

Hollywood Bowl
Name of Property

Los Angeles, CA
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

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>2</u>	<u>21</u>	buildings
<u>4</u>	<u>8</u>	sites
<u>17</u>	<u>16</u>	structures
<u>1</u>	<u>1</u>	objects
<u>24</u>	<u>46</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: music facility

LANDSCAPE: park

Current Functions

(Enter categories from instructions.)

RECREATION AND CULTURE: music facility

LANDSCAPE: park

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

7. Description

Architectural Classification

(Enter categories from instructions.)

EARLY MODERN (c. 1920 – c. 1945)

OTHER: amphitheater

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

Hollywood Bowl, an open-air amphitheater nestled in the natural south hillside of Bolton Canyon above busy Hollywood Boulevard, is located in the Hollywood neighborhood of the City of Los Angeles. The venue is defined by its natural setting surrounded by chaparral-covered terrain, a cultural landscape dominated by Bolton Canyon and the relationship with the Seating and Stage Area set within the canyon, much more than the smaller scale buildings and structures that dot the site. The 67-acre canyon (site) and the 144,000-square-foot seating area (structure) anchor twenty-four contributing resources that also include two buildings, three additional sites, sixteen additional structures, and one object. Forty-six noncontributing resources are mostly visitor amenities (restaurants, concession stands, restrooms) and back-of-house support facilities that include twenty-one buildings, eight sites, sixteen structures, and one object, which have lost integrity or postdate the period of significance. Despite the unusual ratio of contributing to noncontributing resources, the historic district is able to convey its significance for its cultural and social impacts on the history of Los Angeles through the iconic natural amphitheater and balloon-shaped seating area and retains all aspects of historic integrity.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Narrative Description

The seventy-acre irregularly shaped parcel consists of the fifty-nine acres originally purchased by the Theater Arts Alliance in 1919, and several formerly residential lots at the south and southeast edges that have been acquired over the years. The property's spatial organization and land use is organized into five units: Bolton Canyon, Main Entrance Approach, East Bowl, Seating and Stage Area, and Upper Terrace. Resources are referred to by historic names, with other names or explanations as needed indicated in parentheses.

I. Bolton Canyon consists of the topography and vegetation (native chapparal and trees, with some non-native plantings) of the surrounding hillsides, with the stage placed toward the bottom of the canyon and the balloon-shaped seating area rising along the south hillside. Views and vistas from the seating area include the undeveloped hillsides of Bolton Canyon and the greater Hollywood Hills as the backdrop to the stage. At the upper sections, only the Hollywood sign and the Pilgrimage Theater punctuate the vegetated hillsides.

II. Main Entrance Approach from Highland Avenue, at the southwest corner of the property, consists of the vehicular and pedestrian entrances to the property along with the two main parking lots on the west side of Highland Avenue. The Parking Area (Lot A/Orchestra Lot/Lower Terrace Parking) extends from the vehicular entrance behind (north) of the stage and has served as parking since the earliest gatherings. Four picnic areas are located adjacent to the Parking Area. Odin Lot (Lot B) is south of the vehicular entrance and also accessed from Highland Avenue. Also included here are buildings along the pedestrian entrance walk (Peppertree Lane) and the Main Court (Plaza) and ticket building before entering into the ticketed area. The ticketed area has three entrances: the Main Gate and Mid Gate are on the east side of the Seating and Stage Area, and the West Gate is on the west side.

III. East Bowl, at the hillside between the Main Entrance Approach and the Seating and Stage Area, is the east hillside of the Seating and Stage Area, which was significantly transformed in the 1950s. It consists of the area inside the ticketed area from the Main Gate and Mid Gate up a central pedestrian walkway with four offshoot branches to each of the east entrances into the balloon-shaped seating area. The entrances are at the cross aisles—five in total known as promenades and numbered from Promenade 1 at the lowest level up to Promenade 5 at the highest. Along the pedestrian walkway into the seating area are audience amenities such as restaurants, concession stands, restrooms, and picnic areas. Also along the circulation path are escalators to ease the uphill walks, an elevator, and an Americans with Disability Act (ADA)-compliant accessible path to the three lower promenades.

IV. Seating and Stage Area at the south hillside of Bolton Canyon, including back-of-house services, consists of the balloon-shaped seating area with six tiers of seating divided by the five horizontal promenades. The lowest two seating levels feature box seating—partial-height wood dividers creating small enclosures for groups with movable chairs. The four upper levels have wood bench seating, with the exception of one center section at the third level that features

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

theater seating (individual seats that fold up). The stage, with its acoustical shell (orchestra shell), is toward the bottom of the canyon. The stage is the rooftop of the understage building, which houses dressing rooms, offices, and other support uses. Additional back-of-house facilities are on either side of the stage and behind it (north of the stage) by the Parking Area (Lot A/Orchestra Lot/Lower Terrace). Also at the west side of the stage, by the West Gate, are additional concessions and restrooms.

V. Upper Terrace is hidden in the hillside to the west of the Seating and Stage Area and the Parking Area (Lot A/Orchestra Lot/Lower Terrace). It consists of Parking Lot #2 (Lot A Upper Terrace) and maintenance and warehouse buildings. A picnic area is adjacent to this area to the north. To the south, up a drive in the hillside, is the plant nursery with native plantings for the natural chaparral/open space and non-native plantings for the landscaped area within the developed portions of the property. Some industrial structures are in this area. To the north of Parking Lot #2 (Lot A Upper Terrace) are a series of paved areas used as storage lots.

Within each unit, individual resources are organized by describing major spatial organizational features, starting with topographical and circulation features, followed by sites, objects, and buildings and structures. Within each resource type, individual resources are further organized starting with contributing resources, followed by noncontributing resources.

I. Bolton Canyon

1. Bolton Canyon

**One Contributing Site
Photos 1-3**

Bolton Canyon is the historic location of the Hollywood Bowl and consists of seventy acres of hilly terrain located in the southern foothills of the Santa Monica Mountains. The Hollywood Bowl contains several smaller ridges that meet in the center of the property and form a large canyon that drains to the east. Bolton Canyon rises in elevation approximately 200 feet from the canyon floor to the peak of the surrounding slopes. The stage of the Hollywood Bowl rests near the concave mouth of the canyon. The walls and base of the canyon provide the natural acoustic qualities that prompted the selection of the location for outdoor performances in 1919, and the seating area was constructed directly across from the stage into Bolton Canyon's regraded southwestern slope. In addition to its physical function of directing sound to the audience, Bolton Canyon's peaks and valley create a distinctive and unchanged backdrop for performances at the Bowl: the natural setting that visually dominates the visitor experience and unique character of the Hollywood Bowl.

Topography

Graded hillsides and amphitheater bowl

Although the name of the Hollywood Bowl is derived from Bolton Canyon's natural bowl-shaped topography, the surrounding terrain resembles an elongated "C" shape, rather than a rounded, enclosed bowl. The natural topography of the canyon was altered in the early 1920s at the time of the property's establishment as an outdoor venue. The southwest hillside was graded

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

and raked to create the balloon-shaped seating area opposite an area of flat ground for the stage. Associated elements were then constructed on the regraded landscape to create the complex.

The valley floor around the stage was used for parking from the earliest days of the Hollywood Bowl. More hillside was cut and graded to expand this Parking Area (Lot A/Orchestra Lot/Lower Terrace Parking) in the 1920s and 1930s to north and east of the stage, and to enlarged the entrance driveway from Highland Avenue. During landscape and infrastructure improvements of the 1950s and 1960s, the hillside east of the Seating and Stage Area was also re-graded in order to construct ramped walkways to each level of the upper seating area (see East Bowl description). The areas at the Upper Terrace, along with the inclined roadway and walkway to the terrace, were also shaped to their existing configurations on the hillside to the northwest of the Seating and Stage Area during this period. The Upper Terrace includes Parking Lot #2 (Lot A Upper Terrace), a picnic area, several concrete pads, a plant nursery, and paved roadways tucked into the hillside and not visible from within the VI. Seating and Stage Area.

Vegetation

Vegetation that characterizes the Hollywood Bowl property is comprised of a mixture of native plant communities on the undeveloped hillsides and non-native plants that have been introduced to create a wooded atmosphere around the performance and visitor areas; commemorative plantings are also scattered throughout the property.

Native plant communities

The hillsides surrounding the developed areas of the Hollywood Bowl are covered with a natural chaparral woodland community of yucca, mesquite, and scrub oak. These are remnants of the native chaparral plant communities that characterized the north-facing slopes of Bolton Canyon and the native coastal sage scrub communities that characterized the south-facing slopes of the canyon at the time of its purchase in 1919. These native plant communities provide a distinctive lush, natural backdrop for the developed areas of Hollywood Bowl.

Mature non-native vegetation

The hillsides and slopes of the Hollywood Bowl also contain a mix of mature, non-native trees and shrubs that have been introduced to the landscape over time as part of organized tree planting and reforestation efforts to complement and enhance the Bowl's lush natural setting. Mature non-native trees such as eucalyptus, magnolia, cypress, and palms that grow in the East Bowl area and around the margins of the Seating and Stage Area likely date to tree planting events and activities as far back as the 1926 installation of the concrete seating area. Additional non-native vegetation was introduced to the hillsides of the Hollywood Bowl during the early 1950s, as the result of large-scale tree planting and shrub beautification projects that were undertaken to cover hillsides that had been terraced and regraded as part of extensive improvements to the venue. Examples of mature vegetation from these replanting efforts are extant, including eucalyptus trees that were planted along ramps and walkways throughout the complex in 1952.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Commemorative tree plantings

Early landscape design efforts at the Hollywood Bowl included the planting of commemorative tree species in memory of deceased loved ones or important figures. This included the planting of fifty deodar trees around the rim of the Bowl in 1923 to honor those killed in World War I and President Warren Harding, who died in office in 1923. Due to the natural lifespan of the trees, drought, and disease, a handful of commemorative trees remain.

Views and Vistas

Views from the Seating and Stage Area

Since the first performances at the Hollywood Bowl, audience seating has been at the south hillside with views of the rolling, natural hillsides of Bolton Canyon on all sides and the greater Hollywood Hills in the background to the north and east. The 1926 concrete seating area was designed to provide this open, unobstructed view of the green hillsides behind the stage (and an orchestra shell of varying designs). The 1923 Hollywood sign and the Pilgrimage Theater—later the John Anson Ford Amphitheater, built in 1920 and reopened in 1931 following a 1929 fire—in the Hollywood Hills are visible from the upper sections of the seating area and contribute to the uniquely Los Angeles experience of attending a performance at the Hollywood Bowl. Looking to the east or west from the seating area or south from the stage, views are dominated by the wooded slopes of the Bolton Canyon.

While the acoustical shell has been replaced and the neighborhood surrounding the Hollywood Bowl has been gradually built up with houses and a dense urban center since the early twentieth century, the immediately surrounding hillsides remain undeveloped, such that the backdrop to the stage and seating area remains one of lushly vegetated hillsides, punctuated by the Hollywood sign and Pilgrimage Theater.

II. Main Entrance Approach

The main entrance to the Hollywood Bowl is located on the west side of Highland Avenue. Running northwest-southeast along the east side of the property, Highland Avenue serves as the main access route to the Hollywood Bowl from surrounding areas. First paved in 1923 during the earliest period of the Bowl's development and with a streetcar until 1952, the street became the primary vehicular and pedestrian artery around which the formal entrance procession into the Hollywood Bowl was oriented and developed.

The Main Entrance Approach consists of the vehicular and pedestrian access paths, parking lots, visitor amenities in this non-ticketed area, and the Main Court (plaza) and box office outside of the ticketed gates.

Circulation

2. Entrance Driveway

**One Contributing Structure
Photos 4-6**

The entrance driveway serves as the main vehicular entrance to the Hollywood Bowl. It consists of a paved, multi-lane driveway that extends northwest from the west side of Highland Avenue

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

into the Hollywood Bowl property. Altered from Bolton Road into the entrance driveway in 1924, it was widened to this six-lane configuration in 1933, just prior to the WPA improvements to the venue. A pair of medians running down the middle of the driveway and curving at Highland Avenue were originally planted with a mix of oak, eucalyptus, and pepper trees and were replanted at an unknown date with maintained lawns and rows of palm trees.¹ The driveway remains in its original location, retains its multi-lane configuration with planted medians, and continues to serve as the formal entry and primary vehicular route into the Bowl.

3. Pedestrian Tunnel with Entrance Portals

One Contributing Structure Photo 7

A pedestrian tunnel is under the eastern end of the entrance driveway at Highland Avenue, with entrance portals at the northwest and southwest corners of Highland Avenue and the entrance driveway. Originally designed by Allied Architects Association of Los Angeles, the pedestrian tunnel itself is a utilitarian concrete structure with beveled edges at the ceiling and a rough textured stucco wall finish (likely not original). The primary tunnel entrance portal, dating to 1937, is located at the southwest corner of the wide entrance driveway, leading to Pepper Tree Lane. It is oriented east-west, accessed from the west side, and consists of a straight double flight of stairs, open above and enclosed by concrete perimeter walls that form a U-shaped plan. Set into the slope, the walls are level across the top, measuring roughly 7 feet 6 inches above grade at the east end, and reducing to 3 feet 6 inches at the west end. Original plans specify a textured wall finish, and the impressed pattern of the horizontal board formwork is clearly expressed in the concrete. The south wall terminates in a rounded pier adjacent to the top of the stairs. This feature is not repeated on the north side where the wall is truncated; it originally extended an additional 45 feet, following the curve of the driveway.

A pipe handrail at the center of the stairway appears to be a later addition, while the ornamental steel handrails along the sides of the stairwell are original. For many years, a Moderne style sheet metal marquee rested atop the west end of the entrance portal. Damaged by a collision, the marquee was removed and later replaced by the existing V-shaped two-panel, metal frame and plywood signboard. At the same time, a metal cap was added to the top of the portal's concrete walls to mount the marquee. Despite the alterations, the primary entrance portal retains all aspects of integrity with its U-shaped plan, board-formed concrete walls, curved archway at the tunnel landing, concrete steps, and ornamental steel handrails.

The second 1937 entrance portal at the northwest corner of the entrance driveway and Highland Avenue is sited immediately adjacent to the fountain on the north side of the driveway. The northwest entrance portal was originally concrete and rectangular in plan, corresponding with the appearance of the main entrance portal. Situated directly adjacent to the fountain with its west wall integrated and abutting it, the northwest entrance portal was altered when the fountain was constructed in 1940 and is an integrated part of the landscaped fountain group. An open stairway, the entrance is oriented north-south and accessed from the north side. The opening is rectangular

¹ "Topographic Map of The Hollywood Bowl Site," County Surveyors Map no. B-1491, 1940.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

in plan with low (34-inch) perimeter walls that are clad in silver-gray granite veneer to match the fountain's finish. The outer sides of the low perimeter walls curve to give it a rounded appearance. The south wall is extended westward along the driveway, receding into the slope and, with the west stair wall and the south side of the fountain, bounds a planted area. The east stair wall terminates in a rounded pier. This stairway is considerably narrower than the main entrance portal and has only a single flight of steps. The molded steel handrails mounted on the sidewalls are original and match those of the main entrance portal. The 1940 alterations to the northwest portal have gained significance for the effort to match and integrate with the fountain. As such, the portal retains all aspects of integrity with its rectangular plan, granite cladding, angled archway at the tunnel landing, concrete steps, and ornamental steel handrails.

The pedestrian tunnel also has a section that extends east below Highland Avenue. In the 1937 Allied Architects plans, the eastern end of this section originally terminated with entrance portals at the east side of Highland Avenue. As Highland Avenue was widened and modified, most notably in 1953 when the median was created, the section was extended and new entrance portals created. While the section extension and 1953 entrance portals were built during the period of significance, the median was significantly altered with the re-alignment of Odin Street in the 1990s and is outside the boundaries of the district.

4. Pepper Tree Lane (Peppertree Lane)

One Noncontributing Structure Photo 8

Running parallel to the main entrance driveway to the south is a roughly 8,500-square-foot pedestrian path known as Pepper Tree Lane (also known as Peppertree Lane) that extends from Highland Avenue toward the main entrance gate into the ticketed area. This path predated the Hollywood Bowl and existed when the driveway was still Bolton Road as part of the access into Bolton Canyon. The gravel path was planted circa 1924 with a row of pepper trees to divide it from the vehicular entrance driveway created at the same time to the north. According to Hollywood Bowl legend, William Reed, who is credited with discovering the Hollywood Bowl site, installed fence posts of pepper tree wood to separate the pedestrian walk from the parking area. Some of the posts took root and grew into mature trees. The path was named after these trees, and Pepper Tree was collapsed into one word at a later time.

In the mid-1930s, the path was paved as part of the five-year improvement program funded by the Depression-era federal Works Progress Administration (WPA), just after the adjacent entrance driveway had been expanded. In 1939, Pepper Tree Lane's rustic character changed with the addition of several visitor amenities placed along the west side, including a new, larger Tea House and picnic area edged with low stone walls, refreshment stand, and toilet building, all part of the same WPA-funded project.² In the 1950s, the original pepper trees were decimated by blight and removed. Although the 1930s-era buildings were replaced starting in the 1950s

² "W.P.A. Project No. [blank or illegible], Hollywood Bowl," Mechanical Department, County of Los Angeles, 1938. Plot plan (Sheet 1) lists the schedule of sheets that includes plans for the Tea House, picnic area, refreshment stand, and toilet building.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

through to the 1990s, the existing buildings along Pepper Tree Lane continue to provide visitor amenities along the same circulation path; part of the 1930s stone walls defining the picnic area along the path remains. A series of round signage pylons are along the north side of the path. New pepper trees have since been planted in the concrete planting beds in roughly the same location as the original trees, helping to restore the path's most characteristic feature.

Pepper Tree Lane retains integrity of location and association as the main pedestrian path into the Hollywood Bowl. While the path had been re-graded for easier access and the walking surface paved during the period of significance, the addition of the 1982 Tea Room Picnic Area Canopy (Dining Terrace Roof Addition) that extended over the path, the larger-scale museum and office/restroom building constructed in the 1990s, and the changes to vegetation and plantings along the path have so altered the design, setting, and feeling that Pepper Tree Lane no longer retains sufficient integrity to be a contributing structure. The low stone walls of the Tea Room Picnic Area are a contributing structure (**Resource 14**).

5. Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) One Contributing Structure Photo 9

The Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) is a continuous paved area that extends from the west end of the main entrance driveway, along the north side of the parking deck, to the base of the curved road and walkway up to the Upper Terrace. Movable barricades section the Parking Area into (from west to east) Lot A, the Orchestra Lot, and the Lower Terrace Lot. The Parking Area dates to the earliest periods of the Bowl's history. Originally unpaved, it has been used by the Hollywood Bowl's visitors and performers since the 1920s. Parking was initially concentrated in the area behind and to the east of the stage (roughly corresponding to the Orchestra Lot area) and gradually extended westward though limited by the natural hillsides to the north. In the 1930s, the WPA improvements that resulted in the existing entrance procession, consisting of the fountain and entrance driveway with landscaped medians, were designed to lead directly into the Parking Area, parts of which were paved in the same period. Based on historic photographs, the Parking Area was paved fully, landscaped, and expanded, with picnic areas added along the north hillside, during the major period of improvements to the Bowl in the 1950s. With the introduction of additional visitor parking at Odin Lot (Lot B) and on the east side of Highland Avenue, the Parking Area became reserved primarily for artists and VIP guests. The Parking Area retains its historic role and function and is an important surviving feature of the original entrance circulation system and procession that has existed since the 1920s and 1930s. Historic photographs indicate that the Parking Area achieved much of its paved and landscaped appearance and configuration between the early 1940s and 1964 during the period of significance. Since the period of significance, the parking deck was added behind the stage and understage building in 1981, which removed a part of the central landscape median that separated the Parking Area from the lower grade at understage building (further discussed in the Seating and Stage Area section).

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

6. Odin Lot (Lot B)

One Contributing Structure Photo 10

The Odin Lot (Lot B) parking lot was named after the street that was in the space before it became a parking lot. It is situated on the west side of Highland Avenue, directly to the south of the main entrance driveway, Pepper Tree Lane, and the Hollywood Bowl Museum. The County of Los Angeles acquired the land on which Odin Lot (Lot B) is located in 1951 as part of the series of improvements ushered in by the “Crusade for Survival” to modernize and ensure the long-term survival of the Bowl. When purchased, the land contained thirty houses. The houses were relocated, and construction began on creating a large, new parking lot that would help increase the Bowl’s total parking capacity to 4,000 vehicles. The Odin Lot (Lot B) was designed as a stack parking lot with a curving, oblong shape. Seven parallel rows of raised planting beds that ran northeast-southwest across the center of the lot were planted with pine trees, giving the parking lot a wooded character consistent with the lush, forested setting of the rest of the Bowl.³ A series of tall metal lampposts, with a pair of softly curving arms to which lights were attached, were installed to illuminate the lot. Odin Lot (Lot B) retains its original location, footprint, planted medians with rows of pine trees (although some individual trees have been replaced with other species), and lampposts and is a significant physical remnant of the efforts to save the Bowl that took place during in the 1950s Crusade for Survival.

7-8. Picnic Areas 2 and 4

Two Contributing Sites Photos 11-14

Several picnic areas are scattered throughout the public, un-ticketed areas of the Hollywood Bowl as well as within the ticketed area. The first six were added in the 1950s and 1960s, with Picnic Area 1 (1953) at the top (northwest) end of Pepper Tree Lane in the Main Court (Plaza), Picnic Areas 2 (1953-1955), 3 (1953-1955), and 4 (1958) located on graded level areas that have been cut into the hillsides at the north side of the Parking Area (Lot A, Orchestra Lot, and Lower Terrace Lot) at the rear of the stage, and Picnic Areas 5 and 6 located at the East Bowl. Others were installed at the parking lots on the east side of Highland Avenue, one (Picnic Area 7) at the East Bowl, and one (Picnic Area 8) at the Upper Terrace near Parking Lot #2 (Lot A Upper Terrace) through the 1970s.

The initial six picnic areas appeared to have common design elements including brick paving or grass ground cover, concrete slabs for picnic tables, two-rail wood railing, and wood stairs or steps; later picnic areas had similar elements. Only Picnic Areas 2 and 4 appear to retain sufficient integrity to be contributing sites. Both retain brick paving, two concrete pads, and two-rail fencing in concrete that replaced and matched the previous wood railing. Other minor alterations, such as replacement of wood stairs with concrete stairs at Picnic Area 2 and the asphalt ramp with a concrete ramp at Picnic Area 4, completed in 1990 when the railing was replaced, do not detract from the rustic character of these Picnic Areas.

³ Greenwood and Associates, “Historic Structures Report, The Hollywood Bowl”, 2001, 16, 49.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

9-10. Picnic Areas 1 and 3

Two Noncontributing Sites Photos 15-16

Picnic Area 1 is located at the northwest end of Pepper Tree Lane in the Main Court (Plaza). It was first added when the Main Court (Plaza) became Palm Circle in 1953. It has been altered over time, including in the 2010s when the 1952 semi-circular Ticket Office/Concession Stand/Gift Shop building was renovated for a second time. With only a grassy area, it does not retain any aspects of integrity.

Picnic Area 3 was installed at the same time as Picnic Area 2 between 1953 and 1955. It appeared to have had grass as ground cover originally around two concrete pads intended for picnic tables. It also featured two-rail wood fencing like that found at Picnic Area 2. Like at Picnic Area 2 and 4, its wood fencing was replaced in concrete in 1990, and its asphalt ramp and wood stairs were replaced in concrete at the same time. Since then, the grass has been replaced with artificial turf, which also covered or removed the two concrete pads. A newer concrete block retaining wall was installed along the north side of the area with contemporary bench seating added on top. These changes have further affected the overall integrity of the space to such an extent that it has lost its integrity of design, materials, workmanship, and feeling and is considered a noncontributor.

11. Main Court (Plaza)

One Noncontributing Site Photo 17

The Main Court (Plaza) is a paved, open, circular plaza that marks the termination of Pepper Tree Lane and the main entrance procession from Highland Avenue to the ticketed areas of the Bowl. The significantly altered 1952 Ticket Office/Concession Stand/Gift Shop (Plaza Terrace and Bowl Store Building) wraps around the west side of the Main Court (Plaza). The existence of box office facilities surrounding a circular plaza dates to the property improvements and circulation system installed in 1952; the Mid-Century Modern semi-circular building designed by Arthur Froehlich housing the ticket office, gift shop, and concession stand was heavily altered in 1997 by Kennard Design Group and altered again in 2017 by Rios Clementi Hale Studios. The 2017 renovation was designed in compliance with the Hollywood Bowl Design Guidelines.

The Main Court was renamed Palm Circle in 1953 with Welton Becket and Associate's re-design and landscaping that included three palm trees planted in a central median that gave the feature its name. The palms were removed in 2017 as part of the renovation of the box office building around the Main Court (Plaza). Although the original building and plantings no longer exist, the Main Court (Plaza) itself continues to act as an important circulation feature, marking the end of the main entrance procession and a key transition point between un-ticketed public areas and ticketed areas of the Bowl that was first established in the early 1950s during the period of significance. Prior to the circular Main Court (Plaza) and Mid-Century Modern Ticket Office/Concession Stand/Gift Shop building, a row of box offices was at the upper terminus of Pepper Tree Lane controlling ticketed entrance.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

The removal of the majority of character-defining landscape and design features—including the Mid-Century Modern features at the original Ticket Office/Concession Stand/Gift Shop building by Arthur Froehlich and the Welton Becket-designed Palm Circle—and addition of new buildings and materials has resulted in an overall loss of integrity of design, materials, workmanship, setting, and feeling. Thus, the Main Court (Plaza) does not retain integrity and is not considered a contributing resource to the Hollywood Bowl.

12. Entrance Fountain

**One Contributing Object
Photos 18-20**

On the northwest corner of the entrance driveway into the Hollywood Bowl from Highland Avenue is a monumental fountain constructed in 1940 as the last of the federally funded projects at the Bowl. Managed by the Department of the County Engineer working in coordination with the Works Progress Administration (WPA) and the Southern California Art Project, the fountain includes three sculptures: the taller Muse of Music and the smaller figures of the Muse of Drama and the Muse of Dance. The fountain and sculptures are the work of George Stanley, one of the few surviving large-scale works of the noted Los Angeles sculptor who also co-created the Academy Awards Oscar statuette.

The approximately 6,500-square-foot fountain is roughly V-shaped in plan and extends approximately 141 feet north along Highland Avenue. Its southwest wall stretches some 145 feet before disappearing into the ascending slope flanking the driveway. The fountain rises 20 feet above the sidewalk level, and the Muse of Music sculpture rises an additional 15 feet as she gazes southward along Highland Avenue from atop the convergence point of the two wings. Finished in light gray granite veneer over a core of reinforced concrete, the fountain embodies the ideals of Moderne design in its primary horizontal form, punctuated with vertical elements. The fountain curves sharply at its corner and recedes as it rises in a series of narrow tiers, giving the top of the mass a rounded appearance. The rounded prow of the fountain is bisected by a projecting vertically oriented quarter-round discoidal element that curves from ground level to the top of the fountain. It is atop this circular feature that the Muse of Music kneels, holding a lyre. Four slender horizontal steps seemingly penetrate the vertical disk and continue around the fountain's south side before right-angling upward. The Muse of Drama stands along the outermost of these vertical steps on the southwest side of the fountain, just below the Muse of Music.

Wrapping the base of the monument are shallow basins that follow the rounded corner and extend along and parallel to its sides, while a series of basins and channels rises in curving tiers. "Hollywood Bowl" is incised in large letters along a lower course of the fountain's Highland Avenue side. Near the mid-point of the elevation the form abruptly flares outward toward the street, then turns to parallel it again. Within the corner created, on a stepped pedestal, stands the Muse of Dance. The shallow tiers of the Highland Avenue elevation curve into the hillside at the north end, forming a series of landscaped terraces.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

On its southwest side, a wall extends parallel to the drive, beyond the termination of the stepped basins and terraces. In block letters on this flat section of wall is incised “Southern California Art Project – WPA – 1940 – George Stanley Sculptor - County of Los Angeles Sponsor.” Stanley’s figures possess the stiff posture and stylized drapery of early Greek sculpture combined with Art Deco streamlining. They are formed of the same silver-gray granite with which the fountain is sheathed. The fountain’s granite veneer is typically 4 inches thick, cut into rectangular blocks that vary in height from course to course, measuring between 9 and 26 inches. The horizontal dimension of the blocks also varies. The grout between blocks is narrow, somewhat darker than the stone, and finished flush.

In 2006, the fountain was rehabilitated. Non-original alterations, such as fiber-optic lighting and green ceramic tile, were removed. Original features, such as the stainless steel weir on the spillway steps, were restored or replaced in kind. Granite and concrete elements were cleaned, repaired, and reset as needed. The mechanical, electrical, and plumbing systems were upgraded to meet codes and for improved functionality. New LED and fiber-optic lighting were installed in the original lighting troughs. Compatible and reversible alterations, such as adding crushed rock to lower, deep pools to reduce their depths, were implemented sensitively. Where pools and fountain heads were not rehabilitated to full functionality, due to cost and to limit impacts to historic materials, crushed rock or landscaping was installed to allow for future restoration.⁴ With the sensitive rehabilitation, the fountain retains all aspects of integrity.

13. Static Marquee

**One Noncontributing Object
Photos 4, 6**

An internally illuminated marquee is mounted on top of the curved walls at the main entrance portal to the pedestrian tunnel. The existing marquee was installed in 2006 and designed by Rios Clementi Hale Studios. The sign has a curved shape, concrete foundation, steel supports, aluminum accents, and signage reminiscent of a historic marquee that previously stood on the same location. It is approximately 45 feet long from end to end and 30 feet in diameter. The marquee is noncontributing, because it was installed outside the Hollywood Bowl’s period of significance.

14. Tea Room Picnic Area Walls

**One Contributing Structure
Photo 21**

Completed in 1938 as part of Works Progress Administration project No. 664, the Tea Room Picnic Area is a walled enclosure that originally adjoined the west side of the Tea Room, a restaurant also constructed in 1938 that was later converted to Bowl offices and that stood on the location of the later Edmund D. Edelman Hollywood Bowl Museum.

⁴ Elaine Nesbit and Mark Ladd, “Hollywood Bowl Projects 2006: Analysis for Compliance with Hollywood Bowl Design Guidelines and Secretary of the Interior’s Standards for the Treatment of Historic Properties,” 2-5.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

The existing picnic area walls form a trapezoidal enclosure that is cut into the hillside. This enclosure measures approximately 103 feet in length, east to west, and tapers from 82 feet wide at its east end to 44 feet wide on the west. The construction of the walls is yellow, rock-faced, irregularly coursed ashlar, described on the original architectural drawings as “rough rubble shale” veneer, over a concrete core. Walls are typically around 16 inches thick, with a slightly overhanging flagstone coping of like material. Along Pepper Tree Lane, the half-height north wall is stepped at regular intervals, rising to the west as it follows the slope. The wall height is generally between 4 feet 3 inches and 5 feet 6 inches measured on the exterior side. The western half of the south wall also rises in steps westward, while the east portion of the wall is a uniform 3 feet 7 inches above the finish floor. The west wall is flat across the top, measuring 7 feet 11 inches high on the interior. Along the picnic area’s east side, a raised flagstone deck that was once an element of the Tea Room’s porch bounds the space.

Other features of the picnic area walls include a segment that curves inward from the east end of the north wall. This is a remnant of the Tea Room’s original west entryway, and it marks the main entrance to the picnic area. On the exterior side of the north wall near this entrance is a low, segmental, blind arch that springs from taller flanking piers. Immediately west of this feature is a breach in the wall where there is a pass-through window from a frame concession stand within the picnic area. Although this is a post-period of significance feature, historic plans indicate that a comparable feature has existed in this location since the picnic area’s creation. Near the center of the north wall is another narrow opening. This is an entrance with a vertical plank gate that opens onto a landing and short stairway on the interior. The steps and stair railing are stone, matching the picnic area’s walls. Near the east end of the south wall, a low stone buttress projects into the space. This element appears to have supported a vertical post.

In 1995, most of the Tea Room was removed to allow construction of the Edmund D. Edelman Hollywood Bowl Museum (**Resource 16**). The project included removal of the additional portions of the curved entrance walls at the northeast corner of the picnic area, and also removal of stone retaining walls paralleling the Tea Room’s west and south walls at its southwest corner. These were original walls, formed by a curving extension of the picnic area’s south-southwest wall that wrapped the building’s perimeter. The picnic area’s south wall was truncated at a point along its southward bend roughly five feet from the wall line of the museum, maintaining the original trapezoidal shape of the picnic area.

Modifications occurred in 1996, when an office that stood adjacent to picnic area’s west wall was removed and replaced with a new restroom and office building designed by Skidmore, Owings, & Merrill and Kennard Design Group. This construction required the placement of a new opening at the north end of the picnic area’s west wall to allow direct access to restrooms in the building’s the lower level. A westward extension of the picnic area’s stone wall was rebuilt along Pepper Tree Lane using stone matching the original to form the entrance treatment and stair walls for the new building. The coursing pattern of the new construction roughly matches that of the original picnic area walls, utilizing a slightly darker mortar to differentiate old from new.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

**15. Tea Room Picnic Area Canopy
(Dining Terrace Roof Addition)**

**One Noncontributing Structure
Photo 21**

Since its original construction, the Tea Room Picnic Area has been covered. The original covering consisted of a row of steel I-beam supports that carried a steel truss, from which a canvas canopy was suspended. Steel pipe uprights rose from the stone perimeter walls to which edges of the tent-like structure were attached. The remains of these supports, cut off flush with the tops of the north and south walls, are still visible. The original canopy was removed in the 1950s, and later replaced by an open-sided, wood column-supported roof, with a pitched portion that extends out over Pepper Tree Lane, designed by Frank O. Gehry and Associates in 1982. Construction of the Gehry Dining Terrace Roof Addition was intended to create a sense of enclosure similar to that provided by the original canopy. The canopy covers roughly 8,500 square feet and is approximately 110 feet long, 90 feet wide at its southeast end, and 50 feet wide at its northwest end. The Team Room Picnic Area Canopy is noncontributing due to the loss of integrity and fact that the existing canopy was constructed outside the Hollywood Bowl's period of significance.

16. Edmund D. Edelman Hollywood Bowl Museum

**One Noncontributing Building
Photo 22**

The Edmund D. Edelman Hollywood Bowl Museum, with attached Museum Terrace at the rooftop of the building's southern section, was designed by architecture firm Skidmore, Owings, and Merrill and constructed on the location of the Tea Room in 1996. The same year, the outdoor stage in the adjacent, fenced Museum Garden was rebuilt by the Los Angeles County Crafts Department. Stone from the original Tea Room was reused in constructing the base of the museum's north wall, thereby establishing physical continuity with the picnic area's enclosure walls and referencing the historic Tea Room. Within the museum, the original stone fireplace from the Tea Room dining room was retained in its historical position. The three-story museum building has an approximately 2,800-square-foot footprint, stucco and concrete block walls with glazed storefront system windows, and a curved metal roof. The Edmund D. Edelman Hollywood Bowl Museum, inclusive of the attached Museum Terrace and Museum Garden, is noncontributing, because it was constructed outside the Hollywood Bowl's period of significance.

17. Restroom 1/Food Service Office Building

One Noncontributing Building

A two-story, approximately 1,900-square-foot building containing Restroom 1 and the Food Service Office is located to the northwest of the Tea Room Picnic Area. This building was designed by Skidmore, Owings, & Merrill in 1996, and features an irregular plan, curving northeast façade with rough concrete brick cladding at its base, stucco-clad upper walls, and glazed storefront system windows. The building was constructed outside the Hollywood Bowl's period of significance and is, therefore, noncontributing.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

**18. Ticket Office/Concession Stand/Gift Shop
(Plaza Terrace and Bowl Store Building)**

**One Noncontributing Building
Photo 17**

The Ticket Office/Concession Stand/Gift Shop building (Plaza Terrace and Bowl Store Building), housing the ticket office, is a one-story, V-shaped building with stucco cladding and a curving metal awning located in the Main Court (Plaza), at the entrance to the ticketed areas of the Hollywood Bowl. The existing building reflects the second remodel of the original, 1952 building that was completed in 2017. It altered a 1997 design by Kennard Design Group, which had changed the original semi-circular building designed by Arthur Froehlich in 1952. The 2017 work complies with the Hollywood Bowl Design Guidelines and references some of the 1950s design elements, such as with the curving awning. The Ticket Office/Concession Stand/Gift Shop building is noncontributing, because it was constructed outside the Hollywood Bowl's period of significance.

19. First Aid/Security Building

One Noncontributing Building

The First Aid/Security Building is a one-story building with a roughly 1,000-square-foot irregular plan that is located next to the Mid Gate entrance. It is constructed of dark grey geometric concrete block, which forms the building exterior. A flat metal roof, with an overhanging eave sits atop the building, with a band of clerestory windows running between the roof and the exterior walls. The surrounding gates and fences are designed with a horizontal pattern, using wood materials that complement the wood fencing and benches throughout the park. The building was constructed in 2017 in compliance with the Hollywood Bowl Design Guidelines. The building is noncontributing, because it was constructed outside the Hollywood Bowl's period of significance.

III. East Bowl

Topography

20. Odin Hill

**One Contributing Site
Photo 23**

Odin Hill, a natural ridge to the east of the Seating and Stage Area forming the bowl, is characterized by a series of manmade terraces and curvilinear depressions with steep slopes that cut into and wrap around the hillside. This distinctive topography is the result of the infrastructure improvements and relandscaping efforts since the 1940s, through the 1950s-era Crusade for Survival, and into the early 1960s that were undertaken to ease the steep approach to the upper seats.

The curved pedestrian walkway from the main entrance gate to the first (lowest) seating level (Promenade 1) followed the curve of the semi-circular ticketing building behind and above it. Initially installed with a single concession building near the Promenade 1 entrance, this wide space between the entrance gate and the Seating and Stage Area became the spine around which visitor amenities such as restaurants and concessions have been placed.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

From there, the circulation system of paved offshoot branches from the pedestrian walkway leading into the VI. Seating and Stage Area at each level's horizontal aisle (promenades) appeared in 1952. These entrances from the pedestrian walkway at each aisle, some with designed landscapes, replaced the continuous curved walkway on the east side of the seating area that previously served as the only access to the upper-level seating. The curved walkway remains uninterrupted at the top (south) and west sides and continues to outline the seating area's distinctive balloon-like shape from the original 1926 construction.

The first escalators, providing another path to the upper seats, arrived a decade later in 1962; the last escalator to the upper most level was installed in 1972. Starting in 1996, an ADA-compliant accessible pathway, with an elevator tower and a series of ramps, was also installed along the hillside.

Along the pedestrian walkway are additional audience amenities, including restrooms, concessions, and picnic areas. The Hospitality House (Volunteer Cottage) is also on the hillside, on the south side away from the Seating and Stage Area and is accessed from Odin Lot (Lot B).

Although most of the 1950s-era buildings and structures have been replaced or altered, the characteristic slopes, depressions, terraces, and grading of the East Bowl remain the dominant features around which later buildings and structures were constructed. The steep sloping hillsides continue to flank the walkways leading to the seating and contribute to a sheltered, parklike feeling within the Hollywood Bowl.

Circulation

21. Pedestrian Walkway

**One Contributing Structure
Photos 24-26**

A central, curved paved pedestrian walkway winds up the regraded slopes of Odin Hill from the entrance gate at the Main Court (Plaza) to the top of the hill. Four offshoot branches lead from the pedestrian walkway into the Seating and Stage Area at Promenade 1, 2, 3, and 4; steps and an escalator provides access to Promenade 5 from the Promenade 4 entrance. Most of this pedestrian walkway dates to the extensive landscaping and improvement efforts that took place during the post-Crusade for Survival period to offer a less steep approach to the upper-level seating. The walkway is marked by low edge walls constructed with four-inch-high concrete blocks in a stacked bond pattern placed in vertical rows, concrete and brick curbs, and simple wood railing. The walkway includes the broad stairs that lead up to Promenade 4.

A few concession buildings, restrooms, and picnic areas were added along the walkway from the entrance gate to the upper seating levels during the 1950s. Scattered along the walkway are numerous metal plaques dedicated to various Bowl benefactors and luminaries or commemorating important Bowl events. Others memorialize war dead or departed patrons of note. Typically cast in bronze and mounted on concrete or stone bases, the plaques vary in size and placement. Some are set within or mounted on planters, others are free standing or set into

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

brick pavement. Of particular note are several plaques from the late 1920s and 1930s in memory of “Our Boys” who served in World War I, a large stone-mounted plaque dedicated to Hugo Kirchoffer, “who gave Hollywood Bowl its name,” and a boulder-mounted plaque beside the upper seating access ramp donated by actor Tyrone Power, Jr. in honor of his father.

While the 1950s buildings that were constructed along the walkway have since been replaced or heavily altered, the pedestrian walkway dating to this period survives in its original location and configuration. The walkway—paved with asphalt with concrete steps and marked in many places by stacked concrete masonry unit walls, concrete curbs, two-rail wood railing, and planting beds along with commemorative markers and plaques that were part of the 1950s design—retains its integrity of design, materials, and workmanship, with the exception of the entrance to Promenade 2 (cross aisle at the second level). In 1973, the offshoot branch’s ramped approach was altered into a tunnel passage and steps by the Department of the County Engineer. The redwood screen-lined concrete tunnel, the concrete steps flanked by red brick side walls up to Promenade 2, and the designed landscape with a rock formation waterfall on top of the concrete tunnel date from this alteration. Though new, noncontributing buildings, along with escalators, an elevator tower and elevated accessible path have been constructed along the pathways, they generally do not overwhelm the circulation path, and the wooded setting and feeling remain.

22-26. Escalators

Five Noncontributing Structures Photo 27

A system of escalators, some without steps as sloped moving sidewalks, were installed in the East Bowl area, beginning in 1962 to transport visitors up hillsides. Escalators 1 and 2 were installed in 1962 during the period of significance adjacent to the pedestrian walkway. Escalator 3 was installed in 1975 along the pedestrian walkway’s stairs leading to Promenade 4. Escalator 4 was installed in the seating area to reach Promenade 5 in 1993 and Escalator 5 was installed to reach the Upper Terrace from west of the West Gate in 1998.

The existing escalators were designed by Westmont Industries in 1962 and rehabilitated in 1999 by the same firm. The walkways were removed, and new stainless steel cladding was installed in 2011. Escalators 2 and 3 were rebuilt in 1998 by William S. Burch, likely along with the attached ramp structure. Due to these modifications, the escalators are noncontributing structures.

27-28. Elevator Tower and Accessible Path

Two Noncontributing Structures Photo 28

An elevator tower and accessible path at the East Bowl were added in 1997. The three-level elevator tower with two elevators provides access to the second cross aisle (Promenade 2) of the Seating and Stage Area as well as to an elevated ramp that offers an accessible path to the third cross aisle (Promenade 3). Constructed of textured concrete block and stucco and with metal railing, the elevator tower was connected to the Main Court (Plaza) level as part of the renovation of the 1953 Ticket Office/Concession Stand/Gift Shop (Plaza Terrace and Bowl Store

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Building), also in 1997. The elevator tower and accessible path are noncontributing, because they were constructed outside the Hollywood Bowl's period of significance.

29-31. Picnic Areas 5, 6, and 7

Three Noncontributing Sites Photos 29-30

Picnic Areas 5, 6, and 7 are located along the pedestrian walkway of the East Bowl. Each picnic area is composed of brick and/or concrete paving, trash receptacles, concrete picnic tables, and, typically, a retaining wall.

Picnic Area 5 appears to have been first installed as part of the initial East Bowl improvements during 1952 to 1955. Located at the top of the pedestrian walkway, where it curves to provide two offshoot branches, one to Promenade 3 and one to Promenade 4, the area in the late 1950s site plans show a two-tiered paved area with flanking steps. A new restroom building was installed in this area in 1962, which left some areas around the building for picnicking. In 1996, the restroom building was replaced by the Restroom 5/Concession 7/Store 3 building and the footprint of Picnic Area 5 changed yet again. It is an irregular-shaped concrete area east of the Restroom 5/Concession 7/Store 3 building with metal picket railings. Two circular tree wells and one semi-circular tree well with concrete curbs and metal railing are in this area; only one tree remains growing through its tree well. Picnic Area 5 is noncontributing, due to alterations which have resulted in a loss of integrity.

Picnic Area 6, down a side path on the south side of the East Bowl hill and just behind the Hospitality House (Volunteer Cottage), was added sometime between 1960 and 1963, according to available site plans. Though a 1972 plan for a concrete block wall in this area showed that it had brick paving, by the time the area was renovated in 1990, it had some form of ground cover that was removed, and new brick paving installed. The retaining wall along its north side installed in 1972 was replaced in 1990. As such, the area has lost design and material integrity and is considered a noncontributor.

According to the recollection of Edgar Tom, Hollywood Bowl's Director of Operations, Picnic Area 7 at the top of a knoll created by the pedestrian walkway's offshoot branches to Promenades 3 and 4 was in use by 1972 when he started at the Hollywood Bowl. Picnic Area 7 is noncontributing, because it appears to have been constructed outside the Hollywood Bowl's period of significance.

32. Hospitality House (Volunteer Cottage)

One Contributing Building Photo 31

Situated on the wooded slope above and west of Odin Lot (Lot B) on the south side of Odin Hill, Hospitality House (Volunteer Cottage) is a single-family house that has been converted for use as a meeting and reception facility. The building was originally located closer to Highland Avenue to the east. It was acquired by the County of Los Angeles, along with thirty houses to the southeast of the Bowl, in 1951, to allow construction of Odin Lot (Lot B). The house was moved

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

to its location on the south slope of Odin Hill by 1957, where it was renovated by architect Welton Becket and Associates. It has been used by Hollywood Bowl volunteers and other groups since that time.

The two-story, stucco-clad building displays many of the hallmark features of Mid-Century Modern design. The house is roughly rectangular in plan, measuring 25 feet by 56 feet, with a one-story ell at its southeast corner. The north half of the cottage is sheltered by a flat roof with wide cantilevered eaves. Over the west half of the southern section is a taller shed roof with clerestory windows beneath its eaves. The roofline is flat over the east (front) half of this section and also has broad cantilevered eaves that shade the window walls below. A massive red brick chimney oriented perpendicular to the eave line unites the various roof elements and serves to anchor the building. Its narrow east face penetrates the façade of the cottage, a vertical element that counters the horizontal lines of the eaves. The raised base of the cottage is also red brick, as is a large rectangular planter at its northeast corner. The single-story wing is covered by a flat roof with cantilevered eaves as well. A Modernistic screen formed of vertical pipes and metal panels wraps the southeast corner of this one-story element. Added in 1958, the screen marks the location of an entrance alcove and exterior stair landing and provides a visual focus for the façade. The principal entrance is centrally located in the upper level of the façade adjacent to the chimney and is accessed by an external stairway with a stepped pipe railing that corresponds with the screen. Fenestration consists of aluminum framed fixed and sliding sash, without trim, arranged singly and in continuous bands. Facing a narrow, full-length patio along the rear of the cottage are groups of full height sliding glass panels. Beyond the patio to the west is a series of landscaped terraces that step up the hillside to a wide brick-paved picnic area.

33-37. Telephone Booths

Five Contributing Structures Photo 32

Five original telephone booths that appear to date to the 1930s are clustered at two locations at the Hollywood Bowl. Four booths are located at stage left, just inside the Mid Gate and one is located at stage right near the West Gate. Each booth is a wood-frame structure with a square plan, wire-glass paneled sides, a folding glazed door, and a pyramidal hipped roof sheathed with galvanized standing seam sheet metal. Within, the wall-mounted telephones and phone shelves have been updated and floor finishes replaced as part of their conversion into electronic charging stations, but the interiors are otherwise original, including ceiling panels with circular, prismatic lens lighting fixtures. The telephone booths appear to have retained much of their original design, including replacement of broken wire glass with vintage wire glass from the same era, and reflect the type of utilitarian site features. Although they have been moved around the property and research has not uncovered their original locations, the telephone booths remain at the property and reflect the type of simple amenities offered to audience members.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

38-39. Restaurants

Two Noncontributing Buildings Photos 23-24, 33

The existing restaurants inside the ticketed area at the East Bowl primarily date to the 1990s-2010s. They are concentrated in the area between the main entrance gate and the entrance to the first (lowest) level of the Seating and Stage Area (Promenade 1). The buildings are typically cement plaster clad buildings with flat roofs, horizontal lines with vertical elements and geometrical curving walls, in keeping with the 1920s Modern-inspired design recommended in the 2002 Hollywood Bowl Design Guidelines. Some, such as Marketplace East and Ann's Wine Bar, are combined into a one tiered, multi-story building with a roughly 7,800 square-foot footprint. The Kitchen/Backyard is a rooftop deck with an approximately 1,700-square-foot footprint. The restaurant buildings are noncontributors, because they were constructed outside the Hollywood Bowl's period of significance.

40-45. Concession Stands

Five Noncontributing Buildings One Noncontributing Structure Photo 28

The existing concession stands primarily consist of buildings constructed in the 1990s, 2000s, and 2010s. The buildings often also contain restroom facilities. The 1950s concession stands were simple, rectilinear buildings with flat roofs and stacked concrete masonry unit walls. The few early concession stands that survived into the early 2000s, such as Concession Stand 6 (renovated into Pizza & BBQ), have since been heavily altered or replaced by modern buildings. Concession stands added or modified since the 1990s are in the same location as original concession stands and are also one-story buildings, typically with cement stucco cladding and thick, stepped, overhanging flat roofs. Concession stand size ranges from approximately 300 square feet (Bowl Store Kiosk) to approximately 7,200 square feet (Restroom 5/Concession 7/Store 3). Concession stands include Concession Stand 6, the Bowl Store Kiosk, Beverage Island, Restroom 5/Concession 7/Store 3, Restroom 6/Concession 8, and Concession 4. The concession stands are noncontributors because they were either built outside the Hollywood Bowl's period of significance or, as in the case of Concession Stand 6, have been altered and no longer retain sufficient historic integrity.

46. Concession 3

One Noncontributing Building

Concession 3 is a roughly 350-square-foot, one-story wood framed utilitarian building, located outside the entrance to Promenade 3 along the offshoot branch of the pedestrian walkway. Its construction date has not been confirmed, and according to Hollywood Bowl staff, is of later construction. The rectilinear building has a portion at the east end that is slightly lower and projects forward of the rest of the building. Both portions have shallow shed roofs; a tall equipment enclosure is on the roof of the main part of the building. The cladding is vertical wood siding. Two wood slab doors are on the south façade of the building, facing the walkway. The building is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

47. Curved Sound Wall

One Noncontributing Structure

A curved sound wall is located along the southeastern border of the seating area, toward the top of the hill at the entrance to Promenade 4. The 20-foot-high concrete block wall was designed by Frank O. Gehry and Associates and constructed in 1975 to reduce traffic noise from the nearby Hollywood Freeway and side streets. The structure is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

IV. Seating and Stage Area

The Seating and Stage Area consists of the balloon-shaped concrete seating area, stage with acoustical shell, side wings, associated back-of-house facilities, such as the Orchestra Lounge, Service Building, understage building and parking deck behind the stage. It also includes visitor amenities west of the stage (stage right) inside the ticketed area.

48. Seating Area

One Contributing Structure

Photos 1-3, 23, 34-40

The design of the balloon-shaped seating arrangement dates to 1926 and is attributed to renowned Pasadena architect Myron Hunt, working as a member of the Allied Architects Association of Los Angeles. The seating area rises up from the stage area at the mouth of Bolton Canyon, growing wider as it ascends the canyon's south hillside. A perimeter walkway, located primarily on the west and south (top) sides and lined with poured-in-place concrete walls and curbs, defines the seating area's balloon shape; openings on the inner wall led to the cross aisles (promenades). The walkway and outer wall sections at the eastern side were removed for the East Bowl pedestrian walkway in the 1950s alterations of the east hillside; the inner walls on the east side at each seating level remain.

The capacity of the seating area is 17,608. Originally able to accommodate audiences of more than 19,200, the Bowl's capacity has diminished over the years as lighting and sound towers, control booths, and disabled seating areas have been added. In its overall dimensions, the 144,000-square-foot seating area measures 396 feet across at its widest point (excluding perimeter walkways), and the distance from the front of the acoustical shell to the last row of seats is 484 feet. The vertical rise from the stage floor to the last row of seats is slightly less than 100 feet. Five wide cross aisles (promenades) divide the seating area into six tiers (banks) of seating, plus the former orchestra area in front of the stage—converted into a reflecting pool in 1955, then drained in 1972 to become box seats known as the Pool Circle.

Vertical circulation within the seating area is provided by two wide, gently curving primary aisles that extend from the lowest level all the way to the top of the seating area, and by numerous narrower aisles that divide the seating into lettered sections and feed into the promenades. These aisles are aligned vertically across the two lowest tiers, while above that, the junctions of aisles and promenades are offset to improve circulation. Box seats fill most of the two lowest tiers, and "super seats" theater seating occupy the central portion of the third tier.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Wooden benches, similar to the original seating, accommodate those in the outer sections and upper tiers.

The seating area, as originally designed and constructed, resembled a huge floor structure with an underlying reinforced concrete framework. Square footings were set into the graded hillside in a grid-like pattern, upon which were rested concentric rows of horizontal girders. The girders supported perpendicularly placed stringers, inclined members that climbed the slope of the seating area in a spoke-like configuration, radiating outward from the stage area. Drains, sewers, and piping were integrated into this foundation and the seating risers were superimposed.

The original layout from the 1926 design included two tiers of box seats at the lower levels, and in these areas, wooden platforms were constructed atop the concrete framing. Along the up-slope side of each promenade was a poured concrete retaining wall breached by stairways between sections. Planters lined the base of the retaining walls. Flanking the base of each stairway were massive concrete buttresses, which remain in place. The stairs themselves originally had wooden treads and risers resting on concrete framing. Historic photographs of the seating area taken soon after its construction in 1926 suggest that the design was changed early on to include concrete stairways. Sections of the lower aisles may have been surfaced with concrete as well. The promenades appear to be dirt or gravel in early photos, as was the surface of the broad curving perimeter walkway that circumscribed the seating area. All were eventually paved with asphalt. The seating rows apparently remained unpaved until the 1950s. Handrails and box seat enclosures were of simple wooden construction through the post-World War II era.

During the 1950s, improvements to the seating area by Welton Becket and Associates eliminated a 1926 projection booth that had stood at the center of the first tier, replaced the outermost sections of seats nearest the stage to the left and right with stepped seating platforms bounded by L-shaped concrete block planters, and extended four primary aisles from the lowest boxes to Promenade 2. Perhaps most significantly, the wide perimeter walkway along the east (stage left) side of the seating area was eliminated. In its place, the reconfigured circulation plan created the East Bowl's pedestrian walkway and four offshoot branches that fed directly onto the promenades from the east hillside.

Welton Becket's improvements also resulted in the replacement of the asphalt pavement of the lower promenades with concrete, and the repair and resurfacing of the original concrete stairway buttresses and seating area perimeter walls. The stairways themselves received new reinforced risers, and their sidewalls and railings were replaced. The concrete retaining walls along the uphill side of Promenade 1 were also reinforced and refaced with concrete block veneer. New railings were added along the tops of the walls, and the planters at the bases of these walls were rebuilt. Additions and modifications to the seating area and elsewhere designed by Welton Becket and Associates, as well as those completed by the County of Los Angeles during the late 1950s and early 1960s, can be readily distinguished by their masonry construction. Buildings, the former orchestra area turned reflecting pool, walls, and planters of the era were all constructed using four-inch-high concrete blocks, typically in a stacked bond pattern placed in vertical rows.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Since the improvements of the 1950s and early 1960s, alterations to the seating area have been relatively minor in scope. The reflecting pool in front of the stage was drained in 1972 and box seats were eventually installed in what became known as the Pool Circle. In 1975, architect Frank O. Gehry developed a Phase I “Hollywood Bowl General Development” plan, which was followed in 1976 by Phase II. Gehry’s improvement plan resulted in construction of two low lighting control booths along the south side of Promenade 2 and construction of a concrete Curved Sound Wall along the southeastern border of the seating area at the eastern entrance to Promenade 4. Additionally, box seats were added to the first tier, requiring the two primary aisles to be narrowed.

Box and bench seats have been continuously replaced over the years, though typically in wood and matching the existing. In 1996, theater seating was installed in the central sections of the third tier. Also in 1996, disabled seating platforms were constructed along the down-slope side of Promenades 2 and 3. Disabled seating was further expanded by adding ramps and removing 1950s-era planter enclosures from seating platforms along the outer edges of the first tier. In the 2010s, a floor coating was added on the concrete at the cross aisles.

Although numerous modifications have been made to the seating area, the character defining elements of the original Myron Hunt design, which include its overall balloon-shaped form; its geometry; and its layout, including its system of tiers, sections, promenades, and aisles, remain substantially unaltered. Details like the stairway buttresses that identify the various sections and the low concrete perimeter walls, although refaced, are intact and contribute to the overall integrity of the design. The 1950s alterations have gained significance, including the direct entrances into the seating area from the East Bowl pedestrian walkway and offshoot branches; the concrete paving of stairs, aisles, and below seating; resurfacing concrete walls and buttresses with cement plaster and concrete block veneers; concrete block planters, and section numbers and letters in mosaic tile. Subsequent changes that have been made are relatively minor, generally consistent with the spirit of the original design, and, like the wooden bench-type replacement seating, is also in keeping with the original. The seating area retains substantial integrity and along with Bolton Canyon, is the most significant contributing resource of the Hollywood Bowl complex.

49-52. Lighting and Sound Towers (Towers No. 3, 4, 5 and 6)

Four Contributing Structures Photos 41-42

Four lighting and sound towers are located along the periphery of the seating area. Designed by Welton Becket and Associates in 1954, each tower is a two-story, self-supporting, rectangular structure. Originally a set of six towers, Towers 1 and 2 were removed in 2004. The bases of Tower 3 and Tower 4 are 13 feet by 13 feet 9 inches and are about 30 feet high. Tower 5 and Tower 6 have wider bases. Each has a large opening with a metal coiling door covering facing north toward the stage. The towers are constructed of concrete block with a flat composition roof where additional equipment has been added. Sound absorbing plaster cladding has been added over the concrete block on panels or directly on the block at the two sides of each tower.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

53. Restroom 7

**One Noncontributing Building
Photo 43**

Restroom 7, located along the west side of the Seating Area, is a one-story, roughly 1,000-square-foot, concrete block building with a flat roof and metal doors that was constructed sometime in the late 1970s or early 1980s. The building contains both men's and women's restrooms. The building is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

54. Seating Area Lighting Control Booths

**One Noncontributing Building
Photo 44**

The seating area lighting control booths were added in 1976 as part of Frank Gehry's improvements to the Hollywood Bowl. They are located at the south side of Promenade 2 and consist of two low, approximately 240-square-foot booths with concrete block walls that match the surrounding concrete retaining walls. The booths are noncontributors, because they were built after the Hollywood Bowl's period of significance.

55. Understage Building

**One Noncontributing Building
Photo 45**

The reinforced concrete understage building was originally constructed in 1926 along with the concrete seating area. The rooftop of the building supports the stage floor with the building partially underground due to the surrounding grade; the acoustical shell also sits atop the building. Originally a rectangular massing, the building has been enlarged over the years to 12,800 square feet with an irregular footprint. The interior has been reconfigured several times. In the second phase of renovations overseen by Frank Gehry between 1980 and 1982, a two-level parking deck was added to the north behind the understage building, with the top of the deck at the same level as the stage. This concealed the back of the understage building that had been previously visible in a tunnel created by the upper deck. Expanded side wings and backstage area were added in the early 2000s around and on top of the understage building, next to and behind the stage. As a result of these alterations, the Understage Building no longer retains historic integrity and is a noncontributor.

56. Acoustical Shell (Orchestra Shell)

**One Noncontributing Structure
Photo 46**

The existing acoustical shell atop the understage building was constructed in 2004 as part of the replacement of the 1929 shell. The 2004 shell was designed by Hodgetts + Fung Associates and constructed along with other alterations to the stage wings (additions to the understage building) and back-of-house facilities designed by Gruen Associates. Replacement was undertaken due to persistent acoustical problems caused by the shell's design and a lack of adequate space to accommodate the full Los Angeles Philharmonic Orchestra. The extant shell is the fifth

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

acoustical shell to have been constructed for the Hollywood Bowl. These included four shells of varying designs built between 1926 and 1929: an elliptical wood shell painted with seascapes and landscapes designed by architects of the Allied Architects Association of Los Angeles (1926), a pyramidal shell made of wood and plaster board by Lloyd Wright (1927), an arched wood shell of concentric elliptical arches also by Lloyd Wright (1928), and the semicircular Transite cement and asbestos shell by Allied Architects (1929).

The existing 8,400-square-foot acoustical shell has an expanded stage area that can accommodate the full orchestra. The structure incorporates characteristic elements of the 1929 shell, particularly its arched shape composed of concentric semi-circles. Three towers stand above the shell, which support linear arrays of vertically suspended speakers. An acoustical canopy constructed of moveable louvers hovers inside the top of the shell and is intended to provide an acoustic envelope for the orchestra. The existing acoustical shell is a noncontributor, because it was constructed after the Hollywood Bowl's period of significance.

57. Restroom (Men's Restroom 2/Orchestra Lounge) One Noncontributing Building

Located immediately northeast of the stage, the Restroom (Men's Restroom 2/Orchestra Lounge) is a two-story, roughly 2,200-square-foot, poured-in-place reinforced concrete building. The first floor was designed by the County of Los Angeles Mechanical Department in 1937 and constructed by WPA personnel the following year as a restroom; it opened in 1939. It was originally one story in height, with poured-in-place concrete walls covered by a gabled roof and had a centrally placed entrance in its north façade. In 1980, the second story was added to the building to house an orchestra lounge during the period of improvements overseen by Frank Gehry. The bathroom entrance was also relocated to the east end at that time. The second story is of concrete block construction with a flat roof and is not compatible with the earlier construction. The second-story addition has compromised the historic character and integrity of the 1930s construction. Therefore, the building is not considered a contributing resource.

58. Service Building (Service Building/Women's Restroom 2/Kitchen) One Noncontributing Building

The three-story building was originally constructed just as the Service Building in 1989 east of the stage (stage left) as back-of-house facilities. The building was expanded and significantly altered as part of the post-2002 changes. In particular, the side facing the main entrance was altered into a more public face with a 1920s Modern-inspired design, following the Hollywood Bowl Design Guidelines, in the 2010s. The building is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

**59. Parking Deck One Noncontributing Structure
Photo 45**

The two-level parking deck between the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) and the back of the stage was built between 1980 and 1982 during the second phase of

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

renovations overseen by Frank Gehry. It bridged the lower area behind the stage and the Parking Area (primarily the Lot A area), which had a linear, landscaped median serving as a divide between the different grade levels. The parking deck has an irregular trapezoidal shape and is approximately 250 long and 90 feet wide at its widest point. The concrete structure partially removed the landscaped median and its upper deck, forming a leveled pad with the stage, created a service tunnel below and concealed the back of the understage building that had been previously visible. The structure is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

60. Bronze Deck/Restroom 4

One Noncontributing Building

The one-story restroom with rooftop parking was first constructed in 1995. The combined restroom and rooftop parking have an approximately 6,900-square-foot footprint. It replaced an earlier, smaller restroom that was located at the west end of a parking area west of the stage. Due to the topography in this area around the West Gate and behind the stage, the concrete block building is partially below grade at the west end, where the rooftop parking is level with the surrounding grade. The east façade of the building, where the entrances to the men's and women's restrooms are located, was renovated in the 2010s to feature a 1920s Modern-inspired design, following the Hollywood Bowl Design Guidelines. The building is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

61. Buzz McCoy's Marketplace

**One Noncontributing Building
Photo 47**

The one-story, L-shaped building with approximately 1,000 square feet replaced an earlier small concession stand. It was constructed in 2005 in a 1920s Modern-inspired design, in compliance with Hollywood Bowl Design Guidelines. The building is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

V. Upper Terrace

Circulation

62. Curving Road and Walkway to Upper Terrace

**One Contributing Structure
Photo 48**

A long, curving road winds up the hillside to the west from the Parking Area (Lot A/Orchestra Lot/Lower Terrace Parking) behind the acoustical shell to the Upper Terrace. A narrow, paved walkway parallels this road to the south. The road and walkway were added to the Hollywood Bowl in the mid-1950s as part of improvements by the Department of the County Engineering to an earlier parking lot and road in roughly the same location. The road and walkway were developed to connect the Parking Area (Lot A/Orchestra Lot/Lower Terrace Parking) to Parking Lot #2 (Lot A Upper Terrace), which was created as part of the same County improvement project to meet the increased demand for parking. Although utilitarian in function and design, these circulation features are significant remnants of the extensive property-wide upgrades,

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

relandscaping efforts, and circulation modifications that were undertaken as the Hollywood Bowl sought to modernize in the 1950s.

Escalator 5 and Stairs

Noncontributing Structure Already Counted

The only escalator outside the ticketed area, Escalator 5 (**Resource 26**) was installed in 1998. The escalator and adjacent, zig-zagging concrete stairs are accessed from the rooftop of the Bronze Deck/Restroom 4 and provide another path to the Upper Terrace. The structure is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

63. Parking Lot #2 (Lot A Upper Terrace)

One Noncontributing Structure

Parking Lot #2, later known as Lot A Upper Terrace, is an irregularly shaped paved area located at the top of the curving road and walkway that leads up from the Parking Area (Lot A/Orchestra Lot/Lower Terrace Parking) to the Upper Terrace. The paved area is approximately 220 feet wide and 320 feet long at its widest points. This is where the New Storage Building (Warehouse 1), Maintenance Crew Headquarters (Warehouse 2), and Warehouse 3 are located. Parking has taken place in the area since before the mid-twentieth century. The lot was regraded and paved in the mid-1950s as part of a series of improvements by the Department of the County Engineer, along with the Odin Lot (Lot B), that helped expand the parking capacity at the Hollywood Bowl so that it could meet the demands of modern audiences. Parking Lot #2 (Lot A Upper Terrace) reflects the Bowl's efforts to remain relevant and ensure its long-term survival in the Los Angeles cultural scene after the Crusade for Survival. The lot serves primarily as parking for the Bowl's maintenance and facilities uses and as overflow parking when needed.

Though this area dates to the period of significance, it has few distinguishing features. It has also been altered with more buildings added over time and the creation of Picnic Area 8 just north of the paved area at an unknown time, though likely in the 1970s after the period of significance. As a result of these alterations, Parking Lot #2 has lost historic integrity and is a noncontributor. North of the lot, accessed by a drive aisle from the parking area, are a series of paved areas that appear to be for storage and additional parking for facilities and maintenance staff. Some utilitarian sheds, not counted due to their small stature, are located at some of the paved areas. These paved areas appeared on maps sometime between 1971 and 2001.

64. Picnic Area 8

One Noncontributing Site Photos 49-50

Picnic Area 8 is located north of the Upper Terrace's maintenance yard and is one of several picnic areas that was added adjacent to the Hollywood Bowl's parking areas and pathways between the 1950s and the 1990s. The roughly 15,900-square-foot site consists of two terraces for unpaved picnic areas with metal and wood picnic tables. The lower terrace is accessed from the maintenance yard by a set of concrete stairs with wood guardrails. It is defined on the south side by wood rail fencing and a low stacked concrete curb retaining wall at the north side. At the east end are three paths. One is another set of similar stairs to the upper terrace, with another

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

picnic area. The upper terrace is an unpaved area surrounded by landscaping. A concrete pedestal with a shallow circular terra cotta planter is next to the stairs.

Perpendicular to the stairs are a set of concrete steps leading to a curved unpaved path around the hillside. This mid-level landing has wood rail fencing on one side and a stone retaining wall along the hillside in which a multi-level stone fountain or grotto is built. Palm trees and tropical plants in cylindrical wood planters around the fountain give the resource a South Pacific-themed feel. "Hollywood" is spelled out in tile attached to the stone fountain. The mid-level landing extends to the paved roadway at the east that leads from the maintenance yard to additional concrete pads on the hillside serving as service areas.

The third path from the east end of the lower terrace/picnic area is an unpaved walkway that curves along the terraced hillside. Wood planks generally keep the hillside back except at the east end, where the path meets the paved roadway, where there is a low stone retaining wall. A concrete face is embedded among the stone pieces.

Although Picnic Area 8 is one of the more unaltered and unusual of these picnic areas with its stone retaining walls, terraces, and fountain, its exact date of construction is undetermined. It is not among the picnic areas in place by the 1960 site plan. The fountain appears similar to the stone waterfall found above the tunnel entrance to Promenade 2 in the East Bowl that was added by the Department of the County Engineer in 1973. As the date of construction cannot be confirmed to the period of significance, Picnic Area 8 is considered a noncontributing resource.

65. New Storage Building (Warehouse 1)

One Contributing Building Photo 51

The New Storage Building (Warehouse 1) was built in 1957 by the Department of the County Engineer to store items and materials used in performances at the Hollywood Bowl. It is a double-height, one-story building with a roughly 100-foot-long and 45-foot-wide footprint, low pitched roof, pre-cast concrete walls, multi-lite steel windows, double-leaf vertical lift garage door in its north façade, and repeating roof vents. Although utilitarian in nature and construction, the building is significant for its association with the performances at the Hollywood Bowl, as well as the development of the Upper Terrace during the extensive improvements of the 1950s and 1960s, as the Bowl sought to modernize and expand its programming. The building remains in its original location on the Upper Terrace and has retained its design, materials, and workmanship in its original form, low pitched roof, large garage entrance at its north façade, and windows at west façade. A one-story, L-shaped covered awning was added to the west side after the 1950s and does not significantly affect the building's integrity of design. The New Storage building (Warehouse 1) retains the feeling of a 1950s utilitarian building and remains in its original use as a warehouse or maintenance building in support of the Hollywood Bowl's operations.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

**66. Maintenance Crew Headquarters (Warehouse 2) One Noncontributing Building
Photo 51**

The Maintenance Crew Headquarters (Warehouse 2) was built circa 1975 as part of the first phase of renovations overseen by Frank Gehry. The one-story, approximately 3,400-square-foot, rectangular building is double height at the front and one story in height at the rear half used for maintenance crew headquarters. The building has metal corrugated siding, low pitched roofs on both portions, and aluminum windows with a mix of sliders at the lower portions and fixed with lower awning sashes. A double-height roll-up door is at the front, southeast façade facing Parking Lot #2 (Lot A Upper Terrace). The Maintenance Crew Headquarters (Warehouse 2) is a post-period of significance noncontributing building.

**67. Warehouse 3 One Noncontributing Building
Photo 51**

Warehouse 3 was constructed in 2006 at the northern end of Parking Lot #2 (Lot A Upper Terrace). A one-story, approximately 4,200-square-foot, L-shaped warehouse, the building has metal corrugated siding, a low pitched roof over the west, horizontal leg of the building, a shed roof over the linear eastern end, and two roll-up garage doors at the front, south façade. It appears the roof may be corrugated plastic or fiberglass with some sections that allow daylight through. Because it was constructed after the period of significance, Warehouse 3 is a noncontributing building. Three smaller storage buildings/sheds are located between the Maintenance Crew Headquarters (Warehouse 2) and Warehouse 3, constructed at unknown dates. They appear to be utilitarian and little is known about them. Due to their small stature, they are not counted. The building is a noncontributor, because it was built after the Hollywood Bowl's period of significance.

**68-70. Nursery and Associated Structures One Noncontributing Site
Two Noncontributing Structures
Photo 52**

The nursery has been in this area since at least 1960, though not much is known about what features existed. The lower concrete paved area associated with the nursery appeared in a 1971 aerial photograph. The only substantial structures in the nursery area are a large storage shelter with a flat wood framed roof supported by metal posts and a conjoined metal framed structure enclosed with mesh netting. These structures appear to be different or have different footprints than those seen in 1971. All other buildings and structures in the area consist of portable metal cabins and storage containers and one small storage shed. Due to their small size and temporary nature, they are not counted. As the date of original construction cannot be confirmed to date to the period of significance, the nursery and associated structures are considered noncontributing resources.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Alterations

Beyond alterations referenced in individual resources descriptions, alterations to the district as a whole are discussed as part of the property's history in the Post-Period of Significance subsection at the end of the Narrative Statement of Significance.

Integrity

A cultural landscape, the Hollywood Bowl retains integrity of *location, setting, and feeling* as an open-air performance venue set in a natural canyon. It continues to be a performing arts venue, and as such, retains integrity of *association*. It retains overall integrity of *design, materials, and workmanship*, primarily with its balloon-shaped seating area against the south hillside, which looks toward the stage at the bottom of the canyon with the natural hillsides as the backdrop. The historic district, built around this iconic amphitheater, retains integrity, in spite of possessing a greater number of noncontributing resources than contributing resources. While many of the built elements, such as the acoustical shell, back-of-house facilities, restaurants, concession, restrooms, and other visitor amenities have been added, removed, and altered over time, all renovations and new construction on the property since 2002 have been completed in accordance with the Hollywood Bowl Design Guidelines. Using and referring to the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, the Design Guidelines direct appropriate treatment of extant cultural, architectural, and historic features and compatibility of new construction while enhancing the experience of the visitors and continuing the rich history of outstanding artistic performance at the Hollywood Bowl. As a result, the overall character of the Hollywood Bowl as an outdoor performance venue significant in the history of arts and culture in Los Angeles remains.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Hollywood Bowl Resource Summary Table

C = Contributing; N = Noncontributing

Resource Number	Historic Name	Other Name (if different)	Area	Date of Construction/ Major Alteration	Resource Type	Status
1	Bolton Canyon		Bolton Canyon	1922, first graded	Site	C
2	Entrance Driveway		Main Entrance Approach	1920s, 1933	Structure	C
3	Pedestrian Tunnel with Entrance Portals		Main Entrance Approach	1937	Structure	C
4	Pepper Tree Lane	Peppertree Lane	Main Entrance Approach	Pre-1919, altered over time	Structure	N
5	Parking Area	Lot A/ Orchestra Lot/Lower Terrace Lot	Main Entrance Approach	1920s, 1950s	Structure	C
6	Odin Lot	Lot B	Main Entrance Approach	1950s	Structure	C
7	Picnic Area 2		Main Entrance Approach	1953-1955	Site	C
8	Picnic Area 4		Main Entrance Approach	1958	Site	C
9	Picnic Area 1		Main Entrance Approach	1952, altered over time	Site	N
10	Picnic Area 3		Main Entrance Approach	1953-1955, 2010s	Site	N
11	Main Court	Plaza	Main Entrance Approach	1952, 1953, 1990s, 2010s	Site	N
12	Entrance Fountain		Main Entrance Approach	1940	Object	C

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Resource Number	Historic Name	Other Name (if different)	Area	Date of Construction/ Major Alteration	Resource Type	Status
13	N/A	Static Marquee	Main Entrance Approach	2006	Object	N
14	Tea Room Picnic Area Walls		Main Entrance Approach	1938	Structure	C
15	Tea Room Picnic Area Canopy	Dining Terrace Roof Addition	Main Entrance Approach	1938, 1950s, 1982	Structure	N
16	N/A	Edmund D. Edelman Hollywood Bowl Museum	Main Entrance Approach	1996	Building	N
17	N/A	Restroom 1/ Food Service Office Building	Main Entrance Approach	1996	Building	N
18	Ticket Office/ Concession Stand/Gift Shop	The Plaza Terrace and Bowl Store Building	Main Entrance Approach	1952, 1997, 2017	Building	N
19	N/A	First Aid / Security Building	Main Entrance Approach	2017	Building	N
20	Odin Hill		East Bowl	1940s-1950s (grading)	Site	C
21	Pedestrian Walkway		East Bowl	1952-1955	Structure	C
22-26	Escalators	Escalators 1-5	East Bowl, Seating and Stage Area, Upper Terrace	1962-1975, 1993, 1998	Five Structures	N
27-28	Elevator and Accessible Path		East Bowl	1997	Two Structures	N
29	Picnic Area 5		East Bowl	1952-1955, 1962, 1996	Site	N
30	Picnic Area 6		East Bowl	1960-1963, 1990	Site	N
31	N/A	Picnic Area 7	East Bowl	Prior to 1972	Site	N

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Resource Number	Historic Name	Other Name (if different)	Area	Date of Construction/ Major Alteration	Resource Type	Status
32	Hospitality House	Volunteer Cottage	East Bowl	1957 (relocated to property and renovated)	Building	C
33-37	Telephone Booths		East Bowl, Seating and Stage Area	1930s	Five Structures	C
38	N/A	Marketplace East and Ann's Wine Bar	East Bowl	2002, 2013	Building	N
39	N/A	Kitchen / Backyard	East Bowl	1990	Building	N
40	Concession Stand 6	Pizza & BBQ	East Bowl	1954, 2018	Building	N
41	N/A	Bowl Store Kiosk	East Bowl	2000	Building	N
42	N/A	Beverage Island	East Bowl	2017	Structure	N
43	N/A	Restroom 5/Concession 7/ Store 3	East Bowl	1996	Building	N
44	N/A	Restroom 6/Concession 8	East Bowl	1975, 2013	Building	N
45	N/A	Concession 4	East Bowl	ca.1975	Building	N
46	N/A	Concession 3	East Bowl	Unknown	Building	N
47	N/A	Curved Sound Wall	East Bowl	1975	Structure	N
48	Seating Area		Seating and Stage Area	1926	Structure	C
49-52	Sound Towers	Towers 3, 4, 5, 6	Seating and Stage Area	1954	Four Structures	C
53	N/A	Restroom 7	Seating and Stage Area	circa late 1970s or early 1980s	Building	N
54	N/A	Seating Area Lighting Control Booths	Seating and Stage Area	1976	Building	N
55	Understage Building		Seating and Stage Area	1926, 2014	Building	N
56	Acoustical Shell	Orchestra Shell	Seating and Stage Area	2004	Structure	N

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Resource Number	Historic Name	Other Name (if different)	Area	Date of Construction/ Major Alteration	Resource Type	Status
57	Restroom	Men's Restroom 2/Orchestra Lounge	Seating and Stage Area	1939, 1980, 2015	Building	N
58	Service Building	Service Building/Women's Restroom 2/Kitchen	Seating and Stage Area	1989, 2010s	Building	N
59	N/A	Parking Deck	Seating and Stage Area	circa 1981	Structure	N
60	N/A	Bronze Deck/Restroom 4	Seating and Stage Area	1995	Building	N
61	N/A	Buzz McCoy's Marketplace	Seating and Stage Area	2005	Building	N
62	Curving Road and Walkway		Upper Terrace	1950s	Structure	C
63	Parking Lot #2	Lot A Upper Terrace	Upper Terrace	1950s	Structure	N
64	N/A	Picnic Area 8	Upper Terrace	Unknown (potentially circa 1970s)	Site	N
65	New Storage Building	Warehouse 1	Upper Terrace	1957	Building	C
66	N/A	Maintenance Crew Headquarter, Warehouse 2	Upper Terrace	circa 1975	Building	N
67	N/A	Warehouse 3	Upper Terrace	2006	Building	N
68	Nursery		Upper Terrace	Circa 1960 (nursery), unknown	Site	N
69-70	N/A	Nursery Structures	Upper Terrace	post-1971	Two Structures	N

Hollywood Bowl
Name of Property

Los Angeles, CA
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

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Areas of Significance

(Enter categories from instructions.)

PERFORMING ARTS

Period of Significance

1919-1966

Significant Dates

1919

1921

1922

1926

1938-1940

1952-1957

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Allied Architects Association

Hunt, Myron

Robertson and Bergstrom

Stanley, George (sculptor)

Southern California Art Project-WPA

Welton Becket and Associates

Hollywood Bowl
Name of Property

Los Angeles, CA
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 Hollywood Bowl is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Performing Arts for its contributions to building a wide, broad-based audience for arts and culture in Los Angeles during the early to mid-twentieth century and for establishing outdoor performances in a natural setting as a uniquely Southern California experience. The bowl-shaped location in Bolton Canyon near the burgeoning town of Hollywood was selected for its natural acoustics. The period of significance begins in 1919 with the property's purchase and closes in 1966 when the merging of the Hollywood Bowl Association with the organization that oversaw the Los Angeles Philharmonic marked a transition point as the Hollywood Bowl became part of the broader, cultural programming in Los Angeles.

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

The property was first purchased by the Theater Arts Alliance in 1919 with the intent of offering various theatrical arts to all classes of people as a civic gesture.⁵ The success of the Los Angeles Philharmonic's first Easter Sunrise Service at the property in 1921, which attracted thousands of attendees, spurred a campaign to raise funds for physical improvements and to support a summer season of programming.

With funds raised from community members, the 1922 summer season offered Symphonies Under the Stars, a series of outdoor symphonic concerts enjoyed by the public from wood benches placed on the hillside and able to seat up to 15,000. The first season was a critical and financial success, garnering media attention from across the country and establishing the tradition of the outdoor summer concert in Southern California. The popularity of the concerts, attended by tens of thousands each summer, led to more permanent improvements, such as the balloon-shaped, 20,000 capacity seating area designed in 1926 by Allied Architects, a cooperative of local architects. Myron Hunt and his partners the firm Robertson and Bergstrom were the architects of record for the drawings submitted by Allied Architects. The stage at the base of the canyon had a series of temporary, movable acoustical shells (orchestra shells) until a more permeant one was constructed in 1929. New Deal programs funded improvements between 1938 and 1940.

Deeded to the County of Los Angeles in 1924, the venue was operated by the nonprofit Hollywood Bowl Association in an early example of public-private partnership. The Hollywood Bowl offered summer symphonic concerts by the Los Angeles Philharmonic Orchestra and the

⁵ Research has not uncovered specific information about the Hollywood Bowl excluding Los Angeles' communities of color as audience members, though the assumption is that they were not necessarily among those that the democratization of the arts was targeting.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Hollywood Bowl Orchestra, along with many other types of live performances, such as opera, dance, and international music. Over the ensuing decades, it sought to appeal to wider audiences through popular programming, in part to keep financially solvent by filling the seats and to change with the times. From adding the music of Broadway and Tin Pan Alley in the 1930s, to Frank Sinatra and pop singers of the bobby sox era in the 1940s and 1950s, to rock bands and jazz music starting in the 1950s and 1960s, the Hollywood Bowl continued to build dedicated audiences over the years.

When the financial ups and downs led to a crisis point in 1951—as the season’s expensive and unpopular performance led to its closing after only a week—the general public, local businesses, and governments responded to the Crusade for Survival campaign by donating money and attending the revamped slate of performances that saved the Bowl from immediate closure. The following decade saw major improvements to the property that added a Mid-Century Modern layer to the original 1920s and later 1930s, New Deal-funded enhancements.

The support to save and improve the Hollywood Bowl in the 1950s, under the leadership of Dorothy Buffum Chandler, ultimately led to her successful campaign to build a central performing arts center in Los Angeles, a long-sought goal to put the city on par with other established urban centers. The Music Center in downtown Los Angeles opened in 1964. Outdoor performances, in a setting unspoiled by the encroaching metropolis, remained the hallmark of the Hollywood Bowl that drew thousands each summer and gained worldwide attention for Los Angeles’ cultural scene through its appearances in radio, television, and film. The Hollywood Bowl continues to be an important performing arts venue in Los Angeles, offering a distinctively Southern California experience of summertime outdoor performances in a natural setting accessible to all.

Early Twentieth Century Los Angeles and Its Performing Arts Scene

Los Angeles in the first few decades of the twentieth century was rapidly transforming from a rural community characterized by agriculture and oil fields into a bustling metropolis. With railroad expansion connecting Los Angeles to San Francisco and the rest of the continent by the 1880s, the city’s population exploded from 50,000 in 1890 to over 580,000 by 1920. Although it surpassed San Francisco to become the largest city in California, Los Angeles was not yet considered a major city in the late nineteenth and early twentieth centuries, nor one with a serious cultural scene.⁶ In reality, Los Angeles was teeming with musicians, artists, orchestras, choruses, pageant associations, and dance ensembles.⁷ East Coast and Midwest transplants brought their talents and interests in the mainstream entertainment of the day – symphonies, operas, choirs, theater, and ballet, among other live performing arts genres originating from Europe.⁸

⁶ Kenneth H. Marcus, *Musical Metropolis: Los Angeles and the Creation of Music Culture, 1880-1940* (New York: Palgrave Macmillan, 2004), 67; Kevin Starr, *Material Dreams: Southern California Through the 1920s* (New York: Oxford University Press, 1990), 69.

⁷ Marcus, *Musical Metropolis*, 1.

⁸ Patricia Carr Bowie, “The Cultural History of Los Angeles, 1850-1967: From Rural Backwash to World Center” (Ph.D. diss., University of Southern California, June 1980), 8, 18-20.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

The presence of a small yet appreciative audience in the 1880s and 1890s gave rise to Los Angeles' first symphony orchestras. Dependent on subscriptions and ticket sales, many early orchestras had difficulties staying financially solvent until the Los Angeles Symphony Orchestra was founded in 1897 by conductor, violinist, and composer Harley E. Hamilton.⁹ With a few patrons whose support allowed the musicians to be paid as professionals, the Los Angeles Symphony Orchestra performed until 1919, when the Los Angeles Philharmonic began and eclipsed it.¹⁰

Professional companies from other cities came to Los Angeles for touring performances of orchestras, operas, light operas (precursors to musical theater), theater, and other live shows. They found receptive audiences.¹¹ While Los Angeles started building playhouses and theaters in the late nineteenth century seating hundreds for the theater circuit, larger-scale, multi-purpose venues seating over 2,000 only appeared in the early twentieth century. The larger venues were built for institutions in need of large gathering spaces rather than for the performing arts. In 1906, Temple Baptist Church completed its Temple Auditorium at Fifth Street and Hill Street in downtown Los Angeles; in 1907, the first Shrine Auditorium built by the Al Malaikah, a chapter of the Shriners Masonic order, opened on Jefferson Boulevard just south of downtown near the University of Southern California.¹² These auditoriums hosted operas, plays, and other gatherings when not used for their primary purposes. This was also the case for Trinity Auditorium (later known as Embassy Auditorium), built by Trinity Methodist Church, south in downtown Los Angeles at Ninth Street and Grand Avenue. It served as the home of the Los Angeles Symphony Orchestra when it opened in 1914 and was available for rent for concerts, meetings, and civic events.¹³

World War I and its aftermath shifted the world toward modernity, including in Los Angeles:

The interim of World War I marked a turning point in the direction and pace of Los Angeles' urban growth and cultural development. In the early 1900s city builders exerted an effort to plan for future growth and cultural attainments in an environment bubbling with creative fermentation. The Owens River Valley Aqueduct and the Museum of History, Science, and Art [at Exposition Park and precursor to the National History

⁹ Caroline Estes Smith, *The Philharmonic Orchestra: The First Decade, 1919-1929* (Los Angeles: Press of the United Printing Company, 1930), 15-24. The Woman's Symphony Orchestra, founded in 1893, was also successful and lasted through at least 1930, the time of Ms. Smith's publication. It focused on music study and had limited performances. See also Bowie, "The Cultural History of Los Angeles," 68.

¹⁰ Smith, *The Philharmonic Orchestra*, 27-38.

¹¹ Bowie, "The Cultural History of Los Angeles," 69-72.

¹² "Dedicate in Praise Their Temple Home," *Los Angeles Times*, November 12, 1906 and "Grandest of City's Fetes to Open Shrine Auditorium," *Los Angeles Times*, August 5, 1907. The 1906 Shrine Auditorium burned down in 1920 and a new, larger auditorium seating 6,500 was built at the same location in 1920. See Suzanne Tarbell Cooper, Amy Ronnebeck Hall, and Marc Wanamaker, *Theatres in Los Angeles*, Images of America (Charleston, SC: Arcadia Publishing, 2008), 111.

¹³ Hector Alliot, "Musical Notes and Comments: New Trinity Auditorium to be Future Home of Music," *Los Angeles Times*, June 28, 1914.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Museum and the Los Angeles County Museum of Art] were concrete milestones in the city's forward march. There were grand designs of the city's downtown area, including a cultural "acropolis" for the performing arts. The climate and scenic attractions of this land of sunshine drew to Los Angeles a crop of talented artists, writers, and architects who interacted with the color and charm of the area, and with each other in an environment permeated with the romantic Hispanic traditions of the past. The experiences of Los Angeles in the 1920s would again be different. The population of 500,000 brought urban problems, a spread of people into the surrounding towns, new buildings, and additional cultural advantages.¹⁴

Instead of a cultural acropolis in the downtown area, the vast, outdoor setting of Bolton Canyon in the outlying Hollywood neighborhood became the location for a new cultural venue.

Founding the Hollywood Bowl

The inspiration for an outdoor cultural venue in Los Angeles began with an outdoor performance of William Shakespeare's *Julius Caesar* in the natural amphitheater at Beachwood Canyon in 1916. More than 20,000 people attended the performance, and an additional 20,000 people reportedly tried to get in. The overwhelming success of the production revealed the potential and demand for outdoor performances in Los Angeles.¹⁵ Outdoor living, allowed by the year-round mild climate and abundant sunshine, was becoming a hallmark of the region promoted by the area's boosters. A group associated with the sponsors of the event, which included the Hollywood Business Men's Club, the Hollywood Board of Trade, and the Women's Club of Hollywood, began discussions about a similar setting that could be used for outdoor artistic and cultural events.¹⁶

Another outdoor event two years later introduced a benefactor who could make the venue a reality. Christine Weatherill Stevenson was an art patron, dramatist, writer, and heiress of the Pittsburgh Paint Company. She was also a member of the Theosophist Society, which staged thirty-five performances of St. Edward Arnold's play *Light of Asia*, a religious drama about the life of Buddha, in 1918 at the Theosophical Society's Krotona Institute, also in Beachwood Canyon.¹⁷ Like *Julius Caesar*, the play attracted crowds of thousands, and Stevenson became determined to build a permanent outdoor amphitheater in which to stage a cycle of seven plays based on the lives of the prophets of major religions.

Ms. Stevenson joined forces with a diverse group of cultural, business, and civic leaders, who formed the Theatre Arts Alliance (TAA) in May 1919.¹⁸ The founding members of TAA

¹⁴ Bowie, "The Cultural History of Los Angeles," 124-125.

¹⁵ Marcus, *Musical Metropolis*, 65.

¹⁶ Grace G. Koopal, *Free Enterprise: Foundation of America's Greatness, a Biography of Charles E. Toberman* (Los Angeles: Anderson, Richie & Simon, 1970), 112.

¹⁷ Smith, *Making Music in Los Angeles*, 135 and Hadley Meares, "The women who made Los Angeles the 'Athens of America,'" *Curbed Los Angeles*, July 21, 2015, accessed December 2, 2019, <https://la.curbed.com/2015/7/21/9938774/the-women-who-made-los-angeles-the-athens-of-america-1>.

¹⁸ Catherine Parsons Smith, "Founding the Hollywood Bowl," *American Music* 11, no. 2 (Summer 1993): 206-242.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

included leading Hollywood real estate developer Charles E. Toberman, who went on to develop Grauman's Egyptian Theater, the Hollywood Roosevelt Hotel, and Grauman's Chinese Theater in the 1920s; Fredrick W. Blanchard, owner of Fitzgerald and Blanchard Music Company and founder of the Municipal Arts Commission; Dr. T. Perceval Gerson, a physician and president of the Severance Club; and E.N. Martin, the legal representative for Harry Chandler, publisher of the *Los Angeles Times*. Cultural figures such a film director D. W. Griffith; Modern dance pioneers Ruth St. Denis and Ted Shawn; composers and musicians Charles Wakefield Cadman, Leopold Godowsky, and Charles Farwell Edson; and actors William Farnum, Lillian Burkhardt Goldsmith, and Frank Keenan, were also part of TAA.¹⁹

For her part, Stevenson considered the TAA's primary focus to create a home for the seven arts of theater: acting, music, dancing, painting, literature, sculpture, and architecture.²⁰ The other TAA board members had a broader vision for the venue. According to the organization's charter, TAA's purpose was:

...to acquire... land for a community park and art center and kindred projects of a civic nature... to afford opportunities for the study, presentation and exhibition of all the arts, and opportunities for all classes of people to find congenial channels for the expression of their higher and best qualities.

The organization quickly began searching for such a site. In 1919, Stevenson, elected as president of TAA, sent actor H. Ellis Reed and his father (future Hollywood Bowl superintendent) William Reed to scout Daisy Dell, also known as Bolton Canyon, in the Cahuenga Pass. There, they found a natural amphitheater formed by a valley surrounded by hills.²¹ Having found what they were looking for, Stevenson and Marie Rankin Clarke, a wealthy patron of the arts and wife of oil millionaire Chauncey Clarke, wrote a check for \$21,000 toward the purchase of fifty-nine acres of Bolton Canyon. The TAA provided the rest of the funding to purchase the land.²² Charles Toberman, who had negotiated property transactions in the area from at least 1914, was instrumental in completing the land acquisitions, including the land that provided the only ingress into the amphitheater from Highland Avenue.²³

Hollywood at this time was a booming community. Its agricultural character was transforming into a residential suburb as the first electric streetcar track arrived along Hollywood Boulevard in

¹⁹ Carol McMichael Reese, "Architecture for Performance," in *The Hollywood Bowl: Tales of Summer Nights*, eds. Michael Buckland and John Henken, (Los Angeles: Balcony Press, 1996), 42; Koopal, *Free Enterprise*, 112-113.

²⁰ Marcus, "The Hollywood Bowl and the Democratization of Music," 32.

²¹ Meares, "The women who made Los Angeles."

²² Marcus, "The Hollywood Bowl and the Democratization of Music," 32.

²³ Smith, "Founding the Hollywood Bowl," 216. Lumber heiress Myra Hershey, a client of Toberman's, owned much of Bolton Canyon, along with the Hollywood Hotel at Highland and Hollywood Boulevard. Toberman represented Hershey when a four-acre piece of the land, where the seating for the Hollywood Bowl was later located, was sold in 1914 for a carpet cleaning plant. With the TAA's interest in a performing arts venue, Toberman persuaded Hershey to sell to TAA for a nominal amount. He also re-acquired the land that had been sold for the carpet cleaning plant, as well as the ingress land that became the entrance area into the Hollywood Bowl. Koppal, *Free Enterprise*, 111-114.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

1900, just down the hill from the Bolton Canyon. Several more lines, including through the Cahuenga Pass along Highland Avenue, arrived shortly after. As real estate tracts developed, the City of Hollywood incorporated in 1903 and then consolidated with the City of Los Angeles in 1910. The nascent film industry started in 1911 and quickly grew into a significant industry that attracted commercial development and other entertainment-related fields to Hollywood.²⁴ The post-World War I years saw exponential growth in Hollywood as well as the rest of Los Angeles through the 1920s.

The Early Years 1919 to 1926

In 1919, the TAA invited architect Louis Christian Mullgardt to develop designs for an amphitheater in the dell. Mullgardt's proposal was too elaborate and beyond the means of the organization.²⁵ Soon after, differences between Stevenson's vision and that of other members of TAA's board came to a head. Stevenson continued to push for a theatre-specific venue in which to host her religious dramas, and the TAA board progressed with plans for a general arts, entertainment, and education center. In April 1920, Stevenson, frustrated by delays and ongoing debates about the use of the proposed venue, turned her attention to a new location on which she could construct an outdoor theatre specifically for performances of her adaptation of the life of Jesus, the *Pilgrimage Play*. The resulting venue, known as the Pilgrimage Theatre, was later renamed the John Anson Ford Amphitheatre. Located not far from the Hollywood Bowl, it is one of the handful of outdoor venues in Los Angeles. A few weeks after the opening of the *Pilgrimage Play* at the new Pilgrimage Theatre in June 1920, Stevenson resigned from TAA.²⁶

The remaining TAA board members raised funds from donations and loans they personally guaranteed to reimburse Stevenson and Clarke for the property's purchase.²⁷ Just a few months later, in October 1920, TAA was reorganized into the Community Park and Art Association (CPAA) to continue using the Bolton Canyon location as a civic arts and entertainment venue. The CPAA involved the well-established Hollywood Community Chorus and its director, Artie Mason Carter, who became secretary of the CPAA. Also known as the Hollywood Community Sing, the chorus began in 1917 as a community singing group. It had hundreds of members by 1920, when it staged several performances at the location that was not yet known as the Hollywood Bowl.²⁸ Earlier in 1920, Carter organized an Easter Sunrise Service at Olive Hill, owned by future Bowl board member Aline Barnsdall and later known as Barnsdall Art Park. Carter secured the newly formed Los Angeles Philharmonic Orchestra (Los Angeles Philharmonic) to perform.

The Los Angeles Philharmonic had been founded in 1919 by art patron and bibliophile William Andrews Clark, Jr., son of the U.S. Senator and Montana copper baron. Clark followed his father

²⁴ Historic Resources Group, "SurveyLA Hollywood Community Plan Area Historic Resources Survey Report," prepared for City of Los Angeles, Department of City Planning, Office of Historic Resource, August 2011, revised November 2015, 6-7.

²⁵ Koopal, *Free Enterprise*, 114.

²⁶ Smith, "Founding the Hollywood Bowl," 213-214.

²⁷ Koopal, *Free Enterprise*, 116.

²⁸ Smith, *Making Music in Los Angeles*, 142-143; 294, note 34.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

into the copper mining business in Montana, though he established his winter home in Los Angeles in 1908.²⁹ Dissatisfied with the quality of the existing Los Angeles Symphonic Orchestra, Clark sought to create a new orchestra on par with those of major American cities such as New York, Chicago, Boston, and Philadelphia.³⁰ He personally and solely financed the Los Angeles Philharmonic, including the musicians' salaries, for fifteen years. He hired composer Gustav Mahler's former assistant and conductor of the St. Paul Symphony, Walter Henry Rothwell, as its music director. Rothwell recruited from around the county.³¹ The Los Angeles Philharmonic debuted to a promising and well-reviewed start in October 1919 at the Trinity Auditorium.³²

With the success of Carter's 1920 Easter Sunrise Service and her association with the Hollywood Bowl site, she hosted another Easter Sunrise Service in 1921 at what became the Hollywood Bowl.³³ Before then, the mostly unimproved Hollywood Bowl location had held a few talks, band concerts, pageants, and a number of performances by the Hollywood Community Sing in 1920.³⁴ Like the earlier service at Olive Hill, the 1921 Easter service at the Hollywood Bowl attracted thousands of attendees. The day was described as:

People came in great numbers to these earliest Easter Sunrise Services, in horse-drawn buggies, in automobiles, by streetcar to the nearest stop and then on foot, like the reverent Pilgrims these first Easter Sun-Risers were. They brought blankets and spread them on the dew-damp earth because there were no benches at the time, nor any proscenium arch or even a stage. Just a crude platform banked with Easter lilies brought by the Bowl Committee from the yards of Hollywood residents...³⁵

The Los Angeles Philharmonic, again financed by Clark and conducted by Rothwell, performed at the service, marking the first major event at the Hollywood Bowl and starting a tradition and association that continues.³⁶ Buoyed by the interest in the service and other musical offerings at the site, Carter and the CPPA launched a major fundraising campaign to raise money for improvements of the natural amphitheater's bowl-like shape.³⁷ The appeal to support this new cultural venue was broad-based and encouraged all members of the community to contribute. It was the first of what was to be many fundraising efforts, as recorded by Grace Koopal, assistant to Charles Toberman:

²⁹ "W.A. Clark, Jr., Summoned by Death," *Los Angeles Times*, June 15, 1934.

³⁰ Derek Traub, *Past/Forward: The LA Phil at 100*, Vol. 1 (Los Angeles: Los Angeles Philharmonic Association, 2018), 15.

³¹ Traub, *Past/Forward*, 15-19.

³² Smith, *The Philharmonic Orchestra of Los Angeles*, 50-61.

³³ Koopal, *Free Enterprise*, 124.

³⁴ Smith, *Making Music in Los Angeles*, 142-143 and Koopal, *Free Enterprise*, 123-124.

³⁵ Koopal, *Free Enterprise*, 124-125; "Paeans of Praise Rise. Easter Sunrise Service Draws Thousands of Devout to Mountain Tops," *Los Angeles Times*, March 28, 1921.

³⁶ "Easter Sunrise Service," Sunday April 8, 2007 program.

³⁷ Traub, *Past/Forward*, 51. Hugo Kirchofer, a leader in the Hollywood Community Sing, is attributed with first using the term "Hollywood Bowl." See Koopal, *Free Enterprise*, 123.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

A Society Circus was held in the Bowl itself, with noted stars as sponsors, and netted \$3,000.00. Cardboard penny banks, distributed far and wide, produced another \$6,000.00. An excellent non-professional production of Shakespeare's "Twelfth Night," [...] was presented at Hollywood High School and as a result, \$3,500.00 worth of new electrical equipment was presented to the Bowl. A pre-season performance of "Carmen," July 8, 1922, paid for the first seats and benches and more were made by the High School Manual Arts classes. A Bowl dinner, attended by three hundred of Hollywood's leading citizens, raised \$8,900.00. The Chamber of Commerce put on a fundraising drive and celebrities, business men, women's clubs, churches, everyone contributed.³⁸

The fundraising effort raised enough to support a summer season of programming and resulted in the construction of the Bowl's first wood and canvas stage in time for the beginning of the season in July 1922. Simple wood benches offering 15,000 seats arranged in semi-circles gradually rose up the graded south hillside.³⁹

Symphonies Under the Stars

The community support reflected the CPAA and Carter's goals of an arts venue for all. With Carter's background with the Hollywood Community Sing, she believed that the Hollywood Bowl should be a democratic institution that made the enjoyment of quality music available to all. "I felt good music should be for every Tom, Dick and Harry, and not just for the cultured few," she said.⁴⁰ This attitude, supported by some of early supporters of the Hollywood Bowl, reflected the Progressive Movement's social reform ideals that the morality and virtue of the working class and emerging middle class could be improved through the communal experience of the arts.⁴¹

The first season in summer 1922 was planned for a series of symphonic concerts called Symphonies Under the Stars. In keeping with its founders' populist vision for the Hollywood Bowl, tickets sold for twenty-five cents each.⁴² Carter recruited Alfred Hertz, well respected conductor of the San Francisco Symphony Orchestra, to conduct after the Los Angeles Philharmonic's conductor, Walter Henry Rothwell, turned down the offer. Rothwell, reflecting the typical attitude of the time, did not feel outdoor venues were suitable for symphonic orchestras.⁴³ As Hertz recounted in his memoirs,

³⁸ Koopal, *Free Enterprise*, 134.

³⁹ Koopal, *Free Enterprise*, 134-135 and Muriel Babcock, "History of the Hollywood Bowl Tells the Growth of Genuine Community Spirit," *Los Angeles Times*, August 1, 1926

⁴⁰ Meares, "The women who made Los Angeles."

⁴¹ Kenneth H. Marcus, "The Hollywood Bowl and the Democratization of Music," *Journal of Interdisciplinary Studies* 12 (Fall 1999): 33. The concepts of social equality espoused by Progressivism of the 1920s tended to revolve around class and wealth, and not race.

⁴² Smith, "Founding the Hollywood Bowl," 228-229; Meares, "The women who made Los Angeles."

⁴³ Orlando Northcutt, "The Philharmonic and The Bowl," *Music and Dance in California and the West* (2nd edition, 1940) (Hollywood, CA: Bureau of Musical Research, 1940), 267. (262-269) and Smith, *Making Music in Los Angeles*, 151.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

In the spring of 1922[,] I received a visit from Mrs. J.J. Carter of Hollywood, who submitted to me a most original plan to democratize music in the southern part of California. She told me about a natural amphitheater in the shape of a “bowl” in the hills of Hollywood, where there had been already some community singing and Easter morning services, and where, in her opinion, an unusual acoustical condition existed. She asked if I would be interested in giving a series of symphony concerts there. My experience with symphonic music in the open air had been invariability, disappointing, but I was so completely overwhelmed by Mrs. Carter’s pleadings and her enthusiasm that I promised to go to Hollywood and learn conditions for myself [...].

When Mr. Rothwell heard about Mrs. Carter’s plan[,] he made a special trip to San Francisco to dissuade me from giving concerts in the Hollywood Bowl. His claim was that it was beneath my dignity and that it would be bad for the orchestra to play out of doors. I told him at the time that if it was beneath my dignity[,] I would not do it and if I saw my way clear to give these concerts, it would not hurt the orchestra. However, he never forgave me for starting those concerts.⁴⁴

The opening Symphonies Under the Stars concert inaugurated the Hollywood Bowl’s first full summer season on July 11, 1922. Hertz led the orchestra of Los Angeles Philharmonic musicians in a performance of Richard Wagner’s overture to *Rienzi*. The governor of California and mayor of Los Angeles were in attendance.⁴⁵ The season consisted of forty concerts performed over ten weeks, with Hertz conducting all of them. A total of 150,000 people attended the performances, making the Hollywood Bowl’s audience one of the largest for symphonic music in the country.⁴⁶ The success of the season demonstrated that Angelenos appreciated such cultural offerings, and in large numbers when it was affordable and accessible in a more casual setting.

Given the precarious financial situation and uncertainty of success with this first season, Carter had initially requested that Hertz select popular programs and perform without extra members of the orchestra. Hertz held firm for a high-quality program, which ultimately helped the concert series attract the attention of the national music press impressed with the summer musical offerings.⁴⁷ Curious journalists traveled from major East Coast cities to observe the extraordinary happenings at the Hollywood Bowl. Their remarks reveal how the performances at the Hollywood Bowl quickly began to transform the national perception of Los Angeles, comparable to New York City to the east and San Francisco to the north. In August 1922, *Hartford Courant* journalist Pierre V.R. Key effused:

[The Hollywood Bowl] is destined to play a considerable part in the development of music in a city which has made such strides during the past few years that Easterners are

⁴⁴ Alfred Hertz, “Facing the Music: The Memoirs of Alfred Hertz,” *San Francisco Chronicle*, July 11, 1942. The *Chronicle* published between May 3 and July 14, 1942 thirty installments of Hertz’s unpublished autobiography that the composer had written in 1930 shortly after his retirement.

⁴⁵ Smith, *The Philharmonic Orchestra of Los Angeles*, 96 and Northcutt, *The Hollywood Bowl Story*, 10-11.

⁴⁶ Traub, *Past/Forward*, 39.

⁴⁷ Hertz, “Facing the Music,” July 11, 1942.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

displaying a pronounced interest, and speculating as to the limits California as a whole is to reach in the music progressiveness of the nation. All of us are aware of the cosmopolitanism of San Francisco. For years it has stood with New York in many outstanding respects. Now that its sister city to the south is getting such a fine musical grip on things worth while there would appear to be no stopping of the artistic accomplishment of the Golden State.⁴⁸

At the time, at least four other cities had summer night concerts. The Boston “Pops” concerts were performed by the Boston Symphony in their Symphony Hall with the regular seating exchanged for tables and movable chairs. The Chicago Symphony Orchestra offered the music for the Ravinia Park summer opera, and the St. Louis Municipal Opera performed in an outdoor opera house for the summer. The one that the *Los Angeles Times* compared most closely with the Hollywood Bowl was the series of Stadium Concerts given by the Philharmonic Orchestra of New York at the stadium of the University of New York.⁴⁹ “Not one of these enterprises compares with the natural setting, the natural acoustic properties, or the romantic and beautiful surroundings of the Bowl,” the *Los Angeles Times* reported. “The eyes of the musical world are now on Los Angeles.”⁵⁰

The Bowl’s first season of Symphonies Under the Stars was a critical as well as financial success. A second season in 1923 was in doubt, as the CPAA board members worried that it was too risky. Carter again spearheaded a fundraising effort to underwrite the season. She did not stop there:

Not complacent with this initial success [sufficient funds to support a second season] however, Mrs. Carter talked before every club and organization that would listen to her, pleading support for the concerts. She organized benefits, rang doorbells, distributed penny banks in business establishments up and down Hollywood Boulevard... [A]t every intermission she would go onstage and plead for contributions. In one single evening, she collected \$20,000.00.⁵¹

Even Hertz remarked,

In a remarkably brief time[,] she [Carter] interested the people of the Southland in her venture, gaining their support and assistance of all kinds in a venture, the magnitude and efficiency of which were really unparalleled in the history of music. We, of other localities, must give credit to the people of Southern California, in that they are past masters in boosting—and seeing the enormous possibilities of this new venture, all put their shoulders to the wheel and helped to make it an unprecedented and continued success.⁵²

⁴⁸ Pierre V.R. Key, “Pierre Key’s Music Article,” *Hartford Courant* (Hartford, CT), August 27, 1922.

⁴⁹ Merle Armitage, “What’s Worth While,” *Los Angeles Times*, August 13, 1922.

⁵⁰ Armitage, “What’s Worth While,” August 13, 1922.

⁵¹ Koppal, *Free Enterprise*, 146.

⁵² Hertz, “Facing the Music,” July 11, 1942.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

With her efforts, all of the Hollywood Bowl's debt had been paid off by the end of the second season. In celebration, Carter led a "mortgage burning" event on the stage of the Bowl.⁵³ The third season in 1924 season attracted 250,000 people and earned a profit of nearly \$10,000.⁵⁴

The Famous Hollywood Bowl

The success of its first season of Symphonies Under the Stars brought other highly regarded conductors to Los Angeles. Emil Oberhoffer, formerly with the Minneapolis Symphony Orchestra, conducted the 1923 summer season, with Hertz returning in 1924. In 1925, a dozen renowned conductors from around the world came to the Hollywood Bowl, including Sir Henry Wood of London; Fritz Reiner of Cincinnati; Rudolph Ganz of St. Louis; Howard Hanson, director of the Eastman School of Music; and Ethel Leginska, one of the few female conductors, among others.⁵⁵

The Hollywood Bowl's reputation and influence soon spread to cities across the country. In 1924, a summer series of outdoor orchestral concerts, modeled after the Hollywood Bowl's programming, was initiated at Penn Valley Park in Kansas City.⁵⁶ A year later, the manager of the St. Louis symphony, who was touring venues across the United States, remarked that more people attended the Hollywood Bowl concerts in a single night than in a whole month of performances by the Boston Pops.⁵⁷

The following year, the *Los Angeles Evening Express* reported that "Coastwide interest in summertime symphony music [was] sweeping from south to north, and [was] traced directly to [the]Hollywood Bowl and its four seasons of phenomenally successful concerts."⁵⁸ In San Francisco, civic and music leaders announced that they planned to pattern the first season of the city's own summer symphony series after the Hollywood Bowl's Symphonies Under the Stars and invited Carter to be the key speaker at the campaign's kick-off event. Increased attendance at symphony performances in Portland, Oregon; the formation of a civic orchestra in Oakland, California; and the construction of smaller outdoor amphitheaters in cities across the country were also attributed to the Hollywood Bowl.⁵⁹

The venue's reputation was growing overseas as well. The Hollywood Bowl was at the forefront of a noted shift in music culture across the United States that helped change international perceptions of the American cultural scene. Prior to the 1920s, the country's leading conductors had spent the summer months performing in Europe, where summer music festivals were

⁵³ Northcutt, *The Hollywood Bowl Story*, 12.

⁵⁴ Grace G. Koopal, *Miracle of Music: The History of the Hollywood Bowl* (Los Angeles, Anderson, Ritchie & Simon, 1972), 89-90.

⁵⁵ Raymond Brite, "Hollywood Bowl and the 'Symphonies Under the Stars,'" in Smith, *The Philharmonic Orchestra of Los Angeles*, 103. [97-113]

⁵⁶ Charlotte M. Tarnsey, "Kansas City has a Plan Detroit Could Adopt," *Detroit Free Press*, March 23, 1924.

⁵⁷ Myra Nye, "Affairs of the Week," *Los Angeles Times*, August 16, 1925.

⁵⁸ "Music and Musicians," *Los Angeles Evening Express*, March 5, 1926.

⁵⁹ "Music and Musicians."

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

common. With the opening and success of venues such as the Hollywood Bowl, Lewisohn Stadium in New York, Ravinia Park in Chicago, St. Louis Municipal Opera Theatre (the Muny) in St. Louis, Robin Hood Dell in Philadelphia, and the Boston Pops performances on the Charles River Esplanade, American orchestras began to stay home. The Hollywood Bowl's ability to attract Sir Henry Wood, conductor of London's Queen's Hall Promenade Concerts (the Proms) for four performances in 1925 was seen as an indication of the growing prestige of America's summer music programs worldwide.⁶⁰ After witnessing Fritz Reiner's concert at the Bowl in anticipation of Wood's performances, a reviewer from the UK's *The Guardian* newspaper raved, "America is capable of all things, and here she has achieved something supremely worth doing. Music in this Hollywood Bowl is, without exaggeration, different from music anywhere else in the world."⁶¹

Outdoor symphonic performances were taking place across the country and were embraced with particular enthusiasm in Los Angeles, where the mild, dry summer climate was well suited to spending evenings outdoors. The outdoor performance of music reached its highest and most fully realized form at the Hollywood Bowl, which quickly became identified with the venue and with Los Angeles as a whole.⁶²

Hollywood Bowl Donated to Los Angeles County

In a financially sound position after the success of the first few seasons, the CPAA incorporated as the Hollywood Bowl Association (HBA) in 1924. A few months later, hoping to safeguard the Bowl for future generations, and as a clever means of avoiding property taxes, E.N. Martin, attorney for the Chandler family who owned the *Los Angeles Times* and secretary of the HBA, came up with the idea of deeding the Hollywood Bowl property to the County of Los Angeles.

On October 16, 1924, the deed to the property was issued to the County, and a 99-year lease was signed to the HBA, which retained complete control over the Bowl's management and administration.⁶³ The lease included the following terms:

The Hollywood Bowl must be kept solely for the purpose of conducting, operating and maintaining an art center of a civic nature and not primarily for profit... for creative and diverting performances for the education, edification, entertainment and benefit of the public and for no other purpose whatsoever.⁶⁴

Following the initial Theater Arts Alliance's lofty ideas of creating a community park and art center of a civic nature, the Hollywood Bowl was owned by the public. Unlike other County-owned cultural facilities, such as the Los Angeles Museum of History, Art, and Science (later the Los Angeles County Museum of Art and the Natural History Museum of Los Angeles County) at

⁶⁰ "Staccato Notes," *Logansport Pharos-Tribune* (Logansport, Indiana), September 24, 1924; Pierre V.R. Key, "Music Becomes Victorious in U.S, Summer Season Shows," *Akron Beacon Journal* (Akron, OH), July 18, 1925.

⁶¹ B. Ifor Evans, "The Hollywood Bowl," *The Guardian*, July 29, 1925.

⁶² Marcus, *Musical Metropolis*, 86.

⁶³ Northcutt, *The Hollywood Bowl Story*, 12; Koopal, *Miracle of Music*, 90.

⁶⁴ Koopal, *Miracle of Music*, 91.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Exposition Park, the arrangement at the Hollywood Bowl was a public-private partnership, with the nonprofit Hollywood Bowl Association operating the public site.

Permanent Improvements

Even with its growing prestige, the Hollywood Bowl remained in a rustic state after the fourth season of Symphonies Under the Stars in 1925. Bolton Road, which had led into Bolton Canyon from Highland Avenue, was widened and became the entrance driveway in 1924 when more space for parking in the parking area was also provided. The pedestrian path up to the Bowl remained a gravel walkway with picket fences, sparse eucalyptus trees, and young pepper trees.⁶⁵ As the Bowl's popularity grew and crowd sizes increased, the need for additional parking and seating intensified. Aiming to transform the Bowl into a modern facility, the HBA selected Allied Architects, a cooperative of thirty-three local architects who formed different teams for civic projects, to plan the improvements with the goal that "the natural beauties of the property will be accentuated, and the architectural features will be subordinated to the landscaping treatment."⁶⁶ Noted Pasadena-based architect Myron Hunt partnered with the firm Robertson and Bergstrom as the architects of record for the drawings submitted by Allied Architects.⁶⁷ The initial plans included a stage equipped for pageants, operas, and outdoor concerts and with arrangements to accommodate the Los Angeles Philharmonic. Support spaces such as dressing rooms, rest rooms, and administrative rooms would be provided, along with additional parking and more pedestrian entrances and exits. Seating was among the first improvements to be constructed with "as many permanent seats as the available funds will permit."⁶⁸ That was initially 21,000 seats.

Recognizing the cultural value of the Hollywood Bowl and the support it had from the public, the Los Angeles County Supervisors approved \$100,000 to carry out the improvements.⁶⁹ This included scooping out the Bowl's natural contours to create a smooth saucer-like grade, a task that required removing 36,000 square yards of earth. Into this newly contoured amphitheater, six tiers of seating sections divided by four-inch concrete walls were installed, increasing the Bowl's capacity from 15,000 to 20,000 people. The balloon-shaped seating arrangement was designed by architect Myron Hunt, who borrowed from his experience designing the Rose Bowl in 1921. The 1922 stage was also removed and replaced with a concrete understage building, nestled partially below grade, for dressing rooms and back-of-house spaces. Atop the building was the stage itself, sheltered by the first shell, an ornate wooden structure, elliptical in shape with a circular inner acoustical shell. Sea and landscape paintings decorated the arch of the shell.⁷⁰ Set on tracks, the shell could be rolled away to make room for large ensembles of musicians on an open-air stage.⁷¹ The entrance to the Hollywood Bowl, up the entrance driveway for cars and

⁶⁵ Myra Nye, "Bowl to Echo Praise Paeans," *Los Angeles Times*, July 6, 1924.

⁶⁶ "Bowl will be Improved," *Los Angeles Times*, November 30, 1925.

⁶⁷ Reese, "Architecture for Performance," 34.

⁶⁸ "Bowl will be Improved," *Los Angeles Times*, November 30, 1925.

⁶⁹ "Hollywood Bowl to be World's Finest Outdoor Theater," *Los Angeles Times*, January 31, 1926.

⁷⁰ Reese, "Architecture for Performance," 34.

⁷¹ Koopal, *Miracle of Music*, 99, 106; Hollywood Bowl Museum displays.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

along what became known as Pepper Tree Lane by 1926 for pedestrians, remained generally the same.

As the project progressed, conflicts between Carter and the HPA Board of Directors continued to brew. In March 1926, before the construction project could be completed, Carter resigned from her position as president of the Hollywood Bowl Association, citing “constant antagonism to her ideas” from the businessmen on the organization’s board and the degeneration of her democratic vision for the Bowl into “a money-making machine.”⁷² It is likely that the improvement project, which by then included the construction of 400 box seats, was the final affront that led to Carter’s resignation.⁷³

The Bowl was rededicated on June 22, 1926 with a special performance by a number of conductors and musicians.⁷⁴ The alterations, however, had diminished the amphitheater’s natural acoustics that had initially drawn the founders of the Hollywood Bowl to the location. The new stage and orchestra shell distributed sound unevenly throughout the Bowl, concentrating it at the Bowl’s center, 150 feet from the stage, and leaving other areas dead or with poor sound quality. The new concrete walls that divided the seating sections, meanwhile, created echoes that distorted sounds coming from the stage. Ten thousand dollars were spent on plantings intended to soften and balance the distortions, which did not fix the acoustical problems entirely.⁷⁵ More trees were planted to cover gashes created by re-grading the slopes surrounding the Bowl. Nevertheless, the 1926 season was a success, with 320,000 people attending the performances.

Improvements continued to take place through the remainder of the decade. New temporary orchestra shells, intended to be dismantled at the end of each season, were designed for the 1927 and 1928 seasons, both of which were designed by Frank Lloyd Wright, Jr., known as Lloyd Wright. The stepped pyramid design of the 1927 shell largely rectified the acoustical problems created by the previous orchestra shell and was inspired by Native American architecture of the American Southwest. In spite of the improved acoustics, the shell’s stark design was not favorably received, and Wright was asked to design another shell for the following season. This time, Wright was explicitly instructed to design the shell with a more classic arched design. The resulting 1928 shell introduced, for the first time, the concentric arch design formed by nine segmental arches. The new design received immediate praise. The shell, which Wright had purposefully constructed of lightweight wood material so that it could be easily dismantled and reconstructed each season, was left standing through the fall and winter months and quickly weathered. In 1929, Allied Architects (with a different configuration of firms) began constructing a new shell designed by the engineering firm of Elliott, Bowen, and Walz, with assistance from physicist Vern O. Knudsen as an acoustical consultant. This fifth shell mimicked Wright’s 1928 concentric arch design and replaced its lightweight wood construction with a sturdy mix of cement and asbestos. The shell was also mounted on rails so it could be moved to the side. The shape changed from elliptical to a true semicircle, resulting, once again, in flawed

⁷² Smith, “Founding the Hollywood Bowl,” 224.

⁷³ Smith, “Founding the Hollywood Bowl,” 224.

⁷⁴ Northcutt, *The Hollywood Bowl Story*, 12.

⁷⁵ Koopal, *Miracle of Music*, 105.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

acoustics that directed sound coming from the stage to the center of the Bowl and created reverberations that made it difficult for performing musicians to hear one another.⁷⁶

Other improvements extended across the Bowl property in the 1920s. The parking area behind (north of) the stage was expanded. Planting and landscaping efforts intended to deaden echoes and improve acoustics continued. Allied Architects' garden committee was authorized to plant dense and fast-growing creeping fig (*Ficus repens*) plants in front of concrete walls and dividers, and the promenade walkway at the rear of the Bowl was landscaped with a border of hedges.⁷⁷ H. Reed Ellis's house, deeded to him by Stevenson and Clarke and located on Bowl grounds along the entrance into the canyon, was redeveloped into a Tea House.⁷⁸ A program of placing commemorative plaques on benches and boxes in the Bowl began during this period as well.⁷⁹

The city of Los Angeles was growing, and residential development began to encroach on the rim of the Hollywood Bowl. A successful "Save the Rim" campaign was organized to raise funds to purchase twenty additional feet of property at the south rim of the Bowl and a lot where a house was already being constructed.⁸⁰

Other Programming at the Hollywood Bowl

After Artie Mason Carter's departure in 1926, Florence Behm Irish—a third-generation Californian and musician who had studied business administration and helped Carter sell tickets for the Bowl in 1925—was elected General Chairman and Director of the Hollywood Bowl Association. Over a period of fifteen years, she was a major driving force behind fundraising campaigns and programming decisions that raised the Bowl's reputation and kept it financially afloat. Unlike Carter, Irish was granted control over programming the summer concert series and created a music committee to ensure the quality of programming at the Bowl.

Programming for the Hollywood Bowl was remarkably varied in its first two decades, reflecting its growing internationalism. Conductors and soloists from countries around the world performed at the Bowl.⁸¹ The Symphonies Under the Stars performances introduced audiences to classical music compositions by Wagner, Tchaikovsky, Brahms, and others. Opera was in demand across the country during the period, and although full opera performances were rare at the Hollywood Bowl, those that took place proved to be enormously popular and were some of the most highly attended in the Bowl's history. Solo performances by individual opera singers were more common. "Theme Nights" introduced entire programs dedicated to Russian music, local Southern Californian soloists and composers, musicians from the University of California, and audience requests.⁸² There were also "Concerts for Young People" on Sunday afternoons and

⁷⁶ Reese, "Architecture for Performance," 34-41.

⁷⁷ Koopal, *Miracle of Music*, 122.

⁷⁸ Koopal, *Miracle of Music*, 113; the house was later demolished and replaced with a new Tea House, per the 1938 plans for the WPA project.

⁷⁹ Koopal, *Miracle of Music*, 120-121.

⁸⁰ Koopal, *Miracle of Music*, 141-142.

⁸¹ Koopal, *Miracle of Music*, 150.

⁸² Koopal, *Miracle of Music*, 77-78.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

“Young Artists’ Nights,” which offered aspiring and up-and-coming young musicians the chance to perform on the Hollywood Bowl stage. Dance performances choreographed as a visual accompaniment for live orchestral music demonstrated new ways in which dance and classical music could be staged.⁸³

Some programming also extended beyond European and Anglo-American music and reflected the diversity of Los Angeles and the country as a whole. A concert in 1925 featured a children’s choir, orchestra, and Arapaho Indians. Two years later, a four-day intertribal ceremony was held that included fifty-two tribes from the Southwest. In 1926, a 400-member African American choir performed. Although concerts featuring Mexican Americans remained rare, Latin American ballet troupes also performed in these early years.⁸⁴

The audience for performances at the Hollywood Bowl expanded beyond Los Angeles when radio station KFI was granted the contract to broadcast eight Saturday night concerts from the 1927 season. With its low frequency, 50,000-watt signal, the station reached a large portion of the country and further spread publicity for Hollywood Bowl events around the country.⁸⁵ As the *Los Angeles Times* expressed when describing the opening of the 1930 season and the broadcast agreement,

During the nine years of its existence, the Hollywood Bowl has grown to represent the best example of this city’s artistic life and has proclaimed Los Angeles as a great center of culture. Besides the thousands of persons in this city and surrounding Southern California points who will hear the Bowl concerts this year, a national radio hook-up every Saturday will bring these symphonies into millions of homes throughout the nation as well.⁸⁶

Beyond performances, the Hollywood Bowl also hosted community events, such as the graduation ceremonies for the University of California, Los Angeles from 1928 to 1940.⁸⁷

The Great Depression

By 1929, the city’s population had more than doubled to over 1.2 million people, making Los Angeles the fastest growing city in the United States.⁸⁸ A third outdoor venue, the Greek Theatre in Griffith Park, was dedicated in September 1930. Owned and operated by the City of Los

⁸³ Koopal, *Miracle of Music*, 149.

⁸⁴ Marcus, *Musical Metropolis*, 70-73.

⁸⁵ Koopal, *Miracle of Music*, 116.

⁸⁶ “Nation to Hear Bowl Concerts,” *Los Angeles Times*, July 7, 1930

⁸⁷ Verne A. Stadtman, “Commencement,” at “The Centennial Record of the University of California,” 1967, Calisphere, accessed November 27, 2020,

http://content.cdlib.org/view?docId=hb4v19n9zb&chunk.id=div00303&brand=calisphere&doc.view=entire_text.

⁸⁸ Robert Gottlieb, Mark Vallianatos, Regina M. Freer, and Peter Drier, *The Next Los Angeles: The Struggle for a Livable City* (Los Angeles: University of California Press, 2005), 17; Mandalit Del Barco, “The Rise of the LA Philharmonic To ‘America’s Most Important Orchestra,’” NPR, October 8, 2018, accessed December 30, 2019, <https://www.npr.org/sections/deceptivecadence/2018/10/08/655635932/the-rise-of-the-los-angeles-philharmonic-to-america-s-most-important-orchestra>.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Angeles and its Park Commission and Parks Department, the Greek Theatre was a quarter of the size of the Hollywood Bowl with about 4,400 seats. It saw few bookings in its first years during the Great Depression, though New Deal programs such as the Federal Theatre Project and the Federal Music Project staged performances at the Greek later in the 1930s to support employment of actors, writers, and crew.⁸⁹

As Americans felt the pinch of the Great Depression and increasingly turned to radio and movies for entertainment, the Hollywood Bowl, like other music institutions across the country, experienced a drop in audience attendance and revenue. Throughout the late 1920s and early 1930s, the Bowl struggled to earn large enough profits from its annual seasons of performances to cover growing overhead costs, payments for the orchestra, and continuing large-scale improvement projects.⁹⁰ William Andrew Clark Jr., who had been subsidizing the Los Angeles Philharmonic since its founding, stopped his funding in 1932, and upon his death a few years later in 1934, Clark left no provisions in his will for the orchestra.⁹¹ With the lack of Clark's reliable funding, the Los Angeles Philharmonic struggled to pay its musicians for performances, including their summer concerts at the Hollywood Bowl. As a result, the Bowl's leadership and local supporters were left continuously scrambling to drum up more donations and sources of funding to keep the venue running. Several attempts were made to create new sources of funding, including raising ticket prices from twenty-five cents to one dollar, cutting the annual salary of the orchestra, and renting the Bowl out during the off-season.⁹² Nevertheless, deficits continued to pile up, so that by 1933, the Bowl owed roughly \$20,000 to the bank.⁹³

A few different factions tried to take over operations to keep the Hollywood Bowl running. The musicians themselves organized and reduced their rates, and the KFI radio station produced the season to get through 1933.⁹⁴ In 1934, a group of citizens, with financial backing from mining engineer Harvey Seeley Mudd, formed the Southern California Symphony Association to support the Los Angeles Philharmonic and the Hollywood Bowl. Florence Behm Irish became the executive vice president of the Southern California Symphony Association and worked with the Association's board and Volunteer Committee to raise funds for the orchestra and the Bowl.⁹⁵ Spanish piano virtuoso José Iturbi was chosen as conductor for 1934, which brought in huge financial returns and restored the financial credit of the Bowl.⁹⁶

The 1935 season kicked off a ten-year golden age of management and performances at the Bowl. Many of the world's best singers, conductors, and instrumental soloists made appearances during this period.⁹⁷ From 1933 to 1939, the renowned German conductor Otto Klemperer, who had

⁸⁹ Page & Turnbull, "Greek Theatre Historic Resource Study & Project Analysis," November 2015, 11-12.

⁹⁰ Koopal, *Miracle of Music*, 119.

⁹¹ Traub, *Past/Forward*, 64.

⁹² Koopal, *Miracle of Music*, 138, 151-153.

⁹³ Koopal, *Miracle of Music*, 154.

⁹⁴ Koopal, *Miracle of Music*, 155.

⁹⁵ Traub, *Past/Forward*, 81-83.

⁹⁶ Koopal, *Miracle of Music*, 163-164.

⁹⁷ Koopal, *Miracle of Music*, 168-169.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

immigrated to Los Angeles as part of a flood of artists leaving Europe during Hitler's rise to power, led the Los Angeles Philharmonic, under the operation of the Southern California Symphony Association. Considered the best conductor in Germany and one of the top five conductors in Europe at the time of his arrival, Klemperer built the Los Angeles Philharmonic's reputation into one of the best in the country.⁹⁸ Klemperer—along with other musicians fleeing Europe such as Jascha Heifetz, Gregor Piatigorsky, Arthur Rubinstein, Sergei Rachmaninoff, Arnold Schoenberg, Igor Stravinsky—were drawn to Los Angeles because of its attractive climate and utopian ideals created by the fledgling film industry of the city as an artistic Promised Land. During his time with the Los Angeles Philharmonic, Klemperer championed the music of Stravinsky and Schoenberg. Stravinsky became a regular guest conductor of the Los Angeles Philharmonic at the Philharmonic Auditorium and occasionally at the Hollywood Bowl. In 1942, Russian-born pianist & composer Vladimir Horowitz played Rachmaninoff's Piano Concerto No. 3 at the Bowl. The arrival of so many of Europe's top musicians, and their association with the Los Angeles Philharmonic and the Hollywood Bowl, brought Los Angeles to the center of the music and art world for the first time.⁹⁹

Opera was also reaching its peak in popularity. In addition to Florence Behm Irish's continued fundraising efforts, she worked to stage twenty full-fledged opera performances from 1936 to 1941.¹⁰⁰ In 1936, opera singer Lily Pons set the all-time attendance record at the Hollywood Bowl when her concert attracted an audience of more than 26,000 people.¹⁰¹

Efforts to attract audiences and increase revenues also included more inclusive programming. For the first time, African American musicians, including composer William Grant Still, and artists Roland Hayes and Marian Anderson, performed at the Bowl. As far as is known, the first African American artist to headline a performance in the Hollywood Bowl was tenor Roland Hayes, who found opportunities and success onstage in 1920s Europe before returning to the United States.¹⁰² His sold-out concert was the final event in the summer of 1932. Hayes was joined on stage by the 300 African American members of the Affiliated Choral Society, under the direction of Minnie M. Albritton.¹⁰³ When Hayes was invited to return in August 1933, he performed music from Berlioz and a Mozart aria with the Los Angeles Philharmonic under Sir Hamilton Hardy's direction. Followed by the classical repertoire, Hayes performed a selection of spirituals.¹⁰⁴ In 1936, William Still Grant, the leading figure in the Harlem Renaissance movement, led the Los Angeles Philharmonic at the Hollywood Bowl, becoming the first

⁹⁸ "Otto Klemperer Dies; Former L.A. Maestro," *Los Angeles Times*, July 8, 1973; Dorothy Lamb Crawford, *A Windfall of Musicians: Hitler's Emigres and Exiles in Southern California* (New Haven, CT: Yale University Press, 2011), 5; Traub, *Past/Forward*, 61.

⁹⁹ Traub, *Past/Forward*, 83-84.

¹⁰⁰ Koopal, *Miracle of Music*, 170.

¹⁰¹ Koopal, *Miracle of Music*, 171. Lily Pons's record remains unbroken due to subsequent alterations to the Bowl that reduced its overall capacity.

¹⁰² "Bowl History Spotlight: Roland Hayes," LA Phil, accessed April 23, 2021, <https://www.laphil.com/about/watch-and-listen/bowl-history-spotlight-roland-hayes>; Martin Bernheimer, "Roland Hays, 1887-1977 – He Opened Doors," *Los Angeles Times*, January 9, 1977.

¹⁰³ Isabel Morse Jones, "Roland Hayes and Negro Chorus to Sing at Bowl," *Los Angeles Times*, September 25, 1932.

¹⁰⁴ Isabel Morse Jones, "Hayes, Harty Win Honors," *Los Angeles Times*, August 5, 1933.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

African American to conduct a major American orchestra in his own music.¹⁰⁵ In 1943, renowned signer Marian Anderson headlined the opening performance of the season's Symphonies Under the Stars.¹⁰⁶

A growing shift toward presenting popular music at the Bowl was also part of the effort to bring in different audiences. Broadway and Tin Pan Alley composer George Gershwin made his Hollywood Bowl debut in 1937 at a benefit concert for the Los Angeles Philharmonic. Just two months later, Gershwin passed away unexpectedly. Millions of Americans tuned in to CBS Radio to hear a star-studded memorial concert for the composer that was recorded live at the Bowl. Among those who spoke or performed during the service were Fred Astaire, Eddie Cantor, Otto Klemperer and the Los Angeles Philharmonic, Oscar Levant, and José Iturbi. Following the 1937 memorial concert, Gershwin's music became central to the Bowl's repertoire. Gershwin Nights, during which Gershwin's music was performed, became an annual event from the composer's death in 1937 to the 1960s.¹⁰⁷ In 1939, jazz arrived at the Bowl for the first time when clarinetist Benny Goodman and his band performed in August of that year. Jazz greats continued to play the Hollywood Bowl over the next two decades, including Duke Ellington (1947), Peggy Lee (1953), and Nat "King" Cole (1954). In 1955, Leonard Bernstein hosted a "Jazz Symposium" as part of a Festival of the Americas that featured Billie Holiday, Dave Brubeck, and young jazz pianist André Previn.¹⁰⁸

The Hollywood Bowl became a recognizable location around the world as it appeared in numerous films starting primarily in the 1930s, when Hollywood's movie industry gained increased popularity and cultural importance during the Depression. Films in the 1930s featuring the Bowl included *Moonlight Murder* (1936), the classic David Selznick film *A Star is Born* (1937), *Music for Madame* (1937) with Joan Fontaine, and *Hollywood Hotel* (1938) with Dick Powell.¹⁰⁹ As its renown grew, the Hollywood Bowl often played itself as a well-known performing arts venue in film and television, such as in *Anchors Aweigh* (1945), cartoons like the Bugs Bunny *Long-Haired Hare* (1948) and *Tom and Jerry at the Hollywood Bowl* (1950), *The Beverly Hillbillies* (1963), and many, many more.

1930s and New Deal-Funded Improvements

During the early years of the Depression, few improvements occurred at the Hollywood Bowl. In 1933, the Highland Avenue entrance driveway into the Bowl was widened to accommodate six lanes of cars entering the parking area behind the stage. The pedestrian paths into the performance area from the Pepper Tree Lane walkway were improved and the grade reduced for

¹⁰⁵ "William Grant Still & the Harlem Renaissance," LA Phil, accessed April 23, 2021, <https://www.laphil.com/about/watch-and-listen/william-grant-still-and-the-harlem-renaissance>.

¹⁰⁶ "American Contralto Will Inaugurate Bowl Season," *Los Angeles Times*, May 16, 1943.

¹⁰⁷ Marcus, 81-82. "William Grant Still & the Harlem Renaissance," LA Phil.

¹⁰⁸ "Coming of Age in the Jazz Age," LA Phil, accessed April 23, 2021, <https://www.laphil.com/about/watch-and-listen/coming-of-age-in-the-jazz-age>.

¹⁰⁹ "Film and Television" display, Hollywood Bowl Museum.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

easier access to the seating area. Additional landscaping also occurred, as well as traffic improvements around the Bowl.¹¹⁰

Between 1934 and 1939, Los Angeles County and the Hollywood Bowl Association secured federal New Deal program funding for a series of projects. Championed by Los Angeles County supervisor John Anson Ford, the five-year improvement program included twelve separate projects, a number of them under the Works Progress Administration (WPA).¹¹¹ The projects in the first few years involved infrastructure and landscaping work, such as (in order) installing storm drains and catch basins throughout the site; terracing the slope on the west side of the concrete seating area; paving the walks, aisles, stage basement, Parking Area, and Pepper Tree Lane; restaging the shell and supports; and rebuilding the orchestra pit. In 1939, a replacement Tea House and dining patio (called picnic area on the drawings) opened along the pedestrian Pepper Tree Lane, as did a public restroom building east of the stage (stage left).¹¹²

The Federal Arts Project, under the WPA, funded sculptures at an entrance monument and fountain at the northwest corner of Highland Avenue and the entrance driveway. Completed in 1940 and designed by Los Angeles sculptor George Stanley, the entrance monument featured three large symbolic figures of the Muses of Music, Drama, and Dance at the granite fountain.¹¹³ Stanley is credited with numerous sculptural and architectural commissions, such as the Sir Isaac Newton statue of the “Astronomers Monument” at Griffith Observatory in Los Angeles, though few remain.¹¹⁴ He was also a co-creator of the Oscar statuette of the Motion Picture Academy of Arts and Sciences. To facilitate pedestrian entrance into the Bowl property, tunnels connected under Highland Avenue from additional parking at the east side of Highland Avenue (outside Bowl property) and under the entrance driveway to the fountain.

World War II

With the country’s entrance into World War II in 1941, blackouts, gas rations, and limits on the size of group gatherings threatened to close the Hollywood Bowl for the duration of the war. Believing that the public needed music more than ever during such turbulent times, Florence Behm Irish once again worked tirelessly to gather funds and community support for the Bowl. Along with Charles Toberman, continuing to serve as president of the Hollywood Bowl Association, she negotiated to have crowd limits raised from 5,000 to 10,000 people, though still half the full capacity of the venue.¹¹⁵ The high quality of performances for which the Bowl was known continued, with prominent musicians agreeing to play two shows for the price of one to make up for the smaller audience sizes. Tickets to performances at the Bowl were given away to

¹¹⁰ “Symphonies Begin Tonight,” *Los Angeles Times*, July 11, 1933.

¹¹¹ “Hollywood Bowl Improvements – Los Angeles,” The Living New Deal, accessed December 20, 2020, <https://livingnewdeal.org/projects/hollywood-bowl-improvements-los-angeles-ca/>.

¹¹² “Improvement Project Near Completion,” *Los Angeles Times*, July 5, 1939.

¹¹³ Northcutt, *The Hollywood Bowl Story*, 14.

¹¹⁴ Chris Nichols, “Meet George Stanley, Sculptor of the Academy Award,” *Los Angeles Magazine*, February 25, 2016, accessed February 25, 2022, <https://www.lamag.com/askchris/meet-george-stanley-sculptor-of-the-academy-award/>.

¹¹⁵ Koopal, *Free Enterprise*, 224.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

servicemen and women, who attended in droves. Patriotic programs, including war bond rallies and benefits for wounded soldiers, were scheduled and frequently featured appearances by stars from film, theatre, and radio.¹¹⁶ Los Angeles had become the epicenter for the broadcasting industry by this time and was chosen as the headquarters of the Armed Forces Radio Service (AFRS), which broadcast concerts from the Hollywood Bowl to servicemen and women stationed around the world.¹¹⁷

The period also brought another shift in the management and administration of the Bowl. Irish left her position as chair in 1945 to focus her attention on the annual Easter Sunrise Services. After a twelve-year hiatus, the Hollywood Bowl Association, with conductor Leopold Stokowski as music director, resumed management of the Symphonies Under the Stars program from the Southern California Symphony Association. With the change in management, Stokowski created a new orchestra, the Hollywood Bowl Symphony, composed largely of members of the Los Angeles Philharmonic.¹¹⁸ The symphony was disbanded two years later, after which the Los Angeles Philharmonic resumed its role as the Hollywood Bowl's house orchestra. During his tenure, Stokowski embarked on a \$40,000 project to install a new electronic sound system that would carry sound, undistorted, throughout the Bowl.

Attendance at the Hollywood Bowl flagged during World War II due to gas shortages, taxes, and "general apathy" brought on by the war.¹¹⁹ Struggling to draw large enough audiences to remain financially solvent, the Hollywood Bowl launched an emergency campaign in 1943 to fund the Los Angeles Philharmonic's season and hire a full-time conductor. The campaign also included widening the Bowl's programming to include popular music in the hope of attracting a broader audience. In 1943, Frank Sinatra, then considered an upstart young crooner, performed a benefit show at the Bowl to support the venue and the Los Angeles Philharmonic before a legion of adoring bobby soxers. Sinatra's performance was the first time a pop singer appeared on stage at the Bowl with the Los Angeles Philharmonic.¹²⁰

The announcement of Sinatra's performance unleashed passionate responses both in support and outrage. *Los Angeles Times* columnist Isabel Morse Jones decried Sinatra's appearance at the Bowl, calling it "a disgrace to the nation" and describing his music and that of other popular entertainers like him as "mesmerism. It is the kind of musical drug they purvey, an opium of emotionalism that has nothing whatever to do with 'higher and best qualities' to which the Bowl

¹¹⁶ Koopal, *Miracle of Music*, 179-181; "Tickets to 'Times' Hollywood Bowl July 4 War Bond Show Go Quickly," *Los Angeles Times*, June 20, 1944; "Bond Buyers Jam 'Times' Bowl Show," *Los Angeles Times*, July 5, 1944.

¹¹⁷ Traub, *Past/Forward*, 49.

¹¹⁸ Koopal, *Miracle of Music*, 183; "Stokowski Named for Bowl Series," *Hanford Morning Journal* (Hanford, CA), January 18, 1945.

¹¹⁹ Isabel Morse Jones, "Cash to Be Crooned Into Coffers of Bowl," *Los Angeles Times*, August 1, 1943.

¹²⁰ Benny Goodman's 1939 performance was a special non-subscription concert. Sinatra starred in the film *Anchors Away*, released two years later in 1945, the same year Sinatra again played at the Bowl. In the movie, Sinatra and Gene Kelly played two sailors on leave who crash a rehearsal at the Bowl in order to persuade pianist/conductor José Iturbi to give a break to an aspiring young singer (Kathryn Grayson). Gene Lees, "Midnight at the Oasis: Jazz," in Buckland and Henken, *The Hollywood Bowl*, 91.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

was dedicated.”¹²¹ Others praised the Bowl’s decision to expand its offerings. “This is a democracy,” Santa Monica resident Mrs. Cecil Frankel wrote to the newspaper, “and we must have all sorts of tastes and if we can please other groups and thus pay for the more uplifting programs perhaps that is the American way.”¹²²

Few improvements were made at the Bowl during World War II. One notable change was outside the property. In 1940, the Cahuenga Pass Freeway, the first leg of what became the Hollywood Freeway (U.S. Route 101), opened.¹²³ The multilane freeway, with the Highland Avenue streetcar integrated into its median, was just on the other side of Bolton Canyon’s north ridge from the Hollywood Bowl. While the transportation route offered a new way to approach the Hollywood Bowl and allowed more visitors from around Southern California to access the Bowl, once the freeway system was further developed in the 1950s and 1960s, it also brought more traffic and demand for parking to the Bowl.

The Postwar Crisis and the “New Look” Bowl

New challenges arose at the war’s end. The population of Los Angeles had exploded in the preceding decades, and the city was expanding rapidly in all directions. The epitome of postwar optimism, California and particularly Los Angeles embodied the future in its growth and outlook. Fueled by the development of industries of all kinds, including the aerospace defense industry stemming from wartime build-up along the West Coast, Southern California saw rapid growth from the late 1940s through to the 1960s. Open land, previously used for agriculture, gave way to suburban residential developments, and the new freeway system promised to connect the sprawling, horizontal metropolis, which was growing in a different way from the older, declining cities of the east.

In 1948, the Hollywood Bowl’s reputation was summed up in a book about the history of music in California as follows:

The Hollywood Bowl has long held pre-eminence in the field of summer concerts throughout the world, because of the caliber and scope of its presentations and the fact that among some thousand performances of its Symphonies Under the Stars since 1922, there has been but one postponement because of rain.¹²⁴

In spite of the high quality of performances, the Bowl operated at a loss through the 1950 season. Tickets continued to be sold at low prices, in keeping with the founders’ original vision, and the Bowl still only operated for a small portion of the year. Meanwhile, the number of people who contributed annually to the Bowl Fund had been steadily declining for years. The 1951 season opened with the hugely expensive and unpopular performance of Johann Strauss Jr.’s “Die

¹²¹ Morse Jones, “Cash to Be Crooned Into Coffers of Bowl.”

¹²² “Sonata or Sinatra? That Is the Issue!” *Los Angeles Times*, August 4, 1943.

¹²³ “Eight-Lane Cahuenga Pass Freeway, Costing \$1,500,00, Dedicated at Colorful Exercises,” *Los Angeles Times*, June 16, 1940.

¹²⁴ Richard Drake Saunders, ed., *Music and Dance in California and the West* (Hollywood: Bureau of Musical Research, Inc., 1948), 153.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Fledermaus,” which failed to attract large audiences and put the Bowl deep in the red. After only one week of performances, the Bowl abruptly announced that it was closing.¹²⁵ An Emergency Committee of the Hollywood Bowl Association was organized, with new board member Dorothy Buffum Chandler as its chairman. Chandler was the wife of Norman Chandler, publisher of the *Los Angeles Times*, and daughter to the founder of the Buffums Department Store chain. She had previously served as vice president of the Southern California Symphony Association that oversaw the Los Angeles Philharmonic. Chandler organized a Crusade for Survival campaign, and a new program for the season was hastily put together. Chandler and Alfred Wallenstein, music director of the Los Angeles Philharmonic, asked artists to donate their time, reached out to the business and government officials, and appealed to the public through the press to save the Bowl.¹²⁶ The public responded by attending the performances in droves and donating money to aid the Bowl’s survival.

Looking back, Chandler reflected on the Bowl’s closure as a major turning point in its history:

I think a whole change in the cultural attitude of Los Angeles came when the Bowl closed down. That was a real shock to the entire city. The Bowl had always been something taken for granted, and here it was, broke [...]. The only place to go was up. Everyone rallied around and we had our Crusade for Survival. There was a wonderful voluntary unity. It gave us confidence and we came out of the experience with a sense of participation.¹²⁷

Although the Bowl had been saved from immediate closure in 1951, Chandler continued to seek solutions that would ensure the Bowl’s long-term survival. A comprehensive survey of operations was completed in 1952, which identified transportation, traffic, parking, architecture and design, physical improvements, and concessions as issues that needed to be addressed. The study became the basis for initiating a series of large and wide-reaching changes. Among Chandler’s contributions was the introduction of Family Night programs to widen the Bowl’s appeal and encourage families.¹²⁸ She also introduced the new custom of in-seat picnicking, which had previously been prohibited outside specified picnic areas. Picnicking has since become a popular tradition at the Bowl—with audience members competing to bring the best picnic baskets—and led to the expansion of picnic areas and the construction of concession stands throughout the Bowl grounds.¹²⁹

Post-Crisis Improvements in the 1950s

Dorothy Chandler soon became president of the Hollywood Bowl Association. Seeking to avoid financial disaster in the future, she convinced the County Board of Supervisors to take on the

¹²⁵ Koopal, *Miracle of Music*, 191-192.

¹²⁶ Traub, *Past/Forward*, 103.

¹²⁷ Koopal, *Miracle of Music*, 201.

¹²⁸ Northcutt, *The Hollywood Bowl Story*, 24; Greenwood and Associates, “Historic Structures Report – Hollywood Bowl” 2001, 16.

¹²⁹ Stephanie Fleischmann, “Growing Up at the Hollywood Bowl,” in Buckland and Henken, *The Hollywood Bowl*, 143; Koopal, *Miracle of Music*, 210.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

financial responsibility for the venue while the HBA and its volunteers raised money for programming.¹³⁰ Under Chandler's leadership, a multi-year improvement program also took place between seasons in the 1950s. The first set of improvements in advance of the 1952 season was aimed at easing the approach into the Bowl and facilitating seating of audiences. The box office built more than twenty-five years prior and the gift shop along Pepper Tree Lane were demolished. A new Main Court (Plaza) and semi-circular Mid-Century Modern building with refreshment stands and gift shops were installed at the upper end of Pepper Tree Lane, along with a row of ticket booths. The architectural and engineering plans for the new Ticket Office/Concession Stand/Gift Shop building were by Beverly Hills-based architect Arthur Froelich, after consultation with the Physical Plant Committee of the Hollywood Bowl Association. From the Main Court (Plaza) area and beyond the entrance gate, the hillside outside of the seating area's east side (known originally as Odin Hill and later as East Bowl) was re-graded to create four gently sloping ramps to allow audience members easier access to the higher-level seating. This removed the steep walkway that formed the eastern edge of the seating area's balloon shape, and which was previously the only access to the upper seats.¹³¹

The next year, architecture firm Welton Becket and Associates was hired to complete a comprehensive program of reconstruction, rehabilitation, and improvements. For the 1953 season, thousands of seats were repainted and extensive landscaping occurred, with hundreds of trees planted on the terraced west side of the concrete seating area that had been left bare. Flower beds were planted in various areas, including a series of planter boxes along Pepper Tree Lane. At the Main Court (Plaza), where the semi-circular Ticket Office/Concession Stand/Gift Shop building was located, three tall palms were planted in a central circular area defined by a small pool; the Main Court (Plaza) was renamed Palm Circle. A pergola was also added at the Main Court (Plaza), along with tables, more public seating, and controlled lighting. A small picnic area (Picnic Area 1) adjoined the Main Court (Plaza). Another picnic area for daytime visitors was added at the upper level.¹³²

In the continual battle for more and better parking and traffic management, additional spaces were added within Bowl grounds. With the streetcars removed from Highland Avenue, an area on the east side of Highland was set aside for the buses that replaced streetcars and for taxis.¹³³ The east end of the pedestrian tunnel installed in the 1930s was extended to the new median and the new east side of Highland Avenue, with new tunnel entrance portals installed in 1953.

The second phase of Becket's improvement plan occurred in 1954 and 1955. For the 1954 season, known as the Year of Progress, much of the work occurred inside the seating area where Becket maintained the symmetry. The sound booth from 1926 was removed. Six 35-foot-tall concrete block towers were erected for general lighting, stage illumination, and sound, along with ten steel poles for house lights. The garden section near the stage was redone and was

¹³⁰ Traub, *Past/Forward*, 103.

¹³¹ "Hollywood Bowl Will be Improved," *Los Angeles Times*, May 11, 1952; "Bowl's Revamping Program Started," *Los Angeles Times*, May 20, 1952.

¹³² "Seats Readied for Opening of Bowl Concerts," *Los Angeles Times*, May 19, 1953.

¹³³ "Bowl Sponsors Arrange for Better Parking," *Los Angeles Times*, July 2, 1953.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

devoted to box seats with new steel and redwood boxes. The box section was extended closer to the stage and a reflection pool added between the box section and the stage; the pool could be drained and used as an orchestra pit. Under the stage, new dressing rooms were installed.¹³⁴ Enclosures at the left and right of the garden section were constructed to accommodate fifty wheelchairs.¹³⁵

Outside the Bowl, south of Pepper Tree Lane along Highland Avenue, the County acquired thirty-one homes along Odin Street, which they demolished or relocated to create additional parking for the Bowl. Designed by the Department of the County Engineers, landscaped with planted medians, and completed in 1955, Odin Lot (later renamed Lot B) expanded the total parking capacity of the Bowl to 4,000 vehicles. One of the houses was relocated to the Bowl grounds, on the hillside above Odin Lot, and converted into the Hospitality House (later renamed Volunteer Cottage).¹³⁶

Improvements guided by Welton Becket's firm continued the next year for the 1955 season. This included installation of 100 ornamental light standards on the ramps leading into the seating area; two drinking fountains on each of the promenades; and planting of 140 trees and additional shrubs, small plants, and new planter boxes. The irrigation system in the surrounding hills became operational. At the stage, redwood wing walls flanked the shell and new flooring covered the reflecting pool when used for dance or other forestage events.¹³⁷

Fast growing ivy was planted on the terraced hillsides. Eucalyptus trees were planted as a border along the sloping ramps, while hundreds of shrubs, planter boxes, and donated memorial trees enhanced the verdant, outdoor character of the site.¹³⁸

Following Becket's projects, the Department of the County Engineer continued improvements in 1957 and 1958, including replacement of 10,000 wooden seats (about half of the capacity) and paving the areas where the new seating was installed so that seventy-five percent of the seating area was paved. Aisle lighting was installed, along with additional planter boxes at the lower sections. A new picnic center was also completed (Picnic Area 4), bringing the total picnic facilities within the Bowl to four.¹³⁹ The Department of the County Engineer also developed plans in December 1957 for a new storage warehouse, presumably constructed in 1958. The New Storage Building (Warehouse 1) was located west of the Seating and Stage Area at what was then called Parking Lot #2 (later Lot A Upper Terrace) up the west hillside, hidden from views inside the seating area.

The Dorothy Chandler Fountain, with lighting and seventy-five streams of water installed inside the reflecting pool at the front of the stage, was dedicated in 1959 to recognize Chandler's

¹³⁴ "Hollywood Bowl Altering Will be Completed Soon," *Los Angeles Times*, May 3, 1954.

¹³⁵ "Bowl Providing Space for 50 Wheel Chairs," *Los Angeles Times*, June 14, 1954.

¹³⁶ Greenwood and Associates, "Historic Structures Report," 16.

¹³⁷ "Hollywood Bowl Improvements Nearing End," *Los Angeles Times*, June 12, 1955.

¹³⁸ Northcutt, *The Hollywood Bowl Story*, 24.

¹³⁹ "Hollywood Bowl Installs New Seating for 10,000," *Los Angeles Times*, May 12, 1958.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

contributions. Designed by noted industrial designer Henry Dreyfus, a member of the Hollywood Bowl Board of Directors, the fountain was removed in 1972 when the reflecting pool was covered to bring the orchestra closer to the audience as one effort to address acoustical issues.¹⁴⁰

By 1960, when the Department of the County Engineer drew an existing conditions site plan for the Hollywood Bowl, it showed eight picnic areas throughout the site, including three (Picnic Areas 2, 3, and 4) along the north hillside above the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) behind the stage, two along the East Bowl's pedestrian walkway (Picnic Areas 5 and 6), and two on the east side of Highland Avenue.¹⁴¹ It also showed a hospital or first-aid station and small maintenance office at the operations area behind the stage and to the west of the poured-in-place, 1939 restroom building, as well as a new restroom building to the west of the stage, at the end of a parking area. Another restroom was also in the works along the East Bowl pedestrian walkway, near Picnic Area 5. Other service features included a tool shed, storage sheds, and paint shop joining the New Storage Building (Warehouse 1) at Parking Lot #2 (Lot A Upper Terrace), along with a plant nursery area accessed from a roadway southwest of Parking Lot #2 (Lot A Upper Terrace).

Evolving Programming

As music tastes changed across the country, programming in the 1950s increasingly shifted toward popular music performances. In 1946, conductor and arranger Johnny Green had made his Hollywood Bowl debut, ultimately performing over fifty American musical theater pops concerts at the Bowl over two decades. Music of George Gershwin, Leroy Anderson, and Cole Porter, along with musical theater works by Rodgers and Hammerstein, Jerome Kern, and Meredith Willson of *The Music Man* fame, were the staples of programming during the era. Nat King Cole was one of a handful of non-classical performers to have as many as seven consecutive annual appearances at the Bowl, from 1954 to 1960.¹⁴²

The Bowl became the venue for two extremely popular TV shows, *The Colgate Comedy Hour* (1954) starring Eddie Fisher, and *American Bandstand* (1957), a musical variety show produced and hosted by Dick Clark, which helped popularize rock 'n' roll. Duane Eddy was the first rock 'n' roll musician to appear at the Bowl in 1958.¹⁴³

The growing influence of television and an upsurge in quality classical music recordings and broadcasts meant that the public no longer needed to leave home to experience art and entertainment. Attendance at symphonic programs and opera performances continued to decline even in the years after the Crusade for Survival. Concerts with popular big name artists that the public had heard on the radio or on television and wanted to see in-person became the only

¹⁴⁰ Koopal, *Miracle of Music*, 256-257; 260; 298.

¹⁴¹ The 1960 site plan shows a path to Picnic Area 6. A 1963 index map of the Hollywood Bowl for Bowl and Museum Parking by the Department of the County Engineer showed an oblong shape for Picnic Area 6 at the end of the path.

¹⁴² Ljiljana Grubisic, Director of Archives and Hollywood Bowl Museum, Los Angeles Philharmonic Association, contributed text, March 2020.

¹⁴³ Grubisic, March 2020.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

programs that consistently drew large audiences to the Hollywood Bowl.¹⁴⁴ “Pops” programs were scheduled on Saturday nights, while Fridays were reserved for “Personality Nights.”¹⁴⁵ The Pops programs quickly overtook classical music programs as the most popular and highly attended events during the Bowl’s annual seasons. Even with enormously successful performances, such as the Beatles’ concerts in 1964 and 1965, the Bowl failed to consistently attract the sizes of audiences it needed to survive.

Changing Operational Structure

In order to secure a more stable, long-term source of funding for the Bowl and these extensive improvement projects, the Hollywood Bowl Association renegotiated its 99-year lease (signed in 1924) with the County of Los Angeles in 1954 into a 25-year lease.¹⁴⁶ Reflecting its recognition of the Hollywood Bowl as a publicly owned, civic institution for the people of Los Angeles, the County agreed to provide subsidies for the annual concert series, as well as the upkeep and improvement of the property that eventually totaled into the millions.¹⁴⁷ In 1959, the relationship between the Hollywood Bowl and the County was solidified when the Bowl was added to the County Department of Parks and Recreation.¹⁴⁸

While willingness to include different genres and kinds of performances increased attendance as did improvements to the Bowl’s facilities, expenses also rose. The Bowl continued to struggle to operate at a profit as it entered another period of transition. After eight seasons as chairman, Chandler resigned from her position with the Hollywood Bowl Association in 1958 to focus her attention on developing the Music Center as the County-owned, permanent home for the Los Angeles Philharmonic. Much of the high-powered leadership and attention that had previously been dedicated to the Hollywood Bowl subsequently shifted to the Music Center project. Profits from the Hollywood Bowl’s 1959 season went at least partially to fund the Music Center. Welton Becket and Associates, architects of the 1950s improvements at the Hollywood Bowl, had been hired to design the new performing arts complex.

The Music Center opened in Downtown Los Angeles at the end of 1964, consolidating Los Angeles’ high-style, Euro-centric cultural arts—symphony, opera, and dramatic theater—in new, Modern (New Formalist) facilities. Part of the mid-century national trend of building centralized performing arts complexes as part of urban redevelopment, such as Lincoln Center in New York under development around the same time, the Music Center represented the arrival of Los Angeles as a cultural center with public and private sector support to rival more established cities. The Hollywood Bowl was subsequently regarded as a seasonal piece of the Los Angeles Philharmonic’s overall annual program. It was no longer Los Angeles’ primary community music and cultural center; rather, part of the megalopolis’s increasingly vast and varied cultural

¹⁴⁴ Koopal, *Miracle of Music*, 226-227.

¹⁴⁵ Koopal, *Miracle of Music*, 228.

¹⁴⁶ “Hollywood Bowl Rehabilitation Plans Approved,” *Los Angeles Times*, October 7, 1953. In Grace Koopal’s *Miracle of Music*, she stated the lease was for a ten-year period that was again renewed in 1964 and up for renewal at the end of 1974. See Koopal, *Miracle of Music*, 284; 319.

¹⁴⁷ Koopal, *Miracle of Music*, 222-223.

¹⁴⁸ Northcutt, *The Hollywood Bowl Story*, 24.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

identity.¹⁴⁹ This was reinforced when the Hollywood Bowl Association and Southern California Symphony Association, longtime sister organizations since the Symphony Association was first established in 1934, finally merged in 1966.¹⁵⁰ The Hollywood Bowl was formally part of the broader cultural programming in Los Angeles, with funding and decisions made at the Music Center downtown and marking a different period in the Bowl's history.

Post-Period of Significance

1967 to 1989

The appointment of Ernest Fleischmann as executive director of the Los Angeles Philharmonic in 1969 ushered in another period of programmatic and physical transformation. Along with his executive director role, Fleischmann also took on the position of the Hollywood Bowl's general manager, which was previously the chief administrator job hired by the Hollywood Bowl Association. This consolidated the management of the Bowl fully within the Los Angeles Philharmonic organization, and later resulted in a name change for the merged Southern California Symphony-Hollywood Bowl Association into the Los Angeles Philharmonic Association.¹⁵¹

Believing that classical music programming should be developed to appeal to contemporary audiences, especially young people, Fleischmann began to introduce innovative new offerings that called for fresh, sometimes experimental, stage and sound designs. Summarizing his views, Fleischmann stated:

If we avoid stereotyped programming, if we welcome our audiences no matter how they dress, if we create a less formal atmosphere, if we prove that classical music does not have to be dry-as-dust, then we will attract people who have not paid much attention to symphony in the past.¹⁵²

As part of this vision, Fleischmann established in 1969 what became the hallowed tradition of annual spectaculars that included fireworks shows and booming cannons. "Mini-Marathons," with performances lasting six or more hours, became an annual tradition starting in 1971 with "Bach at the Bowl Mini-Marathon," directed by Lukas Foss. These mini-marathons were purposely informal dusk-to-midnight events at which listeners were encouraged to come and go freely, picnic and snack, all the while watching the L.A. Philharmonic, plus smaller ensembles and soloists.¹⁵³

Contrasting programs that paired popular music artists that appealed to younger demographics, such as Indian sitar master Ravi Shankar or soul musician Isaac Hayes, with performances of

¹⁴⁹ Koopal, *Miracle of Music*, 257-264. 283.

¹⁵⁰ Koopal, *Miracle of Music*, 284-291.

¹⁵¹ Ernest Fleischmann, interview by Alex D. Cline, September 3, 1999, tape number VIII, side one, transcript, 196, UCLA Library Center for Oral History Research, access December 11, 2020, <https://oralhistory.library.ucla.edu/catalog/21198-zz00097xwp>.

¹⁵² Koopal, *Miracle of Music*, 297.

¹⁵³ Fleischmann, interview, 217-218.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

traditional classical music, were regularly scheduled. A decision was also made to expand Bowl programming outside of the usual evening performances. Youth groups, schools, and ethnic centers were welcomed to produce programs during the days rehearsals of the Los Angeles Philharmonic were opened to the public, free of charge.

Programming at the Hollywood Bowl continued to evolve so that the venue offered something for everyone.¹⁵⁴ In 1979, *Playboy* magazine founder and chairman Hugh Hefner revived the Playboy Jazz Festival, a critically acclaimed event held in Chicago in 1959, at the Hollywood Bowl as part of the magazine's twenty-fifth anniversary celebrations. The festival featured a who's who of jazz greats and was so successful that it was quickly developed into an annual event. In the decades since, the festival became internationally renowned and emerged as the West Coast's premier jazz event.¹⁵⁵ It continues as the Hollywood Bowl Jazz Festival.

In 1980, the Los Angeles Philharmonic began its own Jazz at the Bowl subscription series on Wednesday nights. The format gave the Los Angeles Philharmonic an opportunity to present musicians in complete sets. Since the series was inaugurated, more than 300 concerts have been presented. Programming was done by Festival Productions/George Wein until 1998, and since 1999 by the Los Angeles Philharmonic and the William Powers & Carolyn Powers Creative Chair for Jazz.¹⁵⁶

In 1978, conductor and composer John Williams made his debut, conducting his own film scores and thus starting his annual appearances on the Bowl stage. A few months prior, in November 1977, Ernest Fleischmann programmed "The Star Wars Concert," which included Williams' lavish symphonic score to the film that soared into movie history earlier that year. With this concert, complete with lasers, the Los Angeles Philharmonic started a nationwide phenomenon, becoming the first orchestra to dazzle audiences with this new technology.¹⁵⁷

Fleischmann focused on improving the acoustics of the Bowl, which had long been a problem as a result of the orchestra shell's design and re-grading work of the previous decades. Though he ultimately envisioned a new shell and an upgrade to the sound system that had been installed in the 1950s, Fleischmann undertook temporary measures as a first step. Impressed by Los Angeles architect Frank Gehry's 1967 design for the Merriweather Post Pavilion outdoor concert venue in Maryland, Fleischmann asked the emerging young architect, then still considered avant-garde, to prepare an inexpensive, temporary solution for the orchestra shell's poor acoustics that could quickly be installed in time for the 1970 season.¹⁵⁸ Gehry's design resulted in the installation of cardboard "Sonotubes" inside the orchestra shell. A temporary sound system designed by Christopher Jaffe, who was responsible for other outdoor theater acoustical renovations around

¹⁵⁴ Koopal, *Miracle of Music*, 300-305.

¹⁵⁵ Nina Gordon Public Relations, "Playboy and Jazz: A History," All About Jazz, February 26, 2010, accessed December 24, 2019, <https://news.allaboutjazz.com/playboy-and-jazz-a-history.php>.

¹⁵⁶ Grubisic, March 2020.

¹⁵⁷ "The LA Phil and The Force," LA Phil, accessed April 23, 2021, <https://www.laphil.com/about/watch-listen/la-phil-and-force>.

¹⁵⁸ Reese, "Architecture for Performance," 43-44.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

the country, was also installed, as was an extension of the stage that covered the reflecting pool.¹⁵⁹

The Southern California Symphony-Hollywood Bowl Association conducted a comprehensive analysis of the Bowl's physical needs, which prompted the Los Angeles County Board of Supervisors in 1973 to approve a feasibility study.¹⁶⁰ From the study came recommendations for a phased renovation that included a new orchestra shell, a new stage and orchestra pit, upgraded stage lighting and sound systems, replacement of the bench seats, and adequate restroom facilities, among other improvements.¹⁶¹ In 1975, the County Board of Supervisors approved funding for the first phase, which included new concrete sound barrier walls at house right (upper east side of the seating area) to address freeway noises and protect neighbors; renovation of the stage area, with backstage improvements; implementation of a new moving sidewalk up to Promenade 4, next to existing broad stairs at the East Bowl; and changes in concession buildings and restrooms, as well as a new restroom and refreshment stand near the entrance to Promenade 4 at the top of the new escalator. A new Maintenance Crew Quarters (Warehouse 2) at the Upper Terrace, utility tunnels, and control booths were also part of phase one.¹⁶² Gehry remained the architect overseeing the renovations.¹⁶³

Although the second phase was supposed to replace the orchestra shell, instead, in 1980, Gehry developed another temporary solution to improve the shell's acoustics. The Sonotubes were replaced with a series of fiberglass spheres that were suspended from the shell's ceiling and designed to properly distribute sound throughout the Bowl.¹⁶⁴ Gehry's contributions also included a two-level concrete parking deck that was installed north of the understage building in 1981. The parking deck extended the Parking Area's parking to right behind the stage, bridging the grade change, and creating a tunnel to access the understage building.¹⁶⁵ Gehry's final project at the Bowl was a wood column-supported canopy over the Tea House's picnic area, creating an open-air dining pavilion that was completed in 1982.¹⁶⁶

In 1984, in time for the Olympics hosted by the City of Los Angeles, the Tea House was converted into the Hollywood Bowl Museum where memorabilia from the Bowl's history was displayed for the public. The founders hoped the museum would provide a suitable "tribute to the cultural contributions made by great musicians and entertainers over the years."¹⁶⁷ An electronic marquee was installed at the median on Highland Avenue across from the entrance driveway.¹⁶⁸ Additional improvements in the 1980s include replacement of benches and renovation of boxes

¹⁵⁹ John Rockwell, "A Different Bowl Awaits Summer Concertgoers," *Los Angeles Times*, April 22, 1970.

¹⁶⁰ "Renovation Study of Hollywood Bowl Set," *Los Angeles Times*, September 26, 1973.

¹⁶¹ Ray Zeman, "Data Ordered on Hollywood Bowl Work," *Los Angeles Times*, November 28, 1973.

¹⁶² Francesco Dal Co and Kurt W. Forster, *Frank O. Gehry: The Complete Works* (New York: The Monacelli Press, 1998), 114.

¹⁶³ Martin Bernheimer, "A New Sound, Maybe, for Bowl," *Los Angeles Times*, August 8, 1975.

¹⁶⁴ Reese, "Architecture for Performance," 44.

¹⁶⁵ Dal Co and Forster, *Frank O. Gehry*, 114.

¹⁶⁶ Reese, "Architecture for Performance," 45.

¹⁶⁷ Judith Michaelson, "A Home for Bowl Memorabilia," *Los Angeles Times*, June 28, 1984.

¹⁶⁸ Richard Simon, "Hollywood Bowl Will Get a New Marquee," *Los Angeles Times*, December 29, 1983.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

in the seating area and additional acoustical studies.¹⁶⁹ In 1989, the county's Architectural Division designed a three-story building (Service Building) with concrete basement and two steel and stucco stories above ground that was constructed stage left (east of stage) to accommodate administrative functions and an orchestra lounge on the ground floor.¹⁷⁰

1990 to the 2010s

County staff continued to make minor improvements to the Hollywood Bowl site. In 1991, Picnic Areas 2, 3, and 4 in the hillside above the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) were renovated, as was Picnic Area 6 at the East Bowl.

In 1992, Los Angeles County voters approved \$25.5 million in funding to upgrade the Hollywood Bowl facilities as part of a larger park bond measure. The first phase of the project—led by New York-based architecture firm Skidmore, Owings, and Merrill as the design architect and Los Angeles-based Kennard Design Group Architecture and Planning as the architect of record—largely focused on infrastructure upgrades, including re-alignment of Odin Street for direct freeway access; new restroom facilities by the West Gate entrance (west of the stage); major plumbing, electrical, and sewer system improvements; and re-ramping paths and walkways to meet the new federal Americans with Disability Act that passed in 1990. Disabled access seating and parking also were provided, with thirty-eight spaces at the Odin Lot (Lot B) and twelve near the West Gate entrance in the Parking Area (in the Lot A area). The 164-seat area directly in front of the stage, in the previous pool area, was refurbished.¹⁷¹ The re-alignment of Odin Street shifted the roadway south to access Odin Lot (Lot B) at its the southern corner, instead of from the curb cut at the center of the lot. As a result, the two 1950s-era parking lots on the east side of Highland Avenue changed shape, with the northern lot gaining land and the southern lot shrinking. Historic aerial images also show the median in Highland Avenue morphed, as the roadway no longer bisected the median in half, creating a larger portion toward the north, and a smaller area at the tapered southern end.

In the second phase, 1995 to 1996, the West Gate entrance was improved, and new concession areas and gift shops were added in four locations. The team also designed a new two-story building that replaced the former Tea House that had been converted to the Hollywood Bowl Museum in 1984, retaining a fireplace from the original building. The new Edmund D. Edelman Hollywood Bowl Museum, named for the former Los Angeles County Supervisor and key Hollywood Bowl supporter, opened in 1996 as part of the Bowl's seventy-fifth anniversary celebrations.¹⁷² The walled picnic area near the new museum, with the Frank Gehry-designed canopy, was also upgraded.

¹⁶⁹ Marc Shulgold, "It's Shape-Up Time at Hollywood Bowl," *Los Angeles Times*, July 1, 1987; Daniel Cariaga, "Sound Improvements for Bowl Acoustics," *Los Angeles Times*, July 11, 1988.

¹⁷⁰ Sapphos Environmental, Inc. "Draft Mitigated Negative Declaration, Hollywood Bowl Back-of-House and Patron Facilities Enhancement," 1999, 1-3; A-4 to A-5.

¹⁷¹ Daniel Cariaga, "An Improved Bowl to Open 1995 Season," *Los Angeles Times*, April 6, 1995; Keith Stone, "Bowl Repairs Force Move of Services," *Daily News*, April 8, 1995; Diane Haithman, "Building a Better Bowl," *Los Angeles Times*, June 25, 1995.

¹⁷² Daniel Cariaga, "A Museum's Bowl Full of Memories," *Los Angeles Times*, August 10, 1996.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

The last phase, 1997 to 1998, included substantial renovation of the existing, 1952 semi-circular Ticket Office/Concession Stand/Gift Shop building at the Main Court (Plaza). The Main Court (Plaza) also received new benches and a grassy area (likely around Picnic Area 1). A new elevator and paths providing accessible access to the first three promenade levels of seats were added at the plaza and at the East Bowl.¹⁷³ The final part of the three-phase project was the construction of a restroom and office building (Restroom 1/ Food Service Office Building) designed by Kennard Design Group, added to the north of the Tea Room Picnic Area along Pepper Tree Lane in 1998.¹⁷⁴

A new primary tenant made its debut at the Bowl during this period as well. In 1991, the Hollywood Bowl Orchestra was formed as a separate ensemble that would help take some of the Los Angeles Philharmonic's annual workload. Comprised of local freelance musicians, the Hollywood Bowl Orchestra, under the direction of John Mauceri, was created to present more varied musical styles that would appeal to domestic, as well as international, audiences, similar to the Boston Pops.¹⁷⁵ The Hollywood Bowl Orchestra has played an important role in the increasing emphasis on multi-media events, creating new fireworks programs and often incorporating film elements projected onto the Bowl's big screens. The Hollywood Bowl Orchestra has been under the direction of Thomas Wilkins since 2008.

At the dawn of a new century, the Hollywood Bowl more than ever reflected Los Angeles' increasing international prominence. In June 1999, National Public Radio member station KCRW initiated its World Music Festival series to present popular and classical music from diverse countries throughout the world. The Dalai Lama appeared as part of the festival. In July 2006, KCRW World Festival presented the first ever Bollywood night at the Bowl, featuring A.R. Rahman and Musafir with colorful movie clips on the Bowl's side screens. In April 2003, *The Korea Times* brought the inaugural Korean Music Festival for the benefit of the Korean community in Los Angeles.¹⁷⁶

In 1998, Los Angeles-based architecture firm Hodgetts + Fung Design Associates prepared an Architectural Forensics Report that identified additional needs. The Bowl had long outgrown its 1929 orchestra shell. The shell was not large enough to accommodate a full-sized orchestra, so that during performances, one-third of the musicians had to sit outside the shell. In spite of temporary measures, such as Gehry's innovative Sonotubes and later fiberglass spheres, the shell's acoustics continued to be an issue, particularly for the conductor and musicians on stage,

¹⁷³ Mary McNamara, "The Ins and Outs of the Bowl," *Los Angeles Times*, July 3, 1997.

¹⁷⁴ Greenwood and Associates, "Historic Structures Report," 2001, 29. Also completed during this period was another picnic area at Camrose Park, south of the Bowl property on Highland Avenue that Los Angeles County acquired in 1994 and is outside the nomination boundaries. See "Hollywood Bowl Adds Picnic Area," *Los Angeles Times*, April 24, 1994.

¹⁷⁵ Peter Catalano, "Hollywood Bowl Orchestra Debuts – in the Studio," *Los Angeles Times*, February 28, 1991.

¹⁷⁶ Provided by Ljiljana Grubisic, Archives and Museum Director, Los Angeles Philharmonic Association, September 2020.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

who needed to have sound piped into various sections of the shell so that they could hear each other. Dressing rooms and backstage areas were small and outdated.¹⁷⁷

Based on the Hodgetts + Fung recommendations, a series of improvement projects were completed over a fifteen-year period starting in 2002, again primarily between seasons to allow the Bowl to continue to operate during the summers. After decades of unsuccessful attempts to solve the acoustical problems, the shell was replaced with a larger shell and stage in 2004. The new shell featured a concentric circle design, reminiscent of the replaced shell.¹⁷⁸ Improvements to upgrade back-of-house facilities, such as expanded side wings and backstage area at the stage, were also conducted.

Much of the existing food service and concession stands at the East Bowl from the entrance gates to Promenade 1 and Promenade 2, dating from the 1950s to the 1990s, were replaced or remodeled. The existing, 1989 Service Building east of the stage (stage left) was expanded and remodeled on the side facing the entrance gate area. A new concession building was constructed at the west side of the stage, near the West Gate entrance. These alterations incorporated 1920s Modern-inspired elements, following the design guidelines implemented as part of the 2000s projects to be compatible with the site.¹⁷⁹ Inside the seating area, the benches and boxes were refurbished and video screens installed.¹⁸⁰

Outside of the ticketed area, the semi-circular Ticket Office/Concession Stand/Gift Shop building at the Main Court (Plaza)—first constructed in 1952 and renovated in the late 1990s—was renovated again into the Plaza Terrace and Bowl Store Building. The WPA-era fountain and sculptures from 1940 at Highland Avenue and the entrance driveway were refurbished and restored to working condition. Future plans include re-planting pepper trees along Pepper Tree Lane.

Throughout its history, the Hollywood Bowl has continued to evolve to meet the needs and tastes of modern audiences. It remains, as its founders had envisioned it, a gathering place for Los Angeles, where people of all backgrounds can share quality cultural experiences and come away enriched by them. The Hollywood Bowl retains its stature as one of the country's most prominent and well-known music and performing arts venues, particularly for its outdoor setting, and is recognized for its formative role in the development of the arts and culture in Los Angeles.

¹⁷⁷ Nora Zamichow, "Hollywood Bowl May Shed Famous Shell," *Los Angeles Times*, August 26, 2000.

¹⁷⁸ "Polishing a New Shell at the Bowl," *Los Angeles Times*, December 21, 2003.

¹⁷⁹ Sapphos Environmental, Inc., "Draft Mitigated Negative Declaration Renovations to Hollywood Bowl Food and Beverage Facilities," 2002, 1-2 to 1-8.

¹⁸⁰ Elaine Nesbit, Hollywood Bowl representative, conversations in November 2019.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

9. Major Bibliographical References

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

Primary

Alliot, Hector. "Musical Notes and Comments: New Trinity Auditorium to be Future Home of Music." *Los Angeles Times*. 28 June 1914.

"American Contralto Will Inaugurate Bowl Season." *Los Angeles Times*. 16 May 1943.

Armitage, Merle. "What's Worth While." *Los Angeles Times*. 13 August 1922.

Babcock, Muriel. "History of the Hollywood Bowl Tells the Growth of Genuine Community Spirit." *Los Angeles Times*. 1 August 1926.

Bernheimer, Martin. "A New Sound, Maybe, for Bowl." *Los Angeles Times*. 8 August 1975.

_____. "Roland Hays, 1887-1977 – He Opened Doors." *Los Angeles Times*. 9 January 1977.

"Bond Buyers Jam 'Times' Bowl Show." *Los Angeles Times*. 5 July 1944.

"Bowl Providing Space for 50 Wheel Chairs." *Los Angeles Times*. 14 June 1954.

"Bowl Sponsors Arrange for Better Parking." *Los Angeles Times*. 2 July 1953.

"Bowl will be Improved." *Los Angeles Times*. 30 November 1925.

"Bowl's Revamping Program Started." *Los Angeles Times*. 20 May 1952.

Cariaga, Daniel. "A Museum's Bowl Full of Memories." *Los Angeles Times*. 10 August 1996.

_____. "An Improved Bowl to Open 1995 Season." *Los Angeles Times*. 6 April 1995.

_____. "Sound Improvements for Bowl Acoustics." *Los Angeles Times*. 11 July 1988.

Catalano, Peter. "Hollywood Bowl Orchestra Debuts – in the Studio." *Los Angeles Times*. 28 February 1991.

"Dedicate in Praise Their Temple Home." *Los Angeles Times*. 12 November 1906.

"Easter Sunrise Service." Sunday April 8, 2007 program.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

“Eight-Lane Cahuenga Pass Freeway, Costing \$1,500,00, Dedicated at Colorful Exercises.”
Los Angeles Times. 16 June 1940.

Evans, B. Ifor. “The Hollywood Bowl.” *The Guardian*. 29 July 1925.

Fleischmann, Ernest. Interview by Alex D. Cline, September 3, 1999. UCLA Library Center for Oral History Research. Access December 11, 2020,
<https://oralhistory.library.ucla.edu/catalog/21198-zz00097xwp>.

“Grandest of City’s Fetes to Open Shrine Auditorium.” *Los Angeles Times*. 5 August 1907.

Haithman, Diane. “Building a Better Bowl.” *Los Angeles Times*. 25 June 1995.

Hertz, Alfred. “Facing the Music: The Memoirs of Alfred Hertz.” *San Francisco Chronicle*.
11 July 1942.

“Hollywood Bowl Adds Picnic Area.” *Los Angeles Times*. 24 April 1994.

“Hollywood Bowl Altering Will be Completed Soon.” *Los Angeles Times*. 3 May 1954.

“Hollywood Bowl Improvements Nearing End.” *Los Angeles Times*. 12 June 1955.

“Hollywood Bowl Installs New Seating for 10,000.” *Los Angeles Times*. 12 May 1958.

“Hollywood Bowl Rehabilitation Plans Approved,” *Los Angeles Times*. 7 October 1953.

“Hollywood Bowl to be World’s Finest Outdoor Theater.” *Los Angeles Times*. 31 January
1926.

“Hollywood Bowl Will be Improved.” *Los Angeles Times*. 11 May 1952.

“Improvement Project Near Completion.” *Los Angeles Times*. 5 July 1939.

Jones, Isabel Morse. “Cash to Be Crooned Into Coiffers of Bowl.” *Los Angeles Times*. 1
August 1943.

_____. “Hayes, Harty Win Honors.” *Los Angeles Times*. 5 August 1933.

_____. “Roland Hayes and Negro Chorus to Sing at Bowl.” *Los Angeles Times*. 25
September 1932.

Key, Pierre V.R. “Music Becomes Victorious in U.S, Summer Season Shows.” *Akron
Beacon Journal* (Akron, OH). 18 July 1925.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

_____. "Pierre Key's Music Article." *Hartford Courant* (Hartford, CT). 27 August 1922.

McNamara, Mary. "The Ins and Outs of the Bowl." *Los Angeles Times*. 3 July 1997.

Michaelson, Judith. "A Home for Bowl Memorabilia." *Los Angeles Times*. 28 June 1984.

"Music and Musicians." *Los Angeles Evening Express*. 5 March 1926.

"Nation to Hear Bowl Concerts." *Los Angeles Times*. 7 July 1930.

Nye, Myra. "Affairs of the Week." *Los Angeles Times*. 16 August 1925.

_____. "Bowl to Echo Praise Paeans." *Los Angeles Times*. 6 July 1924.

"Otto Klemperer Dies; Former L.A. Maestro." *Los Angeles Times*. 8 July 1973.

"Paeans of Praise Rise. Easter Sunrise Service Draws Thousands of Devout to Mountain
Tops." *Los Angeles Times*, 28 March 1921.

"Polishing a New Shell at the Bowl." *Los Angeles Times*. 21 December 2003.

"Renovation Study of Hollywood Bowl Set." *Los Angeles Times*. 26 September 1973.

Rockwell, John. "A Different Bowl Awaits Summer Concertgoers." *Los Angeles Times*. 22
April 1970.

"Seats Readied for Opening of Bowl Concerts." *Los Angeles Times*. 19 May 1953.

Shulgold, Marc. "It's Shape-Up Time at Hollywood Bowl." *Los Angeles Times*. 1 July 1987.

Simon, Richard. "Hollywood Bowl Will Get a New Marquee." *Los Angeles Times*. 29
December 1983.

"Sonata or Sinatra? That Is the Issue!" *Los Angeles Times*. 4 August 1943.

"Staccato Notes." *Logansport Pharos-Tribune* (Logansport, Indiana). 24 September 1924.

"Stokowski Named for Bowl Series." *Hanford Morning Journal*. Hanford, CA, 18 January
1945.

Stone, Keith. "Bowl Repairs Force Move of Services." *Daily News*. 8 April 1995.

"Symphonies Begin Tonight." *Los Angeles Times*. 11 July 1933.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Tarnsey, Charlotte M. "Kansas City has a Plan Detroit Could Adopt." *Detroit Free Press*. 23 March 1924.

"Tickets to 'Times' Hollywood Bowl July 4 War Bond Show Go Quickly." *Los Angeles Times*. 20 June 1944.

Zamichow, Nora. "Hollywood Bowl May Shed Famous Shell." *Los Angeles Times*. 26 August 2000.

Zeman, Ray. "Data Ordered on Hollywood Bowl Work." *Los Angeles Times*. 28 November 1973.

"W.A. Clark, Jr., Summoned by Death." *Los Angeles Times*. 15 June 1934.

Secondary

"Bowl History Spotlight: Roland Hayes." LA Phil. Accessed April 23, 2021, <https://www.laphil.com/about/watch-and-listen/bowl-history-spotlight-roland-hayes;>

Bowie, Patricia Carr. *The Cultural History of Los Angeles, 1850-1967: From Rural Backwash to World Center*. 1980. University of Southern California. PhD dissertation.

Buckland, Michael and John Henken. *The Hollywood Bowl: Tales of Summer Nights*. Los Angeles, Balcony Press, 1999.

Cooper, Suzanne Tarbell, et al. *Theatres in Los Angeles*, Images of America. Charleston, SC, Arcadia Publishing, 2008.

"Coming of Age in the Jazz Age." LA Phil. Accessed April 23, 2021, <https://www.laphil.com/about/watch-and-listen/coming-of-age-in-the-jazz-age.>

Crawford, Dorothy Lamb. *A Windfall of Musicians: Hitler's Emigres and Exiles in Southern California*. New Haven, CT, Yale University Press, 2011.

County of Los Angeles Department of Parks and Recreation. *Hollywood Bowl Design Guidelines*. Prepared by County of Los Angeles Department of Parks and Recreation in cooperation with the Los Angeles Philharmonic Association, July 2003.

Dal Co, Francesco and Kurt W. Forster. *Frank O. Gehry: The Complete Works*. New York: The Monacelli Press, 1998.

Del Barco, Mandalit. "The Rise of the LA Philharmonic To 'America's Most Important Orchestra.'" NPR. October 8, 2018. Accessed December 30, 2019,

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

<https://www.npr.org/sections/deceptivecadence/2018/10/08/655635932/the-rise-of-the-los-angeles-philharmonic-to-america-s-most-important-orchestra>.

Historic Resources Group. "SurveyLA Hollywood Community Plan Area Historic Resources Survey Report." Prepared for City of Los Angeles, Department of City Planning, Office of Historic Resource, August 2011, revised November 2015.

"Hollywood Bowl Improvements – Los Angeles." The Living New Deal. Accessed December 20, 2020, <https://livingnewdeal.org/projects/hollywood-bowl-improvements-los-angeles-ca/>.

Gottlieb, Robert, et al. *The Next Los Angeles: The Struggle for a Livable City*. Los Angeles, University of California Press, 2005.

Greenwood and Associates. "Historic Structures Report – Hollywood Bowl." 2001.

Koopal, Grace G. *Free Enterprise: Foundation of America's Greatness, a Biography of Charles E. Toberman*. Los Angeles, Anderson, Richie & Simon, 1970.

_____. *Miracle of Music: The History of the Hollywood Bowl*. Los Angeles, Anderson, Ritchie & Simon, 1972.

"The LA Phil and The Force." LA Phil. Accessed April 23, 2021, <https://www.laphil.com/about/watch-listen/la-phil-and-force>

Marcus, Kenneth H. "The Hollywood Bowl and the Democratization of Music." *Journal of Interdisciplinary Studies*, vol. 12, Fall 1999.

_____. *Musical Metropolis: Los Angeles and the Creation of Music Culture, 1880-1940*. New York, Palgrave Macmillan, 2004.

Mearns, Hadley. "The women who made Los Angeles the 'Athens of America.'" *Curbed Los Angeles*. July 21, 2015. Accessed December 2, 2019, <https://la.curbed.com/2015/7/21/9938774/the-women-who-made-los-angeles-the-athens-of-america-1>.

Nichols, Chris. "Meet George Stanley, Sculptor of the Academy Award." *Los Angeles Magazine*, February 25, 2016. Accessed February 25, 2022, <https://www.lamag.com/askchris/meet-george-stanley-sculptor-of-the-academy-award/>.

Nina Gordon Public Relations. "Playboy and Jazz: A History." *All About Jazz*. February 26, 2010. Accessed December 24, 2019, <https://news.allaboutjazz.com/playboy-and-jazz-a-history.php>.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Northcutt, John Orland. *The Hollywood Bowl Story*. Hollywood, CA, The Hollywood Bowl Association, 1962.

_____. "The Philharmonic and The Bowl." *Music and Dance in California and the West*, 2nd edition. Hollywood, CA, Bureau of Musical Research, 1940.

Page & Turnbull. "Greek Theatre Historic Resource Study & Project Analysis," November 2015.

Sapphos Environmental Inc. "Draft Mitigated Negative Declaration Hollywood Bowl Back-of-House and Patron Facilities Enhancement Project," 1999.

_____. "Draft Focused Environmental Impact Report Hollywood Bowl Shell Rehabilitation Project and Acoustical Improvements," Vol. 1, 2000.

_____. "Draft Mitigated Negative Declaration Renovations to Hollywood Bowl Food and Beverage Facilities," 2002.

Saunders, Richard Drake, ed. *Music and Dance in California and the West*. Hollywood, CA, Bureau of Musical Research, Inc., 1948.

Smith, Caroline Estes. *The Philharmonic Orchestra of Los Angeles: The First Decade, 1919-1929*. Los Angeles, Press of the United Printing Company, 1930.

Smith, Catherine Parsons. "Founding the Hollywood Bowl." *American Music*, vol. 11, no. 2, Summer 1993, pp. 206-242.

Stadtman, Verne A. "Commencement." At "The Centennial Record of the University of California," 1967. Calisphere. Accessed November 27, 2020, http://content.cdlib.org/view?docId=hb4v19n9zb&chunk.id=div00303&brand=calisphere&doc.view=entire_text.

Starr, Kevin. *Material Dreams: Southern California Through the 1920s*. New York, Oxford University Press, 1990.

Traub, Derek. *Past/Forward: The LA Phil at 100*, Vol. 1. Los Angeles, Los Angeles Philharmonic Association, 2018.

"William Grant Still & the Harlem Renaissance." LA Phil. Accessed April 23, 2021, <https://www.laphil.com/about/watch-and-listen/william-grant-still-and-the-harlem-renaissance>.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

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 # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Los Angeles Philharmonic Association

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Approximately 70 acres

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|------------------------|------------------------|
| 1. Latitude: 34.116385 | Longitude: -118.342699 |
| 2. Latitude: 34.116552 | Longitude: -118.342324 |
| 3. Latitude: 34.115807 | Longitude: -118.340167 |
| 4. Latitude: 34.113092 | Longitude: -118.336907 |
| 5. Latitude: 34.113153 | Longitude: -118.336690 |
| 6. Latitude: 34.112112 | Longitude: -118.336309 |
| 7. Latitude: 34.109726 | Longitude: -118.336588 |
| 8. Latitude: 34.110167 | Longitude: -118.338716 |

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

- | | |
|-------------------------|------------------------|
| 9. Latitude: 34.111133 | Longitude: -118.339187 |
| 10. Latitude: 34.110783 | Longitude: -118.339706 |
| 11. Latitude: 34.110970 | Longitude: -118.340203 |
| 12. Latitude: 34.111870 | Longitude: -118.342137 |
| 13. Latitude: 34.112222 | Longitude: -118.342852 |
| 14. Latitude: 34.112474 | Longitude: -118.342895 |
| 15. Latitude: 34.113692 | Longitude: -118.342527 |
| 16. Latitude: 34.114264 | Longitude: -118.343013 |

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

The district boundary is roughly defined on the north by the ridge of Bolton Canyon. The Mountains Recreation and Conservation Authority Hillpark Open Space is to the north, on the other side of the ridge, and serves as a buffer between Bolton Canyon and Cahuenga Boulevard and the Hollywood Freeway (Highway 101) to the north and east in Cahuenga Pass. The west property line is the western ridge of Bolton Canyon, with the rear of hillside residential lots fronting on Senalda Road and Castilian Drive along the boundary; a curve in Mulholland Drive is at the property's northwest corner. To the south, the district boundary is Bolton Canyon's southern ridge, with the rear of hillside residential lots along Oporto Drive and Los Tilos Road along the boundary line; a few residential lots on Castilian Drive at the southwest corner have been acquired and merged into the Hollywood Bowl property. Cahuenga Boulevard merges into Highland Avenue immediately east of the Hollywood Bowl, forming the eastern boundary of the complex. At the southeast corner, west of Highland Avenue, the Hollywood Bowl property is bounded by the rear of subdivided residential lots along West Alta Loma Terrace. [See Boundary Map and Sketch Map]

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the Hollywood Bowl is identified as the area of the original 59-acre Theatre Arts Alliance Tract and southwest lots acquired through the end of the period of significance in 1966. The amphitheater and natural setting of Bolton Canyon are within these parcels, along with the main visitor circulation paths. The district boundary includes a few small parcels at the rim of Bolton Canyon that were part of the Hollywood Bowl property through the 1960s and were sold off to private owners in the early 2000s. The affiliated parking lots and picnic areas that are located within the median and on the east side of Highland Avenue,

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

also owned by Los Angeles County, are excluded from the boundaries due to a loss of historic integrity. The shape, configuration, and landscaping of these parking lots and associated access roads have been heavily altered since 1966 and they no longer convey their historic appearance.

11. Form Prepared By

name/title: Flora Chou, Associate Principal
Clare Flynn, Associate, Cultural Resources Planner
organization: Page & Turnbull, Inc.
street & number: 417 South Hill Street, Suite 211
city or town: Los Angeles state: CA zip code: 90013
e-mail: chou@page-turnbull.com
telephone: (213) 221-1202
date: June 2022; Revised May 2023, June 2023, August 2023

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: Hollywood Bowl
City or Vicinity: Los Angeles
County: Los Angeles
State: California
Photographer: Flora Chou; Elaine Nesbit; Mark Ladd
Date Photographed: December 27, 2020; January 7, 2021; February 10, 2021;
March 11, 2022; April 20, 2022

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Description of Photograph(s) and number, include description of view indicating direction of camera, resource number indicated in []:

- 1 of 52 View of Bolton Canyon [1] looking west, with the Hollywood Bowl seating area [48] nestled into the southwest (left) hillside and the stage and the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) [5] at the valley floor. Native plant communities are seen at the north (right) hillside.
- 2 of 52 View of Bolton Canyon [1] looking southeast with the urban Hollywood neighborhood and the 101 Hollywood Freeway (left) just beyond the property. The skyline of downtown Los Angeles is visible in the background. The balloon-shaped seating area [48] at the canyon's southwest hillside is surrounded with mature, non-native vegetation.
- 3 of 52 View looking north from the upper levels of the Seating and Stage Area of the natural hillsides of Bolton Canyon [1] and the Hollywood Hills with the Hollywood sign in the background.
- 4 of 52 Entrance driveway [2] into Hollywood Bowl with two planted medians, located between the 1940, WPA-funded entrance fountain [12] (right) and the 2006 static marquee [13]. The northern hillside and ridge of Bolton Canyon in the background.
- 5 of 52 Detail view of the entrance driveway [2] with its pair of planted medians, looking northwest with the entrance fountain [12] in the background.
- 6 of 52 View of the entrance driveway with its planted medians transitioning into the Parking Area (Lower Terrace Lot, then Orchestra Lot, and then Lot A in the background) [5], looking northwest. Pepper Tree Lane [4] is separated from the driveway by the row of trees at left. The V-shaped entrance fountain [12] is at the lower right.
- 7 of 52 Primary entrance portal [3] from 1937 to the pedestrian tunnel [3] at the southwest corner of Highland Avenue and the entrance driveway [2] and at the base of Pepper Tree Lane [4]. On top of the portal is a 2006 static marquee [13] replacing previous marquees at that location.
- 8 of 52 Pepper Tree Lane [4], looking northwest from the primary entrance portal [3], with the palm trees at the entrance driveway [2] medians visible in the background. The path has lost its rustic character and historic integrity from the addition of large-scale buildings, such as the Edmund D. Edelman Hollywood Bowl Museum [16] (left) and extended Tea Room Picnic Area Canopy (Dining Terrace Roof Addition) [15] over the walkway, along with other alterations.
- 9 of 52 Detail view of the Parking Area (Lower Terrace Lot [foreground]) stretching to the

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

- Orchestra Lot and Lot A) [5] surrounded by the hillsides of Bolton Canyon [1], looking northwest. The Main Court (Plaza) [11] is at left and Picnic Area 2 [7] is to the right.
- 10 of 52 Odin Lot (Lot B) [6] with seven parallel rows of raised planting beds across the lot, providing the space with a wooded character, looking south.
- 11 of 52 Picnic Area 2 [7] at the north hillside of Bolton Canyon [1] accessed by steps from the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) [5], looking northwest.
- 12 of 52 Picnic Area 2 [7] with brick paving, concrete pads, and two-rail fencing replaced in concrete, looking west.
- 13 of 52 Picnic Area 4 [8] at the north hillside of Bolton Canyon accessed by ramp from the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) [5], looking north.
- 14 of 52 Picnic Area 4 [8] with brick paving, concrete pads, and two-rail fencing, looking southeast over the Parking Area (the Orchestra Lot and Lot A areas) [5].
- 15 of 52 Picnic Area 3 [9] with artificial turf, concrete pads, and two-rail fencing replaced in concrete, looking west.
- 16 of 52 Picnic Area 1 [10] at the Main Court (Plaza) with artificial turn, concrete block walls, and wood benches, looking southwest.
- 17 of 52 The Main Court (Plaza) [11] at the upper (west) terminus of Pepper Tree Lane [4] and before the main gate into the ticketed area, looking west. The building [18] is the 2010s iteration of the semi-circular, 1952 Ticket Office/Concession Stand/Gift Shop building (Plaza Terrace and Bowl Store Building) that was renovated first in the 1990s and again in the 2010s to the existing version when the shade structure was added as well. Picnic Area 1 [9] and its grassy area is to the left.
- 18 of 52 Aerial view of the entrance fountain [12] at the northwest corner of the entrance driveway [4] into the Hollywood Bowl property from Highland Avenue (right), looking northwest. The northwest entrance portal [3] to the pedestrian tunnel is also visible in the lower left corner.
- 19 of 52 Muse of Music statue atop the entrance fountain [12] looking northeast. The Muse of Drama is visible below the Muse of Music.
- 20 of 52 "HOLLYWOOD BOWL" inscribed along the east, Highland Avenue side of the entrance fountain's [12] granite cladding, with the Muse of Dance visible at right, looking northwest.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

- 21 of 52 Tea Room Picnic Area Walls [14], completed in 1938 as a WPA project, and Tea Room Picnic Area Canopy [15], as seen along Pepper Tree Lane [4], looking northwest.
- 22 of 52 The Edmund D. Edelman Hollywood Bowl Museum [16] along Pepper Tree Lane [4] and south of the Tea Room Picnic Area Walls [14] and Canopy [15], looking southwest.
- 23 of 52 The East Bowl, left of the concrete seating area [48] looking southwest, consists of the terraced and landscaped Odin Hill [20] and the pedestrian walkway [21] that winds its way along the hillside from the main gate (left foreground), behind and above the Main Court (Plaza) [11] and the Ticket Office/Concession Stand/Gift Shop building (Plaza Terrace and Bowl Store Building) [18]. Visitor amenities such as restaurants, concessions, and restrooms are along the pedestrian walkway, including Marketplace East and Ann's Wine Bar [38] (right), the Beverage Island [42] (center), and the Kitchen/Backyard [40] (behind Beverage Island).
- 24 of 52 Pedestrian walkway [21] at East Bowl, with low stacked bond concrete block edge walls (right) reflecting the 1950s period when the East Bowl was regraded, with compatible added restaurant and concession amenities, such as the Marketplace East and Ann's Wine Bar [38] (left), Bowl Store Kiosk [41] (right) and Beverage Island [42] (left foreground), looking north.
- 25 of 52 The pedestrian walkway [21] continues up Odin Hill [20] along planted areas and simple two-rail wood fencing from the 1950s construction, looking southeast.
- 26 of 52 Example of commemorative plaques found at the East Bowl area.
- 27 of 52 Example of escalators (Escalator 1) [22] along the East Bowl pedestrian walkway, with its stacked concrete masonry unit walls, looking south.
- 28 of 52 The elevator tower [27] (right, background), added in 1997 as part of the renovation of the Ticket Office/Concession Stand/Gift Shop (Plaza Terrace and Bowl Store Building) [18], looking southwest. The Bowl Store Kiosk [41], an example of an altered 1950s concession stand with original stacked concrete masonry unit walls that has been modified with a thick overhanging flat roof and cement stucco cladding, is in the foreground on the left.
- 29 of 52 Picnic Area 5 [29], originally added during improvements to the East Bowl in the 1950s but modified several times most recently with contemporary picnic furniture, looking east.
- 30 of 52 Picnic Area 6 [30], located just behind the Hospitality House (Volunteer Cottage) [32] with its rooftop just visit at left, looking southwest.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

- 31 of 52 Hospitality House (Volunteer Cottage) [32] at the south base of Odin Hill [20], accessed from Odin Lot (Lot B) [6], looking north. The house was one of the homes relocated to construct Odin Lot (Lot B), and was renovated in 1957 by Welton Becket and Associates for use by volunteers supporting the Hollywood Bowl Association.
- 32 of 52 Four of five telephone booths [33-37] that date to the 1930s and remain onsite, looking northwest.
- 33 of 52 The tiered, multi-story restaurant building, including Marketplace East, Chao's Popcorn, and Ann's Wine Bar [38], looking northwest. The building is representative of restaurants added to the East Bowl in the 1990s and 2010s, which feature plaster-clad walls, flat roofs, and curving walls and reflect the 1920s Modern-inspired design recommended in the 2002 Hollywood Bowl Design Guidelines.
- 34 of 52 Seating and Stage Area with concrete seating area [48] built into Bolton Canyon's southwest hillside, looking southwest.
- 35 of 52 Remaining low wall of the reflecting pool added in the 1950s in front of the stage. The front sides of Sound Tower 3 [49] (lower) and 5 [51] (upper) can be seen in the background.
- 36 of 52 Concrete seating area [48] looking west from in front of the stage. Sound Tower 3 [49] (front) and 5 [51] (back) are at the right.
- 37 of 52 Concrete seating area [48], looking east with the mature landscaping of Odin Hill [20] in the background. Also visible are Sound Tower 4 [50] (front) and Sound Tower 6 [52] (back).
- 38 of 52 Typical horizontal aisle, or promenade, with section letter concrete buttresses and 1950s-era stacked concrete block planters in the seating area [48], looking east.
- 39 of 52 One of two primary vertical aisles in the seating area [48] with concrete stairways that curve up the hillside at the upper sections between wood bench seating sections, looking southwest.
- 40 of 52 Detail of box seats at the two lower seating levels of the seating area [48], looking southeast.
- 41 of 52 Detail view of typical sound tower [49-52], with acoustical plaster on the front and side facing the stage.
- 42 of 52 Detail view of rear and side of typical sound tower [49-52], with concrete blocks on the sides away from the stage.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

- 43 of 52 Restroom 7 [53], looking northwest.
- 44 of 52 Seating Area Lighting Control Booths [54], looking west.
- 45 of 52 The early 2000s backstage addition behind the fifth acoustical shell [56] on top of the understage building [55] and two-level parking deck [59], constructed between 1980 and 1982, that mostly concealed the understage building, looking southeast.
- 46 of 52 The acoustical shell [56], constructed in 2004 as part of the replacement of the 1929 orchestra shell, looking northwest. The existing shell is one of five acoustical shells built for the Hollywood Bowl.
- 47 of 52 Buzz McCoy's Marketplace [61], a concession stand at the west side of the stage constructed in 2005 according to the Hollywood Bowl Design Guidelines, looking southwest.
- 48 of 52 The curving road and walkway to the Upper Terrace [62], added in the mid-1950s, looking southeast.
- 49 of 52 Path to Picnic Area 8 [64] with wood rail fencing and a low stone retaining wall, looking northeast.
- 50 of 52 Picnic Area 8 [64], looking northeast.
- 51 of 52 The 1957 New Storage Building (Warehouse 1) [65] at left and the 1975 Maintenance Crew Headquarters (Warehouse 2) [66] at right at Parking Lot #2 (Lot A Upper Terrace) [63].
- 52 of 52 The Nursery and associated structures [68-70], looking northwest.

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:

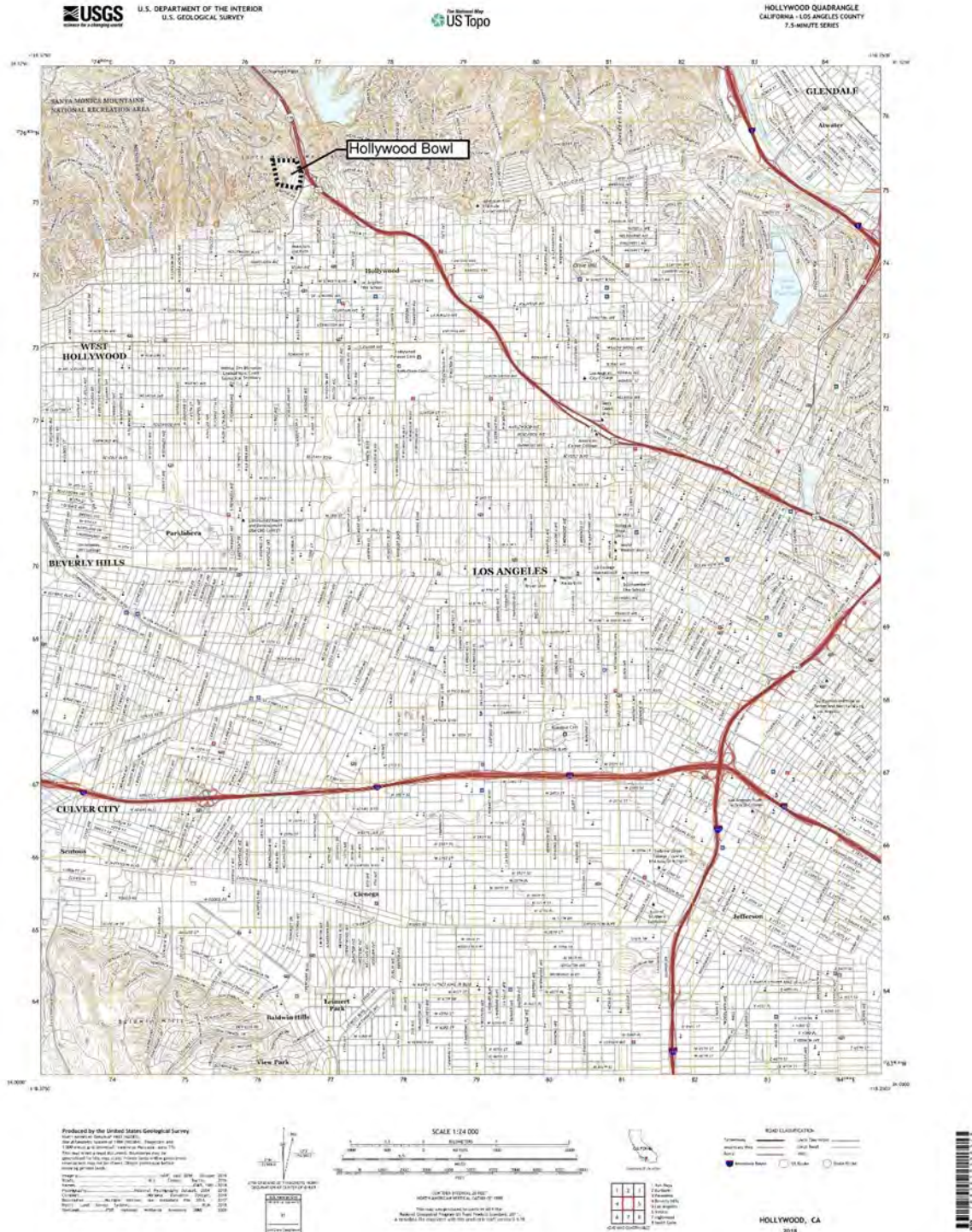
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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.

Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

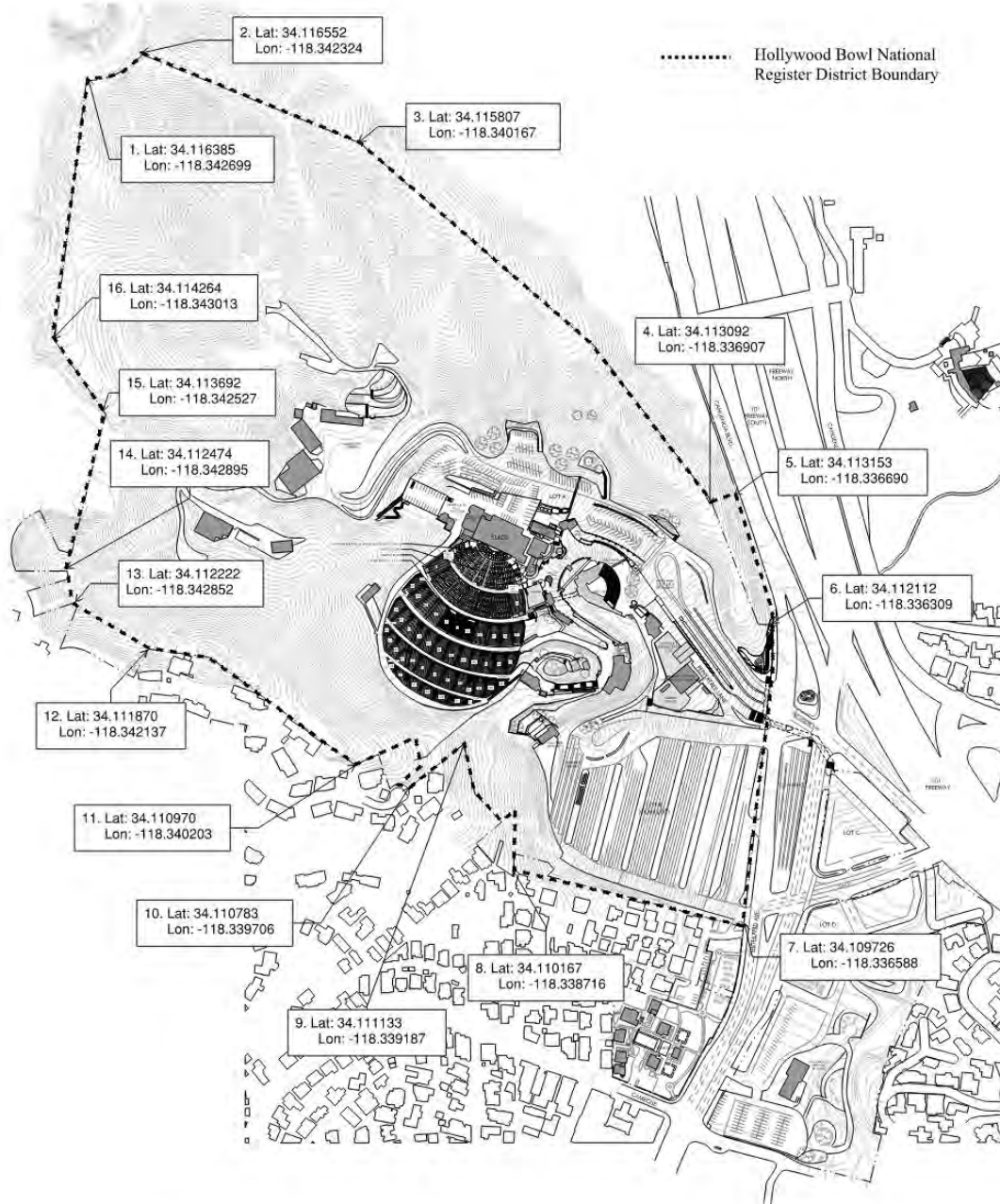
Location Map



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Boundary Map



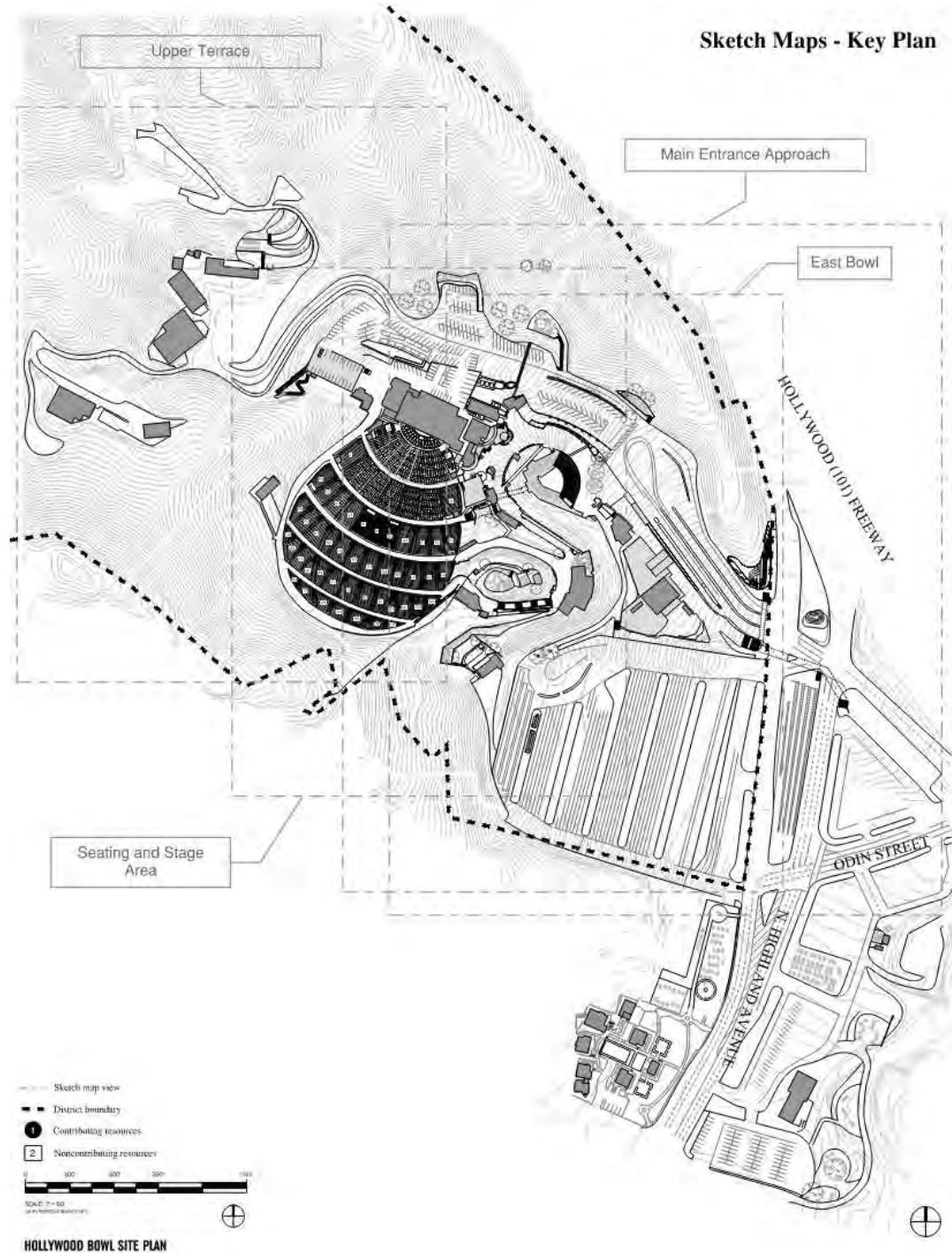
HOLLYWOOD BOWL SITE PLAN
SCALE: 1" = 80'



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

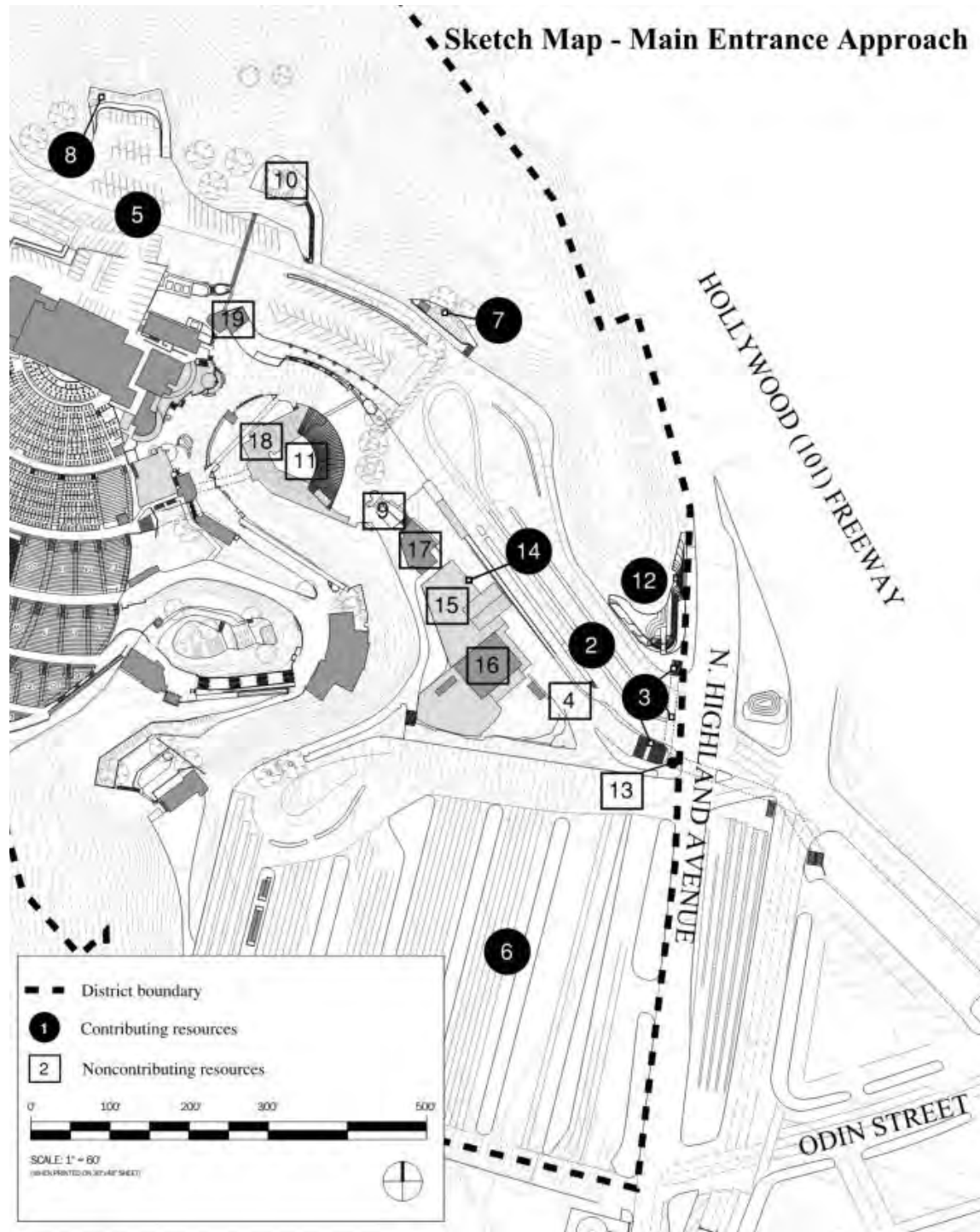
Sketch Map 1 of 5 (Key Plan)



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

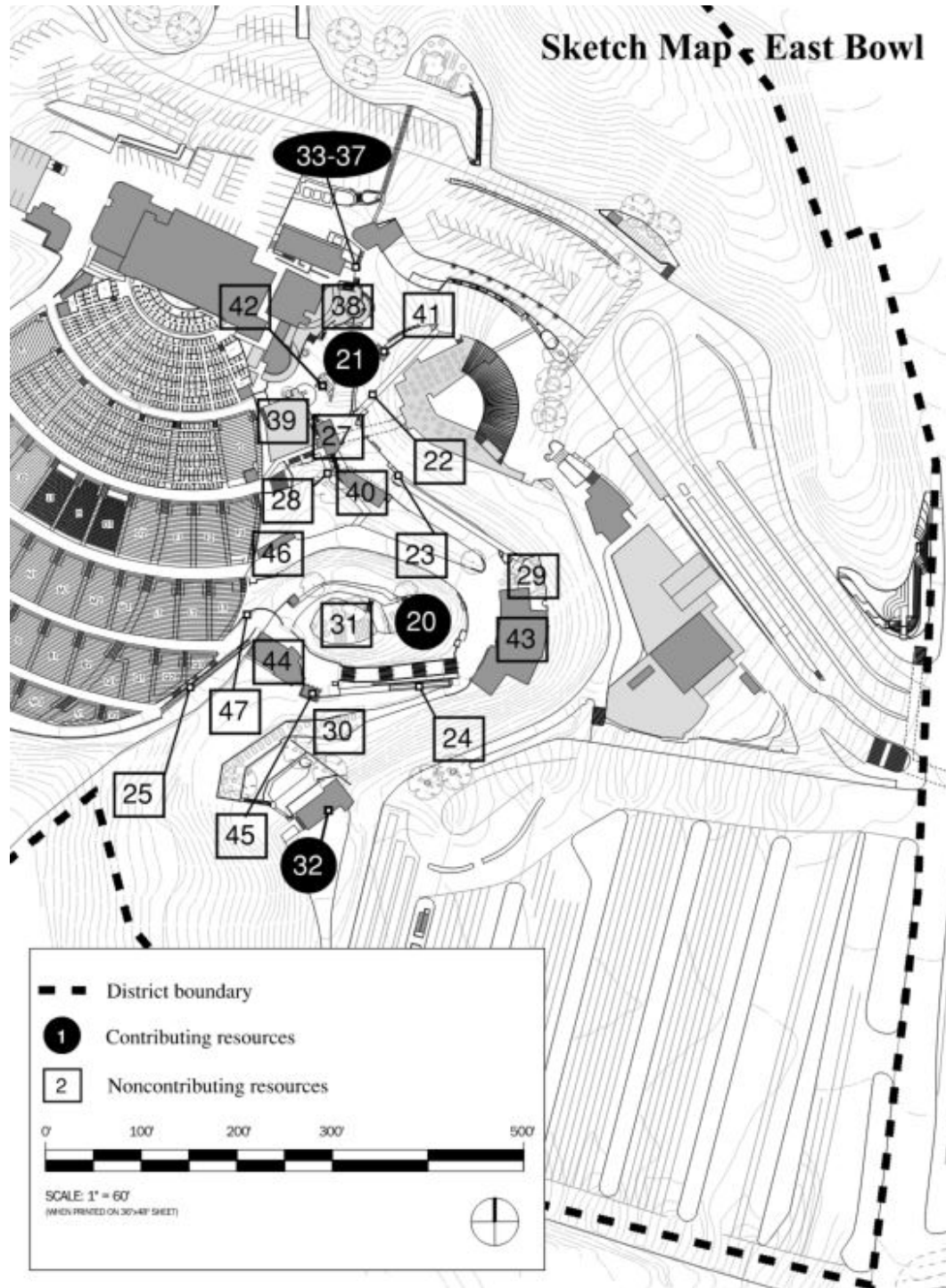
Sketch Map 2 of 5 (Main Entrance Approach)



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

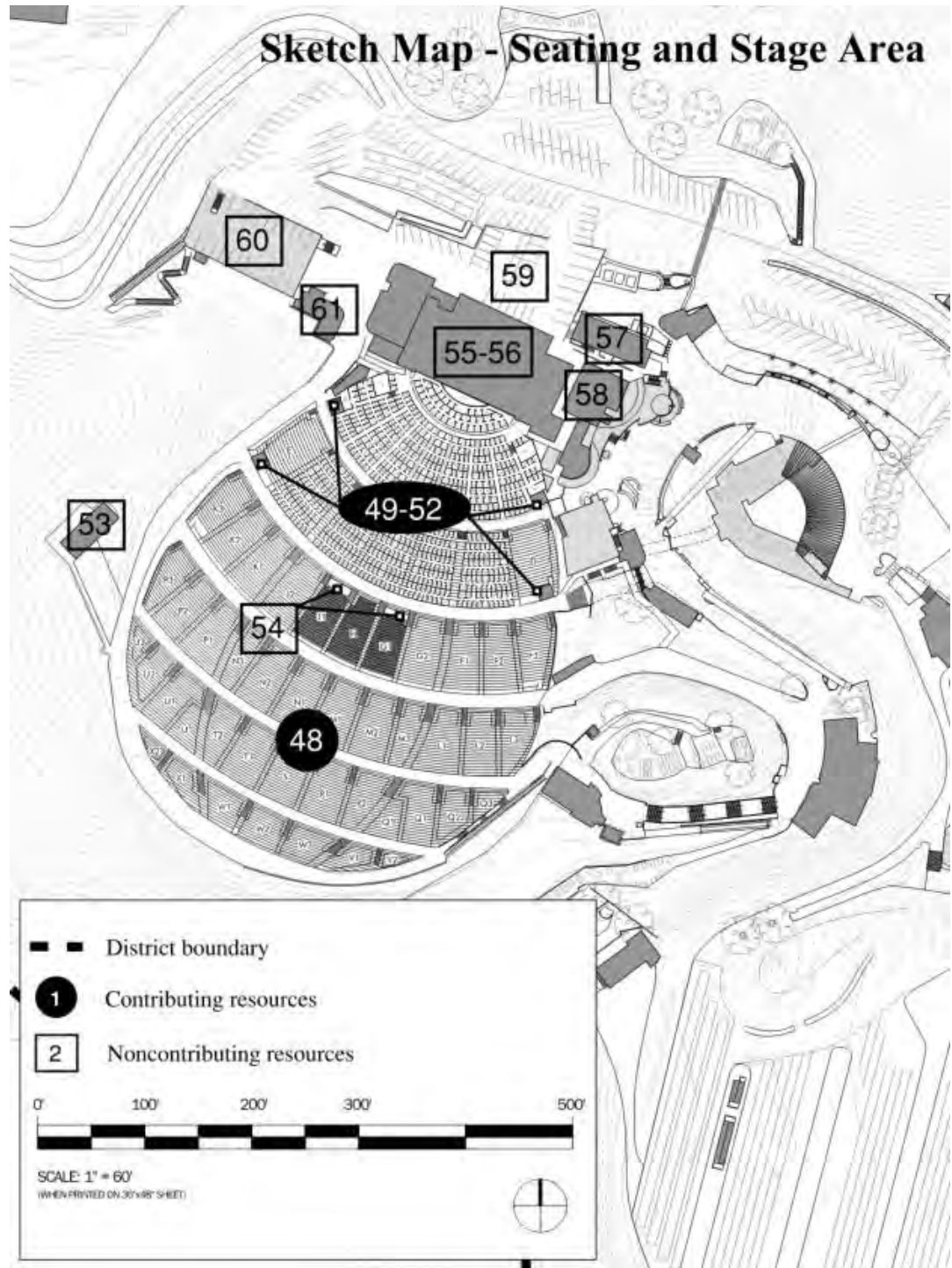
Sketch Map 3 of 5 (East Bowl)



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

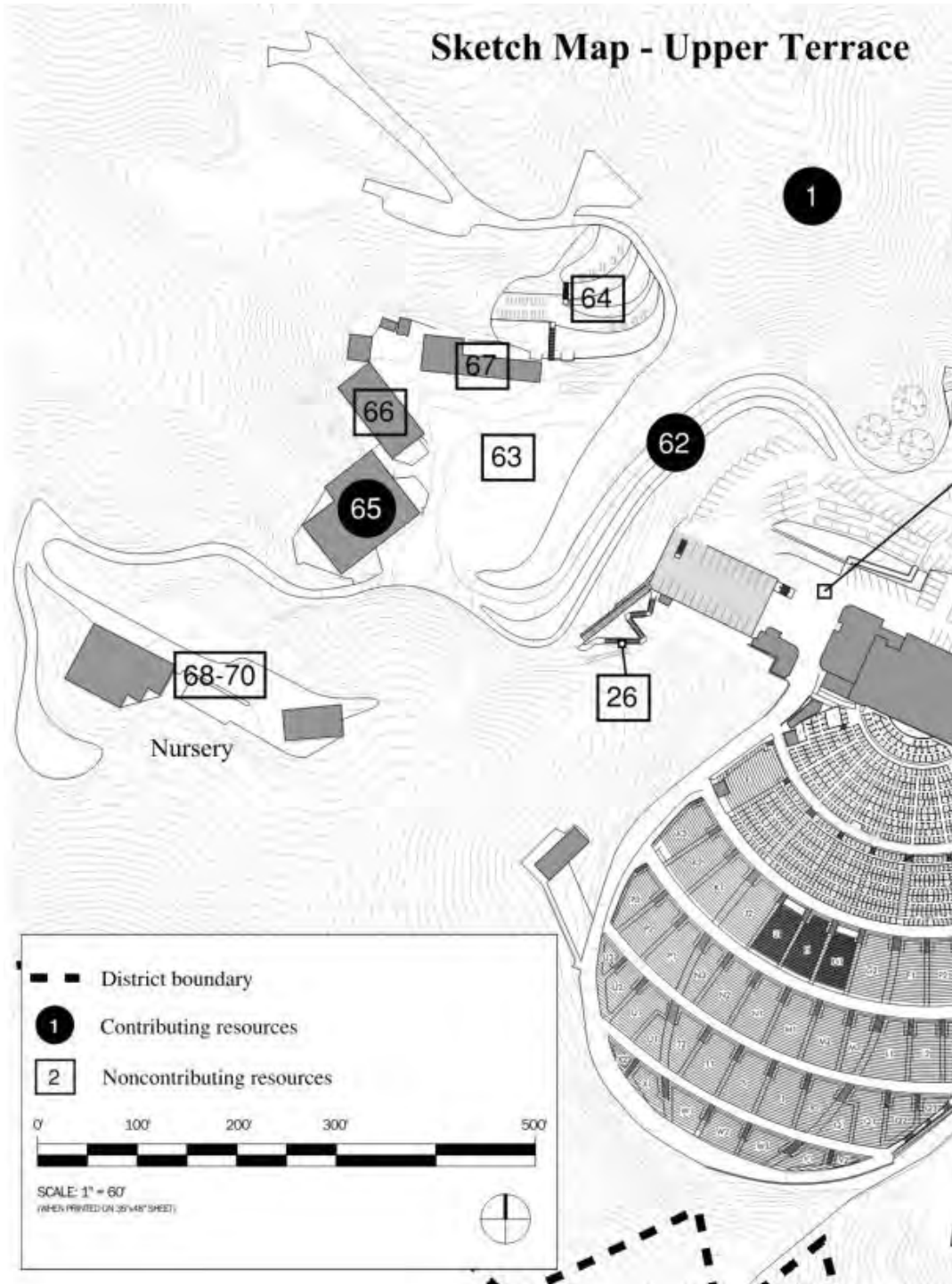
Sketch Map 4 of 5 (Seating and Stage Area)



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

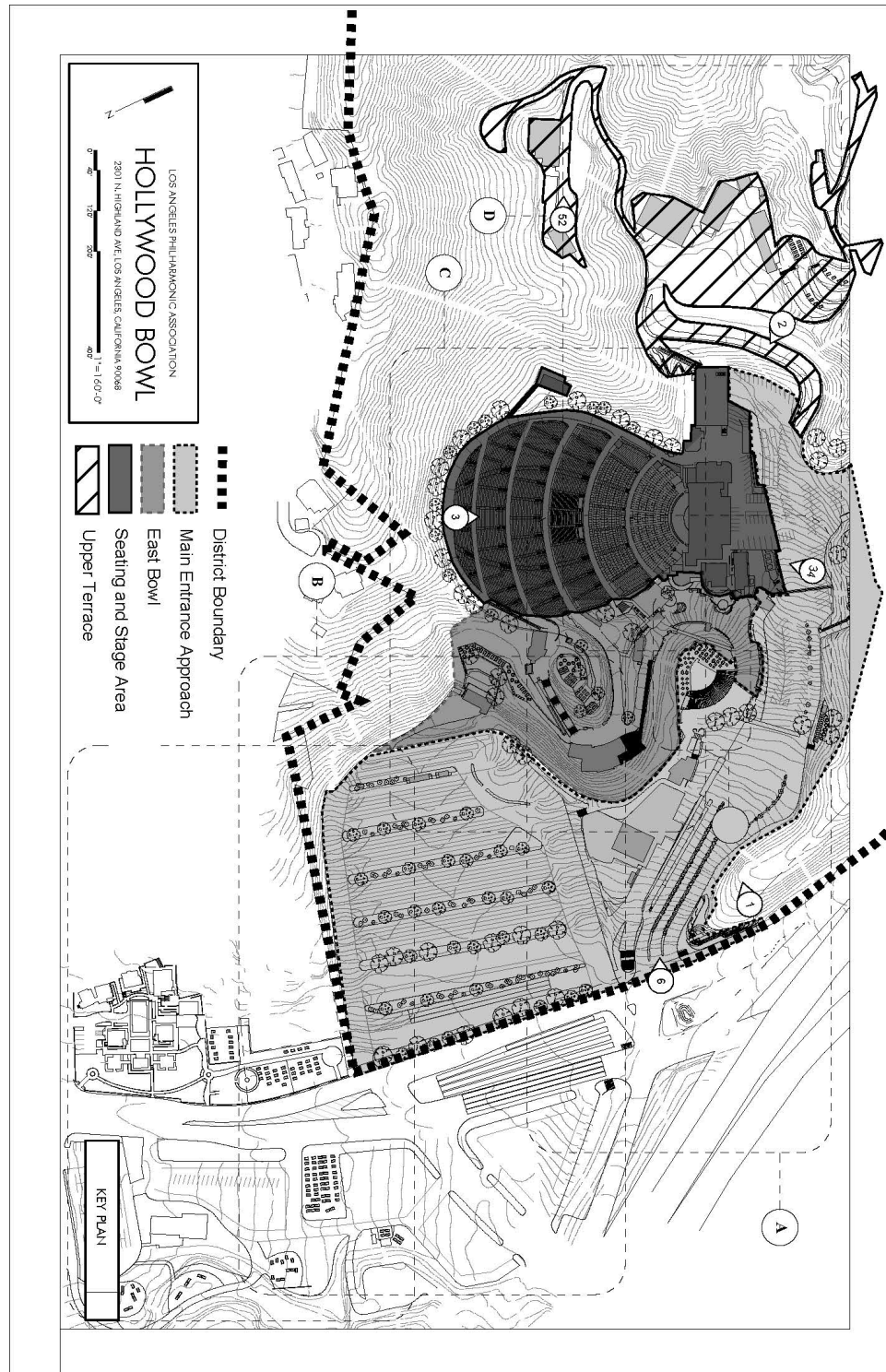
Sketch Map 5 of 5 (Upper Terrace)



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

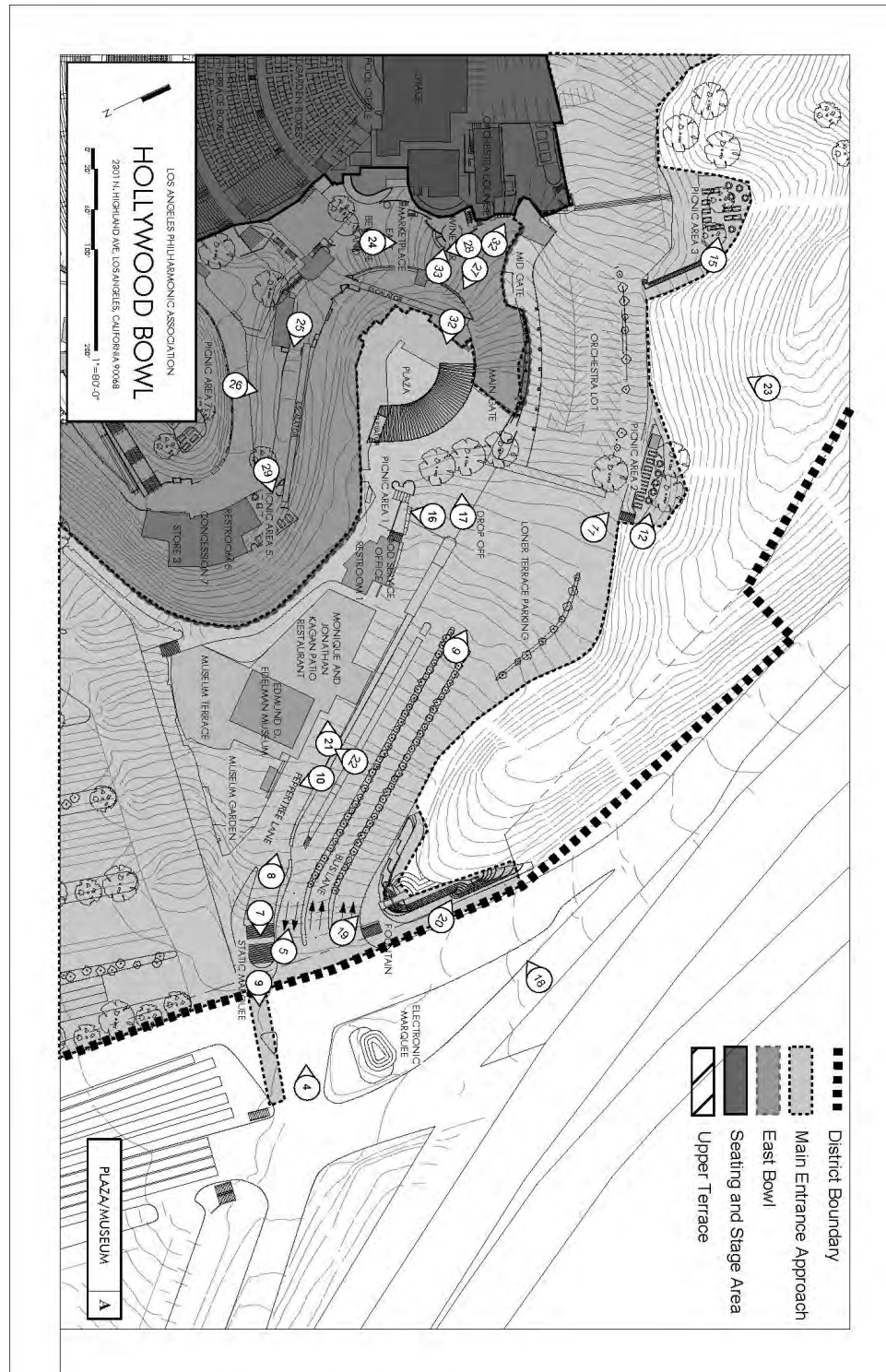
Photo Key 1 of 5 (Key Plan)



Hollywood Bowl
 Name of Property

Los Angeles, CA
 County and State

Photo Key 2 of 5



Hollywood Bowl
 Name of Property

Los Angeles, CA
 County and State

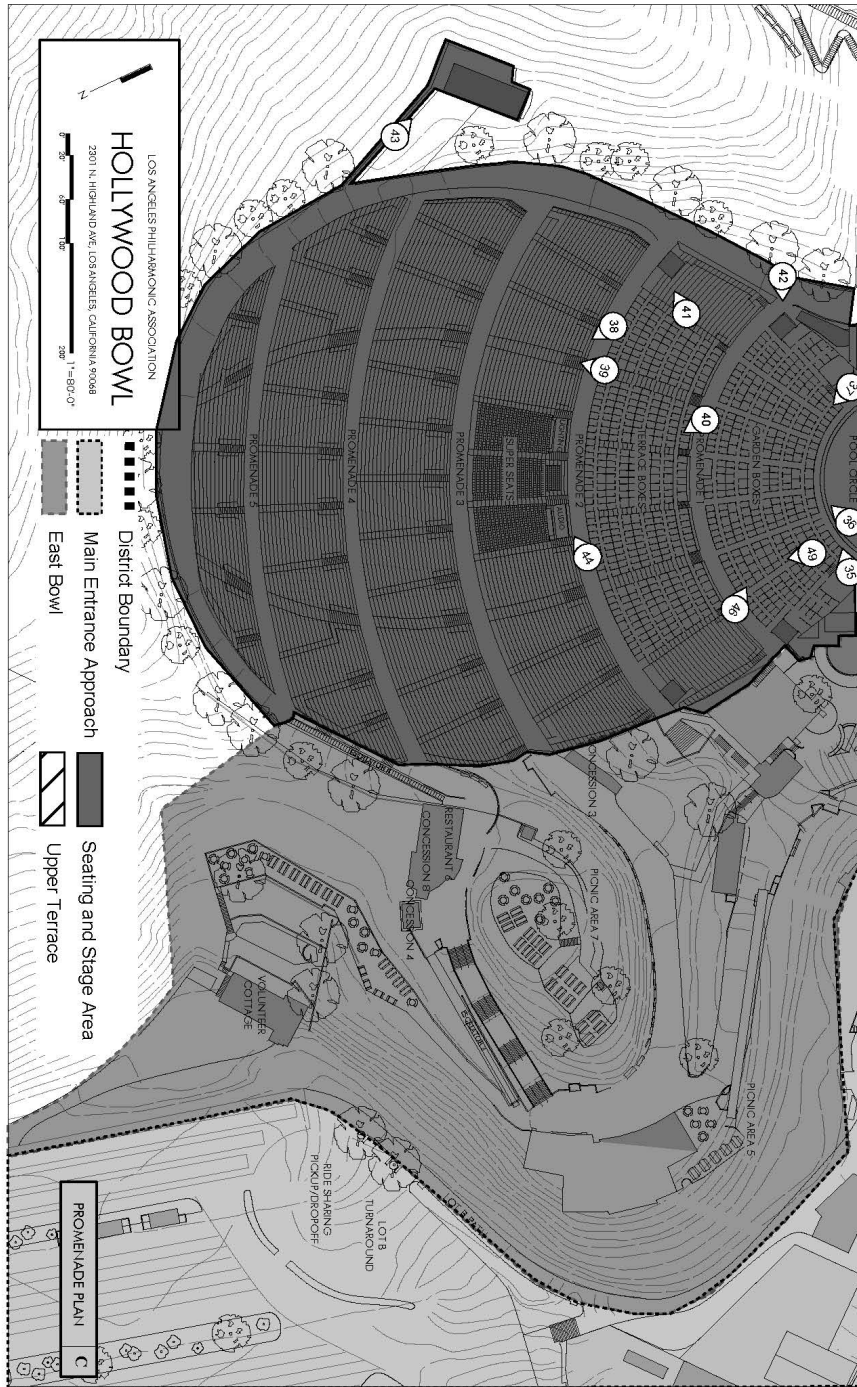
Photo Key 3 of 5



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo Key 4 of 5



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

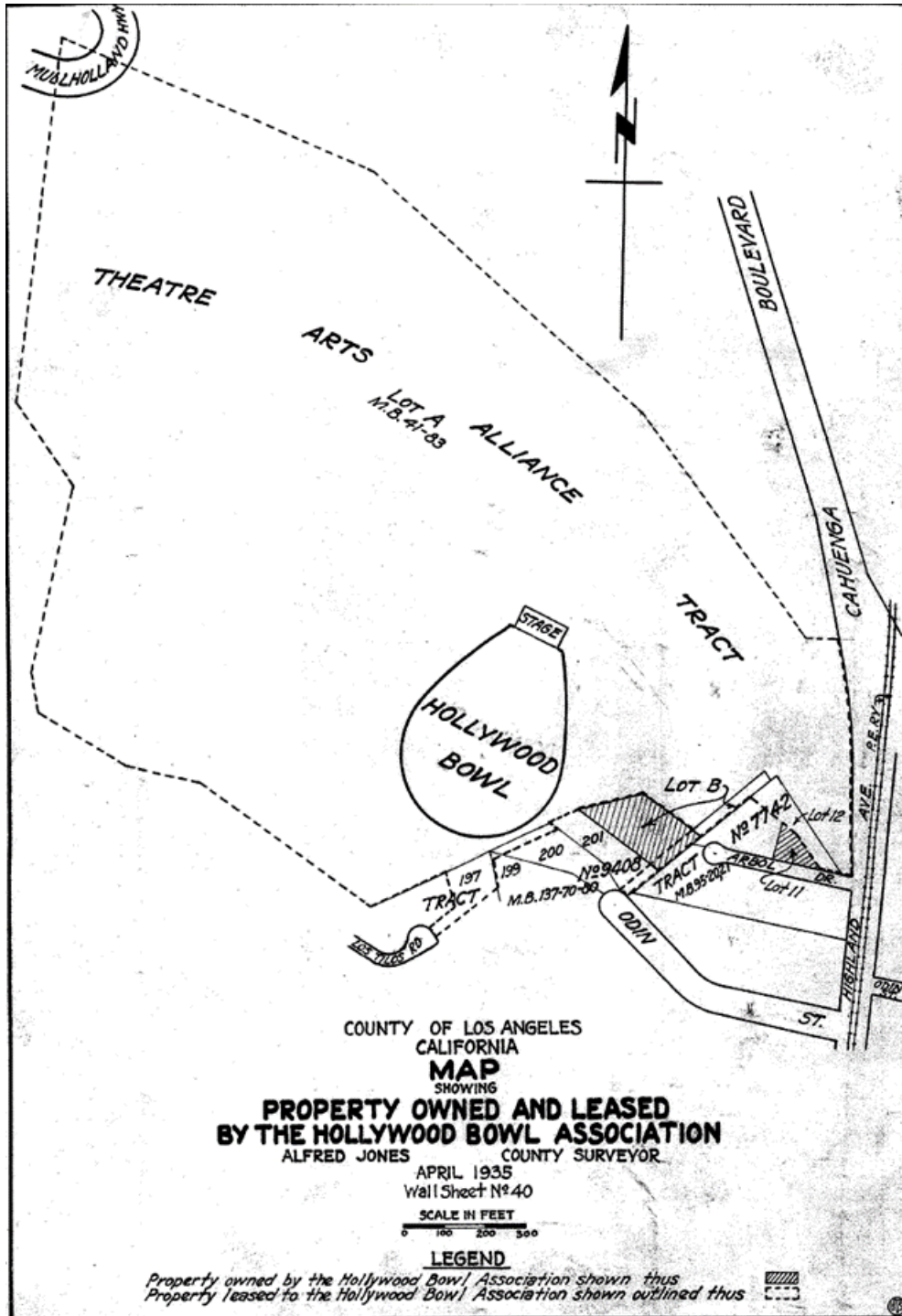
Figure 1 Aerial view of Bolton Canyon with the Hollywood Bowl's balloon-shaped seating area set into the south hillside, looking west. Source: Google Maps, 2021.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 2 Property owned and leased by the Hollywood Bowl Association, by the County Surveyor as of April 1935. Source: Hollywood Bowl archives.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 3 Existing conditions in Department of the County Engineer, Architectural Division site plan in 1960. Source: Hollywood Bowl archives.

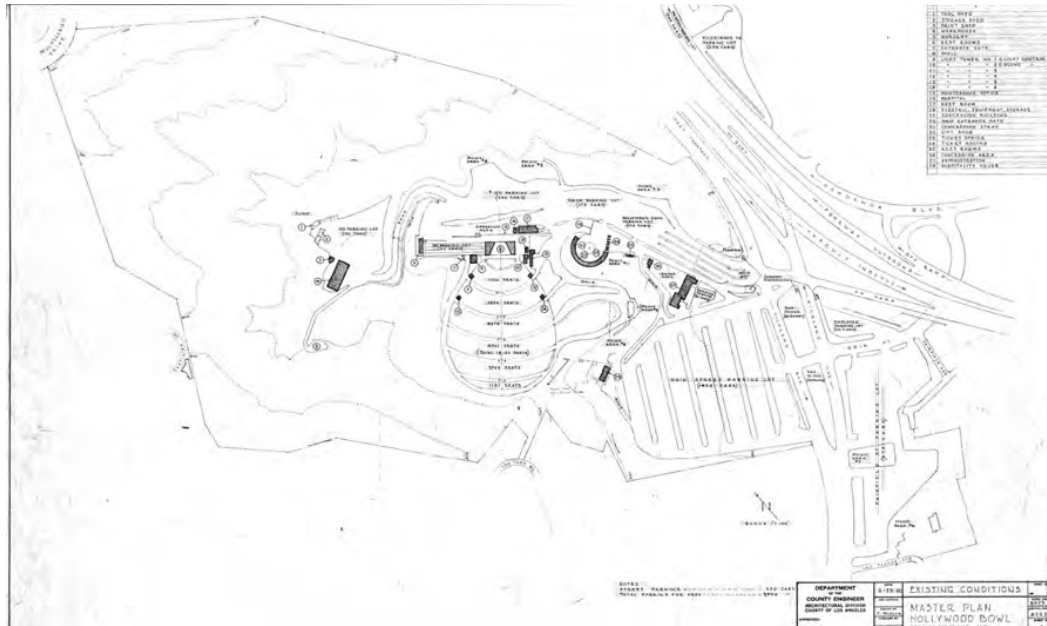


Figure 4 Two women performing on a barn door at the first known musical event at the Hollywood Bowl, circa 1920. Source: California Historical Society Collection at University of Southern California Libraries, USC Digital Library.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 5 First Easter sunrise service at the Hollywood Bowl in 1921, marking the property's first major event and first LA Philharmonic performance at the Bowl. Source: Herald Examiner Collection, Los Angeles Public Library.



Figure 6 Aerial view of the Hollywood Bowl during the 1922 Easter service. Source: California Historical Society Collection, USC Digital Library.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 7 Hollywood Bowl at the first Symphony Under the Stars in July 1922, with wooden benches placed along the south hillside. Source: Herald Examiner Collection, Los Angeles Public Library.



Figure 8 View of Hollywood Bowl as seen from the top of the seating, looking down towards the stage, 1923. Source: Security Pacific National Bank Collection, Los Angeles Public Library.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 9 Grading of the south hillside in 1925, in preparation for the construction of the concrete seating and stage area, the first permanent improvements at the Hollywood Bowl. Source: Hollywood Bowl Museum.



Figure 10 View of the Hollywood Bowl from the west hillside in 1926, with the seating and stage area completed, along with the first orchestra shell. Source: Hollywood Bowl Museum.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 11 Aerial view of the finished balloon-shaped seating area, circa 1926 with what appears to be the original, elliptical orchestra shell. Source: Hollywood Bowl Museum. Source: Ernest Marquez Collection, Huntington Digital Library.



Figure 12 Hollywood Bowl from the west hillside in 1928, with the second shell in concentric arch design by Lloyd Wright. Source: Security Pacific National Bank Collection, Los Angeles Public Library.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 13 The Hollywood Bowl and the 1929-era permanent orchestra shell in Bolton Canyon, sometime between 1933, when the main driveway (left, from Highland Avenue) had been widened to six lanes, and before 1935. Source: Charles E. Young Research Library, Department of Special Collections, UCLA Library Digital Collection.



Figure 14 View of the concrete seating area's east side with Odin Hill in the background in 1935, with author Upton Sinclair (under umbrella) during a debate with Hamilton Fish. Source: Los Angeles Times Photographic Collection, UCLA Library Digital Collection.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 15 Aerial view of the Hollywood Bowl in the late 1930s, with some terracing seen in the west and north hillsides and none yet at the east hillside (Odin Hill). New Deal-era projects are visible, such as the Tea House and picnic area patio (lower left) and new restroom building behind the understage building. Source: Ernest Marquez Collection, Huntington Digital Library.



Figure 16 Entrance and driveway, with the entrance fountain, leading to the Hollywood Bowl in 1948. Source: Dick Whittington Photography Collection, USC Digital Library.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 17 Aerial of Hollywood Bowl in 1944. Source: Flight DDF-1944, Frame 10-156, 1944. Courtesy of UCSB Library Geospatial Collection.



Figure 18 Aerial of Hollywood Bowl in 1952. The semi-circular Ticket Office/Concession Stand/Gift Shop building and reconfigured East Bowl, with the curving pedestrian walkway up Odin Hill are visible. The Odin Lot (Lot B) is under construction. Source: Flight AJX-1953, Frame 20K-45, 1952. Courtesy of UCSB Library Geospatial Collection.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 19 Air shot of Hollywood Bowl by Milligan, 1956, with Odin Lot (Lot B) under construction (left) and the East Bowl pedestrian walkway with its four offshoot branches into the seating area. The Hospitality House (Volunteer Cottage) is also visible, just above Odin Lot (Lot B). Source: USC Libraries Special Collections.



Figure 20 Air shot of Hollywood Bowl by Milligan, 1956, showing the Parking Area and curving road and walkway up to the Upper Terrace seen in the background. Source: USC Libraries Special Collections.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 21 Light and sound towers 2 (center, demolished) and 4 (right) constructed in 1954, with reflecting pool, prior to installation of the 1959 fountain. Source: Hollywood Bowl Museum.



Figure 22 The 1952 Ticket Office//Concession Stand/Gift Shop (altered) and 1953 Palm Circle (foreground, demolished), at the Main Court (Plaza), with the main gate at right, circa 1954. The stepped planters in the background remain. Source: Hollywood Bowl Museum.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 23 The acoustical shell (left) could still be moved to the side in the 1950s, as seen here with mid-1950s improvements in place. Source: Hollywood Bowl Museum.



Figure 24 Aerial view of Hollywood Bowl in 1960, looking southeast. The New Storage Building (Warehouse 1) at the Upper Terrace is in the foreground. Source: County of Los Angeles Department of Parks and Recreation Historic Photo Collection, Los Angeles County Library Digital Collection.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Figure 25 Aerial view of Hollywood Bowl, circa 1960, with mid-1950s improvements, including the reflecting pool and fountain in front of the stage and the six sound towers, completed. Source: Security Pacific National Bank Collection, Los Angeles Public Library.



Figure 26 Aerial of Hollywood Bowl in 1965. Source: C-25019, Frame 300, 1965. Courtesy of UCSB Library Geospatial Collection.



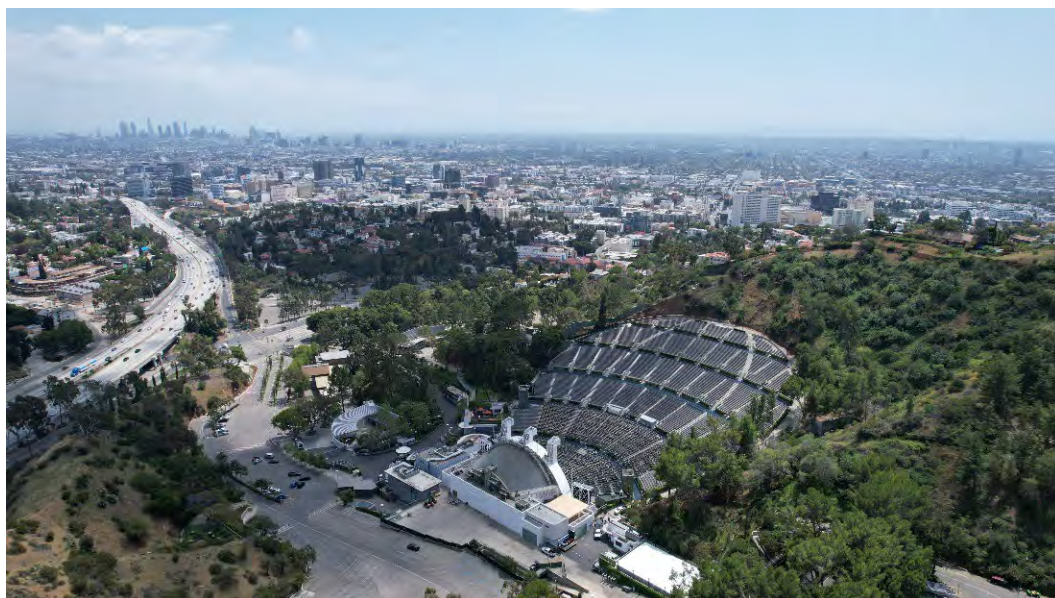
Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 1 View of Bolton Canyon [1] looking west, with the Hollywood Bowl seating area [48] nestled into the southwest (left) hillside and the stage and the Parking Area (Lot A/ Orchestra Lot/Lower Terrace Lot) [5] at the valley floor. Native plant communities are seen at the north (right) hillside.



Photo 2 View of Bolton Canyon [1] looking southeast with the urban Hollywood neighborhood and the 101 Hollywood Freeway (left) just beyond the property. The skyline of downtown Los Angeles is visible in the background. The balloon-shaped seating area [48] at the canyon's southwest hillside is surrounded with mature, non-native vegetation.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 3 View looking north from the upper levels of the Seating and Stage Area of the natural hillsides of Bolton Canyon [1] and the Hollywood Hills with the Hollywood sign in the background.



Photo 4 Entrance driveway [2] into Hollywood Bowl with two planted medians, located between the 1940, WPA-funded entrance fountain [12] (right) and the 2006 static marquee [13]. The northern hillside and ridge of Bolton Canyon in the background.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 5 Detail view of the entrance driveway [2] with its pair of planted medians, looking northwest with the entrance fountain [12] in the background.



Photo 6 View of the entrance driveway with its planted medians transitioning into the Parking Area (Lower Terrace Lot, then Orchestra Lot, and then Lot A in the background) [5], looking northwest. Pepper Tree Lane [4] is separated from the driveway by the row of trees at left. The V-shaped entrance fountain [12] is at the lower right.



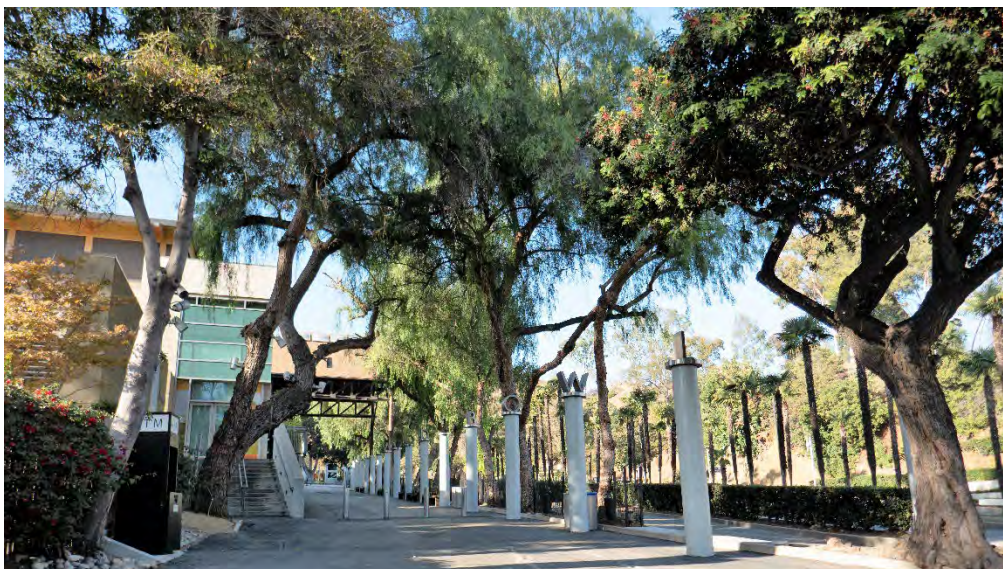
Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 7 Primary entrance portal [3] from 1937 to the pedestrian tunnel [3] at the southwest corner of Highland Avenue and the entrance driveway [2] and at the base of Pepper Tree Lane [4]. On top of the portal is a 2006 static marquee [13] replacing previous marquees at that location.



Photo 8 Pepper Tree Lane [4], looking northwest from the primary entrance portal [3], with the palm trees at the entrance driveway [2] medians visible in the background. The path has lost its rustic character and historic integrity from the addition of large-scale buildings, such as the Edmund D. Edelman Hollywood Bowl Museum [16] (left) and extended Tea Room Picnic Area Canopy (Dining Terrace Roof Addition) [15] over the walkway, along with other alterations.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 9 Detail view of the Parking Area (Lower Terrace Lot [foreground] stretching to the Orchestra Lot and Lot A) [5] surrounded by the hillsides of Bolton Canyon [1], looking northwest. The Main Court (Plaza) [11] is at left and Picnic Area 2 [7] is to the right.



Photo 10 Odin Lot (Lot B) [6] with seven parallel rows of raised planting beds across the lot, providing the space with a wooded character, looking south.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 11 Picnic Area 2 [7] at the north hillside of Bolton Canyon [1] accessed by steps from the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) [5], looking northwest.



Photo 12 Picnic Area 2 [7] with brick paving, concrete pads, and two-rail fencing replaced in concrete, looking west.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 13 Picnic Area 4 [8] at the north hillside of Bolton Canyon accessed by ramp from the Parking Area (Lot A/Orchestra Lot/Lower Terrace Lot) [5], looking north.



Photo 14 Picnic Area 4 [8] with brick paving, concrete pads, and two-rail fencing, looking southeast over the Parking Area (the Orchestra Lot and Lot A areas) [5].



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 15 Picnic Area 3 [9] with artificial turf, concrete pads, and two-rail fencing replaced in concrete, looking west.



Photo 16 Picnic Area 1 [10] at the Main Court (Plaza) with artificial turf, concrete block walls, and wood benches, looking southwest.



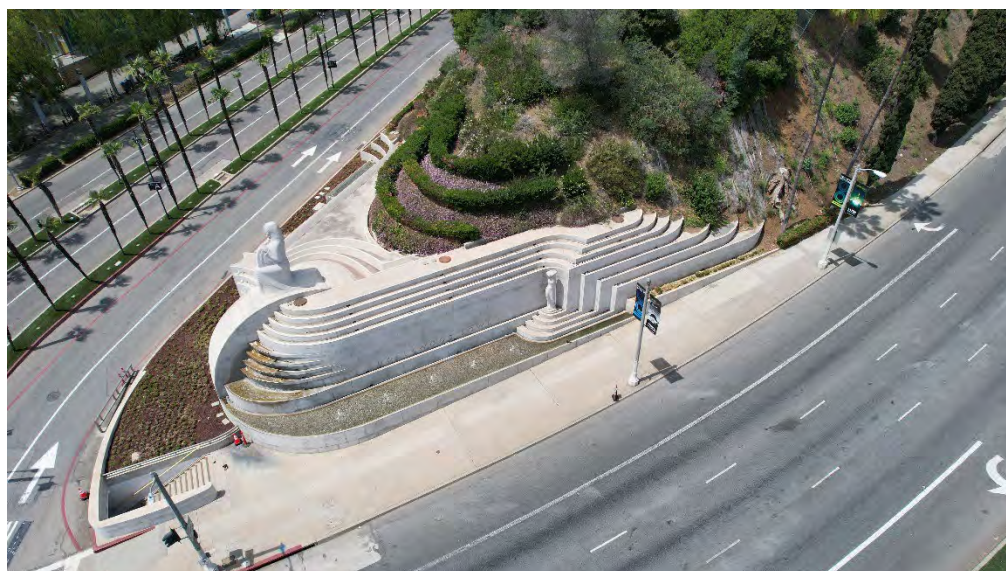
Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 17 The Main Court (Plaza) [11] at the upper (west) terminus of Pepper Tree Lane [4] and before the main gate into the ticketed area, looking west. The building [18] is the 2010s iteration of the semi-circular, 1952 Ticket Office/Concession Stand/Gift Shop building (Plaza Terrace and Bowl Store Building) that was renovated first in the 1990s and again in the 2010s to the existing version when the shade structure was added as well. Picnic Area 1 [9] and its grassy area is to the left.



Photo 18 Aerial view of the entrance fountain [12] at the northwest corner of the entrance driveway [4] into the Hollywood Bowl property from Highland Avenue (right), looking northwest. The northwest entrance portal [3] to the pedestrian tunnel is also visible in the lower left corner.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 19 Muse of Music statue atop the entrance fountain [12] looking northeast. The Muse of Drama is visible below the Muse of Music.



Photo 20 “HOLLYWOOD BOWL” inscribed along the east, Highland Avenue side of the entrance fountain’s [12] granite cladding, with the Muse of Dance visible at right, looking northwest.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 21 Tea Room Picnic Area Walls [14], completed in 1938 as a WPA project, and Tea Room Picnic Area Canopy [15], as seen along Pepper Tree Lane [4], looking northwest.



Photo 22 The Edmund D. Edelman Hollywood Bowl Museum [16] along Pepper Tree Lane [4] and south of the Tea Room Picnic Area Walls [14] and Canopy [15], looking southwest.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 23 The East Bowl, left of the concrete seating area [48] looking southwest, consists of the terraced and landscaped Odin Hill [20] and the pedestrian walkway [21] that winds its way along the hillside from the main gate (left foreground), behind and above the Main Court (Plaza) [11] and the Ticket Office/Concession Stand/Gift Shop building (Plaza Terrace and Bowl Store Building) [18]. Visitor amenities such as restaurants, concessions, and restrooms are along the pedestrian walkway, including Marketplace East and Ann’s Wine Bar [38] (right), the Beverage Island [42] (center), and the Kitchen/Backyard [40] (behind Beverage Island).



Photo 24 Pedestrian walkway [21] at East Bowl, with low stacked bond concrete block edge walls (right) reflecting the 1950s period when the East Bowl was regraded, with compatible added restaurant and concession amenities, such as the Marketplace East and Ann’s Wine Bar [38] (left), Bowl Store Kiosk [41] (right) and Beverage Island [42] (left foreground), looking north.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 25 The pedestrian walkway [21] continues up Odin Hill [20] along planted areas and simple two-rail wood fencing from the 1950s construction, looking southeast.



Photo 26 Example of commemorative plaques found at the East Bowl area.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 27 Example of escalators (Escalator 1) [22] along the East Bowl pedestrian walkway, with its stacked concrete masonry unit walls, looking south.



Photo 28 The elevator tower [27] (right, background), added in 1997 as part of the renovation of the Ticket Office/Concession Stand/Gift Shop (Plaza Terrace and Bowl Store Building) [18], looking southwest. The Bowl Store Kiosk [41], an example of an altered 1950s concession stand with original stacked concrete masonry unit walls that has been modified with a thick overhanging flat roof and cement stucco cladding, is in the foreground on the left.



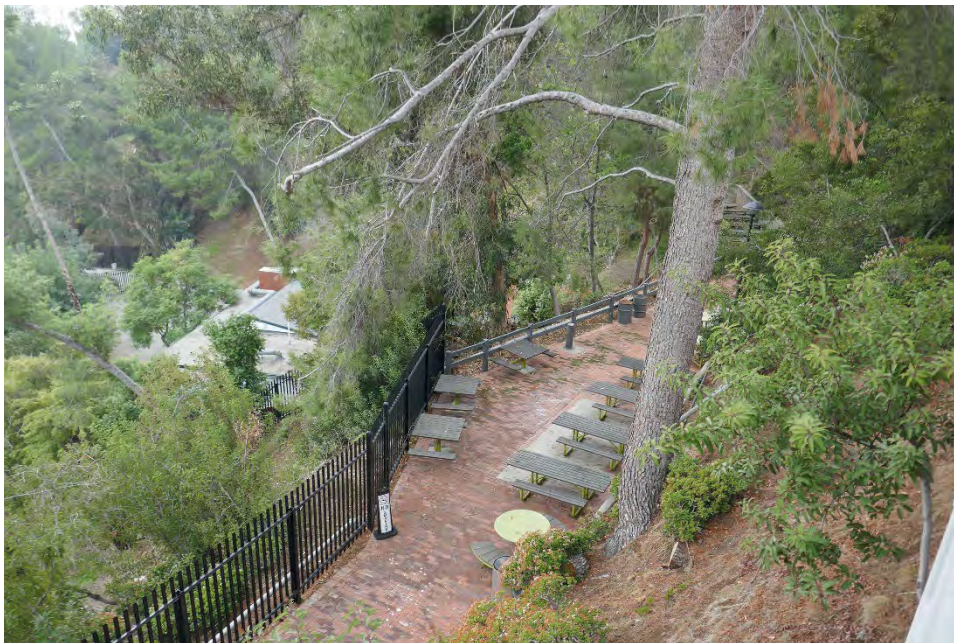
Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 29 Picnic Area 5 [29], originally added during improvements to the East Bowl in the 1950s but modified several times most recently with contemporary picnic furniture, looking east.



Photo 30 Picnic Area 6 [30], located just behind the Hospitality House (Volunteer Cottage) [32] with its rooftop just visible at left, looking southwest.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 31 Hospitality House (Volunteer Cottage) [32] at the south base of Odin Hill [20], accessed from Odin Lot (Lot B) [6], looking north. The house was one of the homes relocated to construct Odin Lot (Lot B), and was renovated in 1957 by Welton Becket and Associates for use by volunteers supporting the Hollywood Bowl Association.



Photo 32 Four of five telephone booths [33-37] that date to the 1930s and remain onsite, looking northwest.



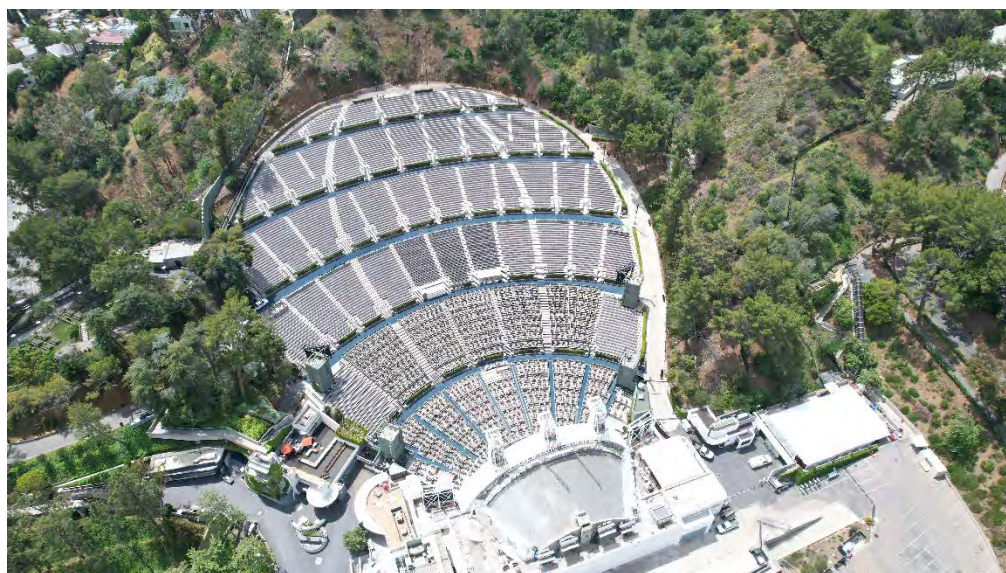
Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 33 The tiered, multi-story restaurant building, including Marketplace East, Chao's Popcorn, and Ann's Wine Bar [38], looking northwest. The building is representative of restaurants added to the East Bowl in the 1990s and 2010s, which feature plaster-clad walls, flat roofs, and curving walls and reflect the 1920s Modern-inspired design recommended in the 2002 Hollywood Bowl Design Guidelines.



Photo 34 Seating and Stage Area with concrete seating area [48] built into Bolton Canyon's southwest hillside, looking southwest.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 35 Remaining low wall of the reflecting pool added in the 1950s in front of the stage. The front sides of Sound Tower 3 [49] (lower) and 5 [51] (upper) can be seen in the background.



Photo 36 Concrete seating area [48] looking west from in front of the stage. Sound Tower 3 [49] (front) and 5 [51] (back) are at the right.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 37 Concrete seating area [48], looking east with the mature landscaping of Odin Hill [20] in the background. Also visible are Sound Tower 4 [50] (front) and Sound Tower 6 [52] (back).



Photo 38 Typical horizontal aisle, or promenade, with section letter concrete buttresses and 1950s-era stacked concrete block planters in the seating area [48], looking east.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 39 One of two primary vertical aisles in the seating area [48] with concrete stairways that curve up the hillside at the upper sections between wood bench seating sections, looking southwest.



Photo 40 Detail of box seats at the two lower seating levels of the seating area [48], looking southeast.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 41 Detail view of typical sound tower [49-52], with acoustical plaster on the front and side facing the stage.



Photo 42 Detail view of rear and side of typical sound tower [49-52], with concrete blocks on the sides away from the stage.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 43 Restroom 7 [53], looking northwest.



Photo 44 Seating Area Lighting Control Booths [54], looking west.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 45 The early 2000s backstage addition behind the fifth acoustical shell [56] on top of the understage building [55] and two-level parking deck [59], constructed between 1980 and 1982, that mostly concealed the understage building, looking southeast.



Photo 46 The acoustical shell [56], constructed in 2004 as part of the replacement of the 1929 orchestra shell, looking northwest. The existing shell is one of five acoustical shells built for the Hollywood Bowl.



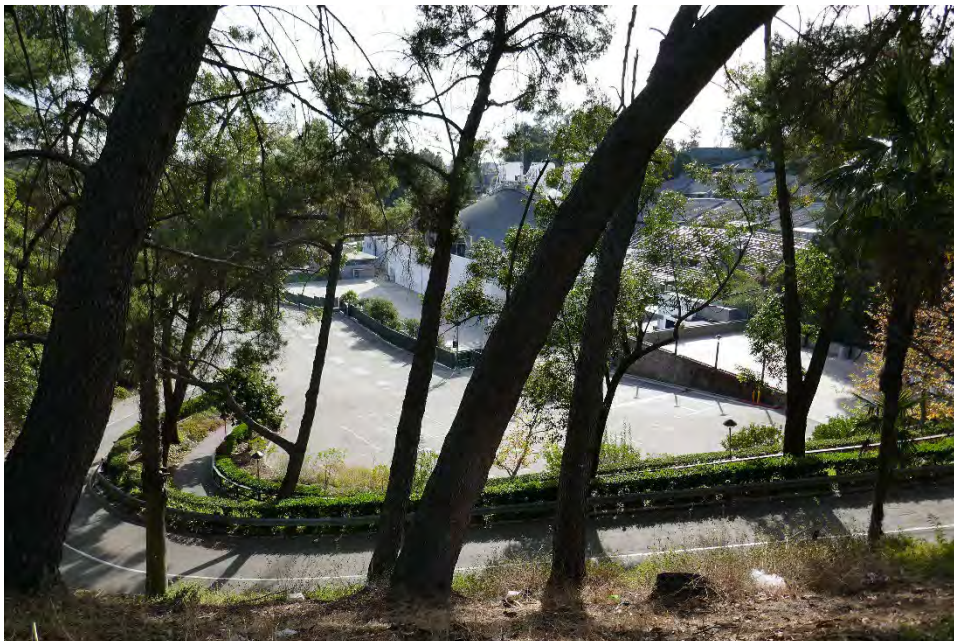
Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 47 Buzz McCoy's Marketplace [61], a concession stand at the west side of the stage constructed in 2005 according to the Hollywood Bowl Design Guidelines, looking southwest.



Photo 48 The curving road and walkway to the Upper Terrace [62], added in the mid-1950s, looking southeast.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 49 Path to Picnic Area 8 [64] with wood rail fencing and a low stone retaining wall, looking northeast.



Photo 50 Picnic Area 8 [64], looking northeast.



Hollywood Bowl
Name of Property

Los Angeles, CA
County and State

Photo 51 The 1957 New Storage Building (Warehouse 1) [65] at left and the 1975 Maintenance Crew Headquarters (Warehouse 2) [66] at right at Parking Lot #2 (Lot A Upper Terrace) [63].



Photo 52 The Nursery and associated structures [68-70], looking northwest.

