

The background of the entire image is a photograph of an ornate, classical-style wooden ceiling. The wood is dark and polished, featuring intricate carvings and scrollwork. A prominent feature is a large, oval-shaped, red-cushioned seat or decorative element, possibly a chandelier or a piece of furniture, hanging from the ceiling. The lighting is warm, highlighting the textures and colors of the wood and the red cushion.

FOX

Performing Arts Center
Riverside, California



FOX FOUNDATION GALA
JANUARY 15, 2010



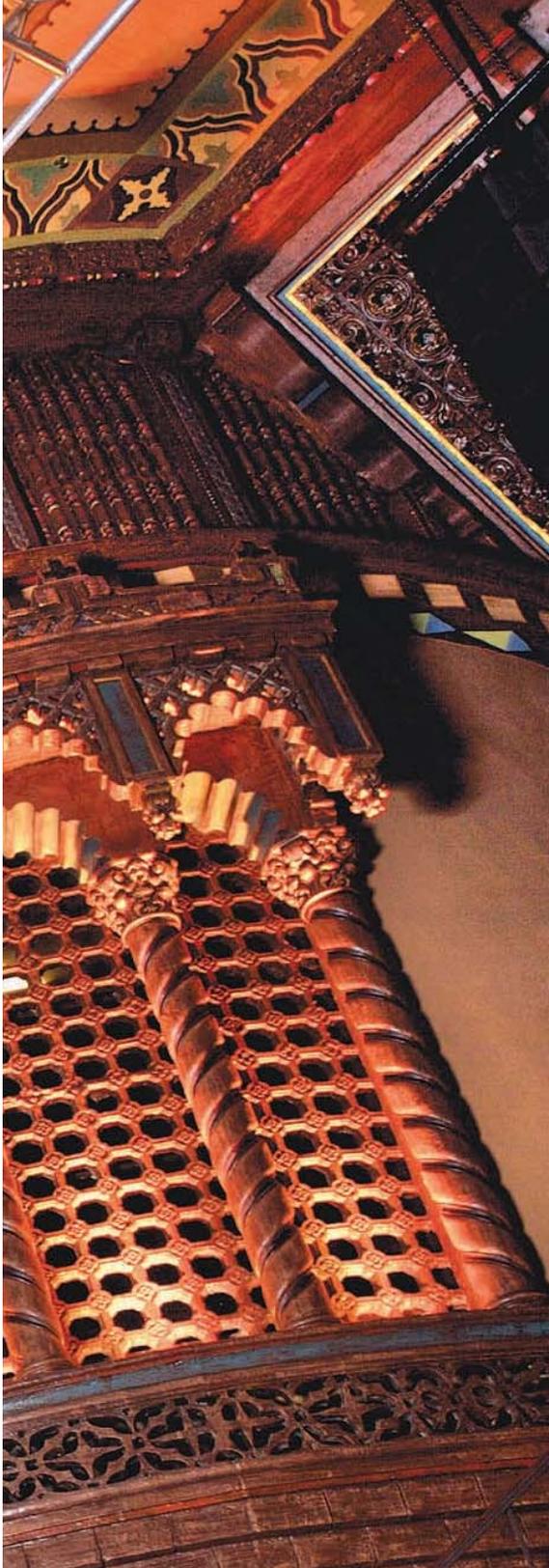


PHOTO BY PRISCILLA IEZZI

FOX PERFORMING ARTS CENTER

FOX FOUNDATION GALA, JANUARY 15, 2010



Welcome

IN SO FINE A THEATRE a high standard of entertainment will be expected, and justly so.” With those words, The Riverside Theatre opened on Jan. 11, 1929. Later named the Fox Theater, it was a grand vaudeville and movie palace, and where one of the grandest movies ever made — “Gone With the Wind” — was first screened for the public.

Now a Cultural Heritage Landmark, after an extensive renovation the theater has been reborn as the Fox Performing Arts Center — a showplace for the city of Riverside and the rest of the Inland Empire.

This program commemorates the rebirth of Riverside’s sparkling and historic entertainment venue that will continue to live up to that early promise as a place where every seat is the best seat in the house.

A Return to Glory

WHEN THE FOX THEATER opened in 1929, it was popular with locals who enjoyed its opulence and air conditioning, and also with Hollywood filmmakers who used it to preview upcoming releases before final editing.

Among area moviegoers, it continued to be the cinema of choice for years. But as those years turned into decades, the Fox definitely was showing its age.





This decorative tile is at the entrance to the Fox Performing Arts Center and on two stairways at the front of the auditorium. Other theater design elements, which have been beautifully restored, appear throughout this book. A challenge: See if you can locate each one in the theater.

In 2005, the city of Riverside stepped in and purchased the theater through eminent domain, and officials started formulating a vision for the venue. In a downtown already rich with cultural and historic landmarks, it was agreed that the Fox certainly was one worth preserving — and improving.

Design and development plans were approved in March 2006 for what eventually would be a \$30 million restoration, an effort that would transform the run-down Fox into a state-of-the-art entertainment facility.

Now christened the Fox Performing Arts Center, it's a unique home for concerts, Broadway productions

and other performances. That's because it has been outfitted with the latest technology, and the classic look that originally made the theater a showplace has been beautifully restored.

"The Fox will be a source of civic pride for residents, and it will raise the city's standing throughout Southern California," says Councilman Mike Gardner, who represents the city's first ward, which includes downtown.

Eight decades ago, the first chapter in the story of Riverside's Fox was written. The next one begins now.

Welcome to your Fox Performing Arts Center

THANK YOU for being part of celebrations in honor of the opening of the renovated Fox Theater, which has re-emerged as the stunningly beautiful Fox Performing Arts Center.



This remarkable \$30 million project has transformed the Fox — both architecturally and programmatically — into a centerpiece of the downtown arts scene. We have proudly declared 2010 as "The Year of the Fox" and it is a significant, tangible demonstration of Riverside as the City of Arts & Innovation. In fact, in the broader context of the Riverside Renaissance, the importance of this first-class regional arts facility cannot be understated.

Plus, Riverside residents will no longer feel they have to drive for miles on the freeway to enjoy this scale of entertainment!

As Mayor, and on behalf of Ward 1 Councilmember Mike Gardner and the entire Riverside City Council, we couldn't be happier to commemorate the new Fox Performing Arts Center.

I hope to see each of you at many of the performances at the Fox. Thank you for supporting the Fox and the City of Arts & Innovation.

Sincerely,

Ronald O. Loveridge

Mayor
City of Riverside





This view of the auditorium is a composite of five photos, which were taken Dec. 7 as the restoration neared completion.

BY PRISCILLA IEZZI / CHESTUDIOS.COM

The Next Act

AFTER A MAJOR RESTORATION, THE FOX IS READY TO SHINE AGAIN

WRITTEN BY JERRY RICE



RIVERSIDE'S FOX THEATER has enjoyed a rich and varied history. Built in the elegantly simple Mission Revival style, it opened in 1929 as Hollywood's Golden Age was about to start. The movie palace screened the earliest Academy Award winners. Vaudeville acts sang and danced on its stage.

In the 1930s, it was one of the few buildings around with air conditioning, making it a perfect place to escape the sweltering summer heat.

Later that decade came the event that would seal its status as Cultural Heritage Landmark No. 39 — the first public screening of the Oscar-winning Civil War epic, "Gone With the Wind."

Through the years, it was the place where kids enjoyed Saturday matinees and teens went on dates.

"The Fox was kind of like the beach for Riverside residents," says Mayor Ron Loveridge, who saw a movie there with his wife on their first night in town in 1965. "Kids who lived near the coast would hang out at the beach, but our beach was the Fox Theater."

By the late 1970s though, the building had fallen into disrepair, and it went through a succession of owners.

In 2005, the city purchased it for \$2.9 million.

Shortly afterwards, the City Council approved design and development plans for the theater's renewal — a project costing \$30 million. It would become a centerpiece in the ambitious Riverside Renaissance initiative.

RESTORING A PALACE

Before the physical renovation work started in September 2007, the Fox Theater was a mess. The roof leaked; plaster was crumbling. There were piles of debris. It was smelly, inhabited by pigeons and, on occasion, vandals.

"It was very dark and a somewhat dangerous and unpleasant place to be," recalls Peyton Hall, the director of architecture with the preservation consultant Historic Resources Group in Hollywood. "I've worked on worse, but the Fox was bad."

The plan was to bring the theater back, in all its glory and then some, to the way it looked before the event that elevated its status — the "Gone With the Wind" preview.

It wasn't going to be easy.

First, consider the major structural issues. Much of the roof, for example, needed to be replaced, and several walls lacked solid foundations. Then there was the matter of bringing the structure up to current codes for fire and seismic safety and also



The ceiling
of the orchestra
lobby is a
work of art.

PHOTO BY
GABRIEL LUIS
ACOSTA



A worker smooths the auditorium's new floor, which was stripped of old seats.

PHOTO COURTESY
MICHAEL J. ELDERMAN

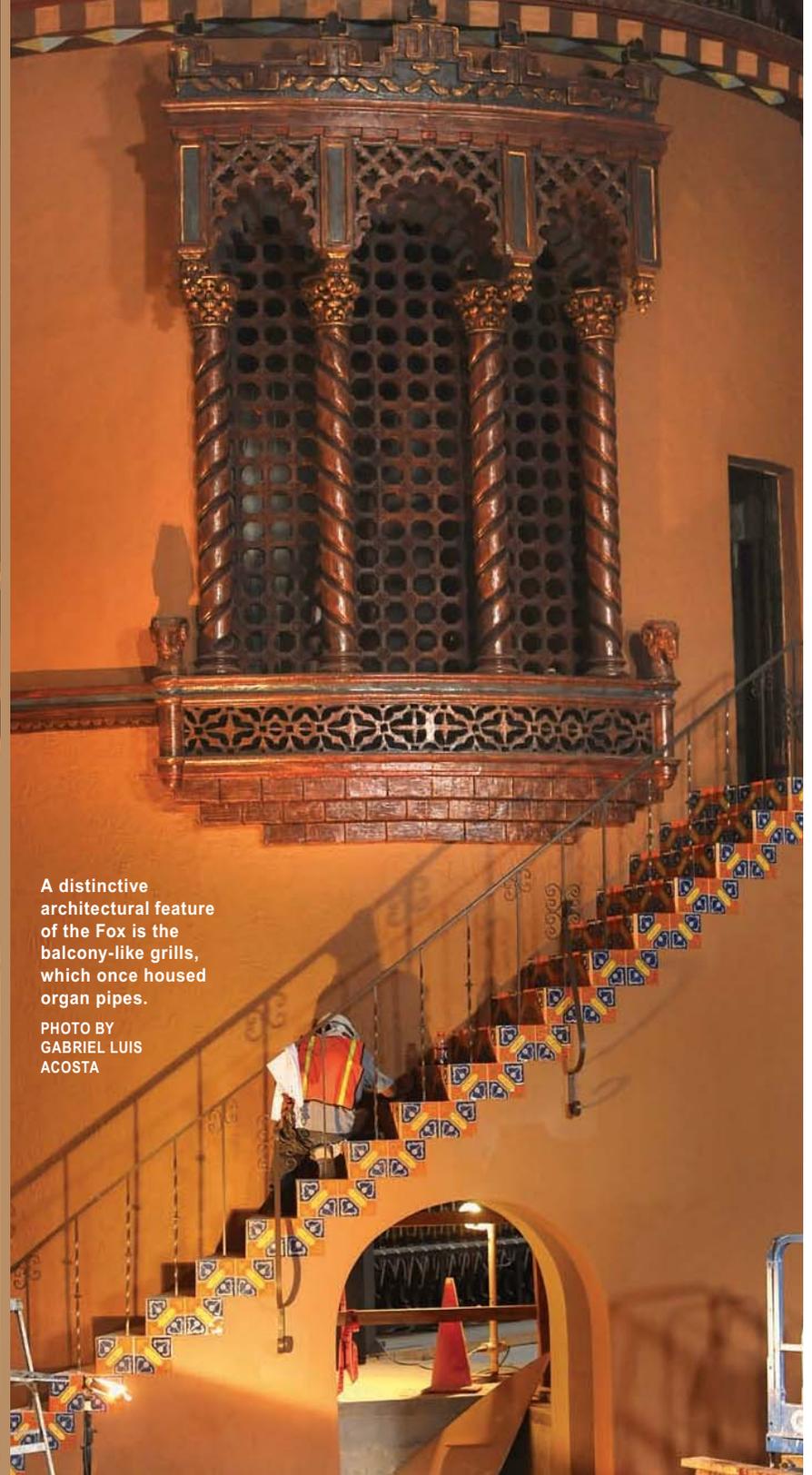


The restored orchestra lobby, before an original mirror was hung at the staircase landing

PHOTO COURTESY
MICHAEL J. ELDERMAN



Elaborate fixtures and ornamentation adorn the auditorium ceiling.
PHOTO BY GABRIEL LUIS ACOSTA



A distinctive architectural feature of the Fox is the balcony-like grills, which once housed organ pipes.
PHOTO BY GABRIEL LUIS ACOSTA



to meet the Americans with Disabilities Act.

“Some of the old methods of construction are just not acceptable today,” says John Spath, the senior project manager with general contractor Bayley Construction. “There’s an old saying: ‘They don’t build them like they used to.’ My answer to that is: ‘Yes, there are laws against it.’ ”

Beyond meeting today’s codes, the venue needed to be outfitted with the latest sound and lighting technology required by major concert acts and theater productions. To accommodate big touring musicals, the stage-house was significantly expanded both in depth and height.

And for the comfort of today’s audiences, seats in the auditorium were changed — nearly all of them 3 inches wider than the ones they replaced.

There are more restrooms, too. When the Fox was built in the 1920s, there were facilities in the balcony and downstairs lobbies, but surprisingly none in the main orchestra lobby. That issue has been remedied.

After two-plus years, the efforts have produced a first-rate theater that is a blend of retro-elegance with some of the latest amenities, which gives the venue the versatility it needs to host a range of entertainment events. And for purists, there’s also the direct link to the past.

“If you were here in 1929 and came back now, it would be *déjà vu*,” says Robert Wise, who has been overseeing the renovation project for the city’s Development Department.



COMING ATTRACTIONS

The January 2010 debut of the theater as the 1,642-seat Fox Performing Arts Center will be a landmark moment for Riverside. It not only will be a point of pride for residents and city officials, it also gives Riverside a venue with few equals.

Given its seating capacity and amenities, the venue will move onto the radar screens of more promoters.

“Riverside in the past has been a secondary market in the performing arts, and now it becomes a primary market,” says Richard F. McCann of R.F. McCann & Company Architects in Sierra Madre, the Fox project’s design architect. “The big benefit to the city is that it will generate increased business, to start, at the convention center and the Mission Inn and then go out from there.”

Many promoters, he adds, will prefer the size of the Fox over venues such as Los Angeles’ Dorothy Chandler Pavilion, which seats nearly 3,200.

“They do not want to put on a program with half of the seats empty because it appears that the show is not as good as it might be,” McCann says. “(Instead of a larger house), the promoters will opt for a 2,000-seat venue or something in the 1,500 to 1,600 area.”

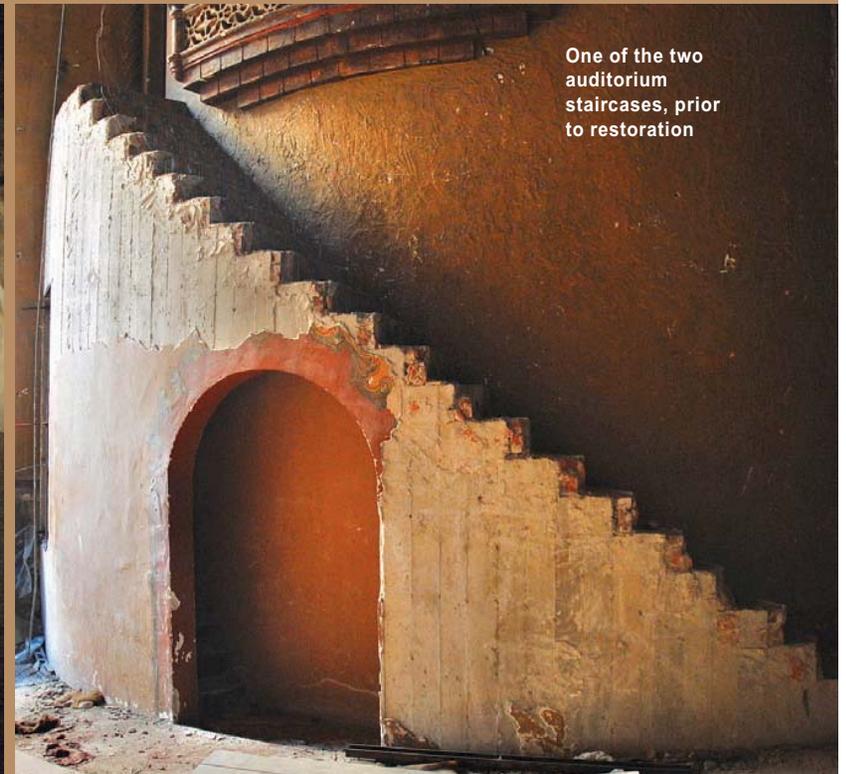
That’s right in the Fox’s neighborhood.

Depending upon the act, Patrick Brien, executive director of the Riverside Arts Council, predicts that the Fox will cast a wide net for audiences. “It’s going to attract people from throughout the region and much of Southern California,” he says.



The auditorium and upstairs lobby, below left, as they appeared early in the restoration.

PHOTOS COURTESY MICHAEL J. ELDERMAN



One of the two auditorium staircases, prior to restoration

A Restorative Touch

PAINTER PEELS BACK THE YEARS, RENEWS FOX'S ART ELEMENTS

WRITTEN BY CARLA SANDERS
PHOTOS BY GABRIEL LUIS ACOSTA



BACK IN 2005, when artist Evan LeGrande Wilson first viewed the Fox Theater in downtown Riverside, he was not put off by what he describes as its “dilapidated, dark, dingy and smelly condition.” Instead, he saw the beauty of what once was and the potential of what it could be again. “I walked in and thought ‘Wow! This is a real special place.’ ”

Patrons of the newly restored Fox Performing Arts Center will be able to see for themselves just how special it truly is. Wilson has painstakingly restored ceiling mosaics, tiles, decorative stair railings and other aspects of the 80-year-old theater.

Wilson’s artistic credentials include murals, painted decoration, gilding, portraiture, trompe l’oeil and other aspects of fine art.

Based in La Crescenta, he has taken on projects including restorations at the San Gabriel Civic Auditorium, Los Angeles City Hall, a basilica in the Netherlands, Forest Lawn, and work for Roy Disney III, singer John Fogerty and athlete Barry Bonds.

Wilson’s 2½-year job at the Fox entailed scraping through several individual layers of paint to find the colors and patterns that would need to be replicated. In some cases, where the intricate patterns had been covered by a coat of brown paint, Wilson worked on instinct, aided by old photos of the theater.



Painter Evan LeGrande Wilson created stencils to help him restore the ceilings throughout the performing arts center.

“No one knew exactly what was there, but the black and white photos led me to believe that something, some pattern, was there underneath all that paint,” he says.

Wilson used a labor-intensive combination of stenciling and hand-painting to recreate the patterns, which are infused primarily with yellows, oranges, blues and browns. Each area is covered with coat after coat of decorative paints and glazes.

Wilson used old photos and his own imagination to recreate the ceiling designs of the Fox Performing Arts Center.

Among the more striking aspects of the restoration is the finish on the beams and supports throughout the lobby and auditorium. What appear to be massive timbers are, in fact, painted plaster. It's amazing – and hard to believe.

“There is not a decorative wood beam in the place,” Wilson explains, knocking on one such plaster column.

Also restored to their original grandeur are the three Mission-style bells that grace the top of the stage's proscenium arch.

The bells, arch and decorative organ grates and staircases that frame each side of the stage had been covered for years with a wall that bisected the auditorium along the front of the stage. It was only through a perilous undertaking by Wilson — up through the ceiling, across air-conditioning vents, flashlight in his mouth — that he determined that the bells still existed in their original spot.

Wilson has devoted thousands of hours to the Fox restoration. He has been surprised by what he's found and is pleased with the outcome. His favorite aspect is the restoration of the ceilings in the lobby and vestibule areas. “They were completely lost,” he says of the elaborate patterns, which are now fully restored.



History, Mystery & Deceit

LOOK ANYWHERE IN THE FOX, and you'll find a story. The architecture recalls Moorish and California Mission origins. Wild color schemes are splayed across seemingly random ornamentation. A visitor stepping into The Riverside Theatre in 1929 escaped into an exotic locale, just like the Hollywood movies on the screen. Today the Fox Performing Arts Center, restored as closely as possible to that moment in 1929, sparkles with beauty and retains its original quirkiness. Here are a few Fox tales.



PHOTOS BY LAFONZO CARTER



A LIGHT TOUCH — The lighting fixtures are the jewelry on the beautiful gem that is the Fox Performing Arts Center. They were created by Hans Duus at his company based in Buellton, a town best known for the pea soup served at Andersen's.



PHOTO BY PRISCILLA IEZZI

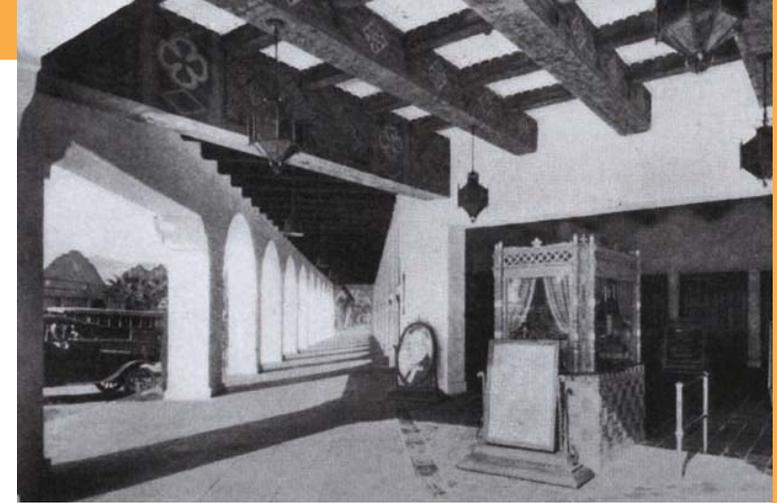
LOOKING BACK — Who knows who looked in or looked back? The mirror on the staircase landing in the orchestra lobby was found in the basement, restored and returned to its original place in the theater.



OK, SO WHAT IS IT? — In fact, it's a mystery. Mounted in small alcoves up the walls beside the organ grills on either side of the Fox stage are ornamental pieces that resemble a hookah pipe or a finial. What are they? No one is exactly sure, says Carl Carey, capital improvements manager for the city of Riverside.



PHOTO BY PRISCILLA IEZZI



TICKETS ANYONE? — The Fox featured an ornate free-standing ticket booth just back of the intersection of the two arched walkways that ran alongside either wing of the theater.

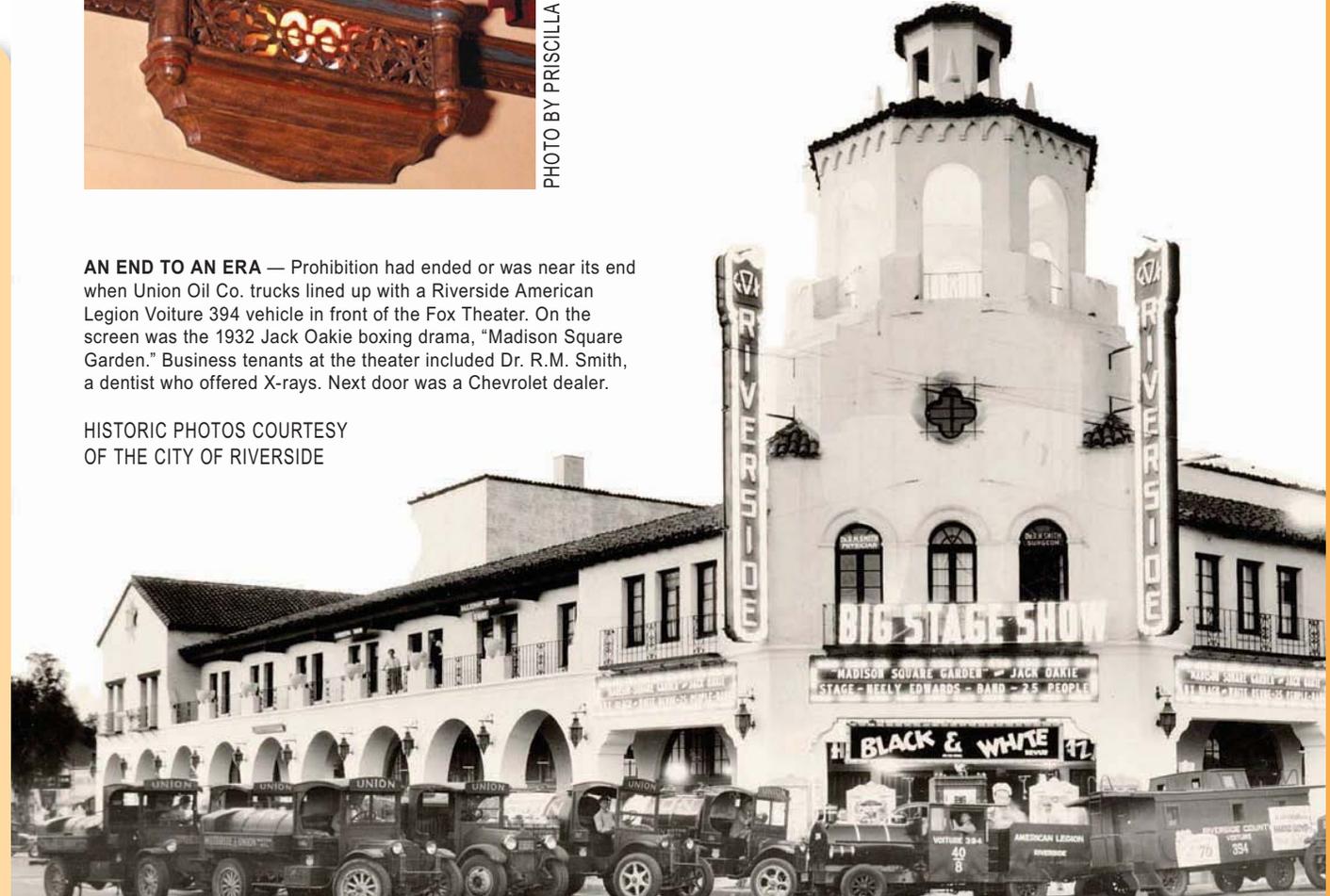


PHOTOS BY PRISCILLA IEZZI

EXOTIC DECEPTION — From carved heads and details on the ornate ceiling grills, to the scrolls alongside the stage, even the ceiling beams in the lobbies — it's all plaster, which was easier and cheaper to work with than the materials it was used to imitate, such as wood and stone.

AN END TO AN ERA — Prohibition had ended or was near its end when Union Oil Co. trucks lined up with a Riverside American Legion Voiture 394 vehicle in front of the Fox Theater. On the screen was the 1932 Jack Oakie boxing drama, "Madison Square Garden." Business tenants at the theater included Dr. R.M. Smith, a dentist who offered X-rays. Next door was a Chevrolet dealer.

HISTORIC PHOTOS COURTESY OF THE CITY OF RIVERSIDE





The Architect's Eye ...

RICHARD F. McCANN

R.F. McCANN & COMPANY ARCHITECTS

WRITTEN BY JERRY RICE

PHOTO BY GABRIEL LUIS ACOSTA

WHILE IT WAS IMPORTANT to restore the Fox Theater to its 1929 glory, for architect Richard F. McCann that was only part of the job.

Equally important was making sure the Fox would meet the needs and expectations of today's performers and audiences.

"The first step is to define the kinds of shows (that are going to be booked), and then determine the seating capacity," he says. "Those are related issues."

Before signing up, McCann already had completed several successful projects that — like the Riverside Fox — were a combination of new construction and "adaptive re-use," including the Alex Theatre in Glendale and the Wilshire Theatre (now the Saban Theatre) in Beverly Hills.

McCann is impressed with the new Fox Performing Arts Center.

"It's now one of the best (venues) in Southern California," he says.

MEMORIES OF THE FOX

As a youth, longtime Riverside resident and retired judge **John G. Gabbert** delivered a small weekly newspaper to business owners who placed ads in the publication.

The job helped him strike up a friendship with local theater magnate Roy C. Hunt, who issued Gabbert a pass that he could use as often as he wished.

"I saw every episode of 'Elmo, the Mighty' — some of them two or three times because

I would take one of my buddies with me," recalls Gabbert, who turned 100 in June.

When The Riverside Theatre (later known as the Fox) opened in 1929, it gave Gabbert a new place to go to the movies.

"That was the fancy theater in town," he says. "After I was married (in 1938) and we had children, we went there all of the time."

Three years after the 1970 release of "Love Story," **David E. Kellstrand**, director

of theater facilities at UC Riverside, started writing his own love story at the Fox.

Kellstrand, a UCR senior at the time, was managing a production with assistant stage manager Lenita Brownlee. They would swap stories about growing up on Disney animated movies such as "Cinderella" and "Snow White."

"I finally got up the nerve to ask her out," Kellstrand recalls.

They went to see Disney's animated "Robin Hood" at the Fox, sitting at the back

... the Builder's Hand

JOHN SPATH
BAYLEY CONSTRUCTION

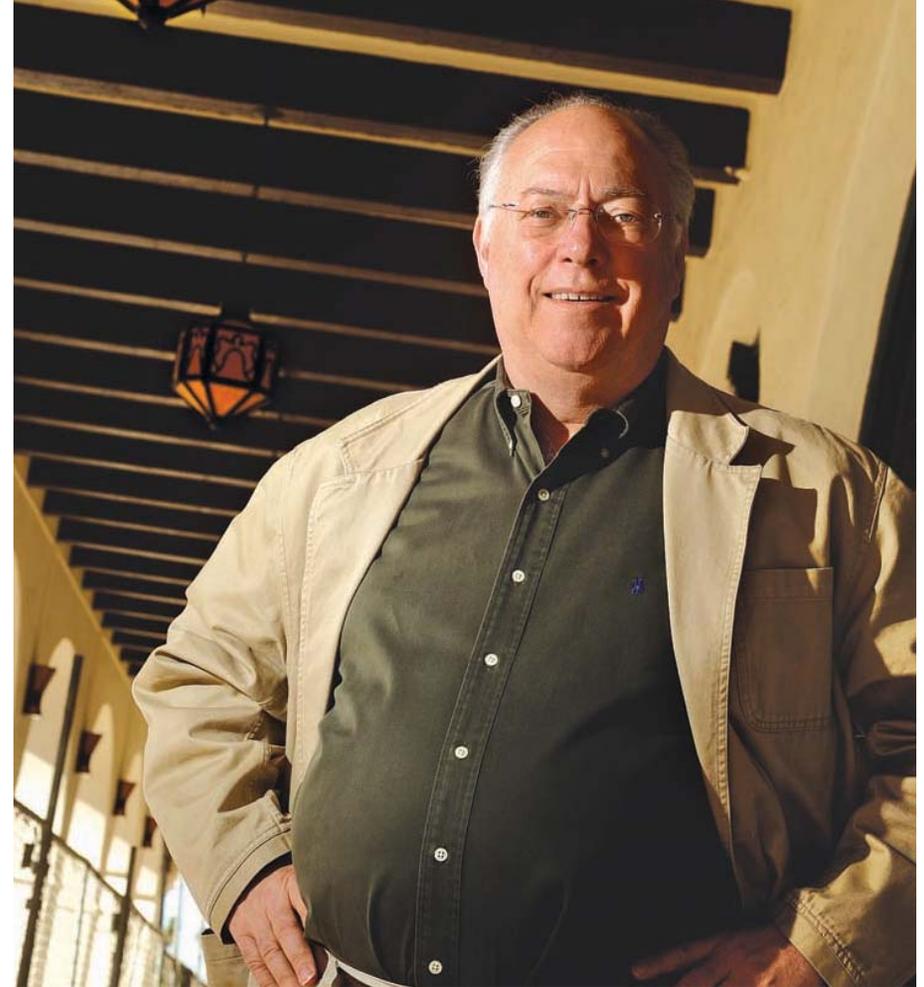
WRITTEN BY JERRY RICE
PHOTO BY GABRIEL LUIS ACOSTA

FROM THE WEAKENED ROOF to walls with little or no foundations, the historic Fox Theater was showing its age. But John Spath, the senior project manager with general contractor Bayley Construction, knew his company was ready to meet the challenges of bringing the Fox back to life.

One hurdle was locating skilled craftsmen who could do the necessary work. Plastering, for example, has become a lost art — and the Fox had plenty of crumbling plaster that needed to be repaired, inside and out.

Bayley, which received an Award of Merit from McGraw-Hill Construction for its work at the Fox, hired more than 350 tradesmen to restore the landmark. Spath is pleased with the results.

“It looks just like it did when the doors opened the very first day, and it also has the latest technology in seismic upgrading, lighting and sound,” he says. “It’s the marriage of the old and new that we’re the most proud of.”



of the orchestra section.

“That was the beginning and we’re still married,” he says.

“The Fox was Riverside’s flagship theater for many, many years. It was the cat’s meow,” recalls **Paul Hamilton**, who in the late 1960s managed the Stage 1 art house, which shared the Fox building and showed foreign language and other specialty films.

“Art houses were the new wave at the time,”

adds Hamilton, who also served as interim manager at the Fox in 1969-70. “Stage 1 had a good run for about six years.”

Then the competition for local moviegoers heated up in 1970 with the opening of the twin-screen United Artists cinema at what was then known as the Tyler Mall.

“All of the single-screen theaters started taking a hit when multiplex theaters came in,” Hamilton says.

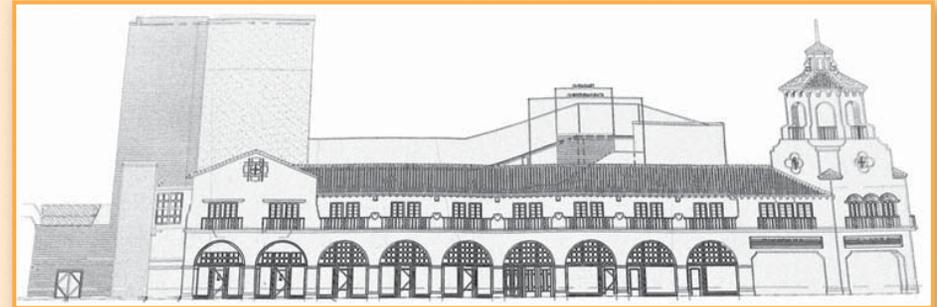
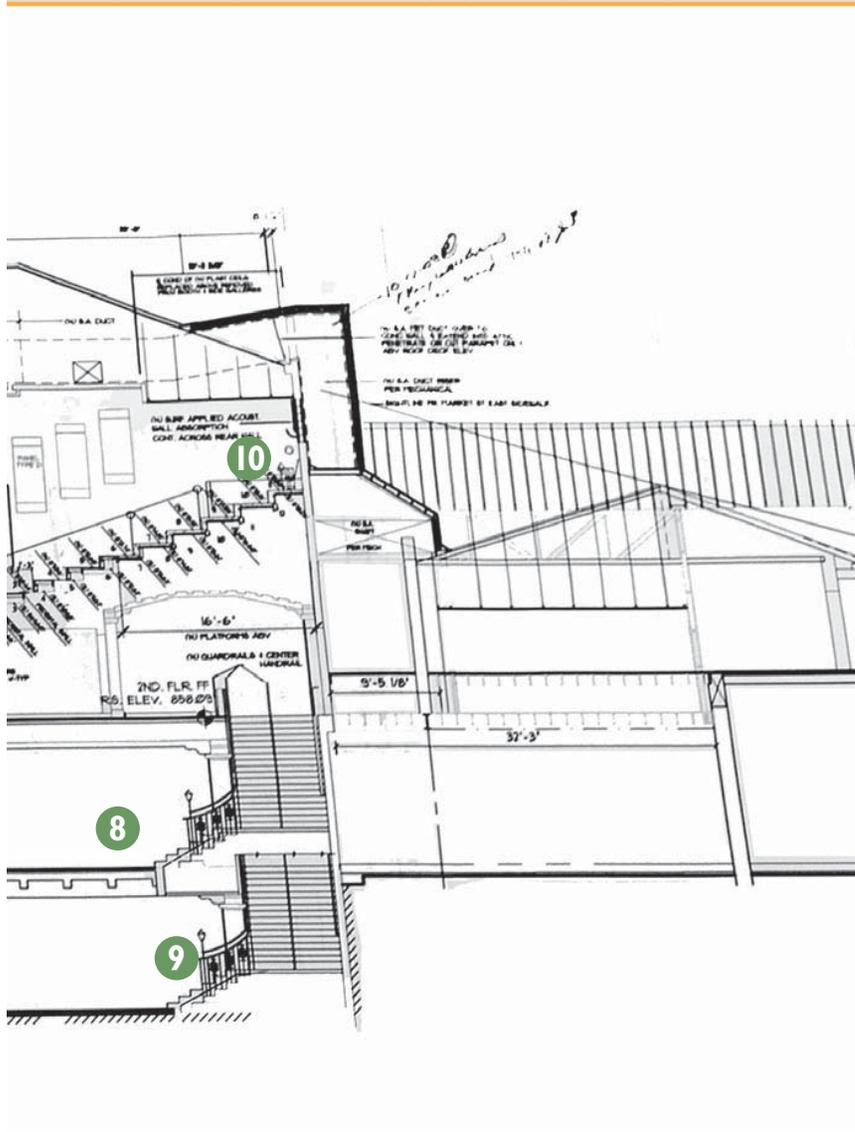
That trend also affected the Fox.

Halloween nights at the Fox were a treat for **Nancy Hart**, now a Riverside councilwoman.

She often enjoyed going to the movies at the Fox, particularly on Halloween in the mid-1950s through the '60s. At midnight, the Fox would screen Boris Karloff movies or other fright flicks.

“When you’re 14 or 15, it’s a big deal to stay out after midnight,” Hart says. “We were too old to go trick-or-treating and too young to go bar-hopping, so spending Halloween at the Fox was a lot of fun.”

The Fox, by Design



RENDERINGS PREPARED BY R.F. McCANN & CO.



PHOTO COURTESY OF THE CITY OF RIVERSIDE

6. Sound panels were added to improve the theater's acoustics.

7. The slope of the balcony was modified for better sightlines.

8. The decorative light fixtures in the orchestra lobby (and throughout the theater) were made by Hans Duus Blacksmith in Buellton. The new fixtures — 113 in all — closely resemble the originals with a nod to technology: old incandescent bulbs have been replaced by dimmable fluorescent lights.

9. The downstairs lobby (along with other areas of the theater) were likely first painted beige in the 1950s. The intricate stenciling and decorative artwork on the ceilings that was covered by layers of paint has been restored.

10. The projection booth at the back of the balcony was removed, and the space was used for an additional 50 seats. Movies now will be shown using a rear-projection system, with the equipment set up in the stage-house.



Above, a crane helps the effort atop the Fox Performing Arts Center's expanded stage-house. Clockwise, right page: at work on the venue's iconic tower; inside the stage-house; the renovation included backstage areas as well.

Restoration was a Team Effort

WRITTEN BY JERRY RICE
PHOTOS COURTESY OF MICHAEL J. ELDERMAN

Construction facts

- **Work on site, total hours:** 300,000-plus
- **Electrical wiring:** 58 miles
- **Audio system wiring:** 12 miles
- **Paint, general use:** 20,000 gallons
- **Paint, decorative restoration:** 3,000 gallons
- **Structural steel for seismic reinforcements:** 5,000 tons

WHEN it came to the Fox Performing Arts Center, Carl Carey and Robert Wise were determined to avoid this rule: “Don’t sweat the small stuff.”

With the \$30 million investment the city of Riverside was making to restore the historic gem, the Development Department duo needed to zero in on all aspects of the effort — big and small.

“Every step of the way we’ve been focused on the details, from the plaster restoration to restoration of the painting to the reconstruction of the original doors from drawings,” says Wise,

the project manager who’s been on-site nearly every day since the start of the job.

Theater guests will appreciate that attention, starting with the decorative touches at the entrance and continuing throughout the ornate venue.

Projects such as restoring a Cultural Heritage Landmark don’t come along every day, and both Carey and Wise have found a lot of professional fulfillment working on the Fox.

“Bringing something back to the way it looked is very rewarding,” says Carey, the capital improvements manager. “There’s a sense of pride just being associated with it.”





Fox Leaders

A COMMEMORATIVE PROGRAM printed in Riverside by William D. Clark to mark the Jan. 11, 1929, opening of The Riverside Theatre highlighted the architectural features of the new venue, which was part of the West Coast Theatres chain operated by the William Fox Organization. In addition to the building, the program also featured the chief officers of the William Fox Organization, who were described as the keenest of men directing the entertainment of the nation.

They included: William Fox, president of the Fox Film Corporation; Winfield R. Sheehan, general manager in charge of production for the Fox Film Corporation; Harold B. Franklin, president of West Coast Theatres; Howard Sheehan, vice president of West Coast Theatres; and a gentleman identified only as Marco, who was in charge of production for West Coast Theatres.

A 1929 city directory advertised The Riverside Theatre as featuring fine motion pictures, an orchestra that was the best musical organization in the Orange Belt as well as talking pictures, synchronized scores and Movietone productions. The phone number was 3500.



WINFIELD R. SHEEHAN



WILLIAM FOX



HAROLD B. FRANKLIN



HOWARD SHEEHAN



MARCO



Much of present-day Riverside was covered in orange groves in 1929.

Riverside, Circa 1929

WRITTEN BY STEVE LECH

WHEN THE RIVERSIDE THEATRE (soon to be Fox Theater) opened in 1929, locals enjoyed Riverside's small-town atmosphere.

Many of the 34,814 residents were engaged in the citrus industry that radiated out from the city's downtown core. Spring would find the area under the constant aroma of citrus blossoms, while January to March would bring an influx of workers and activity as the valuable citrus crop was being picked and shipped to points east.

Virtually all of Riverside's business was conducted downtown. Main Street was the primary shopping

place, where Riverside's own home-grown department store, Rouse's, had been catering to residents for more than 30 years, and had just recently been given a whole new look.

The Mission Inn had not been completed in 1929. Work was just underway on the Rotunda wing, and Riverside's own architect, G. Stanley Wilson, was managing its construction.

There were 330 homes in Riverside at that time, many of them in the Wood Streets neighborhood along New Magnolia (between 14th and Arlington), across the arroyo from downtown. They were close to the only public high school in town, Poly, which had recently been integrated as a coed school with the closure of the Riverside Girls' High School.

There was another grand opening in 1929 — the Riverside Municipal Auditorium and Soldier's Memorial Building. It combined the need for a public auditorium with the desire to build a fitting memorial to the nearly 100 Riverside County residents who lost their lives during World War I.

Steve Lech is the author of "Along the Old Roads — A History of the Portion of Southern California That Became Riverside County, 1772-1893" and four books by Arcadia Publishing: "Resorts of Riverside County," "Riverside in Vintage Postcards," "Riverside's Mission Inn" and "Riverside 1870-1940."

Second Acts Elsewhere

OAKLAND AND ATLANTA,
AMONG OTHERS, EMBRACE
THEIR OWN FOXES

WRITTEN BY AMY BENTLEY



The “new” Fox in Atlanta has hosted concerts by The Rolling Stones and Linda Ronstadt and a presidential primary debate.



MORE THAN 300 grand theaters were built around the country in the 1920s and early 1930s under the Fox banner. But during subsequent decades, many fell into disrepair; a few have been restored as architectural treasures.

Two such theaters, in Oakland and Atlanta, after renovation efforts, are scheduling concerts featuring A-list acts, Broadway-style theater productions and special events — much like what’s planned for the Fox Performing Arts Center in Riverside.

After opening in 1928, the Fox Theater in

Oakland was the place to go for live stage shows and new “talking” films. But television, suburban malls and multiplexes eventually lured people away, and the Oakland Fox closed in 1966. Thirty years later, the city bought the rundown theater for \$3 million, and local developer Phil Tagami secured funding from various sources to renovate it.

The theater reopened in February, and houses the Oakland School for the Arts and a restaurant. Some 2,000 new housing units are being built nearby, revitalizing Oakland’s Uptown Entertainment District.

“The theater has had a big impact, bringing people

downtown and creating street life,” says Tim Brandt, a senior restoration architect with the California Office of Historic Preservation.

In Georgia, The Fabulous Fox Theatre in Atlanta opened in 1929, the same year as the stock market crash that gave way to the Great Depression. Audiences packed the venue for decades, but in the 1970s it was reduced to showing second-run films. The theater was restored by Atlanta Landmarks, Inc., a non-profit organization that raised millions beginning in 1975. To date, more than \$20 million has been spent to refurbish the multi-use venue, which never actually closed.

The “new” Fox has generated millions of dollars for the Atlanta economy. The Rolling Stones played there in 1981, and now a wide range of events brings an estimated 750,000 visitors a year to the theater, which is a designated National Historic Landmark.

Whether the grand movie palace is in Oakland, Atlanta or elsewhere, cities around the country have benefited economically from an old theater’s revitalization, according to Brandt. And when concerts and other shows are staged in those venues, today’s audiences have a connection with their counterparts decades ago who enjoyed the early “talkies” and vaudeville performers. “It tells us who we are and where we came from,” he says.

The Fox Theater in Oakland escaped several demolition proposals in the 1960s and '70s. The restoration effort didn't gain traction until the mid-1990s.

AT A GLANCE

A closer look at three more Fox theaters:

DETROIT

Opening night: Sept. 21, 1928, a screening of the film “Street Angel”

Return engagement: It reopened in November 1988 after an 18-month restoration effort costing \$12 million.

ST. LOUIS

Opening night: Jan. 31, 1929, a screening of the film “Street Angel,” starring Janet Gaynor

Return engagement: Closed in 1978, it re-opened four years later after a \$3 million restoration.

TUCSON, ARIZ.

Opening night: April 11, 1930, a screening of “Chasing Rainbows,” starring Jack Benny

Return engagement: The theater closed in 1974, was restored in 2005 and reopened 2006.



A Venue Comes Alive

BIG ACTS FILL SCHEDULE FOR FIRST SEASON

WRITTEN BY SUZANNE SPROUL
PHOTO BY GABRIEL LUIS ACOSTA



ALL EYES are on center stage at the Fox Performing Arts Center, both figuratively and literally. Weeks before opening night, the place is a beehive of activity, with workers wiring and preparing the stage. Venue operator Bill Malone and general operations manager John Diamond walk around the lobby of the historic building, looking in on the progress.

Diamond nods his head in satisfaction as he surveys the restoration of the historic venue.

Malone is all smiles. Construction being on schedule is just part of what's putting him in a good mood. He also has just booked the Empress of Soul and Rock 'n' Roll Hall of Famer, Gladys Knight, for a March show.

"It's non-stop from now on. The train is rolling," says Malone, who has extensive entertainment industry credentials and heads the administration of the center.

Diamond has worked for more than 20 years in the hospitality and entertainment field. Together, the duo will manage the facility and bring top-notch entertainment to its stage.

Malone is confident the Fox will bolster Riverside's role as an arts and entertainment destination. When the curtain goes up, everyone will love what they see.

"Southern California is loaded with competition,



BILL MALONE AND JOHN DIAMOND

around here and in Los Angeles and Orange County, but the Fox is unique," he says. "It has a stage that can do anything. We can fly whatever we have to fly.

"Really, this is going to be an ultimate venue with full technical superiority," he adds. "What we're seeing is a once-closed-down venue being brought back to life. The City Council and city officials deserve credit for their vision in upgrading this to a true performing arts center."

Enter, Stage Right

BROADWAY COMES TO RIVERSIDE

WRITTEN BY CARLA SANDERS
PHOTO BY AL CUIZON



CARL THOMPSON

WHEN THE MUSICAL “ANNIE” opens the inaugural season at the Fox Performing Arts Center, it will be the visible beginning of what many hope will be a long and fruitful collaboration between the historic theater and Broadway in Riverside.

Behind the scenes, the wheels have been turning for months, as the production company has claimed a theatrical toehold in Riverside, hoping to replicate the success it has found in other cities across the country.

“We’re a partner with the city,” says Carl Thompson, general manager of Broadway in Riverside. “We’ve signed a long-term lease and, thus far, the partnership has been incredibly mutually beneficial.”

Broadway in Riverside is part of The Nederlander Organization, a name that has become synonymous with live shows throughout the country — not only theatrical, but musical as well. It operates the Staples Center and The Greek Theatre, both in Los Angeles, the Target Center in Minneapolis and the Santa Barbara Bowl. Performing arts theaters include those in Los Angeles (The Pantages and Wilshire), New York, Chicago, Detroit, San Diego, Tucson, Ariz.; Charleston, S.C.; and London, with touring

companies scattered from Russia to Asia.

One of the company’s signature moves has been going into older theaters and reviving them, says Gary Bongiovanni, editor in chief of Pollstar, a concert trade publication. Thus, “they are very capable” of bringing quality entertainment to the Riverside market.

That’s just what Broadway in Riverside is planning. “Annie,” which runs Feb. 2-7, will be followed by “Jesus Christ Superstar,” March 30-April 4, and “Hairspray,” April 20-25. It’s a lineup that will bring national touring companies to the city for performances in the painstakingly restored 1929 theater, which will have seating for more than 1,600 people.

“We’re getting a lot of support from the community,” says Thompson, who arrived in Riverside in April after having worked for Nederlander in Tennessee, North Carolina and South Carolina. “For many, it’s like going back in time.”

That support has been welcome and refreshing. “I’ve fallen in love with (Riverside),” Thompson says. “The spirit of the community is in their effort to revitalize it. People here are very proud of their community and want to see it succeed. I’ve seen people really making an effort and rallying behind one another.”



CROW



COLE



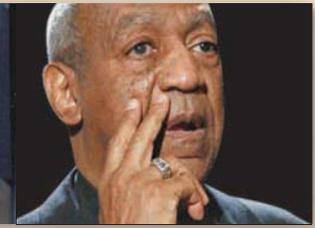
KNIGHT



BENATAR



SEDARIS



COSBY

On Stage at the Fox

Sheryl Crow

Jan. 22-23

The nine-time Grammy winner, who burst onto the music scene with 1993's "Tuesday Night Music Club," christens the new Fox Performing Arts Center with a pair of concerts to benefit the American Cancer Society. For her most recent studio effort, "Detours," the singer-songwriter covered topics that were deeply personal for her and at other times grandly global.

Benise

Jan. 29-30

The champion of nouveau flamenco Spanish guitar is best known for his "Nights of Fire!" production, which combines Brazilian samba, Cuban salsa, Argentine tango, and even African tribal chants and drums. His PBS special, "The Spanish Guitar," will air in the spring.

Natalie Cole

Feb. 13

The daughter of legendary crooner Nat King Cole is a talented singer in her own right and the winner of nine Grammy Awards — one of those coming in 1991 for a virtual duet with her dad, "Unforgettable."

Warren Hill

Feb. 14

Performing with the Corona Symphony Orchestra, the popular Canadian jazz saxophonist attracted the likes of Eric Clapton, Phil Collins and Billy Joel to work with him on his 11th studio album, "La Dolce Vita." He has sold more than 10 million albums.

Masters of Harmony

Feb. 27

The acclaimed men's chorus, more than 100 voices strong, has an international reputation

for its mastery of technically demanding close harmony in the a cappella style.

Gladys Knight

March 14

The Empress of Soul has enjoyed a successful career that dates to the 1960s, when she was the lead singer for one of Motown Records' top acts. Gladys Knight and The Pips recorded a number of big hits, including "Neither One of Us (Wants to Be the First to Say Goodbye)" and "Midnight Train to Georgia."

Kaitlyn Lusk

April 10

The young vocalist has put her own stamp on classics made famous by Judy Garland and is the featured soloist in Howard Shore's "Lord of the Rings Symphony." She performs with the Corona Pops Orchestra.

Pat Benatar

April 15

The four-time Grammy winner is one of the top-selling female artists of all-time, thanks to "Hit Me with Your Best Shot," "Heartbreaker" and other top-sellers.

David Sedaris

May 6

The humorist and author gained notice after "SantaLand Diaries" was broadcast in 1992 on National Public Radio. Also a playwright, Sedaris has been nominated for three Grammys for best spoken word and best comedy album.

America

May 8

The folk-rock musical band received a Grammy as best new artist in 1972, and continued to be a popular act through the rest of the 1970s and early '80s

thanks to No. 1 hits "A Horse with No Name," "Sister Golden Hair" and "Ventura Highway."

'Duck Soup'

May 22

Screening of the 1933 Marx brothers comedy, which stars Groucho as the sarcastic leader of a bankrupt country in a brilliant lampoon of the dictators of the era.

Bill Cosby

June 5

The veteran actor, author and stand-up comedian produced and starred in one of the defining television sitcoms of the 1980s, "The Cosby Show." The top-rated NBC series received 29 Emmy nominations with six wins. Cosby also is a 2002 recipient of the Presidential Medal of Freedom, the nation's highest civilian honor.



ANNIE

JESUS CHRIST SUPERSTAR

HAIRSPRAY

Broadway in Riverside

Annie

Feb. 2-7

Leapin' lizards! The timeless tale of Little Orphan Annie is back, giving a whole new generation the chance to experience this classic musical about never giving up hope. Boasting one of Broadway's most memorable scores, including "It's the Hard-Knock Life," "Easy Street," "N.Y.C." and the ever-optimistic "Tomorrow," "Annie" is a delightful theatrical experience for the entire family. Don't miss this all-new production that Variety calls "a winner!" The Hollywood Reporter agrees, saying "It's a visual and lyrical treat for the whole family." www.annieontour.com

Jesus Christ Superstar

March 30 - April 4

This theatrical masterpiece by legendary writing team Andrew Lloyd Webber and Tim Rice is one of the most popular and enduring musicals ever created. As relevant and timeless as ever, this rock opera vision of "the greatest story ever told" is perhaps more potent in today's troubled world than when it was first produced. Featuring such notable songs as "Superstar," "Everything's Alright" and "I Don't Know How to Love Him," "Jesus Christ Superstar" tells the story of the final seven days in the life of Jesus of Nazareth. www.thejcostour.com

Hairspray

April 20-25

"Hairspray" will sweep Riverside away to 1960s Baltimore in this mega-hit, piled bouffant-high with laughter and romance – and enough deliriously tuneful songs to fill a nonstop platter party. Set in 1962 when change is in the air, Baltimore's Tracy Turnblad, a big girl with big hair and an even bigger heart, has only one passion: to dance. But can a plus-size trendsetter in dance and fashion vanquish the reigning princess, win the heart of teen idol Link Larkin, and integrate a television show without denting her 'do? Only in "Hairspray"! www.hairsprayontour.com

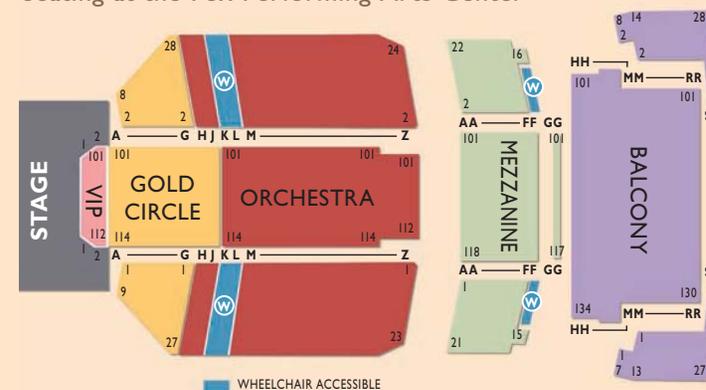
Venue Guide

Tickets

Concerts
The Fox Performing Arts Center will be welcoming several popular artists during its inaugural concert season. Information: 951-788-3944, www.foxriversidelive.com.

Broadway in Riverside
Broadway stage productions open with "Annie" in February. Several ticket packages are available. Information: 800-982-2787, www.broadwayinriverside.com

Seating at the Fox Performing Arts Center



Nonprofit and Special Engagements

In addition to concert performances and Broadway-level shows, the Fox Performing Arts Center will be a venue for local and regional nonprofit performing arts organizations, community activities, and mobile recording, commercial filming, videotaping or live television broadcasts. At least 18 days per year will be made available for qualified local/regional non-profit programming.



RIVERSIDE MUNICIPAL
AUDITORIUM



THE MISSION INN
HOTEL & SPA



HISTORIC RIVERSIDE
COUNTY COURTHOUSE

Riverside: A City of Landmarks

First Church of Christ, Scientist
3606 Lemon St.
Designed by architect Arthur Burnett Benton and completed in 1901, this church is Riverside's oldest surviving example of Mission Revival architecture. It is also the church that introduced Christian Science to Southern California.

First Congregational Church
3504 Mission Inn Ave. at Lemon
The Spanish Colonial Revival structure, built in 1913, was designed by Myron Hunt, a leading California architect who

also drew plans for the Spanish wing of the Mission Inn and the Rose Bowl in Pasadena. The church has eight stained-glass windows and a 1959 Austin pipe organ with 2,292 pipes.

Former Union Pacific Railroad Depot
3751 Vine St.
Completed in 1904 in Mission Revival style for the San Pedro, Los Angeles and Salt Lake Railroad (later part of Union Pacific), the depot served train passengers until 1971.

Historic Riverside County Courthouse
4050 Main St.
The county's first courthouse

was designed by Franklin Pierce Burnham in the style of Beaux-Arts Classicism to duplicate the facade of the 1900 Paris Exposition's Grand Palace of Fine Arts. Brick and concrete were used for this building, which features Ionic columns and classic sculpture. It was completed in 1903 and underwent an extensive renovation in the 1990s.

Loring Building
3685 Main St.
Built in the Richardsonian Romanesque style in 1890 from a design by architect A.C. Willard, this building was remodeled in 1918 to reflect more closely the Mission

Revival architecture of neighboring structures. Originally the home of City Hall, the municipal courts and public library, this building once featured an adjoining opera house that played host to the likes of W.C. Fields and Sarah Bernhardt.

Mission Inn Hotel & Spa
3649 Mission Inn Ave.
Owner Frank Miller's Mission Inn epitomized his role as Riverside's leading exponent of the Mission Revival style. Built between 1902 and 1932, the Inn has hosted a number of famous visitors including Presidents Taft, Theodore Roosevelt, Ford and Nixon.

Old City Hall

3612 Mission Inn Ave.

The Spanish Renaissance Revival building was Riverside's first municipally owned City Hall from 1924 until 1975. It was restored by private owners in 1985.

Riverside Art Museum

3425 Mission Inn Ave.

Built in 1929 for the YWCA, the building has Mediterranean and Classical architectural elements and was designed by Julia Morgan, the architect of William Randolph Hearst's San Simeon estate. The Riverside Art Center purchased the building in 1967; 15 years later, it was placed on the National Register of Historic Places.

Riverside Metropolitan Museum

3580 Mission Inn Ave.

Built in 1912 as a federal post office, the Italian Renaissance style building was purchased by the city in 1945 to house its police department and museum. The museum has occupied the entire building since 1966.

Riverside Municipal Auditorium

3585 Mission Inn Ave.

This Mission-Revival style structure was built in the late 1920s as a memorial to World War I veterans.





The stage as seen from the balcony through a fisheye lens.

Vision of the Future

WRITTEN BY LAUREN McSHERRY
PHOTO BY PRISCILLA IEZZI

THE FOX RIVERSIDE THEATER FOUNDATION has ambitious plans to raise a \$5 million endowment and to boost community involvement to ensure the ongoing operation and preservation of the Fox Performing Arts Center.

“Most theaters and concert venues don’t cover their operating expenses with ticket revenue,” says Pamela Hogan, foundation coordinator. “Donations and sponsorships make up the difference.”

The endowment is only one part of the fundraising effort. Sponsorships and naming opportunities also are available. The money will be used for the center’s arts and programming and to maintain the building in future years.

“The role of the foundation is absolutely critical to the longterm viability and success of this city treasure,” says Ted Wegeland, a member of the foundation’s advisory council. “Broadly speaking, the purpose is literally to preserve the theater and ensure that it remains a first-class venue.”

The foundation’s short-term goal is to build its leadership by early 2010. The foundation will be guided by two boards: a founding board of trustees will take on the role of attracting community leadership and building the endowment, and a board of directors will provide ongoing leadership for foundation affairs.

The foundation will continue to raise money for the endowment and will foster educational opportunities at the venue for local students.

“We want to enhance the cultural center of the downtown,” Hogan says. “We do that not only by providing fine art, but also by developing a love of the arts in children. This will be a place where they will be able to shine.”

Fox Riverside Theater Foundation
Information: 951-686-4FOX, www.foxriversidelive.com



FOX PERFORMING ARTS CENTER

FOX FOUNDATION GALA, JANUARY 15, 2010



Patrons

OF THE FOX FOUNDATION GALA & COMMEMORATIVE PROGRAM

PRESIDENTIAL

Bank of America • Bayley Construction, a General Partnership • BMW of Riverside
Broadway in Riverside - A Nederlander Presentation
Fine Dining Riverside: BISTRO O at OMAKASE, CIAO BELLA RISTORANTE, MARIO'S PLACE, OLIO RISTORANTE
SAFFRON, SEVILLA • Johnson Machinery • The Mission Inn Hotel & Spa
Riverside Magazine / Inland Custom Publishing Group • Stronghold Engineering, Inc.

ORCHESTRA

Evan LeGrande Wilson • Riverside County Philharmonic

BALCONY

Canyon Crest Towne Centre • HGI Financial Services • Marriott Riverside • Merrill Lynch • Monark Asian Bistro
Old Riverside Foundation • Provident Bank • Retirement Unlimited

STAGE

Anthony's Cyclery • Historic Resources Group, LLC • RE/MAX Advantage • Riverside Medical Clinic
Riverside Rubber Stamp & Engraving • Stuart B. Kincade, M.D., F.A.C.S. - Plastic Surgeon • Taylor Moore Design Group
University of Redlands, School of Business, Riverside Campus

PRODUCED FOR THE CITY OF RIVERSIDE
BY RIVERSIDE MAGAZINE & INLAND CUSTOM PUBLISHING GROUP



**FOX FOUNDATION GALA
JANUARY 15, 2010**

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