



January 24, 2018

Robert Salisbury  
County of Santa Clara, Department of Planning and Development  
70 W. Hedding Street, East Wing, 7th Floor  
San Jose, California 95110

Subject: Historical Nomination of the Burbank Theater, Burbank, Santa Clara County, California

Dear Robert,

I am pleased to present the following letter report, which comprises the historical nomination of the Burbank Theater as a Santa Clara County Historical Landmark.

**Methodology**

Brunzell Historical personnel performed a site visit on December 29, 2017. The site visit included collecting photographs of the building from several views, as well as photographs of its setting in order to produce a DPR 523 form. Brunzell Historical performed research through the San José Public Library, Sourisseau Academy, the San Francisco Public Library, and online at ancestry.com, History San José, newspapers.com, and other websites. A DPR 523 form was prepared to evaluate the property for historic significance under CEQA.

**Summary of Findings**

The primary purpose of the site visit and research was to evaluate the Burbank Theater for local historic eligibility pursuant to Santa Clara County Code Sec. C17-5. - Designation Criteria. The Burbank Theater is eligible for listing as a Santa Clara Historic Landmark, and is also eligible for National Register of Historic Places (NRHP) and California Register of Historical Resources (CRHR) registration.

**Historic Context**

Burbank

In 1873, Elisha Lafayette Bradlee purchased the land that would become Burbank from Henry Morris Naglee, planting it with fruit trees. Developers laid out the first residential tracts in Burbank, Interurban Park and Rose Lawn Park, in 1904, and all the lots sold by 1922. In the first decades of the 20<sup>th</sup> Century, (the period when many Burbank houses were constructed) the community was surrounded by undeveloped land. But after World War II, San José, like many other cities around the country, began expanding outward into suburbs. Eventually, the city grew completely around Burbank and a number of similar communities, especially canning and farming areas established before the war. Over time, these neighborhoods became in many ways indistinguishable from the city surrounding them, but remained under county jurisdiction. At one point, there were hundreds of such unincorporated urban islands in San José and nearby cities. In 1990, Santa Clara County began an annexation program, cutting unincorporated areas down to 180 by 2005 and 87 by 2017. County officials favor the annexation of these islands, asserting that the County cannot provide

them with necessary services, and in recent years began working to make annexation easier. The Burbank area is still unincorporated, making it one of the largest remaining urban islands in Santa Clara County; its residential neighborhoods are characterized by small historic-period houses, many of them former cannery-worker residences. Many of today's residents resist the prospect of annexation, viewing Burbank's unincorporated status as a means to help preserve its historic and family-friendly character in the face of the city's rapid tech-fueled redevelopment.<sup>1</sup>

### Cantin & Cantin

Alexander Aimwell Cantin was born in Oakland in 1874 to Joseph P. Cantin and Annie Mackenzie Cantin. In 1895, he took an apprenticeship under the San José-based architect J. Fairly Weiland; later, Samuel Newsom in San Francisco hired him as a draftsman. He received his architectural license in 1901. The first buildings Cantin designed were for the Pacific Telephone and Telegraph (PT&T) Company. He married Gail Sherman Van Kirk around 1904. In 1906, their San Francisco home was destroyed in the earthquake – although a building Cantin had designed for PT&T survived. In 1910, the couple left to travel through Europe. Their son, Alexander Mackenzie (Mackenzie) Cantin, was born in Dresden in 1912, and the family returned to the Bay Area in 1913. One of Alexander Cantin's most well-known buildings is the 26-story Coast Division Building in San Francisco, completed in 1925, which he designed for PT&T with J. R. Miller and Timothy Pflueger. He became well-known for his use of decorative columns and patented several column designs during the course of his career.<sup>2</sup>

Alexander Cantin began designing theaters by 1916, and is best-known today for cinema design. As demand for small movie theaters in suburbs and smaller cities boomed in the 1920s Cantin's design practice began to focus almost exclusively on theaters. His cinema buildings were chiefly Art Deco and the related Streamline Moderne styles. Mackenzie Cantin graduated from UC Berkeley School of Architecture in 1935 and received his architectural license in 1945. He married Norma Thorpe around 1937; they would have two children. In 1948, Alexander and Mackenzie Cantin formed Cantin & Cantin and began designing buildings together, continuing to focus on theaters. They designed or remodeled dozens of theaters around the Bay Area; their most well-known cinema projects from this era include the Orinda Theater and the Studio Theater in San José. Mackenzie Cantin continued to design theaters after breaking off into his own practice. Alexander Cantin died in 1964 in San Francisco. Mackenzie Cantin died in Walnut Creek in 2002.<sup>3</sup>

### Streamline Moderne

The Streamline Moderne style first emerged in the 1930s and its popularity lasted through the 1950s. While there are distinctive differences, Streamline Moderne is closely related to Art Deco, and they are sometimes combined. Streamline Moderne was also influenced by the International Style, and typically places less emphasis on ornament than Art Deco. Streamline Moderne aesthetics were drawn from industrial designs and meant to appear aerodynamic and modern. The style was popular in the design of consumer products and cars in addition to buildings and its popularity was influenced by a contemporary increase in mass

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<sup>1</sup> "Burbank Community History," Burbank Community Association, 2016, <http://www.burbanksc.org/community/>, accessed 12 December 2017; Ericka Cruz Guevarra, "Why Does San Jose Have So Many Urban Islands?", 2 February 2017, KQED News.

<sup>2</sup> California, Select Births and Christenings, 1812 – 1988; Jack Douglas, "They Left Their Mark: Alexander Aimwell Cantin, Last of the Moderne Theater Designers," *Continuity: Dedicated to Preserving San José's Architectural Heritage*, Volume 13, No. 3, Summer 2004, PAC\*SJ, p. 17; "Cantin, Alexander and Mackenzie", UC Berkeley Environmental Design Archives, 2017, UC Regents, accessed 13 December 2017; 1910 United States Federal Census; Mark Prado, "'Oh, it is all so dreadful'", 16 April 2006, Marin Independent Journal; "Cantin, A. Mackenzie", SF Gate, 1 February 2002, Hearst Communications, Inc.

<sup>3</sup> "Cantin, Alexander and Mackenzie"; Douglas, p. 17 – 18; California, Death Index, 1940 – 1997.

production, social trends towards valuing function and efficiency, and Depression-motivated tastes for discipline and austerity. It was the first architectural style of the 20<sup>th</sup> Century to break from symmetrical massing, and is additionally characterized by curved corners, flat or low-pitched roofs, horizontal orientation, glass block, rounded windows, decorative elements inspired by streamlined vehicles, and smooth stucco or cement plaster finishes.<sup>4</sup>

### Burbank Theater

Jimmy Lima and Ben Levin partnered to fund the construction of the Burbank Theater around 1949. Lima was based in San José. Levin and his brother Jesse ran General Theatrical Co., which was based in San Francisco. Born in Poland shortly after the turn of the century, Levin came to United States in his teens and followed his father into the nickelodeon business. He opened his first theater in Gilroy in 1922, moved to San Francisco in 1931, and operated under several company names over the years. By the early 1950s, General Theatrical Company owned a half-dozen theaters in San José as well as others in Gilroy, Fresno, Roseville, and San Francisco. The Burbank began showing double features of first-run movies on opening in 1951. With 1,275 seats, it was the third largest of the 14 San José-area cinemas in the early 1950s. In the years immediately following World War II, Burbank was still something of a village, and was bordered by orchards and agricultural land. The cinema was sited near the south end of Burbank's main commercial thoroughfare, on a block of small houses that quickly gave way to orchards. The theater was intended to serve primarily the Burbank neighborhood, and despite the growing car culture in Santa Clara County had only roughly 50 parking spaces including diagonal spaces adjacent to the building along Bascom and Basile. Cinema Burbank closed briefly in 1955, and was purchased several months later; its new owners also owned the local Crest, Garden, José, and Liberty Theaters. In 1964 it was leased to Mason Shaw, an exhibitor who also ran the Gay Theater, and he reopened the Burbank to show art films and classic films. Eventually, in 1973, Shaw subleased it, and the Burbank began showing pornography. In 1977, Pat and Vivian Moore, who were successfully showing classics at the Saratoga Vitaphone Theater, made an attempt to switch the Burbank back to classics. The experiment was not financially viable, and the theater returned to pornography within a year. It continued showing adult content for decades, cementing a reputation in the surrounding neighborhood as a pornographic venue. Occasionally, the theater's adult content included nude or partially nude dancers.<sup>5</sup>

In the early 1970s, the 280 Freeway was extended just north of Moorpark Avenue and through the southern half of the Burbank Theater's block. Most of the little houses were demolished, and the parking lot as well as a dozen feet of the theater's south end were claimed for the newly created Parkmoor Avenue. Although it had occupied just a single 50' x 100' house lot, the loss of the south parking lot cut parking spaces to less than 20. The loss of parking and shortening of the auditorium would have been a significant blow to the theater's financial viability in an era when the personal car had been fully integrated into society, and must have hastened its transformation to an adult venue.<sup>6</sup>

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<sup>4</sup> Preservation Action Council of San José, p. 65 – 66; Hänsel Hernández-Navarro, "The Streamline Decade – Art Moderne or Streamline Moderne: 1930 – 1945", 8 January 2016, CIRCA Old Houses.

<sup>5</sup> San Francisco Chronicle, "Obituaries: Ben Levin," 28 April 1983, 26; Jack Alicoate, ed., *Film Daily Year Book*, New York, 1951, p. 983, 1104; Gary Lee Parks, *Images of America: Theatres of San Jose*, 2009, Arcadia Publishing: Charleston, Chicago, Portsmouth, San Francisco, p. 57, 97 – 98; Mary Gottschalk, "San José's Burbank Theater is now home to Studio Sharise teaching drama and dance," 16 October 2013, The Mercury News, Bay Area News Group; Dave Hickey, "Burbank Theater," *Soft Underbelly of San José*, Eric Carlson, 2006,

<http://www.sanjose.com/underbelly/unbelly/Sanjose/Burbank/burtheat.html>, accessed 14 December 2017; Sal Pizarro, "Burbank theater, along with landmark marquee, may be saved," 10 June 2017, The Mercury News, Bay Area News Group.

<sup>6</sup> Historic aerial photographs, <https://www.historicaerials.com/viewer>, accessed 9 January 2018.

The theater's relationship to Burbank residents during these years was ambivalent and eventually controversial; while some viewed it fondly (and it drew enough customers to keep running for decades) others disapproved of its presence in the neighborhood. Meanwhile, its towering sign was a wayfinding landmark in the low-slung neighborhood as well as the most recognizable emblem of the community. In the mid-1970s, local leaders adopted new zoning regulations to control sex-oriented businesses. The District Attorney's office releasing a broad list of accusations against adult theaters and bookstores, claiming they encouraged prostitution and illegal narcotics sales while pushing out "legitimate" neighborhood businesses. The DA also asserted that patrons were "mentally insecure" and that such venues thus attracted violent criminals who also preyed on local residents. In 1991, the Burbank Neighborhood Association began a campaign to close the theater, seeking to "take back the neighborhood." The District Attorney dispatched undercover officers to catch patrons engaging in prostitution and/or sex, ordered the business not to allow sex acts on the premises, and ordered the theater to remove condom dispensers. Finally, in 2000, the District Attorney's office shut down the Burbank Theater, calling it a public nuisance.<sup>7</sup>

Sharon and Jerry Stugen of Truckee, who had owned the theater for decades, put it up for sale soon after it closed. In 2002, Denton Coetzee, who owned several nearby properties, purchased the building. The lack of sufficient parking continued to stymie efforts to reopen the Burbank as a theater. About 2004, Iranian immigrant Hassan Dastgah purchased the Burbank, intending to turn it into a mosque. He gutted much of the interior and ripped out the original theater seats, but his redevelopment plan was thwarted by Santa Clara County planning rules, which would have required a large parking lot to allow use as a mosque. Finally, after over a decade of vacancy, Sharise Parviz opened Studio Sharise on the second floor in 2013. She uses the space for both group and private lessons in dance, fitness, and drama. While only the upstairs space is currently in use, Parviz says she hopes to see the theater downstairs renovated and used for both stage productions and film screenings. In 2014, a group headed by Parviz began an Indiegogo campaign to fund an ambitious renovation of the Burbank that would include converting the theater space into a number of "micro venues." The campaign failed, raising less than 1% of its \$150,000 goal, but the group continued to operate a blog with updates on the theater through 2016. Many of the blog updates were concerned with a constant battle against vandalism and various forms of disrepair, but several posts covered an ongoing foreclosure, treating it as a positive opportunity for Parviz to acquire the building from owners portrayed as uncaring and negligent. While it may have once been seen as a nuisance, today the theater is widely loved by the surrounding community. Residents see it as an important landmark, and the sign, in particular, has come to be an iconic symbol of Burbank.<sup>8</sup>

## Evaluation

The Burbank Theater meets Santa Clara County's criteria for historic landmark designation as set forth in Section C-17-5 of the Municipal Code in the following respects:

- A. *Fifty years or older*: The theater was constructed between 1949 and 1951, and is therefore over 50 years old.

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<sup>7</sup> Hickey; Pizarro; Don Keller, "Sex Stores," San Jose Mercury, 22 October 1976, 29.

<sup>8</sup> Broderick Perkins, "Burbank Theater sale leaves landmark's future undecided," 17 November 2002, Silicon Valley Business Journal, American City Business Journals; Gottschalk; Mike Cassidy, "Burbank Theater awaits its Rebirth," San Jose Mercury News, 3 October 2006, 6B; "Save the Burbank Theater!", Mariposa Productions LLC, Indiegogo Inc., <https://www.indiegogo.com/projects/save-the-burbank-theater#/>, accessed 14 December 2017; "Burbank Theater: A cinema treasure in need of tender loving care", <http://www.burbanktheater.com/>, accessed 14 December 2017.

B. *Retains historic integrity:* Historic integrity is the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that date from its historic period.

The Burbank Theater retains its original character-defining architectural features, including its enormous pylon sign, neon marquee, decorative entryway, and Streamline Moderne stylistic elements. It therefore retains sufficient integrity for historic listing.

C. *Meets one or more of the following criteria of significance:*

1. *Associated with events that have made a significant contribution to the broad patterns of local or regional history, or the cultural heritage of California or the United States;*

The Burbank Theater is not associated with events that have made a significant contribution to history or cultural heritage.

2. *Associated with the lives of persons important to local, California or national history;*

The Burbank Theater has no known association with the lives of persons important to history.

3. *Embodies the distinctive characteristics of a type, period, region, or method of construction, or represents the work of a master or possesses high artistic values; or*

The Burbank Theater embodies the distinctive characteristics of a type and period of construction. The Burbank Theater is the work of Cantin & Cantin, the father-and-son architects who were responsible for the design or remodel of at least 40 theaters between them in California between the 1910s and the 1960s. Although both Alexander Aimwell Cantin and his son Alexander Mackenzie Cantin designed many other buildings (separately and as a team), they are best remembered today for cinema design. Cantin & Cantin expertly utilized both Art Deco and Streamline Moderne styles in their large body of theater work. The Orinda Theater, Mountain View Theater, Lorenzo Theater, San José's Studio Theater, and Napa's Uptown Theater have been recognized as local or state landmarks, and Red Bluff's State Theater is NRHP-listed. The Burbank Theater shares many of the features for which Cantin & Cantin have been previously recognized: a monumental pylon sign with neon lettering, streamlined details evoking motion on the sign and marquee, and colorful terrazzo flooring at the entryway. Other elements are unique to the Burbank, and demonstrate its architects' facility in responding to site without sacrificing aesthetics. The sign and cleverly designed corner entryway take advantage of the building's location at a T-shaped intersection. Using an unusual three-sided design for the "Burbank" sign gives it extraordinary prominence since it can be easily read from vehicles traveling north or south on Bascom Avenue as well as those approaching the theater from the neighborhood along Basile. The similarly-oriented marquee is as prominent from all three directions as the pylon above. Double doors adorned with small hexagonal windows are fitted into a curving tiled wall that, along with the circular awning above it, utilizes the curvilinear forms that typify Streamline Moderne buildings. The built-in ticket booth of tile and glass projects from the curving entry wall west of the bank of doors, rather than in the expected center placement. This touch of asymmetry adds additional visual interest to the entryway's curving lines. The combination of decorative signage and entryway detail lends extraordinary panache to the Burbank Theater's northwest corner. The ticket booth's placement along Bascom Avenue would also have had a practical benefit: ticket-buyers would naturally have lined up along the busier street, attracting attention from passing motorists and giving houses on Basile some protection from crowds and noise. The ability of Cantin & Cantin to integrate such pragmatic elements of theater design into a

visually dramatic design demonstrates the team's experience and creative flair. As such, the Burbank Theater is worthy of designation as a Santa Clara County historic landmark.<sup>9</sup>

*4. Yielded or has the potential to yield information important to the pre-history or history of the local area, California, or the nation*

The Burbank Theater does not appear to be an important source of information in this regard.

### **Recommendations**

The Burbank Theater is an eligible as a Santa Clara County historic landmark because it is over 50 years old, is an excellent example of Cantin & Cantin's Streamline Moderne theater architecture, and retains sufficient integrity to convey its historic identity. Any future projects should be undertaken in a manner that will not result in loss or significant alteration of character-defining features.

### **Preparer's Qualifications**

Kara Brunzell holds a Master's degree in Public History and has worked multiple facets of historic preservation and cultural resource evaluation since 2007. She meets the Secretary of Interior's Professional Qualifications for both History and Architectural History. Her experience includes municipal preservation planning and working as the lead staff member of a non-profit preservation organization. Since 2012, she has worked full-time as a historical consultant, completing dozens of evaluations for CEQA and Section 106 compliance. Additionally, she has completed local and national register nominations, historic context statements, and HAER recordation. In addition to working with historic-period domestic, agricultural, and commercial properties for private and municipal clients, she has evaluated post offices, military bases, university campuses, hospitals, church properties, and a NASA site. She is listed as a Historian and Architectural Historian on the California Office of Historic Preservation's roster of qualified consultants for every county in California.

Please contact me by phone at 707/290-2918 or e-mail at [kara.brunzell@yahoo.com](mailto:kara.brunzell@yahoo.com) with any questions or comments.

Sincerely,



Kara Brunzell, M.A.  
Architectural Historian

Attachment: DPR 523 Forms

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<sup>9</sup> City of San Jose, Landmark Registry, <https://www.sanjoseca.gov/index.aspx?NID=2173>, accessed 10 may 2016.

**P1. Other Identifier:** 552 S Bascom Avenue

**\*P2. Location:**  Not for Publication  Unrestricted

**\*a. County** Santa Clara

and (P2b and P2c or P2d. Attach a Location Map as necessary.)

**\*b. USGS 7.5' Quad** San José **Date** 2015 T; **R** \_\_\_\_\_; **¼ of Sec** \_\_\_\_\_; **B.M.** \_\_\_\_\_

**c. Address** 225 S Bascom Avenue **City** San José **Zip** 95128

**d. UTM:** (give more than one for large and/or linear resources) **Zone** 10; 594674.90 mE/ 4130679.64 mN

**e. Other Locational Data:** (e.g., parcel #, directions to resource, elevation, etc., as appropriate)

**\*P3a. Description:** (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries)

This property is located in the Burbank neighborhood just north of Interstate 280 at the intersection of Bascom and Basile Avenues. Bascom Avenue, which is a major arterial, is primarily commercial; many buildings have been converted from residential to commercial, and a number are disused and boarded up. The Burbank Theater occupies the west half of its block with modest houses to the east. The theater has smooth stucco walls and a flat roof with parapet. The main entrance to the theater is at the building's northwest corner. Its distinctive triangular pylon sign projects from the roof above the entryway. It is topped by decorative grooves typical of Streamline Moderne architectural ornament, with "Burbank" spelled out in neon on all three sides. The enormous sign, intended to be visible from a distance, is taller than the building. A three-sided marquee, topped by "Cinema" in neon script, projects from the upper corner of the building over a circular awning sheltering the entryway and adjacent sidewalk. The curved recessed entryway features three sets of double doors with decorative hexagonal windows. Some of the decorative windows are boarded up, while others are mirrored. The ticket booth, outlined in neon and clad in tile, is located on the west side of the building adjacent to the doors, and its window faces north. The wall near the entryway is clad in rectangular turquoise tile, and there is a decorative floral floor executed in multi-colored terrazzo in front of the doors (continued p. 3).

**\*P3b. Resource Attributes:** (List attributes and codes) HP10. Theater

**\*P4. Resources Present:**  Building  Structure  Object  Site  District  Element of District  Other (Isolates, etc.)

P5b. Description of Photo: (View, date, accession #) Photograph 1: South (main) elevation, camera facing northwest, October 31, 2017.

**\*P6. Date Constructed/Age and Sources:**

Historic  Prehistoric  Both

1949 / Mary Gottschalk, The Mercury News

**\*P7. Owner and Address:**

Hassan & Zohreh Dastgah

22309 Stevens Creek Blvd

Cupertino, CA 95014-1038

**\*P8. Recorded by:** (Name, affiliation, address)

Kara Brunzell

Brunzell Historical

1613 B St

Napa, CA 94559

**\*P9. Date Recorded:** December 29, 2017

**\*P10. Survey Type:** (Describe) Intensive

**\*P11. Report Citation:** (Cite survey report and other sources, or enter "none.") None



**\*Attachments:**  Location Map  Sketch Map  Continuation Sheet  Building, Structure, and Object Record  Archaeological Record  District Record  Linear Feature Record  Milling Station Record  Rock Art Record  Artifact Record  Photograph Record  Other (list) \_\_\_\_\_

\*Resource Name or # (Assigned by recorder) Burbank Theater

- B1. Historic Name: Cinema Burbank  
B2. Common Name: Burbank Theater  
B3. Original Use: theater B4. Present Use: dance studio

\*B5. Architectural Style: Streamline Moderne

\*B6. Construction History: (Construction date, alteration, and date of alterations) 1949, Original construction

\*B7. Moved?  No  Yes  Unknown Date: \_\_\_\_\_ Original Location: \_\_\_\_\_

\*B8. Related Features: \_\_\_\_\_

B9. Architect: Cantin & Cantin b. Builder: unknown

\*B10. Significance: Theme \_\_\_\_\_ Area San José, California

Period of Significance \_\_\_\_\_ Property Type \_\_\_\_\_ Applicable Criteria

(Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Burbank Theater meets the criteria for listing on the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and the Santa Clara County Heritage Resource Inventory (see continuation sheet).

B11. Additional Resource Attributes: (List attributes and codes)

\*B12. References:

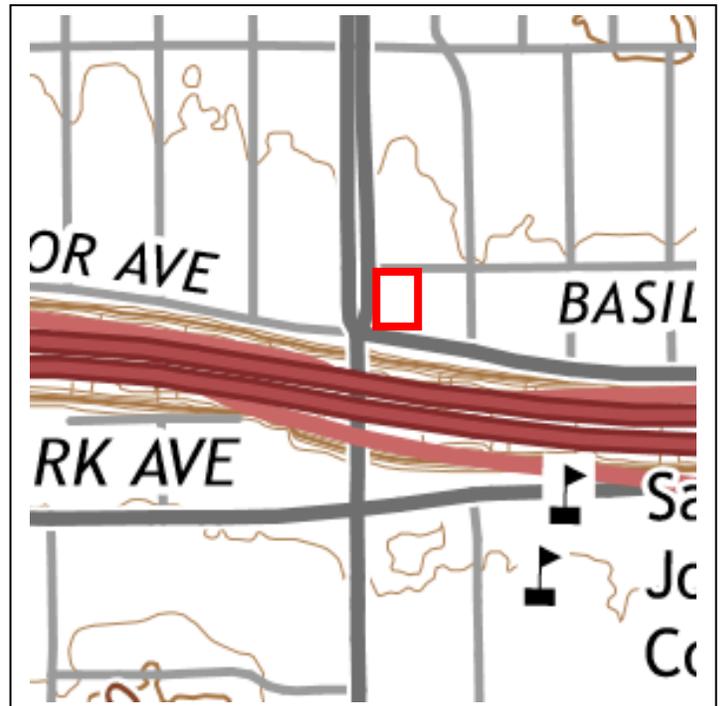
(See Footnotes)

B13. Remarks:

\*B14. Evaluator: Kara Brunzell

\*Date of Evaluation: December 29, 2017

(This space reserved for official comments.)



Page 3 of 12 \*Resource Name or # (Assigned by recorder) Burbank Theater

\*Recorded by Kara Brunzell

\*Date: December 29, 2017  Continuation  Update

**\*P3a. Description: (continued):**

There are three panels for the display of movie posters south of the ticket booth on the west elevation, and two on the north elevation. The lower-height south wing of the building is one story and features a series of four storefronts. They have glass block clerestories above a continuous awning and large display windows. Single doorways are fitted with glazed wood-frame doors, and there is decorative floral tile on the bulkhead. The interior lobby and auditorium originally featured many of the decorative elements typically found in historic cinemas: indirect covered lighting, a decorative built-in drinking fountain, and murals on the auditorium's side walls. Although research indicates that the auditorium's seats have been removed, the interior could not be accessed in 2017 and the condition of original decorative features is unknown.



Photograph 2: North and west elevations, camera facing northeast, December 29, 2017.



Photograph 3: West elevation, camera facing east, December 29, 2017.



Photograph 4: West elevation, camera facing northeast, December 29, 2017.



Photograph 5: West and south elevations, camera facing northeast, December 29, 2017.

Page 4 of 12 \*Resource Name or # (Assigned by recorder) Burbank Theater

\*Recorded by Kara Brunzell

\*Date: December 29, 2017  Continuation  Update



Photograph 6: South elevation, camera facing northeast, December 29, 2017.



Photograph 7: South and east elevations, camera facing northwest, December 29, 2017.



Photograph 8: East and north elevations, camera facing southwest, December 29, 2017.



Photograph 9: Detail, tile on west elevation storefront, December 29, 2017.

Page 5 of 12 \*Resource Name or # (Assigned by recorder) Burbank Theater

\*Recorded by Kara Brunzell

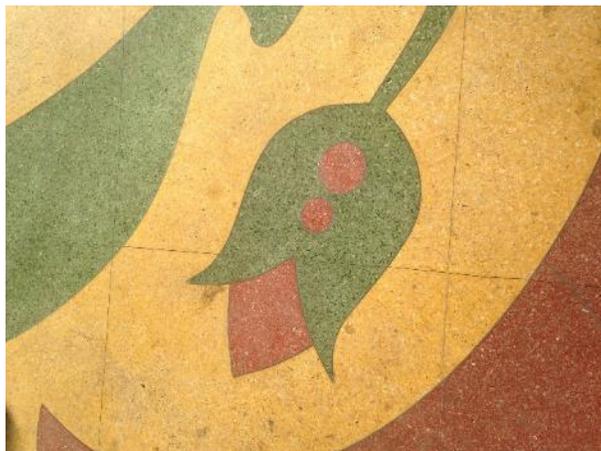
\*Date: December 29, 2017  Continuation  Update



Photograph 10: Detail, ticket booth, December 29, 2017.



Photograph 11: Detail, entryway, December 29, 2017.



Photograph 12: Detail, entryway, December 29, 2017.



Photograph 13: Detail, entryway, December 29, 2017.

**B10. Significance (continued):**

San José

The first known inhabitants of the Santa Clara Valley were Ohlone people, who settled there around 8000 BC. Sir Frances Drake, who claimed the San Francisco Bay Area for England in 1579, was the first European to visit the area. In the late 18<sup>th</sup> century, the Spanish began to expand into the region in response to increasing Russian presence. In 1777, Father Junípero Serra consecrated the Mission Santa Clara de Asis, which later gave the county its name. Later that year, Spain founded the Pueblo de San José de Guadalupe, the first Spanish civilian town in California. In the 1820s, the Mexican government began secularizing, and sold the Mission land. By 1846, when the United States captured San José during the Mexican-American war, the town had a small population of Spanish, Mexicans, Peruvians, Chileans, and Native Californians. The Gold Rush began to alter the area in 1848, and the process accelerated after California statehood in 1850. In 1851, Jesuits set up Santa Clara University on the Mission site. In 1849, San José became the first state Capital. As railroads were built in California, the Santa Clara Valley became a major agricultural center, exporting produce and seeds worldwide. Oil wells were also a major source of trade beginning in the 1860s, and at one point Santa Clara County produced virtually all of the oil used in California. Lumber and winemaking were also sources of income. In the 1890s, the Leland Stanford Junior University was founded by Senator Leland

Page 6 of 12 \*Resource Name or # (Assigned by recorder) Burbank Theater

\*Recorded by Kara Brunzell

\*Date: December 29, 2017  Continuation  Update

Stanford in Palo Alto, where research into radio, telegraph, and telephone technology began, laying the early foundation of the tech industry that would come to dominate in the area.<sup>1</sup>

As the nineteenth century progressed, San José's commerce, financial services, and agricultural processing sectors expanded as the regional agriculture economy prospered. First focused on cattle ranching and then wheat, Santa Clara County shifted to intensive horticulture after 1875, and orchards came to dominate the region. Fruit cultivation meant fruit processing, and the region was a locus for innovations in drying, canning, and shipping fruit. As the most important town in the area, San José reaped the economic benefits of this market. Many canneries and packing houses were in San José, and by the turn of the century the local population was 21,500, and diversity was increasing as Japanese and Chinese immigrants and African-Americans joined long-established groups.<sup>2</sup>

The 1906 earthquake spurred growth in San José as local property owners took the opportunity to expand as they rebuilt, and as displaced San Franciscans relocated. Regional agriculture was still the source of local prosperity during the early twentieth century, and San José consolidated its position as the region's dominant city as farmers acquired cars and could drive longer distances. The city began to expand its footprint during this era, a harbinger of more rapid expansions in the postwar era. Downtown expanded south along First Street, and auto-related businesses including service establishments and showrooms located around South First and South Market Streets. Dependence on autos began to cause congestion in San José as well as the decline of the public transit system by the 1930s.<sup>3</sup>

The United States' entry into World War II in the waning days of 1941 set in motion a series of changes that would transform Santa Clara County from an agricultural to an industrial powerhouse and allow San José to become Northern California's largest population center. Proximity to war training and embarkation centers in San Francisco and at Fort Ord to the south brought huge numbers of people through Santa Clara County. People from all over the country relocated to Santa Clara County to work in local defense industry plants, and many stayed after the war ended. Wartime contracts also led to the growth of early technology companies, laying the foundation for what would become Silicon Valley. After the war ended, federal policies encouraged the construction of new highways and suburban neighborhoods, and veterans had access to attractive lending terms. Rapid residential development had already begun when City Manager A.P. Hamann took over in 1950. Hamann presided over San José's expansion from 17 to 137 square miles over the next two decades.<sup>4</sup>

The tech industry in Santa Clara County began developing further during and after the war, spurred in part by increased defense spending. President Eisenhower created the Advance Research Projects Agency in 1958, which began focusing on computer development after launching the United States' first successful satellite. Longstanding relationships between Stanford University and surrounding industries were also a factor as they strengthened in this era. In the fifties, Professor Fred Terman leased parts of the campus to tech companies in an attempt to address financial difficulties, a decision that is widely seen as having started the computer revolution. Over the following decades, these businesses were drawn to the area, and Santa Clara County became a site for numerous innovations in computer tech. The term "Silicon Valley" was coined in 1971, and the importance of tech in the area has only grown since then. Today, the region is still at the forefront of the tech industry, with thousands of tech companies headquartered there.<sup>5</sup>

#### Burbank

In 1873, Elisha Lafayette Bradlee purchased the land that would become Burbank from Henry Morris Naglee, planting it with fruit trees. Developers laid out the first residential tracts in Burbank, Interurban Park and Rose Lawn Park, in 1904, and all the lots sold by 1922. In the first decades of the 20<sup>th</sup> Century, (the period when many Burbank houses were constructed) the community was surrounded by undeveloped land. But after World War II, San José, like many other cities around the country, began expanding outward into suburbs. Eventually, the city grew completely around Burbank and a number of similar communities, especially canning and farming areas established before the war. Over time, these neighborhoods became in many ways indistinguishable from the city surrounding them, but

<sup>1</sup> "Early History," Santa Clara County: California's Historic Silicon Valley, A National Register of Historic Places Travel Itinerary, National Park Service; "Economic History," Santa Clara County: California's Historic Silicon Valley, A National Register of Historic Places Travel Itinerary, National Park Service.

<sup>2</sup> Envision San José General Plan, Cultural Resources: Existing Setting, Prepared by Basin Research Associates, Inc., July 2009, p. 17 – 19; Curt Fukuda, "History," Japantown San José, <http://www.jtown.org/cat/history-san-jose-japantown>, Accessed 5 December 2016.

<sup>3</sup> Envision San José General Plan, 20-21; City of San José, Gateway Tower Mixed Use Development, Draft Supplemental EIR, August 2016, 24.

<sup>4</sup> Preservation Action Council of San José, "San José Mid-Century Modern Context," Prepared by PAST Consultants, LLC, June 2009, p. 24 – 27; County of Santa Clara, "County of Santa Clara Historic Context Statement," Prepared by Archives & Architecture, LLC, December 2004 (Revised 2012), p. 46; "San José Japantown Historic Context and Survey Phase II", Carey & Co Inc., p. 11-15.

<sup>5</sup> "Economic History".

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remained under county jurisdiction. At one point, there were hundreds of such unincorporated urban islands in San José and nearby cities. In 1990, Santa Clara County began an annexation program, cutting unincorporated areas down to 180 by 2005 and 87 by 2017. County officials favor the annexation of these islands, claiming that the County cannot provide them with necessary services, and in recent years began working to make annexation easier. The Burbank area is still unincorporated, making it one of the largest remaining urban islands in Santa Clara County; its residential neighborhoods are characterized by small historic-period houses, many of them former cannery-worker residences. Many of today's residents resist the prospect of annexation, viewing Burbank's unincorporated status as a means to help preserve its historic and family-friendly character in the face of the city's rapid tech-fueled redevelopment.<sup>6</sup>

#### Cantin & Cantin

Alexander Aimwell Cantin was born in Oakland in 1874 to Joseph P. Cantin and Annie Mackenzie Cantin. In 1895, he took an apprenticeship under the San José-based architect J. Fairly Weiland; later, Samuel Newsom in San Francisco hired him as a draftsman. He received his architectural license in 1901. The first buildings Cantin designed were for the Pacific Telephone and Telegraph (PT&T) Company. He married Gail Sherman Van Kirk around 1904. In 1906, their San Francisco home was destroyed in the earthquake – although a building Cantin had designed for PT&T survived. In 1910, the couple left to travel through Europe. Their son, Alexander Mackenzie (Mackenzie) Cantin, was born in Dresden in 1912, and the family returned to the Bay Area in 1913. One of Alexander Cantin's most well-known buildings is the 26-story Coast Division Building in San Francisco, completed in 1925, which he designed for PT&T with J. R. Miller and Timothy Pflueger. He became well-known for his use of decorative columns and patented several column designs during the course of his career.<sup>7</sup>

Alexander Cantin began designing theaters by 1916, and is best-known today for cinema design. As demand for small movie theaters in suburbs and smaller cities boomed in the 1920s Cantin's design practice began to focus almost exclusively on theaters. His cinema buildings were chiefly Art Deco and the related Streamline Moderne style. Mackenzie Cantin graduated from UC Berkeley School of Architecture in 1935 and received his architectural license in 1945. He married Norma Thorpe around 1937; they would have two children. In 1948, Alexander and Mackenzie Cantin formed Cantin & Cantin and began designing buildings together, continuing to focus on theaters. They designed or remodeled dozens of theaters around the Bay Area; their most well-known cinema projects from this era include the Orinda Theater and the Studio Theater in San José. Mackenzie Cantin continued to design theaters after breaking off into his own practice. Alexander Cantin died in 1964 in San Francisco. Mackenzie Cantin died in Walnut Creek in 2002.<sup>8</sup>

#### A. Cantin, A. Mackenzie Cantin, and Cantin & Cantin Buildings

- Ford & Lincoln Agency and Mergenthaler Linotype Co., Alameda
- Huff Residence, Cupertino
- Tamalpais Center Women's Club, Kentfield
- "Betsy's Tavern", Los Altos
- National Bank, Martinez
- Alhambra Union High School, Martinez
- Mill Valley Town & Country Club Clubhouse, Mill Valley
- Wells Fargo Bank, Modesto
- Whisman School, Mountain View
- Douglas Elementary School, San Francisco
- Mandarin Theater, San Francisco
- Nanking Fook Who Co., Chinatown, San Francisco
- McAlister Residence, Santa Clara
- Van Scharck Residence, San Francisco
- Wells Fargo Bank, American Trust Company, San Francisco
- Wells Fargo Bank, American Trust Company, Stockton
- PT&T Building, Seattle, WA, 1896
- Spreckels Residence, San Francisco, 1902
- PT&T Main Office, San Francisco, 1904
- PT&T Building, San José, 1905
- PT&T West Office, San Francisco, 1906
- Elks Building, San Francisco, 1909
- Dos Palos Joint Union High School, 1911
- Roxy Theater, Santa Rosa, 1916
- Bishop & Loupe Car Dealership, 1923
- PT&T Coast Division Building, San Francisco, 1923 – 1925
- Masonic Hall, Martinez, 1925
- Oakland T&D Theater, Oakland, 1925
- Roosevelt Theater, Oakland, 1925

<sup>6</sup> "Burbank Community History," Burbank Community Association, 2016, <http://www.burbanksc.org/community/>, accessed 12 December 2017; Ericka Cruz Guevarra, "Why Does San Jose Have So Many Urban Islands?", 2 February 2017, KQED News.

<sup>7</sup> California, Select Births and Christenings, 1812 – 1988; Jack Douglas, "They Left Their Mark: Alexander Aimwell Cantin, Last of the Moderne Theater Designers," *Continuity: Dedicated to Preserving San José's Architectural Heritage*, Volume 13, No. 3, Summer 2004, PAC\*sj, p. 17; "Cantin, Alexander and Mackenzie", UC Berkeley Environmental Design Archives, 2017, UC Regents, accessed 13 December 2017; 1910 United States Federal Census; Mark Prado, "'Oh, it is all so dreadful'", 16 April 2006, Marin Independent Journal; "Cantin, A. Mackenzie", SF Gate, 1 February 2002, Hearst Communications, Inc.

<sup>8</sup> "Cantin, Alexander and Mackenzie"; Douglas, p. 17 – 18; California, Death Index, 1940 – 1997.

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- Senator Theater, Oakland, 1925
- Joslin Residence, San Francisco, 1925
- Oroville Theater, 1926
- Theater, Menlo Park, 1926
- Campen Theater, Mountain View, 1926
- Claremont Theater, Oakland, 1926
- Dimond Theater, Oakland, 1926
- Lagunitas School, 1927
- Gymnasium, Harlan Hall, and Science Building, Marin Junior College, Kentfield, 1927
- Hospital Building, Martinez, c1930
- American Legion Club Building, Mountain View, c1930
- Residence, Santa Clara, c1930
- Chimes Theater, Oakland, 1930 (remodel)
- Piedmont Theater, c1934
- New Filmore Theater, 1934
- Opera House, Napa, 1935 (remodel)
- Stoutenburgh Cemetery Gates, Hyde Park-on-Hudson, NY, 1936
- Ritz Theater, Stockton, 1937 (remodel)
- Uptown Theater, Napa, 1937
- Carmel Theater, Carmel, 1938
- Golden State Theater, Oakland, 1938 (remodel)
- Amador Theater, Jackson, 1939
- Laurel Theater, Oakland, 1939
- Emmick Memorial, San Francisco, 1940
- Grand Theater, San Francisco, 1940
- Cantin summer home, Lake Tahoe, 1941
- Madera Theater, Madera, 1941
- Orinda Theater, Orinda, 1941
- Del Mar Theater, San Leandro, 1941
- El Rey Theater, Walnut Creek, 1941 (remodel)
- Elmwood Theater, Berkeley, 1946 (remodel)
- State Theater, Red Bluff, 1946 (NRHP)
- Mill Valley Theater, Mill Valley, 1947
- American Trust Company, Orinda, 1947
- Lorenzo Theater, San Lorenzo, 1947
- Lux Theater, Oakland, 1948
- Vogue Theater, Pittsburg, 1948
- Quincy Theater, Quincy, 1948 (remodel)
- Excelsior Amusement Company Theater, Colma, 1949
- Colma Theater, Colma, 1949
- Crest Theater, Los Banos, 1949 (remodel)
- Airport Auto Movie, Oakland, 1949
- Burbank Theater, Oakland, 1949
- Crest Theater, Sacramento, 1949
- Coronet Theater, San Francisco, 1949
- Merced County General Hospital, Merced, 1950
- Ocean View Heights School, San Francisco, 1950
- Studio Theater, San José, 1950
- Merced Unified School District, 1952
- Moraga Center, 1953
- Heights Elementary School, Pittsburg, 1954
- Oliver P. Hartzell School, San Rafael, c1956
- Creative Arts Building, Pittsburgh Senior High School, Pittsburgh, 1956
- Rheem Insurance Company, Contra Costa County, 1957
- Woodacre School, Lagunitas, 1957
- Rheem Theater, Moraga, 1957
- Clorox Company, 1958
- Longfellow Elementary School, Oakland, 1958
- Santa Venetia Junior High School, 1959
- Oakland Technical High School, Oakland, 1960
- Elks Lodge, Alameda, 1961
- Elks Lodge, Pittsburgh, 1962
- Glenwood Elementary School, San Rafael, 1962
- Vacaville Theater, Vacaville, 1965
- United California Bank, Livermore, 1968
- Berkeley Board of Realtors, Berkeley, 1973

#### Streamline Moderne

The Streamline Moderne style first emerged in the 1930s and its popularity lasted through the 1950s. While there are distinctive differences, Streamline Moderne is closely related to Art Deco, and they are sometimes combined; it was also influenced by the International Style. Streamline Moderne aesthetics were drawn from industrial designs and meant to appear aerodynamic and modern. The style was popular in the design of consumer products and cars in addition to buildings and its popularity was influenced by a contemporary increase in mass production, social trends towards valuing function and efficiency, and Depression-motivated tastes for discipline and austerity. It was the first architectural style of the 20<sup>th</sup> Century to break from symmetrical massing, and is additionally characterized by curved corners, flat or low-pitched roofs, horizontal orientation, glass block, rounded windows, decorative elements inspired by streamlined vehicles, and smooth stucco or cement plaster finishes.<sup>9</sup>

#### Burbank Theater

Jimmy Lima and Ben Levin partnered to fund the construction of the Burbank Theater around 1949. Lima was based in San José. Levin and his brother Jesse ran General Theatrical Co., which was based in San Francisco. Born in Poland shortly after the turn of the century,

<sup>9</sup> Preservation Action Council of San José, p. 65 – 66; Hänsel Hernández-Navarro, “The Streamline Decade – Art Moderne or Streamline Moderne: 1930 – 1945”, 8 January 2016, CIRCA Old Houses.

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Levin came to United States in his teens and followed his father into the nickelodeon business. He opened his first theater in Gilroy in 1922, moved to San Francisco in 1931, and operated under several company names over the years. By the early 1950s, General Theatrical Company owned a half-dozen theaters in San José as well as others in Gilroy, Fresno, Roseville, and San Francisco. The Burbank began showing double features of first-run movies on opening in 1951. With 1,275 seats, it was the third largest of the 14 San José-area cinemas in the early 1950s. In the years immediately following World War II, Burbank was still something of a village, and was bordered by orchards and agricultural land. The cinema was sited near the south end of Burbank's main commercial thoroughfare, on a block of small houses that quickly gave way to orchards. The theater was intended to serve primarily the Burbank neighborhood, and despite the growing car culture in Santa Clara County had only roughly 50 parking spaces including diagonal spaces adjacent to the building along Bascom and Basile. Cinema Burbank closed briefly in 1955, and was purchased several months later; its new owners also owned the local Crest, Garden, José, and Liberty Theaters. In 1964 it was leased to Mason Shaw, an exhibitor who also ran the Gay Theater, and he reopened the Burbank to show art films and classic films. Eventually, in 1973, Shaw subleased it, and the Burbank began showing pornography. In 1977, Pat and Vivian Moore, who were successfully showing classics at the Saratoga Vitaphone Theater, made an attempt to switch the Burbank back to classics. The experiment was not financially viable, and the theater returned to pornography within a year. It continued showing adult content for decades, cementing a reputation in the surrounding neighborhood as a pornographic venue. Occasionally, the theater's adult content included nude or partially nude dancers.<sup>10</sup>

In the early 1970s, the 280 Freeway was extended just north of Moorpark Avenue and through the southern half of the Burbank Theater's block. Most of the little houses were demolished, and the parking lot as well as a dozen feet of the theater's south end were claimed for the newly created Parkmoor Avenue. Although it had occupied just a single 50' x 100' house lot, the loss of the south parking lot cut parking spaces to less than 20. The loss of parking and shortening of the auditorium would have been a significant blow to the theater's financial viability in an era when the personal car had been fully integrated into society, and must have hastened its transformation to an adult venue.<sup>11</sup>

The theater's relationship to Burbank residents during these years was ambivalent and eventually controversial; while some viewed it fondly (and it drew enough customers to keep running for decades) others disapproved of its presence in the neighborhood. Meanwhile, its towering sign was a wayfinding landmark in the low-slung neighborhood as well as the most recognizable emblem of the community. In the mid-1970s, local leaders adopted new zoning regulations to control sex-oriented businesses. The District Attorney's office releasing a broad list of accusations against adult theaters and bookstores, claiming they encouraged prostitution and illegal narcotics sales while pushing out "legitimate" neighborhood businesses. The DA also asserted that patrons were "mentally insecure" and that such venues thus attracted violent criminals who also preyed on local residents. In 1991, the Burbank Neighborhood Association began a campaign to close the theater, seeking to "take back the neighborhood." The District Attorney dispatched undercover officers to catch patrons engaging in prostitution and/or sex, ordered the business not to allow sex acts on the premises, and ordered the theater to remove condom dispensers. Finally, in 2000, the District Attorney's office shut down the Burbank Theater, calling it a public nuisance.<sup>12</sup>

Sharon and Jerry Stugen of Truckee, who had owned the theater for decades, put it up for sale soon after it closed. In 2002, Denton Coetzee, who owned several nearby properties, purchased the building. The lack of sufficient parking continued to stymie efforts to reopen the Burbank as a theater. About 2004, Iranian immigrant Hassan Dastgah purchased the Burbank, intending to turn it into a mosque. He gutted much of the interior and ripped out the original theater seats, but planning rules would have required a large parking lot to allow use as a mosque. Finally, after over a decade of vacancy, Sharise Parviz opened Studio Sharise on the second floor in 2013. In 2018, the dance studio has closed and the entire theater is once again vacant. While it may have once been seen as a nuisance, today the theater is widely loved by the surrounding community. Residents see it as an important landmark, and the sign, in particular, has come to be an iconic symbol of Burbank.<sup>13</sup>

<sup>10</sup> San Francisco Chronicle, "Obituaries: Ben Levin," 28 April 1983, 26; Jack Alicoate, ed., *Film Daily Year Book*, New York, 1951, p. 983, 1104; Gary Lee Parks, *Images of America: Theatres of San Jose*, 2009, Arcadia Publishing: Charleston, Chicago, Portsmouth, San Francisco, p. 57, 97 – 98; Mary Gottschalk, "San José's Burbank Theater is now home to Studio Sharise teaching drama and dance," 16 October 2013, *The Mercury News*, Bay Area News Group; Dave Hickey, "Burbank Theater," *Soft Underbelly of San José*, Eric Carlson, 2006, <http://www.sanjose.com/underbelly/unbelly/Sanjose/Burbank/burtheat.html>, accessed 14 December 2017; Sal Pizarro, "Burbank theater, along with landmark marquee, may be saved," 10 June 2017, *The Mercury News*, Bay Area News Group.

<sup>11</sup> Historic aerial photographs, <https://www.historicaerials.com/viewer>, accessed 9 January 2018.

<sup>12</sup> Hickey; Pizarro; Don Keller, "Sex Stores," *San Jose Mercury*, 22 October 1976, 29.

<sup>13</sup> Broderick Perkins, "Burbank Theater sale leaves landmark's future undecided," 17 November 2002, *Silicon Valley Business Journal*, *American City Business Journals*; Gottschalk; Mike Cassidy, "Burbank Theater awaits its Rebirth," *San Jose Mercury News*, 3 October 2006, 6B; "Save the Burbank Theater!", Mariposa Productions LLC, Indiegogo Inc., <https://www.indiegogo.com/projects/save-the->

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**Evaluation:**

The National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and the Santa Clara County regarding its Heritage Resource Inventory require that a significance criterion from A-D or 1-4 be met for a resource to be eligible.

Criterion A/1: The Burbank Theater is not associated with events that have made a significant contribution to the broad patterns of our history. Therefore the property is not eligible to the NRHP or CRHR under Criterion 1/A.

Criterion B/2: The Burbank Theater is not associated with the life of a person important to our history. Research did not reveal any significant associations to any important historic persons. Therefore it is not eligible to for historic listing under Criterion B/2.

Criterion C/3: The Burbank Theater embodies the distinctive characteristics of a type and period of construction. The Burbank Theater is the work of Cantin & Cantin, the father-and-son architects who were responsible for the design or remodel of at least 40 theaters between them in California between the 1910s and the 1960s. Although both Alexander Aimwell Cantin and his son Alexander Mackenzie Cantin designed many other buildings (separately and as a team), they are best remembered today for cinema design. Cantin & Cantin expertly utilized both Art Deco and Streamline Moderne styles in their large body of theater work. The Orinda Theater, Mountain View Theater, Lorenzo Theater, San José's Studio Theater, and Napa's Uptown Theater have been recognized as local or state landmarks, and Red Bluff's State Theater is NRHP-listed. The Burbank Theater shares many of the features for which Cantin & Cantin have been previously recognized: a monumental pylon sign with neon lettering, streamlined details evoking motion on the sign and marquee, and colorful terrazzo flooring at the entryway. Other elements are unique to the Burbank, and demonstrate its architects' facility in responding to site without sacrificing aesthetics. The sign and cleverly designed corner entryway take advantage of the building's location at a T-shaped intersection. Using an unusual three-sided design for the "Burbank" sign gives it extraordinary prominence since it can be easily read from vehicles traveling north or south on Bascom Avenue as well as those approaching the theater from the neighborhood along Basile. The similarly-oriented marquee is as prominent from all three directions as the pylon above. Double doors adorned with small hexagonal windows are fitted into a curving tiled wall that, along with the circular awning above it, utilizes the curvilinear forms that typify Streamline Moderne buildings. The built-in ticket booth of tile and glass projects from the curving entry wall west of the bank of doors, rather than in the expected center placement. This touch of asymmetry adds additional visual interest to the entryway's curving lines. The combination of decorative signage and entryway detail lends extraordinary panache to the Burbank Theater's northwest corner. The ticket booth's placement along Bascom Avenue would also have had a practical benefit: ticket-buyers would naturally have lined up along the busier street, attracting attention from passing motorists and giving houses on Basile some protection from crowds and noise. The ability of Cantin & Cantin to integrate such pragmatic elements of theater design into a visually dramatic design demonstrates the team's experience and creative flair. For these reasons, the property is eligible to the NRHP, CRHR, and Santa Clara County Heritage Inventory under Criterion C/3.

Criterion D/4: In rare instances, buildings themselves can serve as sources of important information about historic construction materials or technologies and be significant under Criterion D/4. The Burbank Theater does not appear to be a principal source of important information in this regard.

The property is eligible to the National Register of Historic Places (NRHP), the California Register of Historical Resources (CRHR), and the Santa Clara County regarding its Heritage Resource Inventory, and is therefore a historic resource under CEQA.

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Figures:



Figure 2: Burbank Theater, c1985, Steve Levin.

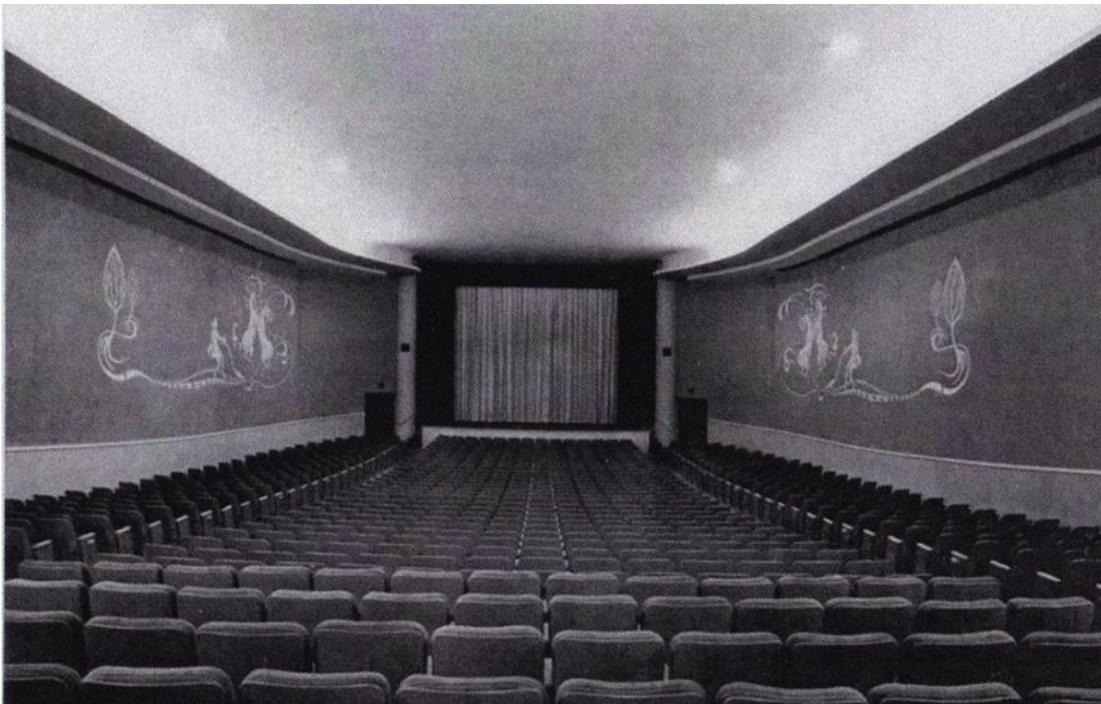


Figure 3: Burbank Theater Auditorium, undated c1951, photographer unknown.

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Figure 4: Burbank Theater lobby, undated c1951, photographer unknown.