



LAST
REMAINING
SEATS
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LOS ANGELES
CONSERVANCY

June 1-29, 2019

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LOS ANGELES
CONSERVANCY

**LAST
REMAINING
SEATS**
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Details and tickets at laconservancy.org/lrs

JUNE 1

IT HAPPENED ONE NIGHT

JUNE 8

THE BITTER STEMS (LOS TALLOS AMARGOS)

JUNE 8

THE MALTESE FALCON

JUNE 16

EPIC SUNDAY: SPARTACUS

JUNE 22

A DAY WITH LAUREL & HARDY

JUNE 22

REBECCA

JUNE 29

BUTCH CASSIDY AND THE SUNDANCE KID

JUNE 29

NETWORK

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WHO WE ARE

We're the Los Angeles Conservancy,



LOS ANGELES
CONSERVANCY

its architectural treasures, and the hidden gems that

make it unique. We think these places are worth protecting for future generations. Our work is grounded in the belief that historic preservation empowers and nourishes communities and creates meaningful connections between people. To learn more about our work, visit laconservancy.org.

a nonprofit organization devoted to preserving and revitalizing architecturally and culturally significant places throughout L.A. County. What began as a small group of concerned citizens now has nearly 6,000 member households, the largest membership of any local preservation group in the nation. We have hundreds of volunteers and a staff of nearly twenty.

We're people who love Los Angeles County, its history,

To learn more about our work, visit laconservancy.org.

Connect with us



@laconservancy

ABOUT LAST REMAINING SEATS

Our popular series of classic films in historic theatres began in 1987 as a way to draw attention to the spectacular yet overlooked and underused historic theatres of Los Angeles. The series has since become a summer tradition, drawing thousands of people from the region, the nation, and outside the U.S.

Last Remaining Seats wouldn't be possible without our amazing volunteer committee, who work tirelessly to put this show together and select each season's lineup. We're always looking for fresh faces to join the team. For more information on how to get involved, visit laconservancy.org/volunteer.

SCAVENGER HUNT

Join us on a photo scavenger hunt at every Last Remaining Seats screening!

1. Find the scavenger hunt images on the theatre information pages of this program.
2. Look around the theatre and find the places or details pictured.
3. Take a photo of each place or detail, and post your images on Instagram or Twitter using the hashtags **#LastRemainingSeats** and **#LRSscavengerhunt**.
4. When you've completed the scavenger hunt, visit the membership table in the lobby and show us your photos.
5. The first 10 people to complete the scavenger hunt at each screening win a pass for 2 people to attend any regular Conservancy walking tour!

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• LOS ANGELES THEATRE •

615 S. BROADWAY, DOWNTOWN LOS ANGELES

S. Charles Lee, 1931

Originally billed as "the world's finest and most luxuriously appointed cinema playhouse," the Los Angeles Theatre is the last and most ornate of Broadway's great movie palaces.

Its grand opening on January 30, 1931 featured Charlie Chaplin's *City Lights*, with Albert Einstein as the guest of honor.

From the elaborate terrazzo side-walks outside the entrance to the stage curtain decorated with three-dimensional figures, the Los Angeles Theatre demonstrates S. Charles Lee's axiom, "the show starts at the sidewalk."

The theatre's five-story façade boasts huge terra cotta columns, angels, and vines. Its majestic lobby features mir-

rors, sparkling chandeliers, detailed-plaster ornament, and a sunburst motif alluding to France's "Sun King," Louis XIV. A grand central staircase leads to a crystal foundation and a French-inspired mural painted by Candelario Rivas.

The lower level houses a playroom and a glamorous ladies' restroom with sixteen private compartments, each finished in a different marble. In the walnut-paneled lounge, a periscope-like system of prisms relayed the film from the auditorium to a secondary screen, allowing patrons to watch the film while socializing.

In 1994, the Los Angeles Theatre closed its doors as a regularly operating theatre and now serves as a popular filming location.



IT HAPPENED ONE NIGHT

AT THE LOS ANGELES THEATRE

JUNE 1, 2019 – 8 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

HOST

Leonard Maltin, *film historian and critic*

FEATURE

It Happened One Night

Columbia Pictures, 1934, 105 minutes

STARRING

CLARK GABLE as Peter CLAUDETTE COLBERT as Ellie
DIRECTED BY Frank Capra

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AND BEST ADAPTED SCREENPLAY

Film print courtesy Swank Motion Pictures

35mm trailers from The George Crittenden Collection,
courtesy the Alex Film Society

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SCAVENGER HUNT



SEE PAGE 5 FOR INSTRUCTIONS

• MILLION DOLLAR THEATRE •

307 S. BROADWAY, DOWNTOWN LOS ANGELES

THEATRE: William Lee Woollett, 1918

EXTERIOR: Albert C. Martin, Sr., 1918

Created for theatre impresario Sid Grauman as his first Los Angeles venue, the Million Dollar was one of the earliest and largest movie palaces in the country, boasting 2,345 seats.

Joseph Mora designed the theatre's elaborate Churrigueresque façade, which includes bison heads, longhorn steer skulls, allegorical figures representing the arts, and girls perched on ledges strumming stringed instruments as their legs dangle over the street. The large, scalloped arch over the entrance once framed a stained-glass window, now plastered over.

The 1841 English fairy tale *King of the Golden River* by John Ruskin inspired many of the theatre's furnishings. The organ grilles in particular showcase images from the book, including the evil brothers, the Golden Tankard, the South West Wind, and even the dog cited in

the tale.

The massive 110-foot-wide balcony in the auditorium is supported by the world's first reinforced concrete girder—a feat of engineering. Officials performed a stress test by placing 1.5 million pounds of sand-bags across the span. The girder passed the test.

In the 1950s, the Million Dollar became the first theatre on Broadway to feature Spanish-language variety shows (*variedades*), including headline acts from Latin America. The theatre served as a leading Latinx entertainment venue for decades, featuring *variedades* and Mexican film premieres.

After serving as a church for several years, the Million Dollar closed to the public. It reopened for performances and special events in 2008 after a year-long refurbishment, and now serves as an event and filming location.



THE BITTER STEMS (LOS TALLOS AMARGOS)

AT THE MILLION DOLLAR THEATRE

JUNE 8, 2019 – 2 P.M.

Co-presented by LACLA

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

OPENING REMARKS

E. Michael Diaz, *President and Founder, Latin American Cinemateca of Los Angeles*

HOST

Guido Segal, *screenwriter and filmmaker*

SPECIAL GUEST

Alan K. Rode, *Director, Film Noir Foundation*

FEATURE

Los tallos amargos

Aries Cinematográfica Argentina, 1956, 90 minutes
Spanish with English subtitles

STARRING

CARLOS CORES as Alfredo Gaspar AÍDA LUZ as Elena
DIRECTED BY Fernando Ayala

35mm trailers from The George Crittenden Collection,
courtesy the Alex Film Society

35mm restored print courtesy of the UCLA Film & Television Archive.
Restoration funding provided by Film Noir Foundation and the
Hollywood Foreign Press Association's Charitable Trust.



The Latin American Cinemateca of Los Angeles (LACLA) is a California nonprofit organization dedicated to promoting cultural exchange through film by screening classic and contemporary films from Latin America and by USA Latinas and Latinos. LACLA also supports the film and media efforts of Los Angeles inner-city middle and high school students with its annual student film festival. For more information, visit lacla.org.

SEE PAGE 12 FOR SCAVENGER HUNT

THE MALTESE FALCON

AT THE MILLION DOLLAR THEATRE

JUNE 8, 2019 – 8 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

FEATURE

The Maltese Falcon

Warner Bros., 1941, 100 minutes

STARRING

HUMPHREY BOGART as Samuel Spade

MARY ASTOR as Brigid O'Shaughnessy

DIRECTED BY John Huston

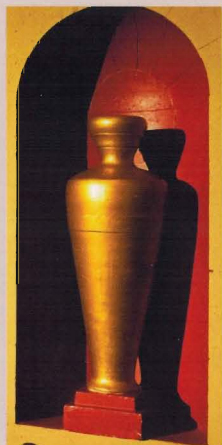
35mm trailers from The George Crittenden Collection,
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-THANK YOU-

*Thank you to everyone who helped make the 2019 season
of Last Remaining Seats possible*

PRODUCTION TEAM

Production Manager: Bud Coffey

Announcer: Rob McManeus

Projectionists: Bob Fitzgerald,
Robert Simonton, Mark Wojan

Photographer: Mike Hume

Vintage Projector Specialist: Tom Ruff

2019 SERIES COMMITTEE

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Michael Zoldessy

Special thanks

Christian Andrade; Autry Museum of the American West (Maren Dougherty, Ben Fitzsimmons, and Joshua Garrett-Davis); Ed Baney; Silvia Carluccio; Benito Chavez; Adam Daneshgar; Brandy Eggermann; Susan Garbett; Ed Kelsey; Natalie Lei; Gabriel Maldonado; PEN America, Los Angeles (Michelle Franke and Natalie Green); SoCal NOMA (Duane Williams); Deborah Stussman; UCLA Cinema & Television Archive (research, study, and marketing staff); USC Annenberg School for Communication and Journalism (Christina Bellantoni and Jaime Carias)

Scavenger hunt photos by

Douglas Hill, Jessica Hodgdon/L.A. Conservancy, Mike Hume, Amanda Lao, Annie Laskey/L.A. Conservancy, Ben Miller, Helen Ramirez, Stephen Russo, Don Solosan, and Larry Underhill

Cover photos

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Major funding for the Los Angeles Conservancy's educational programming is provided by the LaFetra Foundation and the Kenneth T. and Eileen L. Norris Foundation.

• THE THEATRE AT ACE HOTEL •

929 S. BROADWAY, DOWNTOWN LOS ANGELES

THEATRE: C. Howard Crane, 1927

EXTERIOR: Albert R. Walker and Percy A. Eisen, 1927

Built in 1927, the United Artists (UA) Theatre was the West Coast flagship for the company founded by Hollywood legends Mary Pickford, D. W. Griffith, Charlie Chaplin, and Douglas Fairbanks. In breaking away from the major studio system, these artists revolutionized film production and distribution.

The building includes a thirteen-story steel-framed office tower.

Above the first floor are two stories of gothic-inspired ornamentation with a Hollywood twist: column capitals between double-wide arched windows feature cameramen and musicians.

The decorated ceiling of the auditorium boasts an enormous sunburst, with the oval dome at the center tiled with mirrors and hung with thousands of

crystal drops. Angels encircle the sides of the dome.

Murals by Jose Rivas on the upper balcony walls feature UA's founders, along with other stars of the era, such as Rudolph Valentino and John Barrymore. It's alleged that the handsome nudes on one mural represent the UA Board of Directors, while the demons on the other side are the evil studio bosses.

The theatre struggled commercially for decades, finally becoming the church for televangelist Gene Scott, who occupied it for over twenty years.

In 2012, Ace Hotel acquired the site, adapting the building into a boutique hotel and restoring the theatre as an event and performance space. The project received a Conservancy Preservation Award in 2014.



MIKE HUME

EPIC SUNDAY: SPARTACUS

AT THE THEATRE AT ACE HOTEL

JUNE 16, 2019 – 3 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

FEATURE

Spartacus

Bryna Productions, 1960, 204 minutes including a 20-minute intermission

STARRING

KIRK DOUGLAS as Spartacus **LAURENCE OLIVIER** as Crassus

DIRECTED BY Stanley Kubrick **WRITTEN BY** Dalton Trumbo

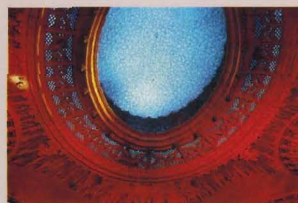
Film print courtesy Universal Pictures

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The Freedom
to Write

SCAVENGER HUNT



SEE PAGE 5 FOR INSTRUCTIONS

• THE ORPHEUM THEATRE •

842 S. BROADWAY, DOWNTOWN LOS ANGELES

G. Albert Lansburgh, 1926

This opulent theatre and office building is the fourth and final home of the famed Orpheum vaudeville circuit in Los Angeles.

Its Beaux Arts-style façade is clad in gray terra cotta, with winged helmets and a series of griffins along the cornice. The theatre's original electric rooftop sign continues to illuminate Broadway, along with its neon blade sign from the 1930s and the 1941 marquee.

The Orpheum's lavish French interior includes a two-story foyer with marble-clad walls. The auditorium features cast plaster detailing, stained-glass rosettes, and two immense chandeliers suspended from the gilded ceiling. In contrast, the theatre's more modest basement lounge boasts dark-stained

wood paneling, a mock fireplace, and a tile floor.

In 2001, the Orpheum underwent a \$3 million renovation that upgraded production capabilities and audience amenities while cleaning and restoring the theatre's historic elements. The renovation team adapted the upper floors of the former office building into live/work spaces.

The Conservancy holds an easement on the building, which protects this historic theatre in perpetuity. It includes the exterior and its historic signage, interior features of the office building's entrance lobby and upper-floor hallways, and interior features and finishes throughout the theatre.



A DAY WITH LAUREL & HARDY

AT THE ORPHEUM THEATRE

JUNE 22, 2019 – 2 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

HOST

Randy Skretvedt, *author*

SHORT

The Battle of the Century

Hal Roach Studios, 1927, 19 minutes

Silent with live accompaniment by Mark Herman
on the Orpheum's Mighty Wurlitzer Organ

STARRING

STAN LAUREL as Prize Fighter OLIVER HARDY as Manager

DIRECTED BY Clyde Bruckman

Restored digital presentation courtesy of the UCLA Film & Television Archive

FEATURE

Sons of the Desert

Hal Roach Studios, 1933, 68 minutes

STARRING

STAN LAUREL as Stan OLIVER HARDY as Ollie

DIRECTED BY William A. Seiter

35mm restored print courtesy of the UCLA Film & Television Archive

SCREENING SPONSORED BY

CATHY AND STEVE NEEDLEMAN

REBECCA

AT THE ORPHEUM THEATRE

JUNE 22, 2019 – 8 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

Preshow tunes by Mark Herman on the Orpheum's Mighty Wurlitzer Organ

FEATURE

Rebecca

Selznick International Pictures, 1940, 130 minutes

STARRING

LAURENCE OLIVIER as Maxim de Winter

JOAN FONTAINE as Mrs. de Winter

DIRECTED BY Alfred Hitchcock

Film print courtesy Disney

SCREENING SPONSORED BY

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• THE WILTERN •

3780 WILSHIRE BLVD., KOREATOWN

Morgan, Walls, and Clements, 1931

Named after its location on Wilshire and Western Boulevards, The Wiltern and its adjoining Pellissier Building are one of Los Angeles' most celebrated Art Deco landmarks.

Originally Warner Brothers' Western Theatre, the distinctive, blue-green terra-cotta complex opened in 1931 with the premiere of *Alexander Hamilton* starring George Arliss.

Crowds lined Wilshire Boulevard for a glimpse of the stars in attendance including Clark Gable, Joan Crawford, Douglas Fairbanks, Loretta Young, and James Cagney.

The theatre interior (designed by G. Albert Lansburgh, who also designed the interiors of downtown's Palace and Orpheum theatres) features opulent murals, gold leaf details, and a signature sunburst suspended from its 80-foot auditorium ceiling.

The Franklin Life Insurance Company acquired the building in 1956 and thereafter the theatre faced a steady decline,

eventually closing its doors in 1979.

When the owner of the building applied for a demolition permit, Rick Newberger's Citizens' Committee to Save the Wiltern, along with a very young Los Angeles Conservancy, sprang into action.

Listed in the National Register of Historic Places and designated a Los Angeles Historic-Cultural Monument, the landmarked structure could not be demolished without review by the City's Cultural Heritage Com-

mission. The commission could delay public demolition for up to one year to explore alternatives.

With this slight reprieve for The Wiltern, the Conservancy worked on many fronts to save the building, including a massive rally that galvanized public support and focused wide attention on the impending demolition. To fully explore preservation options, the Conservancy commissioned an alternative-use feasibility study with funding from the National Trust for Historic Preservation.

As the deadline for delaying a demolition permit approached, finding a preservation solution became critical. When the one-year moratorium

expired on March 8, 1980, the property owners pressed to raze the structure.

Having successfully preserved the Art Deco Oviatt Building downtown, Wayne Ratkovich and his firm at the time, Ratkovich, Bowers & Perez, stepped forward and purchased the complex in May 1981. Ratkovich and architect Brenda Levin carefully rehabilitated the theatre, office tower, and retail street-front spaces, even restoring missing original fixtures.

Ratkovich spent \$5 million rehabilitating the Pellissier Building and another \$4.8 million rehabilitating the theatre. After four years of extensive renovation and restoration, the building and theatre re-opened with a gala that drew over 2,300 people.

Today, The Wiltern thrives as a live entertainment venue and a beloved Los Angeles landmark. The Conservancy holds a conservation easement on the complex which protects the historic site in perpetuity. It includes The Wiltern and Pellissier Building's exterior, including the twin blade signs and the theatre marquee and entrance.



BUTCH CASSIDY AND THE SUNDANCE KID

AT THE WILTERN
JUNE 29, 2019 – 2 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

HOST

William R. Handley, *scholar and author*

FEATURE

Butch Cassidy and the Sundance Kid
Campanile Productions, 1969, 110 minutes

STARRING

PAUL NEWMAN as Butch Cassidy
ROBERT REDFORD as the Sundance Kid
DIRECTED BY Gregory Roy Hill

Film print courtesy Criterion Pictures

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NETWORK

AT THE WILTERN
JUNE 29, 2019 – 8 P.M.

PROGRAM

WELCOME

Linda Dishman, *President and CEO, Los Angeles Conservancy*

HOST

Alan Heim, *ACE, film editor*

FEATURE

Network

Metro-Goldwyn-Mayer, 1976, 121 minutes

STARRING

FAYE DUNAWAY as Diana Christensen
PETER FINCH as Howard Beale
DIRECTED BY Sidney Lumet

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