NEIGHBORHOOD MOVIE THEATER THEMATIC DISTRICT

GUIDELINES FOR REHABILITATION

adopted by the Minneapolis Heritage Preservation Commission
July, 1991

INTRODUCTION

These guidelines have been prepared by the Heritage Preservation Commission to help property owners and developers of the Neighborhood Movie Theater Thematic District understand what the Heritage Preservation Commission will find acceptable in terms of alterations to existing structures and of new construction.

These guidelines have been divided into two sections:

I. The Secretary of the Interior's Standards for Rehabilitation and accompanying "Guidelines for Rehabilitating Historic Buildings"

II. Neighborhood Movie Theater Thematic District Guidelines for Utilization

I. THE SECRETARY OF THE INTERIOR'S STANDARDS

The Minneapolis Heritage Preservation Commission has been declared by the Secretary of the Interior to be a Certified Local Government (CLG) under the 1980 revision of the National Historic Preservation Act. As part of the HPC's obligations as a CLG, it is required to review all permit review applications under the Secretary of the Interior's Standards for Rehabilitation (36 CFR 67). "Rehabilitation," as defined by the Secretary of the Interior, is "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values."

The ten Standards for Rehabilitation, as listed below, are broad statements reflecting preservation policies set by the federal government. The HPC also accepted these as its preservation policies when it accepted its CLG status. While the Standards will guide HPC review of permit requests, Standards No. 1 and No. 8 concerning use and archeological resources do not apply to the Neighborhood Movie Theater Thematic District. However, if the Incentive Tax Credit Program or any other type of federal funds were involved with any specific project, the entire set of standards would apply.

The Secretary of the Interior's Standards are as follows:

(1. Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.)

2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and which seek to create an earlier appearance shall be discouraged.

4. Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

5. Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

6. Deteriorated architectural features shall be repaired rather than replaced, wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplications of features substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

7. The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be undertaken.

(8. Every reasonable effort shall be made to protect and preserve archeological resources affected by, or adjacent to, any project.)

9. Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material, and such design is compatible with the size, scale, color, materials, and character of the property, neighborhood, or environment.

10. Whenever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

MORE SPECIFIC GUIDELINES

The Secretary of the Interior also publishes "Guidelines For Rehabilitating Historic Buildings" which accompany the Standards for Rehabilitation to aid in the Standards' interpretation. These Guidelines have been included to help property owners determine what the HPC uses for criteria when evaluating permit review requests.

II. NEIGHBORHOOD THEATER GUIDELINES FOR UTILIZATION

Significance and description of Neighborhood Movie Theater Thematic District (from Local Heritage Preservation Designation Form)

A. Significance of the Loring, Granada, Hollywood, Avalon and Uptown Theaters.

These five theaters retain a remarkably high level of original design integrity. Ironically, the Hollywood Theater is the only theater that now stands empty while it retains the highest degree of exterior and interior integrity of the five. The five theaters provide a good representation of the evolution of theater types and styles. The Beaux Arts Loring Theater (1920) is ornamented with high quality materials and details such as marble floors and ornate friezes that rival those of more elaborate downtown theaters. The Granada (1927) theater is a highly typical example of Spanish Baroque design. With its ornate facade and intact garden-like interior and atmospheric ceiling, the Hollywood theater stands alone as the only Art Deco theater of those surveyed. With its highly coordinated interior color scheme and original detailing, it is one of the few nearly intact Art Deco theaters in the state. The Avalon Theater (remodeled in 1937) and the Uptown Theater (remodeled in 1939) are both outstanding examples of Streamline Moderne design. Both theaters retain many of their original features including interior neon lighting and wall ornamentation.

In determining the significance of these theaters, judgements can be made from the standpoint of several variables. In terms of design quality, Liebenberg and Kaplan's Granada, Hollywood and Uptown Theaters are perhaps the most original and daring schemes for their time. With regard to integrity, the Hollywood remains the most relatively intact, while the auditorium, lobby and marques of the Uptown have recently undergone a fairly extensive restoration that matches closely their original design. The current occupants of the Avalon Theater are now also making efforts to restore neon ornamentation on both the interior walls and the marquee; they have also restored much of the original color scheme to the interior. From the perspective of potential for future restoration, the Loring Theater contains outstanding painted ornamentation on the walls of the auditorium that lie hidden beneath later alterations.

Perhaps the greatest significance of these five theaters is that, collectively, they are highly representative of both the range of styles and locations of the period 1920-1939 and relate closely to the pattern of theater development in other American cities during the inter-war era. As a group of theaters, these buildings share more common characteristics than are evident in their diverse architectural treatment. They are all approximately the same size in terms of a seating capacity that ranges from 500-900; most were once owned by large theater consortiums, and they are all located in or near streetcar lines. These theaters are, thus, a representative remnant of a pattern that was once found in nearly every medium-size American city; they are a microcosm of the economic forces and technological changes that influenced the motion picture industry.

B. Description of significant areas of the Loring, Granada, Hollywood, Avalon and Uptown Theaters.

1. The Loring Theaters (Cricket Theater), 1407 Nicollet Avenue South

Legal Description: Lot 7, Block 4, Pennimans' Addition

Extent of Designation: Exterior designation only.

The Loring Theater was completed in 1920 as a silent film theater and vaudeville house. Built in the Beaux Arts style that was in vogue at the time, the Loring is one of the few remaining Minneapolis theaters from the silent film era. The facade is built of light brown banded brick and is divided into three vertical sections with a broad frieze that arches over the center section of the building. On the second story level, arched windows appear on the sides with accentuated keystones and tablets set above. On each side of these windows is a pilaser that culminates in a flat Corinthian capital. In the center section, nine twenty-one light windows (three panes wide by seven panes high) are separated into three groups of three by two pairs of Corinthian columns. On the ground level, the side sections of the facade contain a door that is set beneath an arched transom window. In the center section four pairs of steel doors have replaced the original doors and probably, the original ticket booth at the center of the entrance.

In 1987, the Cricket Theater restored the outer lobby. With dimensions of approximately 15 by 40 feet, the outer lobby contains an elegant marble floor that is outlined with a black marble inset. An arched ceiling rises to about 20 feet above the floor level. A plaster frieze ornamented with a garland motif runs around the four walls of the room. The inner lobby has also been restored by the current occupants. Now a ticket and refreshment sales area, the lobby has a coffered ceiling and is approximately 30 feet square. Two original side doors lead to the main floor of the auditorium. The Cricket Theater has replaced the original 800 seats with 216 seats that are limited to the main floor only. Four pairs of Corinthian columns are set in an arc that centers on the screen area. The paired columns support a classical cornice that is accentuated with dentiles. The Cricket Theater has installed a new extended apron stage which covers the area of the original orchestra pit. Behind the stage is a long narrow room that is about six feet deep. While the balcony was blocked off in the 1987 restoration and remodeling, its cast iron railing decorated with an acanthus leaf and tree of life motif remains intact at the rear of the main floor. Beneath acoustical tiles on the side walls, which were probably installed in the 1940's, remain the outlines of rust and brown colored stencils that illustrate peacocks and griffins in a style that seems a blend of Beaux Arts and Art Nouveau influence.

Marble steps lead from each end of the outer lobby to the now separated balcony area where theater seats from the 1940's remain in place. The current occupants have found one of the original seat ends dating from 1920. The cast iron end portrays two women who stand on either side of a flower pot at the center. Behind the balcony are two marble surfaced bathrooms and three small rooms overlooking Nicollet Avenue that the Cricket Theater intends to use as offices. Acoustical tiles covering original stencils also surround the balcony area.

The Loring Theater building served as a vaudeville and motion picture theater until the 1950's. In 1956, it was converted to a house of worship. The Cricket Theater leased the building in 1986 and intends to remain there permanently.

2. The Granada Theater (currently Suburban World), 3022 Hennepin Avenue South

Legal Description: Lot 6, Block 16, Calhoun Park Addition

Extent of Designation: Exterior and interior designation. Interior includes only the auditorium. The seating, stage, projection screen, and canvas awning above the stage are not original and are excluded from the designation.

The Granada Theater was constructed in 1927 as a Spanish Churrigueresque Revival style neighborhood theater. The style and the name of the theater both evoke the image of the town of Granada, a center of Moorish learning and culture in medieval Spain. The theater was designed by the locally prominent architectural firm of Liebenberg and Kaplan. The facade facing Hennepin Avenue is composed of ornamented sandstone. The original design of the three bay facade had a vertical, projecting "Granada" sign with a rectangular marquee below. Entry doors were located in side bays flanking the ticket booth. Above the marquee, three arched windows are separated by decorated columns with Corinthian caps. The glass lights are screened by a decorative iron grillwork. Above the windows are embellished cartouches. The elaborate parapet is formed by a band of shell-shaped niches with fluted bases, scalloped tops and ornamental iron rails. At the parapet, niches are crowned by a scalloped crest and flanked by embellished pilasters.

In 1966, the facade was altered through the removal of the "Granada" sign and marquee and the modernization of the street level entrance area. A triangular marquee now covers glass entrance doors set into brass frames. A modern ticket booth is situated in a side bay and other openings have been infilled with colored glass panels. In 1966, the lobby was also completely remodeled. The auditorium, however, escaped any major alteration. The original proscenium was removed to accommodate a wider screen and new theater seats were installed. The simple rectangular plan of the auditorium was designed to resemble an exterior courtyard or the linearity of a Persian garden. The Churriqueresque style is carried into the interior through the use of mock balconies, balustrades, and arched windows. Artificial trees add to the illusion of an outdoor setting. The curved ceiling simulates a romantic night sky by the projection of "atmospheric" effects of stars an clouds. Originally, the atmospheric effects included a moon that rose and set during a film screening. The "stadium" type floor is steeply pitched at the rear where seats are actually above the theater lobby.

3. The Hollywood Theater
(2815 Johnson Street N.E.)

Legal Description: Lot 10, Block 2, Richardson's Second Addition.

Extent of Designation: Exterior (excluding marquee) Interior Designation. Interior include the outer lobby, inner lobby, stairway to lower level, main auditorium and balcony. (Note that the auditorium seating is original and the handrails are significant.)

Designed by a local architectural firm of Liebenberg and Kaplan, the Hollywood Theater is located on an old streetcar line. When opened on October 26, 1935, the Hollywood marquee pronounced it "The Incomparable Showplace of the Northwest." Built during the peak of the Art Deco period, with a budget that allowed for generous use of decorative elements, the Hollywood is an excellent example of the Deco style and the trend to small yet elegant neighborhood theaters.

The front facade is rectilinear, with "L"-shaped lines radiating from the lower left corner that are somewhat similar to those of the Avalon Theater. Between the third and fourth bands are three small windows that serve the projection booth. Like the Avalon and the Uptown, the facade is sided with Kasota stone while the ticket booth and bottom three feet are sided with brown and tan polished rainbow granite. On the left side of the facade is a tower which rises over thirty feet above the roofline. Originally, a vertical sign that could be seen from many blocks was attached to the tower. Similar to the facade of Leibenberg and Kaplan's Varsity Theater, the sign was ornamented with elliptical cone forms, each fitting into the cone below. The original marquee was offset to the left and centered under the tower. The marquee covered the entire sidewalk and had space to announce film showings on three sides. The marquee was ornamented with streamline horizontal banding and three-dimensional letters spelled out "Hollywood" above.

Under the marquee were located a ticket booth, alley entrance, front entry, and an exit. Centered in the facade was the triple door entrance that was framed by the ticket booth on the left and a poster case on the right. To the right of the case was a six door exit with small circles carved in the stone above. The Hollywood's interior design represents the zig-zag Deco style with streamline accents. The lobby contained an inlaid floor in grey, yellow, black and pink geometric shapes. A five-striped band runs left to right where it culminated in three steps up to a fountain backed by an engraved mirror. Surrounding the mirror are two large tulips stenciled into the wall. The interior color scheme of the tiles was carried into the exterior facade. The inner lobby is a long, dark hallway with a vaulted ceiling. The original carpeting was in a geometric pattern with zig-zag lines and squares as prominent elements. The side walls are plain with thin horizontal stripes in groups of three.

Between the two entrances to the auditorium is a semicircular opening with a staircase down to the basement lounge. The railing of the stair contains two groups of three railings with a spiral design in the center. The lounge was once carpeted and filled with simple chairs and couches in chrome and leather. On the wall opposite the restrooms was a circular mirror, which was the endpoint for painted bands of color that are now lost. The auditorium is entered on either side between the main floor and terrace seating. Like Liebenberg and Kaplan's Granada Theater, the Hollywood has stadium seating that rises above the lobby floor level. The main floor is twenty-nine seats across, divided by two aisles that are covered in the original geometric carpeting. The side walls were covered in tiles that created four bands of color with the lightest at the top. The front of the auditorium angles toward the screen. Five tall pilasters divide each of these angled walls and colored lights were projected down from the top.

In 1948, the original Hollywood marquee was removed from the tall tower at the front of the building. Twelve years later, many changes, supervised by Leibenberg and Kaplan, were made to the original design. A new triangular marquee replaced the original tower marquee. The exposed chimney was covered in a light green tile. A new sign was added under the marquee. The major interior change at this time was the rearrangement of the candy counter. Presently, the exterior is intact albeit slightly deteriorated and altered. The tiles on the chimney are faded and chipped and the exterior ticket booth is no longer used. A new ticket booth and candy counter that conceal part of the original floor design were added in the 1960's. The fountain has been covered in plywood and the geometric carpet has been replaced by one that is plain red. The lounge area has been emptied of furniture and diagonal bands have been painted on the walls. Water damage is apparent. Paint is peeling and several tiles are missing from the floor.

The auditorium has also suffered water damage on the south wall where acoustical tiles have been removed. The original curtain and square patterns above the stage are also gone. The rear of the auditorium has been concealed behind a cheaply constructed wall that blocks off all but five rows of the terrace seating. Despite these changes, the Hollywood remains remarkably intact in both its interior and exterior design. Unlike many movie theaters of the 1930s the Hollywood was not a remodelled structure, but was built specifically as a movie theater with many of the design elements that its architects employed in other Minneapolis theater projects.

4. The Avalon Theater
(1500-06 East Lake Street)

Legal Description: Lots 10-11, Block 1, William H. Eustis' Addition.

Extent of Designation: Exterior and Interior designation. The interior designation includes the inner and outer lobbies, the auditorium, crying room and box seating flanking crying room. Bathroom wall configuration and stalls should be retained.

The Avalon Theater, is constructed of smooth Kasota stone with a marble base. The stone facade is banded with horizontal coursing that drops off to vertical lines running down to the marble base of the east end of the Lake Street facade. A three-bay glass block window that rises to the height of the second story is asymmetrically placed within the front facade. At the southwest corner of the building a rounded two-story tower rises above the first level entry doors that face west and south onto Lake Street. A ticket window encased in marble is situated directly at the corner on the first level. The tower culminates in large "A's" that are inset with theater lights. Flanking the tower are rounded pilasters lined by theater lights and separated by vertical black lines. The overall design of the black and white tower offers an impression of verticality that contrasts with the horizontality of the stone facade.

Currently in use as a performances space for the Heart of the Beast Theater, the auditorium is undergoing substantial renovation and restoration. Among the changes to the original design, 645 of the original 850 seats have been removed leaving 205 seats that can be moved for flexible staging. Neon lighting on both the ceiling and the side walls is under restoration. The two side walls are each ornamented by horizontal neon coursing and striking neon medallions composed of red, green and blue neon that are approximately ten feet in diameter. At the center of the ceiling, lines of blue neon run straight back from the stage to the rear of the auditorium. This neon was originally intended to provide subdued lighting for the auditorium during the screening of a film. In keeping with the Moderne style of the building, curved stepbacks provide recession for the stage. At the rear of the second floor of the auditorium, two balconies lie at either side with a glassed in second floor lobby at the center.

Through the interior of the structure, the Moderne decorative motif incorporates contrasting curvilinear and straight perpendicular lines. A zig-zag Art Deco plaster molding and the grid of light formed the three-part glass block windows provide a sense of angularity and verticality to the lobby. A curving planter that once existed beneath the glass block windows echoed the shape of the stage at the opposite end of the building. The second floor lobby, now partitioned as offices, once contained a tile fountain and an Art Deco fireplace. Above this lobby, the projection room still contains the original arc light movie projectors. In adapting this structure to their performance needs, the Heart of the Beast Theater has made several reversible changes that mostly include temporary walls in the second floor lobby and a small booth at the rear of the first floor of the auditorium. The theater has washed and painted all of the exterior surfaces of the building, brought the plumbing and electrical system up to code, and installed a new roof.

5. The Uptown Theater
(2900 Hennepin Avenue South)

Extent of Designation: Exterior Designation only.

The Uptown Theater is located at the southwest corner of Hennepin Avenue and Lagoon Avenue in the Uptown commercial district in southwest Minneapolis. The two-story theater was originally constructed in 1915, as part of a dance hall and storefront block. Rectangular in plan, the building's design focuses on the two primary facades which face east and north onto Hennepin and Lagoon Avenues. The present Streamline Moderne treatment of these facades was the result of the modernization of the building in 1939 by the architectural firm of Leibenberg and Kaplan. Pink and buff colored Kasota sandstone seathes the east facades and wraps around the northeast corner to meet the original brick of the north facade. Two low-relief incised roundels, one depicting dancing ballerinas and one of modern transportation and movie themes, complement horizontal fluted banding.

The sixty foot vertical three-sided tower sign bearing the theater's name is constructed of three separate but connected vertical plates outlined with neon and incandescent lighting and capped with a flashing beacon. A transitional glass paneled light box connects the tower to the theater's horizontal illuminated marquee on the east facade. The marquee has undergone minor alteration since its installation in 1939; the central panel displaying the theater's name is the original. Now owned by Landmark Theaters of Los Angeles, the Uptown is presently undergoing an extensive restoration that includes both the interior and the facade and marquee. The owners have acquired the plans from the 1939 renovation of the interior and are restoring the marquee and recreating the Art Moderne and Neo-Baroque design elements of the lobby and second floor lounge areas. The auditorium's side walls are adorned with re-created carved murals of Acoustic-Celotex, a fibrous material created from sugar cane which reduces echoes by absorbing sound. One mural depicts early explorers gazing upon the future of Minneapolis while the other shows a giant Father of the Waters presiding over a group of water spirits symbolizing the lakes of Minneapolis. The recently re-created murals are, like the originals, outlined in a luminescent paint which emits a green glow when illuminated by black light during a film performance. The Uptown Theater is in good condition and has retained much of its exterior integrity from the 1939 renovation.

III. Additional guidelines for rehabilitation of buildings in the Neighborhood Movie Theater Thematic District.
(Note: These guidelines are intended to be general and the theater description should be referenced in regard to material on the exterior and interior particular to each theater.)

A. Exterior Restoration:

Designation applies to principle facades, the facade of the building which fronts the street.

1. Masonry Repair:

a. No exterior sandblasting is permitted
b. Chemical cleaning is not permitted on glazed brick, terra cotta, limestone, marble or other masonry material susceptible to damage from chemical exposure.
c. Repointing of masonry joints shall be done with a mortar composition and color to match original mortar, joints shall be tooled to match original profile.

2. Marquee:

a. Wherever existing materials remain, they shall be retained in their original condition.
b. Wherever structurally unsound materials of deteriorated material require replacement that shall be constructed of materials to match the original.

3. Exterior Lighting and Signage:
   a. Historically significant signage and lighting shall be retained.
   b. Replacement of this signage or lighting, necessary when deteriorated beyond repair shall match the original materials and be designed in the spirit of the original lighting/signage concept.
   c. Additional signage will be permitted subject to HPC signage guidelines.

4. Window Replacement:
   a. Windows which have unique architectural or historical significant details which cannot be duplicated must be retained.
   b. Window replacement other than item 4a. shall be permitted if original windows have deteriorated beyond repair or provide inadequate thermal performance. (Use of interior storms is encouraged.)
   c. Replacement of original windows shall match original materials and profiles.
   d. Replacement windows will have a paint finish unless historical documentation suggests otherwise. (Anodized finish will not be permitted.)
   e. Replacement glazing shall have clear glass unless historical documentation suggest otherwise.

5. Entries and Entrance doors:
   a. Wherever existing entries remain, critical details shall be retained, e.g. wood molding, stone, terra cotta, art glass.
   b. Modifications of entries shall be permitted as required for the adaptive reuse of the building. Modifications shall be constructed of materials to match original entries.
   c. Additional entries on street facades are not permitted. Existing entries shall be used. If original entries have been removed they shall be restored in their original location.
   d. If entries are to be abandoned they shall retain their character as an entry.

6. Roofing
   a. Modern roofing materials shall be permitted on flat roofs.
   b. Original coping on street facades shall be retained or replaced in kind. Metal coping with paint finish will be permitted as replacement for coping on nonprinciple facades.
   c. Roof top additions which project above parapet walls such as skylights and mechanical equipment shall be set back from principle facade so they are not visible from the opposite side of the street. (Site line drawings shall be submitted for proposed rooftop additions.)

7. Removal of Historic Fabric
   a. Selective removal of original building material is allowed when original materials have deteriorated beyond repair or as part of an adaptive reuse for the building. HPC approval is required for removal of any historic building materials.

8. Health and Safety Code Requirements:
   Exterior alterations required by Health and Safety codes also require HPC review. When necessary, the HPC can argue for exceptions to the building code when life safety issues are not involved.

B. Interior Restoration

Designation applies to historically significant areas identified in the description of each theater.

1. Design Intent
   a. The restoration of historically significant areas shall retain original materials, architectural, detailing and spirit of design.
   b. Replacement of original materials which have deteriorated or no longer exist shall replicate original materials and spirit of design.
   c. Significant restoration of areas which have previously been modified shall be historically sympathetic and revive original details, materials, and spacial design.
   d. Historically significant areas shall not be subdivided into smaller rooms.
   e. Alterations to historically significant rooms to allow adaptive reuse may be permitted subject to HPC approval.
   f. The above items a. thru e. apply to all elements which compose each space and include the restoration of walls, floors, ceilings, lighting and interior furnishings.

2. Floor Materials:

   a. Architecturally significant floors of hard surface materials (i.e. terrazzo, linoleum) which are patterned, contributing to the overall design of the room shall be retained and not covered up with other materials.

3. Color Selection

   a. Color selection of restored materials is as important as the design itself. The color pallet selected for restoration shall be appropriate for the period in which the theater was constructed. Documentation of original colors is strongly encouraged.
   b. Interiors which have multicolor schemes shall be retained in their original locations.
   c. Color selection of restoration shall be submitted to HPC for approval.

4. Interior Lighting:

   a. Theater lighting was integrally designed for each space. Historically significant lighting shall be retained.

   b. Replacement of this lighting, necessary when deteriorated beyond repair, shall match the original materials and be designed in the spirit of the original lighting concept.

5. Wall Treatments:

   a. Historically significant wall treatments such as decorative plaster, wood or metal finishes shall be retained.

   b. Replacement of these treatments, necessary when damaged beyond repair, shall match original configuration. A simplified version in the spirit of the original may be considered when replication of the original is too difficult.

6. Seating:

   a. Historically significant auditorium seating shall be retained.

   b. Refurbishment of this seating is acceptable, however new finishes shall match original finishes.

7. Handrails and Hardware:

   a. Historically significant handrails and hardwares, such as door pulls, shall be retained.

   b. When railings or other hardware need to be revised to meet handicap codes the original railings may be modified to accept the code. However, the modified design shall be in the spirit of the original design and is subject to approval by the Commission.

mm,
hpc:movthdis
7/29/91