

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Inventory—Nomination Form

For NPS use only

received AUG - 1 1983  
date entered

See instructions in *How to Complete National Register Forms*  
Type all entries—complete applicable sections

1. Name

historic Hollywood Theatre

and/or common Hollywood Theatre

2. Location

street & number 4122 NE Sandy Blvd. Boulevard N/A not for publication

city, town Portland N/A vicinity of Third Congressional District

state Oregon code 41 county Multnomah code 051

3. Classification

Category	Ownership	Status	Present Use
<input type="checkbox"/> district	<input type="checkbox"/> public	<input checked="" type="checkbox"/> occupied	<input type="checkbox"/> agriculture
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input type="checkbox"/> commercial
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational
<input type="checkbox"/> site	<b>Public Acquisition</b>	<b>Accessible</b>	<input checked="" type="checkbox"/> entertainment
<input type="checkbox"/> object	<input type="checkbox"/> N/A in process	<input type="checkbox"/> yes: restricted	<input type="checkbox"/> government
	<input type="checkbox"/> N/A being considered	<input checked="" type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial
		<input type="checkbox"/> no	<input type="checkbox"/> military
			<input type="checkbox"/> museum
			<input type="checkbox"/> park
			<input type="checkbox"/> private residence
			<input type="checkbox"/> religious
			<input type="checkbox"/> scientific
			<input type="checkbox"/> transportation
			<input type="checkbox"/> other:

4. Owner of Property

name Orewash Theatres, Inc.

street & number 919 SW Taylor #900

city, town Portland N/A vicinity of state Oregon 97205

5. Location of Legal Description

courthouse, registry of deeds, etc. Multnomah County Courthouse

street & number 1021 SW Fourth

city, town Portland state Oregon 97204

6. Representation in Existing Surveys

title Statewide Inventory of Historic Properties has this property been determined eligible?  yes  no

date 1983  federal  state  county  local

depository for survey records State Historic Preservation Office

city, town Salem state Oregon 97310

## 7. Description

<b>Condition</b>		<b>Check one</b>	<b>Check one</b>	
<input checked="" type="checkbox"/> excellent	<input type="checkbox"/> deteriorated	<input type="checkbox"/> unaltered	<input checked="" type="checkbox"/> original site	
<input type="checkbox"/> good	<input type="checkbox"/> ruins	<input checked="" type="checkbox"/> altered	<input type="checkbox"/> moved	date _____ N/A
<input type="checkbox"/> fair	<input type="checkbox"/> unexposed			

### Describe the present and original (if known) physical appearance

The Hollywood Theatre is a two-story concrete building, stuccoed on the exterior, painted on the interior, occupying a rhomboid-shaped lot. It is essentially built to the property line except on the diagonal front lot line, where the entrance pavilion is turned facing oncoming traffic, rather than being parallel to the street. On the north, facade elevation, the grand entrance occupies the western portion, with the eastern part having the appearance of a two-story commercial building. The ground floor of this section has always been occupied by shops and is today. The second story encloses the theater's original lounge and balcony entrance.

The commercial section is divided into five store-front bays separated by pilasters which continue to the roof cornice. Originally there was a shallow cornice supported by paired brackets over the storefronts, but this was removed many years ago. The bays contain three double casement windows each. Though intact, they are painted over on the outside. A red clay tile roof completes the commercial scale elevation. Clay tile appears on all visible roof levels, of which there are approximately ten, around the building. The major roof over the theater and stage is a built-up roof.

The entrance pavilion is the most visually compelling theater entrance remaining in Portland. From the marquee level up, the original tinted terra cotta facade is intact. The original embellishments from the marquee line down, the doors and ticket booth, had been removed prior to 1977, when the current owner purchased it. Originally the diagonal entrance pavilion contained tinted terra cotta decoration on the ground floor too. Prominent pale blue quoins set the entrance off from the rest of the facade. Paired apple green engaged pilasters filled with white Adamesque designs flanked the recessed entrance. A freestanding, marble-skirted, bronze-topped octagonal ticket booth was centered in the three-bay entrance recess. A low relief frieze ran continuously over the three pairs of doors, each topped by a semicircular fan containing an urn and floral swirls. Flanking the entrance recess, a single-leaf entrance door appeared at the west, an advertising window to the east. Although these openings remain, their decoration has been removed. Originally each was flanked by recessed engaged columns supporting a cornice topped by a heraldic device.

Above the marquee level, the decorative scheme recalls the Churrigueresque, although no specific building can be cited as an inspiration. The facade is divided into three decorative levels vertically and three sections set at angles to each other in plan. The tallest central section is turned from the street and, of the two lower flanking sections, one is parallel to the street, the other turned southward from the central section. A large semicircular window, derived from the Baths of Caracalla, is nestled over the marquee. Originally the mullions contained an egg and dart pattern; these are now gone, but the window opening remains. It is banded by a terra cotta arch with escutcheons containing grapes of a soft purple and green floral scrolls. A prominent projecting keystone with an acanthus leaf begins the axial symmetry of the decorative program. The keystone supports an escutcheon flanked by floral mermaids, the whole projecting into the second vertical level. Four small arches following the window's descent appear on each side. These arches are separated by salomonics, or twisted columns of green and white derived from those used by Bernini in his St. Peter's baldachino. Diagonally-laid tiles with blue floral centers and rondels with portrait busts appear within the rosy beige columnar spaces.

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Green floral scrolls fill the space between the arch series and the cornice at the first vertical level.

In the lower flanking wings are found blue quoining at the edges, swags and an apple green engaged pilaster festooned with grape fronds and a bearded warrior bust, all topped by an intermediate cornice. Inset panels above this are capped by a final cornice across the three sections. This cornice is surmounted by a gusset to the central section and a single rams head/cornucopia element at the corner. The cornucopia portion, on each side, is now missing and it is the only original decorative element now absent above the marquee.

The second vertical level is dominated by three arched recesses lined with the diagonal blue floral tiles under a green and deep beige shell. The recesses are separated by salomonicas, engaged and semi-engaged. The two semi-engaged columns are supported by elaborate corbels each containing a lyre-playing angel and sculptural masks of Comedy and Tragedy. The termination of the multi-colored corbel is faintly Tudor in style. Pilasters at the edges contain a decorative panel similar to those Adamesque pilasters originally found at street level. All of the pilasters and columns carry capitals of acanthus leaves mixed with a quasi-Ionic scroll. A prominent cornice is broken by an escutcheon keystone supporting an urn over each recess. Curved broken pediments and pilasters appear on each side. A more elaborate program appears over the central arched recess. Caryatid busts carry a broken curved Renaissance pediment. Putti with swags, another escutcheon and urn finish this composition.

The third decorative level is begun by a curved broken pediment over a frieze of rose-touched escutcheons and fruit garlands. At this level the central section is divided into three bays. The tallest center bay has a semi-circular balcony with plain wrought iron railing over a deep supporting corbel. The arched opening of the balcony is flanked by elaborate columns with the combination acanthus leaf/Ionic capitals.\* This motif is continued in the encircling frieze. A keystone with bust flanked by green swags appears over the arch. A second encircling frieze consists of shields and blue ribbons. A prominent row of dentils and a band of acanthus leaves compose the final cornice. In the center, over the arched opening, are found a rectangular pedestal with triglyph flanked by green wreaths and topped by large multi-tiered floral and leaf finials. Large urns with a Greek fret band and guarded by male figures, modestly draped by blue ribbon, flank the central pedestal.

On the side bays of this top decorative level appear a row of caryatids carrying a curved broken pediment surmounted by bulbous finials. The caryatids, with decorously crossed arms, are draped below the waist in light brown. At each edge a square column is surrounded by four engaged caryatids and topped by a large bulbous finial. Small occasional touches of rose, yellow and a soft purple appear throughout.

\* The column's scheme from the bottom up: lotus leaf, lamb's tongue, egg and dart, plain band, acanthus leaf, grape and fruit fronds, lamb's tongue and dart, floral; fluting; diamond weave; capital. The eclectic bands are green, rose and beige.

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This facade is a tour de force in both eclecticism and terra cotta. With the exception of the occasional vivid blue, the colors are muted. It is this monumental entrance that has captured the affection of Portlanders and makes the exterior of the Hollywood Theatre so memorable.

The original marquee was replaced some time ago by a taller horizontal marquee, probably in the 1960s. A tall, vertical neon sign with the theater name has also been added, probably in or before the 1940s. The original marquee had a scalloped-top profile with an interlace and star pattern described by light bulbs. Four lanterns designed by Fred Baker sat atop the four front corners of the marquee.<sup>2</sup> The current owner is considering the possibility of restoring the original marquee at some future time.

The eastern side elevation has three major divisions. The northern section continues the two-story commercial scale of the facade. The middle portion steps down in elevation from a balcony exit to ground level. Alternating hip and sloped roofs of tile lead to a three-bay, arched exit loggia. Two bays deep, this loggia ceiling is barrel vaulted. The third, southern, portion having a lower flat roof houses the stage entrance and dressing rooms. The only decoration here is a series of small arched windows with wrought iron grilles. The taller curved walls of the theater space rise up behind the street elevation.

The south, rear, elevation steps up from the dressing rooms to an intermediate mass enclosing the original organ loft. The stage housing rises higher and its blank wall is relieved only by three large recessed panels. A small semi-circular wrought iron false balcony appears in front of a blank arched recess. At the west side there is a stage service alley, serving as the other balcony exit. Large arches support the organ pipe room projecting over the alley.

The whole of this plain exterior is stuccoed, and now painted. The combination of tile roofs, arched openings and unadorned walls is reminiscent of southern Italian or Spanish Renaissance.

The interior of the Theatre is distinguished by a consistent use of curved ceilings and arched openings. The ground floor lobby splits, on the right, into a barrel-vaulted corridor, curved in plan, serving the main floor; and, on the left, steps and ramp to the balcony level. This ramp is curved in plan and canted in section with the ceiling assuming different curved profiles. On the main floor lobby, the walls were originally painted in an Art Nouveau style. A single color was used to the level of the arch springing, with wave and scroll patterns rising from there to cover the ceiling. This has all been repainted in a single color. The original light fixtures by Fred Baker survive, although the drinking fountain with tile surround has been removed.<sup>2</sup> When the theater was converted from a single screen to a tri-cinema in 1961, several changes were made.<sup>1</sup> An additional pair of rest rooms was added off the first floor corridor.

One enters the main floor through entrances flanking the ground floor projection room. A unique placement of the projection room was that of supporting the balcony; the first time this location was used in Portland. The large balcony occupies half the length of the main theater. The front, stage wall is curved, and the ceiling is a series of shallow barrel vaults across the width of the theater. Shallow wide beams, springing from wide

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pilasters, separate the barrel vaults. Although the main floor is spatially intact, the balcony has been enclosed to house the two smaller cinema areas.

There are only two plaster decorative elements in the theater: a continuous cornice at the ceiling line and a sunburst centered over the stage. The cornice originally projected to form indirect wall sconces at the pilasters; these sconces are gone but the balance of the cornice remains. The sunburst is intact but painted over and nearly obscured by the large screen in front of the stage opening.

Although the original Gothic pendant lanterns by Fred Baker are gone and the exit doors have been replaced, the wall treatment remains virtually untouched, though hidden by full height red draperies installed in 1961.<sup>1</sup> The wall scheme is divided into two levels by a false painted cornice. Below this only the pilasters contained any painted decoration. A rectangular frame encloses a standard holding an escutcheon and leaf tendrils. Above the cornice the decorative treatment is more elaborate.

The curved walls flanking the stage hid the organ loft and pipe space. This organ, a \$100,000 Wurlitzer, was removed in 1955 and is now in a skating rink, but the grilles and false balcony remain.<sup>1</sup> There are three false balconies on each side. The black wrought iron railings touched with gold, project approximately 8" from the wall and are extant. The arched openings contain red velvet swags and hangings in front of a painted red velvet drape treatment. The arch treatment, without balcony, continues in two of the balcony bays. The intervening pilasters have painted salomonicas on each side. The walls are exposed concrete with the small air pockets of the pour left untouched. The base color is a medium brown with the decoration picked out in gold, coral and dark torquoise with deep purple shadows.

The ceiling was repainted in 1961, white in the main theater, black in the two smaller cinemas, but the bronze warm-air exit grilles remain. The barrel vaults had borders of small squares with a center decoration.

The balcony space has been enclosed and divided to form the two smaller theaters. The wall separating them from the main floor space springs from the original balcony railing. A shared projection room has been built at the back of the balcony space. Again the walls are draped continuously in red.

The decorative scheme on the balcony approach and lounge differed from the main floor lobby. The scheme was more restrained, being confined to occasional wall panels and false ribbing in the ceiling. The lounge was luxuriously furnished, like a club of the era, and included a grand piano. The wall sconces and shell-framed drinking fountain are now gone. From the lounge one entered the balcony from either side at the back. The lounge is spatially intact and the two arched entrances give onto a single theater each. A concession stand for these now occupies this space. The original restrooms remain on this level.

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The backstage area is spatially and technically intact. The original stage curtain of red and gold, with a 16" deep tassel fringe, the proscenium arch and inner stage frame of deep apple green and gold are all extant but hidden by the large cinema screen. The original light panel board, catwalk in the fly gallery and dressing rooms also remain. Originally there were four dressing rooms, but during the vaudeville era, two were thrown together to form a larger star dressing room; each has its own lavatory and clothes closet.

The access to the basement storage was either by a narrow stair at stage rear or through three trap doors set into the stage floor. Larger items of furniture or scenic flats that could not be negotiated down the steps were simply lowered through the floor. These doors remain and can be used today.

All of the changes, including the added projection booth, and balcony wall, could be removed to restore the theater to its original continuity, although the owner does not contemplate doing this. It is nevertheless important to note that it would be possible, without undue exertion, to regain the original form.

<sup>1</sup>Site conversations with Mr. Hollis Ballew, manager of the Hollywood Theatre, who began working there in 1954. March, 1983.

<sup>2</sup>Information from Sheila Finch-Teppe AIA, March, 1983, who is cataloguing the work of Mr. Baker, an eminent lighting fixture designer in Portland for over seventy years.

# 8. Significance

Period	Areas of Significance—Check and justify below			
<input type="checkbox"/> prehistoric	<input type="checkbox"/> archeology-prehistoric	<input type="checkbox"/> community planning	<input type="checkbox"/> landscape architecture	<input type="checkbox"/> religion
<input type="checkbox"/> 1400–1499	<input type="checkbox"/> archeology-historic	<input type="checkbox"/> conservation	<input type="checkbox"/> law	<input type="checkbox"/> science
<input type="checkbox"/> 1500–1599	<input type="checkbox"/> agriculture	<input type="checkbox"/> economics	<input type="checkbox"/> literature	<input type="checkbox"/> sculpture
<input type="checkbox"/> 1600–1699	<input checked="" type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/
<input type="checkbox"/> 1700–1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> humanitarian
<input type="checkbox"/> 1800–1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input checked="" type="checkbox"/> theater
<input checked="" type="checkbox"/> 1900–	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> transportation
		<input type="checkbox"/> invention		<input type="checkbox"/> other (specify)

**Specific dates** 1926 **Builder/Architect** Bennes & Herzog, Architects

**Statement of Significance (in one paragraph)**

The Hollywood Theatre at 4122 NE Sandy Boulevard in northeast Portland was completed for use in 1926 from plans by the noted local firm of Bennes and Herzog, best known, perhaps, as consulting architects of Temple Beth Israel (1926-1928), a National Register property. Among the original backers of the project, commenced in 1923, were Jensen and von Herberg, experienced Northwest theater promoters who sold their chain before the opening in 1926. The parcel occupied by the theater is truncated by Sandy Boulevard, which is tangential to the gridiron plat. Thus, the north face of the building is on a diagonal line with a bevel at the west end for the theater entrance. As was typical of many of the larger movie theater projects of the 1920s, the two-story building was designed to accommodate commercial space along the main street elevation. The building is of stuccoed concrete construction in the Mediterranean style with a Spanish Baroque theater entrance pavilion which is a tour de force of terra cotta ornamentation. Its polychrome terra cotta ornament is piled in an elaborate, Churrigueresque scheme which includes arcades, salomonicas, or spiral columns, a broken and scrolled pediment, a terminating arch, and a multiplicity of knob finials. The vertical neon sign is believed an addition of the 1940s. In 1961, the theater was converted to a tricinema with only superficial impact upon the auditorium except at the balcony level, which was enclosed to house two smaller screening rooms and a common projection booth. The main projection room is at the ground level, supporting the balcony. The lobby walls, originally decorated with painted ornament, have been repainted over the years. Original lobby lighting fixtures by noted designer Fred Baker are still on the premises. The original freestanding ticket booth was removed and the entrance and marquee were remodeled in the 1960s in association with the conversion to tricinema. Otherwise, the theater is substantially intact.

The Hollywood Theatre is locally significant under National Register criterion "c" as one of the three grand movie theaters remaining in Portland which date from the golden age of movie palaces. The list includes the Paramount Theatre, a National Register property, and the Broadway Theatre. The Hollywood has the distinction of having been the last major neighborhood vaudeville-motion picture house erected in the city. Because it is such a distinctive landmark in its neighborhood, the Hollywood gave its name to the surrounding district. It is noteworthy, also, as one of the very few buildings in Portland having exterior surface treatment of polychrome terra cotta.

Background of the Project

Because it was a transfer point for the bus lines, the 42nd Street and Sandy Boulevard intersection became a desirable location for shops, which prompted the building of the theater there. Originally the neighborhood surrounding the theater did not have a name, but was described as being "near Rose City Park," or something similar.<sup>1</sup> It was the prominence and grandeur of the theater named Hollywood that gave a name to the commercial district and gradually to the neighborhood. It is the only Portland neighborhood that takes its name from a local building, rather than the reverse.

The construction history of the building is somewhat convoluted. In March, 1924,

# 9. Major Bibliographical References

See continuation sheet

# 10. Geographical Data

Acreeage of nominated property less than one

Quadrangle name Mt. Tabor, Oregon-Washington

Quadrangle scale 1:24000

UTM References

A 

1	10	5	2	9	7	2	10	5	10	4	2	3	12	10
Zone			Easting				Northing							

B 

Zone			Easting				Northing							

C 

Zone			Easting				Northing							

D 

Zone			Easting				Northing							

E 

Zone			Easting				Northing							

F 

Zone			Easting				Northing							

G 

Zone			Easting				Northing							

H 

Zone			Easting				Northing							

Verbal boundary description and justification The Hollywood Theatre occupies Lots 1 through 7 of Block 3 of Ralston's Addition to the City of Portland, in Multnomah County, Oregon.

List all states and counties for properties overlapping state or county boundaries

state N/A code county N/A code

state N/A code county N/A code

# 11. Form Prepared By

name/title Sheila Finch-Tepper AIA

organization Finch-Tepper & Associates AIA date March 25, 1983

street & number 919 SW Taylor #215 telephone (503) 227-0786

city or town Portland state Oregon 97205

# 12. State Historic Preservation Officer Certification

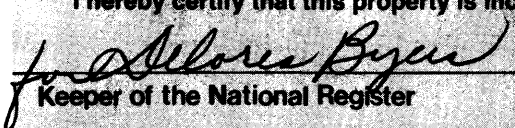
The evaluated significance of this property within the state is:

national  state  local

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

State Historic Preservation Officer signature 

title Deputy State Historic Preservation Officer date July 22, 1983

<p>For NPS use only</p> <p>I hereby certify that this property is included in the National Register</p> <p></p> <p>Keeper of the National Register</p> <p>Attest:</p> <p>Chief of Registration</p>	<p>Entered in the National Register</p> <p>date <u>9/1/83</u></p> <p>date</p>
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architectural plans by DeYoung & Roald were completed for Jensen & von Herberg.<sup>2</sup> As owners of a movie theater chain in the Northwest, they had leased the land from the owner, E. A. Hollinshead, to build their first theater in a Portland residential district.<sup>2</sup> This theater, seating 1100, was in the Moorish style "resembling" the famous Grauman's Egyptian theater in Hollywood.<sup>2</sup> It was projected to cost \$100,000, including the courtyard and grounds.<sup>2</sup> This theater design was never built.

In October, 1924, E. A. Hollinshead sold the land to Walter M. Kendall, partner in Clark, Kendall & Co., Investments & Bonds.<sup>3</sup> Concurrently, construction on the DeYoung & Roald design was halted because "the owners (Kendall) and Jensen & von Herberg . . . were unable to agree on certain specifications for the building."<sup>4</sup> Although the foundation excavation had begun, Bennes & Herzog were hired to furnish new plans.<sup>4</sup> This architectural firm had just finished the Liberty Theatre in Astoria for Jensen & von Herberg and were to do the Bagdad, in Portland, for them the next year.<sup>5</sup>

In March, 1925, Hollinshead transferred the promisory notes and securing mortgages that he had received from Walter M. Kendall to Jensen & von Herberg.<sup>3</sup> In May Jensen brought suit against Kendall, moved for payment on these notes and requested foreclosure because Kendall had failed to build a theater on the property as the Jensen-Hollinshead lease stipulated.<sup>3</sup> Meanwhile, the Bennes & Herzog design was under construction by Robertson-Hay-Wallace, General Contractors.<sup>6</sup> Costing \$500,000, the building was designed to house five shops, seat 1500 people, and have a stage for "prologues and vaudeville acts."<sup>6,6</sup>

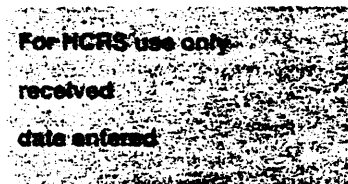
Although his land ownership was transitory and he apparently had little input into the final design, it is Walter M. Kendall's name that appears on the plans as the owner of the property.

Although the owners, Jensen & von Herberg, sold the theater before its 17 July 1926 opening, they were prominent theater men on the west coast. Clause S. Jensen (1881-1950) was born in Richmond, Utah; attended Utah Agricultural College; and worked as a brakeman and conductor for the Northern Pacific Railroad before entering the theater business in 1907 in Missoula, Montana.<sup>7</sup> The following year he moved to Los Angeles where he worked in and later bought the Plaza Theatre. He subsequently bought the Los Angeles Bijou and Long Beach Columbia, serving as his own janitor and projectionist. After seeing a billboard saying "Watch Tacoma Grow", he sold his California theaters and moved to Tacoma where he formed a partnership with John G. von Herberg as Jensen & von Herberg.

Mr. Jensen moved to Portland in 1918, and purchased, in 1935, the fifteen room house designed for A. E. Otis by Whitehouse Stanton & Church.<sup>8</sup> Upon his "retirement" from theater business in 1926 he intended to become a movie producer and manage his real estate. He owned the land which the current Oregonian Building, the State Office Building and Paramount Theatre now occupy in downtown Portland.<sup>9</sup> Although he sold the bulk of his theaters in 1926, he owned four theaters in Seattle and six in Yakima at the time of his death. He died, age 68, of an accidental gun shot wound while home alone and talking on the phone. He was a life member of the Seattle Elks, the University Club in Portland, the Scottish Rite and Al Kader Shrine.

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John G. von Herberg (1877?-1947) was born in Peru, Indiana and spent a year at Annapolis before going to Seattle in 1909 for the Seattle-Yukon Fair.<sup>10</sup> In 1947 he died of a heart attack in Seattle, age approximately 70, leaving his second wife, "a well-known theater seeress", whom he married in 1935 in Paris, and five children, ages onethrough nine.

In 1911 he bought out Jensen's original partner in the National Theatre in Seattle and they formed the firm that was to own movie theaters in: Centralia, Sunnyside, Bremerton, Olympia, Tacoma, Seattle, Renton, Yakima, Bellingham and Enumclaw, Washington; Butte and Great Falls, Montana; Portland and Astoria, Oregon. In 1926, Jensen & von Herberg sold the chain of from 31 to 33 movie theaters for \$6,000,000 to North American Theatre Corporation.

Jensen & von Herberg built the Hollywood Theatre, Portland, the Liberty in Seattle (1914), and Jensen was responsible for having the Portland Paramount constructed. The Hollywood was the last neighborhood vaudeville/movie palace built in Portland. When the Broadway Theatre was under construction in 1926, the eastern booking agents considered it a "sellout" on the part of the owners, North American Theatre Corporation, because it was for movies only and could not be used for vaudeville, in spite of previous assurances by the owner about its facilities.<sup>11</sup>

After purchasing the Jensen & von Herberg properties, North American Theatre Corp (NATC) became the largest independent theater owner west of the Mississippi. One of the principals of NATC was Harry C. Arthur, Jr., who had worked for von Herberg as a booking agent in Seattle before going to California, as a booking agent.

J. J. Parker, who was to have his own theater empire in Portland, was a minority shareholder in Jensen & von Herberg and retained his shares when the firm sold its properties to NATC. Between 1926 and 1932 the title was transferred from NATC to Fox West Coast. In 1932, J. J. Parker dissolved his alliance with Fox West Coast, acquiring their leases and property.<sup>12</sup> The Hollywood Theatre was one of five Portland theaters in the seven house package.

Between 1932 and 1973, when National General Corp. sold the theater, the ownership of the Hollywood Theatre has not been documented.<sup>13</sup> In 1973 Ted Mann of Mann Theatres Corp. of California purchased six local theaters in a sixteen-theater, \$16.5 million package; the Music Box, Orpheum, Fox and Hollywood in Portland, the National, and McDonald in Eugene.

In 1977, Ted Mann sold seventeen screens in twelve cities to Tom Moyer of Portland, bringing his total to 59 screens in Oregon and Washington.<sup>14</sup> Included were the Fox, Music Box, and Hollywood in Portland. Mr. Moyer, as owner of Orewash Theatres, Inc., has retained his ownership of the property.

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Architects

The architect for the final design of the Hollywood Theatre was the firm of Bennes & Herzog, partners from 1925 to 1931.

John Virginius Bennes (1867-1943) was a native of Peru, Illinois, moved to Chicago as a child and received his education in the public schools.<sup>15</sup> As a young man he took his architectural training in Prague, Bohemia, returning to Chicago to begin his professional career in 1890. Ten years later he moved to Baker, Oregon and opened his office there, moving again in 1906 to Portland. The firm he established in 1907, in Portland, saw several changes in partners.<sup>16</sup> From 1907 to 1909 it was Bennes, Hendricks & Tobey; 1910, Bennes, Hendricks & Thompson; 1911-1913 Bennes & Hendricks. From 1914 to 1925 he practiced alone, admitting Harry Herzog to partnership in 1925. They continued for six years, after which Mr. Bennes practiced alone maintaining an office until 1941. Active in Portland Chapter of the AIA, Mr. Bennes was President in 1922, Vice-president in 1920 and 1921, Director from 1923 through 1928.<sup>17</sup>

Among the projects he was responsible for prior to the association with Mr. Herzog are: the Blumauer-Frank Drug Company's Building, Portland, (now gone); Hotel Cornelius, Portland; Liebes Building, Portland (altered); the Geyser Grand Hotel in eastern Oregon; Mægly House, 1915, Portland (a National Register property) and his own home at 122 SW Marconi, the first house in the neighborhood, built in 1911.<sup>15,18</sup> He began his life-long association with Oregon State University in 1907, designing virtually every building on the campus between 1915 and 1935. His Armory for the Agricultural College, as it was then called, was included in the Second Exhibition of the Portland Architectural Club Year Book, 1910.<sup>19</sup> Although Bennes, Hendricks & Tobey are listed as exhibitors in the 1909 Architectural Club Year Book, no specific work is listed or shown.

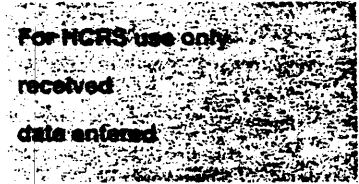
In 1916, Mr. Bennes designed the fine terra cotta building at 625 SW Broadway. But it was Mr. Herzog, in 1934, who designed the elegant and memorable storefront and interiors for Nicholas Ungar's, Furs.<sup>20</sup> This later work has been remodeled out of existence. Bennes also did a number of homes in the fashionable Portland Heights, and a number of commercial buildings in the downtown area.

Herman A. (Harry) Herzog (1893-1979) a native of Tyler, Texas, moved to Portland as a lad of fifteen.<sup>21,22</sup> He attended Washington High School and "after 3 years office experience and one year's private instruction in engineering, he entered the University of Pennsylvania as a special student" in architecture.<sup>22</sup> He worked in Philadelphia and New York before returning to Portland in 1921. Although he considered his professional opportunities better in New York, he wished to rear a family and preferred Portland for family living.<sup>23</sup>

From 1913 until 1916, Mr. Herzog worked as a draftsman in the office of J. V. Bennes, moving to the Northwest Galvanizing & Engineering Co. in 1918.<sup>16</sup> He left Portland for Philadelphia, probably in 1919, returning to Bennes' office by 1923. He continued as a draftsman for two years, becoming a partner in 1925. After the dissolution of the Bennes & Herzog partnership, Mr. Herzog practiced independently until 1948 when he took Holman James Barnes in as a partner. This association lasted four years. From 1952 to 1972, Mr. Herzog maintained his office without partners in the Henry Building.

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Active in the Portland Chapter AIA, Mr. Herzog was Vice-president in 1941 and 1942, and Treasurer in 1931 and 1932.<sup>17</sup> He was also an active member of the B'nai B'rith, Temple Beth Israel, Tualatin Country Club, Portland Symphony Society and the Portland Apartment House Association.<sup>21</sup>

In 1936, he designed his own home in the fashionable Alameda district, at 3631 NE 32nd Place. The Stamm residence, across the street from his home, was also designed by him. While a draftsman for J. V. Bennes, 1913-16, he worked on the historic Maegly House.<sup>24</sup>

Later he did the Dr. J. J. Rosenberg home in the west hills.<sup>23</sup> During the partnership with Bennes, they designed the Administration Building for LaGrande Normal School (now Eastern Oregon College, LaGrande) in 1929,<sup>25</sup> and the Administration Building for Ashland Normal School (now Southern Oregon College), Ashland.<sup>26,27</sup>

In 1926, Morris Whitehouse and Herman Brookman were retained to design Temple Beth Israel (a National Register property). The firm of Bennes & Herzog was retained as consulting architects, with Herzog acting as Supervising Architect.

After 1931, Herzog concentrated on commercial remodeling of building lobbies and storefronts in downtown Portland. Among his works are the following:<sup>24,26,28</sup> Royal Building Lobby Remodel (now gone); Henry Building Lobby Remodel; Selling Building Lobby Remodel; Weisfield's Jewelers Storefront, SW Broadway (now gone); Jerome Margulis Jeweler Storefront, SW Broadway and Morrison (now gone); Zells Jewelers Storefront, Broadway Building (remodeled in 1971), Oregon Woolen Mills Building, SW Broadway and Washington (now gone).

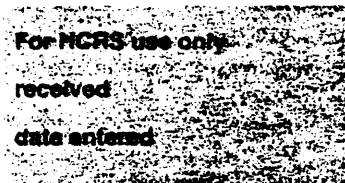
Although the Hollywood is among his first theater commissions, he did "all of the remodeling for J. J. Parker",<sup>24</sup> in the United Artist and Broadway theaters. Current information suggests that he may have designed the Liberty and United Artists Theatres in Portland, but we cannot state this with assurance. He may have been associated with B. Marcus Pretica of Seattle on the United Artists,<sup>26</sup> although this is undocumented. He may have done the remodeling of the old Music Box Theatre on SW Broadway between Washington and Stark,<sup>24,26</sup> and in 1937-38 we know he did the remodeling of a theater in Pendleton.<sup>28</sup> In 1941, J. J. Parker sent Mr. & Mrs. Herzog and others to New York to see this "new thing called television".<sup>24</sup> During World War II he returned to doing residential work. He designed small houses "that people could get into easily financially in North Portland"<sup>26</sup> and apartment buildings. He designed and owned the Sandy Crest Apartments at NE 52nd and Sandy Boulevard.

The Hollywood Theatre is unique in several respects. Not only is it the only theater to give its name to a Portland neighborhood, but also it is the most elaborate neighborhood theater ever built in Portland. It is probably the last neighborhood vaudeville/movie palace built in Portland, and, of the grand theaters, it is one of three intact survivors. (The Broadway and Paramount are the other two.)

The work of Bennes and Herzog, together and individually, is a compendium of building types of the twentieth century. The Hollywood theatre must be counted among the significant works of the firm.

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## FOOTNOTES

- <sup>1</sup>Rod Paulson article, Hollywood News, 12 August 1981, page 1.
- <sup>2</sup>Morning Oregonian, 21 March 1924, page 1.
- <sup>3</sup>Morning Oregonian, 15 May 1925, page 8.
- <sup>4</sup>Morning Oregonian, 8 October 1924, page 17.
- <sup>5</sup>Morning Oregonian, 11 November 1925, page 12.
- <sup>6</sup>Sunday Oregonian, 11 July 1926, page 12. Morning Oregonian, 17 July 1926, page 8 & 9.
- <sup>7</sup>The Oregon Journal, 5 September 1950, page 1 & 5. Morning Oregonian, 29 March 1926, page 20.
- <sup>8</sup>Sunday Oregonian, 27 January 1935, Section 5.
- <sup>9</sup>The Oregon Journal, 8 July 1926, page 2.
- <sup>10</sup>The Oregonian, 19 December 1947, page 17.
- <sup>11</sup>Morning Oregonian, 29 March 1926, page 1 & 20.
- <sup>12</sup>Morning Oregonian, 15 January 1923, page 1.
- <sup>13</sup>Oregon Journal, 30 March 1973, page 1.
- <sup>14</sup>Oregon Journal, 5 August 1977, page 9.
- <sup>15</sup>The Evening Telegram, 5 December 1916, page 6. Prominent Men in Portland Series.  
The Oregonian, 30 November 1943, page 9.
- <sup>16</sup>Portland City Directories 1906-1943. 1919, 1945-49, 1952 volumes are missing.
- <sup>17</sup>Portland Chapter, American Institute of Architects files.
- <sup>18</sup>Information from Richard Ritz, AIA; and Virginia Ferriday, current owner of 122 SW Marconi.
- <sup>19</sup>The Second Exhibition of the Portland Architectural Club Year Book, 1910. Press of the Irwin-Hodson Co., Portland. Portland Architectural Club Year Book, 1909. Portland.

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- <sup>20</sup>Telephone conversation with Mr. Stephen Ungar, 22 March 1983.
- <sup>21</sup>Oregon Journal, 29 August 1979. Oregonian, 29 August 1979.
- <sup>22</sup>Oregonian, 8 August 1937. Article about Mr. Herzog, who had designed the model home for that issue of the paper.
- <sup>23</sup>Telephone interview with Mrs. Harry Herzog, 19 March 1983.
- <sup>24</sup>Telephone interview with Billie Marx, 21 March 1983. Ms. Marx is one of two Herzog daughters.
- <sup>25</sup>Plaque on building at Eastern Oregon College.
- <sup>26</sup>Telephone interview with Robert Herzog, 21 March 1983. He is the Herzogs's son.
- <sup>27</sup>Telephone interview with Albert Hilgers, AIA, 21 March 1983. He was clerk of the works on the project.
- <sup>28</sup>Telephone interview with Phil Laughlin, Reimers & Jolivette Inc., General Contractors, 21 March 1983. Reimers & Jolivette did much of the commercial remodeling in the 1930s and 1940s.

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11 July 1926, page 12.  
17 July 1926, page 8-9.  
29 March 1926, page 1,20.  
15 January 1932, page 1.  
27 January 1935, Sec. 5.  
30 November 1943, page 9.  
29 August 1979.

Oregon Journal

8 July 1926, page 2.  
30 March 1973, page 1.  
5 August 1977, page 9.  
29 August 1979.

Evening Telegram

5 December 1916, page 6. Prominent Men in Portland series.

Hollywood News

12 August 1981, page 1.

Portland City Directories 1906-1943. (1919, 1945-9, 1952 are missing.)

Portland Chapter, American Institute of Architects files.

The Second Exhibition of the Portland Architectural Club Year Book, 1910. Press of the  
Irwin-Hodson Co., Portland.

Portland Architectural Club, Year Book, 1909. Portland.

Telephone interview with Albert Hilgers, AIA, 21 March 1983. He was clerk of the works on the project.

Telephone interview with Phil Laughlin, Reimers & Jolivette Inc., General Contractors, 21 March 1983. Reimers & Jolivette did much of the commercial remodeling in the 1930s and 1940s.