

Bethesda Theater 7715-7723 Wisconsin Ave
(MP #35/14-4) Preliminary Consultation

George - entry court in N. direction -

Meaker - George didn't like it back too far - He's not that concerned about the 2nd project wants the structure up at street. See "The Metropolitan" -

Sandy - 1st project remains intact.

good project. But this has to relate to the Theater

~~Go~~ ~~Go~~

Sick should be blondish, light but not the sun

Sprinkled panels
asymmetric
See George's sketch
Bobby - expedient

Don't like = balconies - He'd prefer

more judicious use of balconies. Look to Theater for how to end top of bldg.

Tom : Likes more of a setback than 20'.

He doesn't like the new bldg - wants more distance to the Theater

Preserve the alleyway facade. Drummer Bellows
Bldg losing too much.

Paula : Should like flatter, more streamlined structure.

Fleet : Agrees w/ Paula. For setback, would prefer more setback.

Martha : Endorses comments of Art Deco Soc. N to Greyhound. Don't swallow up the bldg. Setback to 2nd project. Key alley brick - Makes Theater look like hotel lobby.

Duncan : Likes it - Setback should be more than 20' likes detailed work on 2nd project
Same detail as project North Streetfront: would like symmetry with the South Streetfront Theater = Star of Stars.

Emily - Supports art deco society - Setback should be back. Preservation idea should dominate
Go to 2nd project next. What's the rationale to come forward? The project
will be a derivative feature. Design - more Modern, streamlined. Book
Should be clear but not too clear.

Emily - height is 90' normal height ^② is 143'! (the old canopy obj.)
Crestler rebuilding project will be new setback.

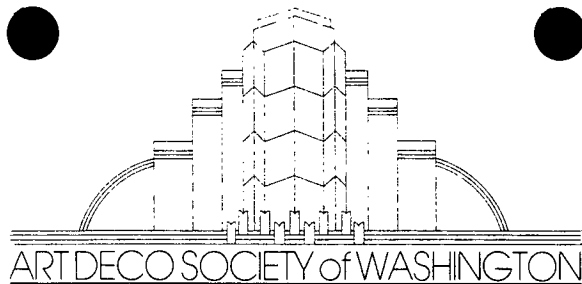
David: Maybe 20' OK. but we're undecided...
New design supports the number --

George says: Make your case for 20' setback.

FAX #

9-301-986-1941

Linda Lyons



TESTIMONY PRESENTED TO
HISTORIC PRESERVATION COMMISSION OF MONTGOMERY COUNTY
ON THE BETHESDA THEATER

by Linda B. Lyons, Preservation Chair

June 11, 1977

My name is Linda Lyons, and I am here as Chair of the Preservation Committee of the Art Deco Society of Washington, a nonprofit organization incorporated to serve the Washington metropolitan area by fostering awareness and appreciation of the Art Deco period and preserving for the public the decorative, industrial and cultural arts and architecture of that era. I am also a resident of Montgomery County.

You have before you tonight a preliminary consultation on a site that has been the subject of much discussion, debate, negotiation, and legislation in the past. Although it is my intent to focus on the current proposal for the Bethesda Theater site, we cannot ignore earlier schemes that the Art Deco Society was asked to review in past years. These will be referred to as I comment on three aspects of the current project: 1) the proposed setback of the new construction above the theater to only 20' from the building line, 2) the apparent plan to resurface much of the theater in new materials, 3) and additional details that we believe do not serve the goals of historic preservation.

The Art Deco Society is primarily concerned about the 20' setback, which we feel will obscure the identity of this historic resource and make it seem encapsulated into the new construction or, at best, a decorative appendage. The view from Wisconsin Avenue presents two parapet walls, one directly behind the marquee and tower, the second approximately 50' back where the auditorium walls rise above the entrance, marquee, and lobby of the theater. Both walls are faced with blond brick and have decorative details of horizontal black stripes and, on the second wall, toothed brick. We believe that the second wall is a better place for the new construction to rise above the theater, just as the auditorium roof does now. Indeed, this was the setback under discussion for many years, including (according to our files) during the development and finalization of the Bethesda Central Business District Master Plan, approved in 1994.

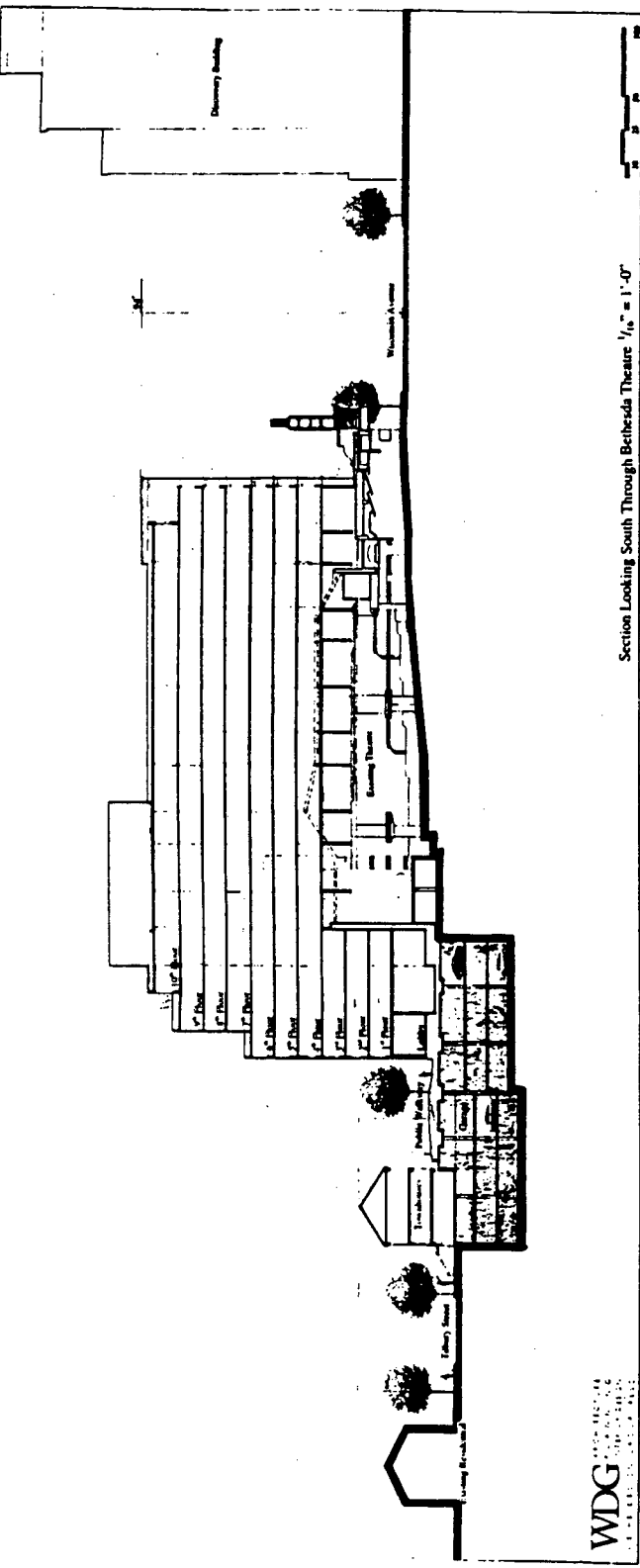
I am presenting to you copies of section drawings of the of the proposed complex from: (A) the owner's current presentation, (B) a set prepared by the owner's architect in 1993 for discussions in which the Art Deco Society participated, and (C) the final draft of the

Bethesda CBD Master Plan. Frankly, I don't think we are seeing or hearing anything tonight that suggests or justifies moving the setback forward of the second parapet. Not so long ago, it was agreed by all concerned that this was the best location for the new construction. Projects like this succeed when the new construction is joined to the historic building in the smallest way possible. From the street, the project should appear as two buildings that were built at different times but exist in adjacent harmony. The new construction should not "swallow" the historic resource. This would be best accomplished by keeping the setback at the second parapet wall.

In addition, there has been some discussion of the urban character or "urban design perspective" of the future Bethesda and whether a 20' setback will make a better presentation to the street. I doubt it. The real urban element of this finished project will be its authentic Art Deco movie theater. (How very fortunate downtown Bethesda is to have one!) It will be more "urban" for the new construction above the theater to be respectful and spring from the second parapet than to be pulled forward and compete with it.

Our second concern is the apparent **resurfacing of the theater building**. It is never good historic preservation to make the new and the original appear to be seamless or indistinguishable. It is not honest, and it is not "urban." This is particularly true in the alley on the south side of the theater that is to become a pedestrian walkway. Here is where the viewer sees most clearly how the theater was thought out and constructed. The shift to utilitarian red brick (another indication of the appropriateness of the second-parapet setback) signals that although "*The Show Starts on the Sidewalk*," to paraphrase a recent architectural history of movie theaters, there is also a "back of the house." Now that this alley is itself to become a sidewalk, it can be a place to tell the story of the theater's latest adventure. A careful choice of surfacing materials, either the rehabilitated originals or sympathetic replacements, can reveal and explain the new construction. The Staff Report's suggestion of carrying the red brick into the new construction is a good place to start.

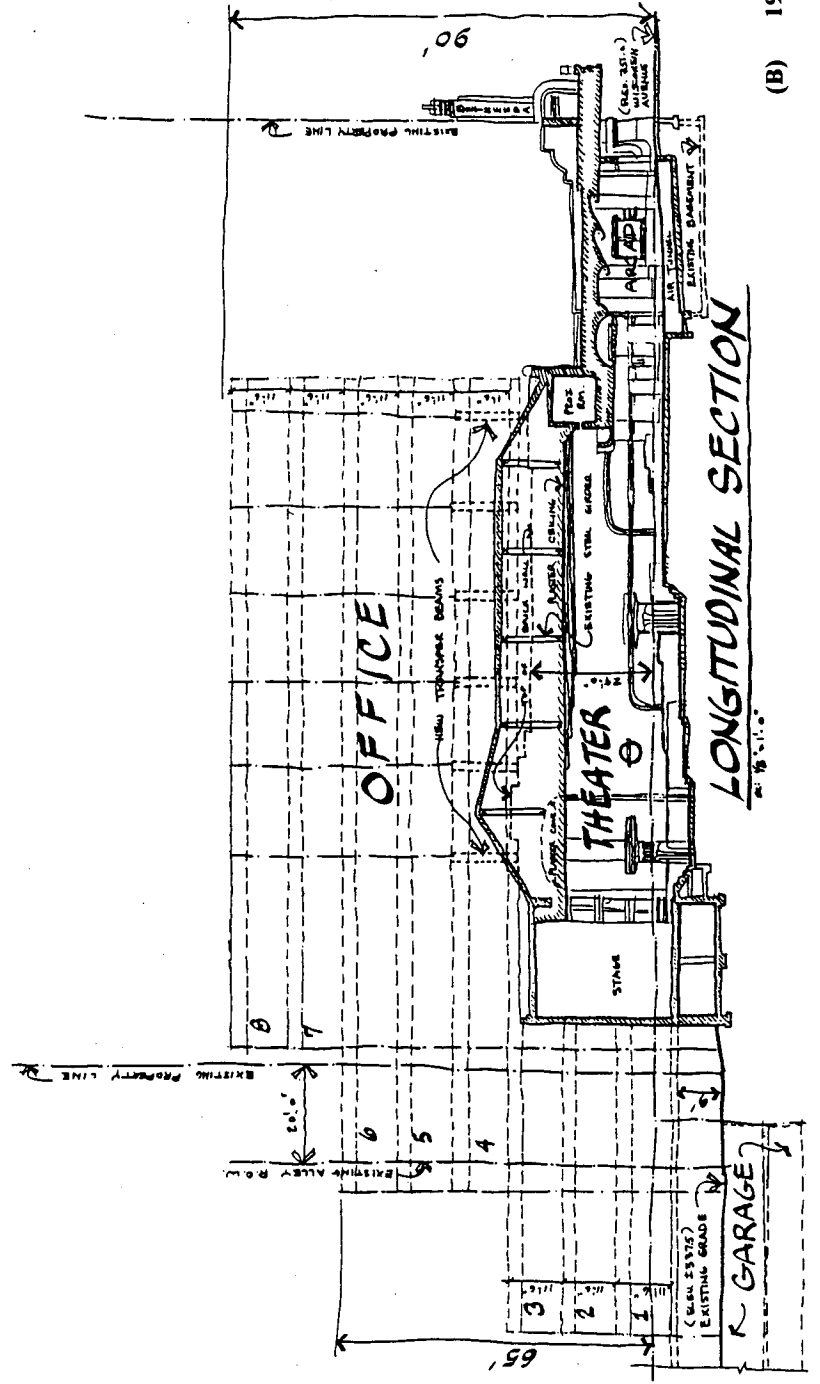
Our third concern rests primarily in **design details** that we see in the view drawings presented by the owner, one of which I have copied onto my handout sheet (D). While I am in no way endorsing the 20' setback, I note that in this rendering, a portion of the first parapet wall seems to have been obliterated, raising concerns about how the final design of the project will be handled. As an example, you can see in section drawing (A) and a photograph copied from the Bethesda CBD Master Plan (E) that the first parapet wall ends in stylish curving returns at the theater entrance edges, in front of the proposed 20' setback. However, in the view drawing (D), the returns have disappeared in an apparent effort to make the original building part of the new construction. Again, I express our view that this project should not swallow, encapsulate, or obscure the Bethesda Theater building, but rather make it the "star of the show" and honor it. This particular comment is just an example of others that could be made about design details that tend to obscure the distinction between the original theater building and the new construction. These do not serve the goals of historic preservation and will not produce a successful product.



Section Looking South Through Bethesda Theatre 1/8" = 1'-0"

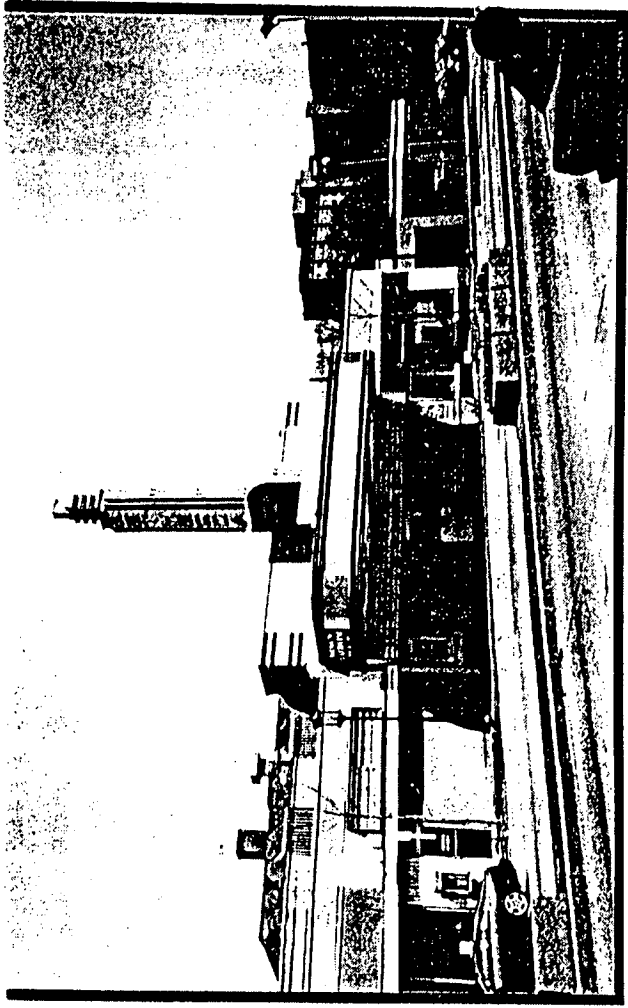
WDG ARCHITECTS
 1000 K STREET, N.W.
 WASHINGTON, D.C. 20004
 (202) 638-1100
 WWW.WDGARCHITECTS.COM

(A) 1997 SECTION

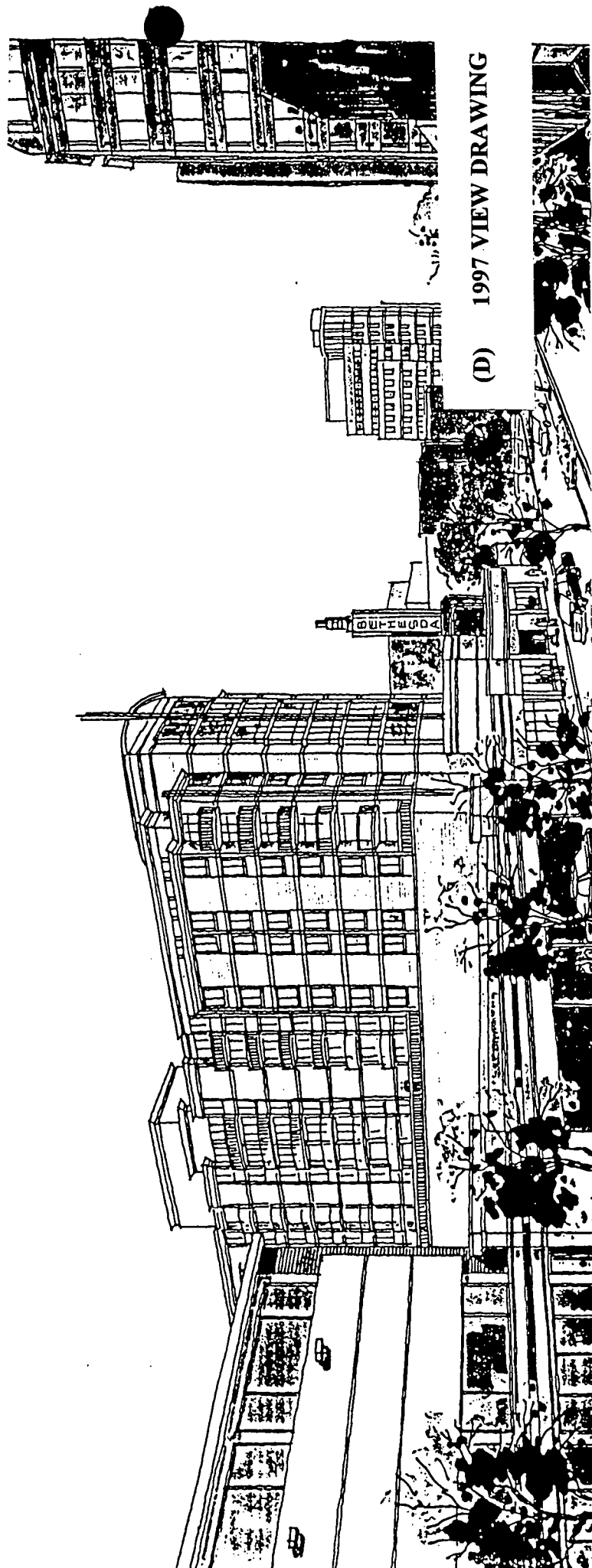


LONGITUDINAL SECTION
 1/8" = 1'-0"

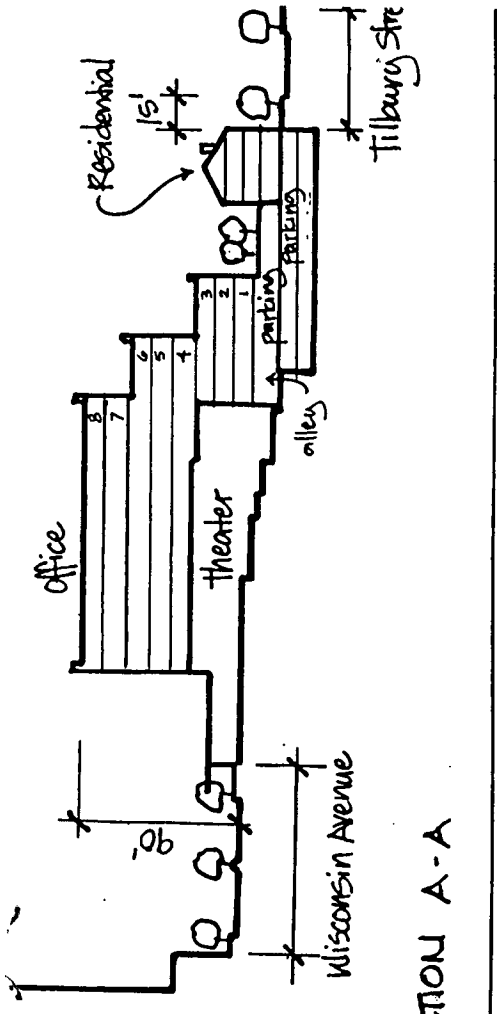
(B) 1993 SECTION



(E) BETHESDA CBD
MASTER PLAN
PHOTOGRAPH



(D) 1997 VIEW DRAWING



(C) BETHESDA CBD
MASTER PLAN
SECTION

Send to:
~~Owner - Gene Smith~~
BETA
pt about report mfg
~~Lawyer - Bob Metz~~
Linowes +
Blocher
~~Ant Deco Society:~~
Linda Lynn
3922 olive st.
Chch. 20815
Peter Kurtze: MHT

CG: w/ BHTM
report
~~Perry Bernack~~
~~Wilkes Hendricks~~
Suite 800
3 Bethesda Metro
Center
Bethesda, MD
20814

BETA Corporation 107
Mr. Eugene M. Smith
E. M. Smith Associates
4801 Hampden Lane Suite 107
Bethesda, MD 20814

Maryland Historical Trust/Montgome
National Register/O
RF: Bethesda Theatre

Owan - 11/4/98

FBI.

Returns for the file.

The Bell. Plan

Came in for

Bell. Theatre -

DRC meeting on

11/9/98

KOB

MEMORANDUM

October 21, 1998

TO: Robin Ziek
Historic Preservation Section, Montgomery County Department
of Park & Planning

FROM: Nancy Baird, Esq.
General Counsel for The Art Deco Society of Washington, Inc.

Re: Bethesda Theatre

As we discussed during a phone conversation a little over a month ago, The Art Deco Society of Washington, Inc. ("ADSW") is concerned that the Consent Order (as defined below) seems to have taken on a meaning and an importance totally out of proportion to the actual words set forth therein. We urge the decision-makers and staff at all levels of the Montgomery County government to re-read the actual words of the Consent Order and make certain that decisions are not made on the assumption that the Consent Order somehow "obligates" the County to take any particular action with respect to the Bethesda Theatre.

BACKGROUND INFORMATION

On July 8, 1986, the Montgomery County Council, sitting as District Council (the "Council"), adopted Resolution No. 10-2065 amending the Historic Preservation Master Plan in order to designate the Bethesda Theatre Complex (the "Theatre") as an historic resource. The owner, Beta Corporation ("Beta"), appealed the Council's decision. The lawsuit was settled by means of a consent order dated February 4, 1988, a copy of which is attached (the "Consent Order").

The Consent Order consists of three sentences. It states that the "intent of Council Resolution No. 10-2065 was to designate the entire building and site [of the Theatre] but not to require the Historic Preservation Commission, in the future exercise of its discretion, to preserve the entire building or require its continued use as a theater." The second sentence describes the Council's intent to preserve the facade, marquee, and marquee tower in the event of redevelopment. The final

sentence recognizes that the Historic Preservation Commission ("HPC") does not have the authority to require that the Theatre continue to be used as a theater or that its interior features be preserved.

Although the Consent Order simply recognizes the power delegated to the Council and the HPC, respectively, by Montgomery County's historic preservation law, and makes a non-binding statement of the Council's intent, there have been indications that some persons view the Consent Order as binding the County in some way with respect to its treatment of the Theatre. For example, the Bethesda Central Business District Sector Plan adopted in July of 1994 states: "In the event of redevelopment, the [Theatre's] tower, marquee, and facade must be retained, as stipulated by the County Council in a Consent Order following designation." Section 9.4, Historic Resources Plan, Master Plan Sites, Bethesda Theatre Complex, p. 242 (emphasis added). This statement is repeated in the 11/24/97 Opinion of the Montgomery County Planning Board approving Project Plan #9-97001, Bethesda Theatre Residential.

As we discussed during our phone conversation, ADSW is of the opinion that the Consent Order does not and cannot bind the Council, the HPC or the Planning Board in any way.

DISCUSSION

I. THE PLAIN LANGUAGE OF THE CONSENT ORDER DOES NOT BIND THE COUNCIL OR THE HPC IN ANY WAY.

The Consent Order is essentially three sentences. The first two sentences simply state the "intent" of the Council when it designated the Bethesda Theatre an historic resource, and its "intent" that the facade, marquee and marquee tower be preserved in the event of redevelopment. A mere statement of "intent" does not and cannot bind a party with respect to future action. The third sentence is just an accurate statement of the historic preservation law in Montgomery County, Maryland – i.e., that the HPC does not have the authority under Chapter 24-A to require retention of the Theatre's use as a theater or its interior features. The Consent Order appears to be a face-saving, do-nothing way to exit a lawsuit for which there was no basis in the first place.

II. EVEN IF THE LANGUAGE OF THE CONSENT ORDER WAS MEANT TO RESTRICT THE COUNCIL OR THE HPC, THE COUNCIL DID NOT

**HAVE THE LEGAL AUTHORITY TO AGREE TO ANY RESTRICTIONS
ON THE COUNCIL OR THE HPC'S DECISIONS REGARDING THE
BETHESDA THEATRE.**

- A. The Maryland Constitution and State enabling legislation place limits on designation criteria.

The enabling legislation which grants authority to Montgomery County government (the "County") to enact a historic preservation law only authorizes the County to designate historic structures "provided that the criteria for the designation or identification is not inconsistent with the criteria applicable to the Maryland Historical Trust under Article 83B, §5-605 [sic] of the Annotated Code of Maryland. Pursuant to Article 83B, §5-615, the Maryland Register of Historic Properties "shall include all properties listed in or determined by the Director to be eligible for listing in the National Register of Historic Places by the United States Department of the Interior." An application for listing in the National Register can only be made for an entire building – portions of building, such as facades or towers, will not be considered.

Therefore, even if it wanted to limit the designation of the Theatre to certain portions of the existing building, the Council did not have the authority or legal power to designate only the facade, marquee and marquee tower of the Theatre since that would be inconsistent with the criteria applicable to MHT.

- B. Chapter 24-A authorizes (1) the Planning Board to consider the designation of historic resources and (2) the Historic Preservation Commission to make decisions regarding alterations to designated resources.

Montgomery County's historic preservation law clearly divides the responsibility for designating buildings as historic resources in the first instance, and, once a building has been designated, deciding what exterior alterations may be made by an owner in the second instance, between the Planning Board and the HPC, respectively. Section 24A-3 states that there shall be a master plan for historic preservation, and specifies the criteria that the Planning Board must apply when considering historic resources for designation.

Sections 24A-4 and 24A-5 create the HPC and set forth its powers and duties. While many of HPC's responsibilities are framed as researching, recom-

mending, reviewing or advising, in one area it is the decision maker. Section 24A-5(c) states that the HPC has the power and duty to "act upon applications for historic area work permits." Historic area work permits are required before an owner may do any "constructing, reconstructing, moving, relocating, demolishing or in any manner modifying, changing or altering the exterior features of any historic site." Section 24A-6(c)(1).

The procedures HPC must follow are spelled out in Section 24A-7. Although it is clear that the Planning Board is to have an opportunity to review an application for an historic area work permit and provide the HPC with its comments, Section 24A-7(d), there is no provision in Chapter 24A which indicates that the HPC must agree with or follow the comments provided by the Planning Board.¹ Rather, Section 24A-8 sets forth the criteria which the HPC is required to follow in deciding whether to direct the issuance or denial of an historic area work permit. The HPC, and the HPC alone, must make certain specific findings listed in Section 24A-8(b) before it may "instruct the director [of the Department of Permitting Services] to issue a permit, or issue a permit subject to [necessary] conditions." While the HPC may certainly listen to whatever wisdom the Planning Board has to offer, it is not constrained in any way to follow the wishes (much less the "intent") of either the Planning Board or the Council, or give the comments of the Planning Board any deference at all. Therefore, neither the County Council nor the Planning Board has the power to require the HPC to act in any particular manner when it makes decisions with respect to the alterations it will allow in connection with an application for an historic area work permit for the Theatre.

III. THE 1988 COUNCIL DID NOT HAVE THE POWER TO RESTRICT A FUTURE COUNCIL IN THE EXERCISE OF ITS POWER.

It is a long accepted legal principal that, with rare exceptions, a legislative body does not have the power to prevent itself from taking or refraining from taking any action in the future. Attempts by a legislative body, such as the Council, to do so are null and void. Therefore, even if the Council had intended in 1988 to bind itself to a certain outcome on a future decision, it did not have the authority to do so. See, e.g., Indiana v. Brand, Trustee, 303 U.S. 95, 107-108 (1938).

¹ Under Chapter 24-A, the Council does not even provide comments to the HPC.

IN THE CIRCUIT COURT FOR MONTGOMERY COUNTY, MARYLAND

IN RE:

APPEAL FROM DECISION OF THE
 MONTGOMERY COUNTY COUNCIL,
 SITTING AS THE DISTRICT COUNCIL
 APPROVING THE FINAL DRAFT
 AMENDMENT TO THE HISTORIC
 PRESERVATION MASTER PLAN FOR THE
 DESIGNATION OF BETHESDA CENTRAL
 BUSINESS DISTRICT RESOURCES,
 DATED 1985, DESIGNATING THE
 BETHESDA THEATRE COMPLEX
 (CINEMA 'N' DRAFTHOUSE),
 SITE #35/14-4

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Civil No. 16885

CONSENT ORDER

Upon consideration of the pleadings and record in the
 above-captioned case, and by consent of the parties, it is
 this ~~4th~~ day of February, 198~~7~~⁸ ^{CRS}, by the Circuit Court for
 Montgomery County, Maryland,

ORDERED that the intent of Council Resolution No.
 10-2065 was to designate the entire building and site but not to
 require the Historic Preservation Commission, in the future
 exercise of its discretion, to preserve the entire building or
 require its continued use as a theater. The Council's intent,
 in the event of redevelopment, whether under the standard or
 optional method, was to preserve the facade, marquee and marquee
 tower and to provide a basis for architectural review of any new
 construction on the site in order to control the environmental
 setting of the facade, marquee and tower. The retention of the

FILED
 FEB 5 1988

building's use as a theater or its interior features is not within the jurisdiction of the Historic Preservation Commission.

Calvin R. Sandoz
JUDGE, Circuit Court for
Montgomery County, Maryland

Consent:

Gilbert B. Lessenco (per)
GILBERT B. LESSENCO
Attorney for Appellant
Beta Corporation

Alan Wright
ALAN M. WRIGHT
Senior Assistant County Attorney for
Montgomery County, Maryland

AMW:pel
1348W:86.05077

FILED
FEB 5 1988

WILKES, ARTIS, HEDRICK & LANE

FAX: (301) 656-3978

CHARTERED
ATTORNEYS AT LAW
SUITE 800

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BETHESDA, MD 20814-5329
(301) 654-7800

WRITER'S DIRECT DIAL:
(301) 215-6624

FAX COVER LETTER

TIME IN: October 14, 1997/4:12 PM

CLIENT/MATTER#: 12058-001

COMPLETED BY: Cathy M. Quarles

ATTORNEY ID#: 250

FROM: Perry Berman

TOTAL NO. OF PAGES: 2
(INCLUDING COVER SHEET)

TO:

1. Name: Ms. Robin Ziek
Company:

Fax Number: (301) 495-1307

COMMENTS:

Original will be mailed Yes No

Original will be couriered Yes No

NOTE: IF YOU DO NOT RECEIVE ALL OF THE PAGES, CALL 301-654-7800

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~~APPROVED~~ CONSENT ORDER

ORDERED, that the Intent of Council Resolution No. 10-2065 was to include the entire building and site but not to require the Historic Preservation Commission, in the future exercise of its discretion, to preserve the entire building or require its continued use as a theater. The Council's intent^{*} to preserve the facade, marquee and marquee tower and to provide a basis for architectural review of any new construction on the site in order to control the environmental setting of the

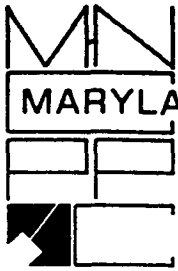
facade, marquee and tower. The retention of the building's use as a theater or its interior features is not within the scope of the Master Plan designation.

* in the event of redevelopment, whether under the standard or optional method, was ~~simply~~

agreed to by
PHEP - Council
11/5/87

CONSENT AGREEMENT

28



THE MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION
8787 Georgia Avenue • Silver Spring, Maryland 20910-3760

FAX TRANSMITTAL SHEET

**Historic Preservation Section
Department of Park & Planning**

Telephone Number: (301) 495-4570

Fax Number: (301) 495-1307

TO: Perry Berman FAX NUMBER: 301-656-3978
FROM: Robin Zrek PHONE NUMBER: 301-495-4570
DATE: 10-14-97

NUMBER OF PAGES INCLUDING THIS TRANSMITTAL SHEET: 2

NOTE:

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z AA AB AC AD

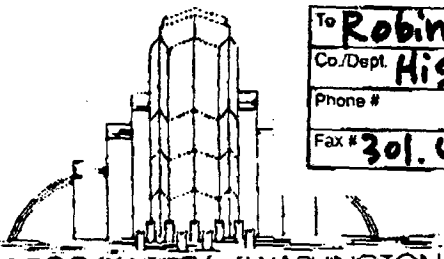
BETHESDA THEATER CAFE SCHEDULE Aug. 7 n: divdr.bethesda.wk4

Process	Step/Event	Duration	const	Jul 1	Jul 7	Jul 14	Jul 21	Jul 28	Aug 4	Aug 11	Aug 18	Aug 25	Sep 1	Sep 8	Sep 15	Sep 22	Sep 29	Oct 6	Oct 13	Oct 20	Oct 27	Nov 3	Nov 10	Nov 17	Nov 24	Dec 1	Dec 8	Dec 15	Dec 22				
Pre-Prelim	Submit	60			1																												
(Both)	DRCM																																
7.97036	Staff Rept						28																										
J. Davis	PB Hearing(optional)															19																	
Preliminary	Submit	60		1																													
(CBD Part)	Start		9		2																												
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J. Davis	Staff Rept		13																														
	PB hearing		9																														
Abandon	Submit	180																															
R. Welke	Transmittal																																
	Staff Rep/res.																																
	PB Hearing																																
	DPWT Hear'g																																
	MCC Hear'g																																
	Resolution																																
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(PD Part)	Transmit		21																														
G-749	DRCM		21				28																										
B. Landfair	Staff Rept		25																														
	PB Hearing		21																														
	PB recomm.		25																														
	HE Hearing		26																														
	Close record		27																														
	HE Opinion		27																														
	MCC Action		29																														
Proj. Plan	Submit	60 to 90		1																													
(CBD)	Post Sign	3	31		4																												
1.97001	Notice Hear.	15	31		15																												
M. Ma	Forums						21																										
	DRCM		31				28																										
	Staff Rept	15	38																														
	Reciepts	15	38																														
	Cert. Post'g	0	38																														
	PB Hearing		30																														
	PB Opinion		39																														
HPC Rev.	Submit		Apr																														
R. Ziek	Notice		May																														
	Prelim Cons.		May																														
	HPC Hearing		SP																														
Hood Prot.																																	

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45

FROM : LYONS

PHONE NO.



Post-it Fax Note	7671	Date	9.2.97	# of pages	2
To	Robin Ziek		From	Michael Ma	
Co./Dept	Historic Pres.		Co.		
Phone #			Phone #		
Fax #	301.495.1307		Fax #		

ART DECO SOCIETY OF WASHINGTON

July 16, 1997

Lawrence R. Ponsford, Coordinator
 Development Review Division
 Montgomery County Planning Board
 Maryland-National Capital Park and Planning Commission
 8787 Georgia Avenue
 Silver Spring, MD 20910-3760

BY FAX: 301-495-1306

RE: Bethesda Theatre Residential Project

Dear Mr. Ponsford:

As Preservation Co-Chair of the Art Deco Society of Washington, I appreciate the opportunity to study and comment on the above project. The Bethesda Theatre is an important historic and cultural resource in Montgomery County, and one that we have supported in its addition to the County's Master Plan for Historic Preservation and its incorporation into the Bethesda Central Business District Sector Plan. In addition, the restoration of the historic interior of the theatre is a highly desirable amenity arising from developing this project by the optional method, which we applaud.

However, I am writing at this time to express our immediate concern about several aspects of the above project, as indicated in the Project Plan and discussed with the Historic Preservation Commission on June 11, that we believe do not serve the goals of historic preservation.

We are primarily concerned about the 20-foot setback of the new construction, which we feel will obscure the identity of the theatre and make it seem encapsulated into the new construction or, at best, a decorative appendage. The view from Wisconsin Avenue presents two parapet walls, one directly behind the marquee and tower, the second approximately 50 feet back where the auditorium walls rise above the entrance, marquee, and lobby of the theater. Both walls are faced with bond brick and have decorative details of horizontal black stripes and, on the second wall, toothed brick. We believe that the second wall is a better place for the new construction to rise above the theater, just as the auditorium roof does now. Indeed, this was the setback under discussion for many years and confirmed during the development and finalization of the Bethesda Central Business District Sector Plan, approved in 1994.

Projects like this succeed when the new construction is joined to the historic building in the smallest way possible. From the street, the project should appear as two buildings that were built at different times but exist in adjacent harmony. The new construction should not "swallow" the historic resource. This would be best accomplished by keeping the setback at the second parapet wall.

Indeed, at a preliminary consultation with the Historic Preservation Commission held in June, a majority of commissioners stated that the design as presented then (which does not appear to have changed in the

P.O. Box 11090, Washington, D.C. 20008

FROM : LYONS

PHONE NO. : 301 996 1941

P03

Page 2
Mr. L. Ponsford
July 16, 1997

Project Plan documents I was sent) would not be acceptable to the commission. Thus, I would like to know more about how the Planning Board staff will approach this matter and to discuss it with you. As far as we are concerned, this is the most important issue in this project.

Another concern we expressed to the HPC is the apparent resurfacing of the theater building. It is never good historic preservation to make the new and the original appear to be seamless or indistinguishable. It is not honest, and it is not "urban." This is particularly true in the alley on the south side of the theater that is to become a pedestrian walkway. Here is where the viewer sees most clearly how the theater was thought out and constructed. The shift to utilitarian red brick (another indication of the appropriateness of the second-parapet setback) signals that although "The Show Starts on the Sidewalk," to paraphrase a recent architectural history of movie theaters, there is also a "back of the house." Now that this alley is itself to become a sidewalk, it can be a place to tell the story of the theater's latest adventure. A careful choice of surfacing materials, either the rehabilitated originals or sympathetic replacements, can reveal and explain

Similarly, we are concerned about design details that we see in the view drawings presented by the owner. While I am in no way endorsing the 20-foot setback, I note that in some renderings, a portion of the first parapet wall seems to have been obliterated, raising concerns about how the final design of the project will be handled. The first parapet wall ends in stylish curving returns at the theater entrance edges, in front of the proposed 20-foot setback. However, in a "View from Wisconsin Avenue" drawing, the returns have disappeared in an apparent effort to make the original building part of the new construction. This particular comment is just an example of others that could be made about design details that tend to obscure the distinction between the original theater building and the new construction.

A final matter that must be considered, although I see no evidence of it in the materials that were sent, is how the columns to support the trusses spanning over the top of the theatre will be placed and integrated into the interior of the theatre, and the exterior, as well. I am unclear about when and where this important information will be presented and when we can comment on it.

Again, thank you very much for the opportunity to share these comments with you. I look forward to reviewing the complete application files and talking with you in greater detail.

Very truly yours,

Linda B. Lyons

Linda B. Lyons
Preservation Co-Chair
Art Deco Society of Washington

Please reply to:
Tel: 301-654-3924
Fax: 301-986-1941
Mail: 3922 Oliver Street
Chevy Chase, MD 20815

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WRITERS DIRECT DIAL

MEMORANDUM

Perry - see my notes - Robin.

TO: Ms. Robin Ziek
FROM: Perry Berman
DATE: October 14, 1997
RE: Bethesda Theater Historic Preservation

This memo is to confirm our telephone conversation of October 14, 1997. It is my understanding from this conversation that the approved Environmental Setting of the Bethesda Theater is 17,497 feet. This dimension covers the entire Bethesda Theater lot and includes the entire Theater Building. You further stated that, in any redevelopment of this site, either by standard method or through optional method, the County's Historic Preservation Committee would review any proposed alteration of the building ^{and} part of any Historic Work permit application. At that time, HPC's review would be directed to ~~protect the historic and cultural character of the entire building.~~ Finally you advised me that the Consent Agreement signed in November 5, 1987 (a copy of which is attached) does ~~not~~ limit this review, ~~but~~ focuses the Historic Preservation Master Plan to the facade and marquee tower, ^{and} ~~and~~ marquee.

HISTORIC AREA WORK PERMIT

Attachment

exterior of the

Preserve the facade, Marquee + marquee tower - to provide a basis for architectural review of any new construction on the site in order to ~~achieve~~ achieve this.

LOOK WHO'S IN GARY'S ARMS NOW!

We have selected "Bluebeard's Eighth Wife" as most appropriate entertainment for the opening of the Boro Theatre . . . which feature will be shown thru Friday and Saturday, May 20th and 21st.



AMERICA'S LEADING LOVE TEAM IN THE COMEDY HIT OF 1938!

ADOLPH ZUKOR PRESENTS

CLAUDETTE COLBERT · GARY COOPER
"BLUEBEARD'S EIGHTH WIFE"

EDWARD EVERETT HORTON · DAVID NIVEN · ELIZABETH PATTERSON · HERMAN BING

Screen Play by Charles Brackett and Billy Wilder. Based on the Play by Alfred Savoir. English Play Adaptation by Charlton Andrews

PRODUCED AND DIRECTED BY **ERNST LUBITSCH** A PARAMOUNT PICTURE

Coming Attractions

SUNDAY, MONDAY AND TUESDAY
 MAY 22, 23 and 24

WELLS FARGO

with
 JOEL MCCREA, FRANCES DEE
 AND BOB BURNS

WEDNESDAY, MAY 25

JACK BENNY

in
Artists and Models

THURSDAY AND FRIDAY
 MAY 26 and 27

RAY MILLAND AND
 FRANCES FARMER in
EBB TIDE

SATURDAY, MAY 28

Double Feature:

BILL BOYD
 as Hopalong Cassidy in
TEXAS TRAIL

and DOROTHY LAMOUR in
THRILL of a LIFETIME

*All Is In Readiness for the
 Gala Opening of Our New
 BORO THEATRE at 7 p. m.
 On Thursday, May 19th.*

Daily Schedule

Monday thru Friday, opening
 5:45 p.m.
 Saturday, 1 p.m. to 11 p.m. (cont.)

Sunday Schedule

Continuous from
 2 p.m. to 11 p.m.

Tariff

Daily and Sunday, Children 20c,
 Adults, 35c. Saturday Matinee,
 Children, 15c; Adults, 20c

At last I am able to invite you to see the Boro Theatre, and enjoy the features I have been telling you about, such as the comfortably upholstered seats . . . the air conditioning . . . and the sound and projection equipment which will bring our entertainment to you in a flawless manner.

Our opening night will be one long to be remembered, and I suggest that you get here early for the splendid music furnished by Alex Podnos, Associate Director of the Earle Theatre Orchestra from 7:00 until 8:15 p.m. At 8:15, Mr. John Overholt, President of the Bethesda Chamber of Commerce, will inaugurate the dedicatory exercises. At 8:45 "Bluebeard's Eighth Wife" will launch our entertainment policy. Throughout the evening, Mr. Brooke Johns, who starred for years with Ann Pennington, will act as Master of Ceremonies.

Please accept this as my personal invitation to be with us on our opening night . . . and I feel sure that you will be our guest on many other occasions.

Thank you.

Sidney Lust

:- Ample Free Parking Space at All Times :-

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WISCONSIN 5858

Boro Theatre
 Supplement

**BETHESDA CHEVY-CHASE
 TRIBUNE**

Boro Theatre
 Supplement

B

TUESDAY, MAY 17, 1938

Page B-1

BORO THEATRE OPENS THURSDAY

Movie House Ready For First Performance



Boro Theatre, the last word in theatre construction, which will be opened here Thursday night with an impressive program beginning at 8:15 o'clock. The new amusement palace boasts the latest in sound and projection equipment and is fitted with ultra-modern features for the comfort of its patrons. The theatre will operate under the direction of Sidney Lust, head of a large chain of theatres in Washington, Maryland and Virginia.

**Boro Is Triumph In Field
 Of Modern Construction**

Bethesda can well be proud of its new Boro Theatre, which will have its formal opening Thursday night.

Determined to give this community a theatre second to none in the Washington suburban area, the Woodmont Development Co. has spared no expense in the building of this beautiful edifice, which stands as a triumph in modern theatre construction.

Persons viewing the Boro for the first time will thrill to its architectural beauty. From its marquee and front doors, on through its lobby, foyer and auditorium, the Boro breathes the very spirit of modernism.

John Ebersson, celebrated New York architect, who has several of the newer Washington theatres to his credit, designed the Boro, and has succeeded in making it the epitome of luxury, beauty and comfort. David L. Stern, Washington builder, was the general contractor.

Marquee Impressive

Upon approaching the theatre, one is immediately impressed with its beautiful and massive marquee, the largest of its type in the Washington territory. The all-metal canopy is shaped in semi-oval fashion, and has two large oval glass panels for silhouette-type letters.

Bands of travelling lights run under and above these panels, and vari-colored neon tubing, controlled by "flasher" systems, adds to the attractiveness of the marquee. The large upright sign bearing the name of the theatre, also is a work of art, its colored neon tubing adding to the brilliance of the front. There are more than 600 light bulbs in the marquee and sign, and 225 feet of neon tubing.

The inviting theatre entrance, including box office, display frames and walls, and massive marquee, the largest of

**Hollywood Stars Wire
 Congratulations
 To Boro**

Telegrams poured into the office of Sidney Lust today in a seemingly endless stream, each one carrying some personal message of good will. A few of those received follow:

My sincere best wishes for many years of success in Bethesda.
 —Claudette Colbert.

My heartiest congratulations on the opening of your new Boro Theatre.
 —Ginger Rogers.

A load of good wishes to you on the opening of your new Boro Theatre.
 —Fred Astaire.

Congratulations to you on the opening of your new theatre in Bethesda. May it keep coming in a winner.
 —Bing Crosby.

Good luck for the gala opening of the new Boro.
 —Myrna Loy.

(See CONGRATULATIONS, Page 7)

**Distinguished Audience
 To Attend Gay Premiere**

John A. Overholt Will Appear As Speaker On Program Presided Over By Brooke Johns, Former Star Of Follies—Colbert And Cooper In Screen Feature

Residents of Bethesda and Chevy Chase will be treated to all the color and glamour of a Hollywood premiere on Thursday night when the new Boro Theatre stages its formal opening under the direction of Sidney Lust.

Powerful flood and spotlights will bathe the front of the beautiful new edifice with a dazzling brilliancy, and motion pictures will be taken of the crowds entering the theatre. Gordon Hittenmark, popular WRC radio announcer, is expected to be on hand to greet arriving celebrities over a public address system, while inside the theatre music will be provided by a string orchestra furnished through the courtesy of the Earle Theatre, and under the direction of its assistant musical director, Alex Podnos.

**Local Man Named
 Manager Of Boro**

J. William Jobs, Bethesda High Graduate, Appointed Head Of New Theatre

J. William Jobs, well-known Bethesda resident, has been selected by Sidney Lust for the position of manager of the Boro Theatre, newest link in the chain of Lust motion picture houses operating in the Nation's Capital and its suburbs.

Mr. Jobs is a graduate of Bethesda-Chevy Chase High School and for the past six years has been engaged in business in Washington and Montgomery County. He is 24 years old.

After receiving his diploma at the local high school, where he was an outstanding athlete, Mr. Jobs became affiliated with Sanitary Grocery Co. and later with George F. Muth & Co. and the Associated Retail Credit Men.

For a time he studied for the legal profession at the National Law School, in Washington.

He is the son of Mr. and Mrs. William E. Jobs of Bethesda and resides with his wife, the former Miss Helen Howard, and child at 6712 Wisconsin avenue. Miss Howard is the daughter of the late Clifford Howard of Rockville, a former Montgomery County sheriff.

**Wells Fargo Days
 New Film's Theme**

Joel McCrea, Frances Dee Cast In Principal Roles in Historical Epic

Two generations of an American family, laid against the most colorful period in American history, are traced in Paramount's tribute to the men who connected California to the East in early pioneer days, "Wells Fargo," showing Sunday, Monday, and Tuesday at the Boro Theatre.

The family is that of Joel McCrea, man of vision, who goes to the West for the purpose of growing with it and of establishing a "lifeline of empire" between the East and the sprawling settlements on the Pacific Coast, and his wife, played by Miss Frances Dee, who loves him but fails to grasp the bigness of his dream.

The supporting cast is headed by Bob Burns in the role of an Indian Scout. It is his first "straight" role. Others in the brilliant cast are Lloyd Nolan, Henry O'Neill, Porter Hall, Robert Cummings, Ralph Morgan, Mary Nash, John Mack Brown and Barlowe Borland. The film was directed by Frank Lloyd from a story by Stuart N. Lake.

The doors of the theatre will be opened at 7 P. M. to permit early arrivals to inspect the various features of the luxurious and ultra-modern interior. The dedicatory exercises will start at 8:15 o'clock with Brooke Johns, former Ziegfeld Follies star and for many years the vaudeville partner of Ann Pennington, acting as master of ceremonies.

John A. Overholt, president of the Bethesda Chamber of Commerce, will make the address of welcome, which will be followed by the introduction of celebrities.

After careful consideration, Mr. Lust selected "Bluebeard's Eighth Wife," one of the season's outstanding comedy-dramas, as the principal film attraction for the opening night's program.

Film Is Outstanding
 Starring Gary Cooper and Claudette Colbert, the picture was produced and directed by Ernst Lubitsch, whose treatment of this Alfred Savoir Parisian farce has made the film one of the most enjoyable to come out of Hollywood in some time.

Among the short subjects that will supplement the main feature picture will be the two-reel cartoon novelty, "Pop-eye the Sailor Meets Ali Baba and the Forty Thieves," which has been made in Technicolor and offers several innovations in cartoon filming, including a third-dimension effect. There also will be the latest edition of the Paramount Newsreel.

The same program will be shown on Friday and Saturday.

Schedule Announced
 After the inaugural night, the Boro will be opened daily at 5:45 P. M., with shows starting 15 minutes later. On Saturdays, shows will start at 1:00 P. M., running continuously until 11:00 P. M., and on Sundays there will be continuous shows from 2:00 to 11:00 P. M.

The Boro will be devoted to presenting the highest type of motion picture entertainment in an atmosphere of luxury and comfort, and is expected to become a business and architectural asset to the community of Bethesda.

**Parking Available
 For 500 Cars
 At Boro**

There will be no parking problems at the new Boro Theatre. A mammoth free parking lot that will accommodate more than 500 cars has been provided for the convenience of Boro patrons. It is located directly behind the theatre, and is easily accessible from the highway. The lot has been surfaced with tarred gravel. Marked lanes, set far apart, will facilitate the parking of automobiles and will permit free passage at all times. Powerful floodlights will illuminate the area.

Don't Miss the Opening of the Boro Theatre - - - Thursday, May 19th at 7 P. M.

NEW SCREEN PARTNERS IN FIRST FILM

Colbert And Cooper Perform In Comedy Based On Smart Set

"Bluebeard's Eighth Wife," the Paramount comedy opening Thursday for a three-day run at the Boro Theatre, brings Claudette Colbert and Gary Cooper together in a new screen partnership to which both stars have been looking forward for a number of years.

They both owe the arrangement to Producer-Director Ernst Lubitsch, who has directed their new comedy of life among Europe's smart set.

Abandons Westerns

Cooper, who broke the long-standing Hollywood tradition that no player of western parts could succeed in drawing-room roles, explains it this way:

"Until Ernst Lubitsch proved to me that I could do comedy and get away with it in 'Design for Living,' I just went along in the same rut. But for the confidence 'Design for Living' gave me, I wouldn't have had the courage to do 'Mr. Deeds.' To play opposite such a finished actress as Miss Colbert in a gay, rowdy, romantic piece like 'Bluebeard's Eighth Wife' would have been beyond me but for this."

Tames Playboy

Miss Colbert also is delighted in the new partnership. Although she worked under Lubitsch before in her recent comedy, "I Met Him in Paris," something always prevented her teaming with Cooper. "Every time I've been about to start a picture," she says, "Gary has been in the midst of another one."

The early part of this story of an American multi-married multi-millionaire, who is tamed by a determined French wife, takes place on the Riviera, the first port of call for Lubitsch's photographers. They then retraced the Cooper-Colbert honeymoon trip across the continent, which took in such world-famous pleasure spots as Venice, the Austrian Tyrol, Prague, Vienna, Switzerland and finally Paris. During their trip they covered fifteen thousand miles.

Best Wishes

... To ...

MR. SIDNEY LUST

We Know

Your New

BORO THEATRE

Will Fill a

Long Felt Want

Rose Brothers Co.

INCORPORATED
ROOFING & SHEET METAL
ROSSLYN, VA.

The
Very Best of Luck

to

SIDNEY

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and Thanks to

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Architect

For a Wonderful Job

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Boro Theatre

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Girl Secretary One
Of Guiding Members
In Sidney Lust Firm

Miss Albertha McConnell Books
Movies For Entire Chain
And Is Office Manager



Miss Albertha McConnell

One of the guiding spirits of the Sidney Lust organization is a young lady who has the distinction of being the youngest and one of the few feminine executives in the local film industry.

A busy person indeed is Miss Albertha McConnell, confidential secretary to Mr. Lust, and general office manager and booker for his entire group of theatres.

Miss McConnell is a graduate accountant, having matriculated at Benjamin Franklin University. She holds both a bachelor's and a master's degree. She was born in St. Louis, Mo., and was reared in Washington, where she lives with her parents, Mr. and Mrs. George Joseph McConnell, at 5736 Third Street, N. W. She is a graduate of the convent school of Notre Dame academy.

Miss McConnell has been connected with the Lust organization for the past 10 years, and is highly regarded as one of the most capable and popular persons in the theatre business in the Washington territory.

Congratulations

(Continued from page 1)

Congratulations. May the new Boro theatre prove the bright spot of your entire circuit.

—Clark Gable

Love to everybody.

—Shirley Temple.

Greetings to everyone there and every success to you.

—Sonja Henie.

All the luck in the world to you on the opening of the new Boro Theatre.

—Gary Cooper.

Sincere wishes that your new theatre will be a tremendous success.

—Joel McCrea.

One thousand and one cheers and twice as many woo woos for Sid and his Boro Theatre.

—Hugh Herbert.

Hoping to visit your theatre soon as Maid Marian in "The Adventures of Robin Hood."

—Olivia de Havilland.

Please give my best wishes to everyone attending the opening of your new theatre.

—Loretta Young.

Surely wish I could be there for the opening of your new theatre. Best wishes to all.

—Don Ameche.

Hope the grand opening of the new Boro Theatre exceeds your fondest expectations.

—Spencer Tracy.

Wish I could be on hand your gala opening. Best of luck.

—Nelson Eddy.

Cheerio my good theatre man and a modicum of huzzas and hoanannas for that new lean-to in Bethesda.

—W. C. Fields.

Congratulations to you on the opening of the new Boro Theatre.

—Sigrid Gurie.

Congratulations and good luck with your new theatre.

—Miriam Hopkins.

Congratulations and best wishes.

—Tyrone Power.

Best Wishes
to
Boro Theatre

ADLER
Silhouette
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2909 Indiana Avenue
Chicago, Illinois

and
1457 Broadway
New York City

Congratulations

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209 W. Fayette St., Baltimore, Md.

Makers of SIDNEY LUST Uniforms

Congratulations . . .

to

MR. SIDNEY LUST

The Washington Woodworking Co.

INCORPORATED
912-4th Street Northwest
WASHINGTON, D. C.

W E S A L U T E

"The Boro"

You have a new neighbor. The Boro Theatre makes its bow to residents of the Bethesda-Chevy Chase section.

"Matchless Service" will play an important part in bringing you entertainment and comfort. Proper lighting will protect your eyes as it does in your own home. Comfortable air conditioning will maintain healthful temperatures in hot weather and in cold. Electrically operated cleaning apparatus will keep floor coverings and draperies free from dust and dirt.

"Matchless Service" is an indispensable servant in the theatre and in the home. The countless tasks it performs cost pennies . . . its benefits in protection of health, saving of labor and pleasure of living are beyond measure.

POTOMAC *Electric* POWER
COMPANY
Matchless Service

We Have Made the Boro Theatre Comfortable By Installing Carrier Air Conditioning

When you visit the new Boro Theatre, notice how comfortably cool it is . . . even on the hottest day.

Air conditioning is the modern way to keep your home, office or store comfortable.

You will be surprised at what a low cost you may enjoy this modern convenience during the coming sultry weather.

Come in and talk it over without obligation.

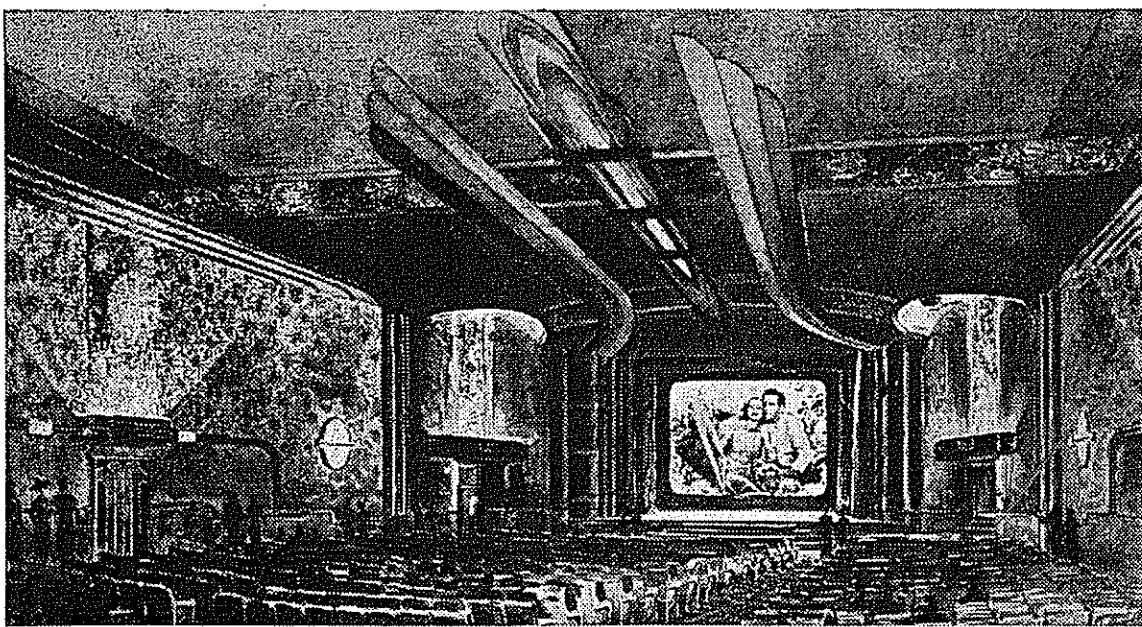


Call Dist. 0787

UNITED CLAY PRODUCTS CO.

931 INVESTMENT BUILDING

Beautiful Auditorium of Boro Theatre



The beautiful auditorium of the new Boro Theatre, which will open here Thursday night, is shown in the above photograph. Unusually comfortable seats are arranged in a semi-circular design that will afford every patron an unobstructed view of the screen. The auditorium will seat approximately 1,000 persons.

Theatre

(Continued from Page 1)

is surfaced with greenish marble and highly polished hickwood, in natural colors. The artistic front doors are set in frames of maroon formica, decorated with bands of inlaid silver.

The imposing, streamlined lobby is surfaced with plaster, painted in modern designs, with blends of red, orange, blue and green predominating. There are four huge mirrors, extending the entire height of the walls, as well as two artistic display frames with indirect lighting.

The unique lobby ceiling is composed of three massive coxes, which slant in staggered fashion toward the auditorium. In each are troughs of indirect lights of varied colors.

Separating the lobby from the foyer are highly decorated double swinging doors of vari-colored formica in modernistic designs. Beautifully appointed separate lounges and smoking rooms for ladies and gentlemen are situated on each side of the foyer. A beautiful dome with indirect lighting is an imposing feature of the foyer ceiling.

The greater portion of the auditorium walls are surfaced with figured damask and silken materials, which have a foundation of rockwool insulation as an acoustical treatment. The remainder of the walls are treated with acoustical plaster. The ceiling is beautifully painted in lively colors arranged in appealing modern design. These follow the brown, red and yellow color scheme borrowed from Nature's coloring of the autumn landscape relieved by accents of contrasting green and blue, which intensify and give vibrancy to the main colors.

Air Equipment Hidden

A beautiful and highly effective panel runs up the center of both auditorium side-walls and across the ceiling. It is painted in an astral design on a blue ground, and the same scheme is carried out in smaller panels on other portions of the auditorium walls.

A decorative trough, which is suspended from the center of the ceiling and runs its entire length, hides the air conditioning grilles.

The arrangement of the approximately 1,000 seats is unique in theatre construction. They are scientifically set in a concave semi-circle in such a way that the occupant of anyone of them may enjoy a full, clear view of the large screen without the exertion of the slightest effort and with no eye strain.

The oversized seats are similar in design to those in use at the Radio City Music Hall. The backs are upholstered in beautiful blue mohair, with silver stripings, and the bottoms are of blue leather, with combination spring and air-cushion construction, providing the utmost in comfort and relaxation. The rows of seats are set thirty-six inches apart so as to assure ample leg room and freedom of entry and exit.

All seats are on the orchestra elevation, as there are no loges or balcony.

The stage is the largest in the suburban area and is equipped to handle presentation acts. The rich hues of the brilliantly-colored stage drapes and curtains add to the attractiveness of the auditorium.

The entire building will be kept at a constantly comfortable temperature the year round by its Carrier Air Conditioning plant, which will automatically cool or heat the interior of the theatre. In addition to assuring comfortable temperatures in all parts of the house at all times, this system provides an ever-changing supply of pure, washed air, with no accompanying drafts.

The newest type RCA Victor High

Fidelity Sound System will be in use at the Boro. This vastly improved system, which includes the famous Shearer Horn speaker and many other innovations, gives mirror-like reproductions of the original performances. The most up-to-date projection equipment will assure a clear, life-like picture that will be restful to the eyes, and will give perfect portrayals of the most minute details.

Every effort has been put forth to make the Boro the safest of theatres. Its construction exceeds the requirements of

strict State laws in every detail. Its projection booth is built as a separate fire-proof unit in itself, and in case of fire its doors and portholes close automatically, shutting it off from other parts of the house.

A large free parking lot, accommodating 500 cars, is conveniently located in the rear of the theatre.

These are just a few of the many features that are destined to provide many happy hours of entertainment and relaxation to the patrons of the new Boro.

We Are Grateful -

of having had the privilege of installing the **PLUMBING** and **HEATING**

in the new

Boro Theatre

Crockett Engineering Co.

6751 Glenbrook Road

Wisconsin 5325 - - Bethesda, Md.

Congratulations

to

Mr. Sidney Lust

on the vision and enterprise which has resulted in the opening of . . .

The New Boro Theatre

We feel sure that the New Boro Theater will be a welcome addition to the citizens of Bethesda and surrounding territory.

Security Savings and Commercial Bank

9TH & G STS. N. W. 1518 K ST. N. W.

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Brickwork

in the **New Boro Theatre**

by **This Firm**

A. W. Cowell & Sons

Incorporated

746 Thayer Ave.

Silver Spring, Maryland

Phone Shepherd 3453

Manager



J. William Jobes

of Bethesda, who has been named manager of the Boro Theatre by Sidney Lust.

Comedy Features Pair of Romances

The call to romance is amply answered in Paramount's new musical comedy, "Thrill of a Lifetime," on May 28 at the Boro Theatre, by two of the screen's most appealing teams of young lovers, Eleanore Whitney and Johnny Downs, and Betty Grable and Leif Erikson.

Set against the romantic background of a summer vacation camp, the film offers these youngsters the opportunity for plenty of the kind of romance that film audiences crave.

Ebb Tide Scheduled May 26 - 27

The stage and screen of America and Europe contributed to make up an international cast for "Ebb Tide," the Technicolor picture which comes to the Boro Theatre on May 26 and 27. Two stars from the European stage, one from the New York stage, and two of Hollywood's young movie stars head the cast of this film.

The romantic stars of the film, Frances Farmer and Ray Milland, both made their success in Hollywood films. Miss Farmer won her picture contract after a college course and a trip abroad, which she won in a Seattle newspaper contest. She reversed the stage-to-screen route by going to New York after her work on "Ebb Tide" was finished, spending the summer alternating in legitimate plays between the Mt. Kisco Theatre and the Westport Playhouse.

ROGER'S Flower & Craft Shop BETHESDA

takes great pleasure in welcoming to our community

The Boro Theatre

*A truly magnificent achievement in giving Bethesda and the surrounding neighborhoods the utmost in entertainment.

AS BEAUTIFUL AS A ROSE AS UNIQUE AS A RARE ORCHID

So We "SAY IT WITH FLOWERS"

CONGRATULATIONS

MR. LUST

For Giving Us

THE BORO

Thanks From Sidney Lust

Sidney Lust wishes to thank the advertisers who made possible this special section. He also wishes to thank the local people and merchants who have extended him their friendship.

Publicity Director

David Ginsberg, former Florida newspaperman, is publicity director for the new Boro Theatre. He has been connected with the Lust motion picture enterprises for five years.

Ornamental Iron

in

New BORO Theatre

by

FRED S. GICHNER IRON WORKS, Inc.

REpublic 2420

1214-24th St., N.W.

* No Job too Large

* No Job too Small

Beautifying The Boro Theatre

was a pleasant task

The environment of a theatre has come to mean as much as the entertainment shown therein. We have found it an interesting and pleasant task to cooperate with Mr. Lust in the making of the "Boro" a theatre which we know will instantly win your approval.

Stage Draperies

House Draperies

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NEW YORK CITY

Carpets, *Chairs

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BORO THEATRE

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N. SNELLENBURG & Co., Inc.

12th & MARKET STREETS

PHILADELPHIA, PA.

*CHAIRS BY AMERICAN SEATING COMPANY

Many Praise Lust For Civic Interest

Mayors, Senators And Newspaper Editors Commend Owner Of Local Theatre

Mayors of several suburban Maryland municipalities, newspaper publishers and members of the State Senate paid high tribute to Sidney Lust today as plans were being made for the new Boro Theatre's opening on Thursday night.

Among the letters were the following:

Dear Mr. Lust: It is interesting to know you are contemplating opening a new theatre in Bethesda, the Boro, which I am sure will be a success, in keeping with your past experience and reputation.

The Arcade Theatre, in Hyattsville, under your management, has always been considered one of our most valuable assets. Your entire organization has at all times been most cooperative in town affairs and interested in every civic enterprise of this entire community.

Yours very truly,
H. T. Willis,
Retiring Mayor,
Town of Hyattsville.

Dear Mr. Lust:

Just a line to express my good wishes for the success of your theatre which you are going to open at Bethesda, Maryland, this month.

Montgomery County is fortunate in enjoying the privileges of patronizing theatres of such a high type as yours. We in Rockville have enjoyed ours in the efficient manner in which it has been conducted.

Again wishing you every success and with kindest personal regards, I am

Sincerely yours,
Sledman Prescott, Senator,
Maryland State Legislature.

My Dear Sidney:

I want to wish you the very best of luck in connection with your new theatre in Bethesda. I know it will be a success from the start under your most capable direction. I predict this confidently in view of the splendid manner in which you always have directed the Arcade Theatre in Hyattsville, the Cameo Theatre in Mt. Rainier, and the other theatres so fortunate to have you as their director.

Sincerely,
Edward A. Fuller,
Editor and Publisher,
Hyattsville Independent.

Dear Mr. Lust:

I note from the newspapers that you will soon open the new Boro Theatre at Bethesda, Maryland. Permit me to wish for you, and those associated with you, success in this new venture.

The Milo Theatre here at Rockville has given real pleasure to our people and has increased the commerce of our town. It is conducted with an air of refinement and the pictures that you have brought here for the entertainment of our citizens are splendid.

With best wishes, I am
Yours very truly,
D. M. Blandford,
Mayor of Rockville.

Dear Sidney:

I understand that you are soon opening a new Boro Theatre, in Bethesda, Maryland.

This is just to congratulate you and wish you every success with your latest addition to your chain.

By your honesty and industry and fair dealing with the people, you have made a name for yourself in Washington and in the adjoining communities, and I am sure all who know you are proud of you and will continue to wish for your success.

With kindest personal regards, I am
Sincerely your friend,
D. W. McKellar,
Secretary to U. S. Senator McKellar.

All Good Wishes For the Success Of The Boro Theatre

Structural Porcelain Enamel Company
2105-PENNA. AVE., N.W.

Required 78 Sets

Sea Captain

Construction of 78 complete sets on the lot of Paramount Studios, a record time to come, was necessitated by the magnitude of Frank Lloyd's epic of the winning of the West, "Wells Fargo."

David Torrence, brother of the late Ernest Torrence and a veteran actor in his own right, is cast as a sea captain in Paramount's "Ebb Tide." He took the role in spite of the fact that boats always made him deathly ill.

Ben Lust Projection & Theatre Equipment

New Jersey Ave. & K Sts., N. W. WASHINGTON, D. C.

Please Accept...

our Best Wishes

MR. Sidney Lust

for the Success of

your New Boro Theatre

Young & Simon

WOODWARD BLDG. WASHINGTON, D. C.

MAY THE AMUSEMENT LOVING PUBLIC OF BETHESDA SPEND MANY HAPPY HOURS IN THE NEW "BORO" COMMUNITY THEATRE.

AN ENTERPRISE DEVOTED TO WHOLESOME ENTERTAINMENT IN CHARGE OF SIDNEY LUST AND DESIGNED BY

JOHN EBERSON Architect

Congratulations Mr. Lust

We are happy to have had a part in the creation of your "Boro" Theatre and feel sure that its opening will be eagerly awaited by the residents of Bethesda and surrounding country.

WOODMONT Development Company

Owners

SIDNEY LUST VETERAN IN FILM GAME

Started In Industry 25 Years Ago With Small House. Now Has Ten

For a number of years the name of Sidney Lust has been synonymous with the best in motion picture entertainment in the city of Washington and its suburbs.

Few theatre operators can boast the background and wide experience in practically every branch of the film industry that has enabled Mr. Lust to build one of the finest groups of independently-owned theatres in this part of the country.

Mr. Lust personally supervises the operation of every one of the theatres directed by him, and has instilled into his employes the spirit of extending a friendly, courteous service to every patron, a policy that has built a large and loyal following wherever a Sidney Lust theatre exists.

Got Early Start Born in New York and raised in Jackson, Tenn., Mr. Lust felt the lure of the footlights while still in his teens, and soon found himself stage manager of the Marlowe Theatre, in Jackson. When the call of the road beckoned, he joined up as stage manager with the Kate Klaxton's "Two Orphans" company, later changing to the "Dorothy Vernon of Haddon Hall" company.

For several years he managed the famous movie comedian, Hugh Herbert, when the latter toured in a vaudeville sketch.

The motion picture industry was making rapid strides in 1913 and was becoming the biggest factor in the entertainment world, so Mr. Lust decided to enter the flicker field impressed with the beauty of Washington and its stable business conditions, he opened one of the first independent film exchanges in the city.

Later, he acquired a small Ninth street theatre, and gradually began branching out in the motion picture exhibition field. Mr. Lust was one of the first to realize the ever-growing demand for first class neighborhood theatres in the suburbs, and he decided to expand in that direction. He acquired the Cameo Theatre, in Mt. Rainier, which, under his direction, has become one of the most popular and best equipped theatres in southern Maryland. The next addition was the Arcade Theatre, in Hyattsville, followed shortly by the old Arcade Theatre, in Rockville. Ever on the alert to modernize, he persuaded R. E. Milor to erect the beautiful Milo theatre in Rockville, which he leased and turned into the show place of Montgomery County.

Has Ten Theatres After a careful survey of southern Maryland, he decided that the Upper Marlboro section would support a modern film theatre. Although many skeptics tried to dissuade him, he induced S. A. Wyvill and State Senator Lansdale G. Sasser to erect the Marlboro Theatre, which proved an immediate success from the time of its opening last January.

Mr. Lust has long felt that the Bethesda area needed and would support a large, modern theatre, in keeping with the prestige of this community.

The opening of the new Boro will bring the number of theatres directed by Mr. Lust to ten, the others being the Leader and Hippodrome, Washington; the Cameo, Mt. Rainier; Arcade, Hyattsville; Milo, Rockville; and the Marlboro, Upper Marlboro. He also is interested in the Reed, Richmond, and Ingomar Theatres in Alexandria, Va.

His theatres have proven a big asset to the merchants of these communities by attracting large volumes of out-of-town business, and he has inaugurated and taken part in many charitable and civic enterprises.

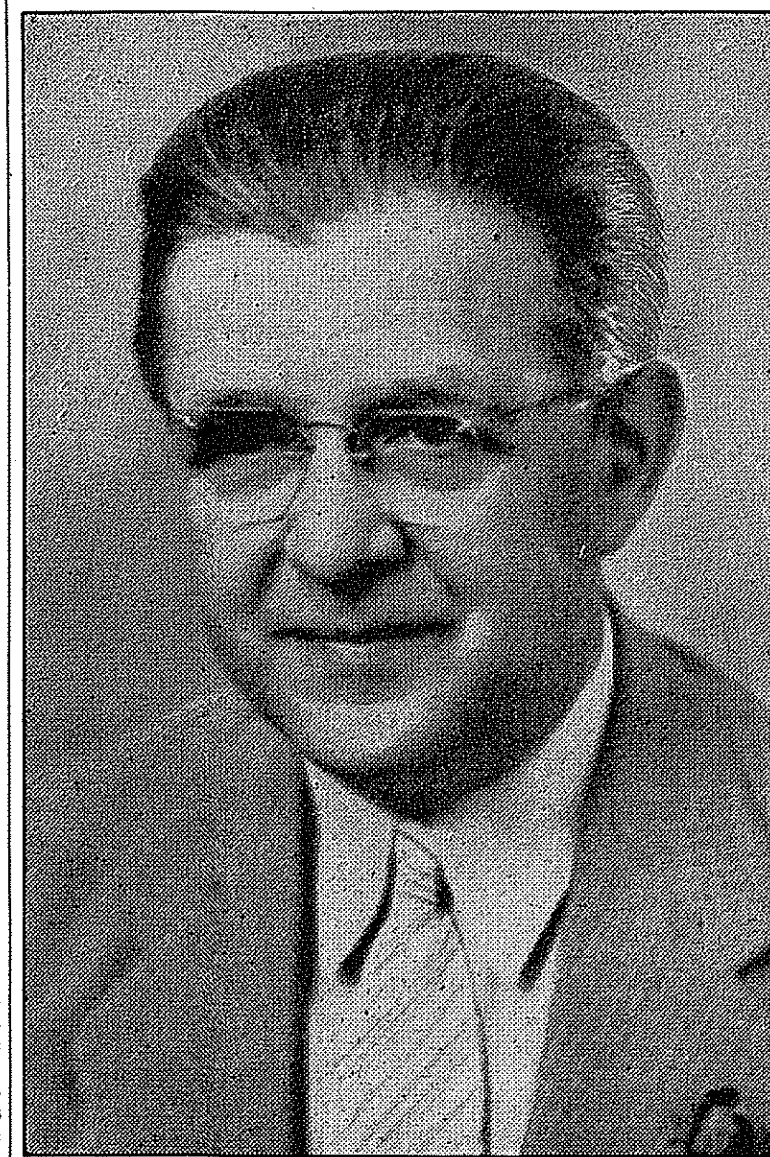
Each year, just before Christmas, the Lust theatres stage toy matinees at which thousands of playthings, articles of clothing and foodstuff, are collected for distribution to needy families.

Shows Civic Interest

The annual Easter egg hunt which he sponsors at Hyattsville in cooperation with the Kiwanis Club has become one of the biggest events of its kind in the country. Last Easter, more than 7,000 children from all over Prince Georges county were attracted to Magruder Park, in Hyattsville, to hunt for the 1,000 boiled and dyed eggs which were hidden in the woods adjacent to the park.

Mr. Lust is a member of the Bethesda, Prince Georges County and Rockville Chambers of Commerce. He is a member of the Washington Board of Trade, and second chief baker and member of the board of governors of

Director Of Boro



Sidney Lust

the Variety Club. He is first vice president of the Motion Picture Theatre Owners of the District, and on the executive committee of the national organization of the M. P. T. O. A. For the past several years, he has been general chairman of the Father and Son banquets given at the May-

flower Hotel. He is on the board of directors of the Home for the Aged, and is also a member of the Touchdown Club and the Washington Athletic Club. He has furnished films and entertainment for numerous civic clubs and charitable institutions.

Wishing the Boro Theatre Success

David L. Stern Construction Co. 1512 L. Street, N. W.

General Contractor

Structural Steel Millwork Lumber

Building Hardware

Many of Our Products Went into the Building of The Boro Theatre

Barber & Ross Co.

5th & V Streets N. E. DEcatur 0501

We Heartily Congratulate — MR. LUST AND PREDICT AN IMMEDIATE SUCCESS FOR HIS BEAUTIFUL NEW BORO THEATRE

ARCHITECTURAL CAST STONE

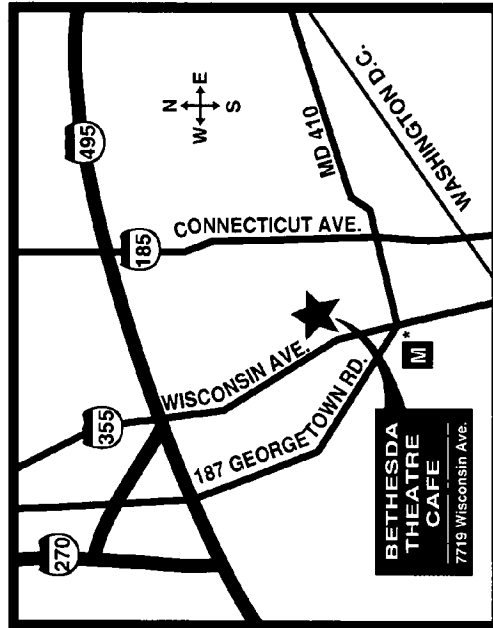
EDMONDS Art Stone Co., Inc.

2135 Queens Chapel Road, N.E., Washington, D.C. ATLantic 2000

AND SO MUCH MORE...

The historic Bethesda Theatre, designed by renowned theatre architect John Eberson opened in 1938 and now over 55 years later is still serving the community it is named after.

The theater was modified to incorporate food & beverage service during all shows. Great food, fresh desserts and a wide variety of beverages are all served to you at your table in a spacious and comfortable setting.



Call 301-656-3337

For Current Features

Conveniently located just two miles inside the Capitol Beltway—two blocks *North of the Bethesda Metro.



BETHESDA
THEATRE
Cafe



7719 Wisconsin Avenue
Bethesda, Maryland 20814

BETHESDA
THEATRE
Cafe

7719 WISCONSIN AVENUE
BETHESDA, MARYLAND 301-656-3337

NIGHTLY FEATURES & MATINEES

Current movie releases presented on one of the areas largest screens, weekend family matinees, and food & beverage service are just a few of the many features at the Bethesda Theatre Cafe.

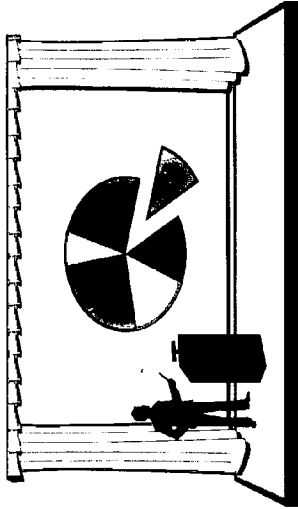
Admission is always a bargain and there is never a minimum, however minors under the age of 21 must be accompanied by a parent at all evening shows.

The Bethesda Theatre Cafe combines a casual meal, personal service and a great movie all into one stop, all at affordable prices. Menu selections range from nachos and light fare to pizzas and sandwiches plus fresh desserts and beer and wine. Why go to a regular theatre again? Take in a show with us today and experience the best time at the movies!

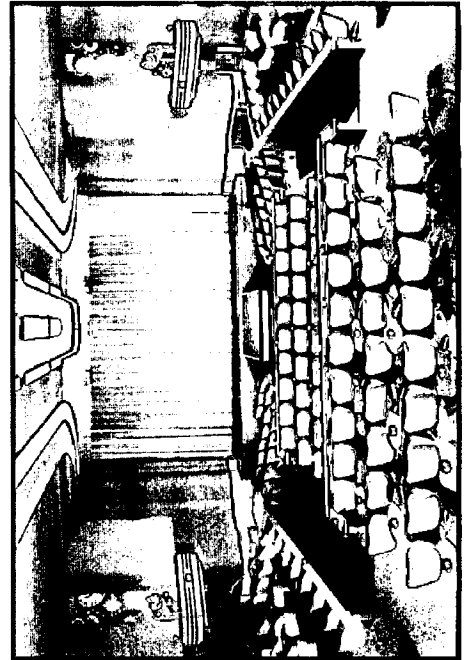


CORPORATE & PRIVATE EVENTS

The Bethesda Theatre Cafe is available for corporate and private events. The theatre is particularly well suited for functions that include audio visual elements, guest speakers or grand scale presentations.

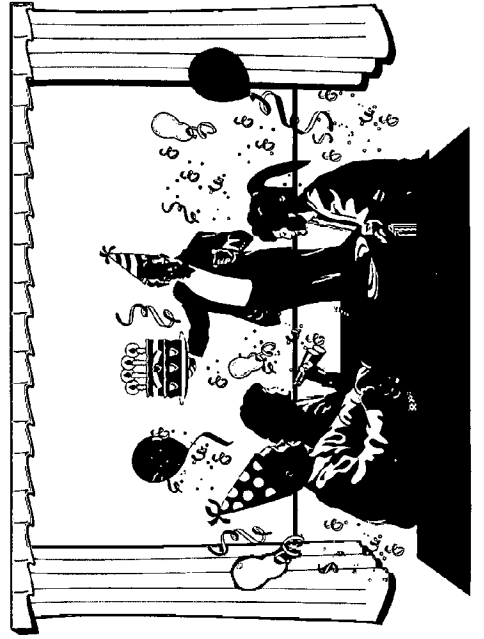


Our staff can provide a variety of food and beverage services to make sure your event is truly spectacular. Call or write to us for a complete rental package and current rates.



SEMI-PRIVATE PARTIES

Spend a night at the movies with a group of friends at The Bethesda Theatre Cafe. This all inclusive package is offered to groups of 25 to 100. Bring your office, organization or tour group to the theatre one and a half hour before show time (average show times 7:00-7:30) and the theatre is yours for one hour. Select from one of our buffet packages including appetizers, pizza and lasagna with salad bar. All packages include a standard open bar for three hours. When it is time to open the doors to the public your group will take their seats, sit back, relax and get ready for the show. Beverage service will continue at your seats throughout the movie. This package is offered Tuesday through Thursday first show only, subject to availability. Call (301)656-4581 for more details.



WILKES, ARTIS, HEDRICK & LANE

CHARTERED

ATTORNEYS AT LAW

SUITE 800

3 BETHESDA METRO CENTER

BETHESDA, MARYLAND 20814-5329

(301) 654-7800

CABLE ADDRESS: WILAN
FAX: 301-658-8870ANNAPOLIS, MARYLAND
FAIRFAX, VIRGINIA
GREENBELT, MARYLAND
WALDORF, MARYLAND
WASHINGTON, D.C.

WRITER'S DIRECT DIAL

MEMORANDUM

TO: Ms. Robin Ziek

FROM: Perry Berman *PB*

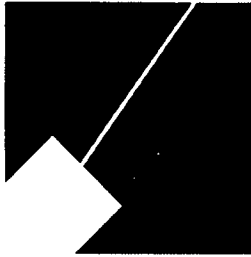
DATE: October 14, 1997

RE: Bethesda Theater Historic Preservation

This memo is to confirm our telephone conversation of October 14, 1997. It is my understanding from this conversation that the approved Environmental Setting of the Bethesda Theater is 17, 497 feet. This dimension covers the entire Bethesda Theater lot and includes the entire Theater Building. You further stated that, in any redevelopment of this site, either by standard method or through optional method, the County's Historic Preservation Committee would review any proposed alteration of the exterior of the building as part of any Historic Area Work Permit application. At that time, HPC's review would be directed to preserve the facade, Marquee & Marquee Tower to provide a basis for architectural review of any new construction on the site in order to achieve this preserve. Finally you advised me that the Consent Agreement signed in November 5, 1987 (a copy of which is attached) does limit this review and focuses the Historic Preservation Master Plan to the facade and Marquee and Marquee Tower.

Attachment

M-NCPPC



MONTGOMERY COUNTY DEPARTMENT OF PARK AND PLANNING

THE MARYLAND-NATIONAL CAPITAL
PARK AND PLANNING COMMISSION

8787 Georgia Avenue
Silver Spring, Maryland 20910-3760

FAX TRANSMITTAL SHEET

Historic Preservation Section
Department of Park & Planning

Telephone Number: (301) 563-3400

Fax Number: (301) 563-3412

TO: Nancy Baird FAX NUMBER: 202 - 371-7862

FROM: Robin Zek

DATE: 8-20-98

NUMBER OF PAGES INCLUDING THIS TRANSMITTAL SHEET: 2

NOTE: Lawyer of Art Deco Society

"Consent Agreement" - as requested by phone.

IN THE CIRCUIT COURT FOR MONTGOMERY COUNTY, MARYLAND

IN RE:

APPEAL FROM DECISION OF THE MONTGOMERY COUNTY COUNCIL, SITTING AS THE DISTRICT COUNCIL APPROVING THE FINAL DRAFT AMENDMENT TO THE HISTORIC PRESERVATION MASTER PLAN FOR THE DESIGNATION OF BETHESDA CENTRAL BUSINESS DISTRICT RESOURCES, DATED 1985, DESIGNATING THE BETHESDA THEATRE COMPLEX (CINEMA 'N' DRAFTHOUSE), SITE #35/14-4

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Civil No. 16885

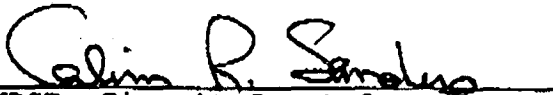
CONSENT ORDER

Upon consideration of the pleadings and record in the above-captioned case, and by consent of the parties, it is this 4th day of February, 1988, by the Circuit Court for Montgomery County, Maryland,


ORDERED that the intent of Council Resolution No. 10-2065 was to designate the entire building and site but not to require the Historic Preservation Commission, in the future exercise of its discretion, to preserve the entire building or require its continued use as a theater. The Council's intent, in the event of redevelopment, whether under the standard or optional method, was to preserve the facade, marquee and marquee tower and to provide a basis for architectural review of any new construction on the site in order to control the environmental setting of the facade, marquee and tower. The retention of the

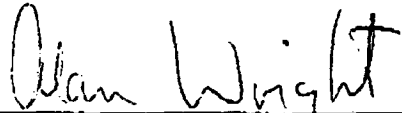
FILED FEB 5 1988

building's use as a theater or its interior features is not within the jurisdiction of the Historic Preservation Commission.


JUDGE, Circuit Court for
Montgomery County, Maryland

Consent:


GILBERT B. LESSENCO
Attorney for Appellant
Beta Corporation


ALAN M. WRIGHT
Senior Assistant County Attorney for
Montgomery County, Maryland

AMW:pel
1348W:86.05077

FILED
FEB 5 1988

1440 NEW YORK AVENUE, N.W.
WASHINGTON, D.C. 20005-2111

TELEPHONE No.: (202) 371-7000
FACSIMILE No.: (202) 393-5780
DIRECT FACSIMILE No.: 202-371-7883

FACSIMILE TRANSMITTAL SHEET

PLEASE DELIVER THE FOLLOWING PAGE(S) TO:

NAME: Robin Ziek

FIRM: Montgomery County Historic Preservation Commission

CITY: _____ DATE: August 20, 1998

TELEPHONE No.: 301-563-3400

FACSIMILE No.: 301-563-3412

FROM: Nancy Baird FLR/RM.: _____

DIRECT DIAL: 202-371-7830

TOTAL NUMBER OF PAGES INCLUDING COVER(S): 3

THIS FACSIMILE IS INTENDED ONLY FOR USE OF THE ADDRESSEE(S) NAMED HEREIN AND MAY CONTAIN LEGALLY PRIVILEGED AND/OR CONFIDENTIAL INFORMATION. IF YOU ARE NOT THE INTENDED RECIPIENT OF THIS FACSIMILE, YOU ARE HEREBY NOTIFIED THAT ANY DISSEMINATION, DISTRIBUTION OR COPYING OF THIS FACSIMILE IS STRICTLY PROHIBITED. IF YOU HAVE RECEIVED THIS FACSIMILE IN ERROR, PLEASE IMMEDIATELY NOTIFY US BY TELEPHONE AND RETURN THE ORIGINAL FACSIMILE TO US AT THE ADDRESS ABOVE VIA THE LOCAL POSTAL SERVICE. WE WILL REIMBURSE ANY COSTS YOU INCUR IN NOTIFYING US AND RETURNING THE FACSIMILE TO US.

MESSAGE: Robin - attached is the court order as we discussed. Thank you for the copy of the resolution (consent agreement) you referred to in our earlier conversation. I will call you back to discuss these as soon as I have a chance to read through the document.

Nancy

ORDERED, that the Intent of Council Resolution No. 10-2065 was to include the entire building and site but not to require the Historic Preservation Commission, in the future exercise of its discretion, to preserve the entire building or require its continued use as a theater. The Council's intent^{*} was to preserve the facade, marquee and marquee tower and to provide a basis for architectural review of any new construction on the site in order to control the environmental setting of the

facade, marquee and tower. The retention of the building's use as a theater or its interior features is not within the scope of the Master Plan designation.

* in the event of redevelopment, whether under the standard or optional method, was ~~simply~~

*agreed to by
PHEP - Council
11/5/87*

CONSENT AGREEMENT

8/20/98

Talking to Nancy Baird
11/5/87
(202) 371-2830

FAX # 202.371.7863
202.371.7293
202.393.5760

- State enabling law

- Locals have ~~the~~ authority only as specifically delegated by state.
- MD is charter county
- Article 28 HP state enabling legislation
- Criteria not inconsistent w/ criteria used by the state (MHT) ... They follow Nat'l ~~Reg.~~ Reg. Art. 28 Section 7-108(e) Criteria ~~to be used~~
- 83 B Sec 5-6(05) (6-1.5) Art 83 B.
- Nat'l register unit allow designation of only a part of a building ...
- so County Council has designated the site

See Section 24A-8 They have to follow the criteria for business, unit area ... etc.

Article 28 - County has authority to adopt & amend the plan when the proposal is not inconsistent w/ MHT.

(Section 24A)

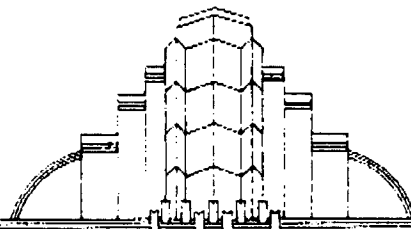
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11/5/87

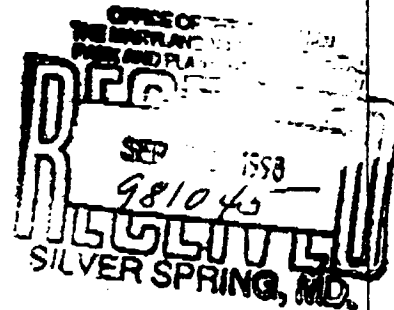
CONSENT AGREEMENT



ART DECO SOCIETY OF WASHINGTON

11 September 1998

Hon. William Hussman
Chair
County Planning Board
8787 Georgia Avenue
Rockville, Md. 20910



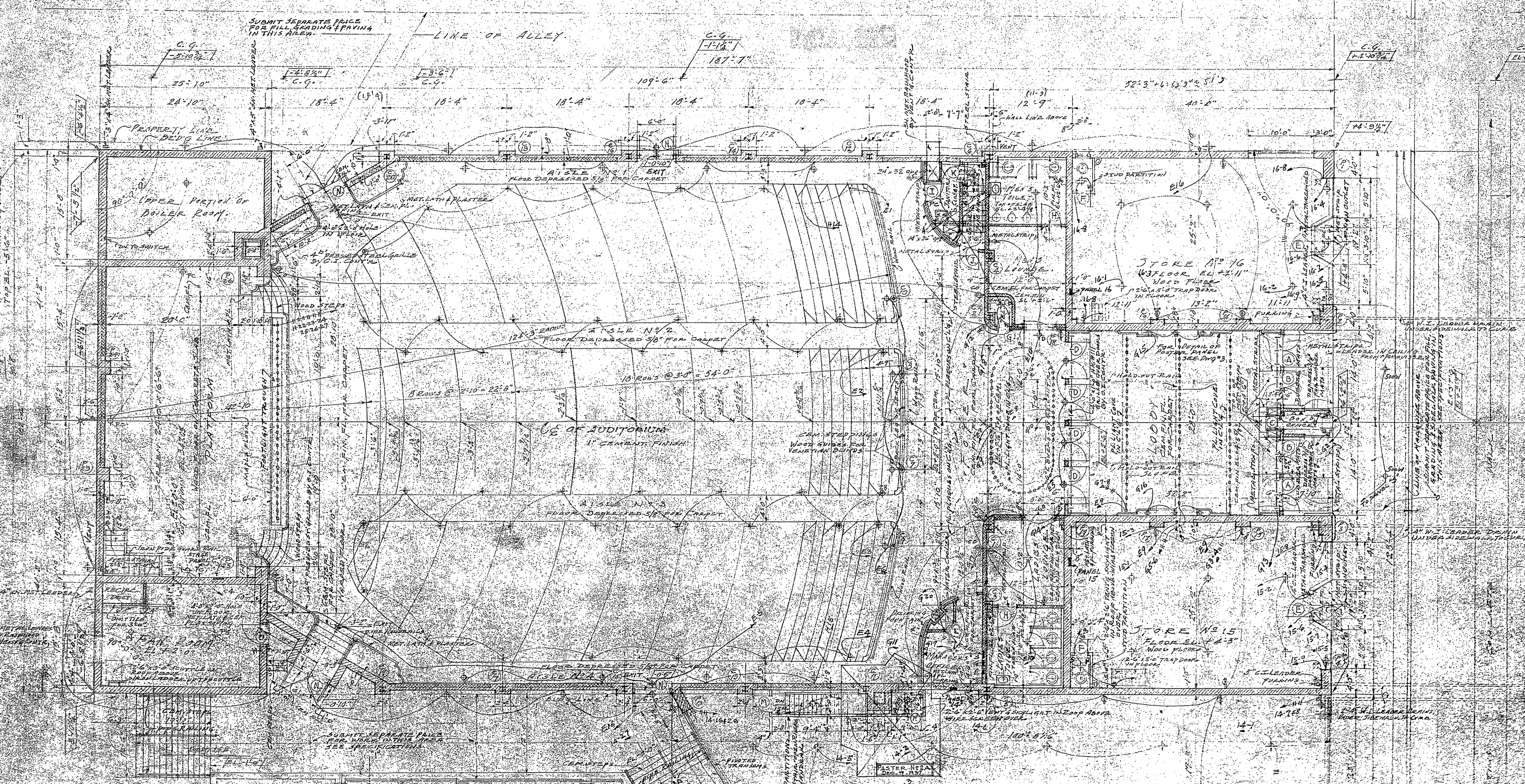
Dear Hon. Hussman,

Please oppose the plan to build an apartment building on top of the Bethesda Theatre with only a 20-foot setback. The Theatre is a cultural landmark in Montgomery County, and can be properly preserved if the new construction is set back at least 53 feet.

I look forward to hearing from you on this issue.

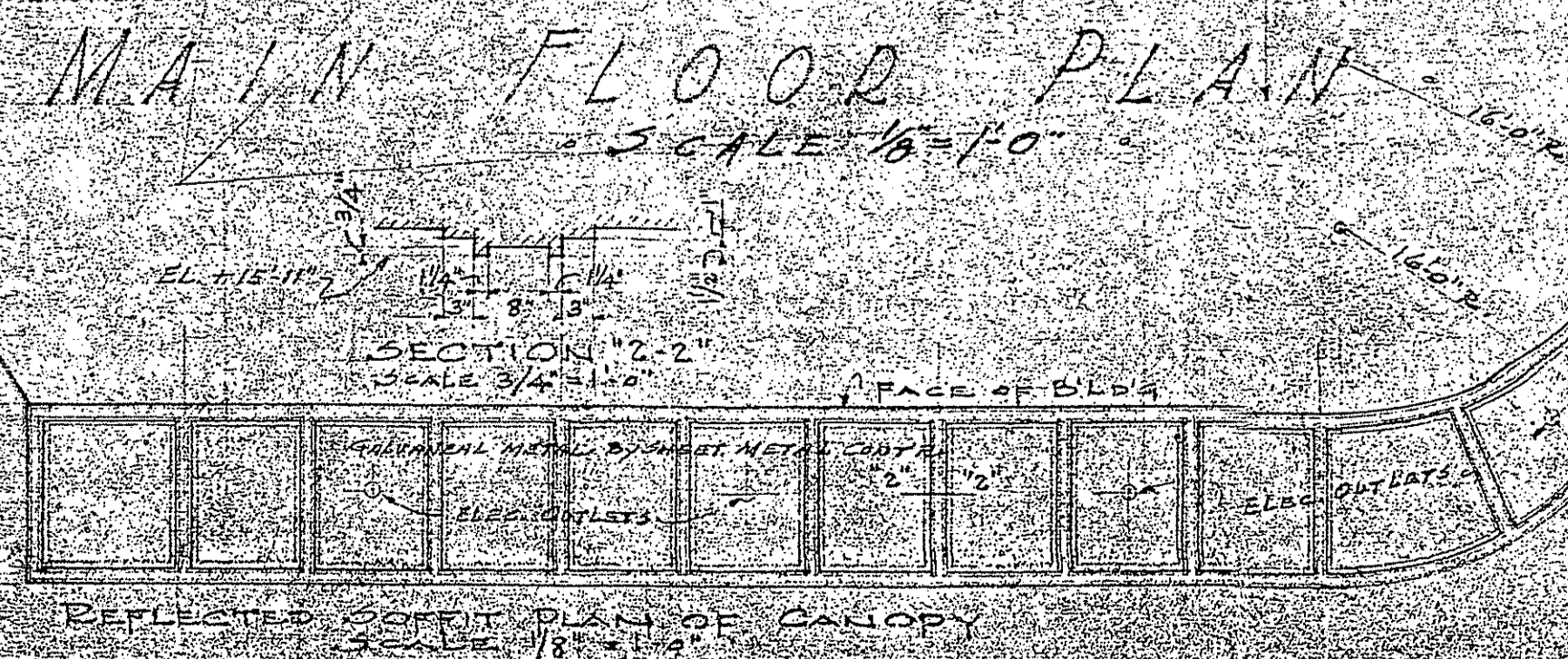
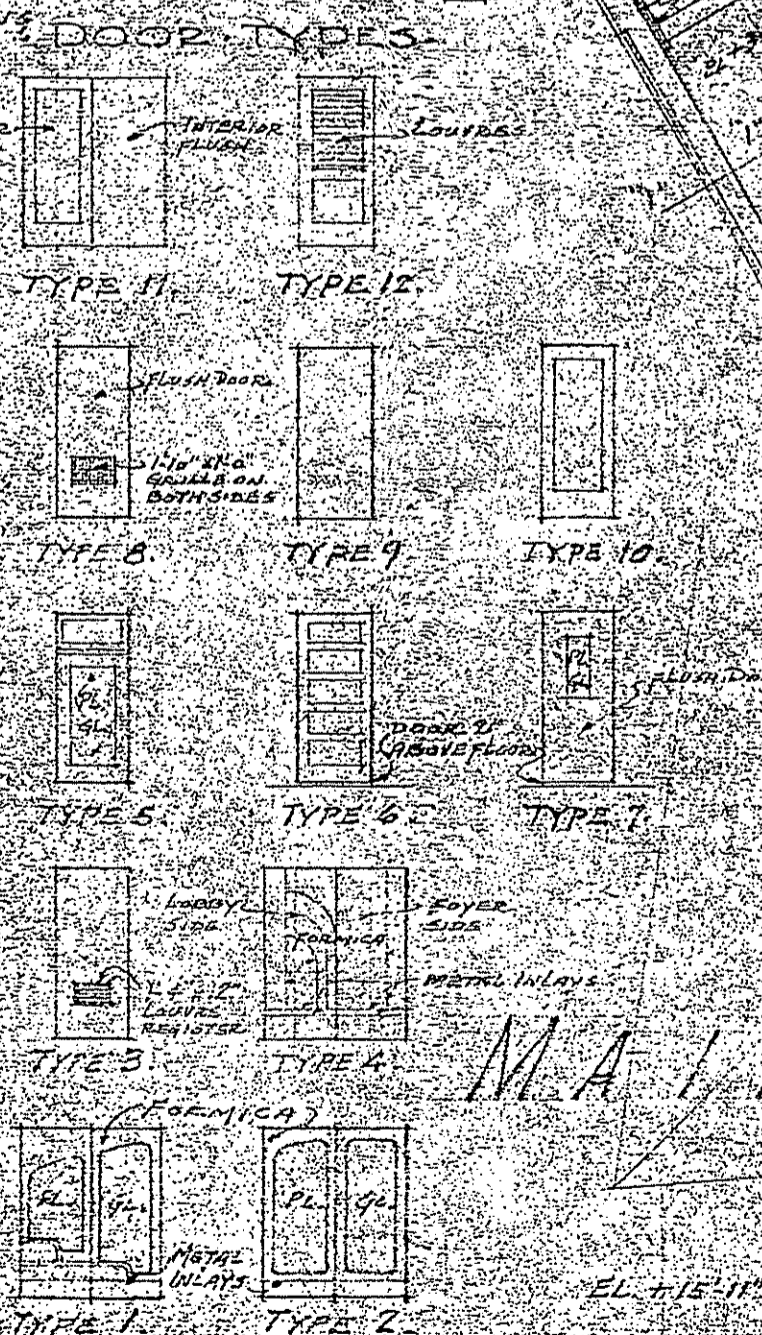
Sincerely,

Frances I. Scott, President
Art Deco Society of Washington
9717 Kings Crown Ct. #201
Fairfax, Va. 22031



DOOR SCHEDULE

TYPE	MARK	W/CON. OR	DOOR	SIZE	DOOR	MATERIAL	FRAME	MATERIAL	GLASS	GLASS	REMARKS
1	A		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
2	B		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
3	C		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
4	D		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
5	E		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
6	F		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
7	G		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
8	H		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
9	I		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
10	J		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
11	K		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
12	L		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
13	M		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
14	N		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
15	O		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
16	P		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
17	Q		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
18	R		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
19	S		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
20	T		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
21	U		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
22	V		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
23	W		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
24	X		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
25	Y		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	
26	Z		2'-0"	7'-0"	WOOD	WOOD	WOOD	WOOD	WOOD	SEE DWG. N-2	



ELECTRICAL SYMBOLS

- Light fixture
- Switch
- Outlet
- Panel
- Motor
- Transformer
- Wire
- Conduit
- Ground
- Alarm
- Door
- Window
- Door
- Window
- Door
- Window

NOTES

FOR ROOM SCHEDULE OF MATERIALS SEE DWG. N-2

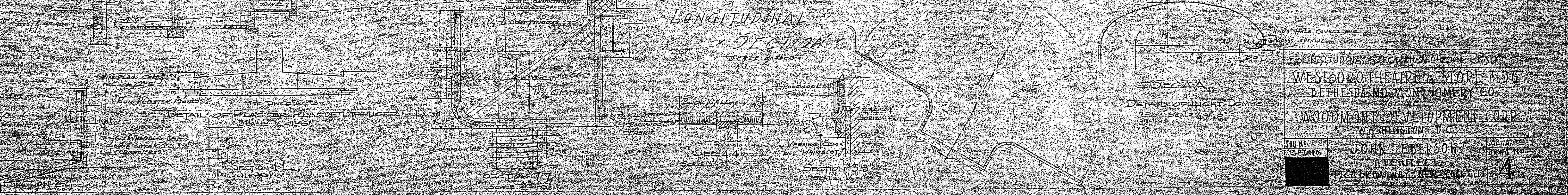
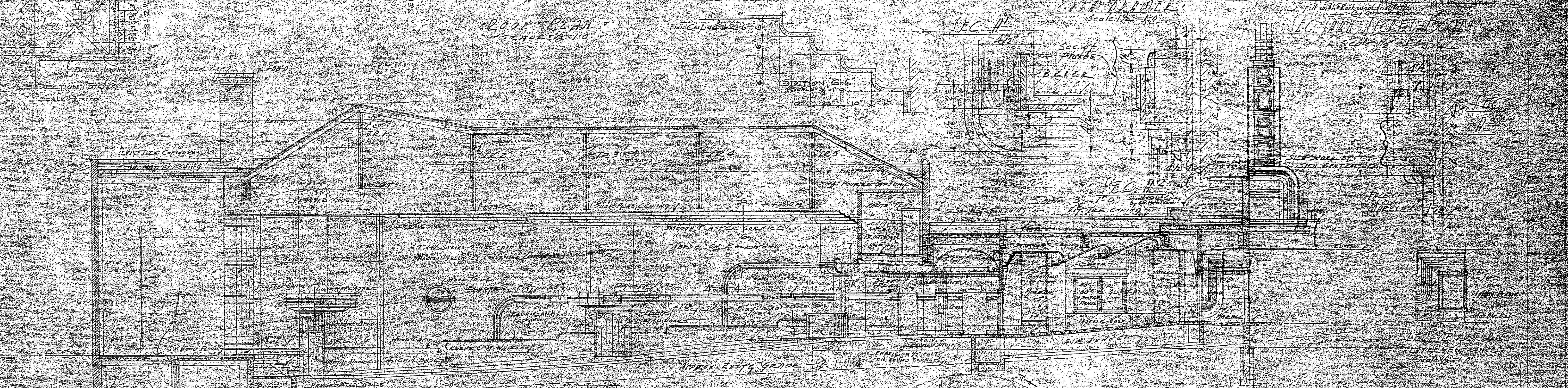
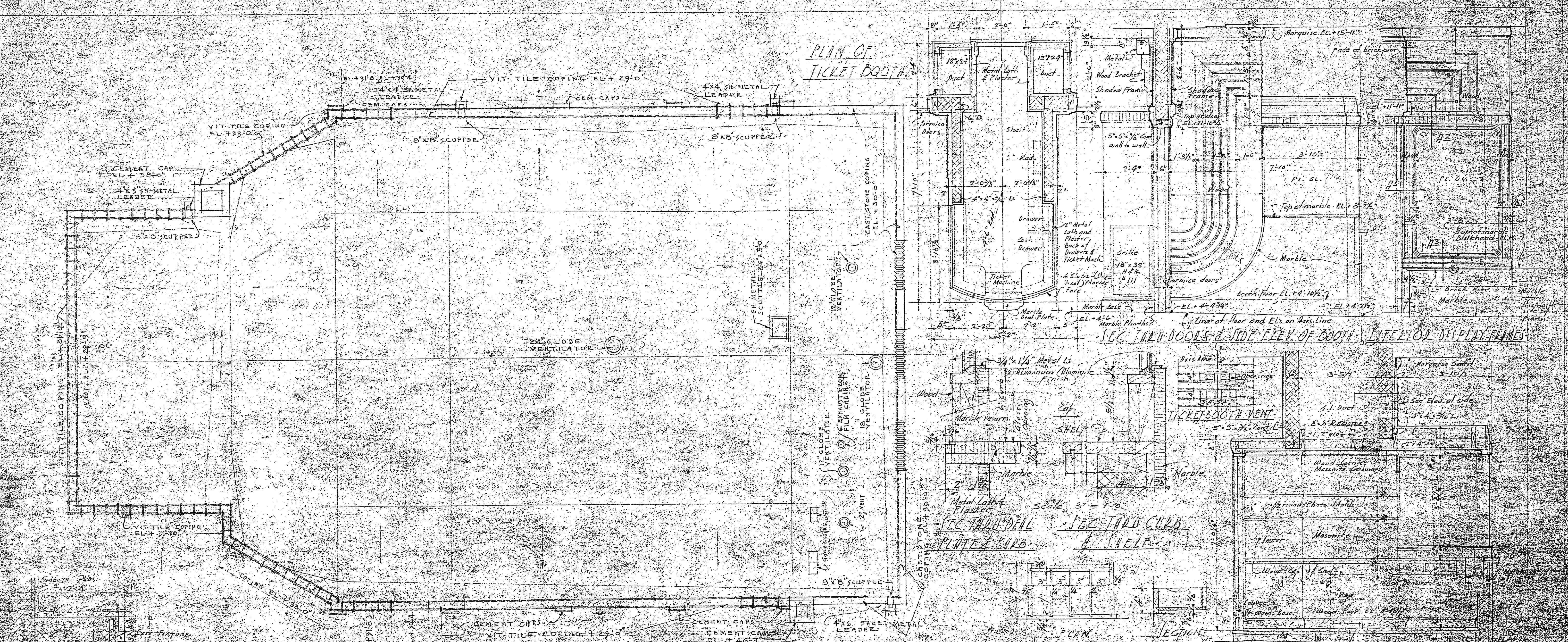
ALIGNED WITH 137
REVISED 10-22-37
REVISED 10-2-37
CAPACITY 1000 SEATS

W. MARK FLOOR PLAN
W. MARK FLOOR PLAN
W. MARK FLOOR PLAN

SECTION 1-1
SCALE 1/8" = 1'-0"

SECTION 2-2
SCALE 3/4" = 1'-0"

PLAN OF TICKET BOOTH



WESTBORTHFAIR & STORE BUILDING
BETHESDA MD. MONTGOMERY CO.
WOODMONT DEVELOPMENT CORP.
WASHINGTON D.C.
JOHN EMERSON ARCHITECT
GREENBAY WISCONSIN

HISTORIC PRESERVATION COMMISSION STAFF REPORT

Address: 7715-7723 Wisconsin Avenue

Meeting Date: 6/11/97

Resource: Bethesda Theater (#35/14-4)

Review: **PRELIMINARY
CONSULTATION**

Case Number: N/A

Tax Credit: Partial

Public Notice: 5/28/97

Report Date: 6/4/97

Applicant: The BETA Corporation (Mr. Eugene Smith)

Staff: Robin D. Ziek

PROPOSAL: Develop residential tower above theater;
restore theater.

RECOMMENDATIONS:
Proceed to HAWP

PROJECT DESCRIPTION

The proposed project area includes the Bethesda Theater site, as well as the existing parking lot behind the theater, as well as the public parking lot #42 to the rear and south of the theater. (See Circle 10,11.)

This is a tight site with a complicated program, and the owners have chosen to apply the Optional Method of development, with review by the Planning Board. Under the Optional Method, certain public amenities must be provided, and, in this case, restoration of the theater interior will be the primary public amenity. The HPC has review authority over the exterior of the theater, but does not have any review authority over the interior work (although the Planning Board may request HPC comments),

The proposal is to develop the area immediately above and adjacent to the Bethesda Theater. A residential structure would be built over the theater auditorium and part of the theater lobby area. The proposal would preserve the theater interior and the Wisconsin Avenue facade, including the theater entrance, the theater marquee and tower sign, and flanking storefronts. The residential structure above the theater would be constructed at a setback of 20' from the front of the theater building (or the edge of the building and the sidewalk). The alley along the south side of the theater would be developed as a pedestrian space, for ingress/egress to the residential structure and to the underground parking facility. The theater wall along the alley would therefore also be exposed, but the proposal may be to reface this surface in conjunction with the new construction. The rear parking lot would be redeveloped for garden apartments and townhouses fronting on Tilbury Street, and the public parking lot at Middleton Lane would be redeveloped for townhouses. The project would include facilities for public parking and private parking underground.

As the HPC has no review authority on the interior of the theater, staff suggested to the applicant that an architect with expertise in historic preservation should be hired as a consultant for the theater restoration, especially for interior work. The owner has retained Oehrlein & Associates Architects to promote a quality restoration of the theater itself.



SITE HISTORY

The Bethesda Theater, previously known as the Bethesda Cinema 'N Draffhouse, was built in 1938. This brick theater was designed by the New York architectural firm of John Ebersson, a well-known architect, who also designed the Silver Theatre in Silver Spring. Stylistically, and under the broad heading of Art Deco, the Bethesda Theater is an example of Streamline Moderne commercial architecture. The theater was commissioned by Sidney B. Lust, a well-known theater operator, and was originally named the "Boro" Theater. In 1939, the name was changed to the Bethesda Theater, and that is the name on the marquee tower today.

The structure is a combination of decorative and utility brick. The Wisconsin Avenue facade is built of blond brick, with bands of black brick highlighting 2 low parapet walls, one directly behind the sign tower, and the other (ca. 50' back from the facade) screening the roof over the auditorium. The rear and sides of the theater structure are built of red utilitarian brick. The theater entrance is defined by the theater marquee and the tall marquee tower with BETHESDA in neon letters. There is a central ticket booth, trimmed in grooved aluminum, with two flanking theater entrances. These are further bracketed with two aluminum-trimmed movie notice cases. The entire composition is completed with flanking one-story commercial space (two storefronts originally to the north, and one storefront to the south) which utilizes aluminum trim and echoes the green marble base of the theater proper.

Today, the theater entrance is framed by a single commercial storefront on either side. The marquee sign is set to the height of the storefronts, and is emphasized by the use of blond brick in the storefronts at the same elevation as the marquee. To further accentuate the theater entrance, a low parapet wall rises behind the marquee, providing some support at the base for the tower sign. This decorative parapet wall is blond brick, with accent stripes of black brick, and curving "returns" at the theater entrance edges. The theater lobby and the storefronts are all one-story spaces. After one passes through the lobby, the theater auditorium rises above the lobby ceiling height. This is reflected on the exterior of the theater where the secondary parapet wall, which echoes the design of the first parapet wall, screens the auditorium roof. This secondary parapet wall is also blond brick with black stripes, and with a toothed brick pattern.

The theater is still in operation, with the additional installation of a food and beer service within the auditorium. The interior of the theater is essentially in original condition, except for the seating configuration which has been altered to accommodate the relaxed dining facility. The two flanking storefronts are leased commercial space, although the north store is currently empty. There have been some alterations to the storefronts over time, but the original aluminum decorative work is still apparent, and some of the original finishes may have been covered up rather than removed in earlier renovations.

STAFF COMMENTS

The project proposal is consistent with the County Council's **designation** of the Bethesda Theater as a Master Plan site (See Circle 26, 27), and with the County Council's **Consent Agreement** regarding the preservation of the Theater facade (See Circle 28). The guidance from the County Council provided in the Consent Agreement provided the property owner with more details regarding the specific requirements of preservation with regard to the development potential of the site. With this project proposal, the facade along Wisconsin Avenue will be preserved, including the decorative parapet wall directly behind the marquee and tower, and the flanking commercial storefronts. The theater will continue to have a presence on Bethesda's "Main Street", both architecturally and functionally.

The project proposes several alterations to the exterior of the theater, including the following: new environmental configuration with the proposed setback of 20' for the residential structure, the proposed refurbishing of the storefronts, and the proposed refacing of the south wall of the theater, along the alley. Staff notes that the HPC has discussed many of the issues regarding development of this site with the applicant in another review on September 23, 1992. It may be helpful to better understand the complications of the project to append the minutes of that discussion (see Circle 34 - 59), while recognizing that the HPC today has the responsibility to review and comment on this proposal, and ultimately approve of proposed alterations on the exterior.

1) The **proposed setback of 20'** would allow the theater sign tower to fly independently along Wisconsin Avenue, as it does today. The proposed 20' setback for the residential tower would, however, preclude the retention of the **secondary parapet wall** which presently screens the auditorium roof at ca. 50' back from the facade. This wall is a design element of the original theater and has decorative features, such as the black banding, and the toothed brick pattern, which contribute to the overall effect of the theater design. If the residential tower is set at any location forward of the 50' setback, this parapet wall will be covered, as will the auditorium roof itself.

The proposed 20' setback, which would allow the new residential structure to be built as part of the Wisconsin Avenue edge, is viewed as desirable from an urban design perspective as envisioned in the Bethesda Master Plan. With approval of the 20' setback, there are several options. The parapet wall could be left in place, as an archaeological artifact. The parapet wall could perhaps be rebuilt at the new setback, providing a transition for the new construction as it also provided a transition in the original construction.

2) The two remaining **storefronts** are an integral part of the theater composition along Wisconsin Avenue. They have both sustained some alterations through time, including new signage, replacement of storefront windows, doors, and covering up of original details. The important architectural detailing has, however, been preserved. The integrity of the storefronts should be carefully analyzed, and a preservation strategy devised. The balance of the storefronts on either side of the theater entrance is an integral part of the facade, and this should be maintained.

3) The **alley wall** of the theater was built in the red utility brick, a design decision which acknowledged the greater significance to the Wisconsin Avenue facade which was built of blond brick. The red brick was less costly, and less prominent visually. The proposal to resurface the alley wall to integrate it with the new construction would have little effect on the theater facade as long as the new material did not compete with the historic facade, by trying to blend in with it. Staff feels that the alley wall could be treated as an element of the new construction as long as the design separation between this part of the theater and the theater facade was maintained.

In addition, the project proposal includes the **restoration of the historic theater interior**. The theater has been in operation to date, and appears to be in substantially good condition. There will be questions, however, about integrating the new construction with the old structure, as well as decisions concerning changes which have been previously made to the interior, such as the alterations to the seating configuration. Construction questions remain concerning the process of installing a new truss system above the old structure, or reconfiguring the structural integrity of the theater ceiling with a new system of attachment/support, or the installation of new piers within the historic theater to support the residential structure above, etc. The historic preservation planning staff will be involved with these decisions, participating in the review of architectural proposals to accomplish the restoration of the theater interior within the context of the entire project. The Planning Board may also request input from the HPC as well.

Finally, the HPC has a role in the review and approval of the **design of the new construction** over the Bethesda Theater. The proposal, as shown on Circle 14, has a strong presence on Wisconsin Avenue, with its vertical thrust being capped with strong horizontal elements such as the prominent cornice, and the concave cap on the front elevation. Staff feels that this stands comfortably in contrast with the strength of the theater sign tower, which was designed solely with a vertical direction, reminiscent of the New York City skyscrapers.

The proposed use of **balconies** with small open pickets may not be consistent with the overall lines of the new structure. Perhaps balconies with solid walls would better integrate these exterior elements into the architecture, rather than having them appear to be simply applied.

The drawing on Circle 14 indicates a **wide band or base** for the residential structure which probably coincides with the 12' truss system which spans the theater. This raises questions with regard to the possible reconstruction of the secondary parapet wall at this location of the project. The parapet wall extended along the front of the auditorium roof, with a small return of approximately 5' on either side. From that point on, the red brick was used on the theater. The integration of this historic element within the new design should take into account that hierarchy which was historically established giving prominence to the Wisconsin Avenue facade, and leaving the remainder of the building as a background element only.

The new building is shown in a color rendering (see Circle 17), with the same **color** as the blond brick of the theater. Staff feels that the new structure should not mimic the color of the blond brick, because this may overwhelm and essentially dilute the power of the original theater. The theater will have to stand up to the new height of the residential structure, but it may be asking too much for the theater facade to stand up to a taller structure of the same color and **material**. The original theater differentiated between the Wisconsin elevation and the rest of the theater. Staff feels that this differentiation should be maintained. Perhaps a brick structure that is red, or some other brick color would serve to integrate the site in a manner similar to the historic construction. Brick is a flexible material, and there is design potential for special elements in the new structure which would not detract from the power of the theater itself.

STAFF RECOMMENDATION

Staff recommends that this project proceed to HAWP for approval. There are, of course, many different steps which the applicant will be following, including required approvals from the Planning Board for the Preliminary Plan, the Project Plan, and the Site Plan. It would be anticipated that the applicant would come back to the HPC for HAWP approval after obtaining approval of the Project Plan, and before proceeding with the Site Plan approvals.

④

LINOWES AND BLOCHER LLP

ATTORNEYS AT LAW

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Silver Spring, MD 20910-5600
301.588.8580
Fax 301.495.9044

May 7, 1997

Robert H. Metz
301.650.7012

Ms. Robin D. Ziek
Montgomery County Department of Park
and Planning
1109 Spring Street
8th floor
Silver Spring, Maryland 20910

Re: Preliminary Consultation with Historic Preservation Commission
Bethesda Theater Project

Dear Ms. Ziek:

On behalf of our client, the BETA Corporation, we submit this letter and enclosed materials for review by the Historic Preservation Commission. As explained in more detail below, BETA is seeking approval of a Project Plan and a Rezoning Application for its properties in the Bethesda Central Business District and before initiating that review process, is seeking preliminary comments from the Historic Preservation Commission regarding the proposal. Enclosed herewith please find a report prepared by Oehrlein & Associates Architects, and a Site Plan and elevations of the above proposed project as well as interior and exterior photographs of the Theater.

As you can see from the enclosed drawings, BETA is proposing a 185 unit apartment building to be constructed overtop of the Bethesda Theater Café with the use of a 12 foot truss system. Adjacent to this structure and connected by a lobby area will be a four-story garden apartment building backing onto the existing alley along the Chevy Land property. These garden apartments will include approximately 26 units and will be located on property in the PD-35 Zone pending a local Map Amendment Application. Also on this PD zoned property will be 23 townhouses which will front onto Tilbury and Middleton respectively. This proposal coincides directly with the Bethesda Central Business District Sector Plan in terms of design but gives the added benefit of additional residential units in the CBD which were not anticipated.

The high-rise apartment building, atop the Theater, will be part of a CBD-2 Optional Method Development Plan. As part of this Optional Method process and as specified in the Sector Plan, BETA will be preserving the front marquee and facade of the Theater as well as the interior of the lobby, foyer and auditorium. As noted in the enclosed Oehrlein report, BETA intends to construct a new truss system to hang the existing ceiling which will be altered only as necessary to accommodate the installation of a fire suppression system and other mechanical requirements. BETA is anxious to move forward with the proposed project, and believes that the proposed design will respect the historic elements of the front of the Theater while still providing an economically viable use of the air rights. As you are aware, the design was driven by many constraints above and beyond the typical development standards of the Zoning Ordinance. That is, there is pressure to keep the high rise structure away from the neighborhood while also keeping it an adequate distance from the marquee while all the

Ms. Robin D. Ziek
May 7, 1997
Page 2

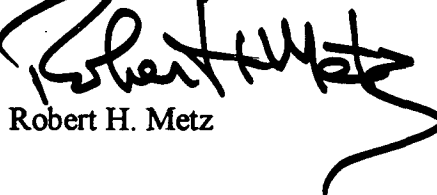
while maintaining the urban streetscape along Wisconsin Avenue. In addition, the Sector Plan limits the height of the building but requires preservation of the Theater, which necessitates a 12 foot truss system. Lastly, the Sector Plan anticipated an office use for the property, however, BETA is attempting to bring much needed residential development to the area. When looking at all these, and many other issues surrounding the proposed development, BETA believes the proposed plans exhibit a well-thought out and designed project and preserves the essential element of the Bethesda Theater.

We understand that this matter will be brought before the Historic Preservation Commission on May 29th, 1997, for a preliminary consultation. At that time, we will also provide a massing model of the surrounding area. If you have any questions or need any additional information, please feel free to contact us.

My best regards.

Very truly yours,

LINOWES AND BLOCHER LLP



Robert H. Metz

RHM:sbw
Enclosures

cc: Ms. Gwen Wright
Mr. Eugene M. Smith
Ms. Mary Oehrlein
Brian J. Gibbons, Esquire
Mr. Sanford Silverman
Mr. Charles A. Irish, Jr.

May 7, 1997

BETHESDA THEATER
7715 - 7723 Wisconsin Avenue

General Background Information

On May 19, 1938, the theater opened to the public as the Boro Theater, with great fanfare and the showing of "Bluebeard's Eighth Wife". The theater was very soon after renamed the Bethesda Theater. Designed as a movie theater by John Ebersson, a New York architect, the theater was constructed by the David L. Stern Construction Co. of Washington. A supplement to the Bethesda Chevy Chase Tribune published two days prior to the theater opening included advertisements by some of the materials suppliers for the building, with many in the Washington area including Rose Brothers Roofing, Fred S. Gichner Iron Works, Washington Woodworking Company, Edmonds Art Stone, and Potomac Electric Power Company. The signature sign was provided by Lou Sherman Sign Corporation of Long Island City, New York. The theater was described as a "triumph in modern theater construction", using the most modern materials and construction techniques and exceeding "the requirements of strict State laws in every detail."

Most of the original building materials of the theater remain intact. On the exterior, the original northernmost retail space and storefront has been removed and the existing north storefront has been altered, but the original south storefront is largely intact including the ornamental aluminum trim and the enamel panels at the base. The enamel panels have been painted in imitation of green marble to match the remaining original marble at the theater entrance. The original masonry, metal trim, marquee and other finishes of the Wisconsin Avenue (west) facade, the theater entrance and ticket booth also remain and are in generally good condition. At the secondary west elevation and the north, south and east elevations, the original buff and red brick walls remain, but are in only fair physical condition.

At the interior, the original space configuration and most of the original finishes remain intact. Finishes at the lounges and toilet rooms have been partially replaced, a new enclosure has been constructed at the rear of the auditorium and a new floor structure with platforms has replaced the original continuously sloped floor in the auditorium. Other than these, and other minor alterations, the interior plaster, wood trim, lighting and portions of the original decorative painting remain.

Description of the Proposed Project

The proposed project will retain and preserve the Wisconsin Avenue facade and the interior of the Bethesda Theater, while constructing a new apartment building above the theater building and townhouses to the rear. The new ten floor building above the theater will be set back twenty feet from the Wisconsin Avenue elevation and will be supported by 12 foot deep trusses spanning over the top of the theater. The existing roof and roof trusses of the theater will most likely be removed to allow installation of the new trusses, and the existing interior ceiling hung from the new trusses.

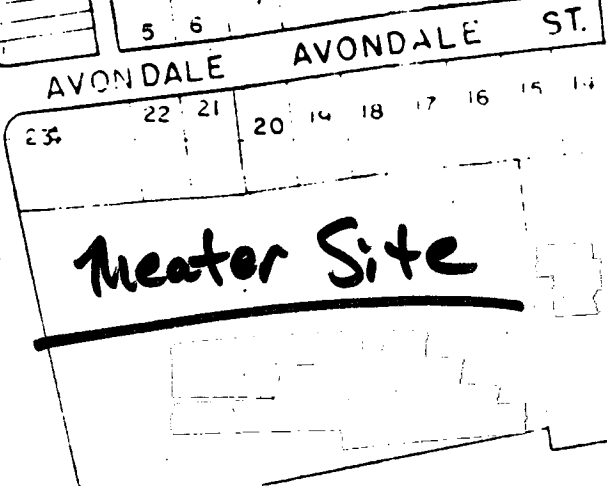
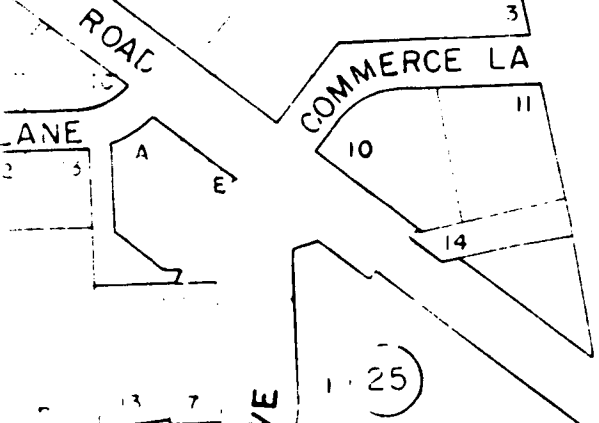
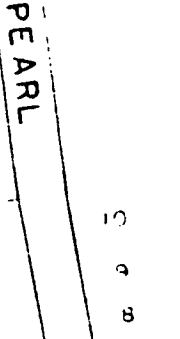
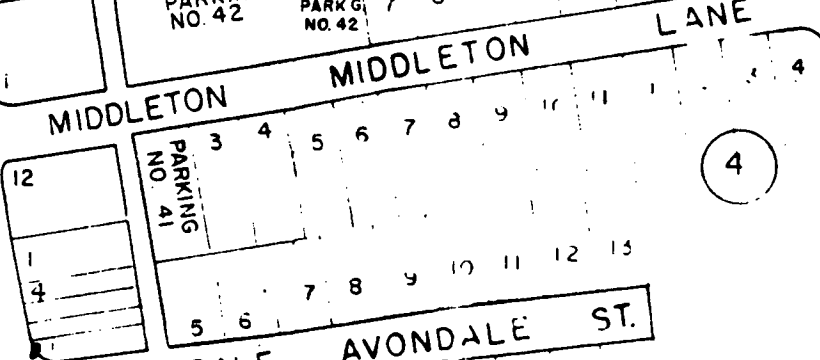
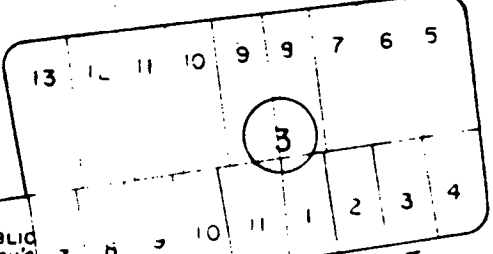
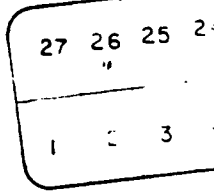
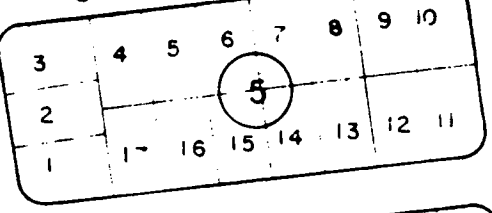
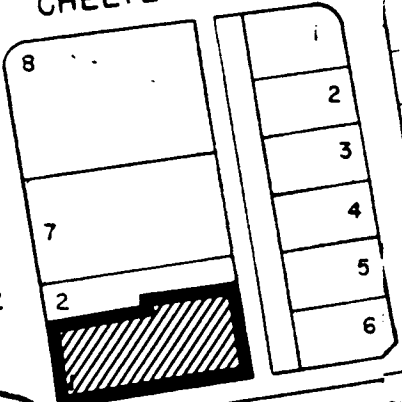
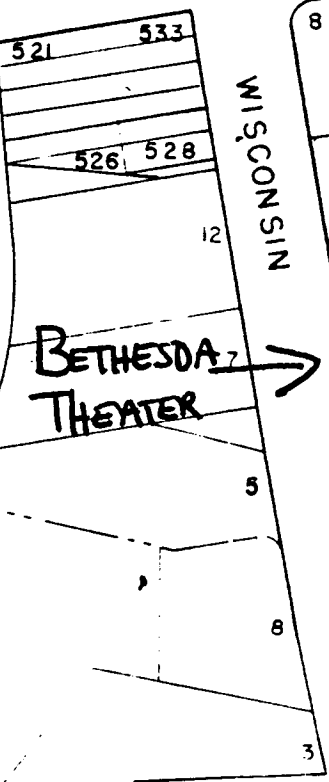
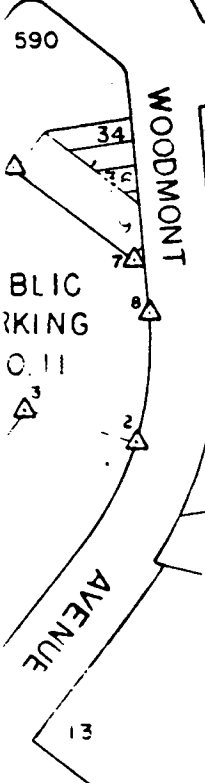
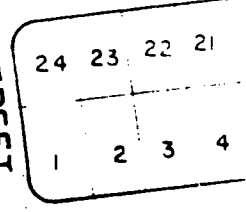
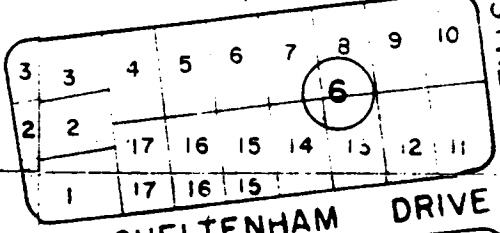
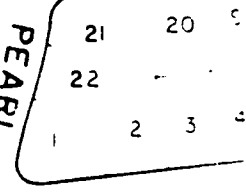
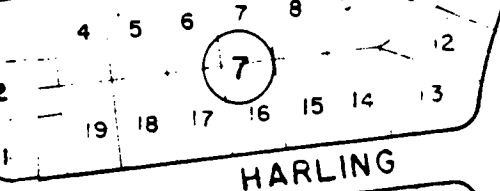
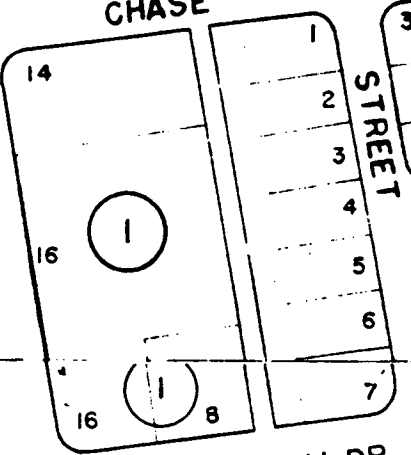
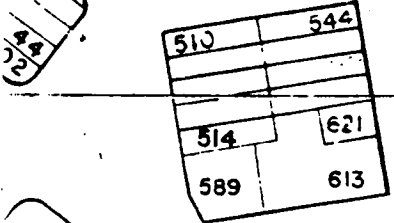
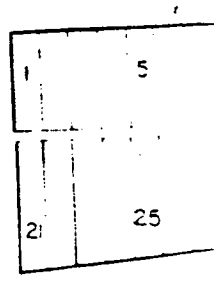
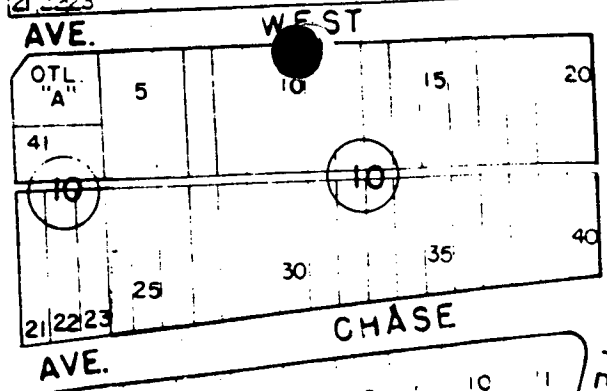
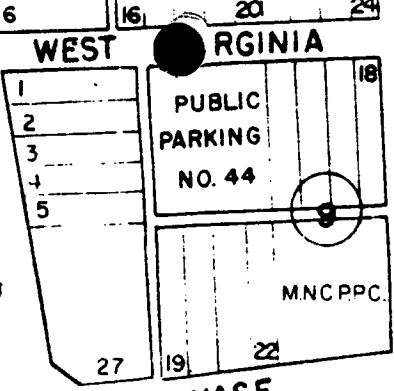
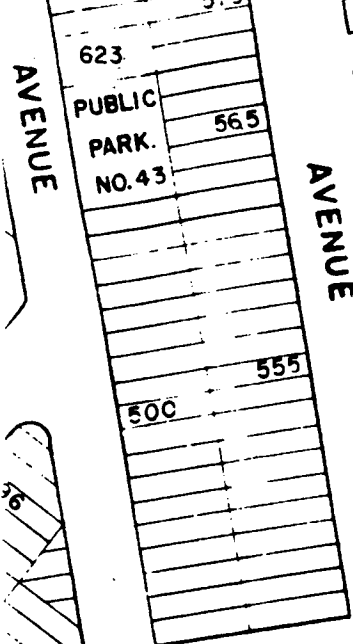
At the interior of the building, the proposed project will preserve the existing configuration and finishes of the lobby, lounges, foyer and auditorium. The only proposed alterations of the theater interior are the installation of a fire suppression system and the improvement of access for disabled patrons. Columns supporting the new trusses will likely be located at the interior of the west portion of north wall of the auditorium because of exterior space restrictions. The size, location, number and detailing of the new columns has not yet been determined. Other supporting columns will be probably located at the exterior. Alteration at the north retail space will be required to allow one of the new apartment building egress stairs to exit to Wisconsin Avenue. It may be necessary to modify the non-original storefront at the north retail space to accommodate a new exit door.

At the exterior, the Wisconsin Avenue facade masonry, ornamental metal, storefronts, ticket booth, and marquee will be retained and preserved in the existing configuration. The brickwork of the secondary Wisconsin Avenue facade, which occurs approximately 52 feet to the east of Wisconsin Avenue, will be removed along with portions of the masonry at the top of the north and south walls to allow installation of the new trusses. The south wall which faces a new public sidewalk will be faced with new brick, except for the first twenty feet adjacent to Wisconsin Avenue where the original buff brick will remain exposed. The existing east elevation of the theater will be enclosed within the new construction. Treatment at the north elevation, which faces a narrow passageway and alley, has not been yet been determined but it may also be faced with new brick due to the poor condition of the existing masonry.

Benefits of the Proposed Project

The proposed project will retain and preserve the Wisconsin Avenue facade, the marquee and the marquee tower; the primary character defining elements of the building. The proposed set back of 20 feet will allow the marquee and marquee tower to continue to be viewed as distinct and separate elements of the Wisconsin Avenue streetscape. At the same time, the set back will not be so great as to disrupt the character and alignment of the building facades along the property line of Wisconsin Avenue. The continuous and consistent facade line which defines the blocks to the south and west will, presumably, one day exist in this block; the set back will allow the theater to retain an identity on Wisconsin Avenue without creating a "missing tooth" gap in the streetscape.

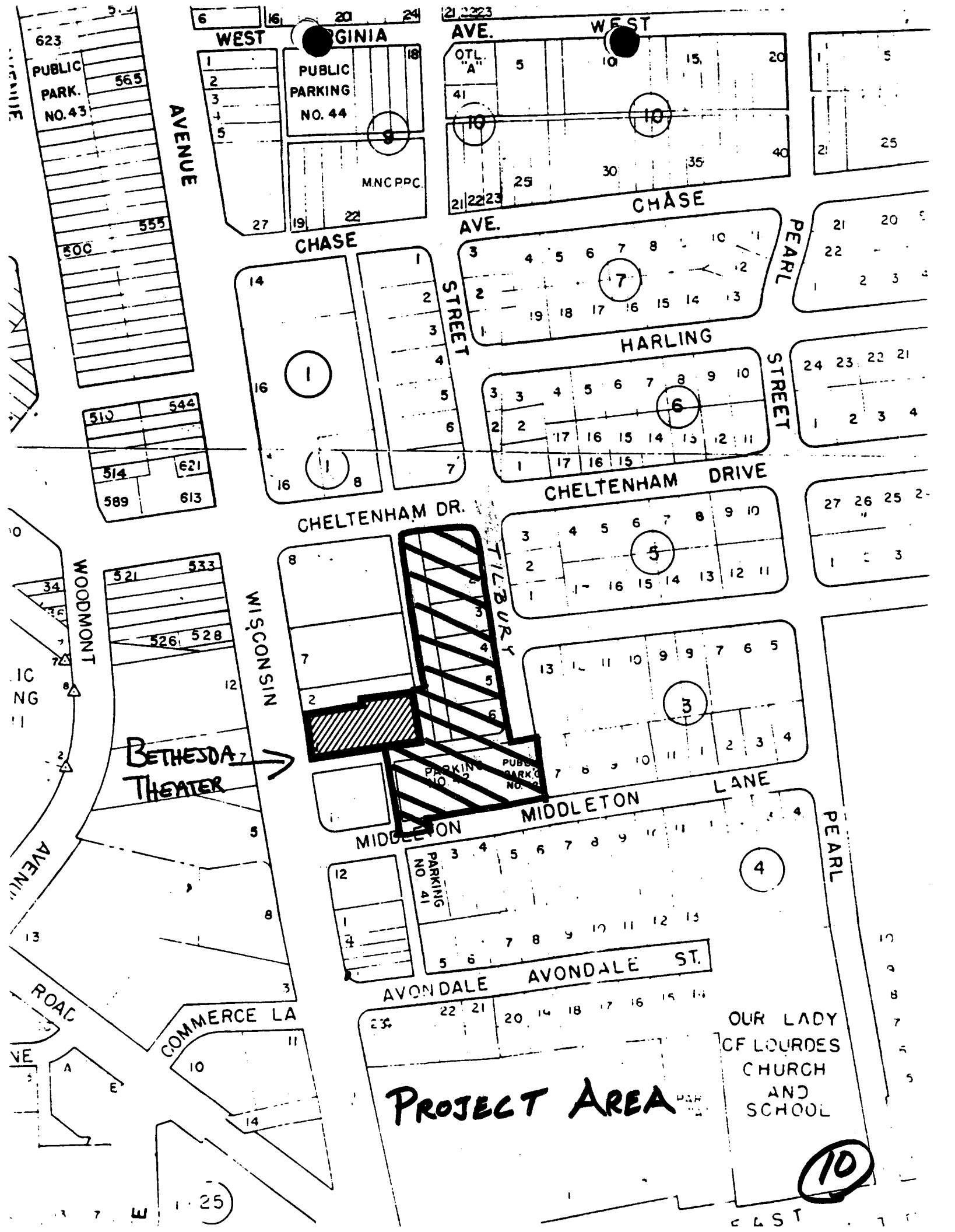
As an additional benefit, the primary public spaces of the interior, which remain largely as originally constructed, will be retained and preserved. The proposed project will result in retention of the building and insure the long term preservation of both the exterior and the interior of the Bethesda Theater.



OUR LADY OF LOURDES CHURCH AND SCHOOL

9

EAST



623
PUBLIC
PARK.
NO. 43
565

WEST VIRGINIA AVE.
PUBLIC PARKING NO. 44
MNCPPC

OTL. "A"
CHASE AVE.
21 22 23

CHASE AVE.
STREET
16 1 2 3 4 5 6 7 8

HARLING
7

CHELtenham DRIVE
6

CHELtenham DR.
5

WISCONSIN
TILBURY
PARKING NO. 41
PUBLIC PARKING NO. 42

MIDDLETON LANE
3

MIDDLETON LANE
4

AVONDALE ST.
4

PROJECT AREA

OUR LADY OF LOURDES CHURCH AND SCHOOL

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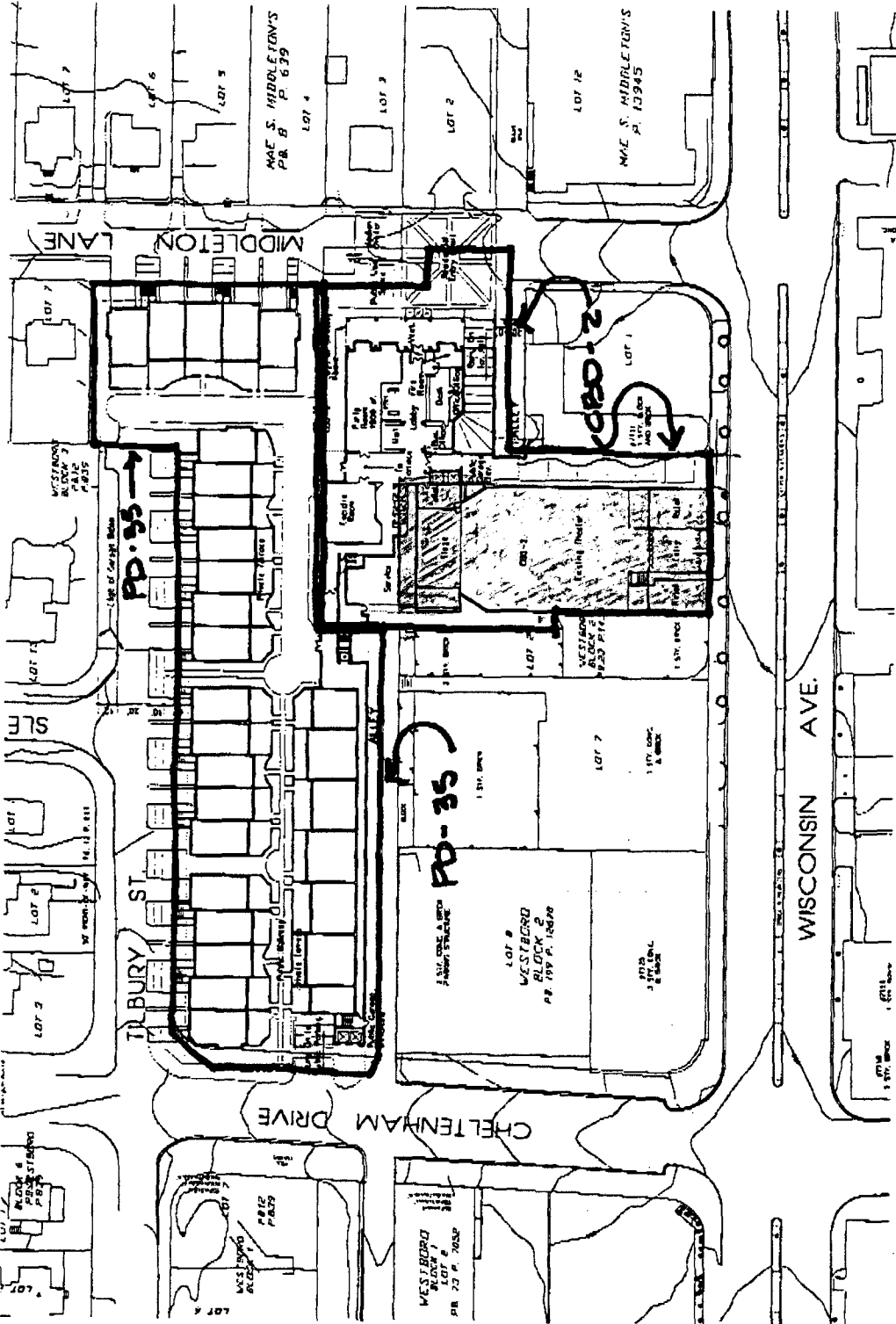
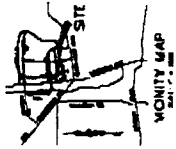
BETHESDA THEATER

WOODMONT AVENUE

COMMERCE LA

PEARL STREET

EAST



Ground Floor

2

Beta Corporation
31 South Cheshire Street
Bethesda, MD 20814
E.M. Smith Associates
101 South Hanover Lane
Bethesda, MD 20814

Bethesda Theatre Cafe Residential

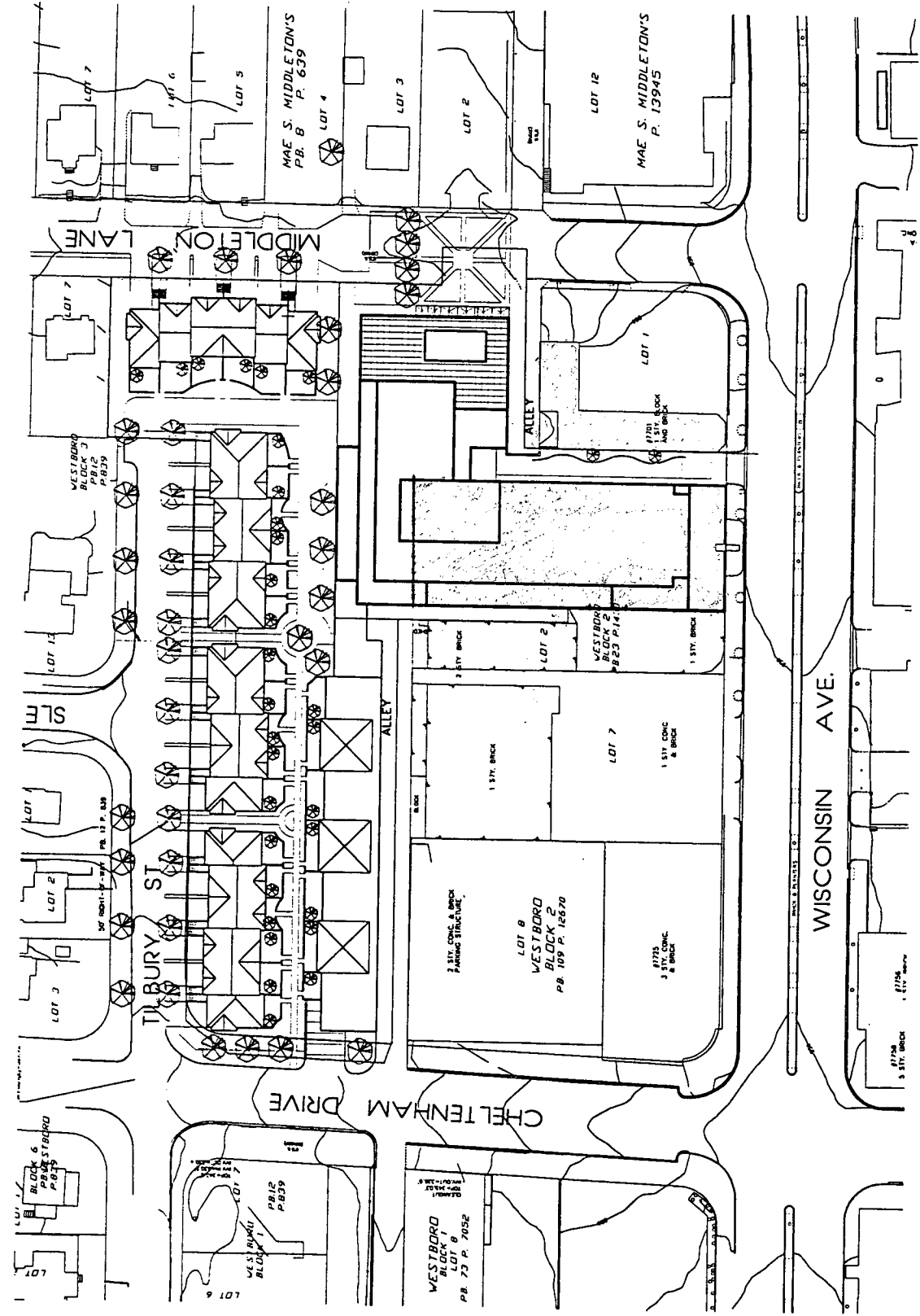
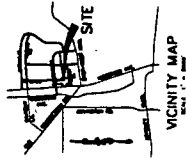
7798 Wisconsin Avenue
Bethesda, Md. 20814

Weihel Design Group

Scale: 1/8" = 1'-0"
Date: 5/20/97
Drawing No: 102

PROJECT AREA





Site Plan
 1 of 2

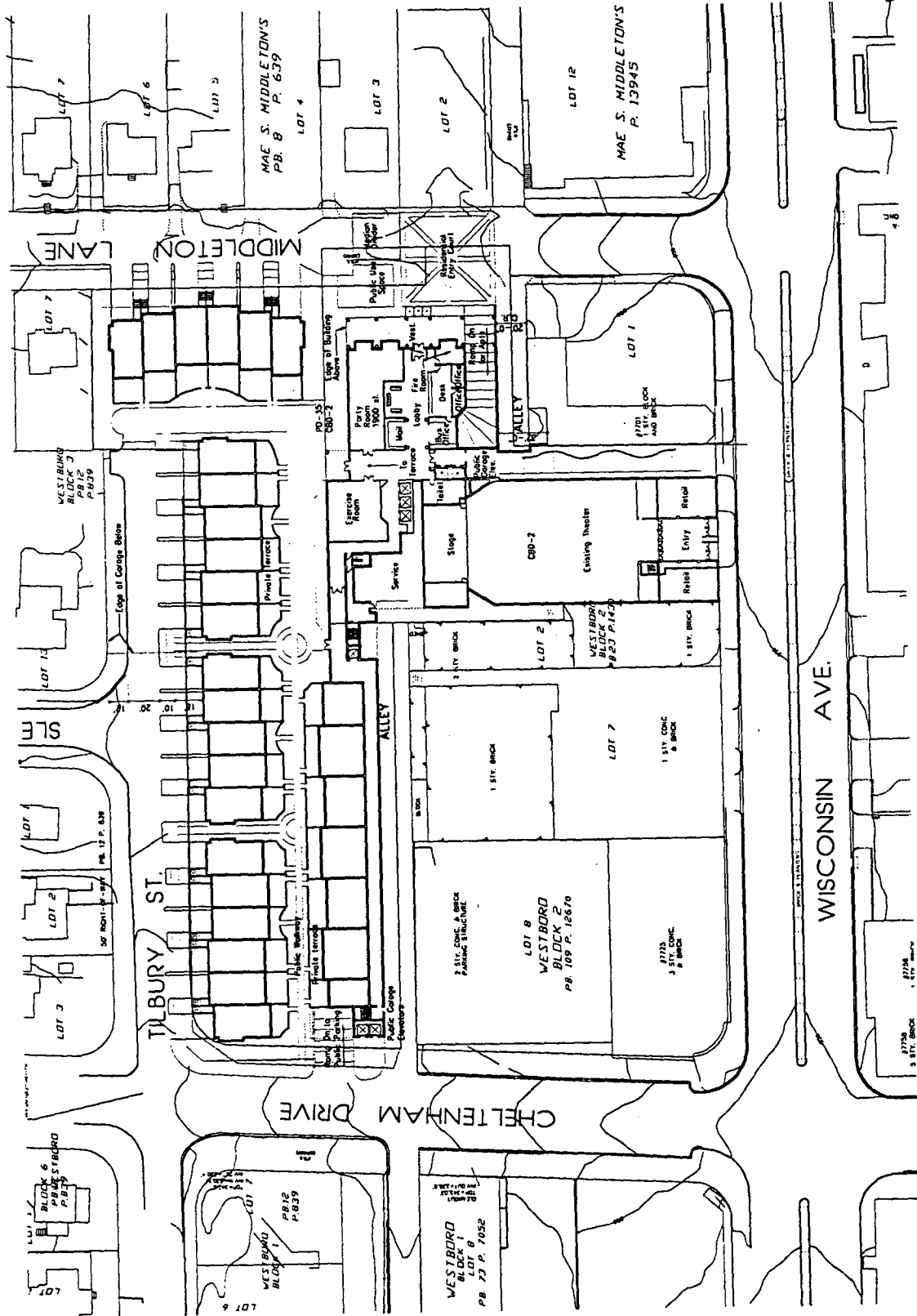
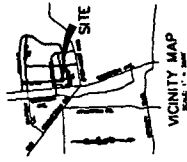
Beta Corporation
 38 South Charles Street
 Baltimore, Md. 21201
 E.M. Smith Associates
 4801 South Hampden Lane
 Bethesda, Md. 20814

Bethesda Theatre Cafe Residential
 7791 Wisconsin Avenue
 Bethesda, Md. 20814

Weilbe Design Group
 1000 North ...
 (301) 881-1000

Roof Plan

12



Beta Corporation
30 South Charis Street
Baltimore, Md. 21201

E.M. Smith Associates
4601 South Hempden Lane
Bethesda, Md. 20814

Bethesda Theatre Cafe Residential

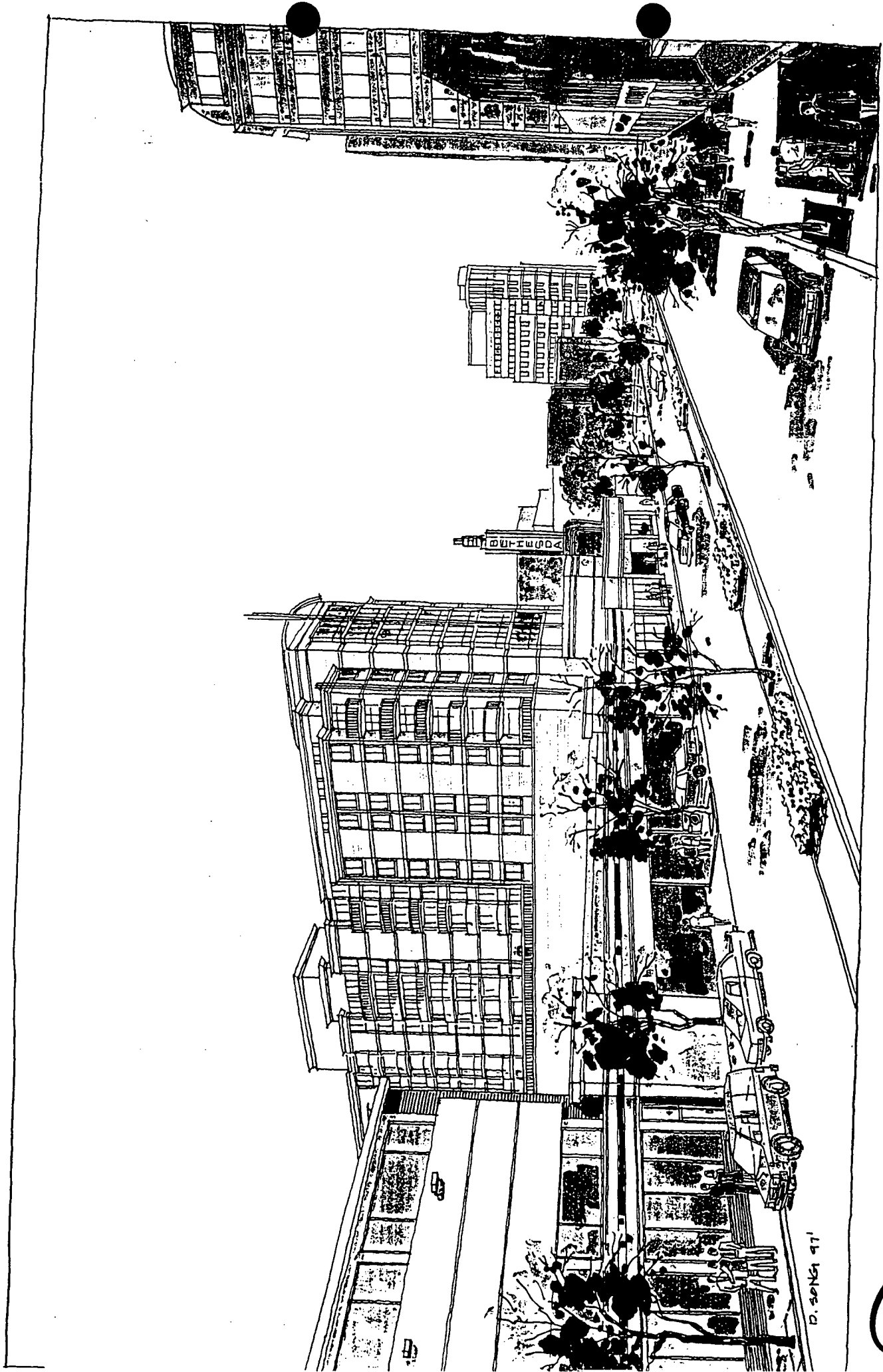
7791 Wisconsin Avenue
Bethesda, Md. 20814

SCALE: 1" = 30'

WELTHE DESIGN GROUP
Architects
Interior Designers
1000 N. Point, Washington, D.C. 20005 (202) 897-0200

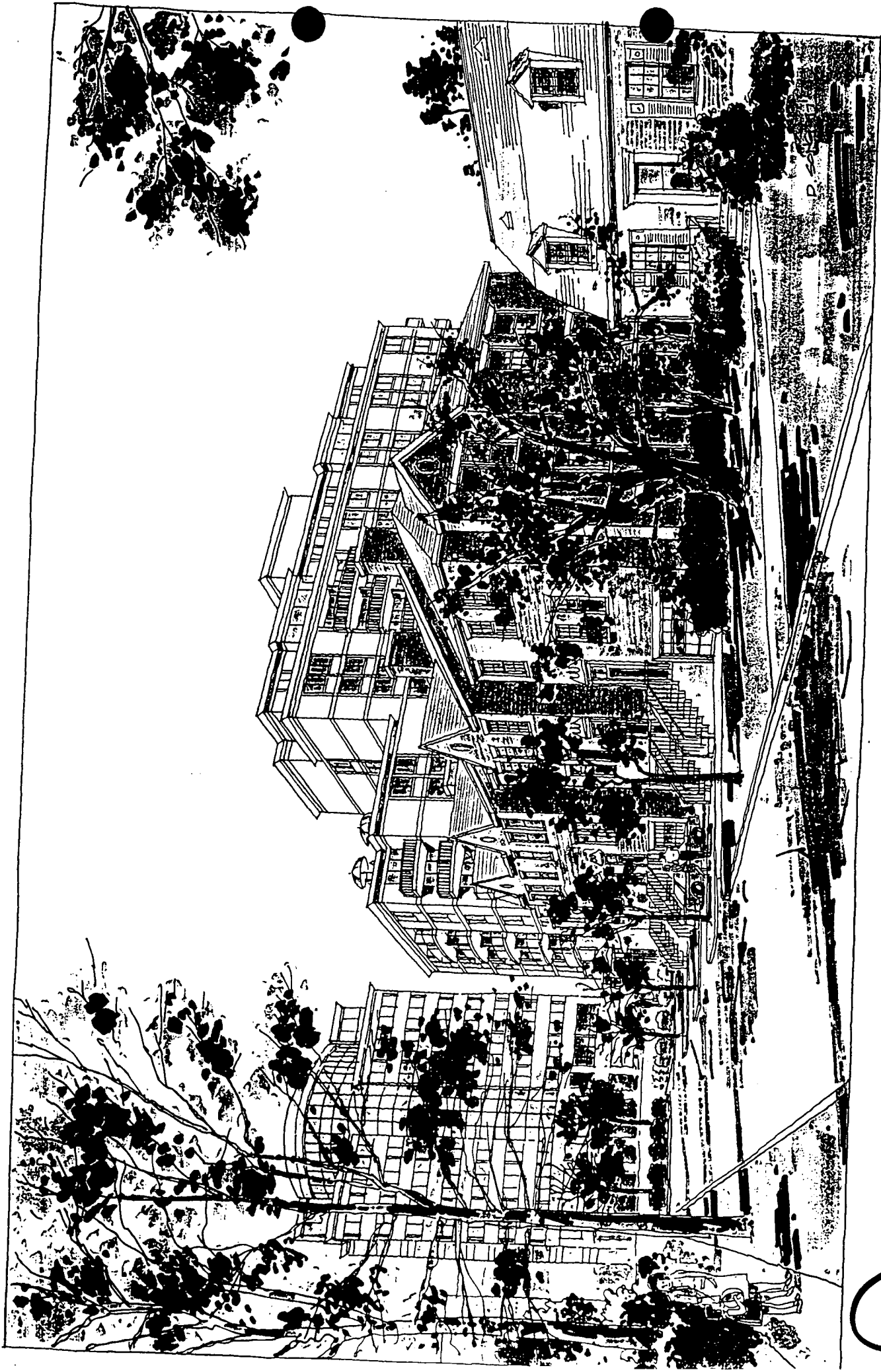
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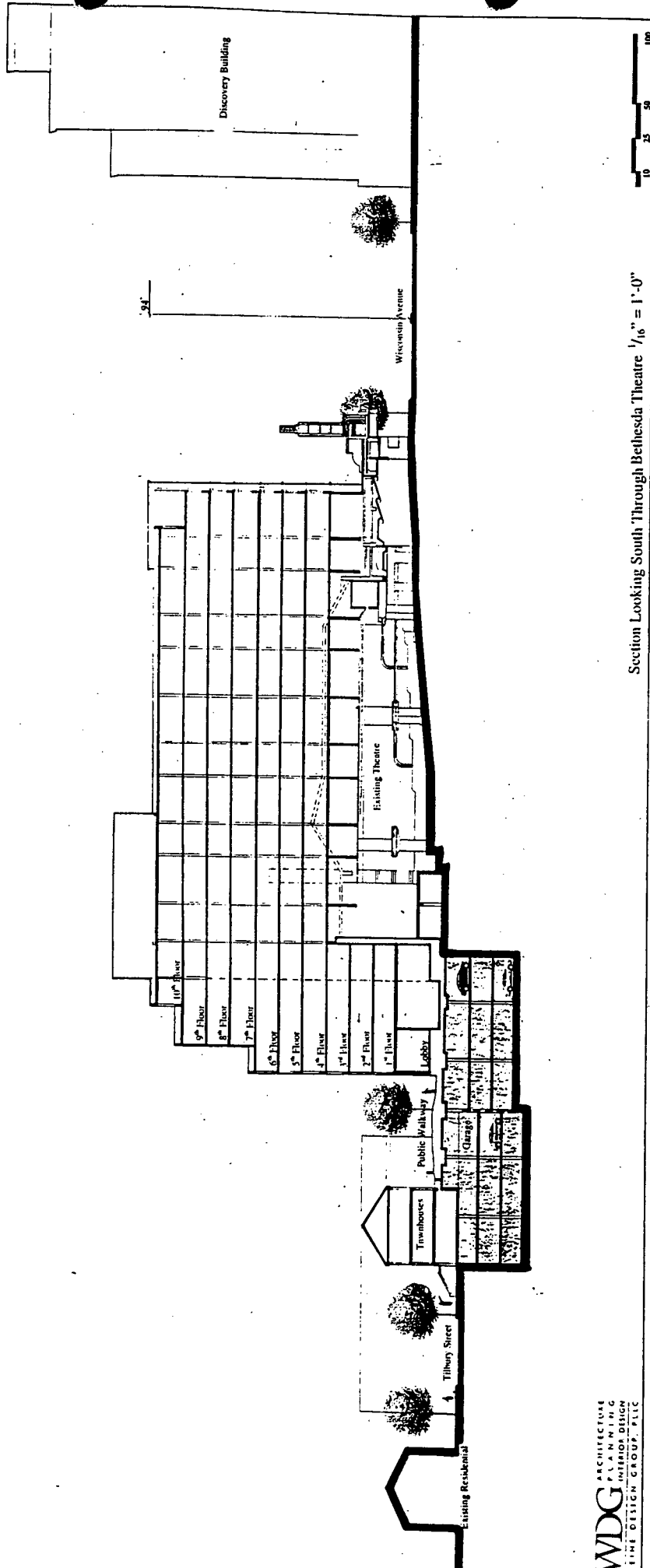


VIEW LOOKING SOUTH ON WISCONSIN AVE.

D. SONG 971

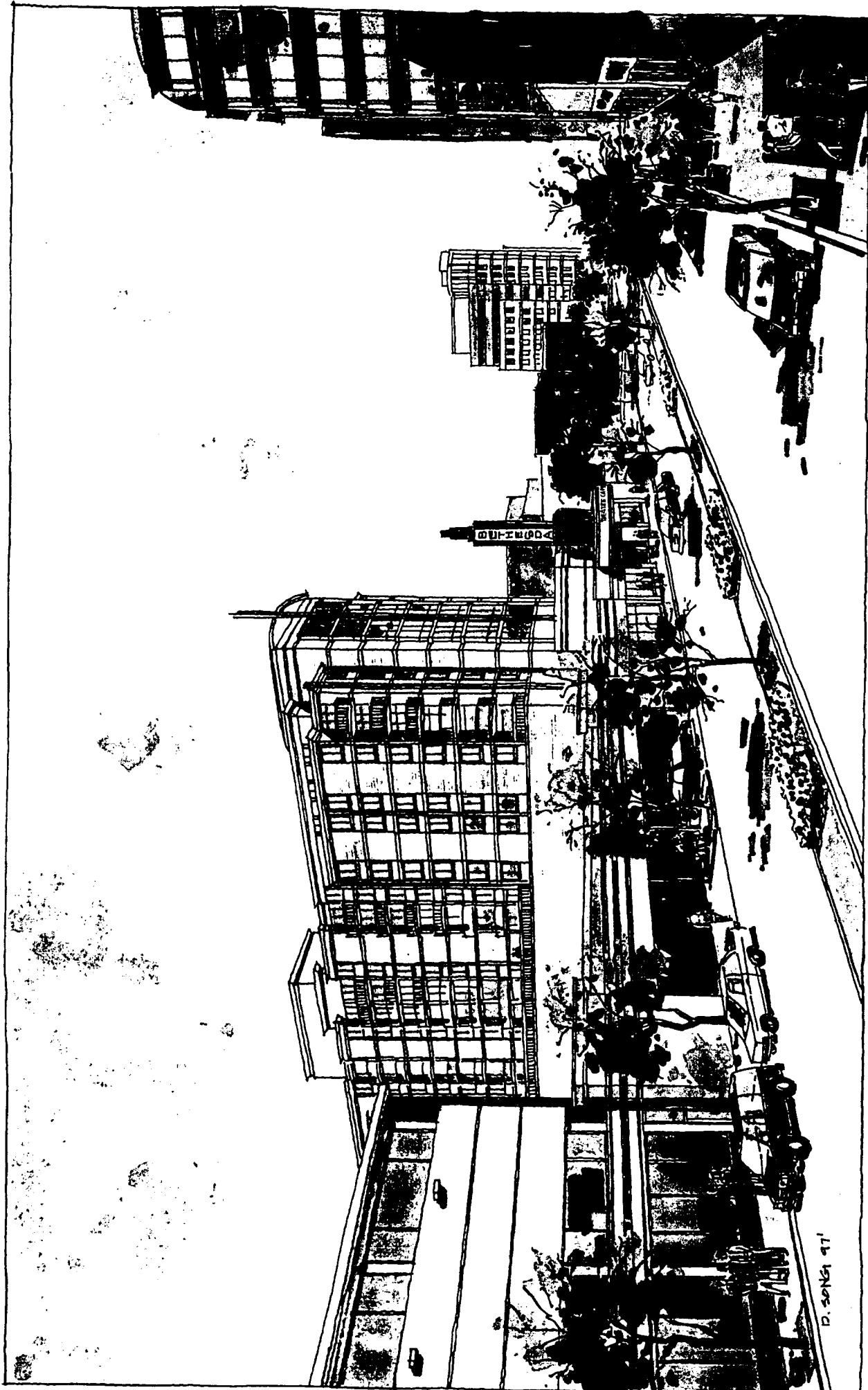


VIEW LOOKING WEST, ON MIDDLETON.



SECTION, LOOKING SOUTH

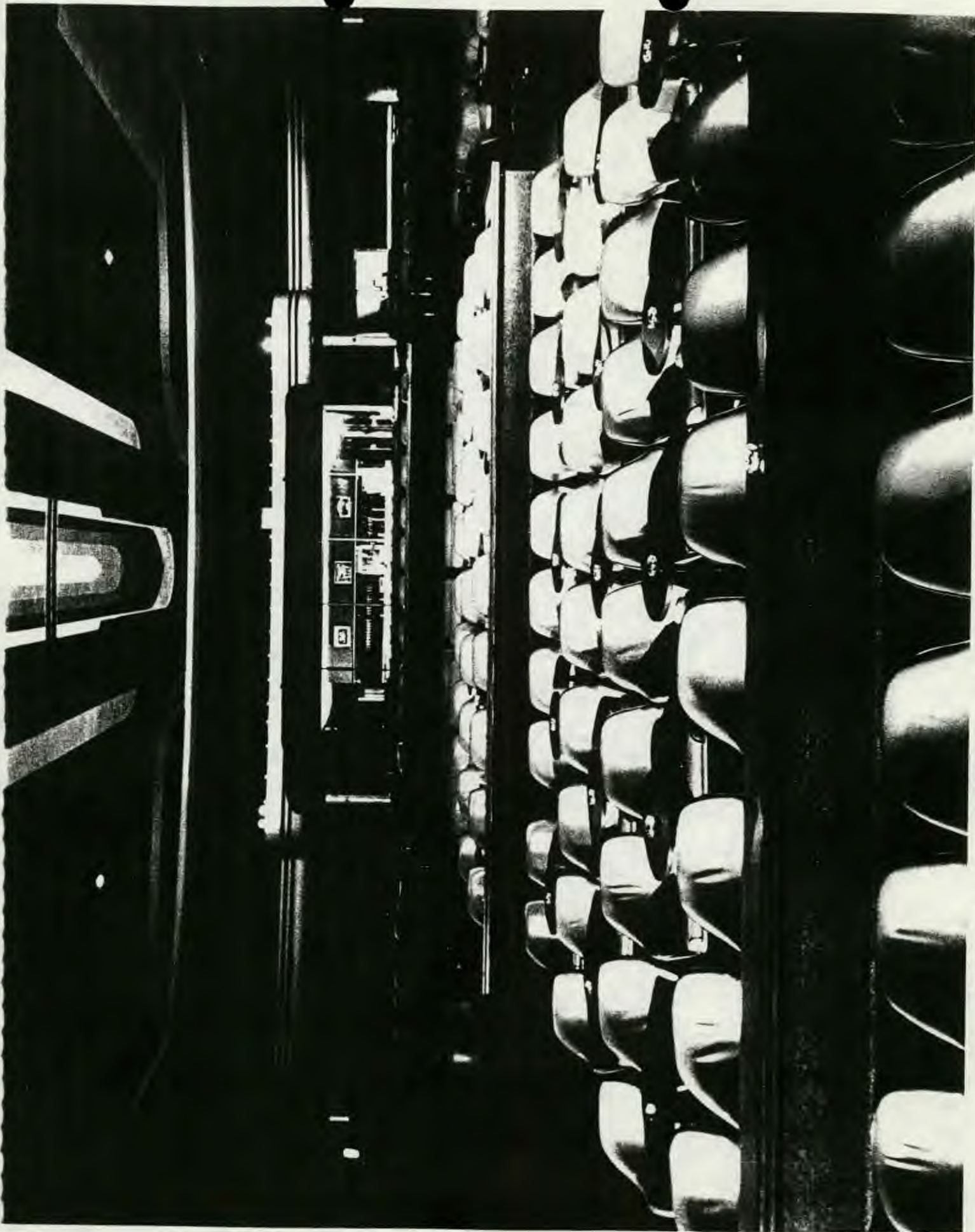
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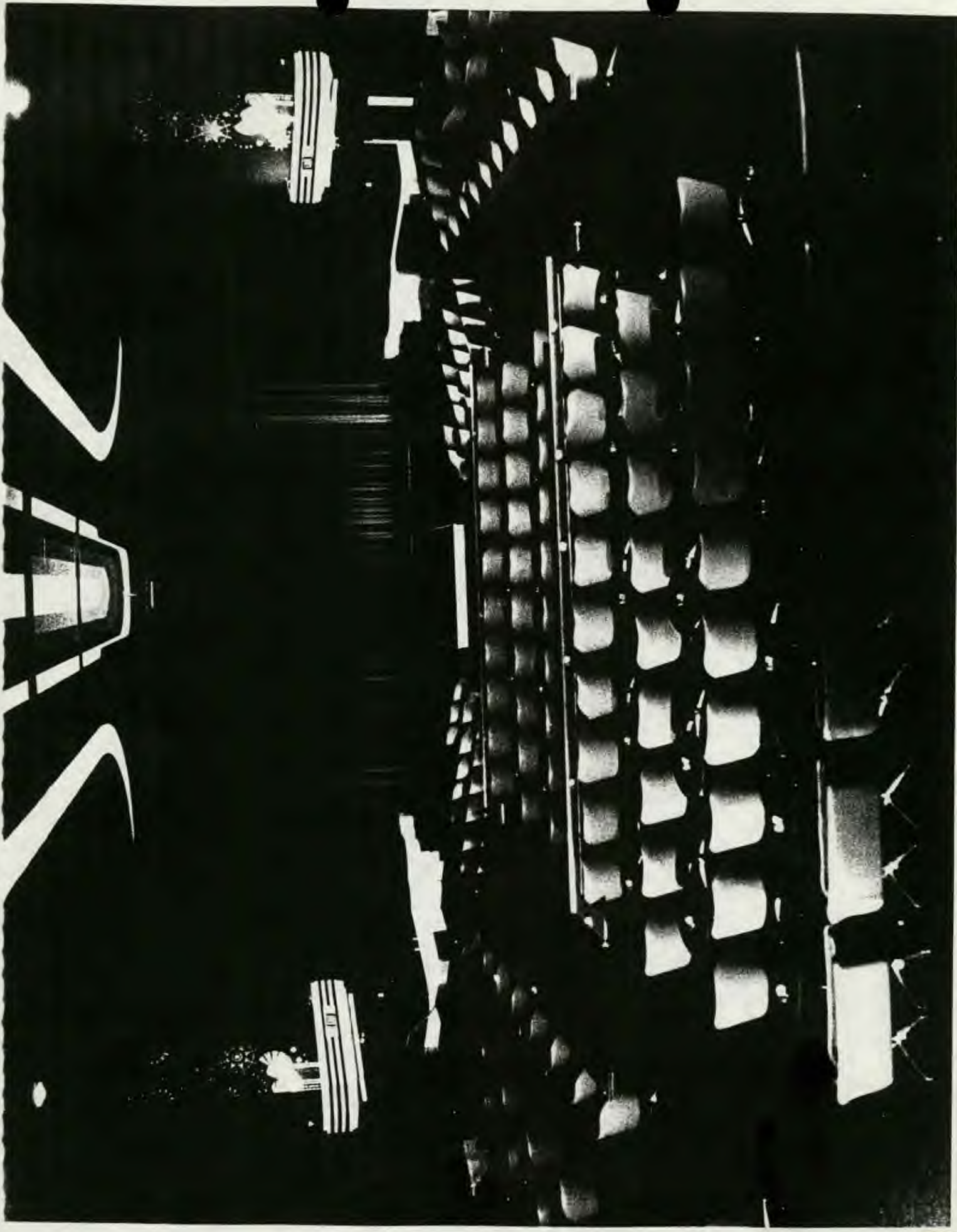
D. SONG 97'

(7) (RENDERING)

VIEW, LOOKING SOUTH ON WISCONSIN



Looking Towards Entrance - Theater Interior



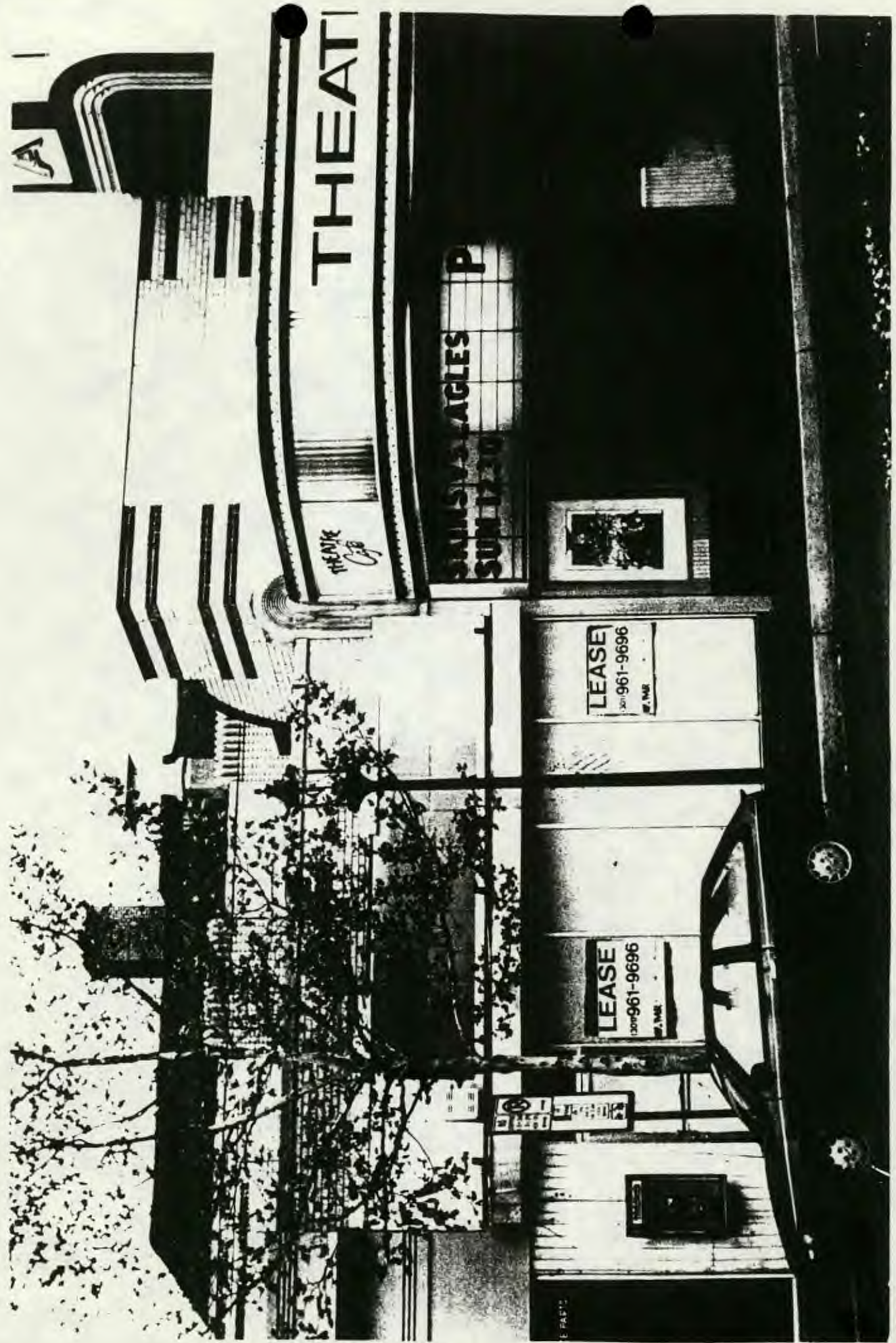
THEATER INTERIOR

LOOKING TOWARDS SCREEN



Theater Interior

Lobby



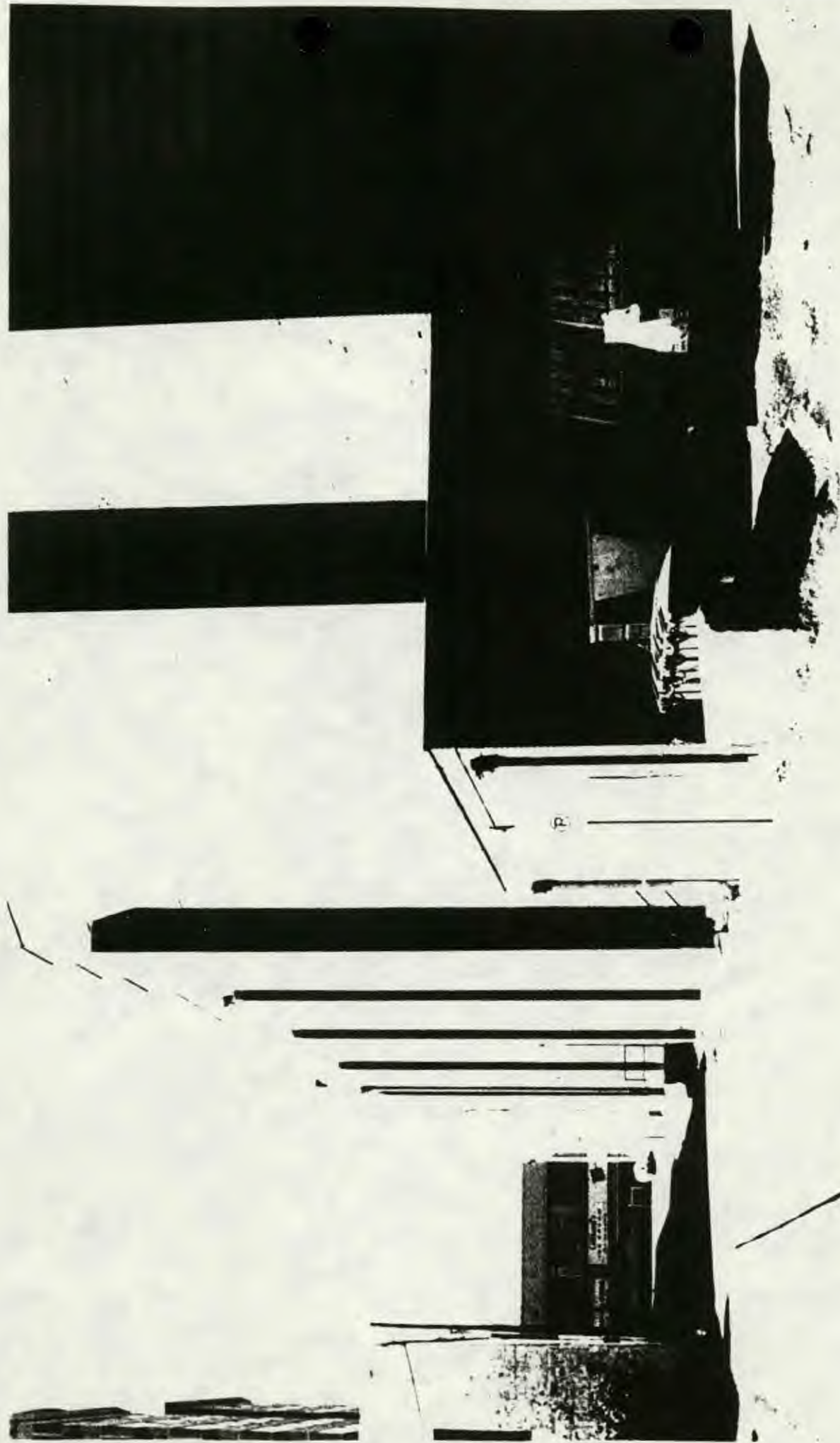
NORTH STOREFRONT .

EXT. THEATER, FRONT ELEV.

THEATRE

THEATRE

(2) DETAIL OF 1ST PARAPET WALL, WITH TOWER & MARQUEE



ALLEY ON SOUTH SIDE OF THEATER, LOOKING W.

23



REAR/SIDE EXIT
THEATER ON NORTH SIDE.

24

BORO THEATRE OPENS THURSDAY

Movie House Ready For First Performance



Boro Theatre, the last word in theatre construction, which will be opened here Thursday night with an impressive program beginning at 8:15 o'clock. The new amusement palace boasts the latest in sound and projection equipment and is fitted with ultra-modern features for the comfort of its patrons. The theatre will operate under the direction of Sidney Lust, head of a large chain of theatres in Washington, Maryland and Virginia.

Boro Is Triumph In Field Of Modern Construction

Bethesda can well be proud of its new Boro Theatre, which will have its formal opening Thursday night.

Determined to give this community a theatre second to none in the Washington suburban area, the Woodmont Development Co. has spared no expense in the building of this beautiful edifice, which stands as a triumph in modern theatre construction.

Persons viewing the Boro for the first time will thrill to its architectural beauty. From its marquee and front doors, on through its lobby, foyer and auditorium, the Boro breathes the very spirit of modernism.

John Ebersohn, celebrated New York architect, who has several of the newer Washington theatres to his credit, designed the Boro, and has succeeded in making it the epitome of luxury, beauty and comfort. David L. Stern, Washington builder, was the general contractor.

Marquee Impressive

Upon approaching the theatre, one is immediately impressed with its beautiful and massive marquee, the largest of

its type in the Washington territory. The all-metal canopy is shaped in semi-oval fashion, and has two large opal glass panels for silhouette-type letters.

Bands of travelling lights run under and above these panels, and vari-colored neon tubing, controlled by "Dasher" systems, adds to the attractiveness of the marquee. The large upright sign bearing the name of the theatre, also is a work of art, its colored neon tubing adding to the brilliance of the front. There are more than 600 light bulbs in the marquee and sign, and 225 feet of neon tubing.

The inviting theatre entrance, including box office, display frames and walls, (See THEATRE, Page 6)

Hollywood Stars Wire Congratulations To Boro

Telegrams poured into the office of Sidney Lust today in a seemingly endless stream, each one carrying some personal message of good will. A few of those received follow:

My sincere best wishes for many years of success in Bethesda. —Claudette Colbert.

My heartiest congratulations on the opening of your new Boro Theatre. —Ginger Rogers.

A load of good wishes to you on the opening of your new Boro Theatre. —Fred Astaire.

Congratulations to you on the opening of your new theatre in Bethesda. May it keep coming in a winner. —Bing Crosby.

Good luck for the gala opening of the new Boro. —Myrna Loy. (See CONGRATULATIONS, Page 7)

Distinguished Audience To Attend Gay Premiere

John A. Overholt Will Appear As Speaker On Program Presided Over By Brooke Johns, Former Star Of Follies—Colbert And Cooper In Screen Feature

Residents of Bethesda and Chevy Chase will be treated to all the color and glamour of a Hollywood premiere on Thursday night when the new Boro Theatre stages its formal opening under the direction of Sidney Lust.

Powerful flood and spotlights will bathe the front of the beautiful new edifice with a dazzling brilliancy, and motion pictures will be taken of the crowds entering the theatre. Gordon Hittenmark, popular WRC radio announcer, is expected to be on hand to greet arriving celebrities over a public address system, while inside the theatre music will be provided by a string orchestra furnished through the courtesy of the Earle Theatre, and under the direction of its assistant musical director, Alex Podnos.

Local Man Named Manager Of Boro

J. William Jobs, Bethesda High Graduate, Appointed Head Of New Theatre

J. William Jobs, well-known Bethesda resident, has been selected by Sidney Lust for the position of manager of the Boro Theatre, newest link in the chain of Lust motion picture houses operating in the Nation's Capital and its suburbs.

Mr. Jobs is a graduate of Bethesda-Chevy Chase High School and for the past six years has been engaged in business in Washington and Montgomery County. He is 24 years old.

After receiving his diploma at the local high school, where he was outstanding athlete, Mr. Jobs became affiliated with Sanitary Grocery Co. and later with George F. Muth & Co. and the Associated Retail Credit Men.

For a time he studied for the legal profession at the National Law School, in Washington.

He is the son of Mr. and Mrs. William E. Jobs of Bethesda and resides with his wife, the former Miss Helen Howard, and child at 6712 Wisconsin avenue. Miss Howard is the daughter of the late Clifford Howard of Rockville, a former Montgomery County sheriff.

Wells Fargo Days New Film's Theme

Joel McCrea, Frances Dee Cast In Principal Roles in Historical Epic

Two generations of an American family, laid against the most colorful period in American history, are traced in Paramount's tribute to the men who connected California to the East in early pioneer days, "Wells Fargo," showing Sunday, Monday, and Tuesday at the Boro Theatre.

The family is that of Joel McCrea, man of vision, who goes to the West for the purpose of growing with it and of establishing a "lifeline of empire" between the East and the sprawling settlements on the Pacific Coast, and his wife, played by Miss Frances Dee, who loves him but fails to grasp the bigness of his dream.

The supporting cast is headed by Bob Burns in the role of an Indian Scout. It is his first "straight" role. Others in the brilliant cast are Lloyd Nolan, Henry O'Neill, Porter Hall, Robert Cummings, Ralph Morgan, Mary Nash, John Mack Brown and Barlowe Barland. The film was directed by Frank Lloyd from a story by Stuart N. Lake.

The doors of the theatre will be opened at 7 P. M. to permit early arrivals to inspect the various features of the luxurious and ultra-modern interior. The dedication exercises will start at 8:15 o'clock with Brooke Johns, former Ziegfeld Follies star and for many years the vaudeville partner of Ann Pennington, acting as master of ceremonies.

John A. Overholt, president of the Bethesda Chamber of Commerce, will make the address of welcome, which will be followed by the introduction of celebrities.

After careful consideration, Mr. Lust selected "Bluebeard's Eighth Wife," one of the season's outstanding comedy-dramas, as the principal film attraction for the opening night's program.

Film Is Outstanding

Starring Gary Cooper and Claudette Colbert, the picture was produced and directed by Ernst Lubitsch, whose treatment of this Alfred Savoir Parisian farce has made the film one of the most enjoyable to come out of Hollywood in some time.

Among the short subjects that will supplement the main feature picture will be the two-reel cartoon novelty, "Pop-eye the Sailor Meets Ali Baba and the Forty Thieves," which has been made in Technicolor and offers several innovations in cartoon filming, including a third-dimensional effect. There also will be the latest edition of the Paramount Newsreel.

The same program will be shown on Friday and Saturday.

Schedule Announced

After the inaugural night, the Boro will be opened daily at 5:45 P. M., with shows starting 15 minutes later. On Saturdays, shows will start at 1:00 P. M., running continuously until 11:00 P. M., and on Sundays there will be continuous shows from 2:00 to 11:00 P. M.

The Boro will be devoted to presenting the highest type of motion picture entertainment in an atmosphere of luxury and comfort, and is expected to become a business and architectural asset to the community of Bethesda.

Parking Available For 500 Cars At Boro

There will be no parking problems at the new Boro Theatre. A mammoth free parking lot that will accommodate more than 500 cars has been provided for the convenience of Boro patrons. It is located directly behind the theatre, and is easily accessible from the highway.

The lot has been surfaced with tarred gravel. Marked lanes, set far apart, will facilitate the parking of automobiles and will permit free passage at all times. Powerful floodlights will illuminate the area.

Don't Miss the Opening of the Boro Theatre - - - Thursday, May 19th at 7 P. M.



<u>Site</u>	<u>Name</u>	<u>Location</u>	<u>Associated Acreage</u>
35/14-2	Madonna of the Trails		
-	Erected on Wisconsin Avenue in 1929, the Bethesda Madonna is one of twelve statues commissioned by the Daughters of the American Revolution (DAR) to commemorate this Country's westward pioneer movement. The statues stretch from Bethesda, Maryland to Upland California and are dedicated to the spirit and contributing American pioneer women.		
-	Designated on the Master Plan without an environmental setting as part of an amendment adopted in 1981, the Bethesda Madonna was subsequently removed from its original location during the construction of the Metro system. Following the completion of construction, the Madonna was returned to a site on the north side of the Bethesda Post Office. The statue and its immediate surroundings will be maintained in perpetuity as part of the Bethesda Metro Center's Site Plan Enforcement Agreement 8-81075.		

<u>Site</u>	<u>Name</u>	<u>Location</u>	<u>Associated Acreage</u>
35/14-4	Bethesda Theater Complex (Cinema 'n Draft House)	7715-7723 Wisconsin Avenue	17,497 sq. ft.
-	1938--Art Deco movie theater complex featuring symmetrical single bay store facades of blond brick banded at the upper level with courses of black. The store fronts flank a marquee topped by a distinctive tower reminiscent of a stylized New York City skyscraper.		
-	One of two theaters in the County designed by the firm of noted theater architect, John Eberson, the complex is a good, representative example of Eberson's work in neighborhood theater design.		
-	This site is designated with the entire 17,497 sq. ft. parcel as the environmental setting. If redeveloped, the intention of designation is to seek the preservation and integration of the theater's significant exterior architectural features including the marquee, distinctive marquee tower and the complex's banded brick facades as well as preserve primary views of the marquee and tower from the street.		
-	The amendment further recognizes a public interest in retaining the theater's use and in preserving original/historic, interior features. If redeveloped under an		

MASTER PLAN DESIGNATION

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optional method, it may be appropriate to identify preservation of these additional resources as potential amenities to the project if demonstrated to be in the overall public interest.

<u>Site</u>	<u>Name</u>	<u>Location</u>	<u>Associated Acreage</u>
35/14-5	Bethesda Post Office	7400 Wisconsin Avenue	13,211 sq.ft.

- Constructed in 1938 by the Sofarelli Brothers of Jamaica, New York, this single story, native stone building is neo-colonial in design and features a hipped roof with cupola and arched windows.
- One of a limited number of public buildings in the County constructed under the aegis of the Work Progress Administration (WPA). As a representative example of WPA construction the building provides a physical link for the County with this important program and period in American history.
- This amendment recognizes that the Post Office, because of its scale, prominent location, and distinctive building material, has emerged as a landmark along Wisconsin Avenue. The site's importance as a public space will be further enhanced with the return of the Bethesda Madonna of the Trails. This amendment therefore designates the site's entire 13,211 sq. ft. parcel as the environmental setting.

<u>Site</u>	<u>Name</u>	<u>Location</u>	<u>Associated Acreage</u>
35/14-6	Wilson's Store & Post Office (Community Paint and Hardware)	7250 Wisconsin Avenue	22,039 sq.ft.

- Circa 1890--Two-story, stucco over clapboard, frame commercial structure with one-story glass enclosed, shed-roofed porch and street-oriented flat facade featuring bracketed, decorative cornice.
- Architecturally the epitome of the turn-of-the-century village store, Wilson's Store and Post Office, known today as Community Paint and Hardware is believed to be the first commercial structure in the CBD and the only remaining vestige of Bethesda's 19th century commercial beginnings.

November 5, 1987

MEMO

To: Perry Berman, Chief
Community Planning South Division

From: Gwen Marcus, Historic Preservation Planner *Gwen*

Re: Bethesda Theater Appeal and Consent Order

As you requested, I am reporting to you on the recent actions of the PHED Committee concerning the Bethesda Theater Appeal and Consent Order.

On Thursday, November 5th, the PHED Committee of the County Council met to discuss the consent order proposed by the owners of the Bethesda Theater. The purpose of this consent order was, according to the owners, to clarify the intent of the County Council in their approval of the Master Plan Amendment for the historic Bethesda Theater building (Resolution No. 10-2065).

After discussion by the PHED Committee members concerning the exact historic designation boundaries that were approved in their action of July 7, 1986, the committee agreed to an alternative consent order which had been prepared by Senior Assistant County Attorney, Alan Wright.

This approved draft of the consent order is attached. The wording of this draft was acceptable to not only the County Council, but also the owner's attorney, the staff of the HPC, and myself. The attorney for the Art Deco Society found the attached consent order marginally satisfactory, although she proposed some language to highlight the reference to the theater use/interior features recommendation. This proposed change was rejected by the owner's attorney and the County Council.

I basically feel that the attached consent order reaffirms the provisions outlined in the approved Master Plan Amendment--it does not change the boundaries of the designation and reaffirms HPC's role in design review of any new construction associated with the building.

Although, in general, I feel that a consent order that repetitively recites the provisions of the Amendment is unnecessary and wasteful, I think that it was a valuable exercise in this particular case. There was clearly a great deal of confusion, even among the members of the PHED Committee, as to the exact provisions, boundaries and intent of the Amendment. Hopefully, this consent order has cleared these issues up for everyone involved and has put an end to the appeal by the owner of the Master Plan designation.

HPC staff and I concur in our hope that consent orders to clarify Council intentions don't become a regular procedure by applicants. Perhaps clearer

or more specific wording of amendment language can help to alleviate this potential problem.

cc: Norman Christeller
Don Downing
Jane Allen
Melissa Banach

**Maryland Historical Trust
State Historic Sites Inventory Form**

Survey No.

Magi No.

DOE yes no

1. Name (indicate preferred name)

historic Boro Theater

and/or common Bethesda Theater/Bethesda Cinema 'N' Drafthouse

2. Location

street & number 7725 Wisconsin Avenue

not for publication

city, town Bethesda

vicinity of

congressional district

state Maryland

county Montgomery

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 type="checkbox"/> museum
<input checked="" type="checkbox"/> building(s)	<input checked="" type="checkbox"/> private	<input type="checkbox"/> unoccupied	<input checked="" type="checkbox"/> commercial	<input type="checkbox"/> park
<input type="checkbox"/> structure	<input type="checkbox"/> both	<input type="checkbox"/> work in progress	<input type="checkbox"/> educational	<input type="checkbox"/> private residence
<input type="checkbox"/> site	Public Acquisition	Accessible	<input type="checkbox"/> entertainment	<input type="checkbox"/> religious
<input type="checkbox"/> object	<input type="checkbox"/> in process	<input checked="" type="checkbox"/> yes: restricted	<input type="checkbox"/> government	<input type="checkbox"/> scientific
	<input type="checkbox"/> being considered	<input type="checkbox"/> yes: unrestricted	<input type="checkbox"/> industrial	<input type="checkbox"/> transportation
	<input type="checkbox"/> not applicable	<input type="checkbox"/> no	<input type="checkbox"/> military	<input type="checkbox"/> other:

4. Owner of Property (give names and mailing addresses of all owners)

name Beta Corporation/Mr. Herbert Garten

street & number 36 South Charles Street,

telephone no.:

city, town Baltimore

state and zip code MD 21204

5. Location of Legal Description

courthouse, registry of deeds, etc. Montgomery County Courthouse

liber

street & number

folio

city, town Rockville

state MD

6. Representation in Existing Historical Surveys

title

date

federal state county local

depository for survey records

city, town

state

31

7. Description

Survey No. _____

Condition

excellent
 good
 fair

deteriorated
 ruins
 unexposed

Check one

unaltered
 altered

Check one

original site
 moved date of move _____

Prepare both a summary paragraph and a general description of the resource and its various elements as it exists today.

The principal feature of this three-part complex is the main (west) facade of the Bethesda Theater. The single story with parapet front is laid up in blond brick with four double-coursed bands of black brick marking the parapet corners, giving the main block a horizontal emphasis; the pattern is repeated behind the facade on the upward projection of the auditorium forming the rear riser. A centrally-situated ticket booth, trimmed in grooved aluminum, is flanked by recessed theater entrances, with aluminum-trimmed movie notice cases at either end of the arrangement. Running the full length of the main facade is the theater marquee consisting of a wide metal canopy, rounded at the corners and trimmed by parallel lines of neon lights, and, rising from the center of the canopy, a tall metal marquee tower, as well trimmed in neon and bearing a vertical spelling of the theater's name, "Bethesda," in neon letters. Tying the tower to the canopy is a rounded L-angle, in like material, restating the rounded corners of the canopy.

Flanking each side of the theater's main facade are single story wings, also of blond brick, each featuring large show windows.

8. Significance

Survey No. 1018 101M

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 type="checkbox"/> architecture	<input type="checkbox"/> education	<input type="checkbox"/> military	<input type="checkbox"/> social/humanitarian
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> art	<input type="checkbox"/> engineering	<input type="checkbox"/> music	<input type="checkbox"/> theater
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> commerce	<input type="checkbox"/> exploration/settlement	<input type="checkbox"/> philosophy	<input type="checkbox"/> transportation
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> communications	<input type="checkbox"/> industry	<input type="checkbox"/> politics/government	<input type="checkbox"/> other (specify)
		<input type="checkbox"/> invention		

Specific dates 1938 Builder/Architect John Eberson

check: Applicable Criteria: A B C D

and/or Applicable Exception: A B C D E F G

Level of Significance: national state local

Prepare both a summary paragraph of significance and a general statement of history and support.

Designed by the noted New York architectural firm of John Eberson and constructed in 1938, the Bethesda Theater is significant as an example of Streamline Moderne commercial architecture. The theater, commissioned by Sidney B. Lust, well-known theater operator of the early to mid-20th century, was intended to be part of a larger comprehensive shopping center occupying the corner of Wisconsin and Cheltenham Avenues, anchoring one end of a complex to include small specialty shops, a bowling alley, and parking for 500 automobiles. The original plans were abandoned just prior to construction, truncated to only the theater and two small commercial wings. Initially opened as the "Boro," the theater name was changed to the "Bethesda" in 1939. Of the four Streamline Moderne theaters constructed in Montgomery County during the 1930s and 1940s (Milo in Rockville, no longer standing, Bethesda, Silver Theater in Silver Spring, and the Druid Theater in Damascus), the Bethesda Theater is the earliest and best remaining example.

1 don't always have an opportunity to talk in detail with you
2 about testimony, but it is very helpful for us. Because when
3 we are trying to write it, we want to try and make sure we
4 are saying what is in your minds. And to that end I just
5 want to talk for a minute, if I might, about the Cinema and
6 Draft House Building.

7 The Cinema and Draft House is designated on the
8 Master Plan for Historic Preservation. The Master Plan
9 designation only allows us to preserve the exterior of the
10 building. And in particular, with the designation of the
11 Cinema and Draft House, the Master Plan amendment says that
12 really in the event of development the main things that would
13 have to be preserved would just be the facade, the marquee,
14 the sort of tower or pylon that rises up that says "Bethesda"
15 on it. So, conceivably, under a normal historic area work
16 permit process, that would really be all this Commission
17 would have sort of jurisdiction to try to preserve.

18 What ties in -- because this is in a Central
19 Business District, what ties in is what is called the
20 optional method of development. Under the optional method of
21 development -- and this was discussed a little in our
22 worksession -- it is possible to double the amount of floor
23 area constructed on a property by providing the County with
24 certain amenities and by getting an approved Project Plan
25 from the Montgomery County Planning Board, and that Project

1 Plan involves a fairly detailed level of design review.

2 What is happening with this Master Plan is not the
3 application for a Project Plan or the application for a his-
4 toric area work permit, but the exploration by the building
5 owner of what might be possible in terms of redevelopment at
6 the Bethesda Cinema and Draft House. And if an optional
7 method project might be acceptable and a number of planning
8 things need to be done in this Master Plan to make an
9 optional method project even possible, as was discussed in
10 the material that you had, at this point you need to have a
11 certain amount of square footage on your parcel to do an
12 optional method project. This particular property doesn't
13 have enough square footage, but they would if we, through the
14 Master Plan process, alter the Central Business District
15 boundary line to give them some additional Central Business
16 District zoned land behind them -- they own the land already,
17 but it is not in the Central Business District boundary.
18 This gets a little complicated.

19 Essentially what they are asking for is permission
20 to move that Central Business District boundary line,
21 permission to have, you know, a higher building than what
22 might be normally accepted on the block, a variety of other
23 issues, in exchange for which the owners would renovate not
24 only the exterior of the theater building, but they would
25 restore the interior of the theater, and they would retain

1 the use of the theater as an entertainment theater space.

2 Those are two amenities that the Historic
3 Preservation Commission normally would not have any juris-
4 diction over, interior restoration and retention of use.
5 However, through the optional method project, those two
6 things might be achieved.

7 One of the issues that has come up, and I would
8 just say that all of the issues are very complex. The whole
9 idea of moving a Central Business District boundary line
10 sounds simple, but it actually takes an act of the County
11 Council. It is a major concession. It is a major change to
12 move the Central Business District boundary line, and it is
13 very rarely done. The height limitation issues, a lot of the
14 other issues that are planning issues need to be worked out
15 in the Master Plan, and they are not small issues.

16 But the one thing that the Commission may want to
17 comment on specifically is, there has been discussion about if
18 a new building is to be constructed on top of the theater and
19 shopping center, how far back from the front street facade
20 should that new building be set? And how far back it will be
21 set is important in that it will affect the amount of
22 building, or I should say leasable, space that the owner is
23 able to build, and it will affect how high the building has
24 to be.

25 The issues that have been discussed just in some

1 meetings between Planning staff, including people from the
2 Community Plans Department, the Urban Design Department and
3 Historic Preservation, in these meetings with the applicant
4 have been, you know, what is the appropriate way to treat
5 this building without letting any new construction envelop
6 or, you know, override the existing building so that you end
7 up with simply a facade? Yet how do you have a building that
8 will also fit in with a whole streetscape.

9 Right now there is the marquee and the pylon, and
10 then about 50 feet back is where the auditorium of the
11 theater begins. There is like a one-story lobby space, and
12 then there is the auditorium, and the auditorium is maybe
13 three stories. And there is a yellow brick wall with some
14 black banding facing Wisconsin Avenue that is the face of
15 that auditorium section. So if you were following me, you
16 have the one-story facade, and then about 50 feet back it
17 rises up to three stories, and it has this wall of yellow.

18 There is a picture of the theater in your packet,
19 and you can try and look at that to sort of follow through,
20 if you would like.

21 The question that has been raised is: If you have
22 new construction, whatever height that may be -- at this
23 point the applicant has been talking about 10 additional
24 stories, but we are negotiating for maybe something more in
25 the range of 6 to 7 additional stories. If you have some

1 sort of new building block placed on the theater and shopping
2 center, is it appropriate to have it set farther back where
3 the auditorium starts or have it moved up maybe 20 to 25 feet
4 behind the pylon.

5 And let me go ahead. We did have our Urban Design
6 Division do two drawings to give you an idea of what each of
7 these would like, and maybe I will ask Mary Ann to take one
8 and I will take the other and we will just walk by.

9 The one that Mary Ann has that she is going to be
10 showing you -- and you can go right up on the stage, Mary
11 Ann, and just walk by -- is what the applicant has currently
12 proposed, with the new construction set approximately 50 feet
13 back from the street frontage, and it would be equal with
14 that existing yellow brick wall where the auditorium is.
15 What Urban Design staff has been concerned about with that
16 is, as the rest of that block develops, this building will be
17 set so far back and will be taller than other development on
18 the block, that you will essentially end up with what looks
19 like a missing tooth on the block.

20 I want to go ahead and walk through the drawing
21 where it shows the same building maybe 25 feet behind the
22 pylon, and it would mean that you would have to get rid of
23 that yellow brick wall or move the yellow brick wall forward.
24 But the new building would be a little closer forward. In
25 both cases, you will notice that there is some vertical

1 articulation. It is not going to be a flat wall just
2 shooting up from the building. There will be a sort of art
3 deco motif and some vertical articulation.

4 But let me go ahead and just take this other
5 drawing by.

6 (Discussion among commissioners.)

7 COMMISSIONER HARRIS: Well, what is confusing is
8 where the pylon is, Gwen, and that is what difficult.

9 MS. MARCUS: The question was, where is the pylon?
10 The pylon is right at the street frontage, and 50 feet back
11 from the pylon is the yellow brick wall.

12 COMMISSIONER HARRIS: But what I am not following
13 is, if you look at the photograph, it looks like the back of
14 the pylon is very close to the higher section on the existing
15 building.

16 MS. MARCUS: Well, no, there's two higher sections.

17 COMMISSIONER HARRIS: But it is not really?

18 MS. MARCUS: The photograph doesn't show it very
19 well. The yellow pylon and the section that you see with the
20 black banding is all -- that little raised yellow brick wall
21 is right at the street frontage and would remain there.

22 VICE CHAIRMAN BOOTH: That is part of the facade.

23 MS. MARCUS: And that is part of the facade.

24 COMMISSIONER HARRIS: Okay. I got that.

25 MS. MARCUS: Fifty feet back, and you can't really

1 even see it well in the photograph, there is another yellow
2 brick wall. So the one that is where the pylon is would not
3 be disturbed any of these.

4 COMMISSIONER HARRIS: Oh, because that is part of
5 the facade?

6 MS. MARCUS: That is correct.

7 VICE CHAIRMAN BOOTH: Right.

8 MS. MARCUS: That would not be disturbed under any
9 of these scenarios.

10 COMMISSIONER HARRIS: Gotcha. So we can't really
11 see the auditorium wall in this photograph?

12 MS. MARCUS: Correct.

13 VICE CHAIRMAN BOOTH: Right.

14 MS. MARCUS: It is very hard to see the auditorium
15 wall in general unless you get at just the right angle,
16 driving from the south going north, then you can sometimes
17 see the auditorium wall. But for the most part, if you are
18 just walking down the street, it is not very visible.

19 There was another question that I think Hank had,
20 which has now gone out of my head. Do you remember, Hank?

21 COMMISSIONER HANDLER: As to what the other
22 buildings --

23 MS. MARCUS: Oh, there was a question about what
24 was going to happen with the other buildings next door. The
25 one on the corner in the drawing that you are seeing would be

1 closer to you, just next to the theater and closer to you, is
2 shown in the drawing as a one-story building, and it is
3 currently a one-story used-car lot. They don't have enough
4 space to do an optional method development, so the maximum
5 that would ever build out to is three stories, but there is a
6 likelihood that in the next 10 years that used-car lot will
7 disappear and there will be a three-story building on that
8 property.

9 VICE CHAIRMAN BOOTH: Now, Gwen, there is also a
10 big parking lot behind the Cinema and Draft House.

11 MS. MARCUS: Correct.

12 VICE CHAIRMAN BOOTH: What is the situation? I
13 mean, if we are talking about spacing, I mean, I would think
14 that comes into the equation.

15 MS. MARCUS: Right. That parking lot, the alley
16 between -- let me just finish answering Hank's question, and
17 then I will get to that.

18 VICE CHAIRMAN BOOTH: Okay.

19 MS. MARCUS: So to the south of the theater and
20 shopping center you will have a three-story building ulti-
21 mately. To the north of the theater and shopping center is
22 Chevy Land Chevrolet. The building of Chevy Land Chevrolet
23 on the corner is probably a five-story building right now.
24 Then there is sort of a parking lot between that five-story
25 building and the theater. We don't know when Chevy Land

1 Chevrolet will redevelop. It probably won't redevelop in the
2 next 10 years. At least that is our anticipation. If it
3 ever does, you could potentially do an optional method
4 project on that site, and you could have a building,
5 according to the guidelines in the Plan, of 90 feet in
6 height.

7 Okay. Next to answer Walter's question. The alley
8 behind the Cinema and Draft House separates it from the
9 parking lot. That alley right now is the Central Business
10 District boundary line. To do this project, they would have
11 to -- the people who own the Cinema and Draft House also own
12 the parking lot. To do this plan, they would have to on
13 paper move the Central Business District boundary line into
14 that parking lot to get enough land to do an optional method
15 project. However, they don't need to build on that parking
16 lot. They just need to have the land to do the optional
17 method project.

18 In fact, what their intention is, is to develop
19 residential townhouses, probably, or garden apartments on
20 that parking lot. And part of the problem is, and one of the
21 things I had suggested in a number of these meetings was, why
22 can't you extend the building to the rear and then higher?
23 Well, one of the problems is that that alley is needed by
24 Chevy Land Chevrolet for their trucks or whatever, and it is
25 going to be, from what we understand, impossible to abandon

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1 that alley. So you would probably have to have a building
2 that maybe spanned the alley and have like a tunnel
3 underneath it.

4 There's also concerns in the community that is
5 directly across Tilberry Street there about not having com-
6 mercial development move in that direction. They want to
7 keep it all up towards Wisconsin Avenue. They might be
8 willing to look at some of this residential development on
9 the parking lot, but there is really a strong opposition to
10 any commercial development moving in that direction.

11 VICE CHAIRMAN BOOTH: The alley itself is in the
12 CBD?

13 MS. MARCUS: The alley at this moment is the
14 boundary line. I don't know if it goes down the middle of
15 the alley or the east side or the west side of the alley.

16 VICE CHAIRMAN BOOTH: Okay.

17 COMMISSIONER KOUSOULAS: If they assembled the
18 Draft House site with the small site next to it, is that big
19 enough?

20 MS. MARCUS: They have tried to do that, and they
21 are not able to negotiate that. They have tried very, very
22 hard to put that negotiation together, that assemblage
23 together, and the owner of the used-car lot will not.

24 COMMISSIONER KOUSOULAS: Well, but I think what the
25 Commission --

1 MS. MARCUS: Do it!

2 COMMISSIONER KOUSOULAS: The Commission could keep
3 in mind that owners change, people die, and eventually
4 assemblies can take place. In fact, even Chevy Land could
5 convey a portion of their lot to the Cinema and Draft House
6 so that it is big enough and then get back a portion of that
7 Chevy Land design and an easement, so that Chevy Land could
8 use it but Cinema and Draft House now has a huge lot.

9 MS. MARCUS: Essentially what we are hearing,
10 however, from the owner of the Cinema and Draft House, which
11 is owned by a trust, is, if they cannot do an optional method
12 project, it is their intention to not renew the lease with
13 the current occupant of the Cinema and Draft House and to
14 proceed with doing a standard method development project on
15 the site, which would be a three-story office building with
16 just the facade of the building retained, which is what they
17 would be required to do under the way the Master Plan
18 amendment reads.

19 COMMISSIONER KOUSOULAS: So it actually might be
20 better off with a 10-story building on top --

21 MS. MARCUS: Well, it depends on how much you value
22 the interior restoration. I think the Art Deco Society of
23 Washington places a very high value on restoration of the
24 interior of this theater, particularly because it is the only
25 intact theater interior remaining in the county. The Druid

1 Theater has been gutted. The Silver Theater could be
2 restored potentially, but it is in very bad condition now on
3 the inside. It would need a lot of work. So this interior
4 is the most intact and the most likely for preservation, if
5 the owners would do it. So I guess part of it is just an
6 issue of how much, you know, value is there in that interior
7 restoration and in the retention of its use as a theater,
8 rather than doing essentially what happened to the Druid
9 theater to this theater, where, you know, the auditorium is
10 essentially destroyed and it is just made into shops or
11 offices.

12 CHAIRMAN RANDALL: Yes. As a former patron of the
13 Druid Theater for a number of years, I would say there is a
14 lot of value to being able to preserve something as it was.
15 I mean, that is almost a crime what happened there, and the
16 storefronts popping out of there and now the new windows
17 coming up on the sides. And I would think if this is one of
18 the remaining, perhaps the only one where that kind of effort
19 can be made, and this other activity can be done as sympa-
20 thetically as possible with it, that we would probably gain
21 more than we would lose.

22 VICE CHAIRMAN BOOTH: I would have to agree with
23 that, as someone who does patronize the Cinema and Draft
24 House. If you haven't been inside, it is pretty unique. It
25 apparently was renovated pretty extensively about 10 years

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1 ago?

2 MS. MARCUS: Uh-huh.

3 VICE CHAIRMAN BOOTH: And it is an entertaining
4 place. I mean, they get second-run movies and you pay about
5 a buck or two. It is pretty cheap. On Friday and Saturday
6 nights, they have comedy nights with stand-up comedians.

7 The facade -- my office used to be right around the
8 corner, and I would always tell people to look for the Cinema
9 and Draft House, and everybody knew where that was, and if
10 they didn't, they would walk by and see the giant sign of
11 "Bethesda."

12 And I look at things like Red Line Row downtown
13 where they built the building right on top of the facades.
14 And when you see that, you just want to say, "Why didn't they
15 just level it?" I mean, honest to God, why didn't they just
16 plow this down? Because all it is, is like this front. It
17 is like formstone plastered on a modern building.

18 I would really like to see, if they are going to
19 hang into it and the price is a 10-story building, have them
20 put it 50 feet back. Have them put it back where that yellow
21 wall is. Because when you go up and down Wisconsin, you
22 don't see the main part of that building there. I mean, you
23 see the facade and you see the marquee, you see the
24 "Bethesda" sign. But where the auditorium wall is, you don't
25 see that. It is really far enough back. Now I think if I

1 lived on Tilberry, I don't think I would want a 10-story
2 building there.

3 MS. MARCUS: It is interesting because, you know,
4 it can be stepped back from Tilberry a bit, but staff thought
5 a lot about Red Line Row also. And, frankly, we felt that
6 the 50-foot setback gave you something that looked more like
7 Red Line Row than having it set forward.

8 And the idea of having sort of a 10-story building
9 rising in a very disconnected way from this one-story -- what
10 reads as a one-story building and then suddenly, zip, 10
11 stories -- seemed to use to be a very harsh and not very
12 sensitive treatment of the exterior of the building. In
13 fact, we felt that it was in some ways preferable to look at
14 a more integrated new construction with the one-story front
15 section of the building that would seem like a more natural
16 transition between the old and the new. Maybe stepping back
17 slightly either vertically or horizontally from the front as
18 well as from the back on Tilberry.

19 VICE CHAIRMAN BOOTH: But that is not indicated on
20 these drawings.

21 MS. MARCUS: Well, those drawings are CAD, and they
22 are real hard to maybe visualize.

23 VICE CHAIRMAN BOOTH: Okay.

24 MS. MARCUS: Doing computer drawings has its
25 drawbacks, and it doesn't always give you the pure aesthetics

1 of what you will end up with. What we are trying to mainly
2 do, though, is -- you know, and it may be that the
3 Commission's aesthetic judgment will be that 50 feet back is
4 better. I think, you know, our concern as staff was just
5 that, if you have a one-story building and then 50 feet back,
6 which is a fairly substantial amount back on a streetscape,
7 and suddenly you would have it then shooting up 10 stories,
8 you would have a real sense of disconnection; and that the
9 building, new building if there is to be one, needs to
10 somehow be more integrated in and more gradual.

11 Oh, what Nancy was just saying is that Red Line Row
12 is set back just a bit more than 40 feet from the historic
13 buildings.

14 So, you know, I think we are certainly -- I think
15 everyone is attempting to achieve the same goal. I know the
16 Art Deco Society has given a lot of thought to this, too. No
17 one wants facadism, and no one wants Red Line Row. The hard
18 design issue is: How do you avoid it?

19 COMMISSIONER KOUSOULAS: Well, I think, one thing
20 that occurs to me, the tower might be best back at 50 feet as
21 opposed to 25, but a two- or three-story mass above the
22 theater facade that is back at 25, rather than too incre-
23 mental a step, but just get a third in there that mediates
24 between the smallest one at the street and the tower might be
25 the best.

1 The other thing is, I mean, a similar situation to
2 this is the Greyhound. I mean, much larger scale there, but
3 basically what is going to end up being a beige building
4 abutting up to a limestone and yellowish facade, or concrete,
5 and it is very similar, I think. And some of the problems in
6 that solution could happen here also, some of the previous
7 iterations of such.

8 MS. MARCUS: Yes, I think staff in talking feels
9 like the Greyhound Terminal, which is a completed project
10 now, is problematic. You essentially have this little
11 terminal building that is maybe two stories, and literally
12 just growing from behind it, I don't know what it is --
13 probably a 12- or 15-story building -- I mean, with no
14 transition at all. There again is some vertical articu-
15 lation, but it is just shooting up from behind this. It
16 looks -- you know, you sort of wonder which came first, the
17 skyscraper or the little building that is an appendage to it.
18 And I think that is our real concern here, is we don't want
19 the theater here to end up looking like an appendage.

20 COMMISSIONER HARRIS: I think the key is that, that
21 there is something that is a transition piece between a
22 facade and the tower, and that to me is almost more important
23 than where it is. I mean, further back, the better, I
24 suppose, but and if it was designed properly, it could become
25 a pretty wonderful backdrop for the pylon and the facade.

1 CHAIRMAN RANDALL: Let me ask this. Is it, I
2 gather October 8 coming up with the worksession on that, can
3 we not at this point express agreement, if you will, with the
4 concept but without the final kind of design tailoring? I
5 mean, it seems that we are looking at some drawings that may
6 or may not really represent what we think they are. We are
7 shooting a little bit in the blind. I would be reluctant,
8 unless we really have a good sense that we are suggesting
9 something that is good, that maybe it ought to get noodled a
10 little bit more. And if we can go on record, presuming that
11 is what the Commission chooses, with finding that as a good
12 tradeoff for the preservation of this structure and approp-
13 riate to do it so long as it is sympathetic and with further
14 thoughts to be forthcoming based on perhaps a little bit more
15 noodling or a little bit more information. That might be one
16 way to deal with it.

17 MS. MARCUS: Yes. Certainly, there is no design
18 decision being requested from the Commission this evening.
19 What we are trying to get is testimony for a Public Hearing.
20 And I think what I am hearing -- and correct me if I am wrong
21 -- is the Commission is saying they feel the preservation of
22 the interior is very important. They feel the preservation
23 of the use as a theater is very important; that as an
24 optional method project, those appear to be very significant
25 amenities to justify additional development on the property;

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1 that there are some design concerns, but essentially the
2 Commission, their bottom line is that they would like to see
3 whatever new construction occurs be done in a way that is
4 sympathetic and doesn't isolate the front of the theater
5 building in an inappropriate way. Something along those
6 lines?

7 COMMISSIONER KOUSOULAS: Just an added thought. It
8 must look good.

9 MS. MARCUS: Oh! Great, okay.

10 COMMISSIONER KOUSOULAS: About the boundary that, I
11 mean, that is actually, I think we are in agreement that that
12 might be a good idea, if the boundary could shift so that we
13 could get the preservation of the interior.

14 MS. MARCUS: I think that certainly the Commission
15 could support shifting the CBD boundary line to allow this to
16 be an optional method project because the optional method is
17 so important. One piece of information I had heard just this
18 afternoon -- and we have been talking about shifting the
19 boundary line very slightly to give them, you know, 2, 3,000
20 additional square feet of land, to bring them up to the
21 amount they need for optional method. We are now hearing
22 that they may be coming in to us asking for 20,000 square
23 feet of additional land, a major shift in the Central
24 Business District boundary line.

25 So some of this has to be balanced. There is a

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1 possibility of the building, in a sense, and the preservation
2 of the building being held hostage to allow really very
3 extravagant changing of the rules for this project, and I
4 think if there was some balance there.

5 CHAIRMAN RANDALL: I would think -- yes, it would
6 seem to me that we -- I suspect, implicit in the choice of
7 building, the structure and so forth, is some movement of
8 those boundaries. But we ought not to get caught up into
9 what is going to become, no doubt, some kind of political
10 controversy about how much it should go. I would think that
11 we may be better off saying that what has been presented to
12 us, which is --

13 MS. MARCUS: The text from the draft?

14 CHAIRMAN RANDALL: -- an ability to preserve this
15 structure, the use of the structure, the interior, with some
16 proposed construction above it; that while we have concerns
17 about how sympathetic it would be and so forth, that we find
18 that an appropriate balance here, implicit in that, no doubt,
19 would be that there has got to be some movement of the
20 boundary. But I would think that we don't want to get caught
21 up in that discussion of whether or not it ought to be 20
22 feet, 100 feet or 200. And so I would think that we might be
23 better shying away from specific discussion on the boundary
24 side, because somebody may try to suck us into that.

25 MS. MARCUS: Yes. I think that you will be --

1 there will be parties who will be interested in drawing you
2 into that.

3 CHAIRMAN RANDALL: Uh-huh, yes. Anything else on
4 this?

5 COMMISSIONER CLEMMER: Just one thought on this.

6 CHAIRMAN RANDALL: Yes.

7 COMMISSIONER CLEMMER: It sound like this is all
8 very fluid in that they keep coming up with offers, offers,
9 offers. Any good salesman, any good bargainer, is going to
10 counter offer.

11 And maybe I will get my chops banged here a little
12 bit, but we can be in the counter-offering business. There
13 is nothing that says we have to accept them at face value on
14 what they are going to do. Why does that have to be 10
15 stories? Because that is the maximum. Why not just counter
16 and say, "Fine. You can do what you want." If we slam the
17 book down and say absolutely nothing, they are going to run
18 this thing up three stories and walk away and leave us with a
19 pile of trash. We will counter. Set it back 50 feet, but we
20 also think that, besides restoring the interior, that it
21 should be kept to five stories, which goes along with what I
22 am reading on this streetscape, five stories. That way, we
23 are more comfortable. We are in our purview. We are within
24 our bounds of reviewing this is an architectural wonder, that
25 10 stories is a bit overwhelming, but we could counter by

1 saying that five stories is enough here. You want to max out
2 your profits. Ten stories is not going to be possible. We
3 will limit you to three, and we will walk away both losers.
4 But if you want to be a winner and we want to be a winner,
5 let's go with five stories. You get two extra floors, and we
6 are happy.

7 MS. MARCUS: Uh-huh. I think that is very similar
8 to exactly what the Planning staff is saying to this
9 developer, and it is in the midst of negotiation, and will
10 see, you know, sort of who blinks first kind of thing, and we
11 will see who blinks first.

12 CHAIRMAN RANDALL: Well, why don't we go into it
13 with our eyes in a stare? I mean, I think that is a reason-
14 able approach. I mean, you know, we get ourselves backed
15 into these things sometimes, starting off with assumptions,
16 and don't really look to see what some of the options are.

17 COMMISSIONER NORKIN: Well, I think it is more than
18 reasonable, because the thought that I would like to inter-
19 ject here along those lines while we are negotiating is that,
20 to my mind, preservation of a current use, when the building
21 is already a theater and going to give us a theater, I don't
22 view that as much of a public amenity on the part of the
23 developer. My idea of a public amenity is that you perhaps
24 maintain a current use. They get more development, and here
25 is something else. And so in line with the negotiating

1 stance that Gregg just outlined, from my mind we are giving
2 up, we are giving up the requirement that they provide an
3 amenity. We are saying, we will settle for the continuation
4 of the current use and we are not going to require you to
5 find someplace in here to build a fountain or a park or a
6 gallery. It's just one other thing. I just don't think that
7 is -- that doesn't strike me as an amenity.

8 MS. MARCUS: Yes. I think that it may be
9 appropriate. Again, you know, I would just recommend the
10 Commission get into this, not get into the foray completely,
11 but essentially I think our testimony can say that we do have
12 concerns about the appropriateness of a 10-story building on
13 top of this historic building. We, you know, certainly are
14 interested in seeing the interior preserved and the use
15 preserved, but we want to balance that against an appropriate
16 treatment of the exterior. And, you know, we don't have to
17 even come to a conclusion in our testimony at the Planning
18 Board, but just to essentially raise those issues, that there
19 are these concerns and that the Commission isn't, you know,
20 going to sort of say, "Oh, goody, 10 stories." We are going
21 to just accept it.

22 CHAIRMAN RANDALL: But then we get aced out of the
23 discussion beyond that, don't we?

24 MS. MARCUS: I'm sorry?

25 CHAIRMAN RANDALL: I mean, it seems to me that we

1 go in and we say we have concern with 10 stories. Then the
2 discussion is going to move over to a group of different
3 parties. The Commission will have skirmished and be gone,
4 and it may be well recognize that no doubt negotiations and
5 further discussions are going to take place with other
6 parties. It may be reasonable to go in with that marker,
7 becaUSE I think that we are not -- I mean, we may have some
8 chance to participate, but my guess is, seeing how these
9 things go, a lot of discussion is going to be over here and
10 we are going to be here.

11 I would think maybe we ought to go in and indicate
12 that, while we think that a five-story structure, done
13 sympathetically, could be compatible, not harmful to that
14 structure. We have real questions as to whether a taller
15 structure might compromise the integrity of the site.

16 MS. MARCUS: I would also just suggest, rather than
17 using "stories," because there is some debate over like how
18 many feet are in a story, that we say, they are proposing a
19 143-foot-tall building, and what staff has looked at is a
20 90-foot-tall building; not total height, at the highest point
21 90 feet.

22 CHAIRMAN RANDALL: Yes.

23 MS. MARCUS: So what you could say is that you find
24 a 90-foot-tall building more appropriate and a 143-foot-tall
25 building less.

1 COMMISSIONER KOUSOULAS: How tall is the present
2 Bethesda Building?

3 MS. MARCUS: I don't know. It is right -- it is
4 probably 143 feet if it is right at the Metro.

5 CHAIRMAN RANDALL: Well, let me see if I can get a
6 sense of the Commission. I think I know exactly where
7 Commissioner Clemmer comes from, because it was his idea, and
8 I think it is a good one. Commissioner Kousoulas?

9 COMMISSIONER KOUSOULAS: Yeah.

10 CHAIRMAN RANDALL: Okay.

11 COMMISSIONER NORKIN: Right, I agree.

12 MS. MARCUS: So strong support for a 90-foot-tall
13 building.

14 COMMISSIONER NORKIN: Just to clarify something,
15 what Bert was just saying. We wouldn't be aced out of it,
16 presumably. If this is a historic site, they would pre-
17 sumably have to, once they really wanted to do what they want
18 to do, it is going to be a HAWP application, is it not?

19 MS. MARCUS: Right. However, it will make your
20 HAWP easier if the Master Plan limits the height to 90 feet.
21 You won't be put in the position of getting a HAWP appli-
22 cation in for 143 feet, which is consistent with something
23 negotiated in the Master Plan, and having to say to the
24 people, "Oh, but we want it to only be 90 feet."

25 COMMISSIONER NORKIN: No.

1 CHAIRMAN RANDALL: Is it a buildable height going
2 upwards?

3 MS. MARCUS: Yes. So I think again this is a
4 little bit of the advantage of having sort of joint staff
5 with the Planning Board, because we will continue to be
6 involved in all of these negotiations all the way through and
7 be able to promote the HPC saying we want a 90-foot building,
8 and that will give strength to that, hopefully, happening
9 ultimately.

10 COMMISSIONER NORRIN: Especially since, who knows
11 what commission it will be in the future?

12 MS. MARCUS: But we will go ahead and emphasize the
13 90 feet then, and we will sort of say something a little less
14 firm about how far it should be set back. We will just have
15 language saying it should be set back in a way that is sensi-
16 tive and that doesn't isolate the front part of the building.
17 Or I will think of some better words, but that is sort of the
18 general idea. Does that sound --

19 CHAIRMAN RANDALL: Use the word "frontality." I
20 have always liked that. I don't know what it means, but --

21 MS. MARCUS: It is not too abrupt a transition
22 between the one-story front section and the rest, something
23 like that.

24 CHAIRMAN RANDALL: Yes. Does that do it on the
25 Bethesda CBD?

1 MS. MARCUS: Yes.

2 CHAIRMAN RANDALL: Okay, good. We have managed to
3 spend as much on that as we did, the entire HAWPs. Any staff
4 items that you want to bring up?

5 MS. MARCUS: Just a few reports. I have mentioned
6 this to some people individually, but I will just go through
7 it.

8 On Monday we had a FED Committee meeting regarding
9 the North Bethesda-Garrett Park sites. The FED Committee
10 recommended the smokehouse, the Parklawn Cemetery site, which
11 is the Wilkins Estate, and they did not recommend Timberlawn
12 or at the church, the Mt. Zion Church and Cemetery. They
13 recommended the cemetery only for designation, but not the
14 church. And they agreed with the HPC against designation of
15 the Arnolda Estate and Holly Oaks.

16 So there was agreement on two positives, agreement
17 on two negatives, and disagreement on Timberlawn, which HPC
18 had recommended in favor of, and on Mt. Zion Church.

19 CHAIRMAN RANDALL: A question. Mt. Zion Church,
20 was the church itself there opposing it?

21 MS. MARCUS: They had submitted a letter at the
22 Public Hearing. They were not in attendance at the FED
23 Committee meeting.

24 CHAIRMAN RANDALL: Because my recollection on that
25 one was that they weren't really strongly opposed at the time

□ **LINOWES AND BLOCHER LLP**

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May 8, 1997

Emily J. Vaias
301.650.7074

BY HAND

Ms. Robin D. Ziek
Maryland National Capital Park
and Planning Commission
1109 Spring Street, 8th Floor
Silver Spring, MD 20910

Re: Bethesda Theater Project

Dear Ms. Ziek:

Enclosed please find the list of adjoining and confronting property owners, as we discussed yesterday, along with 2 sets of mailing labels.

Also enclosed are 10 copies of the photographs submitted yesterday to be distributed to all of the Commissioners.

Should you have any questions or need further information please call me.

Sincerely,

LINOWES AND BLOCHER LLP



Emily J. Vaias

EJV:sbw

Attachments

cc: Mr. Eugene M. Smith
Mr. Sanford Silverman
Robert H. Metz, Esquire

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May 7, 1997

Robert H. Metz
301.650.7012

Ms. Robin D. Ziek
Montgomery County Department of Park
and Planning
1109 Spring Street
8th floor
Silver Spring, Maryland 20910

Re: Preliminary Consultation with Historic Preservation Commission
Bethesda Theater Project

Dear Ms. Ziek:

On behalf of our client, the BETA Corporation, we submit this letter and enclosed materials for review by the Historic Preservation Commission. As explained in more detail below, BETA is seeking approval of a Project Plan and a Rezoning Application for its properties in the Bethesda Central Business District and before initiating that review process, is seeking preliminary comments from the Historic Preservation Commission regarding the proposal. Enclosed herewith please find a report prepared by Oehrlein & Associates Architects, and a Site Plan and elevations of the above proposed project as well as interior and exterior photographs of the Theater.

As you can see from the enclosed drawings, BETA is proposing a 185 unit apartment building to be constructed overtop of the Bethesda Theater Café with the use of a 12 foot truss system. Adjacent to this structure and connected by a lobby area will be a four-story garden apartment building backing onto the existing alley along the Chevy Land property. These garden apartments will include approximately 26 units and will be located on property in the PD-35 Zone pending a local Map Amendment Application. Also on this PD zoned property will be 23 townhouses which will front onto Tilbury and Middleton respectively. This proposal coincides directly with the Bethesda Central Business District Sector Plan in terms of design but gives the added benefit of additional residential units in the CBD which were not anticipated.

The high-rise apartment building, atop the Theater, will be part of a CBD-2 Optional Method Development Plan. As part of this Optional Method process and as specified in the Sector Plan, BETA will be preserving the front marquee and facade of the Theater as well as the interior of the lobby, foyer and auditorium. As noted in the enclosed Oehrlein report, BETA intends to construct a new truss system to hang the existing ceiling which will be altered only as necessary to accommodate the installation of a fire suppression system and other mechanical requirements. BETA is anxious to move forward with the proposed project, and believes that the proposed design will respect the historic elements of the front of the Theater while still providing an economically viable use of the air rights. As you are aware, the design was driven by many constraints above and beyond the typical development standards of the Zoning Ordinance. That is, there is pressure to keep the high rise structure away from the neighborhood while also keeping it an adequate distance from the marquee while all the

Ms. Robin D. Ziek

May 7, 1997

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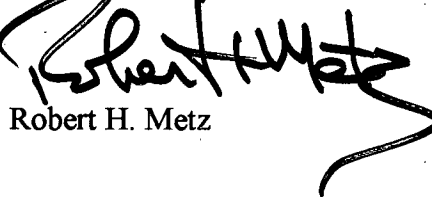
while maintaining the urban streetscape along Wisconsin Avenue. In addition, the Sector Plan limits the height of the building but requires preservation of the Theater, which necessitates a 12 foot truss system. Lastly, the Sector Plan anticipated an office use for the property, however, BETA is attempting to bring much needed residential development to the area. When looking at all these, and many other issues surrounding the proposed development, BETA believes the proposed plans exhibit a well-thought out and designed project and preserves the essential element of the Bethesda Theater.

96 M We understand that this matter will be brought before the Historic Preservation Commission on May 29th, 1997, for a preliminary consultation. At that time, we will also provide a massing model of the surrounding area. If you have any questions or need any additional information, please feel free to contact us.

My best regards.

Very truly yours,

LINOWES AND BLOCHER LLP



Robert H. Metz

RHM:sbw

Enclosures

cc: Ms. Gwen Wright
Mr. Eugene M. Smith
Ms. Mary Oehrlein
Brian J. Gibbons, Esquire
Mr. Sanford Silverman
Mr. Charles A. Irish, Jr.

Emily Vaias

May 7, 1997

BETHESDA THEATER
7715 - 7723 Wisconsin Avenue

General Background Information

On May 19, 1938, the theater opened to the public as the Boro Theater, with great fanfare and the showing of "Bluebeard's Eighth Wife". The theater was very soon after renamed the Bethesda Theater. Designed as a movie theater by John Eberson, a New York architect, the theater was constructed by the David L. Stern Construction Co. of Washington. A supplement to the Bethesda Chevy Chase Tribune published two days prior to the theater opening included advertisements by some of the materials suppliers for the building, with many in the Washington area including Rose Brothers Roofing, Fred S. Gichner Iron Works, Washington Woodworking Company, Edmonds Art Stone, and Potomac Electric Power Company. The signature sign was provided by Lou Sherman Sign Corporation of Long Island City, New York. The theater was described as a "triumph in modern theater construction", using the most modern materials and construction techniques and exceeding "the requirements of strict State laws in every detail."

Most of the original building materials of the theater remain intact. On the exterior, the original northernmost retail space and storefront has been removed and the existing north storefront has been altered, but the original south storefront is largely intact including the ornamental aluminum trim and the enamel panels at the base. The enamel panels have been painted in imitation of green marble to match the remaining original marble at the theater entrance. The original masonry, metal trim, marquee and other finishes of the Wisconsin Avenue (west) facade, the theater entrance and ticket booth also remain and are in generally good condition. At the secondary west elevation and the north, south and east elevations, the original buff and red brick walls remain, but are in only fair physical condition.

At the interior, the original space configuration and most of the original finishes remain intact. Finishes at the lounges and toilet rooms have been partially replaced, a new enclosure has been constructed at the rear of the auditorium and a new floor structure with platforms has replaced the original continuously sloped floor in the auditorium. Other than these, and other minor alterations, the interior plaster, wood trim, lighting and portions of the original decorative painting remain.

Description of the Proposed Project

The proposed project will retain and preserve the Wisconsin Avenue facade and the interior of the Bethesda Theater, while constructing a new apartment building above the theater building and townhouses to the rear. The new ten floor building above the theater will be set back twenty feet from the Wisconsin Avenue elevation and will be supported by 12 foot deep trusses spanning over the top of the theater. The existing roof and roof trusses of the theater will most likely be removed to allow installation of the new trusses, and the existing interior ceiling hung from the new trusses.

At the interior of the building, the proposed project will preserve the existing configuration and finishes of the lobby, lounges, foyer and auditorium. The only proposed alterations of the theater interior are the installation of a fire suppression system and the improvement of access for disabled patrons. Columns supporting the new trusses will likely be located at the interior of the west portion of north wall of the auditorium because of exterior space restrictions. The size, location, number and detailing of the new columns has not yet been determined. Other supporting columns will be probably located at the exterior. Alteration at the north retail space will be required to allow one of the new apartment building egress stairs to exit to Wisconsin Avenue. It may be necessary to modify the non-original storefront at the north retail space to accommodate a new exit door.

At the exterior, the Wisconsin Avenue facade masonry, ornamental metal, storefronts, ticket booth, and marquee will be retained and preserved in the existing configuration. The brickwork of the secondary Wisconsin Avenue facade, which occurs approximately 52 feet to the east of Wisconsin Avenue, will be removed along with portions of the masonry at the top of the north and south walls to allow installation of the new trusses. The south wall which faces a new public sidewalk will be faced with new brick, except for the first twenty feet adjacent to Wisconsin Avenue where the original buff brick will remain exposed. The existing east elevation of the theater will be enclosed within the new construction. Treatment at the north elevation, which faces a narrow passageway and alley, has not been yet been determined but it may also be faced with new brick due to the poor condition of the existing masonry.

Benefits of the Proposed Project

The proposed project will retain and preserve the Wisconsin Avenue facade, the marquee and the marquee tower; the primary character defining elements of the building. The proposed set back of 20 feet will allow the marquee and marquee tower to continue to be viewed as distinct and separate elements of the Wisconsin Avenue streetscape. At the same time, the set back will not be so great as to disrupt the character and alignment of the building facades along the property line of Wisconsin Avenue. The continuous and consistent facade line which defines the blocks to the south and west will, presumably, one day exist in this block; the set back will allow the theater to retain an identity on Wisconsin Avenue without creating a "missing tooth" gap in the streetscape.

As an additional benefit, the primary public spaces of the interior, which remain largely as originally constructed, will be retained and preserved. The proposed project will result in retention of the building and insure the long term preservation of both the exterior and the interior of the Bethesda Theater.

1666 K Street, NW
Suite 1000
Washington, DC 20006
tel 202.857.8300
fax 202.463.2198

FACSIMILE COVER SHEET

Date 20 MAY 1997

To ROBIN Fax 301.495.1307

Firm Name _____

Address _____

From SANDY SILVERMAN

Project Name/No. BETHESDA THEATRE CAFE

Total Pages Including Cover 2

Comments/Special Instructions

Send copies of staff report to:
GENE
~~Gene~~ Smith
E.M. Smith Assoc.
4801 Hampden Lane Suite 107
Bethesda, MD 20814
2
Mary Oehrlein
1350 Conn. Ave. NW
Wash, D.C 20036
ALSO: 2
~~Sandy Silverman~~
~~Sandra Silverman~~
Bob Metz
Sandy

ALSO: 3
Sandy Silverman
~~WDG~~
Weihe Design Group
1666 K St., NW
Suite 1000
Wash DC 20006

4 Robert H. Metz
Linowes + Blocher
1010 Wayne Ave, Tench Bldg
Silver Sp, MD. 20910

Bill Feas.

- PRINCIPALS
- Mark Bellonby, AIA
 - Byron B. Black, AIA
 - C.R. George Dove, AIA
 - David P. Hahih, AIA
 - Jeffrey A. Morris, AIA
 - Marc Nathanson, AIA
 - Roger L. Strassman, AIA
- DIRECTORS
- Marilyn S. Burroughs
 - Eric J. Liebmann, AIA
 - Joel M. Rudick, AIA
 - Sanford Sherman, AIA

Address
of here

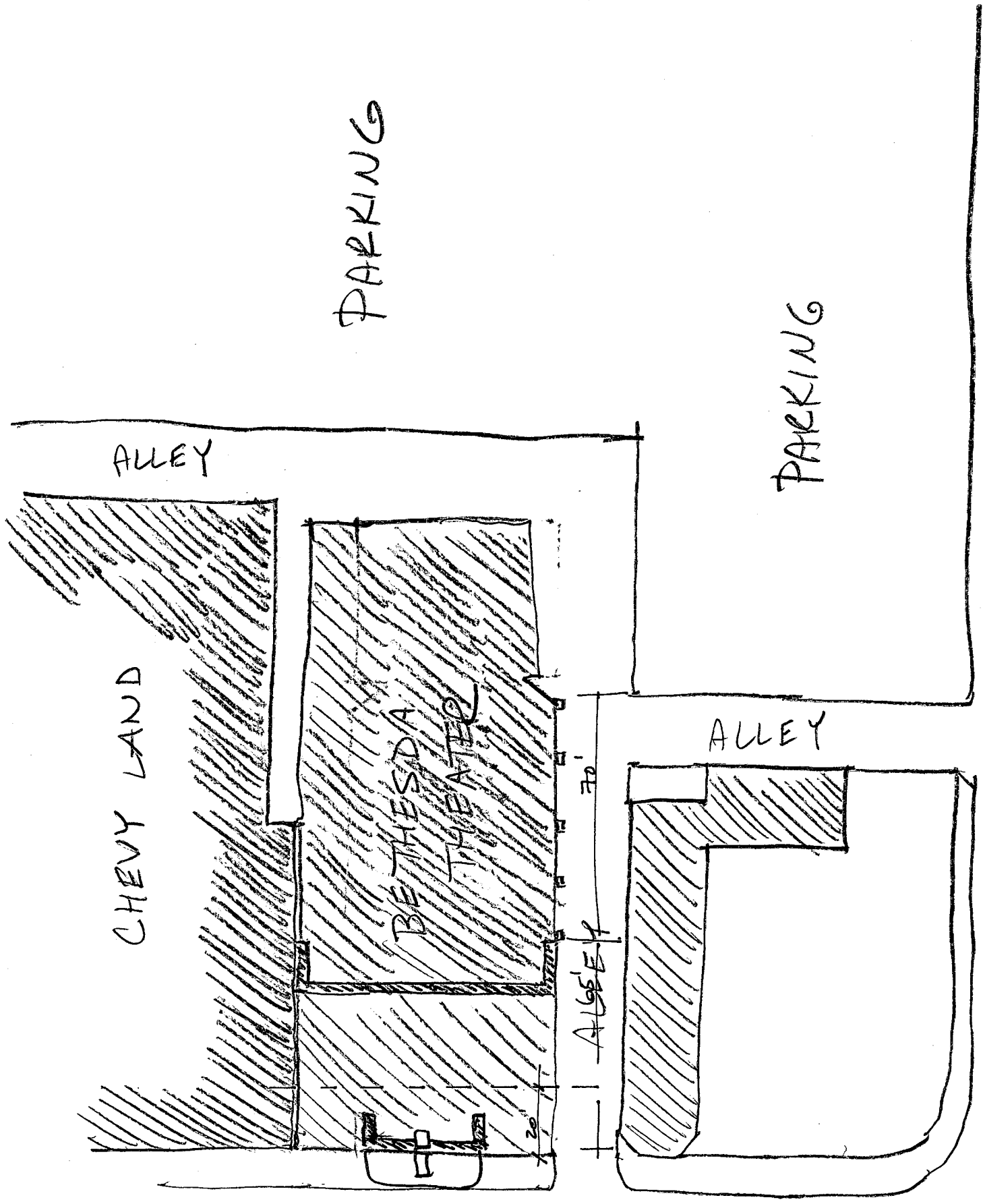
LIST OF ADJOINING AND CONFRONTING OWNERS

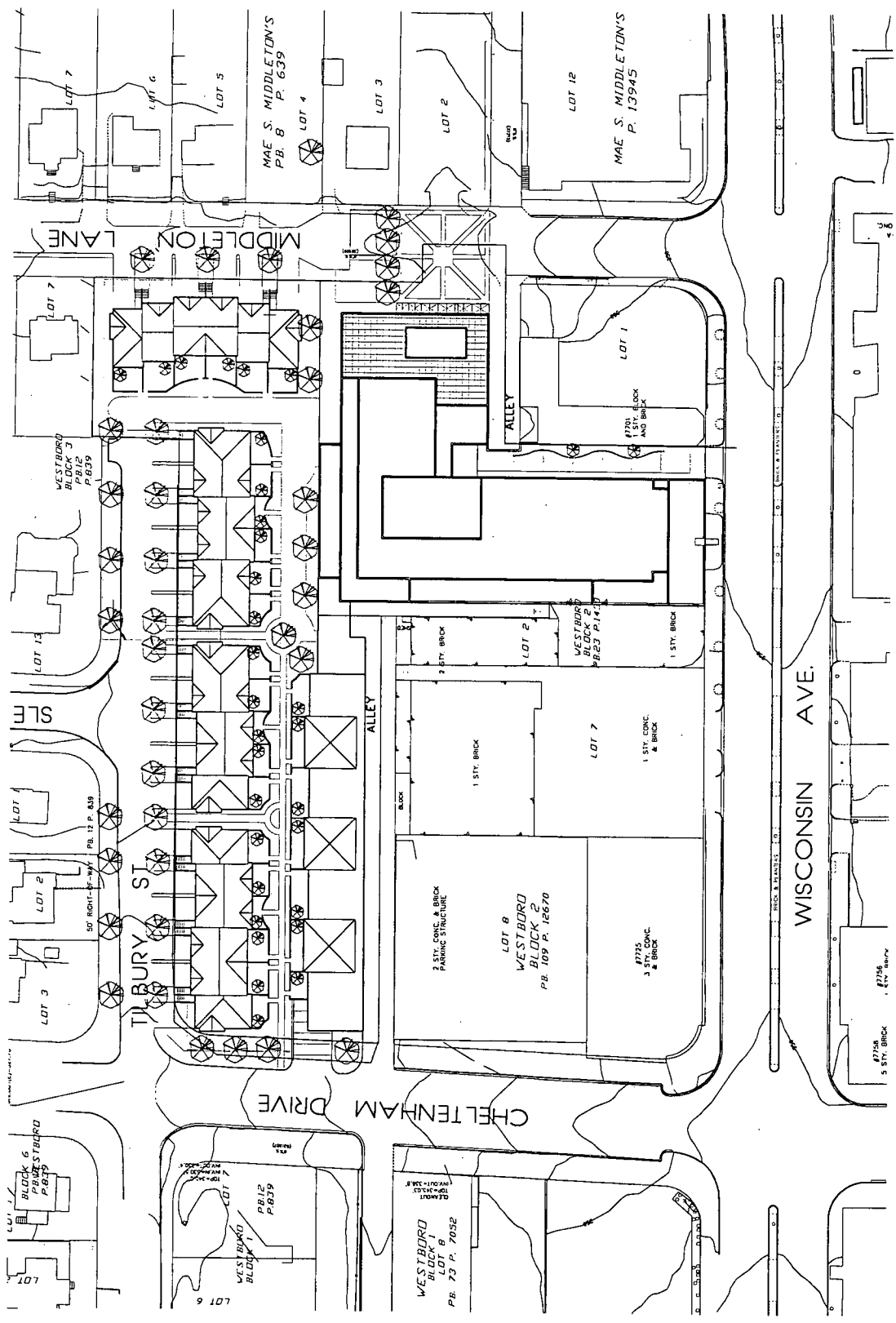
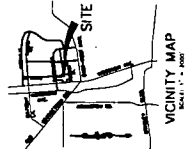
TAX ACCT. NO.	NAME	ADDRESS	LOT	BLOCK
WESTBORO				
07-00539313	BETA Corporation c/o MD Nat'l Bank TR EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	1	2
07-00539517	F&H Limited Partnership c/o Henry A. Bowis	974 Millwood Lane Great Falls, VA 22066	2	2
07-00539506	F&H Limited Partnership c/o Henry A. Bowis	974 Millwood Lane Great Falls, VA 22066	7	2
07-01926671	F&H Limited Partnership c/o Henry A. Bowis	974 Millwood Lane Great Falls, VA 20066	8	2
07-00539324	BETA Corporation c/o MD Nat'l Bank TR. EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	Outlot A	2
07-00539335	BETA Corporation c/o MD Nat'l Bank TR. EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	1	2
07-00539346	BETA Corporation c/o MD Nat'l Bank TR. EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	2	2
07-00539357	BETA Corporation c/o MD Nat'l Bank TR. EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	3	2
07-00539368	BETA Corporation c/o MD Nat'l Bank TR. EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	4	2
07-00539370	BETA Corporation c/o MD Nat'l Bank TR. EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	5	2
07-00539381	BETA Corporation c/o MD Nat'l Bank TR. EST DEPT	P.O. Box 995, M/S 10-06-04 Baltimore, MD 21203	6	2
07-0540254	Maryland National Capital Park & Planning Commission	8787 Georgia Avenue Silver Spring, MD 20910	7	1
07-00539563	Community Motors, Inc.	4904 Hampden Lane Bethesda, MD 20814	8	1
07-00539745	7809 Wisconsin Avenue Assoc. Ltd. Ptnshp. c/o Jenco Group	1244 19 th Street, N.W., 2 nd Fl. Washington, D.C. 20036	16	1
07-00539767	7809 Wisconsin Avenue Assoc. Ltd. Ptnshp. c/o Jenco Group	1244 19 th Street, N.W., 2 nd Fl. Washington, D.C. 20036	Pt Outlot A	1
07-00539791	Paul G. Spillane & Jill D. Pascoe	4616 Sleaford Rd. Bethesda, MD 20814	13	3

TAX ACCT. NO.	NAME	ADDRESS	LOT	BLOCK
07-00540345	Kathleen L. McDuffie	4615 Sleaford Rd. Bethesda, MD 20814	1	5
07-00539437	Guy M. Clevel & Martine Combemale	7711 Tilbury St. Bethesda, MD 20814	2	5
07-00540094	Robert L. Connelly, et al.	4614 Cheltenham Drive Bethesda, MD 20814-3510	3	5
07-00540664	Frank H. Shultz, 3 rd , et al.	4617 Cheltenham Drive Bethesda, MD 20814	1	6
WOODMONT				
07-00551018	Charles H. Goldberg tr. et al.	9708 Meyer Point Drive Potomac, MD 20854	613	
07-00550936	Boyce L. & M.A. Blackwell	6700 Tulip Hill Terr. Washington, D.C. 20816	Pt 533 & 532	
07-00551257	F&H Limited Partnership c/o Henry A. Bowis	974 Millwood Lane Great Falls, VA 22066	Pt 527, 528, 529	
07-00552638	Thomas W. Perry, Jr.	6 West Melrose Street Chevy Chase, MD 20815	Pt 530, 531, 532	
07-00416405	Manor Inn Bethesda, Inc.	3299 K Street, N.W., #700 Washington, D.C. 20006	N131	HN22
07-00420704	Alvin J. Steinberg	3538 Raymoor Rd. Kensington, MD 20895	N140	HN22
07-02688378	Bethesda Place Ltd. Ptnshp c/o Safeway Stores Holding Corp.	5530 Wisconsin Ave., #1000 Chevy Chase, MD 20815	N185	HN22
RABNER'S SUB.				
07-0425193	Margaret G. H. Gilece	1234 Cherry Tree Ln. Annapolis, MD 21403	1	
07-00430510	Montgomery County, EOB	101 Monroe Street Rockville, MD 20850	2	
07-00430510	Montgomery County, EOB	101 Monroe Street Rockville, MD 20850	3, 4, 5, 6	
07-00432096	D. Gay Wade	P.O. Box 719 Glen Echo, MD 20812	7	
CIVIC ASSOCIATIONS & HOMEOWNERS				
41	East Bethesda Citizens Assn. c/o Dean Ahmad	4323 Rosedale Drive Bethesda, MD 20814 951-0539		
42	East Edgemoor Property Owners Assn. c/o Lawrence Funt/Pres.	4905 Edgemoor Ln Bethesda, MD 20814 h-652-4857; o-657-4200		
48	Battery Park Citizens Assn. c/o David Hayzlett/Pres.	8011 Maple Ridge Road Bethesda, MD 20814 h-301-654-7178		

TAX ACCT. NO.	NAME	ADDRESS	LOT	BLOCK
263	Battery Lane Tenants Assn. c/o Steven Williams	c/o Alden Management Corp. 4858 Battery Lane Bethesda, MD 20814 (o) 656-1306		
669	Bethesda Coalition c/o Dennis Wood/Pres.	4109 Woodbine Street Chevy Chase, MD 20815 h-656-8042; w-951-5546		
717	Spanish Speaking People of Bethesda c/o Pedro Porro/Pres.	5729 Bradley Blvd. Bethesda, MD 20814 h-320-3761; o-202-622-1918		
675	Greater Bethesda-Chevy Chase Coalition c/o Cathie Titus/Co-Chair	8616 Fenway Drive Chevy Chase, MD 20817		

EXISTING SITE PLAN





SCALE: 1"=30'
REV. 01.1997

97812.01

Weilhe Design Group
Architecture
Interior Design
Space Planning
1401 E. HUNT, VALENTINE, O.C. 28068 (404) 851-4200

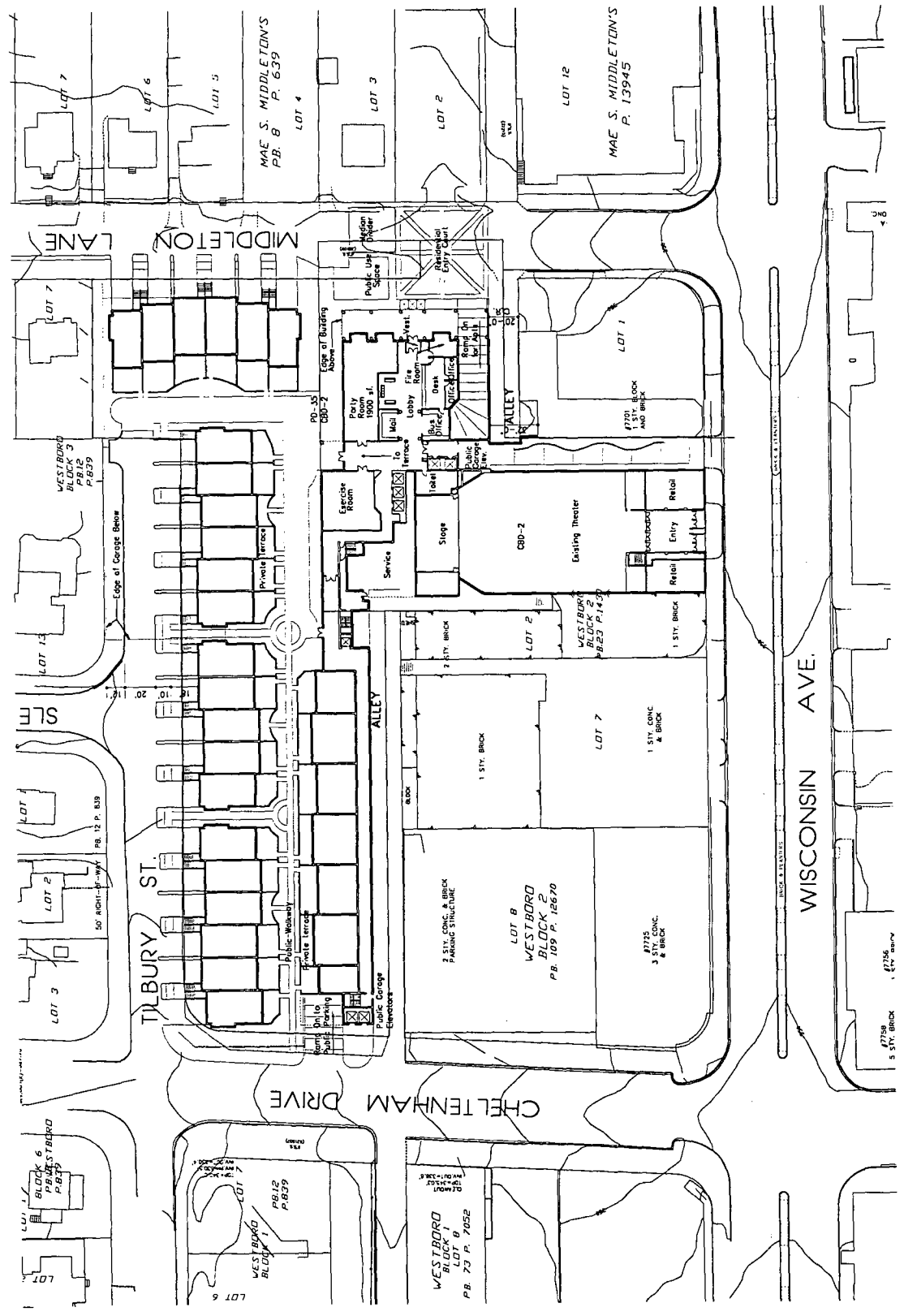
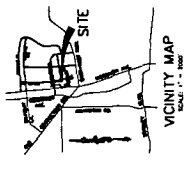
Bethesda Theatre Cafe Residential
7791 Wisconsin Avenue
Bethesda, Md. 20814

Site Plan

Beta Corporation
38 South Charles Street
Bethesda, Md. 20814

E.M. Smith Associates
4801 South Hampden Lane
Bethesda, Md. 20814

1 of **2**



Ground Floor

2 of 2

Beta Corporation
38 South Charles Street
Baltimore, Md. 21201

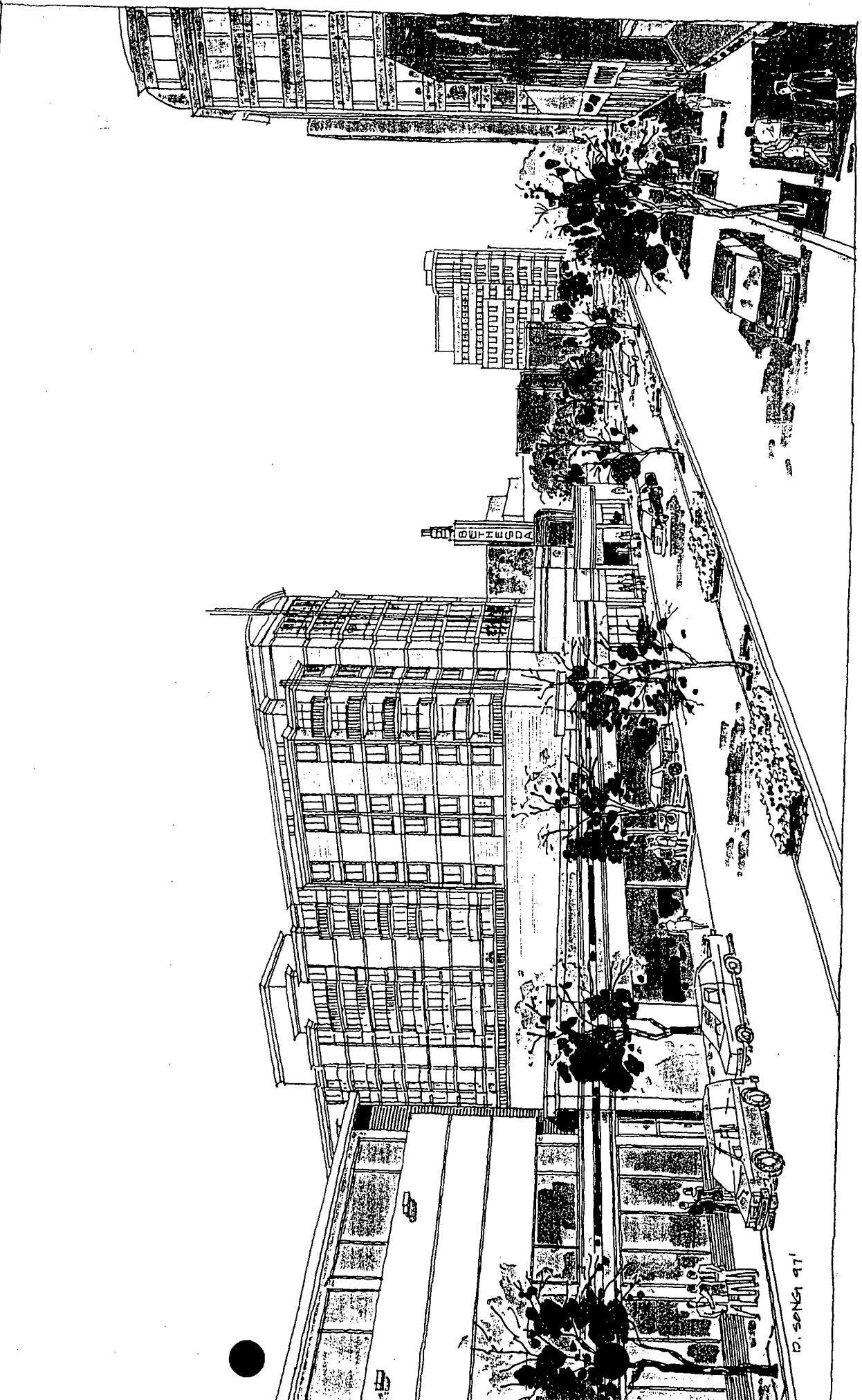
E.M. Smith Associates
4801 South Hampton Lane
Bethesda, Md. 20814

Bethesda Theatre Cafe Residential

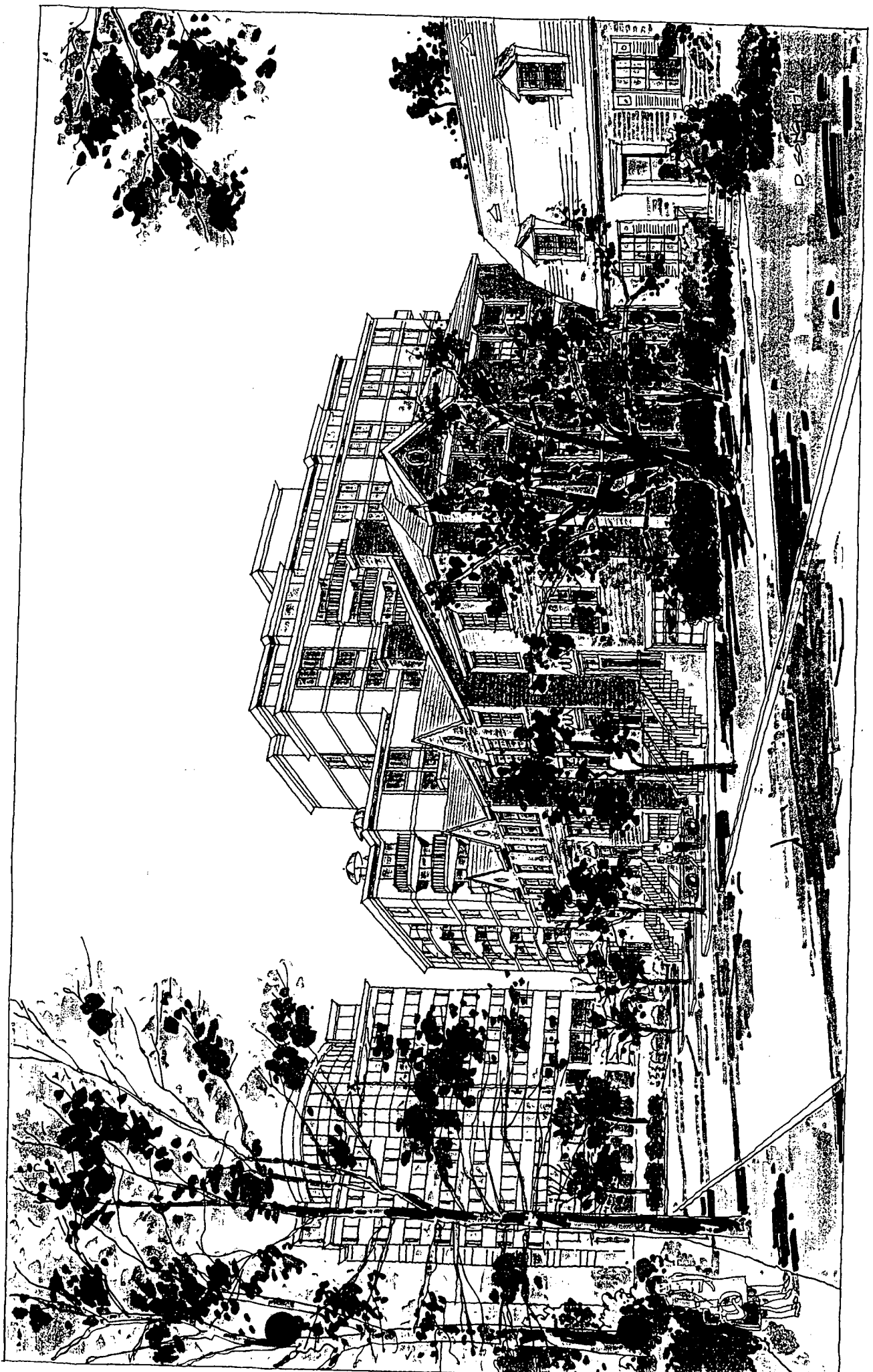
7781 Wisconsin Avenue
Bethesda, Md. 20814

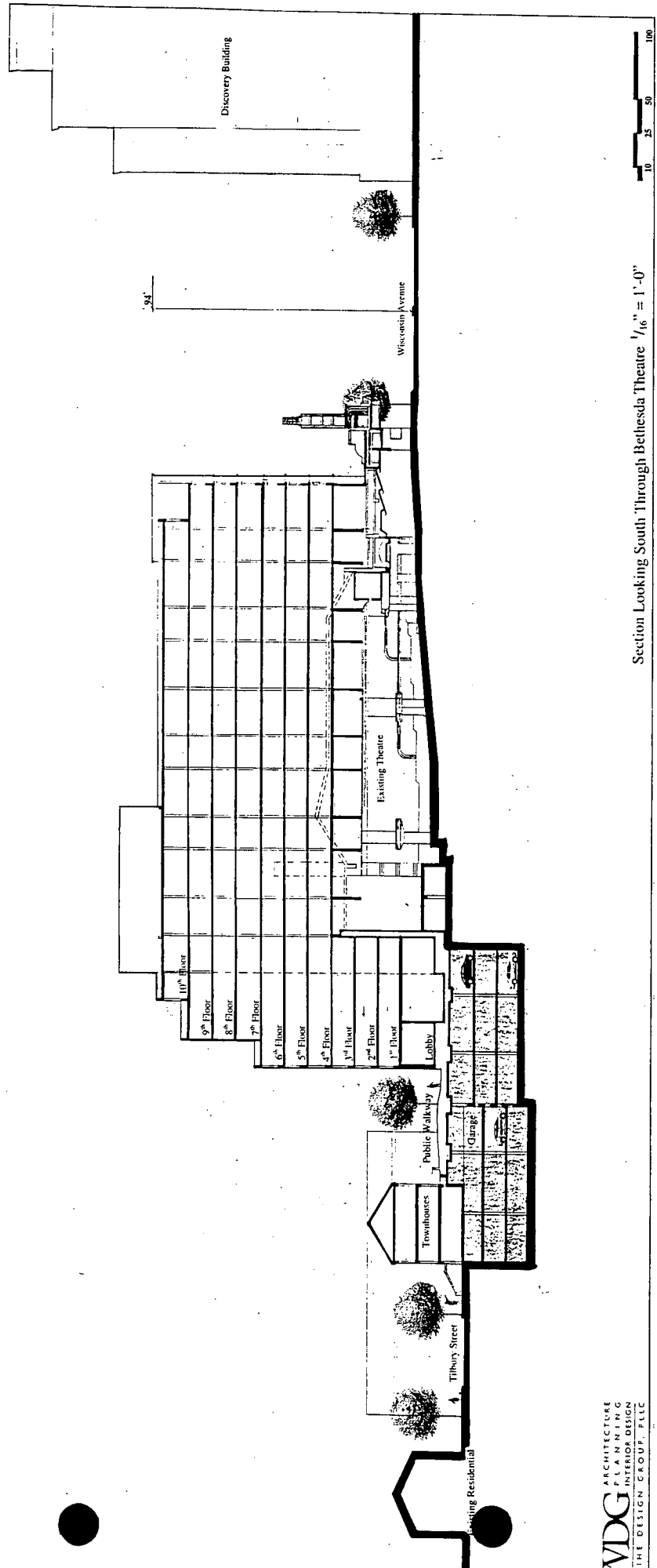
Weilene Design Group
Architectural
Interior Design
Space Planning
1048 K Street, Washington, D.C. 20006
(202) 817-8200

SCALE: 1"=30'
PROJECT NO. 97015.01



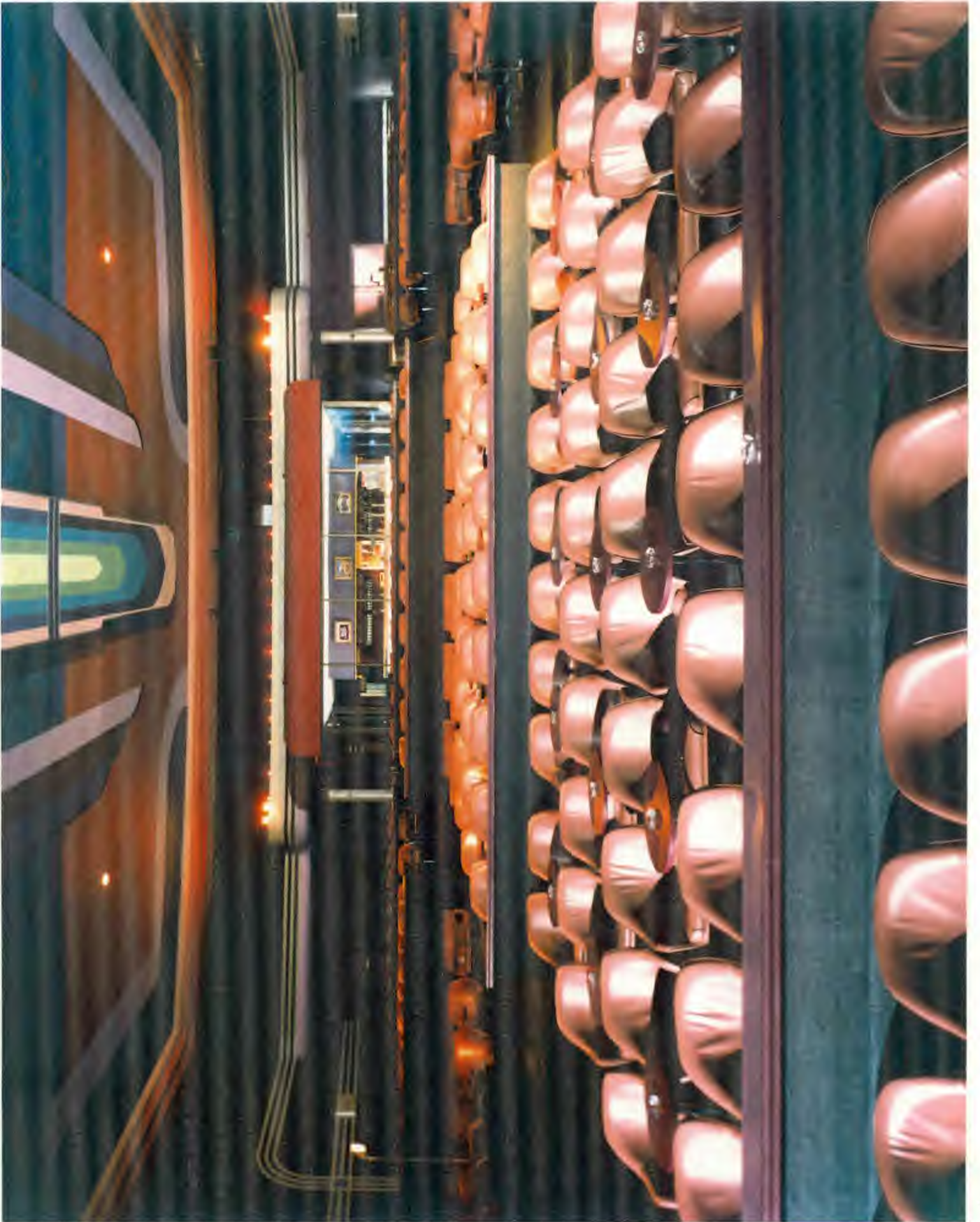
P. SONG 97'

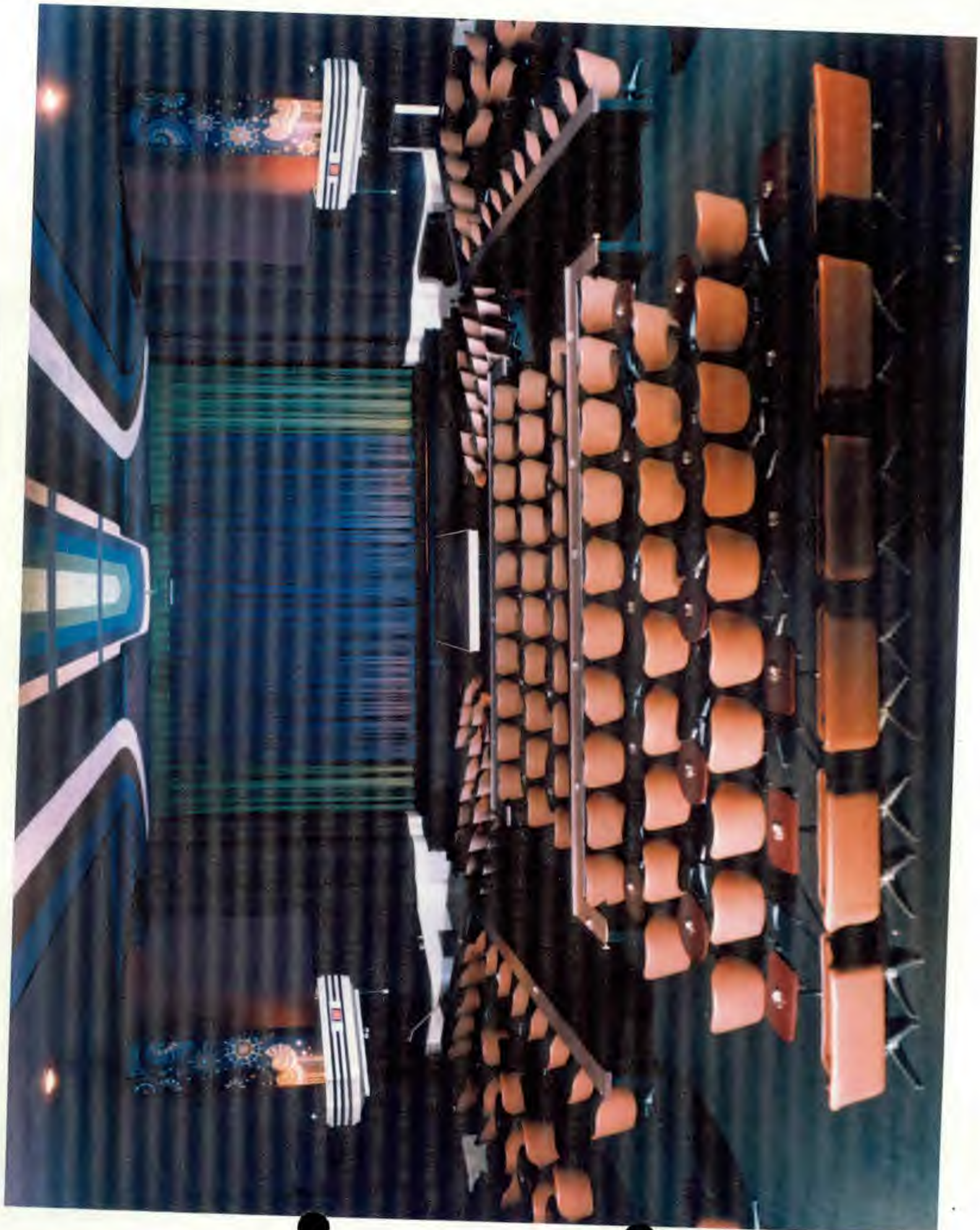


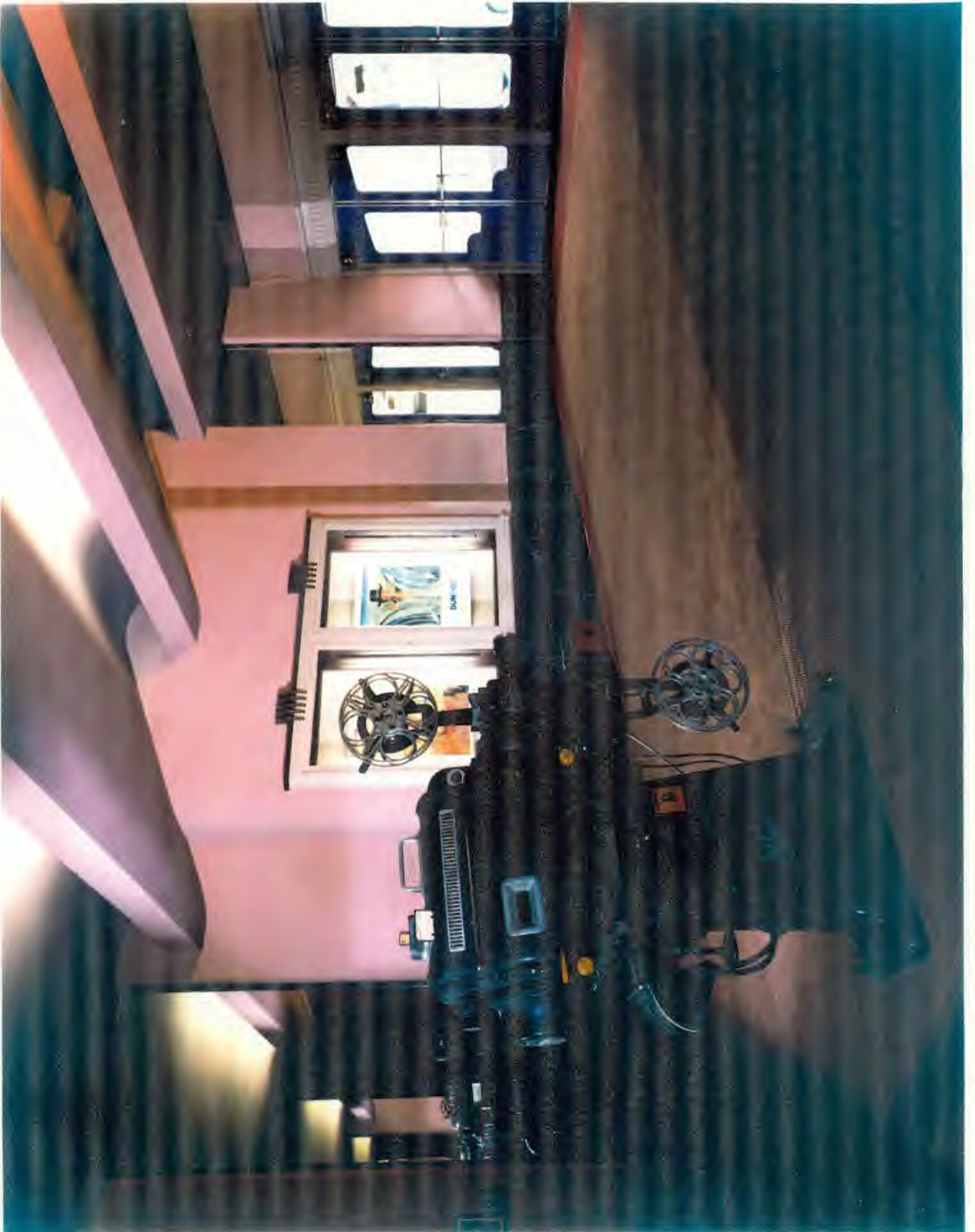


Section Looking South Through Bethesda Theatre 1/16" = 1'-0"











THEATRE

SKINS VS EAGLES
SUN 12:30

LEASE
CALL 961-9696
P. MAR

LEASE
CALL 961-9696
P. MAR

PARTS









Note - original marble base at
South Corner.

stairfront metal panels
painted
original marble
in Theater

marble for north
stairfront niches -
maybe cut from original?

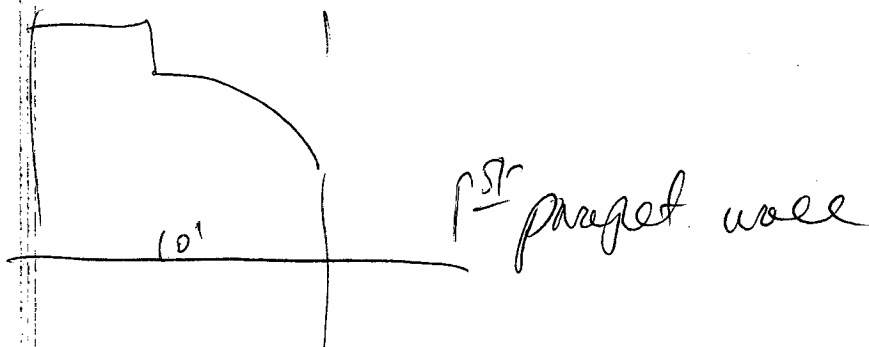
12"
20'
 $\frac{240''}{30 \text{ bricks}}$

(20' is just past the exit.
light fixture on wall)

2nd project pattern - almost like a
radiation MMMMM with capstone +
throating.

34 pieces ~~for~~ for red brick section along alley
30 pieces of blank brick

More theater beyond 5th pilaster -
with rear exit, and area behind screen
(stage area)



3 1/2 90

Stair front to 12 1/2'

$\frac{19}{8}$
 $\frac{121532}{13}$

1st step down of concrete @ 26 1/2'

2nd step @ 40'

23
 $\frac{8}{15}$
 $\frac{741864}{15}$

2nd project @ 50' 1/2' forward of wall return.

Then 15 1/2' to 1st pilaster

The whole project section.

4 pilasters, two steps in row to 5th pilaster. - all 15' apart

4/1/97

Residential - on Bethesda Theatre site ...
working w/ Sector Plan

Wye Design Group (Wye Partnership changed its name)

Proposed changes:

Height Δ 90' to 94' 10 Floor Bldg.
Rear site; Δ PD 22 - do residential instead of office
to PD 35

? They plan to span over the theatre! ?

"Cherry Land"

Q: Do they own the theatre? Yes

How will it continue to operate? Yes

Will they donate an easement to protect the theatre? ?

April 17 - meeting w/ community

4/14/97

May 28th - Preliminary? HOC

Lose 18 units -- if the over-
building were set further
back than 20'...

Successful Preliminary Consent
prior to ^{Project Plan} ~~pre-proposal~~ w/
planning Bd

Come in for HAWP prior to
site plan..

Primary amenity = Same the interior
of the Theatre.

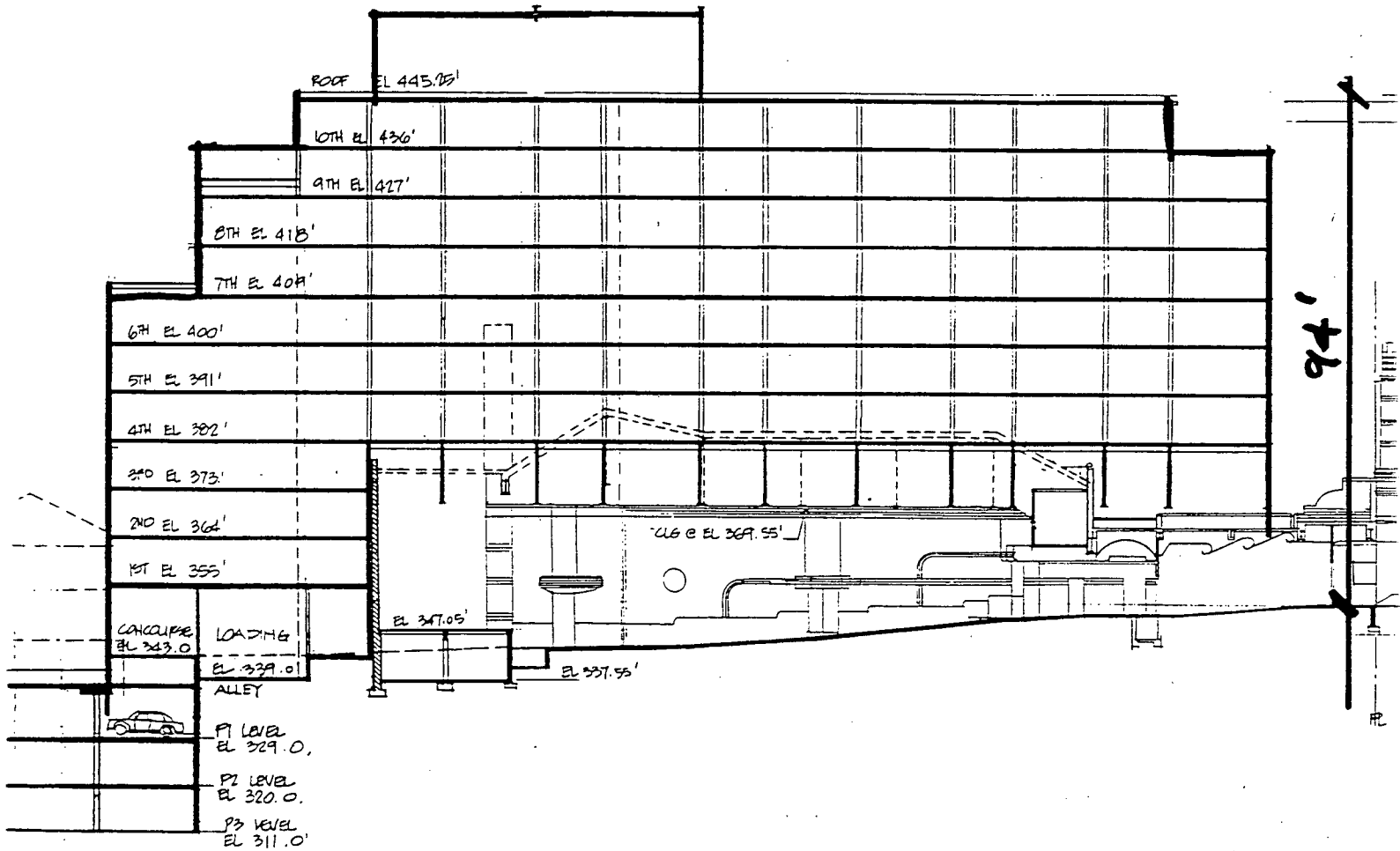
409
373

36

32
20

52'

Scales to that.



REV. EAST WEST SECTION THRU THEATER

Bethesda Cafe Theatre Residential

April 14,1997

SITE DATA:

CBD-2 Site Area: 43,144 sq.ft.
 @ 5.0 FAR = 215,720 sq.ft.
 Less Theatre Area = 15,597 sq.ft.
 Allow. Gross Fl.Area = 200,123 sq.ft.
 Prov'd. Gross Fl.Area = 200,123 sq.ft.

Gross Lot Area = 43,144 s.f.
 Less Wisc. Ave. R.O.W. = 2035 s.f.
 Less Middleton Lane R.O.W. = 1496 s.f.
NET LOT AREA: 39,613 s.f.

Building Height Allowed: 90 Feet
 Building Height Provided: 94 Feet with setbacks @ 82 feet & 63 feet.
 No. of Units Allowed: @ 200 D.U./acre = 198
 No. of Units Provided: 188
 No. of MPDUS @ 15% = 28

Unit Breakdown: Eff = 22
 Jr.1Br. = 10
 Reg. 1Br = 73
 Lux.1Br.= 10
 1 Br.+D = 35
 2 Br. = 34
2 Br.+D = 4

TOTAL: 188 Units*

Parking Required: 194 Spaces
 Parking Provided: 240 Spaces

Public Use Space Required @ 20% of net lot area = 7923 sq.ft. Req'd.
 Amenity Space Provided: @ 19.5% = 7750 sq.ft.

PD-35 Site Area: 63,139 sq.ft.
 @ 35 Units/Acre = 50 Units allowed.

Units Provided: 23 Townhouses
26 Apartments
Total 49 Units

Required Green Space @ 50% = 31,570 sq.ft.
 Provided Green Space @ 48% = 30,268 sq.ft.

Townhouse Max. Bldg. Ht. Allowed = 35 feet
 Townhouse Bldg. Ht. provided. = 35 feet

The Bethesda Cinema 'N' Drafthouse

Surrounded by undistinguished modern commercial buildings, the Marquee of the Bethesda Cinema 'N' Drafthouse is dwarfed by the signage of the adjacent Chevy Chase Chevrolet and the sheer bulk of this car dealership. Other new construction is near the theatre, much of it of recent origin.

Two blocks prior to the theatre it can barely be viewed because it is blocked by another four story structure of recent origin.

Built in the form of a square block, the Bethesda Theatre is constructed of blonde brick. Although the front portion of the building consists of only one story, there is a one-half story false front which gives the facade more substance. The lightness of the facade is punctuated by two double parallel bands of black brick. The first floor reads as two large bays divided by the ticket booth which is trimmed with grooved aluminum. Set within these bays are the doors to the theatre. The entrance bays are flanked on either side with movie notice cases also trimmed with aluminum.

Atop the entry way sits the theatre's marquee which runs the full length of the facade. It is of substantial width and constructed of metal. The edges of the marquee are curved with these curves articulated with the grooved decorative aluminum material. The edges of the marquee are trimmed with a set of double neon parallel lines. Rising from the marquee is a tall rectangular formation said to look ... "like a miniature

skyscraper." Within the tower the word "Bethesda" is spelled in neon; portions of the neon in the sign are not working.

As the building proceeds towards the rear lot line, there is a dip where it proceeds as a one story structure and then rises to two. The most rear portion of the building is of red brick. The light massing of this rear block is also accented with a triple set of double bands of black brick.

Originally called the "Boro", the theatre was constructed as part of a small commercial complex. Hence, the theatre is flanked on either side by small, one-story commercial units. Both units appear to have lost their original fenestration and presently have signs unsympathetic to the character of the theatre and the units themselves. The sign for "Custom Flowers" is placed low and obscures the windows whereas the sign for the other unit is placed at a different level detracting from the sense of this as a commercial complex. The northern-most side of the northern commercial unit connects to the Chevrolet dealership which in turn is linked to the larger dealership building with a plastic arch and an ongoing sign.

The Bethesda Theatre presents a number of features which can be categorized in the style of Art Deco. Conspicuous use of modern building materials such as neon, grooved aluminum and blonde brick is one Art Deco characteristic present in this theatre. Other characteristics typical of the "streamlined" aspect of Art Deco may be found in the facade of the building, such as the curving of the edges of the marquee and the sleek, smart lines of double bands of black brick. Art Deco strove to

be a style "moderne," and what could be more modern than the image of a skyscraper glittering with lights and rising up from the marquee?

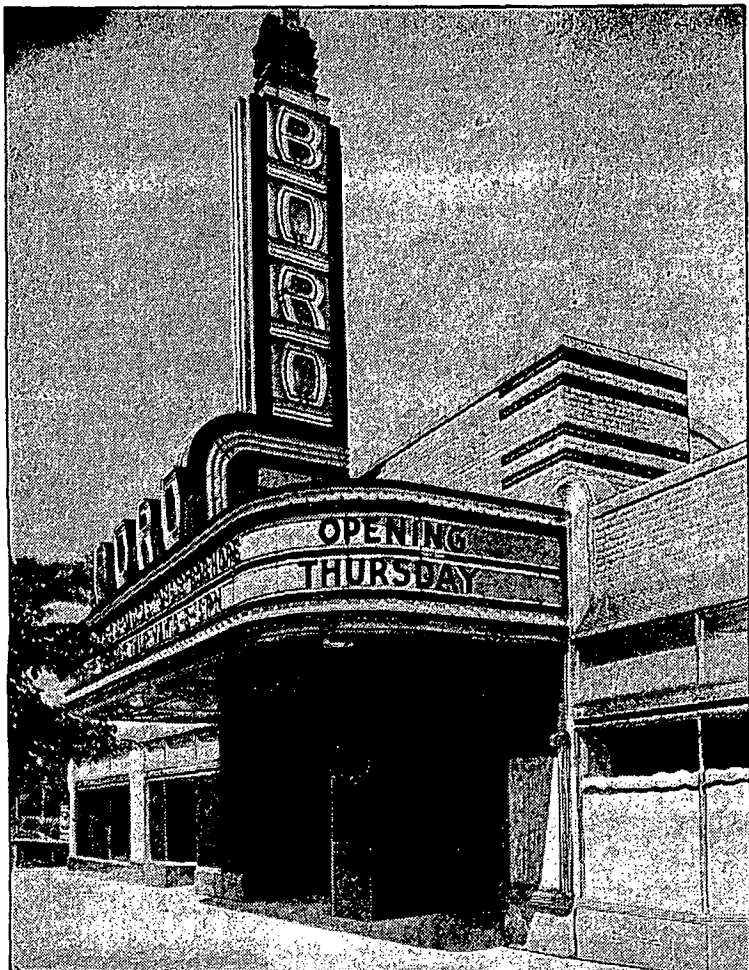
While this building retains much of its original historic fabric, it has also sustained some serious losses to its integrity. The proud marquee once sported tiny white light bulbs perhaps reminiscent of the "Great White Way" in New York. These lights have now all been removed. A new, plastic sign has been placed immediately below the marquee which detracts from the facade of the building.

Although the interior of the building is not being evaluated at this time, it should be noted that all of the seats in the theatre have been removed and replaced with more commodious chairs and tables. A large snack bar has been placed in the theatre area, as has a large organ which is not contemporary to the theatre.

The Bethesda Theatre is not at present a unique resource in the metropolitan Washington area. At least 13 examples of these theatres designed by Eberson are cited in Wirz & Striner's book. A windshield survey of the majority of these theatres reveals that many are in a state of disrepair and have had unsympathetic renovations, but most are still standing and have as many original architectural features albeit some are obscured as are those of the Bethesda Theatre. Almost all are flanked by smaller commercial units designed and constructed at the same time. Most have some type of tower configuration inserted into the marquee. Many have decorative elements of equal or greater significance than those of the Bethesda Theatre.

BORO THEATRE OPENS THURSDAY

Movie House Ready For First Performance



Boro Theatre, the last word in theatre construction, which will be opened here Thursday night with an impressive program beginning at 8:15 o'clock. The new amusement palace boasts the latest in sound and projection equipment and is fitted with ultra-modern features for the comfort of its patrons. The theatre will operate under the direction of Sidney Lust, head of a large chain of theatres in Washington, Maryland and Virginia.

Boro Is Triumph In Field Of Modern Construction

Bethesda can well be proud of its new Boro Theatre, which will have its formal opening Thursday night.

Determined to give this community a theatre second to none in the Washington suburban area, the Woodmont Development Co. has spared no expense in the building of this beautiful edifice, which stands as a triumph in modern theatre construction.

Persons viewing the Boro for the first time will thrill to its architectural beauty. From its marquee and front doors, on through its lobby, foyer and auditorium, the Boro breathes the very spirit of modernism.

John Ebersohn, celebrated New York architect, who has several of the newer Washington theatres to his credit, designed the Boro, and has succeeded in making it the epitome of luxury, beauty and comfort. David L. Stern, Washington builder, was the general contractor.

Marquee Impressive

Upon approaching the theatre, one is immediately impressed with its beautiful and massive marquee, the largest of

its type in the Washington territory. The all-metal canopy is shaped in semi-oval fashion, and has two large opal glass panels for silhouette-type letters.

Bands of travelling lights run under and above these panels, and vari-colored neon tubing, controlled by "flasher" systems, adds to the attractiveness of the marquee. The large upright sign bearing the name of the theatre, also is a work of art, its colored neon tubing adding to the brilliance of the front. There are more than 600 light bulbs in the marquee and sign, and 225 feet of neon tubing.

The inviting theatre entrance, including box office, display frames and walls, (See THEATRE, Page 6)

Hollywood Stars Wire Congratulations To Boro

Telegrams poured into the office of Sidney Lust today in a seemingly endless stream, each one carrying some personal message of good will. A few of those received follow:

My sincerest best wishes for many years of success in Bethesda.
—Claudette Colbert.

My heartiest congratulations on the opening of your new Boro Theatre.
—Ginger Rogers.

A load of good wishes to you on the opening of your new Boro Theatre.
—Bing Astaire.

Congratulations to you on the opening of your new theatre in Bethesda. May it keep coming in a winner.
—Bing Crosby.

Good luck for the gala opening of the new Boro.
—Myrna Loy.

(See CONGRATULATIONS, Page 7)

Distinguished Audience To Attend Gay Premiere

John A. Overholt Will Appear As Speaker On Program Presided Over By Brooke Johns, Former Star Of Follies—Colbert And Cooper In Screen Feature

Residents of Bethesda and Chevy Chase will be treated to all the color and glamour of a Hollywood premiere on Thursday night when the new Boro Theatre stages its formal opening under the direction of Sidney Lust.

Powerful flood and spotlights will bathe the front of the beautiful new edifice with a dazzling brilliancy, and motion pictures will be taken of the crowds entering the theatre. Gordon Hittenmark, popular WRC radio announcer, is expected to be on hand to greet arriving celebrities over a public address system, while inside the theatre music will be provided by a string orchestra furnished through the courtesy of the Earle Theatre, and under the direction of its assistant musical director, Alex Podnos.

Local Man Named Manager Of Boro

J. William Jobs, Bethesda High Graduate, Appointed Head Of New Theatre

J. William Jobs, well-known Bethesda resident, has been selected by Sidney Lust for the position of manager of the Boro Theatre, newest link in the chain of Lust motion picture houses operating in the Nation's Capital and its suburbs.

Mr. Jobs is a graduate of Bethesda-Chevy Chase High School and for the past six years has been engaged in business in Washington and Montgomery County. He is 24 years old.

After receiving his diploma at the local high school, where he was an outstanding athlete, Mr. Jobs became affiliated with Sanitary Grocery Co. and later with George F. Muth & Co. and the Associated Retail Credit Men.

For a time he studied for the legal profession at the National Law School, in Washington.

He is the son of Mr. and Mrs. William E. Jobs of Bethesda and resides with his wife, the former Miss Helen Howard, and child at 6712 Wisconsin avenue. Miss Howard is the daughter of the late Clifford Howard of Rockville, a former Montgomery County sheriff.

Wells Fargo Days New Film's Theme

Joel McCrea, Frances Dee Cast In Principal Roles in Historical Epic

Two generations of an American family, laid against the most colorful period in American history, are traced in Paramount's tribute to the men who connected California to the East in early pioneer days, "Wells Fargo," showing Sunday, Monday, and Tuesday at the Boro Theatre.

The family is that of Joel McCrea, man of vision, who goes to the West for the purpose of growing with it and of establishing a "Hieline of empire" between the East and the sprawling settlements on the Pacific Coast, and his wife, played by Miss Frances Dee, who loves him but fails to grasp the bigness of his dream.

The supporting cast is headed by Bob Burns in the role of an Indian Scout. It is his first "straight" role. Others in the brilliant cast are Lloyd Nolan, Henry O'Neill, Porter Hall, Robert Cummings, Ralph Morgan, Mary Nash, John Mack Brown and Barlowe Borland. The film was directed by Frank Lloyd from a story by Stuart N. Lake.

The doors of the theatre will be opened at 7 P. M. to permit early arrivals to inspect the various features of the luxurious and ultra-modern interior. The dedication exercises will start at 8:15 o'clock with Brooke Johns, former Ziegfeld Follies star, and for many years the vaudeville partner of Ann Pennington, acting as master of ceremonies.

John A. Overholt, president of the Bethesda Chamber of Commerce, will make the address of welcome, which will be followed by the introduction of celebrities.

After careful consideration, Mr. Lust selected "Bluebeard's Eighth Wife," one of the season's outstanding comedy-dramas, as the principal film attraction for the opening night's program.

Film Is Outstanding

Starring Gary Cooper and Claudette Colbert, the picture was produced and directed by Ernst Lubitsch, whose treatment of this Alfred Savois Parisian farce has made the film one of the most enjoyable to come out of Hollywood in some time.

Among the short subjects that will supplement the main feature picture will be the two-reel cartoon novelty, "Pop-eye the Sailor Meets Ali Baba and the Forty Thieves," which has been made in Technicolor and offers several innovations in cartoon filming, including a third-dimension effect. There also will be the latest edition of the Paramount Newsreel.

The same program will be shown on Friday and Saturday.

Schedule Announced

After the inaugural night, the Boro will be opened daily at 5:45 P. M., with shows starting 15 minutes later. On Saturdays, shows will start at 1:00 P. M., and on Sundays there will be continuous shows from 2:00 to 11:00 P. M.

The Boro will be devoted to presenting the highest type of motion picture entertainment in an atmosphere of luxury and comfort, and is expected to become a business and architectural asset to the community of Bethesda.

Parking Available For 500 Cars At Boro

There will be no parking problems at the new Boro Theatre. A mammoth free parking lot that will accommodate more than 500 cars has been provided for the convenience of Boro patrons. It is located directly behind the theatre, and is easily accessible from the highway.

The lot has been surfaced with tared gravel. Marked lanes, set far apart, will facilitate the parking of automobiles and will permit free passage at all times. Powerful floodlights will illuminate the area.

Don't Miss the Opening of the Boro Theatre - - - Thursday, May 19th at 7 P. M.

BORO THEATRE OPENS THURSDAY

Movie House Ready For First Performance



Boro Theatre, the last word in theatre construction, which will be opened here Thursday night with an impressive program beginning at 8:15 o'clock. The new amusement palace boasts the latest in sound and projection equipment and is fitted with ultra-modern features for the comfort of its patrons. The theatre will operate under the direction of Sidney Lust, head of a large chain of theatres in Washington, Maryland and Virginia.

Boro Is Triumph In Field Of Modern Construction

Bethesda can well be proud of its new Boro Theatre, which will have its formal opening Thursday night.

Determined to give this community a theatre second to none in the Washington suburban area, the Woodmont Development Co. has spared no expense in the building of this beautiful edifice, which stands as a triumph in modern theatre construction.

Persons viewing the Boro for the first time will thrill to its architectural beauty. From its marquee and front doors, on through its lobby, foyer and auditorium, the Boro breathes the very spirit of modernism.

John Eberson, celebrated New York architect, who has several of the newer Washington theatres to his credit, designed the Boro, and has succeeded in making it the epitome of luxury, beauty and comfort. David L. Stern, Washington builder, was the general contractor.

Marquee Impressive

Upon approaching the theatre, one is immediately impressed with its beautiful and massive marquee, the largest of

its type in the Washington territory. The all-metal canopy is shaped in semi-oval fashion, and has two large opal glass panels for silhouette-type letters. Bands of travelling lights run under and above these panels, and vari-colored neon tubing, controlled by "flasher" systems, adds to the attractiveness of the marquee. The large upright sign bearing the name of the theatre, also is a work of art, its colored neon tubing adding to the brilliance of the front.

There are more than 600 light bulbs in the marquee and sign, and 225 feet of neon tubing.

The inviting theatre entrance, including box office, display frames and walls, (See THEATRE, Page 6)

Hollywood Stars Wire Congratulations To Boro

Telegrams poured into the office of Sidney Lust today in a seemingly endless stream, each one carrying some personal message of good will. A few of those received follow:

My sincere best wishes for many years of success in Bethesda. —Claudette Colbert.

My heartfelt congratulations on the opening of your new Boro Theatre. —Ginger Rogers.

A load of good wishes to you on the opening of your new Boro Theatre. —Fred Astaire.

Congratulations to you on the opening of your new theatre in Bethesda. May it keep coming in a winner. —Bing Crosby.

Good luck for the gala opening of the new Boro. —Myrna Loy. (See CONGRATULATIONS, Page 7)

Distinguished Audience To Attend Gay Premiere

John A. Overholt Will Appear As Speaker On Program Presided Over By Brooke Johns, Former Star Of Follies—Colbert And Cooper In Screen Feature

Residents of Bethesda and Chevy Chase will be treated to all the color and glamour of a Hollywood premiere on Thursday night when the new Boro Theatre stages its formal opening under the direction of Sidney Lust.

Powerful flood and spotlights will bathe the front of the beautiful new edifice with a dazzling brilliancy, and motion pictures will be taken of the crowds entering the theatre. Gordon Hittenmark, popular WRC radio announcer, is expected to be on hand to greet arriving celebrities over a public address system, while inside the theatre music will be provided by a string orchestra furnished through the courtesy of the Earle Theatre, and under the direction of its assistant musical director, Alex Podnos.

Local Man Named Manager Of Boro

J. William Jobs, Bethesda High Graduate, Appointed Head Of New Theatre

J. William Jobs, well-known Bethesda resident, has been selected by Sidney Lust for the position of manager of the Boro Theatre, newest link in the chain of Lust motion picture houses operating in the Nation's Capital and its suburbs.

Mr. Jobs is a graduate of Bethesda-Chevy Chase High School and for the past six years has been engaged in business in Washington and Montgomery County. He is 24 years old.

After receiving his diploma at the local high school, where he was an outstanding athlete, Mr. Jobs became affiliated with Sanitary Grocery Co. and later with George F. Muth & Co. and the Associated Retail Credit Men.

For a time he studied for the legal profession at the National Law School, in Washington. He is the son of Mr. and Mrs. William E. Jobs of Bethesda and resides with his wife, the former Miss Helen Howard, and child at 6712 Wisconsin avenue. Miss Howard is the daughter of the late Clifford Howard of Rockville, a former Montgomery County sheriff.

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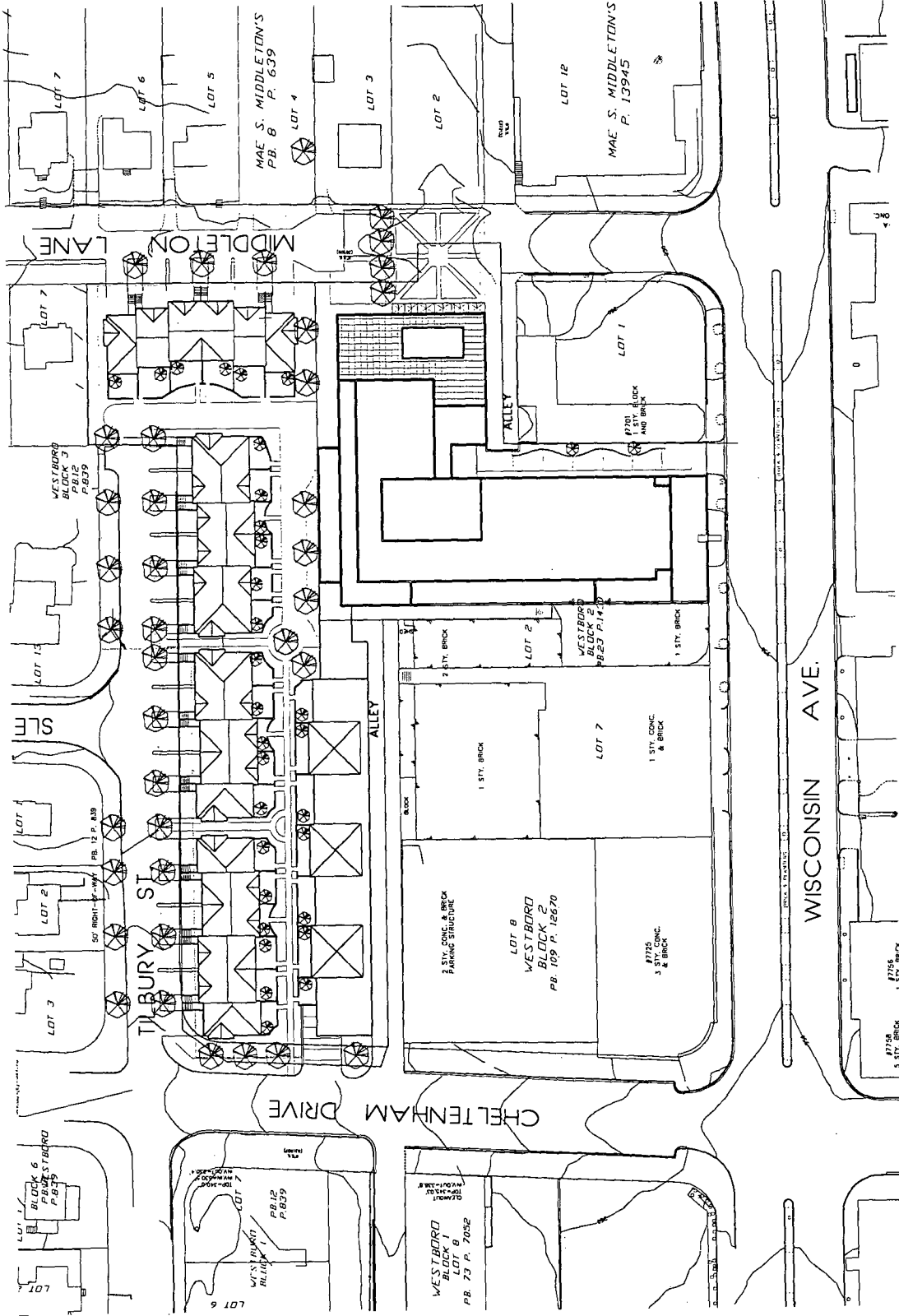
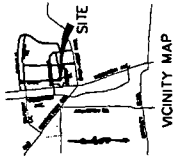
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Site Plan

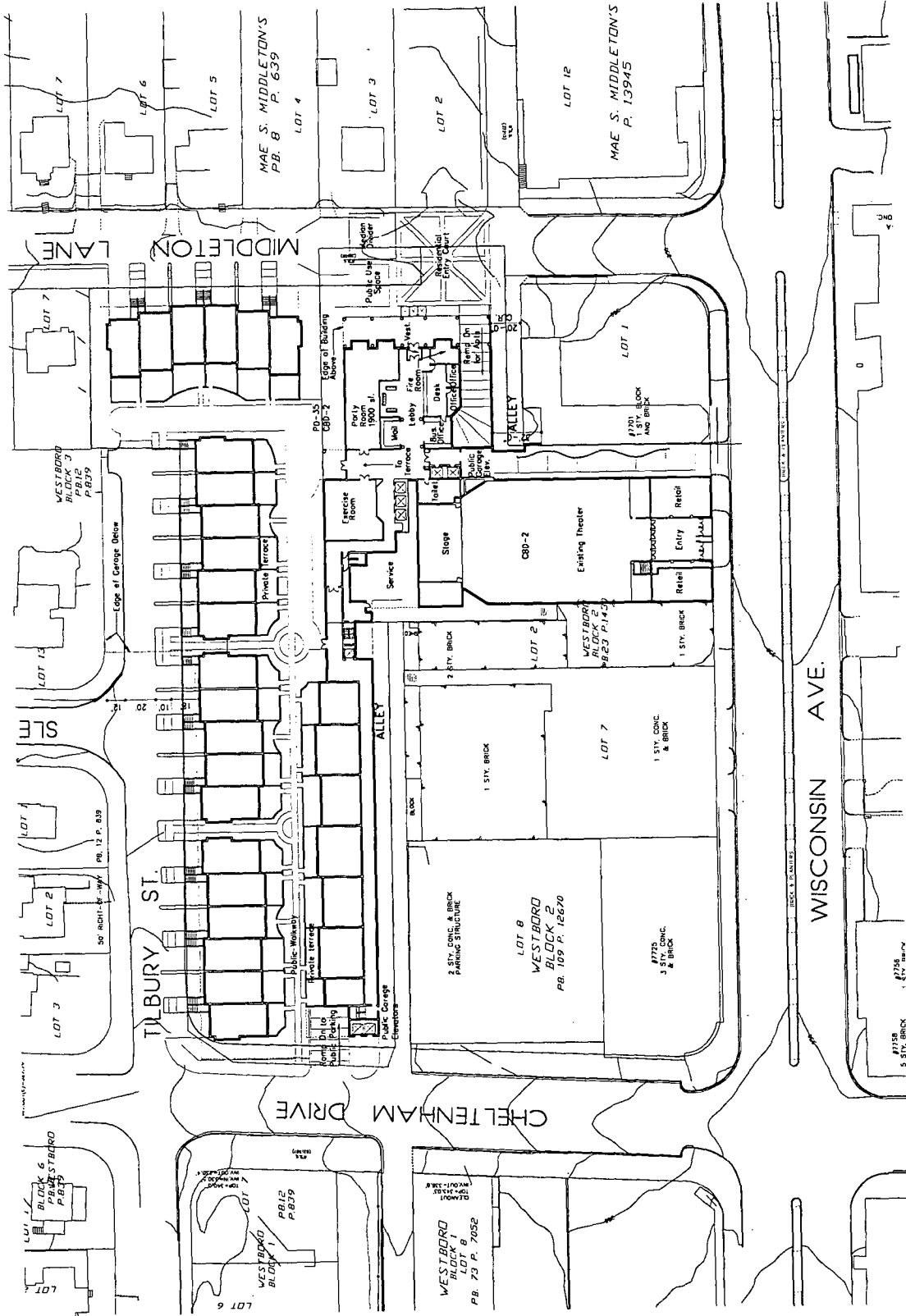
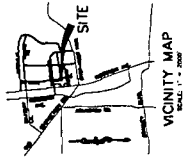
1
2

Beta Corporation
38 South Charles Street
Bethesda, Md. 20814
E.M. Smith Associates
4001 South Haysden Lane
Bethesda, Md. 20814

Bethesda Theatre Cafe Residential

7791 Wisconsin Avenue
Bethesda, Md. 20814

SCALE: 1"=50'
Welding Design Group
Architect
Interior Design
97012-01
1465 K Street, Washington, D.C. 20006 (202) 937-2300



Ground Floor

SCALE: 1/8"=1'-0"
DATE: 11/10/07

Beta Corporation
3000 Wisconsin Ave., Suite 2100
Bethesda, Md. 20814

E.M. Smith Associates
4601 South Hampden Lane
Bethesda, Md. 20814

7791 Wisconsin Avenue
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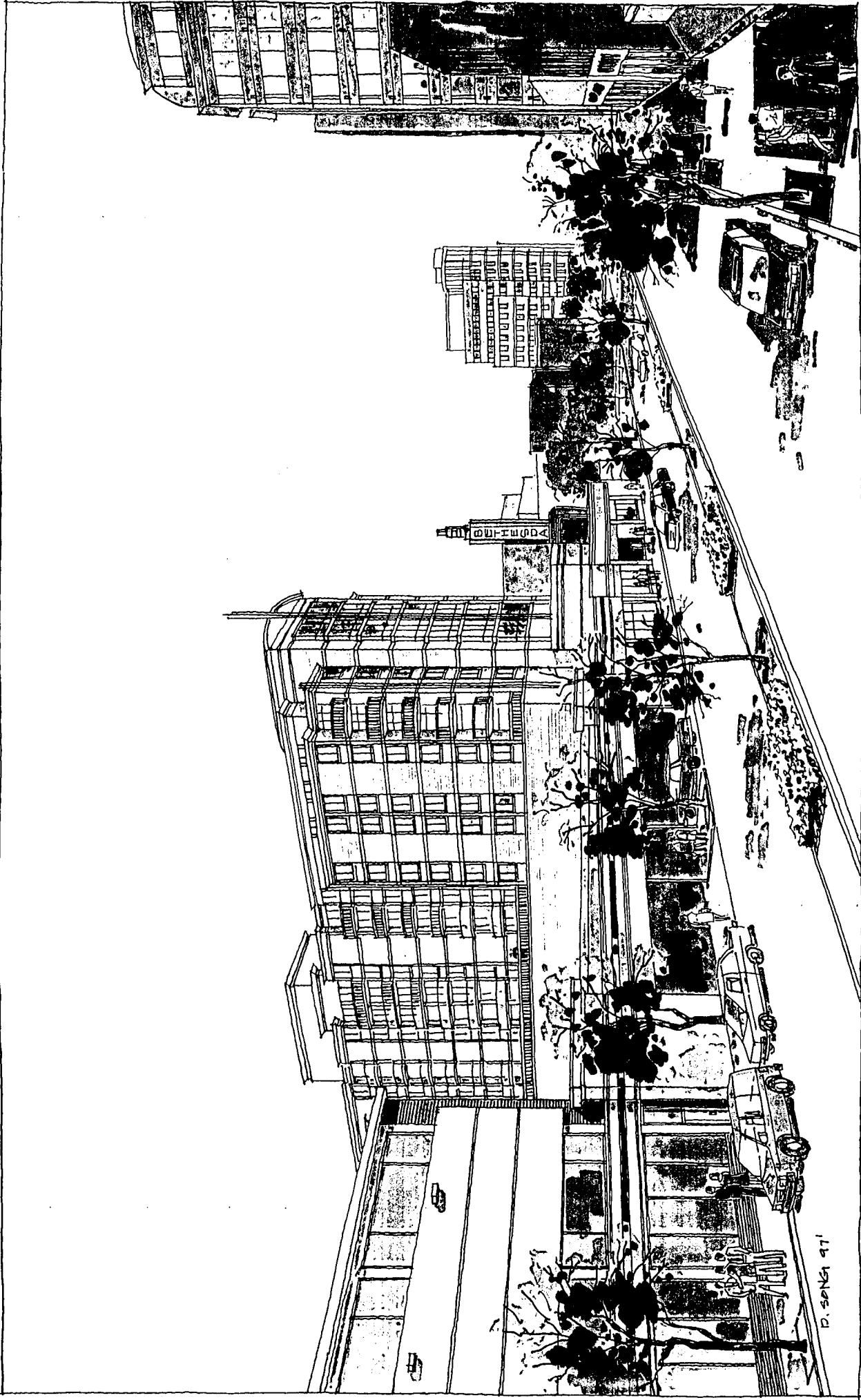
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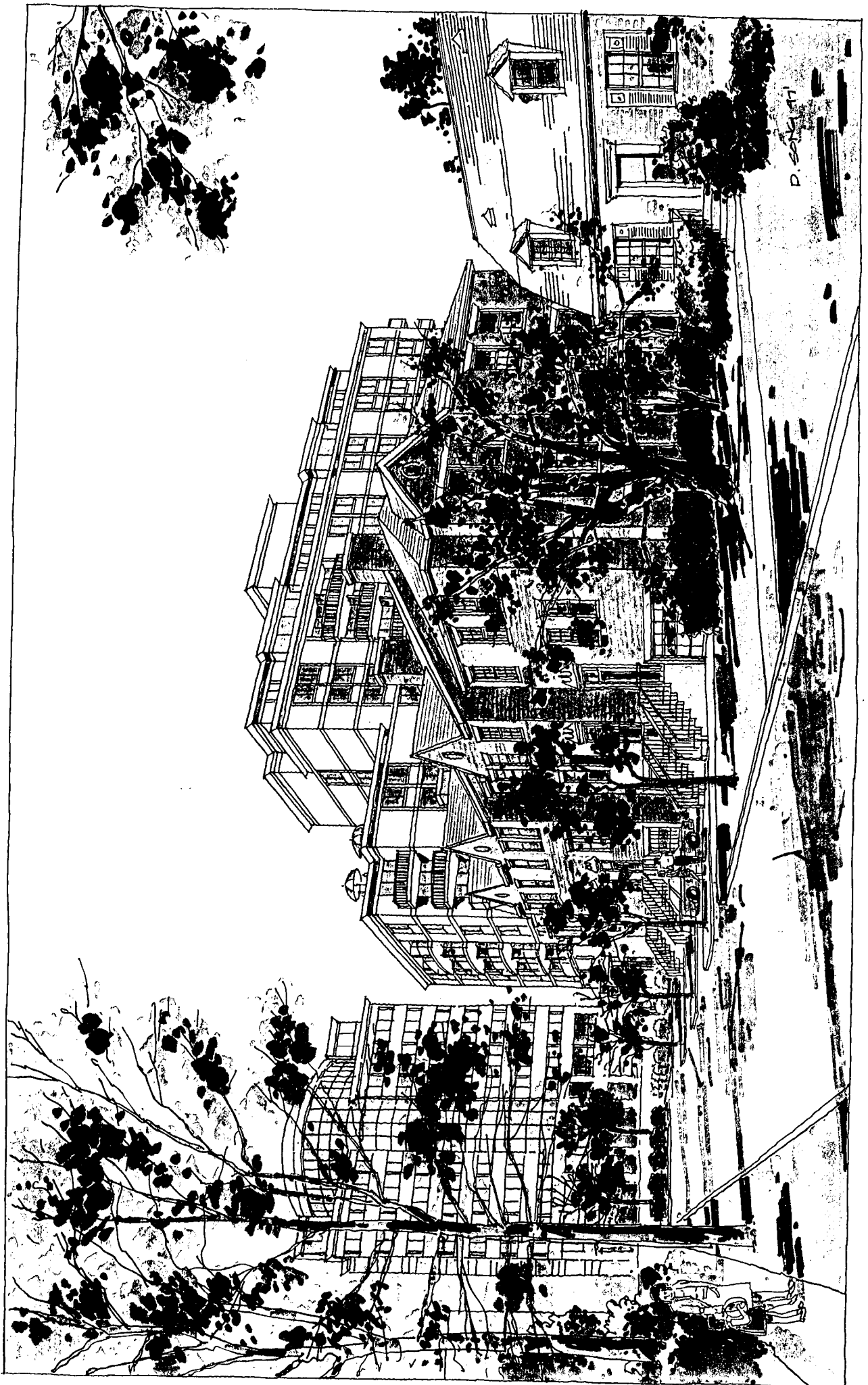
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Bethesda, Md. 20814

Weithe Design Group
Architecture
Interior Design
Space Planning
1000 E. Street, Washington, D.C. 20008 (833) 837-0200
97012.01



D. SENGA 97'





THEATRE

SKINS VS EAGLES
SUN 12.30

LEASE
Call 961-9696
M, W, F

LEASE
Call 961-9696
M, W, F

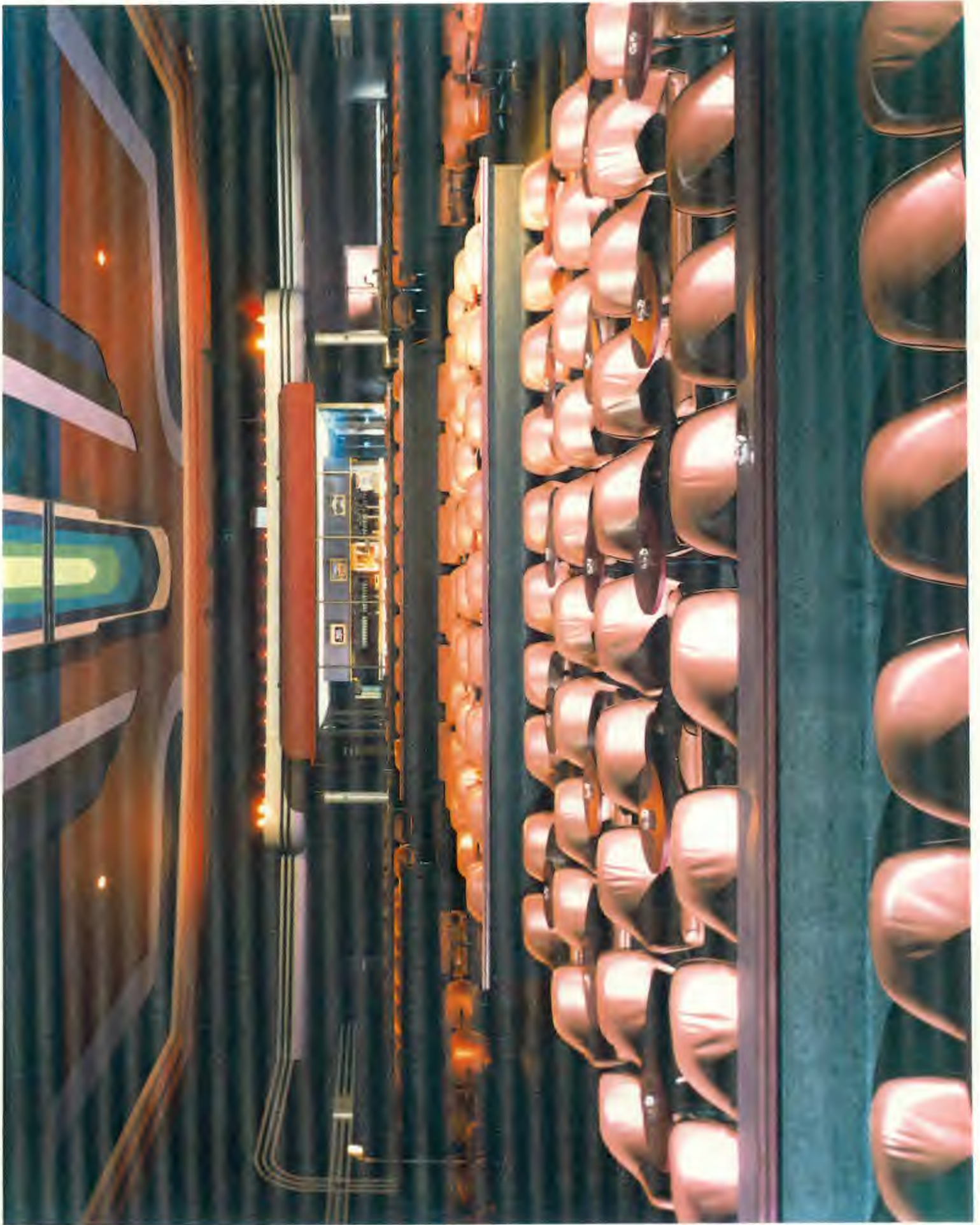
NO PARKING
BUS STOP

SE PARTS















Section Looking South Through Bethesda Theatre 1/16" = 1'-0"