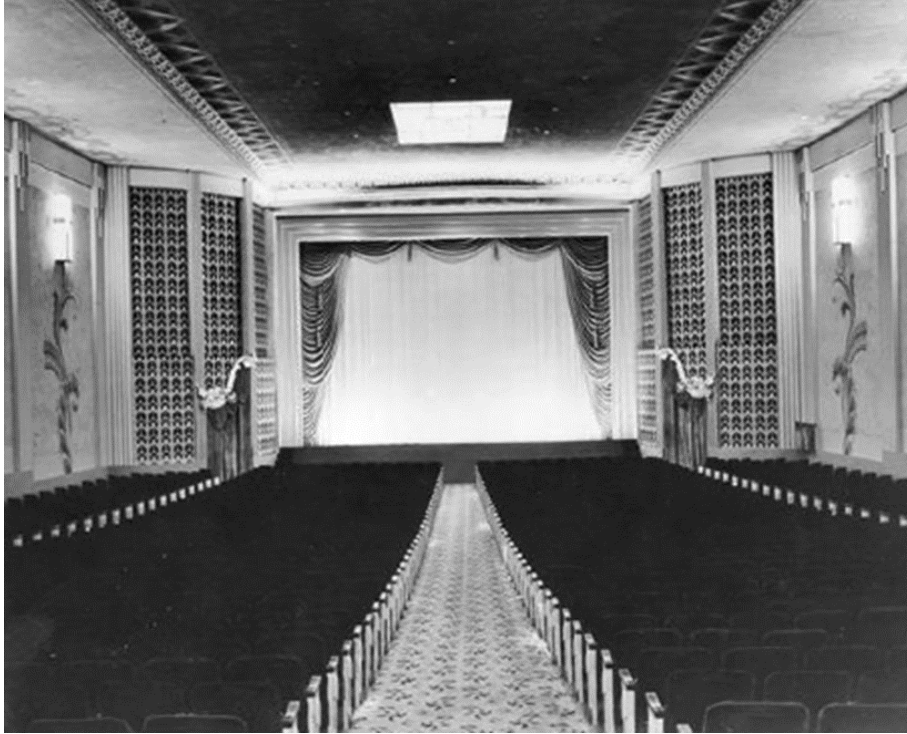


Figure 10 Auditorium, 2006; Ken Roe



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 11 Theater entrance reflecting 1947 Skouras-ization, 2009; Don Solosan



Figure 12 Auditorium Art Deco ceiling light fixture, 2009; Wendell Benedetti



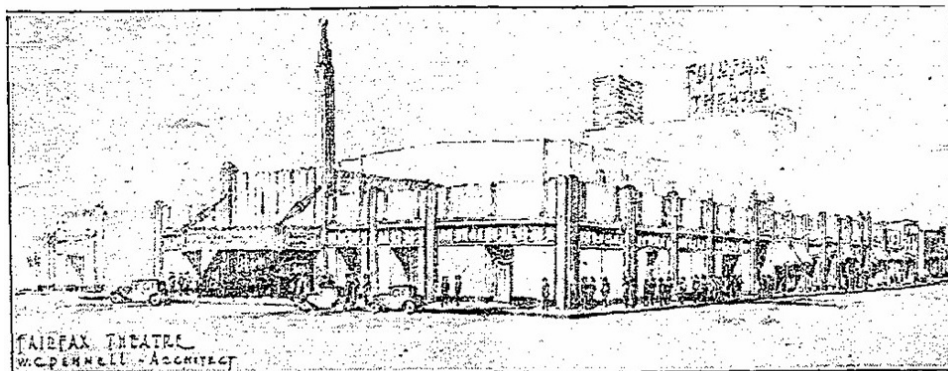
Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 13 "Beverly Boulevard Playhouse Announced," *Los Angeles Times* June 2, 1929, 3

BEVERLY BOULEVARD PLAYHOUSE ANNOUNCED

Theater and Store Buildings Will be Erected Within Ninety Days



One-Story Playhouse Will Seat 1800 Patrons

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

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

The Fairfax Theater and shops, as they are to be known, with a frontage of 123 1/2 feet on Beverly Boulevard, and 235 feet on Fairfax avenue will be built of reinforced concrete. The theater is a one-floor house with no balconies. Spacious foyer and private lounges have been provided. The projection room will house the latest in talking and movie equipment. The theater will be heated, cooled and ventilated by a modern refrigerating, heating, and ventilating plant.

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

Ground will be broken within thirty days on a \$400,000 theater and store building at the corner of Beverly Boulevard and Fairfax [A]venue., according to an announcement made last week.

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

The Fairfax Theater and shops, as they are to be known, with a frontage of 123 1/2 feet on Beverly Boulevard, and 235 feet on Fairfax [A]venue will be built of reinforced concrete. The theater is a one-floor house with no balconies. Spacious foyer and private lounges have been provided. The projection room will house the latest in talking and movie equipment. The theater will be heated, cooled and ventilated by a modern refrigerating, heating, and ventilating plant.

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

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 14 Etz Jacob High Holiday Services advertisements; *B'nai B'rith Messenger* August 17, 1956, August 11, 1972

The new beautiful air conditioned
CONGREGATION ETZ JACOB
7651 Beverly Boulevard
Cordially invites you to join with them in
HIGH HOLYDAY SERVICES
Rabbi Isaac Yeilin
The celebrated Cantor David Klavons
Successor to the immortal Yusselle Rosenthal
The Famous Morris Bloom and his double Symphonic Choir

Fairfax Theatre Holy Days Services
7907 Beverly Blvd., corner Fairfax
L.A. Favorite Popular Cantor Aaron
Alperson with an outstanding choir
Some choice seats still available
Reservations daily at Congregation Offices, 7659 Beverly Blvd.
From 9:30 A.M. to 10 P.M. — WE 8-6419
MOSES MAYERS, President
Register your child for Hebrew and Sunday School

ETZ JACOB HIGH HOLIDAY SERVICES
at
FAIRFAX THEATER
7907 Beverly Blvd.
OFFICIATING
Rabbi Jacob Levine
Cantor Mordechi Blugrind
TICKETS ARE BEING SOLD AT THE
Etz Jacob Congregation - 7659 Beverly Blvd.
MONDAY - THURSDAY 9:30 A.M. - 5:30 P.M.
FRIDAY AND SUNDAY 9:30 A.M. - 1:00 P.M.
For Information Call: 938-2619

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 15 Eleanor Roosevelt at Fairfax Theater; *Los Angeles Times* October 18, 1960

IN SOUTHLAND: MRS. F.D.R. ON VOTE TRAIL
Townsend, Dorothy
Los Angeles Times (1923-1995); Oct 18, 1960; ProQuest Historical Newspapers: Los Angeles Times
pg. A1

IN SOUTHLAND

Mrs. F.D.R. on Vote Trail

BY DOROTHY TOWNSEND

On a 24-hour campaign swing through the Los Angeles area Monday Mrs. Eleanor Roosevelt made three campaign appearances in behalf of the Presidential candidacy of Sen. Kennedy, visited with old friends in Beverly Hills and still managed to spend most of the day with her son and daughter-in-law here.

In a press conference in the home of long-time friend Mrs. Hershey Martin the former First Lady expressed her views on the 1960 candidates, the Quemoy-Matsu furor and the whereabouts of "disappointed" Stevenson supporters.

If there are numbers of disappointed Stevenson supporters in the ranks of the undecided voters this year, Mrs. Roosevelt is not aware of it.

Best for Country

"Once you have tried your best for your candidate and the majority do not agree with you, then you must consider what you have got and what is best for the country." She said she doubts if there will be many undecided on election day.

The No. 1 supporter of Stevenson's candidacy for President during the Democratic National Convention here, Mrs. Roosevelt explained that he was her personal choice because she considered him the best man for the biggest issue—foreign policy.

But she praised Kennedy



MRS. ROOSEVELT
... "not afraid of youth."

for seeking and using advice of others "who might know more than he knows. It takes a big man to do that. I don't find that Mr. Nixon ever uses people who might know more than he does," she said.

The widow of the late Franklin D. Roosevelt said

Please Turn to Pg. 5, Col. 1

MRS. F.D.R.

Continued from First Page
she is "not afraid of the youth of either candidate. We need the courage and flexibility of youth, the willingness to try new things." She also praised Kennedy for "his sense of history and desire to be a good public servant."

As for the Quemoy and Matsu issue, Mrs. Roosevelt believes "it was a good thing that it was discussed. Both men said what they believed and that was the end. I think it was high time we made our position perfectly clear about the islands."

Address Rally

Mrs. Roosevelt was scheduled to address a luncheon in Retail Clerks Hall, Harbor City, then go on to speak at Hamilton Methodist Church and, in the evening, appear at the Fairfax Theater at a rally sponsored by the 26th Congressional District Kennedy-Johnson campaign committee.

Asked at the press conference if she planned to campaign for the incumbent in the 26th District, Mrs. Roosevelt at first looked puzzled, then smiled when her son James said, "That's me, dear."

Reproduced with permission of the copyright owner. Fu

Reproduced with permission of the copyright owner. Further reproduction prohibited without permission.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 16 "Metro-Goldwyn-Mayer to Sponsor Habonah Party," *B'nai B'rith Messenger*, May 23, 1930

Metro-Goldwyn-Mayer to Sponsor Habonah Party

Entertainment and Motion Picture at Fairfax Theatre; Benny Rubin to Be Master of Ceremonies

By arrangement with Metro-Goldwyn-Mayer, Habonah group of Hadassah has secured Benny Rubin



MRS. HARRY RAPF

for master of ceremonies at their coming theatre party.

This annual benefit performance is to be held at the Fairfax Theatre, on Fairfax boulevard, at Beverly, on Tuesday afternoon, June 10, at 2 o'clock. An outstanding group of stars from Metro-Goldwyn-Mayer studios are to participate in the presentation which will precede the picture. Mesdames Louis B. Mayer, Harry Rapf, Adolph Sieroty, Mitchel Meyberg, David Gordon, I. Leon Meyers, and G. A. Metzger are patronesses of



MRS. ADOLPH SIEROTY

the affair, and Mrs. Ida Meyers is the chairman.

Prominent Stars to Entertain
Mrs. Mayer Bannett, president and founder of the Habonah group in Hollywood, has enthusiastically announced that the array of picture stars which has been procured through Metro-Goldwyn-Mayer's courtesy is one of the most sensational which has ever been assembled in one theatre. They are to present a series of vaudeville skits, monologues, and comedy sketches. Also, a Metro-Goldwyn-Mayer picture is to be shown.

The Fairfax Theatre has been offered to the Habonah group for this presentation by G. A. Metzger. All proceeds of the performance will go toward the Infant Welfare and National Fund, two of the charities in Palestine to which the Habonah group contributes.

Tickets are priced at \$1.00 and may be obtained either from Mrs. Bannett at MO. 14679, or the May Company theatre agency. Mrs. Ida Meyers, Oregon 4518, chairman of the theatre party, will offer any further information desired.

Entertainment and Motion Picture at Fairfax Theatre; Benny Rubin to Be Master of Ceremonies

By arrangement with Metro-Goldwyn-Mayer, Habonah group of Hadassah has secured Benny Rubin

[Photo of Mrs. Harry Rapf]

for master of ceremonies at their coming theatre party.

This annual benefit performance is to be held at the Fairfax Theatre on Fairfax [B]oulevard, at Beverly, on Tuesday afternoon, June 10, at 2 o'clock. An outstanding group of stars from Metro-Goldwyn-Mayer studios are to participate in the presentation which will precede the picture. Mesdames Louis B. Mayer, Harry Rapf, Adolph Sieroty, Mitchel Mayberg, David Gordon, I. Leon Meyers, and G. A. Metzger are patronesses of

[Photo of Mrs. Adolf Sieroty]

the affair, and Mrs. Ida Meyers is the chairman.

Prominent Stars to Entertain

Mrs. Mayer Bannett, president and founder of the Habonah group in Hollywood, has enthusiastically announced that the array of picture stars which has been procured through Metro-Goldwyn-Mayer's courtesy is one of the most sensational which has ever been assembled in one theatre. They are to present a series of vaudeville skits, monologues, and comedy sketches. Also, a Metro-Goldwyn-Mayer picture is to be shown.

The Fairfax Theatre has been offered to the Habonah group for this presentation by G.A. Metzger. All proceeds of the performance will go toward the Infant Welfare and National Fund, two of the charities in Palestine to which the Habonah group contributes.

Tickets are priced at \$1.00 and may be obtained either from Mrs. Bannett at MO. 14679 or the May Company theatre agency. Mrs. Ida Meyers, Oregon 4518, chairman of the theatre party, will offer any further information desired.

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 17 "Theater Will Give Concert," *Los Angeles Times* March 22, 1931

Theater Will Give Concert

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

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

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

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

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

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

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 18a *B'nai B'rith Messenger* advertisements: Simon's Kosher Meat Market, November 20, 1931; Dr. Benno Z. Reinard, October 16, 1936



The Leading Kosher Meat Market in Fairfax District
Simon's Kosher Meat Market
315 NORTH FAIRFAX AVENUE

Handles strictly Kosher Meats — Poultry of the Finest Quality
Fresh Fish — One of the Oldest Markets in Fairfax District
Sanitary and Reliable

FREE DELIVERY PHONE: OR. 2670



ANNOUNCEMENT
DR. BENNO Z. REINARD
ANNOUNCES THE OPENING OF
HIS OFFICES IN THE
FAIRFAX THEATRE BLDG.
BEVERLY AT FAIRFAX

Formerly Chief of the Gynecological
Department, National Public Health
Clinic, Berlin, Germany; Resident for
four years in the Cecillenhaus Hospital,
Berlin, and in the Maternity Hospital
of the Province of Silesia, Germany.

Suite 5
303 North Fairfax Avenue
Los Angeles, California
Telephone:
Office: WHITNEY 7170
Residence: HEMPSTEAD 9973

Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Figure 18b *B'nai B'rith Messenger* advertisements: Jewish American Book Shop, September 17, 1943; Puritan Candy Company, November 20, 1964



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 1 South and west façades, view northeast



Photo 2 South façades, view north



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 3 South façades, view northwest



Photo 4 South and east façades, view northwest



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 5 Southern portion of east façade, view west



Photo 6 Center portion of east façade, view west



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 7 Northern portion of east façade, view west



Photo 8 East and north façades, view southwest



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 9 East façade, view southwest



Photo 10 South façade details of tower, and iron brace supporting marquee, view northwest



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 11 West façade and west bay of the south façade, view northeast



Photo 12 Beverly Boulevard streetscape, view northeast



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 13 Fairfax Avenue streetscape, view north



Photo 14 Marquee's soffit, view northwest



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 15 Terrazzo entrance to 7909 Beverly Boulevard, originally George Gersisch's Fairfax Grotto restaurant, view south



Photo 16 Sidewalk construction stamp



Fairfax Theatre
Name of Property

Los Angeles, California
County and State

Photo 17 Original door hardware, view west



Photo 18 Entrance to 321 N. Fairfax Avenue with mezuzah (cased parchment scroll with biblical passage, traditionally affixed to doorposts of Jewish homes and businesses), view west (November 8, 2019)

