

The Cerrito Theater: Opening Doors for the Community

Amelia Appell

ED 169B: American Cultural Landscapes, 1900 to the Present

GSI: John Stehlin (Section 103)

Email: amelia.appell1@gmail.com

Movie theaters are important cultural landscapes in our entertainment driven world. While most movie theaters today are large multiplexes, Art Deco neighborhood theaters still generate a more community centered spaced for small cities like El Cerrito, California. The neighborhood theater trend dates back to the late 1920s and early 1930s, when movies became a legitimate source of entertainment, and when the Great Depression of 1929 limited the ornate detailing that appeared in Palace movie theaters of the previous decade.¹ The Cerrito Theater opened on Christmas Day in 1937 and served the El Cerrito community, but by 1966, the “lights went dim on a movie house that many had called home.”² In 2002, the Friends of the Cerrito Theater, along with the Redevelopment Agency voted to purchase and restore the theater.³ The development of the Cerrito Theater catalyzed neighborhood revitalization, both in its initial construction in 1937 and in its reopening as a speakeasy theater in 2006. While the theater changed ownership and added a food and beverage service, the general concept of the neighborhood theater still greatly impacts the culture of El Cerrito, giving the community pride and attracting residents to convene in the area.

In the 1920s and early 1930s, El Cerrito, California blossomed into a gambling and entertainment destination along San Pablo Avenue and by 1932, the City Council approved the El Cerrito Kennel Club for greyhound dog racing.⁴ Big Bill Pechart’s Wagon Wheel gambling casino and the Rancho San Pablo nightclub created the biggest attractions, encouraging other businesses to move into the area.⁵ Gambling establishments, nightclubs with fancy restaurants,

¹ Gretchen Elizabeth Wagner, “The Revitalization of the Neighborhood Movie House and its Role in the Community: The Avalon Theater, Chevy Chase, Washington D.C.” (Masters Thesis, University of Maryland, 2003), 17.

² “History,” Friends of the Cerrito Theater, accessed March 8, 2013, <http://www.cerrittheater.org/history/>.

³ Edward Staniford, *El Cerrito Historical Evolution* (El Cerrito Historical Society, 1976), 41.

⁴ Ibid.

⁵ Staniford, *El Cerrito Historical Evolution*, 49.

and bars lined the “strip” on San Pablo Avenue earning El Cerrito the title of “Little Reno.”⁶ Saloons and gambling centers attracted transients and travelers to the area, due to El Cerrito’s easy access along the transcontinental railroad line connecting Richmond to Emeryville.⁷ In the early 1930s, El Cerrito lacked community space for the growing population of residents, prioritizing the construction of commercial areas for visitors.⁸

Yet the city contained space for more residential additions because city development historically concentrated on San Pablo Avenue, leaving open land nearby. According to Oriene Weeks, a long time resident of El Cerrito, residents of nearby towns considered the rest of El Cerrito “the backwoods” because many blocks contained open lots.⁹ Home construction increased throughout the 1930s and residents began to search for more “wholesome” family entertainment.¹⁰ El Cerrito began transitioning from a gambling hub to a more community-oriented townscape.

The construction of the Cerrito Theater assisted in the transition and encouraged local residents to attend movies to foster more community engagement.¹¹ The composition of businesses in the area slowly changed with the addition of a beauty shop, soda fountain and new grocery store.¹² While the gambling halls entertained visitors from out of town, the theater hosted community events for residents.¹³ The theater owners, along with El Cerrito’s Volunteer Firemen’s Association, also hosted events for children to promote a family atmosphere long

⁶ Staniford, *El Cerrito Historical Evolution*, 42.

⁷ Staniford, *El Cerrito Historical Evolution*, 56.

⁸ Staniford, *El Cerrito Historical Evolution*, 49.

⁹ Oriene Weeks (Usherette at Cerrito Theater, longtime resident of El Cerrito), interview by Amelia Appell, April 3, 2013.

¹⁰ David Weinstein (Writer and Historian, Friends of Cerrito Theater), interview by Amelia Appell, March 20, 2013.

¹¹ Ibid.

¹² “Many New Businesses Noted in El Cerrito,” *El Cerrito Journal*, January 6, 1938. On file, Pleasant Hill Library. accessed March 9, 2013.

¹³ Weinstein, Interview

absent from the San Pablo Avenue commercial district.¹⁴ The front page of the El Cerrito Review in 1937 has headlines that read “Dog Track About Through” as well as “Won’t Be Long Now; Another Raid on Rancho” and “New Theater Shows Faith in Building Up of Community.”¹⁵ By 1946, the City outlawed poker and embarked on a vigorous enforcement campaign against all gambling. The city’s future expansion focused on establishing a “city of homes.”¹⁶

Demand for neighborhood theaters in the East Bay grew in the 1920s and 1930s and the Blumenfeld Theater Chain opened theaters all over the area, including the Cerrito.¹⁷ A well-known Art Deco theater architect, William B. David, designed the Cerrito Theater.¹⁸ He designed a smaller venue for El Cerrito, unlike some of the larger motion picture palaces such as the Paramount in Oakland.¹⁹ Neighborhood theater design emphasized form and function rather than ornate chandeliers and grand palace architecture.²⁰ Art Deco theater design encouraged comfort and simplicity in an attempt to maintain a richness of design without spending as much as the more elaborate palace theaters before the Great Depression.²¹ The Cerrito offered a beautiful entertainment venue that was functional and easily accessible for community residents right in their own backyard. It fit with historical trends toward simplicity yet also contained alluring architectural elements including a blue mirror etched with the goddess Diana and Art

¹⁴ “Packed House at Children’s Theatre Party,” El Cerrito Journal, December 29, 1938. On file, David Weinstein’s Collection. Accessed March 20, 2013.

¹⁵ Front Page, El Cerrito Review, December 15, 1937. On file, El Cerrito Historical Society. Accessed April 10, 2013.

¹⁶ Dennis Evanosky, “This East Bay City had a “Rust-y” Stage,” Real Estate, January 27, 2007. On File, David Weinstein Collection. Accessed March 20, 2013.

¹⁷ “History,” Friends of the Cerrito Theater

¹⁸ David Wilkinson. *Crafting a Valley Jewel, Architects and Builders of Woodland*. (Yolo County Historical Society, 2003),135.

¹⁹ Ibid.

²⁰ Maggie Valentine, *The Show Starts on the Sidewalk*. (Yale University Press, 1994), 95.

²¹ David Naylor. *American Picture Palaces, the Architecture of Fantasy* (Van Nostrand Reinhold Company, 1981), 172.

Deco chandeliers and sconces.²² The murals inside depict “dancing warriors and maidens” and show Zeus with his thunderbolts.²³

The movies acted as the quintessential 20th century form of entertainment and art, giving moviegoers a way to experience far away places and transport themselves into a new reality.²⁴ The Art Deco, streamline moderne neighborhood theaters of the 1930s popped up in suburban areas reflecting America’s new emphasis on the “family.”²⁵ The Cerrito Theater followed this New Deal trend to democratize public space and created a family oriented destination for residents of El Cerrito. The cinema as an industry sold an “experience and a memory, not a product”²⁶ meaning it facilitated neighborhood cohesiveness and gave residents a shared experience. Unlike traditional gambling joints or local bars, the theater buildings themselves created a more sophisticated and elegant living experience in suburban downtowns after dark.²⁷ The single screen movie theater, such as the Cerrito Theater, evoked Hollywood style glamour reminiscent of the “big-city theater district” instilling more community pride in small towns.²⁸ While the theater became the most alluring building in most small towns, it also served as a source of public information, a “landmark of the physical and social growth of the city” and a gathering spot for the community.²⁹ The Cerrito Theater directly followed this trend. According to the El Cerrito Journal, hundreds of new homes constructed in the area, combined with the theater development and new businesses downtown, showed the potential for El Cerrito as an up-

²² “History,” Friends of the Cerrito Theater

²³ Ibid.

²⁴ Naylor, 9.

²⁵ Valentine, 6.

²⁶ Valentine 9

²⁷ Valentine 10.

²⁸ Ibid.

²⁹ Valentine 11.

and-coming city in the East Bay.³⁰ The Journal highlighted the theater opening as, “a step forward in El Cerrito’s civic improvement, its first theater of which it may well be proud.”³¹

In 1937, the theater owners officially opened the Cerrito to the public. According to a survey done by the Motion Picture Association of America, the Cerrito held 644 seats in 1944.³² The theater had typical movie theater seats and only one large screen.³³ Neighborhood theaters were generally restricted to one floor (with no balcony) that sloped up toward the back of the space to maximize views of the screen.³⁴ Seats were thirty cents for adults and ten cents for children with doors opening at 6:30 PM during the week and 1:30 PM for matinees on Saturday and Sunday.³⁵ Matinee screenings showed the importance of attracting families and children to the theater and the neighborhood.

When the Cerrito Theater opened, the owners reported immediate success, filling almost to capacity in just the first week.³⁶ Oriene Weeks first attended the theater in 1939 with her family to see the movie “The Wizard of Oz.”³⁷ By this time, San Pablo Avenue between Central and Fairmont Avenues featured more family and residential oriented businesses including a coffee shop located near the theater and the Lewis Store, which sold fruit at an outdoor stand.³⁸ The theater became the most popular form of entertainment for residents and almost every show sold out.³⁹ The theater symbolized shifts and transformations underway in El Cerrito’s business district. Cerrito owners created a family attraction, serving popcorn and candy, encouraging kids

³⁰ “Many New Businesses Noted in El Cerrito”

³¹ “Cerrito Theater to Open Doors Tomorrow”

³² “History,” Friends of the Cerrito Theater

³³ Weeks, Interview.

³⁴ Valentine, 95.

³⁵ Cerrito Theater Advertisement, El Cerrito Journal, January 13 1938. On File, Pleasant Hill Library, Accessed March 9, 2013.

³⁶ “New Cerrito Show Popular,” El Cerrito Journal, January 6, 1938. On File, Pleasant Hill Library, Accessed March 9, 2013.

³⁷ Weeks, Interview.

³⁸ Ibid.

³⁹ Ibid.

of all ages to attend movies.⁴⁰ Due to the Great Depression of 1929 and high number of working class jobs in El Cerrito, many residents struggled to afford going to the movies as often as they wished. To encourage residents to spend their income on movies, the Cerrito and other movie theaters at the time offered Dish Night and promised free dish giveaways.⁴¹

Unfortunately, during the 1950s, television surpassed the movie as the top choice of entertainment in America. The 1960s large movie palaces as well as Art Deco neighborhood movie houses began to disappear.⁴² By 1958, there were 27 million television sets in private homes.⁴³ Around 1966, Henry Goldenberg sold the Cerrito Theater to the Keifer family and the neighborhood theater shut down.⁴⁴ Harry Keifer used the theater space as a warehouse for his furniture store after removing all the seats but he kept the murals and Art Deco architectural elements almost intact.⁴⁵ For over thirty years, the City of El Cerrito grew and changed and San Pablo Avenue between Central and Fairmont Avenues slowly dropped off the list as an entertainment hub or community-gathering destination for residents of El Cerrito. The city essentially had no “there,” no Main Street with shops or entertainment destinations.

In 2001, Keifer put the furniture store and warehouse up for sale, which set the stage for revitalization using a historical cultural resource.⁴⁶ Residents soon discovered that the theater building remained almost intact during its time as a furniture warehouse inspiring a group of concerned residents to form the Friends of the Cerrito Theater. The theater contained its original

⁴⁰ Ibid.

⁴¹ Valentine, 90.

⁴² Wagner, “The Revitalization of the Neighborhood Movie House and its Role in the Community: The Avalon Theater, Chevy Chase, Washington D.C.,” 1.

⁴³ Valentine, 165.

⁴⁴ “History,” Friends of the Cerrito Theater

⁴⁵ Weinstein, Interview.

⁴⁶ “History,” Friends of the Cerrito Theater

arched roof and sloping floor, mini-stage and screen area and well as a lobby.⁴⁷ Prior to 2001, the City began investigating ways to redevelop the El Cerrito Plaza (the original site of the dog races) after the large anchor store Emporium Capwell closed and the shopping mall deteriorated.⁴⁸ By the time the theater came up for sale, the City had nearly completed its involvement with the El Cerrito Plaza rebuild and it was ready to pursue other development projects. The City saw possibility to extend efforts to revive the southern entry to town.⁴⁹

The redevelopment agency, Friends of the Cerrito Theater, and residents, worked together, driven by belief that restoring the theater would enhance San Pablo Avenue and create a sense of community pride. Combined with the newly renovated Plaza, the area could become a destination for residents and encourage future business growth. In 2002, Lori Treviño, the City's economic development and redevelopment manager, promoted alleviating the economic and aesthetic blight along San Pablo Avenue.⁵⁰ She saw restoring the Cerrito Theater as a "unique opportunity for the city" and one that could benefit the city greatly.⁵¹ According to Lori Dair, a member of the Friends of Cerrito Theater group, "what we hear most from people is yearning for a greater identity and a sense of place in El Cerrito."⁵²

Neighborhood theaters give character to the neighborhood and provide a community experience, one of the most important qualities absent from El Cerrito in the early 2000s.

Theaters enable the "lobby experience" where everyone shares in the moment and watches the

⁴⁷ Kate Darby Rauch, "Cerrito could rise again," January 5, 2002. On file David Weinstein Collection. Accessed March 20, 2013.

⁴⁸ Weinstein, Interview.

⁴⁹ Weinstein, Interview.

⁵⁰ Alan Lopez, "New Director Seeks to Develop Ideas on Growth," West County Weekly, March 1, 2002. On file, David Weinstein Collection. Accessed March 20, 2013.

⁵¹ Ibid

⁵² Alan Lopez, "El Cerrito Officials OK Vintage Theater Lease," March 2002. On file, David Weinstein Collection. Accessed March 20, 2013.

same movie at the same time.⁵³ In the lobby of neighborhood theaters, strangers and friends share in the “emotion, excitement, inspiration and heartbreak” just witnessed on the screen.⁵⁴ The development of the original Cerrito generated a community space and encouraged connection between residents, highlighting the “smallness” and familial nature of El Cerrito.⁵⁵ When television and large multiplex theaters became more popular, the communal atmosphere and type of experience present in neighborhood theaters faded from the American cultural landscape. By bringing back the Cerrito Theater, the City of El Cerrito hoped to recreate that type of shared experience for residents.

While the City and other groups supported the restoration, the only operators interested in reopening single-screen theaters were also small theater owners who could not afford the high cost to rehabilitate the theater.⁵⁶ In 2002, the Friends of the Cerrito Theater and the City Council co-sponsored an open house and invited the public attracting close to 3,000 guests from El Cerrito, Berkeley, Albany and elsewhere. The majority of residents embraced the renovation, convincing the city that reopening the theater may preserve and protect a valuable historic resource while creating a greater sense of community.⁵⁷

The Cerrito provides a space for community interaction today linking the current residents to El Cerrito’s cultural heritage. The Friends of the Cerrito hoped the theater’s renovation would “build community and enhance the cultural life of the surrounding area.”⁵⁸ They thought the theater could continue the economic revitalization of the city and encourage

⁵³ Valentine, 184.

⁵⁴ Ibid.

⁵⁵ Weeks, Interview.

⁵⁶ “The Cerrito Theater, A Golden Opportunity,” Brochure. On file, David Weinstein Collection. Accessed March 20, 2013.

⁵⁷ David Weinstein, “Saving the Cerrito Theater, A Lazy Man’s tale of Historic Preservation.” On file, David Weinstein Collection. Accessed March 20, 2013.

⁵⁸ Ann Lehman and Dianne Brenner, “How to Put the **There** There in El Cerrito,” Friends of the Cerrito Theater, January 20, 2004. On file, David Weinstein Collection. Accessed March 20, 2013.

residents from El Cerrito and nearby towns to spend money at local businesses and restaurants.⁵⁹ The theater represented more than just a neighborhood gathering spot it also gave the city character and brought back memories of the city's bustling entertainment district of the past. According to David Weinstein "a city without a past lacks soul...El Cerrito is not a faceless suburb. It shouldn't look like one."⁶⁰ While San Pablo Avenue in the early 2000s resembled a "faceless suburb," the restoration of the Cerrito Theater revamped the district and gave El Cerrito a destination.

In June of 2002, the City Council voted unanimously to purchase the Cerrito Theater with Redevelopment Agency funds and to search for a new prospective operator. The first operators, Speakeasy Theaters, vowed to open the theater and provide community space rent-free for City approved community events.⁶¹ The Fischers owned another renovated art deco neighborhood theater from 1926, the Parkway in Oakland, which served food such as pizza, pasta and sandwiches as well as alcohol.⁶² The Cerrito officially re-opened on November 1, 2006 as the Cerrito Speakeasy, but unfortunately resorted to closure in May 2009.⁶³ One flaw for the Cerrito Theater under Speakeasy Theater ownership related to the sale and consumption of alcohol. The theater became 21 and over for every show except for occasional afternoon shows reserved for all ages.⁶⁴ This rule greatly restricted attendance for movies and did not promote the family atmosphere that El Cerrito yearned for, essentially negating the purpose of the neighborhood theater.

⁵⁹ Ibid.

⁶⁰ Weinstein, "Saving the Cerrito Theater, A Lazy Man's tale of Historic Preservation."

⁶¹ "The Cerrito Theater, A Golden Opportunity."

⁶² Kim Severson, "Oakland: Pizza the Star Attraction at Parkway Speakeasy." San Francisco Chronicle, May 28, 2004. On file, David Weinstein Collection, Accessed March 20, 2013.

⁶³ "Cerrito Theater", <http://cinematreasures.org> Accessed March 27, 2013.

⁶⁴ "Business Plan Outline for the Cerrito Theater," Speakeasy Theaters; proposal for the Cerrito Theater. On file, David Weinstein Collection. Accessed March 20, 2013.

Today the theater successfully creates a community space and encourages residents to attend showings and support local businesses after reopening in 2009 as Rialto Cinemas Cerrito Theater.⁶⁵ The theater serves a full food and beverage menu including wine and beer on tap.⁶⁶ Rialto Cinemas intends to open a wine bar for patrons to encourage socializing before or after the show, even for those not attending movies. The theater also reverted back to an all age theater, greatly increasing the attendance at shows and promoting the theater as a kid-friendly family movie house. According to one manager, Brock Heath, big blockbusters and family movies draw the greatest crowds.⁶⁷ The theater also hosts special events including Oscar parties, and show times every second Thursday of the month reserved for classic movies.⁶⁸ Residents are exposed to a variety of movie styles, potentially broadening their tastes and awareness of different movie genres. A variety of options including contemporary films and classic oldies draw a wide audience and cater to all residents of El Cerrito. According to a recent survey conducted by the theater, most moviegoers live in El Cerrito or travel from cities nearby such as Berkeley, Albany and Richmond.⁶⁹ The theater tends to have seasonal popularity with an increase in attendance during the summer months as well as November through January.⁷⁰

Inside the two-screen cinema, guests can choose from an assortment of seating options including couches, comfy chairs or traditional movie seats, all with tabletops near by for food or drinks. This type of seating creates a community vibe much different from traditional, impersonal multiplex theaters common in today's entertainment world because families can share couches, or patrons can choose to sit more intimately with a loved one. The simple change

⁶⁵ "Cerrito Theater".

⁶⁶ "Rialto Cinemas Cerrito," <http://www.rialtocinemas.com/index.php?location=cerrito>, Accessed March 27, 2013.

⁶⁷ Brock Heath (Rialto Cerrito Cinemas Manager), interview by Amelia Appell. March 31, 2013.

⁶⁸ Heath, Interview.

⁶⁹ Heath, Interview.

⁷⁰ Heath, Interview.

in the arrangement of seating for the Rialto Cinemas Cerrito alters the atmosphere and purpose of the theater, enhancing a neighborhood comfort quality similar to what one would experience while watching at home. While the original Cerrito Theater seated over 600, the new theater has 140 seats in the main screen and 120 seats in the upper screen. In spite of limited seating compared to the old theater, the Rialto Cinemas Cerrito still provides space for residents to come for entertainment within El Cerrito.

Not only did the Rialto Cinemas Cerrito encourage residents to stop by for entertainment, it generated foot traffic for San Pablo Avenue stimulating economic development on the block. A brewpub (Elevation 66), a yoga center and a Vietnamese restaurant all opened up nearby. According to Brock Heath, moviegoers often drink beers at Elevation 66 either before or after a movie, creating a mix of businesses that can work together to keep residents satisfied.⁷¹ The reopening of the theater served as a catalyst for business growth and generated community cohesion not present in recent years.

While the original Cerrito Theater greatly impacted the community of El Cerrito in the 1930s, so too did its dramatic reopening as the Rialto Cinemas Cerrito in the early 2000s. Neighborhood theaters like the Cerrito continue to provide an important space for communities to come together and share in a movie going experience, creating a cultural hub for the neighborhood. The seating style, menu choices, movie selection and show times all contribute to establishing a more accessible entertainment venue for residents of El Cerrito and to encourage a more family oriented downtown. The redevelopment of the Rialto Cinemas Cerrito inspired more economic development along San Pablo Avenue between Central and Fairmont Avenues. An analysis of the cultural context of the theater shows its importance as a community centered

⁷¹ Heath, Interview.

space and the role it plays in developing a more cohesive downtown that serves residents and creates community.

Source List

“Business Plan Outline for the Cerrito Theater,” *Speakeasy Theaters; proposal for the Cerrito Theater*. On file, David Weinstein Collection. Accessed March 20, 2013.

“Cerrito Theater”, <http://cinematreasures.org> Accessed March 27, 2013.

El Cerrito Journal. “Many New Businesses Noted in El Cerrito,” January 6, 1938. On file, Pleasant Hill Library. Accessed March 9, 2013.

This source directly addresses the shift in business development in El Cerrito at the time of the theaters construction. The Pleasant Hill Library offers the El Cerrito Journal on microfilm.

El Cerrito Journal. “Packed House at Children’s Theatre Party,” December 29, 1938. On file, David Weinstein’s Collection. Accessed March 20, 2013.

El Cerrito Review. “Front Page.” December 15, 1937. On file, El Cerrito Historical Society. Accessed April 10, 2013.

El Cerrito Journal. “Cerrito Theater Advertisement” January 13 1938. On File, Pleasant Hill Library. Accessed March 9, 2013.

El Cerrito Journal. “New Cerrito Show Popular.” January 6, 1938. On File, Pleasant Hill Library. Accessed March 9, 2013.

Evanosky, Dennis. “This East Bay City had a “Rust-y” Stage,” *Real Estate*, January 27, 2007. On File, David Weinstein Collection. Accessed March 20, 2013.

Friends of the Cerrito Theater. “History.” Accessed March 8, 2013, <http://www.cerritetheater.org/history/>.

The Friends of the Cerrito Theater is the main group associated with refurbishing the Cerrito Theater and therefore has the most relevant and up to date information on the history of the theater.

Heath, Brock (Rialto Cerrito Cinemas Manager), interview by Amelia Appell. March 31, 2013.

Lehman, Ann and Dianne Brenner, “How to Put the **There** There in El Cerrito,” *Friends of the Cerrito Theater*, January 20, 2004. On file, David Weinstein Collection. Accessed March 20, 2013.

Lopez, Alan. "New Director Seeks to Develop Ideas on Growth," *West County Weekly*, March 1, 2002. On file, David Weinstein Collection. Accessed March 20, 2013.

Lopez, Alan. "El Cerrito Officials OK Vintage Theater Lease," March 2002. On file, David Weinstein Collection. Accessed March 20, 2013.

Naylor, David. *American Picture Palaces, the Architecture of Fantasy*. Van Nostrand Reinhold Company, 1981.

David Naylor does a great job of discussing the background to American theater development in terms of architecture and design and the importance of movie theaters for American culture.

Rauch, Kate Darby. "Cerrito could rise again," January 5, 2002. On file David Weinstein Collection. Accessed March 20, 2013.

"Rialto Cinemas Cerrito," <http://www.rialtocinemas.com/index.php?location=cerrito>, Accessed March 27, 2013.

Severson, Kim. "Oakland: Pizza the Star Attraction at Parkway Speakeasy." *San Francisco Chronicle*, May 28, 2004. On file, David Weinstein Collection, Accessed March 20, 2013.

Staniford, Edward. *El Cerrito Historical Evolution*. El Cerrito Historical Society, 1976.

This book offers background on the history of El Cerrito and provides important context for understanding the 1930s community in the City.

"The Cerrito Theater, A Golden Opportunity," Brochure. On file, David Weinstein Collection. Accessed March 20, 2013.

Valentine, Maggie. *The Show Starts on the Sidewalk*. Yale University Press, 1994.

This book is the most important source for this paper as she directly analyzes the importance of Art Deco neighborhood theaters for American culture and why communities valued them in the 1930s over Palace style theaters.

Wagner, Gretchen Elizabeth. "The Revitalization of the Neighborhood Movie House and its Role in the Community: The Avalon Theater, Chevy Chase, Washington D.C." Masters Thesis, University of Maryland, 2003.

This thesis addresses how neighborhood movie theaters can revitalize communities. She also goes into some of the history of the movie theater.

Weeks, Oriene. (Usherette at original Cerrito Theater, longtime resident of El Cerrito), interview by Amelia Appell, April 3, 2013.

My interview with Oriene Weeks was fantastic. She provided insight into how the residents of El Cerrito viewed and used the theater as a community space.

Weinstein, David. "Saving the Cerrito Theater, A Lazy Man's tale of Historic Preservation." On file, David Weinstein Collection. Accessed March 20, 2013.

Weinstein, David. (Writer and Historian, Friends of Cerrito Theater), interview by Amelia Appell, March 20, 2013.

David is one of the main people involved with the Cerrito Theater and was one of the first residents to take on the task of preserving the theater space and encouraging its redevelopment.

Wilkinson, David. *Crafting a Valley Jewel, Architects and Builders of Woodland*. Yolo County Historical Society, 2003.