# City of Santa Paula

*City Council*

MAYOR PEDRO A. CHAVEZ
VICE MAYOR CARLOS JUAREZ
COUNCILMEMBER JENNY CROSSWHITE
COUNCILMEMBER LESLIE CORNEJO
COUNCILMEMBER GABRIELA ORNELAS

CITY COUNCIL REGULAR MEETING OF THE
SANTA PAULA CITY COUNCIL

WEDNESDAY, FEBRUARY 19, 2025

6:30 PM - City Council Regular Meeting

SANTA PAULA CITY HALL
970 VENTURA STREET
SANTA PAULA, CA 93060

JULIE LATSHAW, CITY CLERK
DAN SINGER, CITY MANAGER
MONICA CASTILLO, CITY ATTORNEY

## CITY COUNCIL REGULAR MEETING

You are invited to participate in all Regular City Council meetings. Agendas are posted in the front of Santa Paula City Hall, 970 Ventura Street, Santa Paula, 72 hours in advance of the scheduled meetings. The City Council's regular meetings start at 6:30 p.m. the first and third Wednesday of each month in the City Hall Council Chambers located at 970 Ventura Street in Santa Paula. Special and Closed Sessions vary by date and time.

**HOW TO PARTICIPATE IN PERSON DURING THE MEETING:** If you wish to speak at a City Council meeting, please fill out a ***Public Comment Form*** noting your name and address and submit the form to the City Clerk. Include the Agenda item number, when appropriate. ***Public comments are limited to 3 minutes.***

1. ***Items Not on the Agenda*:** If you wish to discuss an item which is not scheduled on the Agenda, you may address the City Council during *Public Comment*. Please realize that due to the limitations placed on the City Council by provisions of the *California Government Code*, the City Council ordinarily cannot take action on any item that is not on the agenda. Because of these restrictions, expect that matters that you identify during public comment may be referred to staff or considered on a future agenda.
2. ***Agenda Items:*** Items being considered by the City Council may appear on the Consent Calendar, as an Action Item, or as a Public Hearing. Public comments on each type of item are handled differently, as explained below:
    a. For items appearing on the Consent Calendar, please submit a Public Comment Form before the Council takes action on the Consent Calendar. Items that receive a Public Comment Form may be pulled from the Consent Calendar by the Mayor and discussed separately by the City Council.
    b. For items appearing as an Action Item, the Mayor will announce the Agenda item and request the staff report, the staff member responsible will give a brief summary of the report; the City Council will have an opportunity to ask questions of staff; members of the public will be given an opportunity to comment on the item and ask additional questions (all members of the public should speak directly into the microphone at the speaker's platform); and the City Council will discuss the item and then take appropriate action.
    c. For items on which a Public Hearing is scheduled, the Mayor will open the public hearing and receive the staff report; members of the public will be given an opportunity to comment on the item and ask additional questions (all members of the public should speak directly into the microphone at the speaker's platform); the City Council will discuss the item; and the Mayor will close the public hearing after City Council action.

**HOW TO PARTICIPATE BEFORE THE MEETING:** Members of the public are encouraged to submit email correspondence on any agenda item by sending an email to cityclerk@spcity.org. All public correspondence received by 3:00 p.m. (PT) on the meeting date will be provided to the legislative body before the meeting. Public Comments received after 3:00 p.m. will be provided to the legislative body the next day.

Your Participation in this meeting is in the public domain; meetings are cablecast; minutes of this meeting will reflect your participation in this meeting and are posted on the city's website.

***PLEASE NOTE:*** *Be advised that if you bring a legal challenge to an action, you may be limited to raising only those issues you or someone else raised at the meeting described in this Agenda, or in written correspondence delivered to the City Council at or before the meeting. Any action is subject to the ninety-day time period set forth in Code of Civil Procedure § 1094.6.*

*In compliance with the **Americans with Disabilities Act**, if you need special assistance to participate in this meeting, please contact the City Clerk at (805) 933-4208. Notification 48 hours before the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting. (28 CFR 35, 102-35.104 ADA Title II). Written materials distributed to the City Council within 72 hours of the City Council meeting are available for public inspection immediately upon distribution in the City Clerk's office.*

**HOW TO VIEW ON YOUR TELEVISION, COMPUTER, OR MOBILE DEVICE:** Watch from home live on the local Channel 10, or view the live feed on the city website at the following link: https://www.spcity.org/523/Public-Meeting-Agendas
NOTE: Special and Closed Sessions are not recorded and not available on Channel 10 or live feed on the city website.

## REGULAR MATTERS - COUNCIL CHAMBERS

1. **CALL TO ORDER**
   REMINDER: in order to minimize distractions during public meetings, all personal communication devices should be turned off or put in a non-audible mode.

2. **INVOCATION**

3. **FLAG SALUTE**

4. **ROLL CALL**

5. **CLOSED SESSION REPORT**

6. **PUBLIC COMMENT**
   At this time, members of the public may comment on any item not appearing on the agenda that is within the subject-matter jurisdiction of the City Council. A Public Comment Form must be submitted to the City Clerk prior to the beginning of the Public Comment period in order to be recognized to speak. Individuals submitting Public Comment Forms after the beginning of the Public Comment period will not be allowed to speak at this time, but may be recognized to speak by the Mayor at the conclusion of the meeting. Individual Councilmembers may briefly respond to Public Comments or ask questions for clarification. The City Council may direct the City Manager to report to the City Council on the item at a later meeting. For items appearing on the Agenda, the public will be invited to make comments at the time the item comes up for City Council consideration. If a member of the public wishes to address a Consent Calendar item, please submit a Public Comment Form for that item. It may then be discussed separately by the Council, and the public will be invited to make comments at that time. At all times, please use the microphone and write your name and address on the Public Comment Form provided.

7. **PRESENTATIONS**

   7.A **COMMUNITY AND ECONOMIC DEVELOPMENT DEPARTMENT REPORT**
   **RECOMMENDATION:**

   That the City Council receive and file the report.

## 8. CITY COUNCIL REPORTS

## 9. CITY MANAGER REPORTS

## 10. CONSENT CALENDAR

Background information has been provided to the City Council on all matters listed under the Consent Calendar and these items are considered to be routine by the City Council and are normally approved by one motion. If discussion is requested by a Councilmember on any item, or a member of the public wishes to comment on an item, that item may be removed from the Consent Calendar for separate action.

### 10.A APPROVAL OF MINUTES

- **City Council Regular Meeting February 5, 2025**

**RECOMMENDATION:**

Staff recommends Council approve minutes.

### 10.B JANUARY 2025 WARRANTS AND CERTIFICATIONS

**RECOMMENDATION:**

Staff recommends that the City Council:

1. Review and accept the "Certification of Accounts Payable" for the accounts payable payment cycles for January 2025, starting check number 339605 and ending check number 339845.
2. Review and accept the "Certification of Salaries" for the pay period ending dates December 27th, 2024, through January 24th, 2025.

### 10.C SECOND READING AND ADOPTION OF ORDINANCE NO. 1341 DESIGNATING THE TOWER THEATER AT 982 E. MAIN STREET AS A CITY HISTORIC LANDMARK

**RECOMMENDATION:**

Staff recommends that the City Council conduct the second reading of and adopt Ordinance No. 1341, identifying the Tower Theater at 982 E. Main St. as a historic landmark and finding the action to be categorically exempt from CEQA.

### 10.D PLANS AND SPECIFICATIONS FOR THE WATER RECYCLING FACILITY PHASE 1 BLOWER REPLACEMENT PROJECT

**RECOMMENDATION:**

Staff recommends that the City Council:

1. Adopt Resolution No. 7558 approving the plans and specifications for the WRF Phase 1 Blower Replacement Project.
2. Authorize the City Manager to approve the budget adjustment to fund the Water Recycling Facility Phase 1 Blower Replacement Project.

3. Authorize Staff to advertise for Project bids.

## 11. PUBLIC HEARING

- Verification of posting notice by City Clerk
- Declaration of conflicts (if any)
- Declaration of ex parte contacts (if any)
- Open public hearing
- Staff presentation
- Public comments
- Close public hearing
- Discussion and action

### 11.A INTRODUCTION OF ORDINANCE NO. 1342 AMENDING CHAPTER 16.79 "REGULATION OF CANNABIS ACTIVITIES" OF THE SANTA PAULA MUNICIPAL CODE AND OTHER AFFECTED CODE SECTIONS TO ALIGN WITH SENATE BILL (SB) 1186

**RECOMMENDATION:**

Staff recommends that the City Council:

1. Open the public hearing.
2. Waive first reading, read by title only, and introduce Ordinance No. 1342, entitled "An Ordinance amending Chapter 16.79 “Regulation of Cannabis Activities” of the Santa Paula Municipal Code and other affected code sections to align with Senate Bill (SB) 1186, and finding that the Ordinance is not a “Project” or is otherwise exempt from CEQA."

**Presented by:** Tom Tarantino, Planning & Economic Development Manager

## 12. ACTION ITEMS

### 12.A DISCUSSION REGARDING THE CREATION OF A MEASURE R SALES TAX OVERSIGHT COMMITTEE

**RECOMMENDATION:**

It is recommended that City Council:

1. Provide direction regarding the creation and appointment of a sales and use tax oversight committee; and
2. Take such additional, related action that may be desirable.

**Presented by:** Jonathan Royas, Deputy City Manager

### 12.B MID-YEAR FISCAL REPORT 24/25

**RECOMMENDATION:**

Staff recommends that the City Council approve budget recommendations as noted in the fiscal impact section.

**Presented by**: Finance Director, Christy Ramirez

## 13. ITEMS FOR FUTURE AGENDAS

### 13.A FUTURE AGENDA ITEMS

**RECOMMENDATION:**

Staff recommends City Council review future agenda items.

## 14. ADJOURNMENT

State of California )-

County of Ventura )- ss

City of Santa Paula )-

I declare under penalty of perjury that I posted this City Council Agenda on the bulletin board near the front door of City Hall, 970 Ventura Street, Santa Paula, California.

On_____at_____Signed:_____

Julie Latshaw

City Clerk

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: James Mason, Community & Economic Development Director

Subject: COMMUNITY AND ECONOMIC DEVELOPMENT DEPARTMENT REPORT

Date: February 19, 2025

Agenda Item: 7.A

---

## RECOMMENDATION:

That the City Council receive and file the report.

---

## BACKGROUND:

### *PLANNING DIVISION*

Historic Preservation Commission – December 10, 2024

The Historic Preservation Commission approved Resolution No. 3863 recommending the City Council consider approval of an ordinance identifying the Tower Theater at 982 E. Main St. as a historic landmark.

Planning Commission – January 28, 2025

The Planning Commission approved Resolution No. 3864 recommending the City Council adopt an Ordinance amending Chapter 16.79 “Regulation of Cannabis Activities” of the Santa Paula Municipal Code and other affected code sections to align with Senate Bill (SB) 1186. The proposed Ordinance will update the City’s existing regulations as required by State law to allow delivery of medical cannabis. In addition, SB 1186 requires the City to allow for at least one licensed non-storefront medicinal cannabis delivery facility within the City that may be subject to reasonable conditions.

Business Licenses

Nine Commercial business licenses and nine Home Business Occupations were issued between November 2024 and January 2025.

Development Applications

One new development application was received between November 2024 and January 2025

for the Foothill (Phase 2 of Harvest).

Planning Applications

Thirty new planning applications were received between November 2024 and January 2025.

***SPECIFIC PLAN UPDATES***

Santa Paula West Business Park Specific Plan (SP-6)

The projects annexation approval was granted by the LAFCo Board in September.

The Project consists of ±54 acres of the 125-acre Expansion Area. The land uses envisioned within the Specific Plan will be a mix of low-intensity industrial (such as light manufacturing or research and development), professional offices, and supporting commercial businesses.

In the past three months there have been four inquiries from brokers and development companies about the property regarding development requirements and allowable land uses.

***COMMERCIAL DEVELOPMENT UPDATES***

Good Orchard Event Center and Café (133 Mill Street)

The initial project (Wesley Hall repurpose/renovation) which includes a catering and event center, café and alcohol license has completed plan review and renovation of the spaces are underway.

Parque 1055 Bar and Grill (1055 East Main Street)

The project is composed of the redevelopment of an auto parts and repair facility into a tap room, wine bar, restaurant, grill and entertainment space. The facility opened in December however the official ribbon cutting was held on January 17.

East Area Gateway (Hallock/126/Telegraph)

Plans are under development for a 113,000 square foot commercial center which will include grocery, in-line retail and multiple restaurant pads. Project design review is currently underway and the applicant plans to submit plans for review in the second quarter of 2025.

***INDUSTRIAL DEVELOPMENT UPDATE***

Santa Maria Industrial Park (324 W. Santa Maria Street): Industrial Park

Project approved by Planning Commission in 2012. City staff continuing to coordinate with applicants to complete project. A conservation easement violation has been resolved and the project is continuing with requisite design and engineering submittals. The FEMA review of the Letter of Map Revision (LOMR) which addresses project potential alterations to flood hydrology, has been completed and the project has received a final approval.

Santa Paula Self Storage Too (324 E Santa Maria St): Self Storage Facility

Proposal for a 5-building, 262-unit self -storage facility. The project and the underlying Santa

Maria Industrial Park project has received FEMA approval. Site grading and infrastructure work is underway and vertical development will begin on the project in early March.

Bender Property (Todd Rd and SR 126)

The developer, Bender Farms, is currently building an additional 76,000 square foot industrial shell building. Plan review has been completed and the site civil engineering and the building pad have been completed. Building plans have been approved and vertical development will begin second quarter of 2025.

***RESIDENTIAL DEVELOPMENT UPDATE***

Former Kmart (859 Faulkner Rd.)

Harridge Development Group, LLC., the owner and developer has completed Design review and demolition permit is ready for issuance. They have plans to begin site work in March 2025. The project proposal includes 217 market-rate, for sale, town homes.

11th Street Town-homes

Ten market rate town-homes on Main Street and 11th Street. Design review has been completed and the project plans are under review.

Citrus Flats - Red Tail Apartments (18004 East Telegraph Rd)

298-unit apartment complex at East Telegraph Rd. and Whipple Rd. - 162 affordable units (40 Very-Low and 122 Low) along with 136 market-rate units The project funding is currently under review with escrow closing scheduled for late February. Building plans have been submitted for review.

Mixed-Use/Senior Living (603 East Main Street)

Mixed use senior living and commercial project composed of 6,800 square feet of commercial

and 27 senior apartments. The developer is working with the Housing Authority on connecting potential tenants through their section-eight waiting list. Project plans are under review.

Harvest at Limoneira-Lewis (East Area 1)

All lots for Phase I of the project have been sold to home builders and 617 homes are occupied. Of the 121 units available in Phase 1b, all units have been sold to Lennar and Richmond American. Lennar has also purchased the entirety of the 545 units which comprise Phase 2 of the development (Foothill neighborhood) which site grading and infrastructure are well underway. Plans for the first Phase of Foothill have been submitted for design review. In addition, Lewis has submitted preliminary plans for the development of a project along Santa Paula Street (directly south of the Sports Park) that will include rental duplex units, live work units and retail units directly south of the Sports Park.

Topa View Apartments

Homes to Hope, a non-profit affordable housing developer, will be submitting design review for a 112-unit apartment complex for development on the vacant parcels adjacent to Teague

Park.

***BUILDING AND SAFETY DIVISION***

| | **PERMIT & FEE ACTIVITY**<br><br>**NOV 2024 - JAN 2025** | |
|---|---|---|
| **2024** | **NUMBER OF PERMITS** | **TOTAL VALUATION:**<br><br>**$7,847,138.50** |
| Building Permits | **93** | **$131,327.89** |
| Plumbing Permits | **46** | **$12,837.00** |
| Electrical Permits | **59** | **$18,919.00** |
| Mechanical Permits | **31** | **$10,127.00** |
| ***Total*** | **229** | **$173,210.89** |
| **2023** | **NUMBER OF PERMITS** | **TOTAL VALUATION:**<br><br>**$1,701,697.54** |
| Building Permits | **84** | **$43,449.83** |
| Plumbing Permits | **18** | **$2,576.42** |
| Electrical Permits | **45** | **$5,560.42** |
| Mechanical Permits | **25** | **$2,962.42** |
| ***Total*** | **172** | **$54,549.09** |

***CODE COMPLIANCE DIVISION***

There are currently a total of **129 active** code compliance cases and **13 closed** cases.

***ECONOMIC DEVELOPMENT***

Staff continues to regularly dialogue with commercial and industrial real estate brokers and land owners to look for opportunities to connect businesses with available properties and expand options for employment growth.

In addition, the department participates in business round-table meetings, PBID coordination and face-to-face meetings with businesses.

Economic Development Standing Committee

The Committee has had two meetings in the last three months. The group discussed the implementation of a business outreach program, strategies for addressing vacancies in downtown retail spaces and soliciting businesses at the business round-table event for input on vision and goals that can improve the business environment.

***OTHER ACTIVITIES***

Wayfinding Project – Hunt

The consultant has completed designs which have been reviewed by the Wayfinding Committee and PBID; and approved by the City Council. Staff is working with the consultant to complete an implementation plan based on City Council direction that will include design improvements, project priorities, project timelines and procurement strategies.

Affordable Housing Trust Fund Oversight Committee

The Committee has had three meeting to review potential use of the funds for providing assistance to the People's Self Help, *Peoples Place* Project at 710 West Harvard Boulevard.

Facade Improvement Program

The Chamber and the City collaborated on outreach to downtown businesses to promote the façade improvement program. In the past two weeks, ten applications have been submitted for grant funds. In coming weeks, staff will conduct an orientation for applicants and downtown businesses to discuss expectations and next steps. Staff is also finalizing a contract for consultant oversight of prevailing wage requirements for the façade grant projects.

**ANALYSIS:**

**STRATEGIC PLAN:**

**FISCAL IMPACTS:**

**OPTIONS:**

**ATTACHMENTS:**

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Julie Latshaw, City Clerk

Subject: APPROVAL OF MINUTES
- City Council Regular Meeting February 5, 2025

Date: February 19, 2025

Agenda Item: 10.A

---

**RECOMMENDATION:**

Staff recommends Council approve minutes.

---

**BACKGROUND:**

An account of all proceedings of the Legislative Body in open meetings shall be kept by the Clerk/Secretary. The Clerk/Secretary shall prepare an abbreviated record of the meeting proceedings for approval by the Legislative Body which when adopted by the Legislative Body shall be the official Minutes of the meeting. Amendment of the minutes may be made only as to factual accuracy and not as to a change of intent. The Minutes of the meeting need not be verbatim. Only the best and most complete available recording of the meeting shall constitute the official record of the Legislative Body, but the Minutes shall constitute the official record of the Legislative Body meeting where a verbatim record of the meeting is not available. Unless requested by a majority of the quorum, the minutes may be approved without reading.

**ANALYSIS:**

None.

**STRATEGIC PLAN:**

This item is not a goal or objective in the City Council's two-year Strategic Plan, however, the Minutes shall constitute the official record of the Legislative Body.

**FISCAL IMPACTS:**

There are no fiscal impacts for this item.

**OPTIONS:**

None.

**ATTACHMENTS:**

2025.02.05 City Council Regular Minutes.pdf

**CITY OF SANTA PAULA**
**City Council Regular Meeting**
**February 5, 2025, 6:30 PM**
**MINUTES**

## REGULAR MATTERS - COUNCIL CHAMBERS

### 1) CALL TO ORDER

Mayor Chavez called the meeting to order at 6:30 p.m.

### 2) INVOCATION

Rev. Maddie Sifantus provided the Invocation.

### 3) FLAG SALUTE

Community and Economic Development Director James Mason led the flag salute.

### 4) ROLL CALL

Members Present: Pedro A Chavez, Carlos Juarez, Jenny Crosswhite, and Leslie Cornejo

Members Absent: Gabriela Ornelas

### 5) PUBLIC COMMENT

Richard Abbott was called to speak reading an article on the cruelty of using glue traps.

### 6) PRESENTATIONS

6.A) SANTA PAULA POLICE DEPARTMENT EXPLORERS' RECOGNITION

Police Chief Aguilar announced the participation and achievement of the Santa Paula Police Department Explorer Post 2350 in the National Chandler Tactical Competition on January 18 and 19, 2025, in Chandler, Arizona. Mayor Chavez presented certificates of Recognition to each of the Explorers.

6.B) VENTURA COUNTY FIRE DEPARTMENT REPORT

Fire Chief Joe Williams presented the Ventura County Fire Department Report.

6.C) FINANCE DEPARTMENT REPORT

Finance Director Christy Ramirez presented the Finance Department Report.

## 7) CITY COUNCIL REPORTS

Councilmember Crosswhite:
Attended the ribbon cutting at the Kollective Studio Tattoos and Piercings and the grand opening for Parque 1055; the Museum of Ventura County new show on art; the Santa Paula Art Museum's new show; the Southern California Edison final Power Safety Power Shutoffs (PSPS) briefing call, regarding power turned off during fires; meetings in Sacramento with Clean Power Alliance; the Southern California Association of Governments; and the city employee service recognition.

Councilmember Cornejo:
Attended the Ventura Regional Sanitation District meeting; the grand opening for Parque 1055; the Harding Park Advisory; the Santa Paula Business Roundtable; meeting at the Government Center with County Supervisor Kelly Long regarding the hospital proposal; the city employee service recognition; and coffee with Alex Teaque to discuss the recycled water project.

Councilmember Juarez:
Attended the city employee Birthday celebration; the grand opening for Parque 1055; met with Mayor Chavez and Vice Mayor of Fillmore to discuss the benefit of a hospital; announced openings for Senior Advisory Committee; and announced that on June 16, 1975, Santa Paula Rotary buried a time capsule and is making plans to dig it up on June 16, 2025.

Mayor Chavez:
Acknowledged all of the City Councilmembers who are always advocating for our residents; attended the City Selection Committee; announced student scholarships available; and attended the city employee service recognition.

## 8) CITY MANAGER REPORTS

Community and Economic Development Director James Mason, sitting in for City Manager Dan Singer, reported the Regional Sports Park is open and that the grand opening will be this spring; announced that this time of the year is busy with budgets, Council Strategic Goals, and Memorandum of Understanding for each of the bargaining units; and announced that applications have been opened for the facade program.

## 9) CONSENT CALENDAR

9.A) APPROVAL OF MINUTES

City Council Regular Meeting January 15, 2025

9.B) HARVARD BOULEVARD WATER AND SEWER PIPELINE REPLACEMENT AND PAVING REHABILITATION PROJECT NOTICE OF COMPLETION

9.C) MESA TANKS REPLACEMENT PROJECT NOTICE OF COMPLETION

9.D) RESOLUTION NO. 7556 AUTHORIZING CONDITIONAL ACCEPTANCE OF TRACT 5854 PUBLIC STREETS AND STORM DRAIN IMPROVEMENTS

9.E) DESIGNATION OF CITY'S LABOR NEGOTIATORS UNDER GOVT. CODE SECTION 54957.6

9.F) 1ST AMENDMENT TO THE PROFESSIONAL SERVICES AGREEMENT WITH MNS ENGINEERS, INC. FOR DEVELOPMENT PROJECT PLANNING AND ENVIRONMENTAL CONSULTING SERVICES

9.G) ADJUSTMENT TO COUNCIL POLICY ALLOWING FOR REIMBURSEMENT OF MOVING EXPENSES FOR MANAGEMENT POSITIONS AND CERTAIN DIFFICULT TO FILL POSITIONS.

9.H) CALIFORNIA OFFICE OF EMERGENCY SERVICES DESIGNATION OF APPLICANT'S AGENT RESOLUTION

9.I) APPROVAL TO INSTALL TWO (2) DUAL-PORT LEVEL 2 ELECTRIC VEHICLE CHARGING STATIONS (EVCS) ON CITY PROPERTY LOCATED AT 131 S. MILL ST.; AND AUTHORIZATION TO RELEASE A REQUEST FOR PROPOSALS (RFP) FOR DESIGN/BUILD/OWN/OPERATE SERVICES OF THE AFOREMENTIONED EVCS'S.

Motion: Approve the placement of two (2) dual-port EVCS's (4 charging stations) on City-owned property at 131 S Mill St., adjacent to the VCFD Fire Station Site and Veteran's Memorial Park, and authorize staff to release an RFP for design/build/own/operate services for the EVCSs with edits to the RFP, correcting the name from Memorial Park to Veteran's Memorial Park, listing that one of the four charging slots will be ADA compliant, and add option language that proposal consider backup power.
Moved by Jenny Crosswhite, seconded by Leslie Cornejo

Vote: Motion carried 4-0
Yes: Pedro A Chavez, Carlos Juarez, Jenny Crosswhite, Leslie Cornejo

Item 9.I was pulled for separate discussion and vote.
Mayor Chavez recused himself from items 9.D and 9.F.

Motion: Approve Consent Calendar items 9.A through 9.H, with Mayor Chavez recusing himself from items 9.D and 9.F.
Moved by Jenny Crosswhite, seconded by Carlos Juarez

Vote: Motion carried 4-0
Yes: Pedro A Chavez, Carlos Juarez, Jenny Crosswhite, Leslie Cornejo

## 10) PUBLIC HEARING

10.A) INTRODUCTION OF ORDINANCE NO. 1341 DESIGNATING THE TOWER THEATER AT 982 E. MAIN STREET AS A CITY HISTORIC LANDMARK

Planning & Economic Development Manager Tom Tarantino presented this item.
Architect Historian Daniel Paul presented a presentation on the Tower Theater at 982 E. Main Street as a City Historic Landmark and owner of the theater, David Berg, spoke of his goals and visions with the restoration of the theater.

Mayor Chavez opened the public hearing. With no public comments, the public hearing was closed.

Motion: Approve waiving the first reading, read by title only, and introduce Ordinance No. 1341, entitled "An Ordinance of the City Council of the City of Santa Paula Identifying the Tower Theater at 982 E. Main St. as a Historic Landmark Pursuant to SPMC Chapter 16.33 and in Accordance with City Council Ordinance No. 816 and Finding the Action to be Categorically Exempt from CEQA pursuant to Title 14 of the California Code of Regulations Sections 15308 (Class 8) and 15331 (Class 31)"
Moved by Leslie Cornejo, seconded by Carlos Juarez

Vote: Motion carried 4-0
Yes: Pedro A Chavez, Carlos Juarez, Jenny Crosswhite, Leslie Cornejo

## 11) ACTION ITEMS

None.

## 12) ITEMS FOR FUTURE AGENDAS

12.A) FUTURE AGENDA ITEMS

None.

## 13) ADJOURNMENT

Mayor Chavez adjourned the meeting at 8:37 p.m.

ATTEST:

_____
Julie Latshaw, City Clerk

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Beatriz Jimenez, Assistant Finance Director

Subject: JANUARY 2025 WARRANTS AND CERTIFICATIONS

Date: February 19, 2025

Agenda Item: 10.B

---

**RECOMMENDATION:**

Staff recommends that the City Council:

1. Review and accept the "Certification of Accounts Payable" for the accounts payable payment cycles for January 2025, starting check number 339605 and ending check number 339845.
2. Review and accept the "Certification of Salaries" for the pay period ending dates December 27th, 2024, through January 24th, 2025.

---

**BACKGROUND:**

This staff report certifies the separation of duties between the Preparer (Accounting and Payroll Specialist) and the Reviewer (Finance Director and Assistant Finance Director).

Presented in the attached documents:

a) CERTIFICATION OF ACCOUNTS PAYABLE CHECKS by check number range and dates. It also discloses any voided checks.

b) EXPENSE REPORTS showing the amount and funds accounts payable came from.

The "Check Report" depicts the following columns:

c) AP-ACCOUNTS PAYABLE for the vendors (non-City staff) by the vendor number, vendor name, payment date, payment amount and check number (entitled 'number').

d) PY-PAYROLL for benefit payments, insurance, retirement, etc. Benefits payable on behalf of City staff.

e) Bank Code Summary by payment type.

f) Fund Summary by fund the accounts payables utilized.

CERTIFICATION OF SALARIES

This is the certification (separation of duties between "preparer" and the "reviewer") of salaries and benefits (payroll checks) by fund. It lists salary (payroll) issued checks by beginning and ending check number, payroll ending dates December 27th, 2024, through January 24th, 2025.

**ANALYSIS:**

See the attachment to this staff report for expense breakdown by respective fund.

**STRATEGIC PLAN:**

None.

**FISCAL IMPACTS:**

None.

**OPTIONS:**

As an alternative to staff's recommendation, the City Council may:
1. Decline to receive and file January 2025 Certifications of Accounts Payable Checks and Certifications of Salaries.

**ATTACHMENTS:**

January 2025 AP and PY Certifications.pdf

# EXHIBIT A:
# CERTIFICATION OF SALARIES

## CERTIFICATION OF SALARIES

**BEG. CHK #:** **148711**
**ENDING CHK #:** **148720**

**PAYROLL ENDING: 12/27/24**
**PAY DATE: 01/03/25**

| | | |
|---|---|---|
| 100 | GENERAL FUND | 335,295.66 |
| 104 | GENERAL FUND-MEASURE T | 72,803.79 |
| 206 | STORMWATER PROGRAM | 3,509.92 |
| 280 | STATE GAS TAX FUND | 20,012.96 |
| 405 | AAA-AREA AGCY ON AG | 1,351.33 |
| 610 | SEWER ENTERPRISE FUND | 11,600.99 |
| 620 | WATER ENTERPRISE FUND | 70,598.93 |
| 702 | EQUIP. MAINT. FUND | 12,495.34 |
| | **$** | **527,668.92** |

CERTIFICATION
ALLOWED BY THE CITY COUNCIL

Julie Latshaw 2/11/2025
JULIE LATSHAW - CITY CLERK DATED

CITY OF SANTA PAULA INCORPORATED APRIL 22, 1902 VENTURA COUNTY, CA

PREPARED BY:

Maria Renteria 2/10/25
MARIA RENTERIA - PAYROLL SPECIALIST DATED

Beatriz Jimenez 2/11/25
BEATRIZ JIMENEZ - ASSISTANT FINANCE DIRECTOR DATED

## Fund Summary

| Fund | Units | Amount |
|---|---|---|
| 100-GENERAL | 6,708.60 | 335,295.66 |
| 104-GENERAL FUND-MEASURE T | 1,785.76 | 72,803.79 |
| 206-STORMWATER PROGRAM | 60.96 | 3,509.92 |
| 280-STATE GAS TAX | 481.06 | 20,012.96 |
| 405-AAA (AREA AGCY ON AGING) | 50.20 | 1,351.33 |
| 610-SEWER | 226.05 | 11,600.99 |
| 620-WATER | 1,519.16 | 70,598.93 |
| 702-EQUIPMENT MAINTENANCE | 247.00 | 12,495.34 |
| **Grand Total:** | **11,078.79** | **527,668.92** |

## CERTIFICATION OF SALARIES

**BEG. CHK #:** **148721**
**ENDING CHK #:** **148729**

**PAYROLL ENDING: 01/10/25**
**PAY DATE: 01/17/25**

| | | |
|---|---|---|
| 100 | GENERAL FUND | 342,762.06 |
| 104 | GENERAL FUND-MEASURE T | 76,737.34 |
| 206 | STORMWATER PROGRAM | 3,509.07 |
| 280 | STATE GAS TAX FUND | 20,269.43 |
| 405 | AAA-AREA AGCY ON AG | 1,375.61 |
| 504 | HARVEST CFD EA1 | 646.63 |
| 610 | SEWER ENTERPRISE FUND | 11,608.65 |
| 620 | WATER ENTERPRISE FUND | 69,272.08 |
| 702 | EQUIP. MAINT. FUND | 12,495.34 |
| | | **$ 538,676.21** |

CERTIFICATION
ALLOWED BY THE CITY COUNCIL

CITY OF SANTA PAULA * INCORPORATED * APRIL 22, 1902 * VENTURA COUNTY, CA

Julie Latshaw 2/11/2025
JULIE LATSHAW - CITY CLERK DATED

PREPARED BY:

Maria Renteria 2/10/25
MARIA RENTERIA - PAYROLL SPECIALIST DATED

2/11/25
BEATRIZ JIMENEZ - ASSISTANT FINANCE DIRECTOR DATED

## Fund Summary

| Fund | Units | Amount |
|---|---|---|
| 100-GENERAL | 8,827.30 | 342,762.06 |
| 104-GENERAL FUND-MEASURE T | 3,313.79 | 76,737.34 |
| 206-STORMWATER PROGRAM | 60.96 | 3,509.07 |
| 280-STATE GAS TAX | 483.76 | 20,269.43 |
| 405-AAA (AREA AGCY ON AGING) | 51.05 | 1,375.61 |
| 504-HARVEST CFD EA1 | 28.00 | 646.63 |
| 610-SEWER | 226.20 | 11,608.65 |
| 620-WATER | 1,396.91 | 69,272.08 |
| 702-EQUIPMENT MAINTENANCE | 247.00 | 12,495.34 |
| **Grand Total:** | **14,634.97** | **538,676.21** |

## CERTIFICATION OF SALARIES

**BEG. CHK #:** **148730**
**ENDING CHK #:** **148740**

**PAYROLL ENDING: 01/24/25**
**PAY DATE: 01/31/25**

| | | |
|---|---|---|
| 100 | GENERAL FUND | 307,393.42 |
| 104 | GENERAL FUND-MEASURE T | 67,120.26 |
| 206 | STORMWATER PROGRAM | 3,108.82 |
| 280 | STATE GAS TAX FUND | 18,303.86 |
| 405 | AAA-AREA AGCY ON AG | 1,481.62 |
| 504 | HARVEST CFD EA1 | 600.45 |
| 610 | SEWER ENTERPRISE FUND | 9,925.50 |
| 620 | WATER ENTERPRISE FUND | 60,330.38 |
| 702 | EQUIP. MAINT. FUND | 10,670.22 |
| | **$** | **478,934.53** |

CERTIFICATION
ALLOWED BY THE CITY COUNCIL

CITY OF SANTA PAULA INCORPORATED APRIL 22, 1902 VENTURA COUNTY, CA

Julie Latshaw 2/11/2025
JULIE LATSHAW - CITY CLERK DATED

PREPARED BY:

Maria Renteria 2/10/25
MARIA RENTERIA - PAYROLL SPECIALIST DATED

2/11/25
BEATRIZ JIMENEZ - ASSISTANT FINANCE DIRECTOR DATED

# Fund Summary

| Fund | Units | Amount |
|---|---|---|
| 100-GENERAL | 6,827.63 | 307,393.42 |
| 104-GENERAL FUND-MEASURE T | 1,771.52 | 67,120.26 |
| 206-STORMWATER PROGRAM | 60.21 | 3,108.82 |
| 280-STATE GAS TAX | 506.16 | 18,303.86 |
| 405-AAA (AREA AGCY ON AGING) | 58.70 | 1,481.62 |
| 504-HARVEST CFD EA1 | 26.00 | 600.45 |
| 610-SEWER | 224.80 | 9,925.50 |
| 620-WATER | 1,373.23 | 60,330.38 |
| 702-EQUIPMENT MAINTENANCE | 246.50 | 10,670.22 |
| **Grand Total:** | **11,094.75** | **478,934.53** |

# EXHIBIT B:

# CERTIFICATION OF ACCOUNTS PAYABLES

## CERTIFICATION OF ACCOUNTS PAYABLE CHECKS

| | | | | | |
|---|---|---|---|---|---|
| CHECK NO.: | 339605 | THRU: | 339610 | DATED: | January 2, 2025 |
| CHECK NO.: | 339611 | THRU: | 339617 | DATED: | January 6, 2025 |
| CHECK NO.: | 339618 | THRU: | 339622 | DATED: | January 7, 2025 |
| CHECK NO.: | 339625 | THRU: | 339689 | DATED: | January 8, 2025 |
| CHECK NO.: | 339690 | THRU: | 339690 | DATED: | January 15, 2025 |
| CHECK NO.: | 339691 | THRU: | 339697 | DATED: | January 17, 2025 |
| CHECK NO.: | 339698 | THRU: | 339698 | DATED: | January 16, 2025 |
| CHECK NO.: | 339699 | THRU: | 339827 | DATED: | January 23, 2025 |
| CHECK NO.: | 339828 | THRU: | 339845 | DATED: | January 31, 2025 |
| DRAFT: | 992356 | THRU: | 992356 | DATED: | January 2, 2025 |
| DRAFT: | 992359 | THRU: | 992362 | DATED: | January 8, 2025 |
| DRAFT: | 992363 | THRU: | 992364 | DATED: | January 10, 2025 |
| DRAFT: | 992365 | THRU: | 992365 | DATED: | January 15, 2025 |
| DRAFT: | 992366 | THRU: | 992369 | DATED: | January 22, 2025 |
| DRAFT: | 992370 | THRU: | 992371 | DATED: | January 23, 2025 |
| DRAFT: | 992372 | THRU: | 992372 | DATED: | January 29, 2025 |
| DRAFT: | 992377 | THRU: | 992380 | DATED: | January 30, 2025 |
| VOIDED CHECK NO.: | 339730 | THRU: | 339730 | DATED: | January 23, 2025 |
| VOIDED CHECK NO.: | 336726 | THRU: | 336726 | DATED: | January 17, 2025 |
| VOIDED CHECK NO.: | 339100 | THRU: | 339100 | DATED: | January 21, 2025 |
| VOIDED CHECK NO.: | 339628 | THRU: | 339628 | DATED: | January 30, 2025 |

COUNCIL MEETING DATE: February 19, 2025

AMOUNT OF CERTIFICATION: $ 8,068,932.93

DISTRIBUTION BY FUND

| | | |
|---|---|---|
| 100 | GENERAL FUND | $547,458.42 |
| 103 | CABLE TELEVISION FUND | $2,100.00 |
| 104 | PROF/CONTR SVCS-OTHER | $853,035.70 |
| 115 | RECREATION PROGRAM | $710.25 |
| 205 | NPDES STORMWATER QUALITY | $10,676.25 |
| 206 | STORMWATER PROGRAM | $5,225.21 |
| 229 | SVCS-DESIGN/STUDY | $12,711.25 |
| 280 | STATE GAS TAX | $54,431.67 |
| 281 | LOCAL TRANSPORTATION TAX/LTF/TDA | $20,814.75 |
| 282 | LOCAL TRANSPORTATION-ART 3 | $14,236.14 |
| 283 | PROPOSITION 1B | $20,442.50 |
| 311 | SLESF-COPS (AB1913) | $4,837.86 |
| 405 | AAA (AREA AGENCY ON AGING | $2,375.02 |
| 412 | AMERICAN RESCUE PLAN | $118,077.02 |
| 450 | HUD - CDBG | $180.30 |
| 500 | HILLSBOROUGH OPEN SPACE MAINT | $455.00 |
| 503 | GHAD-GEO HAZ ABATEMENT | $2,082.00 |
| 504 | HARVEST CFD EA1 | $1,119.73 |
| 610 | SEWER ENTERPRISE | $2,840,659.47 |
| 620 | WATER ENTERPRISE | $3,395,311.66 |
| 702 | EQUIPMENT MAINTENANCE FUND | $29,802.49 |
| 800 | CASH DEPOSIT TRUST FUND | $124,003.14 |
| 803 | HARDING PARK TRUST | $13,256.76 |
| 804 | DLA FOR FORMER RDA | $130.00 |
| | TOTAL FUND DISTRIBUTION | $8,074,132.59 |

Variance of $5,199.66 due to voided checks.

PREPARED BY: Anairy Gonzalez
ANAIRY GONZALEZ
ACCOUNTING SPECIALIST

REVIEWED BY:
BEATRIZ JIMENEZ
ASSISTANT FINANCE DIRECTOR

ALLOWED BY CITY COUNCIL

DATE: February 10, 2025

EXCEPT: _____

CITY CLERK: Julie Latshaw
JULIE LATSHAW, CITY CLERK

CITY OF SANTA PAULA INCORPORATED APRIL 22, 1902 VENTURA COUNTY, CA

## Fund Summary

| Fund | Payment Amount |
|---|---|
| 100 - GENERAL | 547,458.42 |
| 103 - CABLE TELEVISION | 2,100.00 |
| 104 - GENERAL FUND-MEASURE T | 853,035.70 |
| 115 - GENERAL RECREATION PRO | 710.25 |
| 205 - NPDES STORMWATER QUALITY | 10,676.25 |
| 206 - STORMWATER PROGRAM | 5,225.21 |
| 229 - TRAFFIC IMPACT FEE | 12,711.25 |
| 280 - STATE GAS TAX | 54,431.67 |
| 281 - LOCAL TRANSPORTATION TDA | 20,814.75 |
| 282 - LOCAL TRANS TDA ART 3 | 14,236.14 |
| 283 - ROAD MAINT & REHAB SB1 | 20,442.50 |
| 311 - SLESF- COPS (AB1913) | 4,837.86 |
| 405 - AAA (AREA AGCY ON AGING) | 2,375.02 |
| 412 - AMERICAN RESCUE PLAN | 118,077.02 |
| 450 - HUD- CDBG | 180.30 |
| 500 - HILLSBOROUGH OPEN SPACE | 455.00 |
| 503 - GHAD-GEO HAZ ABATE DIST | 2,082.00 |
| 504 - HARVEST CFD EA1 | 1,119.73 |
| 610 - SEWER | 2,840,659.47 |
| 620 - WATER | 3,395,311.66 |
| 702 - EQUIPMENT MAINTENANCE | 29,802.49 |
| 800 - MISC DEPOSITS | 124,003.14 |
| 803 - HARDING PARK TRUST | 13,256.76 |
| 804 - DLA FOR FORMER RDA | 130.00 |
| **Grand Total:** | **8,074,132.59** |



City of Santa Paula, CA

# Check Report

By Check Number

Date Range: 01/01/2025 - 01/31/2025

| Vendor Number | Vendor Name | Payment Date | Payment Type | Discount Amount | Payment Amount | Number |
|---|---|---|---|---|---|---|
| **Bank Code: AP-ACCOUNTS PAYABLE** | | | | | | |
| 015870 | VERITONE, INC. | 01/17/2025 | Regular | 0.00 | -2,600.00 | 336726 |
| 015778 | ADVANCED TURF SOLUTIONS, INC. | 01/21/2025 | Regular | 0.00 | -2,960.65 | 339100 |
| 011464 | BUSINESS CARD | 01/02/2025 | Regular | 0.00 | 7,957.31 | 339605 |
| 011464 | BUSINESS CARD | 01/02/2025 | Regular | 0.00 | 1,520.55 | 339606 |
| 011464 | BUSINESS CARD | 01/02/2025 | Regular | 0.00 | 44.37 | 339607 |
| 011464 | BUSINESS CARD | 01/02/2025 | Regular | 0.00 | 2,332.62 | 339608 |
| 011464 | BUSINESS CARD | 01/02/2025 | Regular | 0.00 | 440.83 | 339609 |
| 011464 | BUSINESS CARD | 01/02/2025 | Regular | 0.00 | 4,298.56 | 339610 |
| 011464 | BUSINESS CARD | 01/06/2025 | Regular | 0.00 | 3,392.88 | 339617 |
| 010055 | ACCUSOURCE INC | 01/08/2025 | Regular | 0.00 | 169.79 | 339625 |
| 010378 | ALBERTSON'S/SAFEWAY | 01/08/2025 | Regular | 0.00 | 1,027.42 | 339626 |
| 015448 | ALL CITY MANAGEMENT SERVICES, INC. | 01/08/2025 | Regular | 0.00 | 6,917.84 | 339627 |
| 016593 | ALMANZA, STEVEN | 01/30/2025 | Regular | 0.00 | -1,987.43 | 339628 |
| 016593 | ALMANZA, STEVEN | 01/08/2025 | Regular | 0.00 | 1,987.43 | 339628 |
| 015498 | AMAZON CAPITAL SERVICES | 01/08/2025 | Regular | 0.00 | 4,470.84 | 339629 |
| 011368 | ASWELL TROPHY | 01/08/2025 | Regular | 0.00 | 25.67 | 339630 |
| 011738 | AT&T CALNET 3 | 01/08/2025 | Regular | 0.00 | 518.51 | 339631 |
| 011354 | AT&T MOBILITY | 01/08/2025 | Regular | 0.00 | 2,268.11 | 339632 |
| 015318 | BADGER METER | 01/08/2025 | Regular | 0.00 | 2,433.32 | 339633 |
| 016062 | BANNER BANK | 01/08/2025 | Regular | 0.00 | 18,472.26 | 339634 |
| 015821 | BARRISTER PROFESSIONAL SERVICES, LLC. | 01/08/2025 | Regular | 0.00 | 2,817.00 | 339635 |
| 011211 | BNY MELLON | 01/08/2025 | Regular | 0.00 | 1,500.00 | 339636 |
| 016339 | CALIFORNIA POLICE ACTIVITIES LEAGUE | 01/08/2025 | Regular | 0.00 | 100.00 | 339637 |
| 011603 | CALIFORNIA WOOD RECYCLING | 01/08/2025 | Regular | 0.00 | 502.72 | 339638 |
| 016120 | CANYON SPRINGS ENTERPRISES | 01/08/2025 | Regular | 0.00 | 350,982.53 | 339639 |
| 011089 | CAROLLO ENGINEERS | 01/08/2025 | Regular | 0.00 | 2,434.25 | 339640 |
| 015999 | CHARTER COMMUNICATIONS HOLDING, LLC | 01/08/2025 | Regular | 0.00 | 1,567.38 | 339641 |
| 013345 | CONSTANT CONTACT, INC. | 01/08/2025 | Regular | 0.00 | 630.00 | 339642 |
| 016620 | CORBIN & ASSOCIATES, INC. | 01/08/2025 | Regular | 0.00 | 396.00 | 339643 |
| 010418 | CORELOGIC SOLUTIONS, LLC | 01/08/2025 | Regular | 0.00 | 140.00 | 339644 |
| 011149 | COSTCO WHOLESALE | 01/08/2025 | Regular | 0.00 | 56.96 | 339645 |
| 011161 | CRAGOE PEST SERVICES INC | 01/08/2025 | Regular | 0.00 | 270.00 | 339646 |
| 015900 | EXPRESS GLASS AND WINDOW, INC. | 01/08/2025 | Regular | 0.00 | 240.00 | 339647 |
| 010395 | FAMCON PIPE & SUPPLY, INC. | 01/08/2025 | Regular | 0.00 | 3,468.33 | 339648 |
| 014291 | FEDEX | 01/08/2025 | Regular | 0.00 | 126.22 | 339649 |
| 010440 | FGL ENVIRONMENTAL, INC | 01/08/2025 | Regular | 0.00 | 1,483.00 | 339650 |
| 010432 | FRANK'S PAINT & HARDWARE | 01/08/2025 | Regular | 0.00 | 674.60 | 339651 |
| 014061 | FRONTIER COMMUNICATIONS | 01/08/2025 | Regular | 0.00 | 988.44 | 339652 |
| 014686 | HASA, INC. | 01/08/2025 | Regular | 0.00 | 5,294.42 | 339653 |
| 015153 | HINDERLITER DE LLAMAS & ASSOCIATES | 01/08/2025 | Regular | 0.00 | 300.00 | 339654 |
| 016127 | HOMELAND LANGUAGE SERVICES LLC | 01/08/2025 | Regular | 0.00 | 880.00 | 339655 |
| 011477 | HOPPIN, MICHAEL | 01/08/2025 | Regular | 0.00 | 1,554.00 | 339656 |
| 010551 | ICMA INTERNATIONAL CIT/COUNTY MANAGEN | 01/08/2025 | Regular | 0.00 | 1,200.00 | 339657 |
| 014988 | INFRASCALE INC. | 01/08/2025 | Regular | 0.00 | 3,181.82 | 339658 |
| 010595 | J & H ENGINEERING GENERAL CONTRACTOR, I | 01/08/2025 | Regular | 0.00 | 702,706.94 | 339659 |
| 011796 | LANDS' END BUSINESS OUTFITTERS | 01/08/2025 | Regular | 0.00 | 56.73 | 339660 |
| 013544 | LARRY WALKER ASSOCIATES, INC. | 01/08/2025 | Regular | 0.00 | 962.50 | 339661 |
| 015633 | M6 CONSULTING, INC. | 01/08/2025 | Regular | 0.00 | 20,036.22 | 339662 |
| 016161 | MANN, ROBBIE | 01/08/2025 | Regular | 0.00 | 370.00 | 339663 |
| 015989 | MERCHANT MCINTYRE & ASSOCIATES, LLC | 01/08/2025 | Regular | 0.00 | 6,500.00 | 339664 |
| 014436 | MINER'S ACE HARDWARE | 01/08/2025 | Regular | 0.00 | 459.55 | 339665 |
| 012895 | MNS ENGINEERS, INC. | 01/08/2025 | Regular | 0.00 | 34,636.25 | 339666 |
| 011223 | MUSCO SPORTS LIGHTING, LLC | 01/08/2025 | Regular | 0.00 | 9,077.95 | 339667 |
| 016052 | NATURAL GREEN LANDSCAPE, INC. | 01/08/2025 | Regular | 0.00 | 10,750.00 | 339668 |

| Vendor Number | Vendor Name | Payment Date | Payment Type | Discount Amount | Payment Amount | Number |
|---|---|---|---|---|---|---|
| 014663 | PHOENIX CIVIL ENGINEERING, INC. | 01/08/2025 | Regular | 0.00 | 46,042.50 | 339669 |
| 015822 | PREBBLE, RICHARD | 01/08/2025 | Regular | 0.00 | 370.00 | 339670 |
| 016594 | RANGELINE TAPPING SERVICES, INC. | 01/08/2025 | Regular | 0.00 | 7,184.00 | 339671 |
| 010738 | RLD FIRE PROTECTION, INC. | 01/08/2025 | Regular | 0.00 | 1,495.00 | 339672 |
| 010047 | ROBERT HALF | 01/08/2025 | Regular | 0.00 | 1,656.16 | 339673 |
| 016610 | ROTH STAFFING COMPANIES, LP | 01/08/2025 | Regular | 0.00 | 2,143.96 | 339674 |
| 010685 | SANTA PAULA BASIN PUMPER ASSOC | 01/08/2025 | Regular | 0.00 | 5,716.00 | 339675 |
| 014880 | SE&J FABRICATIONS, INC. | 01/08/2025 | Regular | 0.00 | 945.00 | 339676 |
| 015744 | SINCLAIR SANITARY SUPPLY CO. INC | 01/08/2025 | Regular | 0.00 | 4,998.09 | 339677 |
| 013909 | SITEONE LANDSCAPE SUPPLY, LLC | 01/08/2025 | Regular | 0.00 | 368.68 | 339678 |
| 011524 | SOLID WASTE SOLUTIONS | 01/08/2025 | Regular | 0.00 | 995.00 | 339679 |
| 010795 | SOUTHERN CALIFORNIA EDISON | 01/08/2025 | Regular | 0.00 | 98,309.38 | 339680 |
| 011144 | STAPLES, INC. | 01/08/2025 | Regular | 0.00 | 763.31 | 339681 |
| 010828 | SWRCB ACCOUNTING OFFICE | 01/08/2025 | Regular | 0.00 | 54,544.04 | 339682 |
| 016625 | TGM PRODUCTIONS, INC. | 01/08/2025 | Regular | 0.00 | 13,357.00 | 339683 |
| 012696 | TORO ENTERPRISES, INC. | 01/08/2025 | Regular | 0.00 | 50,624.36 | 339684 |
| 010885 | UNDERGROUND SERVICE ALERT OF SOUTHERN | 01/08/2025 | Regular | 0.00 | 274.01 | 339685 |
| 010903 | USA BLUE BOOK | 01/08/2025 | Regular | 0.00 | 244.95 | 339686 |
| 010952 | VENTURA TROPHY COMPANY | 01/08/2025 | Regular | 0.00 | 94.82 | 339687 |
| 011539 | VERIZON WIRELESS | 01/08/2025 | Regular | 0.00 | 3,182.81 | 339688 |
| 016027 | YUNEX LLC | 01/08/2025 | Regular | 0.00 | 4,916.86 | 339689 |
| 011068 | CALIFORNIA DEPARTMENT OF TAX AND FEE AD | 01/15/2025 | Regular | 0.00 | 4,133.37 | 339690 |
| 015508 | 101 ROOFING & CONSTRUCTION, INC. | 01/23/2025 | Regular | 0.00 | 2,900.00 | 339699 |
| 010019 | A-1 TRUCK & EQUIPMENT INC | 01/23/2025 | Regular | 0.00 | 3,576.80 | 339700 |
| 015778 | ADVANCED TURF SOLUTIONS, INC. | 01/23/2025 | Regular | 0.00 | 2,960.65 | 339701 |
| 015448 | ALL CITY MANAGEMENT SERVICES, INC. | 01/23/2025 | Regular | 0.00 | 11,583.36 | 339702 |
| 011489 | ALLIANT INSURANCE SERVICES, INC. | 01/23/2025 | Regular | 0.00 | 7,372.00 | 339703 |
| 015896 | ALONSO TOOLS, LLC | 01/23/2025 | Regular | 0.00 | 217.26 | 339704 |
| 015498 | AMAZON CAPITAL SERVICES | 01/23/2025 | Regular | 0.00 | 3,051.65 | 339705 |
| 016603 | AMERICAN ALLIANCE DRUG TESTING | 01/23/2025 | Regular | 0.00 | 120.00 | 339706 |
| 016402 | AQUAPULSE CHEMICALS LLC | 01/23/2025 | Regular | 0.00 | 5,920.12 | 339707 |
| 011532 | ARREOLA, RAQUEL | 01/23/2025 | Regular | 0.00 | 148.00 | 339708 |
| 011354 | AT&T MOBILITY | 01/23/2025 | Regular | 0.00 | 1,957.86 | 339709 |
| 014494 | AXON ENTERPRISES | 01/23/2025 | Regular | 0.00 | 44,164.29 | 339710 |
| 015318 | BADGER METER | 01/23/2025 | Regular | 0.00 | 1,385.42 | 339711 |
| 011231 | BARON INDUSTRIES | 01/23/2025 | Regular | 0.00 | 79.13 | 339712 |
| 011253 | BAY ALARM COMPANY | 01/23/2025 | Regular | 0.00 | 250.50 | 339713 |
| 015284 | BEE SPECIALIST | 01/23/2025 | Regular | 0.00 | 187.50 | 339714 |
| 011110 | BOWMAN CAR WASH | 01/23/2025 | Regular | 0.00 | 600.00 | 339715 |
| 012620 | BSN SPORTS, LLC | 01/23/2025 | Regular | 0.00 | 362.03 | 339716 |
| 011237 | BTE COMMUNICATIONS, LLC | 01/23/2025 | Regular | 0.00 | 331.58 | 339717 |
| 011151 | C.O.R. PLUMBING SUPPLIES | 01/23/2025 | Regular | 0.00 | 1,180.00 | 339718 |
| 012679 | CAL-STATE AUTO PARTS | 01/23/2025 | Regular | 0.00 | 1,375.76 | 339719 |
| 011089 | CAROLLO ENGINEERS | 01/23/2025 | Regular | 0.00 | 3,429.00 | 339720 |
| 013527 | CARROT-TOP INDUSTRIES INC. | 01/23/2025 | Regular | 0.00 | 961.00 | 339721 |
| 011303 | CDW GOVERNMENT INC | 01/23/2025 | Regular | 0.00 | 3,428.75 | 339722 |
| 015874 | CHANDLER ASSET MANAGEMENT, INC. | 01/23/2025 | Regular | 0.00 | 2,599.43 | 339723 |
| 015999 | CHARTER COMMUNICATIONS HOLDING, LLC | 01/23/2025 | Regular | 0.00 | 513.99 | 339724 |
| 011133 | CONSTRUCTION & RIGGING SUPPLY | 01/23/2025 | Regular | 0.00 | 669.27 | 339725 |
| 011148 | COUNTY OF VENTURA | 01/23/2025 | Regular | 0.00 | 174.83 | 339726 |
| 015615 | COUNTY OF VENTURA - CEO | 01/23/2025 | Regular | 0.00 | 205.94 | 339727 |
| 010932 | COUNTY OF VENTURA IT SERVICES | 01/23/2025 | Regular | 0.00 | 2,492.12 | 339728 |
| 011161 | CRAGOE PEST SERVICES INC | 01/23/2025 | Regular | 0.00 | 1,410.00 | 339729 |
| | **Void** | 01/23/2025 | Regular | 0.00 | 0.00 | 339730 |
| 011164 | CRANE PRINTING | 01/23/2025 | Regular | 0.00 | 586.72 | 339731 |
| 014331 | CULLIGAN WATER | 01/23/2025 | Regular | 0.00 | 65.00 | 339732 |
| 012191 | DATAPROSE, LLC | 01/23/2025 | Regular | 0.00 | 5,387.19 | 339733 |
| 016263 | DCH THOUSAND OAKS-F, INC | 01/23/2025 | Regular | 0.00 | 3,518.77 | 339734 |
| 011811 | DE LAGE LANDEN | 01/23/2025 | Regular | 0.00 | 1,457.77 | 339735 |
| 011210 | DEPARTMENT OF JUSTICE | 01/23/2025 | Regular | 0.00 | 192.00 | 339736 |
| 016439 | DEVIL MOUNTAIN WHOLESALE NURSERY LLC | 01/23/2025 | Regular | 0.00 | 407.55 | 339737 |

| Vendor Number | Vendor Name | Payment Date | Payment Type | Discount Amount | Payment Amount | Number |
|---|---|---|---|---|---|---|
| 016630 | DIAZ, VANESSA | 01/23/2025 | Regular | 0.00 | 200.00 | 339738 |
| 010073 | DJ'S CALIFORNIA CATERING INC | 01/23/2025 | Regular | 0.00 | 2,329.75 | 339739 |
| 016156 | EFUEL LLC | 01/23/2025 | Regular | 0.00 | 5,784.73 | 339740 |
| 015438 | ENCOMPASS CONSULTANT GROUP | 01/23/2025 | Regular | 0.00 | 5,036.00 | 339741 |
| 013360 | ENGEO INCORPORATED | 01/23/2025 | Regular | 0.00 | 2,082.00 | 339742 |
| 016126 | ENVISION VTA FD AUTO LLC | 01/23/2025 | Regular | 0.00 | 121.75 | 339743 |
| 016606 | EQ LANDSCAPING, INC. | 01/23/2025 | Regular | 0.00 | 3,675.00 | 339744 |
| 015900 | EXPRESS GLASS AND WINDOW, INC. | 01/23/2025 | Regular | 0.00 | 3,487.64 | 339745 |
| 010187 | F M PEARCE Company | 01/23/2025 | Regular | 0.00 | 632.84 | 339746 |
| 010395 | FAMCON PIPE & SUPPLY, INC. | 01/23/2025 | Regular | 0.00 | 1,832.37 | 339747 |
| 010404 | FENCE FACTORY SATICOY | 01/23/2025 | Regular | 0.00 | 252.53 | 339748 |
| 010440 | FGL ENVIRONMENTAL, INC | 01/23/2025 | Regular | 0.00 | 2,128.00 | 339749 |
| 012437 | FMP UNIFORM CO. | 01/23/2025 | Regular | 0.00 | 1,796.69 | 339750 |
| 010432 | FRANK'S PAINT & HARDWARE | 01/23/2025 | Regular | 0.00 | 223.90 | 339751 |
| 014061 | FRONTIER COMMUNICATIONS | 01/23/2025 | Regular | 0.00 | 2,313.83 | 339752 |
| 010441 | FRUIT GROWERS SUPPLY CO | 01/23/2025 | Regular | 0.00 | 155.41 | 339753 |
| 010797 | GAS COMPANY, THE | 01/23/2025 | Regular | 0.00 | 2,044.86 | 339754 |
| 016449 | GAYTAN, CARLOS | 01/23/2025 | Regular | 0.00 | 1,750.60 | 339755 |
| 016324 | GENERAL TECHNOLOGIES AND SOLUTIONS (GT | 01/23/2025 | Regular | 0.00 | 25,624.75 | 339756 |
| 015222 | GOODSUITE | 01/23/2025 | Regular | 0.00 | 1,440.38 | 339757 |
| 010486 | GRIMES ROCK, INC | 01/23/2025 | Regular | 0.00 | 1,070.37 | 339758 |
| 014369 | GSI WATER SOLUTIONS, INC. | 01/23/2025 | Regular | 0.00 | 17,673.30 | 339759 |
| 016577 | HANNON-WADKINS, TRINA | 01/23/2025 | Regular | 0.00 | 495.00 | 339760 |
| 014686 | HASA, INC. | 01/23/2025 | Regular | 0.00 | 6,149.43 | 339761 |
| 016127 | HOMELAND LANGUAGE SERVICES LLC | 01/23/2025 | Regular | 0.00 | 930.92 | 339762 |
| 010535 | HOSE-MAN, INC. | 01/23/2025 | Regular | 0.00 | 168.71 | 339763 |
| 010537 | HOUSE SANITARY SUPPLY | 01/23/2025 | Regular | 0.00 | 879.28 | 339764 |
| 013711 | INDEPENDENT ORDER OF ODD FELLOWS | 01/23/2025 | Regular | 0.00 | 2,782.25 | 339765 |
| 010574 | INGLIS IMPORTS | 01/23/2025 | Regular | 0.00 | 5,000.00 | 339766 |
| 016397 | INTERNATIONAL ASSOCIATION OF EMERGENCY | 01/23/2025 | Regular | 0.00 | 199.00 | 339767 |
| 010595 | J & H ENGINEERING GENERAL CONTRACTOR, IN | 01/23/2025 | Regular | 0.00 | 4,818.46 | 339768 |
| 016571 | KEMCORP CONSTRUCTION, INC. | 01/23/2025 | Regular | 0.00 | 54,435.00 | 339769 |
| 010629 | KIMBALL MIDWEST | 01/23/2025 | Regular | 0.00 | 233.45 | 339770 |
| 016612 | LA UNICA PANADERIA, INC. | 01/23/2025 | Regular | 0.00 | 97.41 | 339771 |
| 011796 | LANDS' END BUSINESS OUTFITTERS | 01/23/2025 | Regular | 0.00 | 1,341.49 | 339772 |
| 010736 | LEAGUE OF CALIFORNIA CITIES | 01/23/2025 | Regular | 0.00 | 14,798.00 | 339773 |
| 013454 | LEIBOLD MCCLENDON & MANN | 01/23/2025 | Regular | 0.00 | 130.00 | 339774 |
| 015971 | LEXISNEXIS COPLOGIC SOLUTIONS, INC | 01/23/2025 | Regular | 0.00 | 988.80 | 339775 |
| 010017 | LIEBERT CASSIDY WHITMORE | 01/23/2025 | Regular | 0.00 | 75.00 | 339776 |
| 011807 | LIVESCAN EXPRESS, INC. | 01/23/2025 | Regular | 0.00 | 66.00 | 339777 |
| 016608 | LUBER BROS, INC. | 01/23/2025 | Regular | 0.00 | 1,919.50 | 339778 |
| 016090 | LUCY PET PRODUCTS, LLC | 01/23/2025 | Regular | 0.00 | 216.50 | 339779 |
| 015633 | M6 CONSULTING, INC. | 01/23/2025 | Regular | 0.00 | 22,703.93 | 339780 |
| 015442 | MARIPOSA LANDSCAPES, INC. | 01/23/2025 | Regular | 0.00 | 5,160.58 | 339781 |
| 016628 | MARTINEZ, TRACEY | 01/23/2025 | Regular | 0.00 | 200.00 | 339782 |
| 012260 | MELGAR, JOSE LUIS | 01/23/2025 | Regular | 0.00 | 1,100.00 | 339783 |
| 015989 | MERCHANT MCINTYRE & ASSOCIATES, LLC | 01/23/2025 | Regular | 0.00 | 6,500.00 | 339784 |
| 014436 | MINER'S ACE HARDWARE | 01/23/2025 | Regular | 0.00 | 2,699.53 | 339785 |
| 013911 | MKN ASSOCIATES INC | 01/23/2025 | Regular | 0.00 | 71,103.77 | 339786 |
| 010207 | NATIONAL BAND & TAG CO | 01/23/2025 | Regular | 0.00 | 234.06 | 339787 |
| 010218 | NEW IMAGE AUTO BODY | 01/23/2025 | Regular | 0.00 | 4,322.86 | 339788 |
| 014375 | NORRIS, ROBERT | 01/23/2025 | Regular | 0.00 | 158.59 | 339789 |
| 010241 | OILFIELD ELECTRIC & MOTOR | 01/23/2025 | Regular | 0.00 | 349.00 | 339790 |
| 012691 | O'REILLY AUTOMOTIVE STORES, INC. | 01/23/2025 | Regular | 0.00 | 2,725.63 | 339791 |
| 016629 | ORTIZ, LILIANA | 01/23/2025 | Regular | 0.00 | 200.00 | 339792 |
| 015335 | PAVEMENT COATING CO. | 01/23/2025 | Regular | 0.00 | 139.80 | 339793 |
| 014415 | PEDRO R. REYES | 01/23/2025 | Regular | 0.00 | 325.00 | 339794 |
| 014663 | PHOENIX CIVIL ENGINEERING, INC. | 01/23/2025 | Regular | 0.00 | 27,294.15 | 339795 |
| 010306 | QUINN COMPANY | 01/23/2025 | Regular | 0.00 | 273.82 | 339796 |
| 012635 | RAUL'S SMOG | 01/23/2025 | Regular | 0.00 | 1,184.60 | 339797 |
| 010047 | ROBERT HALF | 01/23/2025 | Regular | 0.00 | 2,333.68 | 339798 |

| Vendor Number | Vendor Name | Payment Date | Payment Type | Discount Amount | Payment Amount | Number |
|---|---|---|---|---|---|---|
| 015399 | ROBERT WILLIAM COMPANY, LLC | 01/23/2025 | Regular | 0.00 | 16,191.01 | 339799 |
| 010376 | SAFETY-KLEEN SYSTEMS, INC. | 01/23/2025 | Regular | 0.00 | 206.55 | 339800 |
| 010689 | SANTA PAULA CHAMBER OF COMMERCE | 01/23/2025 | Regular | 0.00 | 650.00 | 339801 |
| 011263 | SANTA PAULA SELF STORAGE | 01/23/2025 | Regular | 0.00 | 2,520.00 | 339802 |
| 044588 | SCHOUTEN, MICHAEL | 01/23/2025 | Regular | 0.00 | 3,000.00 | 339803 |
| 014434 | SESAC | 01/23/2025 | Regular | 0.00 | 1,199.61 | 339804 |
| 015744 | SINCLAIR SANITARY SUPPLY CO. INC | 01/23/2025 | Regular | 0.00 | 491.53 | 339805 |
| 010785 | SMART & FINAL | 01/23/2025 | Regular | 0.00 | 305.35 | 339806 |
| 010795 | SOUTHERN CALIFORNIA EDISON | 01/23/2025 | Regular | 0.00 | 30,875.70 | 339807 |
| 016094 | SOUTHERN CALIFORNIA PERMANENTE MEDICA | 01/23/2025 | Regular | 0.00 | 654.00 | 339808 |
| 015016 | SPL LANDSCAPE INC. | 01/23/2025 | Regular | 0.00 | 720.00 | 339809 |
| 013043 | STAFFORD, STEVE | 01/23/2025 | Regular | 0.00 | 300.00 | 339810 |
| 015809 | STANDARD SITE RENTALS INC. | 01/23/2025 | Regular | 0.00 | 878.98 | 339811 |
| 011144 | STAPLES, INC. | 01/23/2025 | Regular | 0.00 | 343.12 | 339812 |
| 016220 | STEPHEN DANIELS-BRENNAN | 01/23/2025 | Regular | 0.00 | 4,990.00 | 339813 |
| 016627 | TAFT ELECTRIC COMPANY | 01/23/2025 | Regular | 0.00 | 2,778.12 | 339814 |
| 015728 | THE COUNSELING TEAM INTERNATIONAL | 01/23/2025 | Regular | 0.00 | 2,200.00 | 339815 |
| 011609 | TRI COUNTY RESTAURANT SUPPLY | 01/23/2025 | Regular | 0.00 | 857.79 | 339816 |
| 015505 | TRIPEPI, SMITH AND ASSOCIATES, INC. | 01/23/2025 | Regular | 0.00 | 3,150.00 | 339817 |
| 010897 | UNITED WATER CONSERVATION DISTRICT | 01/23/2025 | Regular | 0.00 | 373,118.05 | 339818 |
| 010278 | US POSTAL SERVICE | 01/23/2025 | Regular | 0.00 | 364.00 | 339819 |
| 010903 | USA BLUE BOOK | 01/23/2025 | Regular | 0.00 | 1,459.21 | 339820 |
| 013736 | V.C.T.C. | 01/23/2025 | Regular | 0.00 | 265.00 | 339821 |
| 015870 | VERITONE, INC. | 01/23/2025 | Regular | 0.00 | 2,600.00 | 339822 |
| 011963 | WHARF, THE | 01/23/2025 | Regular | 0.00 | 240.55 | 339823 |
| 015847 | WHITE RABBIT MAGIC LLC | 01/23/2025 | Regular | 0.00 | 2,100.00 | 339824 |
| 014968 | WILLDAN FINANCIAL SERVICES | 01/23/2025 | Regular | 0.00 | 1,210.00 | 339825 |
| 012294 | WREN OAK TREE FARM | 01/23/2025 | Regular | 0.00 | 950.00 | 339826 |
| 016626 | ZENCITY TECHNOLOGIES US INC. | 01/23/2025 | Regular | 0.00 | 6,000.00 | 339827 |
| 015498 | AMAZON CAPITAL SERVICES | 01/31/2025 | Regular | 0.00 | 70.52 | 339834 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 1,038.93 | 339835 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 2,458.75 | 339836 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 1,455.77 | 339837 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 3,696.10 | 339838 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 731.53 | 339839 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 2,110.45 | 339840 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 1,814.40 | 339841 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 335.83 | 339842 |
| 011464 | BUSINESS CARD | 01/31/2025 | Regular | 0.00 | 681.38 | 339843 |
| 016034 | SPIRIT OF SANTA PAULA | 01/31/2025 | Regular | 0.00 | 72,000.00 | 339844 |
| 010278 | US POSTAL SERVICE | 01/31/2025 | Regular | 0.00 | 18.00 | 339845 |
| 015506 | PAYMENTUS GROUP, INC. | 01/23/2025 | Bank Draft | 0.00 | 12,106.75 | 992371 |
| 011211 | BNY MELLON | 01/30/2025 | Bank Draft | 0.00 | 75,300.00 | 992377 |
| 011211 | BNY MELLON | 01/30/2025 | Bank Draft | 0.00 | 1,437,748.35 | 992378 |
| 011211 | BNY MELLON | 01/30/2025 | Bank Draft | 0.00 | 2,429,226.34 | 992379 |
| 011211 | BNY MELLON | 01/30/2025 | Bank Draft | 0.00 | 1,163,066.29 | 992380 |

**Bank Code AP Summary**

| Payment Type | Payable Count | Payment Count | Discount | Payment |
|---|---|---|---|---|
| Regular Checks | 477 | 213 | 0.00 | 2,517,624.79 |
| Manual Checks | 0 | 0 | 0.00 | 0.00 |
| Voided Checks | 0 | 4 | 0.00 | -7,548.08 |
| Bank Drafts | 5 | 5 | 0.00 | 5,117,447.73 |
| EFT's | 0 | 0 | 0.00 | 0.00 |
| | **482** | **222** | **0.00** | **7,627,524.44** |

| Vendor Number | Vendor Name | Payment Date | Payment Type | Discount Amount | Payment Amount | Number |
|---|---|---|---|---|---|---|
| **Bank Code: PY-PAYROLL** | | | | | | |
| 011688 | CALIFORNIA STATE DISBURSEMENT UNIT | 01/06/2025 | Regular | 0.00 | 738.56 | 339611 |
| 011228 | CALIFORNIA, STATE OF | 01/06/2025 | Regular | 0.00 | 666.12 | 339612 |
| 010553 | ICMA RETIREMENT TRUST-457 | 01/06/2025 | Regular | 0.00 | 15,348.71 | 339613 |
| 010554 | ICMA RETIREMENT TRUST-457 (PT) | 01/06/2025 | Regular | 0.00 | 806.30 | 339614 |
| 010708 | SANTA PAULA POLICE OFFICERS ASSOCIATION | 01/06/2025 | Regular | 0.00 | 1,020.00 | 339615 |
| 010291 | SEIU LOCAL 721 | 01/06/2025 | Regular | 0.00 | 569.60 | 339616 |
| 011103 | COLONIAL LIFE & ACCIDENT | 01/07/2025 | Regular | 0.00 | 3,051.56 | 339618 |
| 010371 | METLIFE SBC | 01/07/2025 | Regular | 0.00 | 360.99 | 339619 |
| 010331 | RELIANCE STANDARD LIFE INSURANCE | 01/07/2025 | Regular | 0.00 | 612.33 | 339620 |
| 014422 | RELIANCE STANDARD LIFE INSURANCE | 01/07/2025 | Regular | 0.00 | 5,159.08 | 339621 |
| 010331 | RELIANCE STANDARD LIFE INSURANCE | 01/07/2025 | Regular | 0.00 | 5,396.57 | 339622 |
| 011688 | CALIFORNIA STATE DISBURSEMENT UNIT | 01/17/2025 | Regular | 0.00 | 662.76 | 339691 |
| 011228 | CALIFORNIA, STATE OF | 01/17/2025 | Regular | 0.00 | 305.02 | 339692 |
| 010553 | ICMA RETIREMENT TRUST-457 | 01/17/2025 | Regular | 0.00 | 15,760.47 | 339693 |
| 010554 | ICMA RETIREMENT TRUST-457 (PT) | 01/17/2025 | Regular | 0.00 | 803.52 | 339694 |
| 010708 | SANTA PAULA POLICE OFFICERS ASSOCIATION | 01/17/2025 | Regular | 0.00 | 1,020.00 | 339695 |
| 010291 | SEIU LOCAL 721 | 01/17/2025 | Regular | 0.00 | 569.60 | 339696 |
| 010898 | UNITED WAY OF VENTURA COUNTY | 01/17/2025 | Regular | 0.00 | 22.00 | 339697 |
| 016111 | FIDELITY SECURITY LIFE INSURANCE COMPANY | 01/16/2025 | Regular | 0.00 | 760.89 | 339698 |
| 011688 | CALIFORNIA STATE DISBURSEMENT UNIT | 01/31/2025 | Regular | 0.00 | 662.76 | 339828 |
| 010553 | ICMA RETIREMENT TRUST-457 | 01/31/2025 | Regular | 0.00 | 15,002.36 | 339829 |
| 010554 | ICMA RETIREMENT TRUST-457 (PT) | 01/31/2025 | Regular | 0.00 | 1,297.95 | 339830 |
| 010708 | SANTA PAULA POLICE OFFICERS ASSOCIATION | 01/31/2025 | Regular | 0.00 | 1,020.00 | 339831 |
| 010291 | SEIU LOCAL 721 | 01/31/2025 | Regular | 0.00 | 552.85 | 339832 |
| 010898 | UNITED WAY OF VENTURA COUNTY | 01/31/2025 | Regular | 0.00 | 11.00 | 339833 |
| 013539 | WAGE WORKS, INC. | 01/02/2025 | Bank Draft | 0.00 | 317.98 | 992356 |
| 010420 | INTERNAL REVENUE SERVICE | 01/08/2025 | Bank Draft | 0.00 | 47,538.21 | 992358 |
| 011044 | STATE OF CALIFORNIA - EDD EMPLOYMENT DE | 01/08/2025 | Bank Draft | 0.00 | 14,984.58 | 992359 |
| 014872 | STATE OF CALIFORNIA EDD - SDI | 01/08/2025 | Bank Draft | 0.00 | 1,711.78 | 992360 |
| 013539 | WAGE WORKS, INC. | 01/08/2025 | Bank Draft | 0.00 | 370.77 | 992361 |
| 010292 | CALIF. PUBLIC EMPLOYEES' RETIREMENT SYSTE | 01/08/2025 | Bank Draft | 0.00 | 69,769.26 | 992362 |
| 011024 | CALIFORNIA PUBLIC EMPLOYEE RETIREMENT S' | 01/10/2025 | Bank Draft | 0.00 | 92,004.35 | 992363 |
| 010292 | CALIF. PUBLIC EMPLOYEES' RETIREMENT SYSTE | 01/10/2025 | Bank Draft | 0.00 | 1,929.24 | 992364 |
| 013539 | WAGE WORKS, INC. | 01/15/2025 | Bank Draft | 0.00 | 1,297.41 | 992365 |
| 010292 | CALIF. PUBLIC EMPLOYEES' RETIREMENT SYSTE | 01/22/2025 | Bank Draft | 0.00 | 73,999.47 | 992366 |
| 010420 | INTERNAL REVENUE SERVICE | 01/22/2025 | Bank Draft | 0.00 | 48,175.54 | 992367 |
| 011044 | STATE OF CALIFORNIA - EDD EMPLOYMENT DE | 01/22/2025 | Bank Draft | 0.00 | 15,052.72 | 992368 |
| 014872 | STATE OF CALIFORNIA EDD - SDI | 01/22/2025 | Bank Draft | 0.00 | 1,690.64 | 992369 |
| 013539 | WAGE WORKS, INC. | 01/23/2025 | Bank Draft | 0.00 | 212.55 | 992370 |
| 013539 | WAGE WORKS, INC. | 01/29/2025 | Bank Draft | 0.00 | 172.99 | 992372 |

**Bank Code PY Summary**

| Payment Type | Payable Count | Payment Count | Discount | Payment |
|---|---|---|---|---|
| Regular Checks | 144 | 25 | 0.00 | 72,181.00 |
| Manual Checks | 0 | 0 | 0.00 | 0.00 |
| Voided Checks | 0 | 0 | 0.00 | 0.00 |
| Bank Drafts | 167 | 15 | 0.00 | 369,227.49 |
| EFT's | 0 | 0 | 0.00 | 0.00 |
| | **311** | **40** | **0.00** | **441,408.49** |

# All Bank Codes Check Summary

| Payment Type | Payable Count | Payment Count | Discount | Payment |
|---|---|---|---|---|
| Regular Checks | 621 | 238 | 0.00 | 2,589,805.79 |
| Manual Checks | 0 | 0 | 0.00 | 0.00 |
| Voided Checks | 0 | 4 | 0.00 | -7,548.08 |
| Bank Drafts | 172 | 20 | 0.00 | 5,486,675.22 |
| EFT's | 0 | 0 | 0.00 | 0.00 |
| | **793** | **262** | **0.00** | **8,068,932.93** |

# Fund Summary

| Fund | Name | Period | Amount |
|---|---|---|---|
| 999 | POOLED CASH | 1/2025 | 8,068,932.93 |
| | | | **8,068,932.93** |

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Tom Tarantino, Planning & Economic Development Manager

Subject: SECOND READING AND ADOPTION OF ORDINANCE NO. 1341 DESIGNATING THE TOWER THEATER AT 982 E. MAIN STREET AS A CITY HISTORIC LANDMARK

Date: February 19, 2025

Agenda Item: 10.C

---

## RECOMMENDATION:

Staff recommends that the City Council conduct the second reading of and adopt Ordinance No. 1341, identifying the Tower Theater at 982 E. Main St. as a historic landmark and finding the action to be categorically exempt from CEQA.

---

## BACKGROUND:

Ordinance Process

At the February 5, 2025 City Council meeting the City Council waived the first reading and introduced Ordinance No. 1341, entitled "An Ordinance of the City Council of the City of Santa Paula Identifying the Tower Theater at 982 E. Main St. as a Historic Landmark Pursuant to SPMC Chapter 16.33 and in Accordance with City Council Ordinance No. 816 and Finding the Action to be Categorically Exempt from CEQA pursuant to Title 14 of the California Code of Regulations Sections 15308 (Class 8) and 15331 (Class 31)." Ordinance No. 1341 is returning to the City Council at this meeting for second reading and adoption.

Project Details

| | | | |
|---|---|---|---|
| **Project Location:** | 982 E. Main St. | **APN:** | 103-0-113-095 |
| **Zoning:** | CBD (Central Business District) | **General Plan:** | Central Business |
| **Applicant:** | Tower Theater Santa Paula, LLC | **Owner:** | David Berger |

Historical Details

First opened as the Elektra Theatre in 1911, the Tower Theater is Santa Paula's last single screen movie theater and is Ventura County's oldest purpose-built movie theater known to

exist. The Tower Theater previously operated as the Elektra Theatre from 1911 to 1919, the Mission Theatre from 1922 to 1929, the Columbia Theatre in 1930, and the Lyric Theatre between 1931 and 1938. In 1940, the Fox West Coast movie chain transformed the building into the Tower Theater, and the Moderne-styled design elements from this renovation are still present.

While operating as the Mission Theatre (Teatro Mission), Spanish-language programming began at the venue around 1925 when a manager named Stephen D. Brown undertook open and proactive outreach efforts to Santa Paula's sizeable Mexican-origin community (La Colonia). For La Colonia, Brown geared a generous amount of his programming, which included live acts (variedades), Mexican cinema, and Hollywood movies with Mexican stars. Available information indicates that Brown operated Teatro Mission as a non-segregated venue. The Tower Theater is one of only two known Ventura County theaters that historically emphasized Spanish-language programming, which the Tower Theater continued until its 1973 closing.

The Tower Theater retains integrity of location, as an unmoved building situated between two other contemporaneous buildings, including the Bennison Block to the east, with which it was constructed in 1911. The Tower Theater's Main Street setting is intact and unchanged. This setting includes adjacent and connected Santa Paula Main Street commercial buildings that predate World War I. The Tower Theater's integrity of design, with its 1940 Moderne-styled façade, marquee, and circle motif auditorium wall murals, are all retained, as is the exterior Espadaña parapet that is original to its 1911 construction.

Despite various proposals for reuse of the space, the Tower Theater has been closed for over 50 years. Concerned about its survival, the City of Santa Paula purchased the property in 1995. To keep the building standing and in anticipation of future commercial reuse, in 2003 the city undertook a seismic stabilization project first proposed in the early 1980s. This project involved removing the raked floor installed in 1940, as well as the seats upon it. In 2016, the city gutted the auditorium of various materials and finishes, including drapery, acoustic elements, and the screen itself. To date, the building remains shuttered.

New Ownership

The current owner of the Tower Theater is David Berger. Mr. Berger is CEO of the VIP ticketing service One More Time and a co-owner of Ojai Valley Music, which is set to produce concerts at the Libbey Bowl in Ojai. Mr. Berger also owns the 110-year-old Ojai Playhouse, which just completed a multi-million dollar restoration and reopened to the public in late 2024. He has a similar vision for restoration of the Tower Theater, and thus initiated the historic landmark designation process now being considered.

**ANALYSIS:**

Historic Landmark Designation Process

SPMC section 16.33.030 lays out the procedures for the designation of a historic landmark. Under these procedures, the Design Assistance Committee must conduct a preliminary assessment of the merits of an application for a historic landmark designation in accordance with Ordinance No. 816. If the Committee finds there is merit, the application is referred to the Historic Preservation Commission for a noticed public hearing. The Planning Commission

acts as the Historic Preservation Commission and votes whether to adopt a resolution recommending the City Council adopt an ordinance to approve the historic landmark designation. These procedures have been satisfied.

The Design Assistance Committee reviewed the initial project at their meeting on October 31, 2024 and recommended it proceed to a public hearing for consideration by the Historic Preservation Commission. The Planning Commission, acting in their role as the Historic Preservation Commission, reviewed the project application at their regular meeting on December 10, 2024, and, after receiving evidence as to how or why the property represents and exemplifies an important aspect of the cultural or architectural history of the City of Santa Paula and/or Ventura County, approved Resolution No. 3863 recommending the City Council adopt an Ordinance designating the Tower Theater as a City Historic Landmark. The City Council then introduced Ordinance No. 1341 at their February 5, 2025 meeting. Tonight's second reading and adoption on consent is the final step in the historic landmark designation process.

Ordinance No. 816 - Landmark Designation Findings

In order to designate the Tower Theater as a City Landmark, the City Council must make findings based on the criteria identified within City Council Ordinance No. 816, Section 17.55.080 *Nomination of Landmarks.* Those findings are satisfied based on the evidence presented by Mr. Paul in the Tower Theater Landmark Application Packet dated September 3, 2024 (Exhibit A to Attachment A) as follows:

1. Historical & Cultural Significance
    a. The proposed landmark is particularly representative of a distinct historical period, type, style, region, or way of life.
    b. The proposed landmark is an example of a type of building which was once common, but is now rare.
    c. The proposed landmark is of a greater age than most of its kind.
    d. The proposed landmark is connected with a business or use which was once common, but is now rare.
    e. The architect or builder was locally or nationally renowned.
    f. The site is the location of a significant local or national event.
2. Historical Architectural & Engineering Significance
    a. The construction materials or engineering methods used in the proposed landmark are unusual or significant or uniquely effective.
    b. The overall effect of the design of the proposed landmark is beautiful, or its details and materials are beautiful or unusual.
3. Neighborhood & Geographic Setting
    a. The proposed landmark materially benefits the historic character of the neighborhood.
    b. The proposed landmark in its location represents an established and familiar visual feature of the neighborhood, community or city.

Future Maintenance

The owner will have maintenance responsibilities if the Tower Theater is designated a landmark. Unless a landmark designation has been rescinded by the City Council, SPMC § 16.33.050 *Maintenance of Property* requires the owner or individual in charge of a designated

landmark to maintain that landmark in good condition, in accordance with City Council Ordinance No. 816. If the owner or individual in charge fails to make the necessary improvements for maintenance, the City may make the improvements and charge the costs as a lien against the property.

Owner Plans for Theater

Though the owner's future plans for the Tower Theater are not within the Council's purview this evening, staff thought it helpful to share those plans. Mr. Berger has indicated that his intention is to fully restore the Tower Theater (including the exterior, interior, and marquee signage) to a blend of the historically appropriate states identified in the Tower Theater Landmark Application Packet document. Because the Tower Theater has a rich and varied history, no one "point in time" state applies as the "proper" version of the Theater, and some elements have been lost to time, previous renovations, etc. However, Mr. Berger has indicated that every effort will be made to rehabilitate and preserve the remaining historical details, including the exterior marquee signage.

Alterations to Building

Future alterations to the Tower Theater are subject to public hearing requirements. Per SPMC § 16.33.060 and Ordinance No. 816, Section 17.55.130, upon recommendation by the Design Assistance Committee, a public hearing by the Historic Preservation Commission (i.e. Planning Commission) for the review and approval of a Certificate of Appropriateness is required prior to any significant alteration, restoration, construction, removal or demolition of or on a designated historic landmark, unless the Building Official declares the subject structure unsafe.

The Community Development Director and Chief Building Inspector may authorize minor modifications of a landmark which will not alter the historical or architectural significance or integrity of the building. Such administrative decisions may include: address numbers, engineering improvements, minor changes in sign copy, color changes which conform to a designated Paint Color Chart, and other features which the Community Development Director and Chief Building Inspector deem are not of significance to the exterior appearance.

Mills Act

If the Tower Theater is designated a historic landmark, the owner will be eligible to enter a Mills Act agreement with the City. SPMC Chapter 16.34: *Historical Property Agreements* is intended to implement the Mills Act (Cal. Gov't Code §§ 50280, et seq.) for the purpose of authorizing the city to enter into agreements with private owners of historical property for rehabilitation, restoration, preservation, and maintenance of qualified historical property, to provide incentive for such property owners by allowing certain tax reductions pursuant to Cal. Rev. and Tax. Code §§ 439, et seq.

Implementation of the Mills Act is a lengthy process requiring several public hearings and final approval by the City Council. While the Mills Act is not included in the current application, the historic landmark designation of the Tower Theater would be considered a critical first step in any future Mills Act consideration and/or designation of the property. To date, only one other property (The Glen Tavern Inn) in the city carries a Mills Act designation.

Environmental/CEQA

Analysis of the California Environmental Quality Act (CEQA) statutes identifies that the proposed designation of the Tower Theater at 982 East Main Street (APN: 103-0-113-095) as a City Landmark is exempt from further environmental review pursuant to Title 14 of the California Code of Regulations, Sections 15308 (Class 8) and 15331 (Class 31).

**STRATEGIC PLAN:**

Restoration of the Tower Theater and designation as a historic landmark directly relates to 2023-2025 City Council Strategic Plan Goals:

- A2: Arts, Culture and Entertainment - Cultural Arts/Tourism (promotion of arts/history/culture)
- A4: Arts, Culture and Entertainment - Historic Resources
- B1: Economic Development - Revenue Opportunities
- B3: Economic Development - Downtown Beautification
- B7: Economic Development - Retail Vacancy (empty storefronts)
- F11: Historic Resources

**FISCAL IMPACTS:**

Potential increase in future sales tax revenue from retail operations and events at the Tower Theater, and increased foot traffic drawn to other downtown businesses. Potential increase in filming opportunities using restored Tower Theater could result in additional fees paid to City as well.

**OPTIONS:**

In addition to the recommended action, the City Council has available to it the following alternative options:

1. Do not adopt Ordinance No. 1341.
2. Direct staff to return with a modified Ordinance.

**ATTACHMENTS:**

A - CC Ordinance No. 1341 Tower Theater Historic Landmark inc. Ex. A-1 Landmark Application Packet (FINAL).pdf

# ATTACHMENT A

CC ORDINANCE NO. 1341
INC. EXHIBIT A:
TOWER THEATER
LANDMARK APPLICATION PACKET

**ORDINANCE NO. 1341**

**AN ORDINANCE OF THE CITY COUNCIL OF THE CITY OF SANTA PAULA IDENTIFYING THE TOWER THEATER AT 982 EAST MAIN STREET AS A HISTORIC LANDMARK PURSUANT TO SPMC CHAPTER 16.33 AND IN ACCORDANCE WITH CITY COUNCIL ORDINANCE NO. 816 AND FINDING THE ACTION TO BE CATEGORICALLY EXEMPT FROM CEQA PURSUANT TO TITLE 14 OF THE CALIFORNIA CODE OF REGULATIONS SECTIONS 15308 (CLASS 8) AND 15331 (CLASS 31)**

The City Council of the City of Santa Paula does ordain as follows:

**SECTION 1:** *Recitals*.

A. The applicant/owner has provided the city with the appropriate and necessary applications and supporting documents to identify and designate the Tower Theater at 982 East Main Street as a City of Santa Paula Historic Landmark and for potential future listing in the California Register of Historic Resources and National Register of Historic Places; and

B. It was the recommendation of the Design Assistance Committee at their meeting on October 31, 2024 to recommend City Historic Landmark designation for the Tower Theater at 982 East Main Street based on their review of the "Tower Theater: City of Santa Paula Historic Landmark Application" report prepared by Daniel D. Paul, Architectural Historian and dated September 3, 2024, attached hereto as "Exhibit A"; and

C. The City of Santa Paula Planning Commission, acting as the Historic Preservation Commission for the City of Santa Paula, duly noticed and held a public hearing on December 10, 2024 to consider the recommendation of the Design Assistance Committee and receive written and testimonial evidence from staff and applicant, and based thereon, approved Resolution No. 3863 recommending this Council adopt an Ordinance identifying the Tower Theater at 982 East Main Street as a City of Santa Paula Historic Landmark.

D. This Council duly noticed and held a public hearing on February 5, 2025 to consider the recommendation of the Historic Preservation Commission and receive written and testimonial evidence from staff and applicant, and based thereon, waived the first reading of and introduced Ordinance No. 1341 identifying the Tower Theater at 982 East Main Street as a City of Santa Paula Historic Landmark.

**SECTION 2:** *Findings.* The City Council finds and declares as follows pursuant to City Council Ordinance No. 816 and Santa Paula Municipal Code Chapter 16.33:

A. The Tower Theater retains integrity of location, as an unmoved building situated between two other contemporaneous buildings, including the Bennison Block to the east, with which it was constructed in 1911. The Tower Theater's Main Street setting is intact and unchanged. This setting includes adjacent and connected Santa Paula Main Street commercial buildings that predate World War I. The Tower Theater's integrity of design, with its 1940 Moderne-styled façade, marquee, and circle motif auditorium wall murals, are all retained, as is the exterior Espadaña parapet that is original to its 1911 construction.

B. In consideration of these facts and the information presented in the project application, the Tower Theater is eligible for City Landmark designation based on consistency with the following criteria within City Council Ordinance No. 816, Section 17.55.080, Subsection A. *Criteria for Designation of Landmark Nomination:*

(1) Historical & Cultural Significance. *Consistent.*

a. The proposed landmark is particularly representative of a distinct historical period, type, style, region, or way of life.

b. The proposed landmark is an example of a type of building which was once common, but is now rare.

c. The proposed landmark is of a greater age than most of its kind.

d. The proposed landmark is connected with a business or use which was once common, but is now rare.

e. The architect or builder was locally or nationally renowned.

f. The site is the location of a significant local or national event.

(2) Historical Architectural & Engineering Significance. *Consistent.*

a. The construction materials or engineering methods used in the proposed landmark are unusual or significant or uniquely effective.

b. The overall effect of the design of the proposed landmark is beautiful, or its details and materials are beautiful or unusual.

(3) Neighborhood & Geographic Setting. *Consistent.*

a. The proposed landmark materially benefits the historic character of the neighborhood.

b. The proposed landmark in its location represents an established and familiar visual feature of the neighborhood, community or city.

**SECTION 3**: *CEQA.* Applying California Environmental Quality Act (Public Resources Code §§ 21000, *et seq.*, "CEQA"), the regulations promulgated there under (14 Cal. Code of Regulations §§15000, *et seq.*, the "CEQA Guidelines"), and the City's Environmental Guidelines ("Santa Paula Guidelines"; CEQA, CEQA Guidelines and Santa Paula Guidelines collectively referred to as "CEQA Regulations") the proposed designation of

the Tower Theater at 982 East Main Street (APN: 103-0-113-095) as a City Landmark is exempt from further environmental review pursuant to 14 Cal. Code of Regulations §§ 15308 (Class 8) and 15331 (Class 31).

**SECTION 4**: *Landmark Designation*. Based on the above findings, the City Council hereby designates and identifies the Tower Theater at 982 East Main Street (APN: 103-0-113-095) as a City of Santa Paula historic landmark.

**SECTION 5**: If any section, subsection, subdivision, sentence, clause, phrase, or portion of this Ordinance for any reason is held to be invalid or unconstitutional by the decision of any court of competent jurisdiction, such decision shall not affect the validity of the remaining portions of this Ordinance. The City Council hereby declares that it would have adopted this Ordinance, and each section, subsection, subdivision, sentence, clause, phrase, or portion thereof, irrespective of the fact that any one or more sections, subsections, subdivisions, sentences, clauses, phrases, or portions thereof be declared invalid or unconstitutional.

**SECTION 6**: The Historic Preservation Commission Secretary, or his or her designee, shall send to the owner of the designated landmark property, and any other department or agency requesting it, a letter by mail outlining the basis for such designation and the resulting regulations under the Santa Paula Municipal Code.

**SECTION 7**: The City Clerk shall certify as to the passage and adoption of this Ordinance and shall cause a summary thereof to be published within fifteen (15) days of the adoption and shall post a certified copy of this Ordinance, including the vote for and against the same, in the Office of the City Clerk, in accordance with Government Code Section 36933.

**SECTION 8**: This Ordinance shall be uncodified.

[SIGNATURES ON NEXT PAGE]

PASSED AND ADOPTED this ____ day of _____ 2025.

_____
Pedro A. Chavez, Mayor

ATTEST:

_____
Julie Latshaw, City Clerk, CMC

APPROVED AS TO FORM:

_____
Monica Castillo, City Attorney

# EXHIBIT A

TOWER THEATER:
CITY OF SANTA PAULA
HISTORIC LANDMARK APPLICATION

DANIEL D. PAUL, ARCHITECTURAL HISTORIAN
SEPTEMBER 3, 2024

**Tower Theater: City of Santa Paula Historic Landmark Application**
982 E. Main Street, Santa Paula  APN: 103011309




September 3, 2024

**Prepared for**:
Design Assistance Committee & Historic Preservation Commission
City of Santa Paula
970 Ventura Street
Santa Paula, CA
93060

**On behalf of**:
David Berger, Property Owner
Tower Theater Santa Paula LLC
PO Box 97
Ojai, CA
93024

**Author**:
Daniel D. Paul, Architectural Historian
3938 Vista Court
Glendale – La Crescenta, CA
91214

## Executive Summary

This report serves as a City of Santa Paula Landmark application for The Tower Theater, located at 982 E. Main Street. The subject property appears to be eligible as a City of Santa Paula Landmark under multiple criteria listed in City Council Ordinance No. 816, Section 1, Part 17.55.800, "Nomination of Landmarks." The Tower Theater's criteria for eligibility include Criterion 1 (b), (c), and (f); Criterion 2 (b); and Criterion 3 (a) and (b). Though its auditorium is presently gutted, the property, through its façade and the long and narrow ("shotgun") character of its spatial volume, continues to read as a single-screen movie theater and, therefore, retains its historic integrity. The Tower Theater's period of significance is 1911–1973.

First opened as the Elektra Theatre in 1911, the Tower Theater is Santa Paula's last single-screen movie theater and is Ventura County's oldest purpose-built movie theater known to exist. The Tower Theater previously operated as the Elektra Theatre from 1911 to 1919, the Mission Theatre from 1922 to 1929, the Columbia Theatre in 1930, and the Lyric Theatre between 1931 and 1938. In 1940, the Fox West Coast movie chain transformed the building into the Tower Theater, and the Moderne-styled design elements from this renovation are still present. While operating as the Mission Theatre (*Teatro* Mission), Spanish-language programming began at the venue around 1925 when a manager named Stephen D. Brown undertook open and proactive outreach efforts to Santa Paula's sizeable Mexican-origin community (*La Colonia*). For *La Colonia*, Brown geared a generous amount of his programming, which included live acts (*variedades*), Mexican cinema, and Hollywood movies with Mexican stars. Available information indicates that Brown operated *Teatro Mission* as a non-segregated venue. The Tower Theater is one of only two known Ventura County theaters that historically emphasized Spanish-language programming, which the Tower Theater continued until its 1973 closing.

The author of this report is Daniel D. Paul, a 36 CFR Part 61 federally qualified architectural historian with 30 years of experience in the historic preservation field and over 15 years of experience with local, state, and federal built environment regulatory settings. To complete this analysis, Paul undertook multiple site visits and historical research at various Ventura County institutions between February and July 2024.

**Table of Contents:**

**Location Map: ..... 5**
**City of Santa Paula Landmark Criteria: ..... 5**
**Property Description: ..... 6**
**Interior: ..... 8**
**Alterations and Integrity: ..... 9**
**Character Defining Features: ..... 10**
**Exterior: ..... 10**
**Interior: ..... 11**
**Significance: ..... 11**
**Eligibility Discussion: ..... 11**
**Criterion 1: ..... 11**
**Criterion 2: ..... 12**
**Criterion 3: ..... 13**
**Period of Significance: 1911–1973 ..... 13**
**Early History: ..... 13**
**Historic Context Statements: ..... 14**
**Store Theatres: ..... 14**
**Stephen D. Brown, *Teatro Mission*, and *La Colonia*: ..... 16**
**Fox West Coast and the Moderne Design System: ..... 19**
**Mexican Cinema, Mexican Population: ..... 22**
**Decline, Survival, Significance: ..... 25**
**Timeline: ..... 25**
**Figures: ..... 30**
**Contemporary Images: ..... 39**
**Works Cited: ..... 44**

**Attachment A: Tower Theater: DPR 523 forms, July 22, 2024**
**Attachment B: DPR 523 forms, Triem and Henderson, 1981**

**Location Map:**




Figure 1. Property Location. USGS 7.5' Quadrangle, Santa Paula, CA, 2022.

**City of Santa Paula Landmark Criteria:**

City Council Ordinance No. 816, Section 1, 17.55.080: "Nomination of Landmarks." Nominations shall be made to the Design Assistance Committee on a form prepared by it and may be submitted by a member of the Committee, the owner of record, the Historic Preservation Commission, or the City Council.

A. Criteria for Designation of Landmark Nomination

The Design Assistance Committee shall, upon such investigation as it deems necessary, make a determination as to whether a nominated property or structure meets one or more of the following criteria:

(1) Historical & Cultural Significance
(a) The proposed landmark is particularly representative of a distinct historical period, type, style, region, or way of life.
(b) The proposed landmark is an example of a type of building which was once common, but is now rare.

(c) The proposed landmark is of a greater age than most of its kind.
(d) The proposed landmark is connected with a business or use which was once common, but is now rare.
(e) The architect or builder was locally or nationally renowned.
(f) The site is the location of a significant local or national event.

(2) Historic Architectural & Engineering Significance
(a) The construction materials or engineering methods used in the proposed landmark are unusual or significant or uniquely effective.
(b) The overall effect of the design of the proposed landmark is beautiful, or its details and materials are beautiful or unusual.

(3) Neighborhood and Geographic Setting
(a) The proposed landmark materially benefits the historic character of the neighborhood.
(b) The proposed landmark in its location represents an established and familiar visual feature of the neighborhood, community or city.

**Property Description:**

The Tower Theater is a single-story, rectangular-plan movie theater. The building is of unreinforced masonry construction but includes an exposed metal frame for seismic stabilization, which was completed in 2003. The Tower Theater has a flat roof clad in rolled asphalt. Its north-facing front elevation is stucco-clad. The building's front elevation exhibits both Mission and Moderne design features.

The theater's front elevation is highly symmetrical in composition. Its centered, slightly recessed entry program features a set of recent wood double doors, each containing a prominent, vertically bisected half of painted glazing that together, when closed, form a full circle. The doors have wood molding and wood panels contoured in correspondence to each half-circle. Flanking each door is a recent wood panel of 3/3 six molded bays that appear to have been installed for filming purposes. The center bays contain a ray-like motif. Each of these panels fronts symmetrically arranged full-height wood frame glazing that is only visible from inside the lobby. A four-lite wood frame transom tops the entry program, and its square-form glazing is presently painted. Just above the transom windows that top the entry, a row of painted wood shims appears to stabilize the marquee, where it adjoins the front façade. The centered entry program is slightly recessed between the front elevation's projecting, rounded outer bays. Centered within each outer bay is a large poster display window. The display windows are latched, have metal frames, and are set within a metal casing of scallops and standing seam moldings. A milled aluminum metal vent is centered above each display case. Running along the ground level, the lower portion of each outer bay is fronted by a base molding of black-colored ceramic tiles.

A Mission-styled ("*Espadana*") parapet, original from 1911, tops the Tower Theater's front elevation. At its center is a semicircular, shouldered arch. The parapet includes symmetrically placed dipping ridges, then a small, projecting, tab-like cap off the roofline at either end. Each contains a centered, square-shaped divot, and the entirety of the parapet is lined with block molding. Wood braces support the parapet from behind, and additional wood braces upon the roof support the Bennison Block building to the east.

Projecting off the building's front elevation is a prominent, full-length marquee of the kind commonly seen upon small-town single-screen movie theaters during the first half of the 20th century. The angled, symmetrical marquee projects outward over the building's main entrance, which it tops, providing a canopy against the elements for theatergoers. The marquee is made of painted sheet metal, and its underside possesses a stylized pattern of a centered circle flanked by triangles and channeled linework. A multitude of recessed circular light wells, originally housing spotlights, are presently empty and run along the underside's outer edge. The marquee's letter board is of seven stacked rows and runs continuously across its projecting sides. Bands directly above and below the letter board have empty circular sockets for since-lost neon tubing. The marquee's center portion is topped with a semicircular arch and shoulders, reiterating the Mission-styled roof parapet directly behind it. The outer edges of this marquee parapet are scalloped. Running up the marquee's center at its upper portion is a blade element containing a foliate-like pattern in white neon tubing akin to leaves, topped with a bud. Topping either angled side of the marquee is the word "Tower," made of metal box lettering in a rounded, slant-forward Moderne style and fronted with white neon tubing. The entry program is fronted by a narrow strip of hexagonal porcelain ceramic white floor tiles with a single, sparse row of periodic black tiles.

Fit between other commercial buildings on either side, the Tower Theater does not have visible east or west-side elevations. The property's rear elevation faces south onto an alley and is made of poured-in-place concrete. The grain and seams from wood boards used to pour the concrete in place remain, running along the rear elevation in its entirety. The rear elevation includes two symmetrically arranged doorways, one at either end, and in front of each rear door is a disintegrating concrete pad. Each rear door is metal and is topped by a large, square transom that is presently wood-boarded. An inset wood lintel separates the entry from the transom above it. Running the outer edge of each entry and its transom is an unusual surround of periodic wood beam ends flush to the elevation. The rear elevation's upper portion contains two symmetrically arranged vents, each covered by a recent metal screen. The vent to the east has a plastic PVC pipe projecting outward approximately ten inches beyond it. A concrete block molding runs the entirety of the rear elevation's roofline. What appears to have been an auxiliary structure off the rear elevation has been removed, evidenced by circular holes where the structure was once located, the rear walls, and the remains of a partial, unusual concrete pad in front of it. Two additional vents are present at the ground level, and they provide ventilation for the basement space beneath the stage.

**Interior:**

At the Tower Theater's entrance, the floor covering seen at the exterior entry, consisting of white hexagonal ceramic tiles with sparse black tile patterning, continues just inside the entryway into the foyer. Beyond this flooring, the rest of the foyer is clad in recent, smaller-scale beige ceramic tile. The foyer space has a flat ceiling of painted open wood framing. The west-side walls in the foyer feature narrow, built-in wood shelves and wood cabinetry, in addition to a wall with curved, rounded corners, all of which appear to date to 1940.

From within the foyer, the building's primary entry double doors, which are recent single-leaf wood doors, are boarded, with extra board over their semicircular glazing. The doors have recent brass hardware. The decorative wood panels flanking the entry doors on the outside reveal themselves from within the foyer to be covering substantial, single-pane, wood-frame fixed glazing. To the east of the foyer, off the front elevation, is another smaller room: an open-sided, vestibule-like space with a floor of recent-era beige-colored floor tiles with brown patterning accents. The original use of this side room is presently unknown, though it may have been a concession area. A small bathroom with ceramic square tiles is present. The bathroom contains a recent toilet and sink. At the foyer's west wall elevation is an extremely narrow wood-framed doorway, behind which is a steeply rising, narrow stairwell with tall, boxed wood treads. This steep, narrow stairwell ends at a landing at the far western end of the theater's second floor, which has a projector room and restroom. The projector room has a recent plywood floor, and punched out of its south wall are seven wood-frame square projector portals of variegated placement and slightly different dimensions. Electrical boxes and 1940s-era monitors, including a 1940s-era "Clampmatic" circuit box, are present at the projector room's south wall.

To the east of the projector room is a small bathroom with a wood floor and an older white porcelain toilet. A narrow, rounded-edge wood counter topping a wood cabinet is also present, as are built-in metal shelves at the room's southwest corner. Off the projector room's north wall is a narrow set of five ladder-like wood steps that lead to the wood-floored internal space of the front elevation's projecting marquee. Within it, two older projector lamps are stored: a Peerless "Magnarc" Type F high-intensity lamp and another film projector by the National Projector Company. Also present is an earlier rectangular-form metal film projector with "Moon Auto" written upon it.

The rear wall of this crawl space has what appears to be a deco-styled cracked vinyl wallpaper treatment in brown, orange, turquoise, seafoam, and rose coloring. Visible in the crawl space's north wall is a centered, semicircular vent, open to the outdoors and fronted by a grill of thick gauge metal wire. No longer visible from the public right-of-way, the vent is an original, Mission-styled design element of the *Espadana* parapet topping the building's north-facing front elevation.

The Tower Theater's auditorium is located just beyond the foyer, divided from it by a party wall having three punch-out entries: a standard centered entryway flanked by arched entries. The auditorium space is presently gutted. No seats are present within it, and its floor is wood board. At the space's far south end, toward the building's rear elevation, is a low, raised wood stage of untreated wood. Though a stage was likely present in this area, this stage appears to be a reconstruction. The stage floor is wood plank, and its outer corners are chamfered. At the stage's rear portion, where it meets the south wall, its floor opens to reveal a subterranean space that likely served as a dressing room for the live acts the theater frequently hosted from 1911 to 1940. This subterranean area is accessed by a connected wood step ladder with open wood treads. The basement is one subterranean story, has a concrete floor, and walls of concrete cladding and exposed wood frame. Its length and width dimensions roughly correspond to those of the stage itself.

The east and west, lengthwise side walls of the auditorium feature a full-length decorative band of Moderne-styled abstract circular motifs, inset with alternating horizontal and vertical half-circle patterns. Between each circle are vertical groupings of fluted-like molded board work. The circle motifs are in keeping with the circle work on the marquee's underside. Slightly in front of the west-side wall are full-height square posts that contain steel columns, a recent seismic mitigation measure. The south-end wall is presently covered in recent wood board. The auditorium's original ceiling has been removed, revealing an open framework of unpainted redwood trusses and king posts, and above them, the present ceiling is clad in full-length cladding of wood plank members. Recent metal shop lights presently hang from the open wood frames.

**Alterations and Integrity:**

Before becoming the Tower Theater, the subject property, though always a movie theater, had multiple different iterations. According to historic-era press, most of these iterations included façade changes and interior renovations that, over the years, incorporated the changing of seats, the screen, acoustic, floor and wall materials, projectors, and even the rake of the floor. Available historic-era building permits are sparse but include a 12/31/1964 permit for the reduction of the entryway's depth, pushing the main entry toward the street, and removing the standalone box office once centered within the entryway. A necessary seismic stabilization project proposed since the early 1980s occurred in 2003, and it is at that time the replacement stage is believed to have been installed and the raked floor removed. In 2016, the city undertook the clearing of a variety of interior elements, including acoustical elements, drapery, and the screen, among other elements. By that point, the theater had been closed for 40 years. The theater's concession and other lobby elements have been removed, with only the lobby space itself remaining, in addition to some instances of built-in shelves and wood cabinetry. The Tower Theater's lower portion, including large, full-height wood-frame windows and single-leaf

wood double doors, are fronted with reversible decorative wood panels that appear to be recent and may have been installed for filming purposes.

The Tower Theater retains integrity of location, as an unmoved building situated between two other contemporaneous buildings, including the Bennison Block to the east, with which it was constructed in 1911. The Tower Theater's Main Street setting is intact and unchanged. This setting includes adjacent and connected Santa Paula Main Street commercial buildings that predate World War I. The Tower Theater's integrity of design, with its 1940 Moderne-styled façade, marquee, and circle motif auditorium wall murals, are all retained, as is the exterior *Espadana* parapet that is original to its 1911 construction. Regarding its design, the rake of its floor was lost after 1980 when necessary seismic stabilization occurred within its auditorium, but the interior still retains other elements, such as its projection and rewind rooms, arched entryways between the lobby and the auditorium, cutaway openings for past projectors, a small stage, and a small subterranean space, presumably used as a dressing room for vaudeville acts. Though possibly in-kind, the wood stage above it appears to be a reconstruction. The spatial dimensions of the Tower Theater's auditorium appear to be retained. The Tower Theater's integrity of materials is lost on account of the gutting of the auditorium, including the loss of seats, a movie screen, and any and all cloth or acoustical materials, which the auditorium is presumed to have had over the course of its operation. Some elements of workmanship, such as decorative brick capitals, ceramic tile work, and detail work upon the marquee, remain, but demonstrations of significant workmanship are otherwise not evident upon the building, which from its start was a vernacular construction. Largely due to its façade, the Tower Theater's integrity of feeling is retained as a 1940s-era single-screen movie theater. The Tower Theater's integrity of association to Stephen Brown is lost. However, largely on account of its façade and marquee, the Tower Theater retains integrity of association to movie theater history in Santa Paula.

**Character Defining Features:**

**Exterior:**

- 1940 marquee with neon accents, original letter boards
- Moderne-styled rounded, slant-forward script atop the marquee
- Stylized circle and triangle motif in channeled metal at the marquee's underside
- Mission-styled *Espadana* parapet with centered metal grill-like screen (screen is hidden behind the marquee)
- Decorative segmental arched corner towers with square divots at the façade roofline
- Block molding at parapet
- Metal-framed poster display windows
- Symmetrically placed full-height wood-frame windows at front elevation (presently obscured by recent wood panels)
- Rounded corners at entryway

- Small-scale white hexagonal ceramic floor tiles at entrance, inset with black-tiled row patterning (inside and out)
- Scored concrete sidewalk in front of entrance

**Interior:**

- Party wall with three-part entry; square entry flanked by arched entryways
- Multiple cut-out square-shaped wood-framed projector portals
- Narrow wood stair to upper level with boxed wood treads
- Auditorium wall murals with Moderne-styled, abstract design of colored circles, periodic vertical "columns," and horizontal framing in wood board trim
- In-built wood step ladder off the projection room into the marquee cubby
- In-built cabinetry and shelves at upper-level bathroom with round-cornered elements
- 1940s-era in-built monitor lighting equipment
- In-built wood shelves and cabinetry in the lobby
- Subterranean dressing room (wood stage above it appears to be in-kind but recent)

**Significance:**

The Tower Theater appears to be City of Santa Paula Landmark eligible under Criterion 1, subparts (b), (c), and (f); Criterion 2, subpart (b); and Criterion 3, subparts (a) and (b).

**Eligibility Discussion:**

The Tower Theater was subject to one prior historic resources evaluation in May 1981 as part of the "Ventura County Cultural Heritage Survey: Phase I – Santa Paula" report. Judy Triem and Mary Alice Henderson completed DPR 523a and b forms for the property. The analysis ascribed for the resource a [pre-2003] State California Historical Resource Status Code of 5D: "eligible for local listing only." The prior historical resources evaluation is on file in the CHRIS (California Historical Resources Information System) under file number P-56-152196. The present evaluation concurs and reiterates the local eligibility status of the Tower Theater. Please see the attached DPR set completed in conjunction with this analysis.

**Criterion 1:**

The Tower Theater is City of Santa Paula Landmark eligible under Criterion 1, "Historical & Cultural Significance," pursuant to subparts (b), (c), and (f). Criterion 1, subpart (b), specifically states that a property can be eligible if "The proposed landmark is an example of a type of building which was once common, but is now rare." The Tower Theater is the only purpose-built, single-screen movie theater left in Santa Paula; two others once existed. Single-screen movie theaters, with their adorned façades and

marquees, were once a staple feature of Main Streets across the U.S., a circumstance that has become increasingly and exceptionally rare over the last 40 years with the advent of video rental, multiplexes, and streaming media.

Criterion 1, subpart (c), states that a Santa Paula property can be a landmark if it is of greater age than most of its kind. Originally constructed as the Elektra Theatre in 1911, based on available information, the subject building is the oldest purpose-built movie theater in Ventura County. Over 110 years old, the former Elektra Theater is a "store theater" property type, sometimes referred to as a nickelodeon, which predates the advent of the movie palace and hearkens back to a transitional period when popular American recreation was moving away from vaudeville and toward the moving picture. The Elektra's 1911 opening is approximately 15 years after projection and motion picture technologies were first coupled and presented to the public.

Santa Paula Landmark Criterion 1, subpart (d), states that a Santa Paula property can be a landmark if "the proposed landmark is connected with a business or use which was once common, but is now rare." The subject property is an early single-screen motion picture venue, once also associated with vaudeville acts. Additionally, for much of its existence, the subject venue was historically associated with Spanish-language cinema, which has seen the loss of virtually every one of its movie houses across the region and beyond. Finally, Santa Paula Landmark Criterion 1, subpart (f), states that a property can be locally eligible if the site is the location of a significant local or national event. Starting in 1925, Mission Theatre manager Stephen Brown began Spanish-language programming, opening his theater to *La Colonia*. Based on available press information in *La Voz de la Colonia* (*La Voz*)—Santa Paula's Spanish-language newspaper, which ran from 1926–1932—Brown appears to have done so in a wholly unsegregated manner. The advent of Spanish programming at *Teatro Mission* predates that of Ventura County's other major Spanish-language venue, *Teatro Boulevard*, which would not even open until 1928. It might also be noted that on Christmas Eve of 1911, Elektra manager Duke Briggs focused the evening's programming on a variety of Mexican-themed films and events, a remarkably early instance of such programming, and possibly the first in Ventura County.

**Criterion 2:**

City of Santa Paula Landmark Criterion 2 allows for the landmarking of properties relative to their architectural and engineering significance. Subpart (b) of Criterion 2 affords eligibility for a property if "the overall effect of the design of the proposed landmark is beautiful, or its details and materials are beautiful or unusual." The Tower Theater appears to meet this criterion through the integrity of its Moderne-styled façade and marquee, in addition to the abstract circle motif relief murals that remain in the Tower Theater auditorium. Movie theaters, which before the advent of television were often regularly renovated, used "up-to-date" designs as a form of currency and marketing. The Moderne style, with its industrial design influences, itself intended as

up to date, was frequently used in 1930s and 1940s-era movie theaters, including many designed by the noted architect S. Charles Lee, who may or may not have undertaken the Tower Theater renovation but who did design other Tower Theater locations and worked for Fox West Coast at the time the company completed the subject renovation.

**Criterion 3:**

Under City of Santa Paula Landmark Criterion 3, subparts (a) and (b), the Tower Theater, with its richly expressive Main Street-facing Moderne styled façade and marquee, materially benefits the historic character of Santa Paula's Main Street. The fact that Santa Paula's Main Street possesses an early-era store theater, the oldest remaining venue known to exist in Ventura County, is also of material benefit and historic character to the City of Santa Paula and its Main Street. Of similar character to the public-facing right-of-way for nearly the last 85 years, the Tower Theater's Moderne style façade and marquee represent an established and familiar visual feature for Santa Paula. Additionally, the Mission-styled *Espadana* parapet, with its decorative brick corner towers and block molding, are elements that have provided material benefit to Santa Paula's Main Street for over 110 years.

## Period of Significance: 1911–1973

The Tower Theater's period of significance begins with the 1911 construction of the building as an early store theater and the oldest known purpose-built moving picture venue in Ventura County. The period of significance concluded in 1973, when the Tower Theater closed. At the time of its closing, it was one of only two Ventura County venues with a primary focus on Spanish-language films, a function the property retained since the mid-1920s.

## Early History:

The Elektra Theatre was constructed in 1911 in conjunction with the adjacent, two-story Bennison Block building, which is still extant at the southwest corner of Tenth and Main Streets. W.J. Little, of the firm Lidamore & Little, a local builder that completed various Santa Paula residences, including the Ramsey House, was the contractor for the combined project.[1] The Elektra Theatre's original owner was Thomas Gale ("T.G.") Robinson, who, beginning one year earlier in Santa Paula, had operated the "Electric" Theatre in a former box ball bowling space on Main Street.[2] Shortly after opening the Elektra, Robinson sold it to his manager, Ventura butcher A.D. "Duke" Briggs, in November of that year. Briggs operated the Elektra until 1917.[3] The Elektra Theatre opened on October

[1] "Rushing Bennison Building," *Santa Paula Chronicle*, August 18, 1911, 1.
[2] ["T.G. Robinson"], *Santa Paula Chronicle*, December 24, 1909, 7; Sanborn Map Company, *Santa Paula, CA* (New York: Sanborn Map Company, 1912), sheet 10.
[3] ["A.D. Briggs"], *Santa Paula Chronicle*, November 17, 1911; "L.H. Baumgartner Buys the Elektra," *Santa Paula Chronicle*, October 18, 1917, 2.

21, 1911, with a double feature of unknown titles and featured the "Mexican orchestra."[4] Perhaps even more prescient to its future use, that Christmas Eve the theatre featured "exclusive Mexican films, showing the late Mexican Revolution, the Taft-Díaz meeting at El Paso and Juárez, the centennial parade in Mexico City, and the most exciting bullfight ever shown."[5]

**Historic Context Statements:**

**Store Theatres:**

The Elektra Theatre is a "store theatre" building type. Commonly sandwiched between other buildings in main street settings and presenting eye-catching facades to the street, store theatres, according to author William Paul, were the first dedicated movie theatres and "were where movies came into their own as a new art form."[6] Store theaters are closely related to the better-known "nickelodeon," with differences among movie theater scholars regarding the application of one term versus the other, or the interchangeable use of both terms.[7] The advent of the term "nickelodeon" appears to have been tied more to programming than to architecture, with the first usage of the term occurring in Pittsburgh in 1905 at a venue that was itself a converted storeroom. The parlance of "store show" was common industry nomenclature at the time of their construction.[8]

Store theaters possessed common dimensions and features: a shotgun-like box-form massing, typically with a 25- to 30-foot street-facing façade and a depth of 50 to 100 feet. The Tower Theater has a 30-foot frontage and a 100-foot depth.[9] Though movie-focused, with all elements working toward the screen, vaudeville acts still occurred in their spaces. Even today, despite the loss of its screen, seats, and raked floor, the Tower Theater retains a subterranean dressing room that opens directly onto a small wood stage.

The first purpose-built movie theater of any kind is believed to be Tally's[10] Electric Theatre, constructed in Los Angeles in 1902. By 1908, just 12 years after moving picture and projection technologies were first developed and paired, there were 8,000 movie

[4] ["The Opening Night"], *Santa Paula Chronicle*, October 27, 1911, 1.
[5] ["The Elektra Theatre"], *Santa Paula Chronicle*, December 22, 1911, 1.
[6] William Paul, *When Movies Were Theater: Architecture, Exhibition, and the Evolution of American Film* (New York: Columbia University Press, 2016), 65–66.
[7] Paul, *When Movies Were Theater*, 65; Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater, Starring S. Charles Lee* (New Haven, CT: Yale University Press, 1994), 23–24.
[8] S.S. Hutchinson, "Kinematography in the United States," *Moving Picture World* 21, no. 2 (July 11, 1914): 175–76, quoted in Paul, *When Movies Were Theater*, 62.
[9] "The Brickbuilder Annual Architectural Terra Cotta Competition," *The Brickbuilder* 22, no. 11 (November 1913): xxxviii, cited in Paul, *When Movies Were Theater*, 62.
[10] Valentine, *The Show Starts on the Sidewalk*, 22.

theaters across the U.S. By 1916, that number had grown to 18,000 theaters—converted, purpose-built, or otherwise—with a daily attendance of 16 million.[11]

Unlike earlier live performance venues with their highly elevated box opera seats, such seating offered no practical advantage for viewing a motion picture. Due to their oblique angles, these seats were actually worse than those at ground level, which faced the screen head-on.[12] For its ability to provide entertainment to the multitudes and its lack of overt hierarchies within its auditoriums, the store theater typology was intrinsically democratic and quickly became an affordable entertainment medium for the masses—"a sort of people's forum," according to a 1914 article in the trade journal *Moving Picture World*.[13]

To generate income in relatively small spaces—the Elektra seated approximately 350—store theaters changed movies frequently to keep audiences returning. At one time, the Elektra was presenting four separate programs per week.[14] Early moving pictures were relatively short in length and were commonly coupled with musicians and live acts of various kinds. The Elektra, like many store theaters, doubled as a community meeting hall and, early in its history, hosted a variety of social service groups, high school fundraisers, religious events, and even cooking classes.

The era of the store theater lasted until 1914, with the advent of more elaborate, standalone venues coupled with longer-running feature films, as opposed to the variety of short films and live acts that store theaters featured.[15] Among this new generation of elaborate movie venues was the 2,989-seat Mark Strand Theater in New York, which opened in 1914 and featured the innovative impresario Samuel "Roxy" Rothafel.[16] Befitting the movie palace's elaborate revivalist design, Rothafel transformed the experience into an occasion, with meticulously uniformed ushers, an orchestra, fresh flowers in the lobby, and, most notably, the rearranging of a given night's performances—films and live acts—into one dense arc over the course of the evening.[17] Built at a cost equivalent to $30 million 2024, the Strand was one of the first theaters to usher in the new era of the more opulent, substantially scaled "movie palace" and the escapist, fantasy-oriented experience that it, with Roxy Rothafel's vision, first enabled. Rothafel, who briefly worked at the 1913 Regent Theatre in New York before landing at the Strand the following year, would later open the Roxy Theater on Times Square and Radio City Music Hall.

---

[11] Paul, *When Movies Were Theater*, 63.
[12] Ibid., 35.
[13] W. Stephen Bush, "The Triumph of the Gallery," *Moving Picture World*, December 13, 1913, 1256, cited in Paul, *When Movies Were Theater*, 71.
[14] ["The Elektra Theater"], *Santa Paula Chronicle*, December 15, 1911, 5.
[15] Paul, *When Movies Were Theater*, 114–15.
[16] Ibid., 113–115.
[17] Ibid., 112.

**Stephen D. Brown, *Teatro Mission*, and *La Colonia*:**

The Elektra Theatre appears to have gone dark in 1919, the last year of U.S. involvement in World War I, but also the year that Santa Paula's Glen City Theatre opened for business. Once this occurred, the Glen City would be locally known as "the big theater," and the Elektra as "the little theater."[18] On December 30, 1922, A. Blumenthal reopened the Elektra Theatre as the "Mission Theatre" (the Mission-styled *Espadaña* parapet atop its façade is original to 1911).[19] Blumenthal appears to have quickly sold the business to his manager, James Dodge, who, by the following year, sold it to Edwin L. Franck.[20] Franck renovated the theater, revised its façade, and painted the building pure white.[21] By 1925, Franck hired Stephen D. Brown as his manager. Brown was born in Los Angeles in 1880 but spent his teenage years in El Paso, where his family often traveled to Mexico, allowing Brown to become fluent in Spanish.[22]

A substantial wave of Mexican immigration into the U.S. paralleled the 1910 Mexican Revolution, which brought fighting and economic instability to Mexico that lasted into the 1920s. In Santa Paula, many of the new immigrants worked in the city's sizeable citrus industry. Brown sensed a market, and in 1925 began programming Mexican vaudeville acts (*variedades*). The Mission Theatre presented a variety of English-language Hollywood films, but those Brown selected often featured stars such as Dolores del Río and Ramón Novarro, who were popular with the local Latino population.

Akin to other Spanish-language venues, which ultimately did so for decades longer than Anglo theaters, Brown coupled his film showings with live acts, in both English and Spanish, including a hypnotist named "Dr. Q," comedy acts, and a Mexican symphony, among others.[23] Brown showed Mexican films at Santa Paula High School and ran congratulatory tidings for Mexican Independence Day in *La Voz de la Colonia*. Shortly after the St. Francis Dam disaster of 1928, Brown directed and showcased a film about Santa Paula, featuring its various commercial areas and residents. He announced the film in *La Voz*, inviting the community to its screening with the promise that attendees would have "an opportunity to see familiar figures on the silver sheet."[24] By 1927, Brown appears to have formally acquired the business from Franck and continued presenting movies such as *The Rose of Fire*, *The Bells of Capistrano*, and Catholic-

[18] Craig Held, "Re: Mission theater," email correspondence with Jose Alamillo, June 12, 2023; "Bennison Reinforced Concrete Block, corner of Main and Tenth Sts., nearing completion," photograph, *Santa Paula Chronicle*, September 29, 1911, 1.
[19] "Mission Theatre Opens Saturday with Matinee," *Santa Paula Chronicle*, December 28, 1922, 1.
[20] "Mission Theatre Sold to Aja, Arizona, Man," *Santa Paula Chronicle*, August 2, 1923, 6-A.
[21] "Mission Proprietor Goes on Honor Roll," *Santa Paula Chronicle*, September 6, 1923, 7-B.
[22] Jose Alamillo, "A Brief History of the Mission Theater, Santa Paula, California," unpublished essay, May 29, 2024, np.
[23] "Enterrada Viva Que Resucitara Mañana," *La Voz de la Colonia*, August 22, 1929, 1.
[24] "Por El Teatro Mission El 26-27," *La Voz de la Colonia*, May 23, 1929, 4.

themed religious films around Easter, all geared toward a Mexican audience.[25] Stephen Brown promoted aggressively through a variety of contests and giveaways, including harmonica-playing contests, and prizes such as turkeys, floor lamps, phonographs, and radios. For the ladies, he offered giveaways of silverware, tea services, electric flower baskets, and china.[26] Brown featured in-person events with Anglo Hollywood actors, such as Frank Merrill, who played Tarzan, using *La Voz*to invite Santa Paula's local Mexican community to take part.[27] In December 1929, Brown renovated the Mission Theater to accommodate the new talking picture technology, and the following month, with his programming unchanged, he reopened the theater as the Columbia (*Teatro Colombia*).

Throughout Brown's tenure at *Teatro Mission* and *Teatro Columbia*, he and Manuel Reyes, the editor of *La Voz*, appear to have had a strong, symbiotic relationship. Once, when the newspaper was trying to sell subscriptions, Brown offered generous ticket giveaways to those who subscribed. In turn, *La Voz* wrote glowingly of Brown and his theater, with one passage stating,

> "The management of this theater has always known how to more than reciprocate the patronage of this neighborhood, and that is the only one where Mexicans can sit with complete confidence [...] the management of this theater spares no cost to acquire films that are pride of our race, as well as since he announces them, he says it very clearly: "FOR MEXICANS" without fear of others getting angry. Mr. Brown has always opened the doors of his showhouse to our race and this is enough to be able to appreciate how much he esteems it. There have been cases in this square of certain places where Mexicans are repulsive, and they have been told clearly, but nevertheless it matters little to our colony."[28]

Though presenting English- and Spanish-language film programming on different nights, Stephen Brown appears to have operated his theater in a wholly non-segregated manner, a significant departure from the commonplace practice of segregation in many American towns and locales, including Santa Paula. Dual English and Spanish advertisements from Brown in the *Santa Paula Chronicle* and *La Voz de la Colonia*, respectively, announced the same films showing on identical dates and times for Anglo and *La Colonia* audiences.[29]

---

[25] "Después De Seis Días," *La Voz de la Colonia*, April 7, 1927, 1; "Gran Película 'La Pasión' El Viernes Próximo," *La Voz de la Colonia*, April 28, 1927, 1.
[26] "Todos Al Teatro Mission Con Sus Músicas De Boca," *La Voz de la Colonia*, November 1, 1928, 2; "Lo Que Habrá En El 'Mission'," *La Voz de la Colonia*, January 17, 1929, 1.
[27] "$25.00 Seran Regalados," *La Voz de la Colonia*, August 8, 1929, 1.
[28] "Vista Parlante Netamente Mexicana Se Exhibirá En El Teatro Columbia El Miérc," *La Voz de la Colonia*, April 17, 1930, 1.
[29] "Valiosa Aclaración," *La Voz de la Colonia*, October 27, 1927, 1; Mission Theatre, "The Country's Critics Acclaim," advertisement, *Santa Paula Chronicle*, November 6, 1927.

Brown's *Teatro Mission* and *Teatro Columbia* endeavors were not the only Ventura County theaters to show Spanish-language films for a Mexican-origin audience. Oxnard's *Teatro Boulevard*, later known simply as *Teatro*, was the county's other primary venue. However, *Teatro Boulevard* did not open until 1928—three years after Brown arrived at the Mission *Theatre*. Other local theaters advertised in *La Voz*, offering Spanish-language films only on selected nights or with segregationist seating policies, such as the Fillmore Theatre, which advertised in *La Voz* that "a special section has been dedicated on the right of the auditorium for the Mexican Colony and its exclusive use."[30]

In January of 1931, Stephen Brown sold the Columbia Theatre and purchased the Strand Theater in Oxnard.[31] Brown sold the business to J.L. Asher, who reopened the space as the Lyric Theatre (*Teatro Lirico*) on May 7, 1931.[32] Under his manager, Robert Wells, who by 1932 appears to have acquired the business in full from Asher, the Lyric continued with Spanish-language programming.[33] *La Voz*'s writeup about the Lyric Theatre showing the film *Carne de Cabaret* stated that the film "is entirely Mexican, plot and atmosphere, everything develops among purely Mexican elements; music and everything spoken in our own language," and that "the Mexican Colony will receive the same treatment as before [...] to serve everyone with [no] distinctions between our own [...] Mexicans can freely come and enjoy the two great shows that are shown daily..."[34]

Wells advertised in *La Voz* the showing of English-language films such as *Frankenstein* and the cowboy film *Spirit of the West* with Hoot Gibson.[35] Wells also hosted Catholic events at *Teatro Lirico*, including a youth day congress session that featured the Archbishop of Guadalajara.[36] But perhaps due to the Depression, or losing the English-language business to the Glen City Theater, some of Wells' later programming shifted toward the risqué. The last pictures advertised in the *Chronicle* in May of 1933 were titled *The 7th Commandment* and *The Law of Sex*, intended for an 18-and-over audience with separate evenings for men and women.[37] After that, it is unknown if the Lyric Theatre closed for a portion of the mid-1930s. *La Voz de la Colonia* itself ceased printing in 1932, and if both together went dark, it may well have been due not just to the Depression, but also to a large-scale Mexican repatriation project. This initiative, sponsored by charitable agencies and all levels of the U.S. government, often coercively encouraged the return to Mexico of hundreds of thousands—possibly up to

[30] "Apetura del Teatro de Fillmore, Calif," *La Voz de la Colonia*, October 16, 1931.
[31] "Brown Opens Oxnard Theatre," *Santa Paula Chronicle*, January 17, 1931, 1.
[32] "New Lyric Theatre Opens Saturday: Doors to Open to Public at 7 O'Clock at New Theatre Here," *Santa Paula Chronicle*, May 7, 1931, 1.
[33] Lyric Theatre, "Tonight and Tomorrow," advertisement, *Santa Paula Chronicle*, February 20, 1932, 3.
[34] "El Teatro Lyrico Presenta una Gran Atracción a la Colonia Mexicana," *La Voz de la Colonia*, March 4, 1932, 1.
[35] Lyric Theatre, "Para El Cinco De Mayo," advertisement, *La Voz de la Colonia*, May 5, 1932, 4.
[36] "Monsenor Orozco y Jimenez ARZOBISPO de Guadalajara Oficiara En La Solomne Misa Al Aire Libre En El Steckel P," *La Voz de la Colonia*, April 8, 1932, 1.
[37] Lyric Theatre, "The Law of Sex," advertisement, *Santa Paula Chronicle*, May 8, 1933.

one million—Mexican citizens who were living and working in the U.S.[38] If the Lyric was open through the 1930s, it likely focused primarily on Spanish-language movies, which it may have advertised on Spanish-language radio stations (radio was a primary medium for the recently immigrated). After some years with no listing at all, the 1937 Santa Paula phone directory lists Dionisio Acosta as the manager of the Lyric Theatre. Notable in his own right, Acosta had been the impresario at *Teatro Principal* of Los Angeles, which was located in a section of Main Street that was demolished to construct the 101 Freeway, a hub for the city's middle-class Mexican-origin community.[39] There, Acosta presented music, comedy, singing, and acting talent he scouted from a wide talent of the Mexican origin populace, recently emigrated or otherwise. Additionally, Acosta formed a singing act with rotating members named "Los Cancioneros Acosta" (The Acosta Songbooks), which in the 1920s were among the first stateside Mexican acts to make large numbers of phonograph recordings for a wide variety of U.S. record labels. Since no printed or other archival matter exists from Acosta's Lyric Theatre tenure, it is unknown what his specific programming was or if he presented his own scouted acts. But Acosta's tenure was short, and the Lyric Theatre appears to have closed in 1938.[40]

**Fox West Coast and the Moderne Design System:**

In 1940, Fox West Coast (FWC), a major Western U.S. theater chain with over 25 locations, acquired the Lyric Theatre. FWC undertook the Moderne-styled design treatment that is still present, in varying degrees, both upon and within the theater. Dating back to the era of the store theater, theater owners and their architects applied numerous architectural design elements to their street-facing façades in a manner that was stimulating, if not overwrought, to stand out against other nearby buildings and to capture the eye—if not the imagination and nickel—of theatergoers. In the movie palace era, this treatment evolved toward conscious notions of architectural style, including opulent but tasteful Beaux-Arts and Revivalist styles historically associated with notions of taste, "class," and the culture of live theater.

Over the course of the late 1920s and early 1930s, *Art Deco* became the style du jour for movie theaters, new and old. A decorative, if not opulent, design system informed by Art Nouveau and the Gothic, Art Deco was a Modernism more palatable to the masses than the direct and hyper-abstract "pure" Modernism coming from the Bauhaus, which many found cold and alienating.

---

[38] U.S. Department of Homeland Security, "INS Records for 1930s Mexican Repatriations," July 29, 2020, https://www.uscis.gov/about-us/our-history/stories-from-the-archives/ins-records-for-1930s-mexican-repatriations.
[39] Rogelio Agrasánchez Jr., *Mexican Movies in the United States: A History of the Films, Theaters, and Audiences, 1920–1960* (Jefferson, NC: McFarland and Company, Inc., 2006), 48.
[40] "Theaters Will Be Remodeled," *Santa Paula Chronicle*, February 8, 1940, 1.

With the advent of the Great Depression, the economy that had enabled the creation of proper Art Deco—with its elaborate appliqué of abstracted zig-zag and other motifs, often done in precious metals or even Lalique crystal—virtually disappeared overnight. In its place arose "Streamline Moderne," a style that symbolically referenced the speed, aerodynamics, and mobility of various machines, including cruise liners, zeppelins, airplanes, diesel locomotives, and automobiles, all reflective of an early 20th-century zeitgeist. Making all of these possible was the influence of industrial design, which had an outstretched impact on Streamline Moderne. According to architectural historian David Gebhard, "America's new arbiters of taste in the '30s, the industrial designers, convinced manufacturers, retailers, and above all, the middle and upper class public, that it was essential to repackage products varying from food to automobiles. Especially in the early years of the Depression (from 1933 to 1936), the 'modernization' of buildings was avidly pursued, not necessarily, it should be noted, to improve their functioning, but to transform their images into something which was 'smart and up-to-date."[41] This concept of being "up-to-date" boded particularly well for the theater business, where architectural design served as a marketing device. Many theaters, including the Elektra, underwent constant renovations and remodels to maintain their appeal and attract audiences.[42] Made possible by relatively new technologies, movies themselves might be seen as an industrial product.

Horizontal-massed abstract forms with rounded corners, chrome banding accents, portal windows, and mast-like spires were common elements of Streamline Moderne's early phase. As still seen upon and within the Tower Theater, additional Streamline Moderne features, as articulated by Gebhard and Von Breton, also included bent tubes, circles, fluid forms accented by color, the play of light and shadow from neon lighting, and the use of metals and wood for decorative purposes, often in bas-relief patterns to enhance detail and surface.[43] At the Tower Theater, this includes the auditorium's side wall murals, which feature colorful, stylized circular patterns in low relief. As Streamline Moderne continued through the 1930s, many of the more overt references to machines and mobility fell away, and the style became increasingly softened and adorned. Streamline Moderne's later, often elegant iteration is sometimes referred to as "Late Moderne" and continued into the mid-1950s. The standalone term "Moderne" refers to any one of these post-deco Modernist expressions in the vernacular, serving as a broader catch-all for the later iterations of a softened, less severe Modernism. Though it incorporates various Streamline Moderne elements, the Tower Theater remodel, with its high level of adornment and lack of overt machine imagery, is best classified as a Moderne design.

[41] David Gebhard and Harriette Von Breton, *Los Angeles in the Thirties: 1931–1941* (Los Angeles: Hennessey & Ingalls, Inc., 1989), 32.
[42] Valentine, *The Show Starts on the Sidewalk*, 6.
[43] Gebhard and Von Breton, *Los Angeles in the Thirties*, 2.

The primary architect working for Fox West Coast in the early 1940s was S. Charles Lee, who was also, arguably, the leading architect in the U.S. for movie theater design at that time. Lee, according to Gebhard and Von Breton, "combined Moderne and decorative detail to produce theaters that were loved and admired as 'pure Hollywood."[44] A Renaissance man, Lee had a remarkable ability to understand both business and engineering, along with the art and aesthetics of architecture.[45] This unique combination of talent and interests made Lee particularly adept at movie theater design, and he would go on to design approximately 300 venues from the 1920s to 1950, when he stepped away to focus on the real estate business.[46] A multitude of Lee's movie theaters were designed for Fox West Coast, including a handful of other "Tower" theaters. (Lee's first movie theater was a 1927 movie palace in downtown Los Angeles, also named "Tower Theatre," but it was not undertaken for FWC.) Like Lee's FWC Tower Theatre locations in Compton, Fresno, and Santa Rosa, the Santa Paula remodel featured a centered, standalone, multi-sided box office within a recessed entryway, connected to the ceiling above it; angled marquees with vertical design elements centered atop their apex; and symmetrically placed display cases at the façade's narrow, ground-level end bays.[47] However, available research could not verify that S. Charles Lee is the architect of the Santa Paula Tower Theater, which may have been undertaken by other FWC staff following Lee's lead. Regardless, the Tower Theater's façade as it stands today embodies S. Charles Lee's saying that for the moviegoing experience, "The show starts at the sidewalk."[48]

FWC's revitalized Tower Theater opened on June 7, 1940, with a double feature: *Mutiny on the Blackhawk*, starring Richard Arlen, and the mystery thriller *Double Alibi*, starring Wayne Morris and Margaret Lindsay.[49] Just a couple of months later, the theater appears to have struggled, reducing its hours to weekends only for a time.[50] The Tower Theater's last print advertisement in the *Santa Paula Chronicle* is dated March 6, 1943, and it mentions the showing of Spanish-language films on Tuesdays and Wednesdays. Specifically, this final ad mentions the film *El Barbero Prodigioso* (*The Prodigious Barber*), starring Fernando Soler and distributed by Azteca Films, which at the time was the largest Spanish-language film distributor in the U.S.[51]

Santa Paula's Glen City Theatre burned to the ground in 1949, and the following year, Fox West Coast built and opened a 1,000-seat venue at 727 E. Main Street in Santa Paula. It is unknown if the Tower Theater was open between 1950 and 1956, when FWC, presumably now wholly focused on their newer, larger venue, sold the Tower

[44] Ibid.
[45] Valentine, *The Show Starts on the Sidewalk*, 31–33.
[46] Ibid., 8.
[47] Ibid., 98–99.
[48] Valentine, *The Show Starts on the Sidewalk*, 9.
[49] "Tower Theater, Completely Remodeled, Opens Here Tonight," *Santa Paula Chronicle*, June 7, 1940, 6.
[50] "Tower Theater Open on Weekends Now," *Santa Paula Chronicle*, August 27, 1940, 5.
[51] "Tower Theater," advertisement, *Santa Paula Chronicle*, March 4, 1943, 8.

Theater to Gordon West and Johnny Hatcher.[52] During this time, the long-overdue wane of segregation was documented. In Santa Paula, according to two local informants interviewed by the author Martha Menchaca, this shift appears to have first begun at the Fox Theatre. There, a group of young Mexican men refused to sit on the designated Mexican side of the auditorium over a period of four Sundays, including the first night, when they were asked to leave the movie theater.[53] The informants believed that management eventually acquiesced because they feared a *La Colonia* boycott.[54] It would have been right after this incident when Hatcher and West purchased the Tower Theater, showing English-language movies, including Westerns, but focusing on Spanish-language films over the weekends. No print advertising or other archival materials are available to indicate which specific movies were shown, but archival imagery and West's own correspondence to the City of Santa Paula decades later indicate that West operated the venue primarily as a Spanish-language theater.[55]

**Mexican Cinema, Mexican Population:**

Though Tower's specific Spanish-language programming is virtually unknown, it is important to note that the era from the mid-1930s to the end of the 1950s is considered a golden age for Mexican cinema. A film industry had been present in Mexico since the Mexican Revolution, and it gained popularity through the 1920s. The advent of talking pictures—Mexico's first being the 1932 film *Santa* starring Lupita Tovar—opened new possibilities for Spanish-language film. The films that marked the dawn of Mexico's golden age both date from 1936 and include *Vámonos con Pancho Villa* (*Let's Go With Pancho Villa*) by director Fernando de Fuentes, and *Allá en el Rancho Grande* (*Let's Go to the Big Ranch*), which started a new, distinctly Mexican film genre of "*comedia ranchera*."[56] The latter movie was a huge commercial success, not just in Mexico or other Latin American countries, but also in the United States, where in the coming years, many Mexican movies would gross their highest receipts. Western-like *charro* (Mexican cowboy-type figure) movies with singing and action were popular, as were other distinctly Mexican genres, including sultry, dance-oriented *rumbera* films and urban strife melodramas.[57] For a Latino audience, including a sizeable postwar one in the U.S., Mexican-made films captured nuances and details that Hollywood, which

[52] "The National Spotlight: Los Angeles," *Motion Picture Herald* 202, no. 10 (March 10, 1956): 31.
[53] Martha Menchaca, *The Mexican Outsiders: A Community History of Marginalization and Discrimination in California* (Austin, TX: University of Texas Press, 1995), 116–17. Menchaca conducted a variety of interviews with local informants, including Linda, who provided the information regarding the theater incident, and Tony, who corroborated it. Menchaca's book states that there was only one theater in Santa Paula at this time—the mid-1950s—and unless the Tower Theater was closed for some time, which is not out of the question, there were two theaters: the Tower and the Fox. Because of the Tower Theater's known focus upon Spanish-language cinema, with the possibility that it may have been dark during the early 1950s, the episode is assumed to have occurred at the Fox Theatre, not the Tower Theater.
[54] Menchaca, *The Mexican Outsiders*, 117.
[55] Gordon West, letter to the City of Santa Paula, April 28, 1980.
[56] Agrasánchez Jr., *Mexican Movies in the United States*, 6.
[57] Ibid., 12, 53, 54.

largely stopped making Spanish-language films by the end of the 1930s, could not master.

After Germany torpedoed two Mexican tankers in the Gulf of Mexico, Mexico formally joined World War II as a U.S. ally on May 22, 1942. Among Mexico's contributions to the alliance were a flying squadron named the "Aztec Eagles," which saw action in the Pacific theater, and the shipping of mined materials to the U.S., which the U.S. defense industry used in metals for ships, tanks, and other weaponry. In reciprocity, knowing that Mexico's film industry was ascendant, the U.S. sent to Mexico equipment, technical expertise, and reams of raw film to support it.[58] Due to the growing demand for Mexican films, additional studios were built in Mexico over the course of the war. Through the 1940s, Mexico produced an average of 50 feature-length films per year, many of which received international acclaim.[59] Globally significant filmmakers such as Sergei Eisenstein and later Luis Buñuel both emigrated to Mexico, and the Emilio "El Indio" Fernández film *María Candelaria* won the Grand Prize (Palme d'Or) at the Cannes Film Festival in 1943.[60]

By 1930, there were already 368,000 Mexican-origin people in California alone, comprising 40% of Santa Paula's population. This population would grow exponentially during and after World War II.[61] The 1940s was a truly robust decade for American moviegoing, appealing to virtually all of America's ethnicities. The U.S. at that time had approximately 17,500 movie theaters and a weekly attendance of 80 million people.[62] Spanish-language venues grew in popularity over the course of the decade. In 1941, there were approximately 145 screens in the U.S. showing Mexican films, and by 1951, this number had jumped to 683 screens in 443 U.S. cities.[63] No doubt aiding in the ascension of Mexican film popularity in the U.S. was President Roosevelt's signing, on August 4, 1942, of Agricultural Labor Law No. 45, commonly known as the "Bracero Program" (*bracero* = "one who works with his arms;" "laborer"). The Bracero Program enabled Mexican citizens to legally immigrate to the U.S. to undertake agricultural work during World War II, as many such laborers already in the U.S. were drafted to fight or left agriculture for better-paying work in the wartime defense industry. From 1942 until 1947, as part of the Bracero Program, 250,000 workers, all male, came to the U.S. In 1957 alone, that number totaled 450,000, and by the time the Bracero Program ended in 1964, four million Mexican citizens had immigrated to the U.S., not counting illegal immigration.[64] The Bracero Program began in Ventura County on November 23, 1943,

[58] Ibid., 6.
[59] Ibid.
[60] Chloe Roddick, "Deep Focus: The Golden Age of Mexican Cinema," British Film Institute, July 25, 2019, https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/deep-focus-golden-age-mexican-cinema.
[61] Agrasánchez Jr., *Mexican Movies in the United States*, 3; Menchaca, *The Mexican Outsiders*, 94.
[62] Valentine, *The Show Starts on the Sidewalk*, 195.
[63] Agrasánchez Jr., *Mexican Movies in the United States*, 8.
[64] Ibid., 10.

which would have more *braceros* than any other county in the U.S. The majority of Ventura County *braceros* were sent to Santa Paula, with its sizeable citrus orchards, among the largest in the world at the time.[65]

*Bracero* and otherwise, the postwar Mexican-origin community living in the U.S. absorbed Mexican cinema. According to author Rogelio Agrasánchez Jr., "The impact of Mexican movies on audiences of the 1940s and 1950s, when television had not yet invaded people's homes, cannot be overstated."[66] Mexican films became an important means of maintaining and reminding people of their Mexican identity in a new land, and supporting Mexican film was considered a patriotic gesture. Mexican films, though globally lauded and award-winning, were largely made for an audience that was mostly illiterate, with specific, detailed references to familiar songs, traditions, outfits, and countryside scenes.[67] Notably, the films seemed to be more popular in the U.S. than in Mexico itself. One 1930 study conducted in San Diego stated that the average Mexican family went to the movies 50 times per year.[68] According to author David Maciel,

> "The Mexican films of the Golden Age were films that appealed to everyone in the family. It was a cinema that you could take your entire family to see. It had tremendous social benefits for families. Everybody saw their own stories portrayed in the movies. There were heroes that they identified with. As with the Mexican Revolution itself, their relatives had fought in that upheaval, so it was fresh to them. And the Golden Age was a very patriotic cinema that was close to their heart. And then it became an institution, and it provided not only an escape as entertainment, but it provided cultural nourishment for survival. Because at the same time [the Mexicans] were being bombarded with the process of Americanization. And in order to maintain their "Mexicanidad," the cinema turned out to be one of the few institutions around that could nurture this impulse."[69]

The late-1950s wane of Mexican cinema's golden age coincided with the rise of television and the changing tastes of those of Mexican origin, who increasingly, especially after the Korean War, identified themselves as "Mexican American." In this acclimation, many came to favor the storylines and sheen of Hollywood productions. Mexican-made films continued into the 1960s, but—now subject to budget cuts by the Mexican government that had previously sponsored the industry—they were often hastily made for quick profits. After Mexican film failed to win substantial audiences in the 1970s through the intellectual and historically oriented *nuevo cine* genre, the early 1980s advent of the home video rental industry was the final knell for Mexican

---

[65] Menchaca, *The Mexican Outsiders*, 92; Hector Tobar, "Former Bracero Tells of Program's Legacy," *Los Angeles Times*, October 15, 2010. https://www.latimes.com/archives/la-xpm-2010-oct-15-la-me-tobar-20101015-story.html
[66] Agrasánchez Jr., *Mexican Movies in the United States*, 14.
[67] Ibid., 8, 14.
[68] Ibid., 8.
[69] Ibid., 14.

cinema.[70] By 1990, nearly all Spanish-language movie theaters were closed or reverted to other programming.[71] Nonetheless, taken in whole, according to author Rogelio Agrasanchez Jr., "The period from the 1920s to the 1980s remains as a significant episode in the history of movie entertainment for Hispanics in the United States."[72]

**Decline, Survival, Significance:**

Gordon West would own the Tower Theater until about 1980, but he closed it in 1973, when he signed a lease to show Spanish films at the Santa Paula's larger Fox Theater.[73] Perhaps knowing that the Fox was about to be demolished, which occurred in 1981, a 1980 correspondence with the city indicates that West wanted to reopen the Tower once again to show Spanish-language films, but due to seismic concerns, this was prohibited. West subsequently sold the property. Concerned about its survival, the City of Santa Paula purchased the property in 1995.[74] To keep the building standing and in anticipation of future commercial reuse, in 2003 the city undertook a seismic stabilization project first proposed in the early 1980s. This project involved removing the raked floor installed in 1940, as well as the seats upon it. In 2016, the city gutted the auditorium of various materials and finishes, including drapery, acoustic elements, and the screen itself. By that time, the Tower Theater had been closed for over 40 years.

Despite the above-mentioned changes, many of which were necessary for the building's survival, the *Moderne*-styled Tower Theater continues to read as an early-era single-screen movie theater, largely due to its façade and select remaining interior elements, including the shotgun-like volume of its auditorium. It remains Santa Paula's last such example. Constructed as the Elektra Theater in 1911, the venue possesses prior chapters of distinction; the building is the oldest known purpose-built movie theater in Ventura County. The building today known as the Tower Theater also has historic significance as an early, non-segregated Spanish-language movie theater for Ventura County's Mexican-origin community and *La Colonia* itself. For the above-mentioned reasons, the Tower Theater appears to be eligible as a City of Santa Paula landmark.

**Timeline:**

- April 1911: French filmmaker Gaston Méliès relocates his Star Film Company to Santa Paula, where it would be based until 1913. There is no known direct connection between the former Elektra Theatre and Méliès.

[70] Ibid., 68, 165–166.
[71] Ibid., 46.
[72] Ibid., 69.
[73] West, letter to City of Santa Paula, April 28, 1980; Leslie Leffingwell, "Remodeling Costs May Stop Theater Reopening," *The Daily Chronicle*, February 12, 1980, 1.
[74] Christina Lima, "Santa Paula: City to Buy, Restore 1900s Movie Theater," *Los Angeles Times*, March 25, 1995, https://www.latimes.com/archives/la-xpm-1995-03-24-me-46498-story.html.

- August-October 1911: H.G. Bennison has W.J. Little of the builder firm Lidamore & Little construct a two-story building, the "Bennison Block," located at the southwest corner of Tenth and Main Streets, Santa Paula, and an adjacent "picture show room," which would become the Elektra Theatre. According to building permits, H.G. Bennison would continue to own both buildings at least through the early 1950s.[75]

- Saturday, October 21, 1911: Thomas Gale (T.G.) Robinson, formerly of Santa Paula's "Electric" / "Electra" Theatre, a movie venue set up in a former box-ball bowling space on Main Street, opens the Elektra Theatre. Robinson has been connected with the showing of motion pictures dating back to 1908, when he did so in Oxnard. The Elektra's opening night features a double bill of unknown titles and a "Mexican orchestra." Opening night drew two capacity crowds, totaling 700.

- November 17, 1911: A.D. "Duke" Briggs, a Ventura butcher, purchases the Elektra Theatre from Mr. Robinson.[76]

- December 24, 1911: Briggs presents Mexico-themed reels for Elektra's first Christmas Eve, featuring "the exclusive Mexican films showing the late Mexican Revolution, the Taft-Díaz meeting at El Paso and Juárez, the Centennial Parade in Mexico City, and the most exciting bullfight ever shown."

- 1912–1913: The Elektra Theatre doubles as a community hall, hosting fundraisers for the Rebekah Lodge, Native Daughters, Loyal Daughters, D.A.R., local high schools, and religious benefits.

- 1914: Briggs secures a contract to show movies filmed in Santa Paula and featuring its people by the St. Louis Motion Picture Company, which was based in Santa Paula.[77]

- October 1917: Louis ("L.H.") Baumgartner, a former Elektra Theatre live violinist, purchases the Elektra Theater business from Briggs.

- March 28, 1918: Elektra Theatre announces that it has contracted with Paramount Pictures and Artcraft Pictures.

- December 10, 1919: Baumgartner builds and opens the Glen City Theatre (Fox Glen City by 1930). The Elektra Theatre goes dark from circa 1919 to 1922.

---

[75] City of Santa Paula Building Permit No. 5411, September 17, 1951.
[76] An announcement in the *Santa Paula Chronicle* from November 3, 1911, states that Robinson sold the Theatre to local realtor Erv Peck, but this appears to be erroneous, as Briggs's name comes up often as the owner of the Elektra business in the coming years.
[77] "Santa Paula, Prosperous Glen City," *Ventura Free Press*, May 22, 1914, 2.

- December 30, 1922: The Elektra Theatre reopens under A. Blumenthal as the Mission Theatre, with James W. Dodge as manager. Blumenthal signs a lease with H.G. Bennison, who still owns the theatre building as of 1922.

- August 1923: Dodge sells Mission Theatre to Edwin L. Franck, who proceeds to renovate and upgrade the theater, adding new projectors, redoing the façade, and painting the building "pure white." Clunie & Dunkle serve as building contractors.[78]

- 1925: Stephen D. Brown becomes manager of the Mission Theater under Franck. By that August, Brown is presenting Spanish-language vaudeville acts.

- 1925-1931: While showing a variety of English-language offerings, primarily from Tiffany Productions and Warner Productions, Brown, who was raised in El Paso and whose family often spent time in Mexico, fully opens the Mission Theater (*Teatro Mission*) to Santa Paula's Mexican-origin community, introducing a wide variety of Spanish-language programming for *La Colonia*. Franck and Brown appear to operate *Teatro Mission* as a non-segregated theater. Brown advertised regularly in *La Voz de la Colonia*, Santa Paula's Spanish-language newspaper, which wrote glowingly of Brown and his *teatro*. During this time, Brown shows a variety of Hollywood productions with Mexican leads, including Dolores del Río and Ramón Novarro.

- April 21, 1927: Stephen Brown presents the Mexican music trio "Perez Bros. and Dolores" from Guadalajara, who perform "American, Mexican, and Spanish selections."[79]

- March 19, 1928: Mission Theatre shows scenes from the St. Francis Dam disaster, which occurred the night of March 12–13, 1928, killing over 400 and flooding Santa Paula in one of the worst civil engineering disasters in California history.[80]

- December 1929: Brown remodels the Mission Theater in preparation for talking pictures.

- January 1930: Brown reopens the Mission Theatre as the Columbia Theatre (*Teatro Columbia*) and continues similar programming as before, including Spanish-language movies.

- January 1931: Brown sells *Teatro Columbia* and opens the Strand Theater in Oxnard.

---

[78] "Personal Mention," *Santa Paula Chronicle*, August 30, 1923, 1.
[79] "Gift Night at the Mission Theatre," *Santa Paula Chronicle*, April 21, 1927, 8.
[80] "Flood Pictures at Mission Tonight," *Santa Paula Chronicle*, March 19, 1928, 2.

- May 9, 1931: Proprietor Leslie Asher reopens the Mission Theater as the Lyric Theatre. Full-page announcements in the *Santa Paula Chronicle* tout new projection equipment and that "everything but the roof and walls" was remodeled. Local Santa Paula contractor J.V. Westling undertook the work in conjunction with Continental Theatres Construction Company and Warner Brothers engineering. Opening night, on May 9, 1931, features the Douglas Fairbanks movie *Reaching for the Moon*.

- 1932: *La Voz de la Colonia*, Santa Paula's Spanish-language newspaper, ceases printing.

- February 1932: Robert E. Wells, who also operated the Sulfur Mountain Dance Hall, is listed as manager of the Lyric Theatre. Wells focuses on double features and presents popular movies such as *Frankenstein* to Anglo and Mexican audiences.[81]

- May 6, 1933: Wells shows *The Law of Sex*, an 18-and-over picture that he presented to men and women on separate evenings. Its advertisement in the *Santa Paula Chronicle* appears to be its last. One more ad appears in the *Ventura Free Press* in 1934. The venue may have gone dark for a period of years or focused on Spanish-language film.

- 1937: The Santa Paula phone directory lists Dionisio Acosta as Lyric Theatre manager.

- June 7, 1940: Fox West Coast reopens the former Lyric Theatre as the Tower Theater. The majority of what remains visible on the building today, including its Moderne-inspired marquee and circular wall reliefs inside the auditorium, were undertaken at this time. The contractor was Herbert Morgan, and the QRS Neon Company designed the marquee. Wendell Smith is manager.[82] Though not presently verified as its architect, the Tower Theater design is highly similar to other FWC Tower Theater projects by noted architect S. Charles Lee.

- August 27, 1940: The Tower Theater appears to be struggling, and according to a *Santa Paula Chronicle* article, it reduces its hours to weekends only. Don Austin, who was the manager of the Glen City Theater, which by then was also Fox-operated, becomes the new Tower Theater manager.

- 1941–1942: There are virtually no advertisements in any local publications, except on March 6, 1942, when a *Santa Paula Chronicle* ad mentions showings of Spanish-

[81] "Gift Night at the Mission Theatre," *Santa Paula Chronicle*, April 21, 1927, 8.
[82] "Remodeling Starts on Tower Theater," *Santa Paula Chronicle*, April 18, 1940, 2; "Early Opening Seen for Tower Theater," *Santa Paula Chronicle*, May 10, 1940, 1; "Tower Theater Manager Named," *Santa Paula Chronicle*, June 5, 1940, 1.

language films on Tuesdays and Wednesdays. The ad specifically mentions *El Barbero Prodigioso*, which starred Fernando Soler and was distributed by Azteca Films, the largest Spanish-language film distributor in Mexico and the U.S. After 1942, available research uncovered no later advertising in the *Santa Paula Chronicle* or other local newspapers, as available.

- 1949: The Glen City Theater catches fire and burns. Its present location, 858 E. Main Street, houses Santa Paula's Goodwill Store.

- October 12, 1950: One year after the burning of the Glen City Theatre, Fox West Coast, which originally renovated the Tower Theater, opens a new and larger 1,000-seat venue named the Fox West Coast, located at 727 E. Main Street.

- Mid-1950s: A group of young Mexican-origin men take a stand and refuse to sit in the segregated section of the Fox Theatre. After asking them to leave the first evening, management allows them to sit where they desire.

- 1956: Gordon West and Johnny Hatcher acquire the Tower Theater from Fox West Coast and focus its programming on Spanish-language films. It is unknown if the Tower Theater was open between 1950, when FWC opened the larger theater, and West's and Hatcher's acquisition of the building in 1956.

- 1965: The main entrance is relocated toward the street, narrowing the entryway and removing the box office.

- 1973: Gordon West takes over the lease to show Spanish-language films at the nearby Fox Theatre and closes the Tower Theater, which was showing Spanish-language movies up to that time.

- 1981: Fox Theater is demolished, leaving the Tower Theater as Santa Paula's only remaining single-screen venue. West wishes to show Spanish-language films at the Tower Theater again, but he is denied on account of the City of Santa Paula's seismic concerns.

- c. 1981: Gordon West sells Tower Theater to Dr. Alfredo Munoz.

- 1995: For the sake of its historic preservation, the City of Santa Paula purchases the Tower Theater.

- 2003: Seismic upgrade, proposed since the early 1980s, finally occurs.

- 2016: The City of Santa Paula undertakes removal of multiple interior elements.

## Figures:

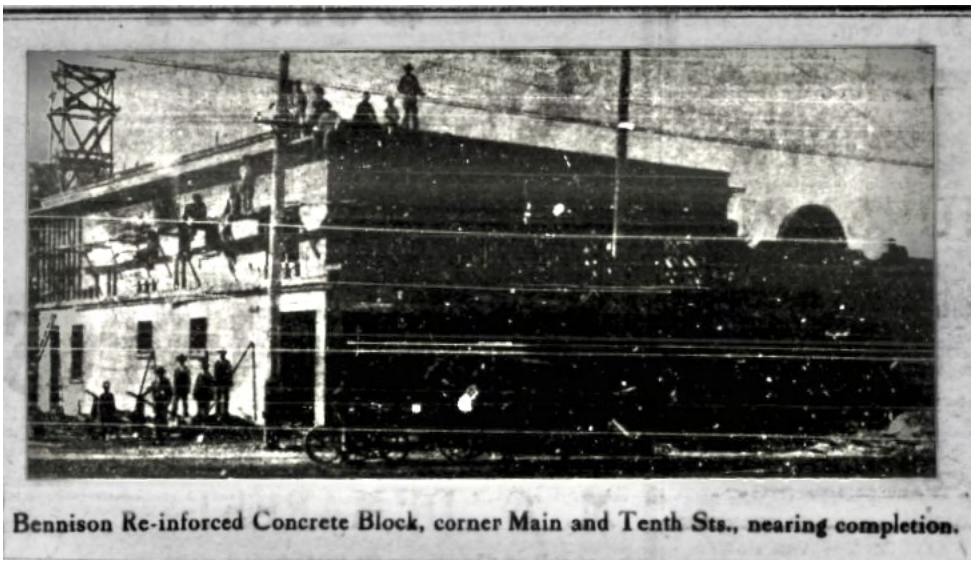



**Figure 1. The Bennison Block and Elektra Theatre under construction, 1911**.
Semicircular Mission styled parapet is visible at right. *Santa Paula Chronicle*, September 29, 1911, 1.




**Figure 2. Mission Theatre featured in national trade journal *Moving Picture World*.**
*Moving Picture World*, vol 87, no. 3. July 16, 1927, 198.

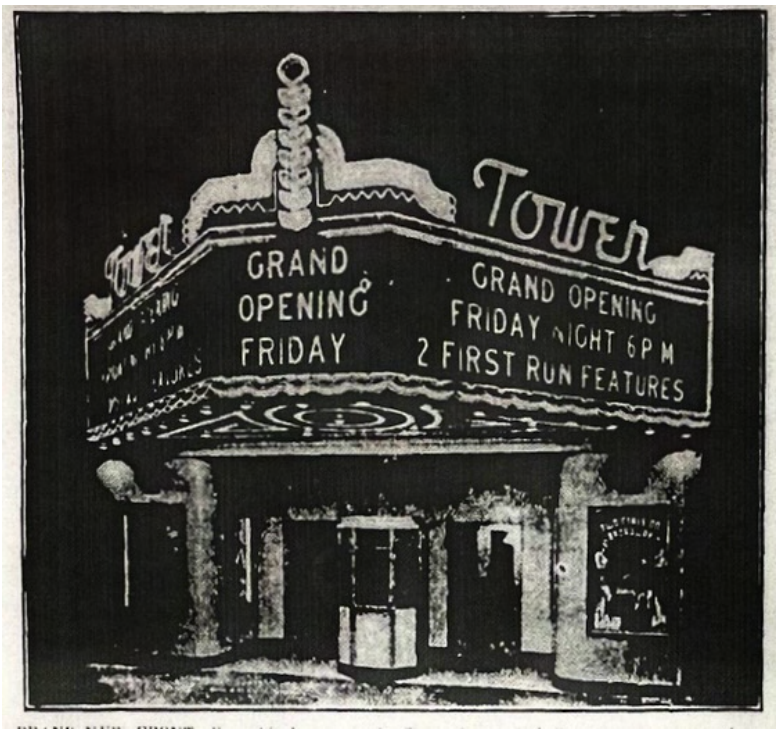



**Figure 3. Tower Theater grand opening announcement.**
*Santa Paula Chronicle*, June 7, 1940, 6.




**Figure 4. Tower Theater, c. 1949.**
Posted by Claudia Fuqua, August 7, 2012. "Growing Up in Santa Paula" public Facebook group. https://www.facebook.com/groups/252079394820556/search?q=tower



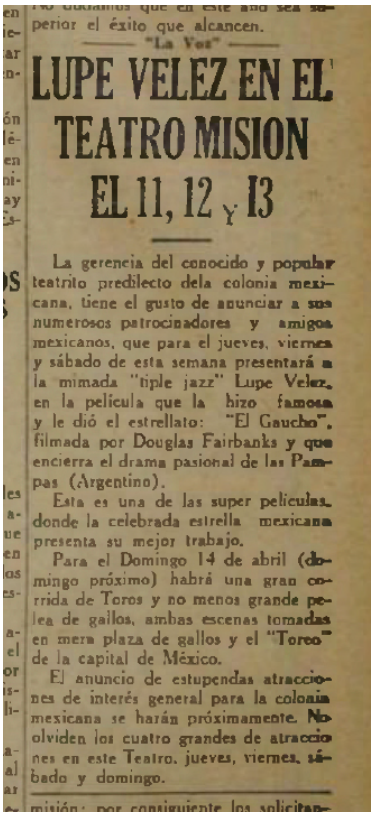

**Figure 5. Tower Theater, 1980.**
Los Angeles Public Library Photo Collection (Security Pacific Bank Collection), item no. 00070197. https://tessa2.lapl.org/digital/collection/photos/id/113258/rec/1.




**Figure 6. Tower Theatre locations undertaken by S. Charles Lee for Fox West Coast.**
Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater, Starring S. Charles Lee* (New Haven, CT: Yale University Press, 1994), 98–99.




**Figure 7. *Teatro Mission* advertisement.**
*La Voz de la Colonia*, February 9, 1928, 2. Jose Alamillo, "A Brief History of Mission Theater, Santa Paula, California," unpublished essay (Camarillo, CA: California State University, Channel Islands, May 29, 2024), 1.



perior el éxito que alcancen.

"La Voz"

# LUPE VELEZ EN EL TEATRO MISION EL 11, 12 Y 13

La gerencia del conocido y popular teatrito predilecto dela colonia mexicana, tiene el gusto de anunciar a sus numerosos patrocinadores y amigos mexicanos, que para el jueves, viernes y sábado de esta semana presentará a la mimada "tiple jazz" Lupe Velez, en la película que la hizo famosa y le dió el estrellato: "El Gaucho", filmada por Douglas Fairbanks y que encierra el drama pasional de las Pampas (Argentino).

Esta es una de las super películas, donde la celebrada estrella mexicana presenta su mejor trabajo.

Para el Domingo 14 de abril (domingo próximo) habrá una gran corrida de Toros y no menos grande pelea de gallos, ambas escenas tomadas en mera plaza de gallos y el "Toreo" de la capital de México.

El anuncio de estupendas atracciones de interés general para la colonia mexicana se harán próximamente. No olviden los cuatro grandes de atracciones en este Teatro, jueves, viernes, sábado y domingo.

**Figure 8. *Teatro Mission* announcement.**
*La Voz de la Colonia*, April 4, 1929, 1.



# DOLORES DEL RIO EN SU ULTIMA PELICULA "REVENGE" (VENGANZA) EN EL TEATRO MISSION



DOLORES DEL RIO en "REVENGE"

Un romance gitano, con ardorosa pasión, casi bárbara en sus impetus. Esta es la cinta en que se presentara a la colonia mexicana de Santa Paula a la mimada artista mexicana Dolores del Río, quien tantos éxitos ha alcanzado en sus últimas películas.

La "Venganza, es una cinta con atmósfera gitana, donde Dolores enseña a sus admiradores, que es tan fácil el domar a un oso como a un hombre.

Esta cinta se presentará en el teatrito preferido por la colonia mexicana, el próximo domingo y lunes por primera vez.

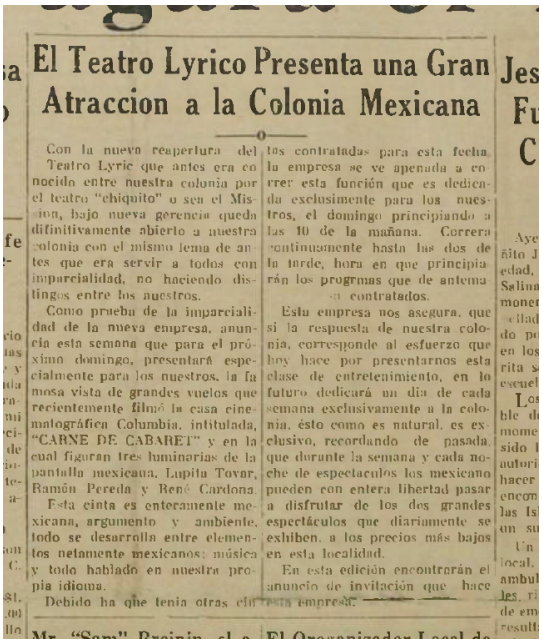
No olvide que el Teatro Misión de Santa Paula, le presentará esta cinta el lunes y domingo.

## Del Progreso de la Ciencia Aplicada en 1928

Si bien es cierto que durante el año pasado no hubo ningún hecho sensacionalmente notable en los terrenos de la ciencia aplicada, también lo es que durante dicho período se hicieron importantes contribuciones al progreso humano. Por ejemplo:

1.—Psicología. En el ramo de la psicología se hizo un descubrimiento de importancia específica y halagadora: Los adultos tienen capacidad para aprender y adquirir nuevos conocimientos en la misma razón que los niños y los jóvenes. Este descubrimiento es producto de extensas investigaciones y experimentos. Hasta ahora había la creencia de que la capacidad de aprender disiminuía con la edad, cosa que no es cierta. A la luz de este hecho, la educación de los adultos habrá de tomar nuevos ím-

**Figure 9. *Teatro Mission* announcement.**
*La Voz de la Colonia*, June 9, 1929, 2.



# El Teatro Lyrico Presenta una Gran Atraccion a la Colonia Mexicana

Con la nueva reapertura del Teatro Lyric que antes era conocido entre nuestra colonia por el teatro "chiquito" o sea el Mission, bajo nueva gerencia queda difinitivamente abierto a nuestra colonia con el mismo lema de antes que era servir a todos con imparcialidad, no haciendo distingos entre los nuestros.

Como prueba de la imparcialidad de la nueva empresa, anuncia esta semana que para el próximo domingo, presentará especialmente para los nuestros, la famosa vista de grandes vuelos que recientemente filmó la casa cinematográfica Columbia, intitulada, "CARNE DE CABARET" y en la cual figuran tres luminarias de la pantalla mexicana, Lupita Tovar, Ramón Pereda y René Cardona.

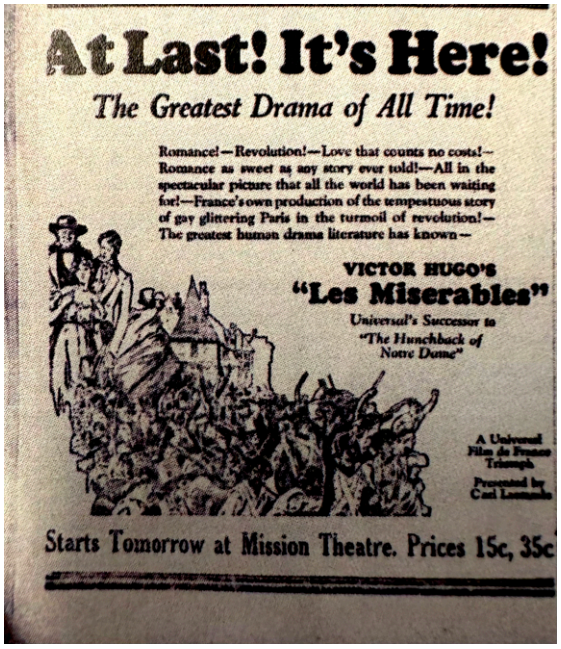
Esta cinta es enteramente mexicana, argumento y ambiente, todo se desarrolla entre elementos netamente mexicanos; música y todo hablado en nuestra propia idioma.

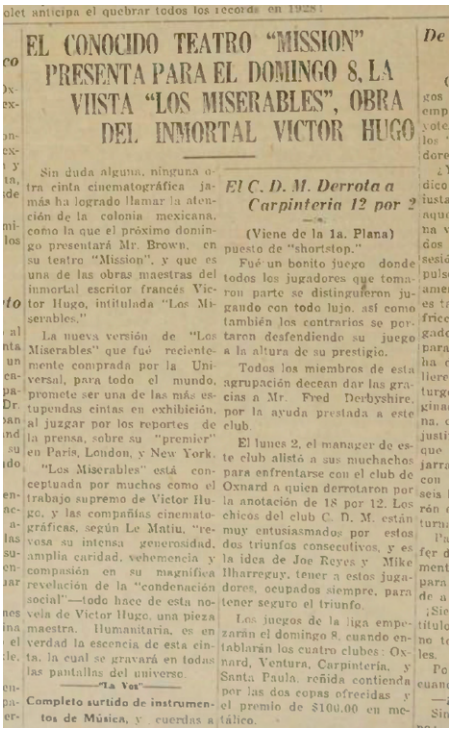
Debido ha que tenia otras cintas contratadas para esta fecha, la empresa se ve apenada a correr esta función que es dedicada exclusimente para los nuestros, el domingo principiando a las 10 de la mañana. Correra continuamente hasta las dos de la tarde, hora en que principiarán los progrmas que de antemano contratados.

Esta empresa nos asegura, que si la respuesta de nuestra colonia, corresponde al esfuerzo que hoy hace por presentarnos esta clase de entretenimiento, en lo futuro dedicará un dia de cada semana exclusivamente a la colonia, ésto como es natural, es exclusivo, recordando de pasada, que durante la semana y cada noche de espectaculos los mexicano pueden con entera libertad pasar a disfrutar de los dos grandes espectáculos que diariamente se exhiben, a los precios más bajos en esta localidad.

En esta edición encontrarán el anuncio de invitación que hace esta empresa.

**Figure 10. *Teatro Lyrico* announcement.**
*La Voz de la Colonia*, March 4, 1932, 1.



EL CONOCIDO TEATRO "MISSION" PRESENTA PARA EL DOMINGO 8, LA VIISTA "LOS MISERABLES", OBRA DEL INMORTAL VICTOR HUGO

Sin duda alguna, ninguna otra cinta cinematográfica jamás ha logrado llamar la atención de la colonia mexicana, como la que el próximo domingo presentará Mr. Brown, en su teatro "Mission", y que es una de las obras maestras del inmortal escritor francés Victor Hugo, intitulada "Los Miserables."

La nueva versión de "Los Miserables" que fué recientemente comprada por la Universal, para todo el mundo, promete ser una de las más estupendas cintas en exhibición, al juzgar por los reportes de la prensa, sobre su "premier" en Paris, London, y New York.

"Los Miserables" está conceptuada por muchos como el trabajo supremo de Victor Hugo, y las compañías cinematográficas, según Le Matiu, "revesa su intensa generosidad, amplia caridad, vehemencia y compasión en su magnifica revelación de la "condenación social"—todo hace de esta novela de Victor Hugo, una pieza maestra. Humanitaria, es en verdad la escencia de esta cinta, la cual se gravará en todas las pantallas del universo.

"La Voz"

Completo surtido de instrumentos de Música, y cuerdas a

El C. D. M. Derrota a Carpintería 12 por 2

(Viene de la 1a. Plana)

puesto de "shortstop."

Fué un bonito juego donde todos los jugadores que tomaron parte se distinguieron jugando con todo lujo, así como también los contrarios se portaron desfendiendo su juego a la altura de su prestigio.

Todos los miembros de esta agrupación desean dar las gracias a Mr. Fred Derbyshire, por la ayuda prestada a este club.

El lunes 2, el manager de este club alistó a sus muchachos para enfrentarse con el club de Oxnard a quien derrotaron por la anotación de 18 por 12. Los chicos del club C. D. M. están muy entusiasmados por estos dos triunfos consecutivos, y es la idea de Joe Reyes y Mike Ilharreguy, tener a estos jugadores, ocupados siempre, para tener seguro el triunfo.

Los juegos de la liga empezarán el domingo 8, cuando entablarán los cuatro clubes: Oxnard, Ventura, Carpintería, y Santa Paula, reñida contienda por las dos copas ofrecidas y el premio de $100.00 en metálico.

**Figures 11 and 12. Two Separate clippings for *Les Miserables*.**
*Santa Paula Chronicle*, January 7, 1928, 2. *La Voz de la Colonia*, January 5, 1928, 4







**Figure 13. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, October 31, 1913, np.

**Figure 14. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, March 24, 1918, 5.




**Figure 15. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, March 7, 1918, 7.




**Figure 16. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, June 12, 1918.




**Figure 17. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, May 9, 1918, 2.

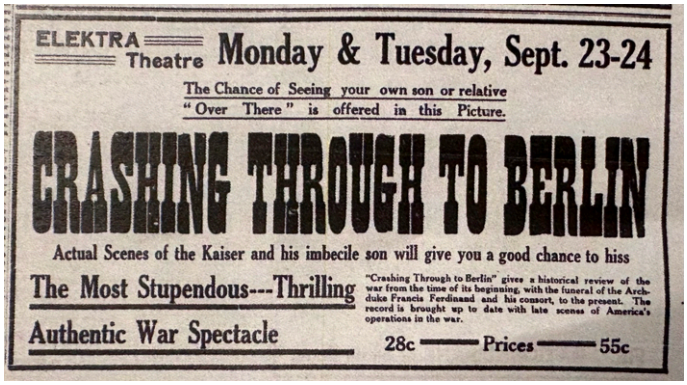



**Figure 18. World War I patriotic footage at Elektra Theatre.**
*Santa Paula Chronicle*, September 19, 1918, 5.

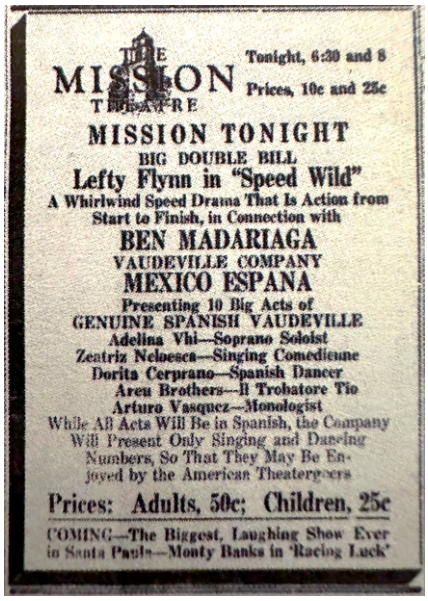



**Figure 19. Spanish Vaudeville, Mission Theatre.**
*Santa Paula Chronicle*, August 18, 1925, 2.




**Figure 20. Mission Theatre Advertisement.**
*Santa Paula Chronicle*, October 7, 1925, 2.

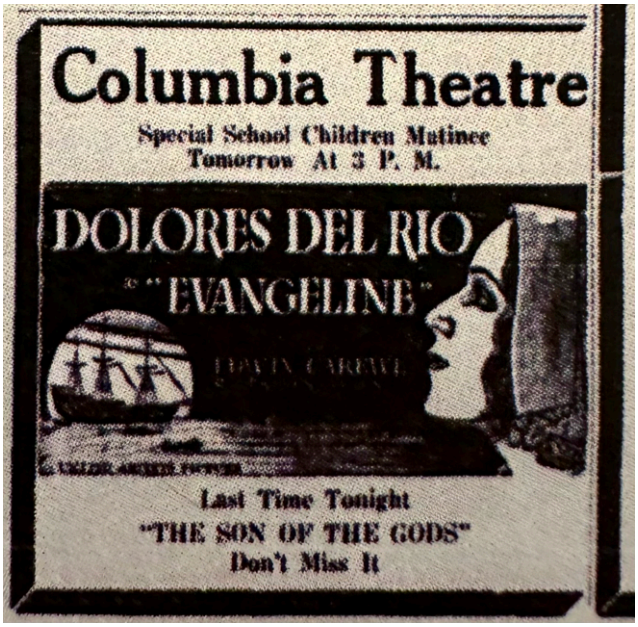



**Figure 21. Columbia Theatre advertisement.**
*Santa Paula Chronicle*, March 26, 1930, 2.

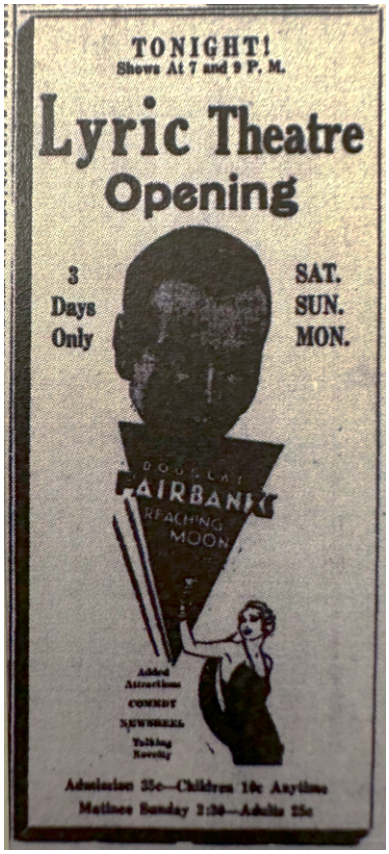



**Figure 22. Lyric Theatre opening, Douglas Fairbanks movie.**
*Santa Paula Chronicle*, May 9, 1931, 2.




**Figure 23. Lyric Theatre advertisement.**
*Santa Paula Chronicle*, July 14, 1931, 2.




**Figure 24. Tower Theater advertisement with Mexican film at bottom.**
*Santa Paula Chronicle*, March 6, 1942, 2.

## Contemporary Images:

Photographer: Daniel Paul
Dates: February 23, 2024, and April 25, 2024.




**Photo 1. Tower Theater, front elevation. View: SW.**




**Photo 2. Front elevation, marquee underside. View: E, SE.**



**Photo 3. Façade detail. View: S.**



**Photo 4. Auditorium. View: S.**



**Photo 5. Party wall, lobby, projector portals. View: N.**



Photo 6. Lobby detail with built-ins. View: NW.



Photo 7. Lobby and restroom. View: E.



Photo 8. Stairway to projector room. View: W.



Photo 9. Projector room. View: E.



Photo 10. Built-in elements, upstairs bathroom. View: SW.



Photo 11. Original screen at parapet, behind marquee. View: N, upward.



Photo 12. Stage with subterranean opening. View: SE.



Photo 13. Subterranean space beneath stage. View: E, downward.



**Photo 14. Auditorium ceiling. View: N, upward.**

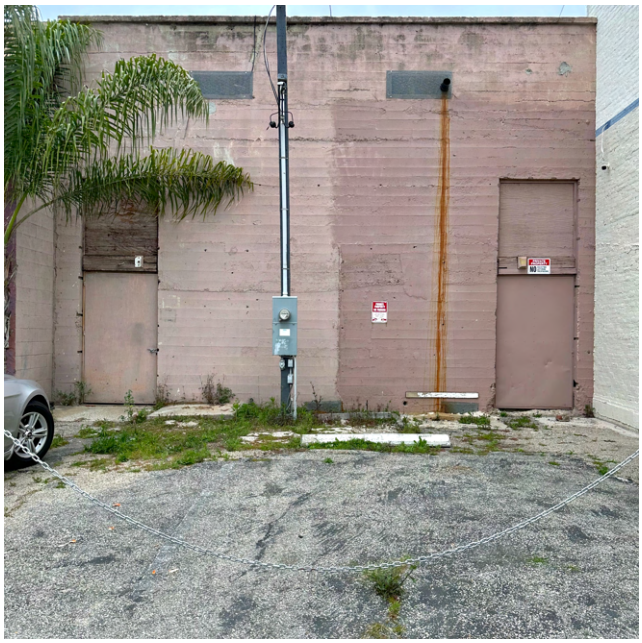


**Photo 15. Rear elevation. View: N.**

## Works Cited:


["A.D. Briggs"]. *Santa Paula Chronicle*, clipping. November 17, 1911.

Agrasánchez Jr., Rogelio. *Mexican Movies in the United States: A History of the Films, Theaters, and Audiences, 1920–1960*. Jefferson, NC: McFarland and Company, Inc, 2006.

Alamillo, Jose. "A Brief History of the Mission Theater, Santa Paula, California." Unpublished essay. May 29, 2024.

"Apetura del Teatro de Fillmore, Calif." *La Voz de le Colonia*, October 16, 1931, 1.

"Bennison Re-inforced Concrete Block, corner of Main and Tenth Sts., nearing completion." Photograph. *Santa Paula Chronicle*, September 29, 1911, 1.

"Brown Opens Oxnard Theatre." *Santa Paula Chronicle*, January 17, 1931, 1.

Bush, W. Stephen. "The Triumph of the Gallery." *Moving Picture World*, December 13, 1913, 1256.

"Después De Seis Días." *La Voz de la Colonia*, April 7, 1927, 1.

"Early Opening Seen for Tower Theater." *Santa Paula Chronicle*, May 10, 1940, 1.

"El Teatro Lyrico Presenta una Gran Atracción a la Colonia Mexicana." *La Voz de la Colonia*, March 4, 1932, 1.

"Enterrada Viva Que Resucitara Manana." *La Voz de la Colonia*, August 22, 1929, 1.

"Flood Pictures at Mission Tonight." *Santa Paula Chronicle*, March 19, 1928, 2.

Gebhard, David, and Harriette Von Breton. *Los Angeles in the Thirties: 1931–1941*. Los Angeles: Hennessey & Ingalls, Inc., 1989.

"Gift Night at the Mission Theatre." *Santa Paula Chronicle*, April 21, 1927, 8.

"Gran Película 'La Pasión' El Viernes Próximo." *La Voz de la Colonia*, April 28, 1927, 1.

Held, Craig. "Re: Mission theater." Email correspondence with Jose Alamillo, June 12, 2023.

Hutchinson, S.S. "Kinematography in the United States." *Moving Picture World* 21, no. 2 (July 11, 1914): 175-176.

Leffingwell, Leslie. “Remodeling Costs May Stop Theater Reopening.” *The Daily Chronicle*, February 12, 1980, 1.

“L.H. Baumgartner Buys the Elektra.” *Santa Paula Chronicle*, October 18, 1917, 2.

Lima, Christina. “Santa Paula: City to Buy, Restore 1900s Movie Theater.” *Los Angeles Times*, March 25, 1995.

“Lo Que Habra En El 'Mission'.” *La Voz de la Colonia*, January 17, 1929, 1.

Lyric Theatre. “Para El Cinco De Mayo.” Advertisement. *La Voz de la Colonia*, May 5, 1932, 4.

———. “The Law of Sex.” Advertisement. *Santa Paula Chronicle*, May 8, 1933.

———. “Tonight and Tomorrow.” Advertisement. *Santa Paula Chronicle*, February 20, 1932, 3.

Menchaca, Martha. *The Mexican Outsiders: A Community History of Marginalization and Discrimination in California*. Austin, TX: University of Texas Press, 1995.

“Mission Proprietor Goes on Honor Roll.” *Santa Paula Chronicle*, September 6, 1923, 7-B.

“Mission Theatre Opens Saturday with Matinee.” *Santa Paula Chronicle*, December 28, 1922, 1.

“Mission Theatre Sold to Aja, Arizona, Man.” *Santa Paula Chronicle*, August 2, 1923, 6-A.

Mission Theatre. “The Country’s Critics Acclaim.” Advertisement. *Santa Paula Chronicle*, November 6, 1927.

“Monsenor Orozco y Jimenez ARZOBISPO de Guadalajara Oficiara En La Solomne Misa Al Aire Libre En El Steckel P.” *La Voz de la Colonia*, April 8, 1932, 1.

“New Lyric Theatre Opens Saturday: Doors to Open to Public at 7 o’clock at New Theatre Here.” *Santa Paula Chronicle*, May 7, 1931, 1.

Paul, William. *When Movies Were Theater: Architecture, Exhibition, and the Evolution of American Film*. New York: Columbia University Press, 2016.

“Personal Mention.” *Santa Paula Chronicle*, August 30, 1923, 1.

“Por El Teatro Mission El 26-27.” *La Voz de la Colonia*, May 23, 1929, 4.

"Remodeling Starts on Tower Theater." *Santa Paula Chronicle*, April 18, 1940, 2.

Roddick, Chloe. "Deep Focus: The Golden Age of Mexican Cinema." *British Film Institute*, July 25, 2019.

"Rushing Bennison Building." *Santa Paula Chronicle*, August 18, 1911, 1.

Sanborn Map Company. "Santa Paula, CA." New York: Sanborn Map Company, 1912, sheet 10.

"Santa Paula, Prosperous Glen City." *Ventura Free Press*, May 22, 1914, 2.

["T.G. Robinson"]. *Santa Paula Chronicle* [clipping], December 24, 1909, 7.

"Theaters Will Be Remodeled." *Santa Paula Chronicle*, February 8, 1940, 1.

"The Brickbuilder Annual Architectural Terra Cotta Competition." *The Brickbuilder* 22, no. 11 (November 1913): xxxviii.

["The Elektra Theater"]. *Santa Paula Chronicle*, December 15, 1911, 5.

["The Elektra Theatre"]. *Santa Paula Chronicle*, December 22, 1911, 1.

"The National Spotlight: Los Angeles." *Motion Picture Herald* 202, no. 10 (March 10, 1956): 31.

["The Opening Night"]. *Santa Paula Chronicle*, October 27, 1911, 1.

Tobar, Hector. "Former Bracero Tells of Program's Legacy." *Los Angeles Times*, October 15, 2010. https://www.latimes.com/archives/la-xpm-2010-oct-15-la-me-tobar-20101015-story.html

"Todos Al Teatro Mission Con Sus Musicas De Boca." *La Voz de la Colonia*, November 1, 1928, 2.

"Tower Theater." *Santa Paula Chronicle*, advertisement, March 4, 1943, 8.

"Tower Theater, Completely Remodeled, Opens Here Tonight." *Santa Paula Chronicle*, June 7, 1940, 6.

"Tower Theater Open on Weekends Now." *Santa Paula Chronicle*, August 27, 1940, 5.

"$25.00 Seran Regaldos." *La Voz de la Colonia*, August 8, 1929, 1.

"Tower Theater Manager Named." *Santa Paula Chronicle*, June 5, 1940, 1.

U.S. Department of Homeland Security. "INS Records for 1930s Mexican Repatriations." July 29, 2020. https://www.uscis.gov/about-us/our-history/stories-from-the-archives/ins-records-for-1930s-mexican-repatriations.

Valentine, Maggie. *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater, Starring S. Charles Lee*. New Haven, CT: Yale University Press, 1994.

"Valiosa Aclaración." *La Voz de La Colonia*, October 27, 1927, 1.

"Vista Parlante Netamente Mexicana Se Exhibira En El Teatro Columbia El Mierc." *La Voz de la Colonia*, April 17, 1930, 1.

**Tower Theater: City of Santa Paula Historic Landmark Application**

**ATTACHMENT A:**
Tower Theater: DPR 523 forms
Daniel D. Paul, Architectural Historian
July 22, 2024

**State of California X The Resources Agency** Primary #
**DEPARTMENT OF PARKS AND RECREATION** HRI #
# PRIMARY RECORD
Trinomial
**NRHP Status Code** 5S3
Other Listings
Review Code _____ Reviewer _____ Date

**Page** 1 **of** 46 ***Resource Name or #:** (Assigned by recorder) Tower Theater
**P1. Other Identifier:** Elektra Theatre, Electra Theatre, Mission Theatre, *Teatro Mission*, Columbia Theatre, *Teatro Columbia*, Lyric Theater, *Teatro Lyrico*, *Teatro Tower;* P-56-152196.

*P2. **Location:** ☐ **Not for Publication** ☐ **Unrestricted**
***a. County** Ventura **and** (P2c, P2e, and P2b or P2d. Attach a Location Map as necessary.)
***b. USGS 7.5' Quad** Santa Paula, CA **Date** 2022 **T** 2N; **R** 23W; **Sec** 00; San Bernardino **B.M.**
c. Address 982 E. Main Street City Santa Paula Zip 93060
d. UTM: (Give more than one for large and/or linear resources) Zone 11S, 310517 mE/ 3803295 mN
e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, decimal degrees, etc., as appropriate)
APN# 103011309

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

The Tower Theater is a single-story, rectangular-plan movie theater. The building is of unreinforced masonry but includes an exposed metal frame seismic stabilization completed in 2003. The Tower Theater has a flat roof clad in rolled asphalt. Its north-facing front elevation is stucco clad, and the building exhibits both Mission and Moderne design features. (Please see continuation sheet, page 3.)

P5a. Photograph or Drawing (Photograph required for buildings, structures, and objects.)




***P3b. Resource Attributes:** (List attributes and codes) HP10. Theater
***P4. Resources Present: X** Building ☐ Structure ☐ Object ☐ Site ☐ District ☐ Element of District ☐ Other (Isolates, etc.)
P5b. Description of Photo: (view, date, accession #)
***P6. Date Constructed/Age and Source: X** Historic ☐ Prehistoric ☐ Both
1911, 1940

***P7. Owner and Address:**
Tower Theater LLC
PO Box 97
Ojai, CA 93024
***P8. Recorded by:** (Name, affiliation, and address) Daniel Paul
3938 Vista Court
Glendale – La Crescenta, CA 91214
***P9. Date Recorded:**
July 22, 2024

***P10. Survey Type:** (Describe) Intensive
***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")
Tower Theater: City of Santa Paula Landmark Application

***Attachments:** ☐NONE ☐Location Map **X** Continuation Sheet **X** Building, Structure, and Object Record
☐Archaeological Record ☐District Record ☐Linear Feature Record ☐Milling Station Record ☐Rock Art Record
☐Artifact Record ☐Photograph Record ☐ Other (List): _____

State of California X The Resources Agency Primary #
DEPARTMENT OF PARKS AND RECREATION HRI#

# BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 2 **of** 46

B1. Historic Name: Elektra Theatre, Electra Theatre, Mission Theatre, *Teatro Mission*, Columbia Theatre, *Teatro Columbia*, Lyric Theater, *Teatro Lyrico*, *Teatro Tower*
B2. Common Name: Tower Theater
B3. Original Use: Movie Theater B4. Present Use: Vacant
***B5. Architectural Style:** Moderne
***B6. Construction History:** (Construction date, alterations, and date of alterations)
Original construction: 1911; façade and interior renovations: 1922, 1930, 1931, 1940; Ground level façade reconfiguration: 1965; lobby floor covering: c. 1972; seismic stabilization: 2003; removal of interior elements: 2016

***B7. Moved? X No** ☐**Yes** ☐**Unknown Date:** _____ **Original Location:**
***B8. Related Features:** N/A
B9a. Architect: Unknown (1911); Fox West Coast (1940) b. Builder: W.J. Little (1911)
***B10. Significance: Theme** Store Theatres, Moderne Design, Spanish Language Film
**Area** Santa Paula, CA
**Period of Significance** 1911-1973 **Property Type** commercial
**Applicable Criteria** A,C (Discuss importance in terms of historical or architectural context as defined by theme, period, and geographic scope. Also address integrity.)

The Tower Theater appears to be City of Santa Landmark eligible under Criterion 1, subparts (b), (c), and (f); Criterion 2, subpart (b), and Criterion 3, subparts (a) and (b). First opened as the Elektra Theatre in 1911, the Tower Theater is Santa Paula's last single-screen movie theater and is Ventura County's oldest purpose-built movie theater known to exist. The Tower Theater operated as the Elektra Theatre from 1911 to 1919, the Mission Theatre from 1922 to 1929, the Columbia Theatre in 1930, and the Lyric Theatre between 1931 and 1938. In 1940, the Fox West Coast movie chain transformed the building into the Tower Theater, and the Moderne-styled design elements from this renovation are still present. While operating as the Mission Theatre (*Teatro Mission*), Spanish-language programming began at the venue c.1925, when a manager named Stephen D. Brown undertook open and proactive outreach efforts to Santa Paula's sizeable Mexican-origin community (*La Colonia*). For *La Colonia*, Brown geared a generous amount of his programming, which included live acts (*variedades),* Mexican cinema, and Hollywood movies with Mexican stars. Available information indicates that Brown operated *Teatro Mission* as a non-segregated venue. The Tower Theater is one of only two known Ventura County theaters historically emphasizing Spanish-language programming, which the Tower Theater continued until its 1973 closing. (Please see continuation sheet, page 8)

B11. Additional Resource Attributes: (List attributes and codes)
***B12. References:**

(Please see continuation sheet page 45)

B13. Remarks:

***B14. Evaluator:** Daniel Paul
***Date of Evaluation:** July 22, 2024

(This space reserved for official comments.)

(Sketch Map with north arrow required.)



DESCRIPTION, ctd.

The theater's front elevation is highly symmetrical in composition. Its centered, slightly recessed entry program features a set of recent wood double doors, each containing a prominent, vertically bisected half of painted glazing that together, when closed, form a full circle. The doors have wood molding and wood panels contoured in correspondence to each half-circle. Flanking each door is a recent wood panel of 3/3 six molded bays that appear to have been installed for filming purposes. The center bays contain a ray-like motif. Each of these panels fronts symmetrically arranged full-height wood frame glazing that is only visible from inside the lobby. A four-lite wood frame transom tops the entry program, and its square-form glazing is presently painted. Just above the transom windows that top the entry, a row of painted wood shims appears to stabilize the marquee, where it adjoins the front façade. The centered entry program is slightly recessed between the front elevation's projecting, rounded outer bays. Centered within each outer bay is a large poster display window. The display windows are latched, have metal frames, and are set within a metal casing of scallops and standing seam moldings. A milled aluminum metal vent is centered above each display case. Running along the ground level, the lower portion of each outer bay is fronted by a base molding of black-colored ceramic tiles.

A Mission-styled ("*Espadana*") parapet, original from 1911, tops the Tower Theater's front elevation. At its center is a semicircular, shouldered arch. The parapet includes symmetrically placed dipping ridges, then a small, projecting, tab-like cap off the roofline at either end. Each contains a centered, square-shaped divot, and the entirety of the parapet is lined with block molding. Wood braces support the parapet from behind, and additional wood braces upon the roof support the Bennison Block building to the east.

Projecting off the building's front elevation is a prominent, full-length marquee of the kind commonly seen upon small-town single-screen movie theaters during the first half of the 20th century. The angled, symmetrical marquee projects outward over the building's main entrance, which it tops, providing a canopy against the elements for theatergoers. The marquee is made of painted sheet metal, and its underside possesses a stylized pattern of a centered circle flanked by triangles and channeled linework. A multitude of recessed circular light wells, originally housing spotlights, are presently empty and run along the underside's outer edge. The marquee's letter board is of seven stacked rows and runs continuously across its projecting sides. Bands directly above and below the letter board have empty circular sockets for since-lost neon tubing. The marquee's center portion is topped with a semicircular arch and shoulders, reiterating the Mission-styled roof parapet

directly behind it. The outer edges of this marquee parapet are scalloped. Running up the marquee's center at its upper portion is a blade element containing a foliate-like pattern in white neon tubing akin to leaves, topped with a bud. Topping either angled side of the marquee is the word "Tower," made of metal box lettering in a rounded, slant-forward Moderne style and fronted with white neon tubing. The entry program is fronted by a narrow strip of hexagonal porcelain ceramic white floor tiles with a single, sparse row of periodic black tiles.

Fit between other commercial buildings on either side, the Tower Theater does not have visible east or west-side elevations. The property's rear elevation faces south onto an alley and is made of poured-in-place concrete. The grain and seams from wood boards used to pour the concrete in place remain, running along the rear elevation in its entirety. The rear elevation includes two symmetrically arranged doorways, one at either end, and in front of each rear door is a disintegrating concrete pad. Each rear door is metal and is topped by a large, square transom that is presently wood-boarded. An inset wood lintel separates the entry from the transom above it. Running the outer edge of each entry and its transom is an unusual surround of periodic wood beam ends flush to the elevation. The rear elevation's upper portion contains two symmetrically arranged vents, each covered by a recent metal screen. The vent to the east has a plastic PVC pipe projecting outward approximately ten inches beyond it. A concrete block molding runs the entirety of the rear elevation's roofline. What appears to have been an auxiliary structure off the rear elevation has been removed, evidenced by circular holes where the structure was once located, the rear walls, and the remains of a partial, unusual concrete pad in front of it. Two additional vents are present at the ground level, and they provide ventilation for the basement space beneath the stage.

**Interior**

At the Tower Theater's entrance, the floor covering seen at the exterior entry, consisting of white hexagonal ceramic tiles with sparse black tile patterning, continues just inside the entryway into the foyer. Beyond this flooring, the rest of the foyer is clad in recent, smaller-scale beige ceramic tile. The foyer space has a flat ceiling of painted open wood framing. The west-side walls in the foyer feature narrow, built-in wood shelves and wood cabinetry, in addition to a wall with curved, rounded corners, all of which appear to date to 1940.

From within the foyer, the building's primary entry double doors, which are recent single-leaf wood doors, are boarded, with extra board over their semicircular glazing. The doors have recent brass hardware. The decorative wood panels flanking the entry doors on the outside reveal themselves from within the foyer to be covering substantial, single-pane, wood-frame fixed glazing. To the east of the foyer, off the front elevation, is another smaller room: an open-sided, vestibule-like space with a floor of recent-era beige-colored floor tiles with brown patterning accents. The original use of this side room is presently unknown, though it may have been a concession area. A small bathroom with ceramic square tiles is present. The bathroom contains a recent toilet and sink. At the foyer's west wall elevation is an extremely narrow wood-framed doorway, behind which is a steeply rising, narrow stairwell with tall, boxed wood treads. This steep, narrow stairwell ends at a landing at the far western end of the theater's second floor, which has a projector room and restroom. The projector room has a recent plywood floor, and punched out of its south wall are seven wood-frame square projector portals of variegated placement and slightly different dimensions. Electrical boxes and 1940s-era monitors, including a 1940s-era "Clampmatic" circuit box, are present at the projector room's south wall.

To the east of the projector room is a small bathroom with a wood floor and an older white porcelain toilet. A narrow, rounded-edge wood counter topping a wood cabinet is also present, as are built-in metal shelves at the room's southwest corner. Off the projector room's north wall is a narrow set of five ladder-like wood steps that lead to the wood-floored internal space of the front elevation's projecting marquee. Within it, two older projector lamps are stored: a Peerless "Magnarc" Type F high-intensity lamp and another film projector by the National Projector Company. Also present is an earlier rectangular-form metal film projector with "Moon Auto" written upon it.

The rear wall of this crawl space has what appears to be a deco-styled cracked vinyl wallpaper treatment in brown, orange, turquoise, seafoam, and rose coloring. Visible in the crawl space's north wall is a centered, semicircular vent, open to the outdoors and fronted by a grill of thick gauge metal wire. No longer visible from the public right-of-way, the vent is an original, Mission-styled design element of the *Espadana* parapet topping the building's north-facing front elevation.

The Tower Theater's auditorium is located just beyond the foyer, divided from it by a party wall having three punch-out entries: a standard centered entryway flanked by arched entries. The auditorium space is presently gutted. No seats are present within it, and its floor is wood board. At the space's far south end, toward the building's rear

elevation, is a low, raised wood stage of untreated wood. Though a stage was likely present in this area, this stage appears to be a reconstruction. The stage floor is wood plank, and its outer corners are chamfered. At the stage's rear portion, where it meets the south wall, its floor opens to reveal a subterranean space that likely served as a dressing room for the live acts the theater frequently hosted from 1911 to 1940. This subterranean area is accessed by a connected wood step ladder with open wood treads. The basement is one subterranean story, has a concrete floor, and walls of concrete cladding and exposed wood frame. Its length and width dimensions roughly correspond to those of the stage itself.

The east and west, lengthwise side walls of the auditorium feature a full-length decorative band of Moderne-styled abstract circular motifs, inset with alternating horizontal and vertical half-circle patterns. Between each circle are vertical groupings of fluted-like molded board work. The circle motifs are in keeping with the circle work on the marquee's underside. Slightly in front of the west-side wall are full-height square posts that contain steel columns, a recent seismic mitigation measure. The south-end wall is presently covered in recent wood board. The auditorium's original ceiling has been removed, revealing an open framework of unpainted redwood trusses and king posts, and above them, the present ceiling is clad in full-length cladding of wood plank members. Recent metal shop lights presently hang from the open wood frames.

**Alterations and Integrity**

Before becoming the Tower Theater, the subject property, though always a movie theater, had multiple different iterations. According to historic-era press, most of these iterations included façade changes and interior renovations that, over the years, incorporated the changing of seats, the screen, acoustic, floor and wall materials, projectors, and even the rake of the floor. Available historic-era building permits are sparse but include a 12/31/1964 permit for the reduction of the entryway's depth, pushing the main entry toward the street, and removing the standalone box office once centered within the entryway. A necessary seismic stabilization project proposed since the early 1980s occurred in 2003, and it is at that time the replacement stage is believed to have been installed and the raked floor removed. In 2016, the City undertook the clearing of a variety of interior elements, including acoustical elements, drapery, and the screen, among other elements. By that point, the theater had been closed for 40 years. The theater's concession and other lobby elements have been removed, with only the lobby space itself remaining, in addition to some instances of built-in shelves and wood cabinetry. The Tower Theater's lower portion, including large, full-height wood-frame windows and single-leaf wood double doors, are fronted with reversible decorative wood panels that appear to be recent and may have been installed for filming purposes.

The Tower Theater retains integrity of location, as an unmoved building situated between two other contemporaneous buildings, including the Bennison Block to the east, with which it was constructed in 1911. The Tower Theater's Main Street setting is intact and unchanged. This setting includes adjacent and connected Santa Paula Main Street commercial buildings that predate World War I. The Tower Theater's integrity of design, with its 1940 Moderne-styled façade, marquee, and circle motif auditorium wall murals, are all retained, as is the exterior *Espadana* parapet that is original to its 1911 construction. Regarding its design, the rake of its floor was lost after 1980 when necessary seismic stabilization occurred within its auditorium, but the interior still retains other elements, such as its projection and rewind rooms, arched entryways between the lobby and the auditorium, cutaway openings for past projectors, a small stage, and a small subterranean space, presumably used as a dressing room for vaudeville acts. Though possibly in-kind, the wood stage above it appears to be a reconstruction. The spatial dimensions of the Tower Theater's auditorium appear to be retained. The Tower Theater's integrity of materials is lost on account of the gutting of the auditorium, including the loss of seats, a movie screen, and any and all cloth or acoustical materials, which the auditorium is presumed to have had over the course of its operation. Some elements of workmanship, such as decorative brick capitals, ceramic tile work, and detail work upon the marquee, remain, but demonstrations of significant workmanship are otherwise not evident upon the building, which from its start was a vernacular construction. Largely due to its façade, the Tower Theater's integrity of feeling is retained as a 1940s-era single-screen movie theater. The Tower Theater's integrity of association to Stephen Brown is lost. However, largely on account of its façade and marquee, the Tower Theater retains integrity of association to movie theater history in Santa Paula.

**Character Defining Features**

**Exterior:**

- 1940 marquee with neon accents, original letter boards
- Moderne styled rounded, slant-forward script atop the marquee
- Stylized circle and triangle motif in channeled metal at marquee's underside
- Mission-styled Espadana parapet with centered metal grill-like screen (screen is hidden behind marquee)
- Decorative segmental arched corner towers with square divots at façade roofline
- Block molding at parapet
- Metal framed poster display windows
- Symmetrically placed full-height wood frame windows at front elevation (presently obscured by recent wood panels)
- Rounded corners at entryway
- Small-scale white-colored hexagonal ceramic floor tiles at entrance, inset with black-tiled row patterning (inside and out)
- Scored concrete sidewalk in front of entrance

**Interior:**

- Party wall with three-part entry; square entry flanked by arched entryways
- Multiple cut-out square-shaped wood-framed projector portals
- Narrow wood stair to upper level with boxed wood treads
- Auditorium wall murals with Moderne-styled, abstract design of colored circles, periodic vertical "columns," and horizontal framing in wood board trim
- In-built wood step ladder off the projection room into the marquee cubby
- In-built cabinetry and shelves at upper-level bathroom with round-cornered elements
- 1940s-era in-built monitor lighting equipment
- In-built wood shelves and cabinetry in the lobby
- Subterranean dressing room (wood stage above it appears to be in-kind but recent)

**Significance**

The Tower Theater appears to be City of Santa Landmark eligible under Criterion 1, subparts (b)(c) and (f); Criterion 2, subpart (b), and Criterion 3, subparts (a)and (b).

**City of Santa Paula Criterion for Designation of Landmark Application**
(Santa Paula City Council Ordinance No. 816, Section 1, 17.55.080)

(1) Historical & Cultural Significance
(a) The proposed landmark is particularly representative of a distinct historical period, type, style, region, or way of life.
(b) The proposed landmark is an example of a type of building which was once common, but is now rare.
(c) The proposed landmark is of a greater age than most of its kind.
(d) The proposed landmark is connected with a business or use which was once common, but is now rare.
(e) The architect or builder was locally or nationally renowned.
(f) The site is the location of a significant local or national event.

(2) Historic Architectural & Engineering Significance
(a) The construction materials or engineering methods used in the proposed landmark are unusual or significant or uniquely effective.
(b) The overall effect of the design of the proposed landmark is beautiful, or its details and materials are beautiful or unusual.

(3) Neighborhood and Geographic Setting
(a) The proposed landmark materially benefits the historic character of the neighborhood.
(b) The proposed landmark in its location represents an established and familiar visual feature of the neighborhood, community or city.

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 9 **of** 46

**Eligibility Discussion**

The Tower Theater was subject to one prior historic resources evaluation in May 1981 as part of the "Ventura County Cultural Heritage Survey: Phase I – Santa Paula" report. Judy Triem and Mary Alice Henderson completed DPR 523a and b forms for the property. The analysis ascribed for the resource a [pre-2003] State California Historical Resource Status Code of 5D: "eligible for local listing only." The prior historical resources evaluation is on file in the CHRIS (California Historical Resources Information System) under file number P-56-152196. The present evaluation concurs and reiterates the local eligibility status of the Tower Theater. Please see the attached DPR set completed in conjunction with this analysis.

**Criterion 1:**

The Tower Theater is City of Santa Paula Landmark eligible under Criterion 1, "Historical & Cultural Significance," pursuant to subparts (b), (c), and (f). Criterion 1, subpart (b), specifically states that a property can be eligible if "The proposed landmark is an example of a type of building which was once common, but is now rare." The Tower Theater is the only purpose-built, single-screen movie theater left in Santa Paula; two others once existed. Single-screen movie theaters, with their adorned façades and marquees, were once a staple feature of Main Streets across the U.S., a circumstance that has become increasingly and exceptionally rare over the last 40 years with the advent of video rental, multiplexes, and streaming media.

Criterion 1, subpart (c), states that a Santa Paula property can be a landmark if it is of greater age than most of its kind. Originally constructed as the Elektra Theatre in 1911, based on available information, the subject building is the oldest purpose-built movie theater in Ventura County. Over 110 years old, the former Elektra Theater is a "store theater" property type, sometimes referred to as a nickelodeon, which predates the advent of the movie palace and hearkens back to a transitional period when popular American recreation was moving away from vaudeville and toward the moving picture. The Elektra's 1911 opening is approximately 15 years after projection and motion picture technologies were first coupled and presented to the public.

Santa Paula Landmark Criterion 1, subpart (d), states that a Santa Paula property can be a landmark if "the proposed landmark is connected with a business or use which was once common, but is now rare." The subject property is an early single-screen motion picture venue, once also associated with vaudeville acts. Additionally, for much of its existence, the subject venue was historically associated with Spanish-language cinema, which has seen the loss of virtually every one of its movie houses across the region and beyond. Finally, Santa Paula Landmark Criterion 1, subpart (f), states that a property can be locally eligible if the site is the location of a significant local or national event. Starting in 1925, Mission Theatre manager Stephen Brown began Spanish-language programming, opening his theater to *La Colonia*. Based on available press information in *La Voz de la Colonia* (*La Voz*)—Santa Paula's

Spanish-language newspaper, which ran from 1926–1932—Brown appears to have done so in a wholly unsegregated manner. The advent of Spanish programming at *Teatro Mission* predates that of Ventura County's other major Spanish-language venue, *Teatro Boulevard*, which would not even open until 1928. It might also be noted that on Christmas Eve of 1911, Elektra manager Duke Briggs focused the evening's programming on a variety of Mexican-themed films and events, a remarkably early instance of such programming, and possibly the first in Ventura County.

**Criterion 2:**

City of Santa Paula Landmark Criterion 2 allows for the landmarking of properties relative to their architectural and engineering significance. Subpart (b) of Criterion 2 affords eligibility for a property if "the overall effect of the design of the proposed landmark is beautiful, or its details and materials are beautiful or unusual." The Tower Theater appears to meet this criterion through the integrity of its Moderne-styled façade and marquee, in addition to the abstract circle motif relief murals that remain in the Tower Theater auditorium. Movie theaters, which before the advent of television were often regularly renovated, used "up-to-date" designs as a form of currency and marketing. The Moderne style, with its industrial design influences, itself intended as up to date, was frequently used in 1930s and 1940s-era movie theaters, including many designed by the noted architect S. Charles Lee, who may or may not have undertaken the Tower Theater renovation but who did design other Tower Theater locations and worked for Fox West Coast at the time the company completed the subject renovation.

**Criterion 3:**

Under City of Santa Paula Landmark Criterion 3, subparts (a) and (b), the Tower Theater, with its richly expressive Main Street-facing Moderne styled façade and marquee, materially benefits the historic character of Santa Paula's Main Street. The fact that Santa Paula's Main Street possesses an early-era store theater, the oldest remaining venue known to exist in Ventura County, is also of material benefit and historic character to the City of Santa Paula and its Main Street. Of similar character to the public-facing right-of-way for nearly the last 85 years, the Tower Theater's Moderne style façade and marquee represent an established and familiar visual feature for Santa Paula. Additionally, the Mission-styled *Espadana* parapet, with its decorative brick corner towers and block molding, are elements that have provided material benefit to Santa Paula's Main Street for over 110 years

**Period of Significance: 1911-1973**

The Tower Theater's period of significance begins with the 1911 construction of the building as an early store theater and the oldest known purpose-built moving picture venue in Ventura County.

The period of significance concluded in 1973, when the Tower Theater closed. At the time of its closing, it was one of only two Ventura County venues with a primary focus on Spanish-language films, a function the property retained since the mid-1920s.

**Early History:**

The Elektra Theatre was constructed in 1911 in conjunction with the adjacent, two-story Bennison Block building, which is still extant at the southwest corner of Tenth and Main Streets. W.J. Little, of the firm Lidamore & Little, a local builder that completed various Santa Paula residences, including the Ramsey House, was the contractor for the combined project.[1] The Elektra Theatre's original owner was Thomas Gale ("T.G.") Robinson, who, beginning one year earlier in Santa Paula, had operated the "Electric" Theatre in a former box ball bowling space on Main Street.[2] Shortly after opening the Elektra, Robinson sold it to his manager, Ventura butcher A.D. "Duke" Briggs, in November of that year. Briggs operated the Elektra until 1917.[3] The Elektra Theatre opened on October 21, 1911, with a double feature of unknown titles and featured the "Mexican orchestra."[4] Perhaps even more prescient to its future use, that Christmas Eve the theatre featured "exclusive Mexican films, showing the late Mexican Revolution, the Taft-Díaz meeting at El Paso and Juárez, the centennial parade in Mexico City, and the most exciting bullfight ever shown."[5]

**Historic Context Statements**

**Store Theatres**

The Elektra Theatre is a "store theatre" building type. Commonly sandwiched between other buildings in main street settings and presenting eye-catching facades to the street, store theatres, according to author William Paul, were the first dedicated movie theatres and "were where movies came into their own as a new art form."[6] Store theaters are closely related to the better-known "nickelodeon," with differences among movie theater scholars regarding the application of one term versus the other, or the interchangeable use of both terms.[7] The advent of the term "nickelodeon"

[1] "Rushing Bennison Building," *Santa Paula Chronicle*, August 18, 1911, 1.
[2] ["T.G. Robinson"], *Santa Paula Chronicle*, December 24, 1909, 7; Sanborn Map Company, *Santa Paula, CA* (New York: Sanborn Map Company, 1912), sheet 10.
[3] ["A.D. Briggs"], *Santa Paula Chronicle*, November 17, 1911; "L.H. Baumgartner Buys the Elektra," *Santa Paula Chronicle*, October 18, 1917, 2.
[4] ["The Opening Night"], *Santa Paula Chronicle*, October 27, 1911, 1.
[5] ["The Elektra Theatre"], *Santa Paula Chronicle*, December 22, 1911, 1.
[6] William Paul, *When Movies Were Theater: Architecture, Exhibition, and the Evolution of American Film* (New York: Columbia University Press, 2016), 65–66.
[7] Paul, *When Movies Were Theater*, 65; Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater, Starring S. Charles Lee* (New Haven, CT: Yale University Press, 1994), 23–24.

appears to have been tied more to programming than to architecture, with the first usage of the term occurring in Pittsburgh in 1905 at a venue that was itself a converted storeroom. The parlance of "store show" was common industry nomenclature at the time of their construction.[8]

Store theaters possessed common dimensions and features: a shotgun-like box-form massing, typically with a 25- to 30-foot street-facing façade and a depth of 50 to 100 feet. The Tower Theater has a 30-foot frontage and a 100-foot depth.[9] Though movie-focused, with all elements working toward the screen, vaudeville acts still occurred in their spaces. Even today, despite the loss of its screen, seats, and raked floor, the Tower Theater retains a subterranean dressing room that opens directly onto a small wood stage.

The first purpose-built movie theater of any kind is believed to be Tally's[10] Electric Theatre, constructed in Los Angeles in 1902. By 1908, just 12 years after moving picture and projection technologies were first developed and paired, there were 8,000 movie theaters across the U.S. By 1916, that number had grown to 18,000 theaters—converted, purpose-built, or otherwise—with a daily attendance of 16 million.[11]

Unlike earlier live performance venues with their highly elevated box opera seats, such seating offered no practical advantage for viewing a motion picture. Due to their oblique angles, these seats were actually worse than those at ground level, which faced the screen head-on.[12] For its ability to provide entertainment to the multitudes and its lack of overt hierarchies within its auditoriums, the store theater typology was intrinsically democratic and quickly became an affordable entertainment medium for the masses—"a sort of people's forum," according to a 1914 article in the trade journal *Moving Picture World*.[13]

To generate income in relatively small spaces—the Elektra seated approximately 350—store theaters changed movies frequently to keep audiences returning. At one time, the Elektra was presenting four separate programs per week.[14] Early moving pictures were relatively short in length and were commonly coupled with musicians and live acts of various kinds. The Elektra, like many

[8] S.S. Hutchinson, "Kinematography in the United States," *Moving Picture World* 21, no. 2 (July 11, 1914): 175–76, quoted in Paul, *When Movies Were Theater*, 62.
[9] "The Brickbuilder Annual Architectural Terra Cotta Competition," *The Brickbuilder* 22, no. 11 (November 1913): xxxviii, cited in Paul, *When Movies Were Theater*, 62.
[10] Valentine, *The Show Starts on the Sidewalk*, 22.
[11] Paul, *When Movies Were Theater*, 63.
[12] Ibid., 35.
[13] W. Stephen Bush, "The Triumph of the Gallery," *Moving Picture World*, December 13, 1913, 1256, cited in Paul, *When Movies Were Theater*, 71.
[14] ["The Elektra Theater"], *Santa Paula Chronicle*, December 15, 1911, 5.

store theaters, doubled as a community meeting hall and, early in its history, hosted a variety of social service groups, high school fundraisers, religious events, and even cooking classes.

The era of the store theater lasted until 1914, with the advent of more elaborate, standalone venues coupled with longer-running feature films, as opposed to the variety of short films and live acts that store theaters featured.[15] Among this new generation of elaborate movie venues was the 2,989-seat Mark Strand Theater in New York, which opened in 1914 and featured the innovative impresario Samuel "Roxy" Rothafel.[16] Befitting the movie palace's elaborate revivalist design, Rothafel transformed the experience into an occasion, with meticulously uniformed ushers, an orchestra, fresh flowers in the lobby, and, most notably, the rearranging of a given night's performances—films and live acts—into one dense arc over the course of the evening.[17] Built at a cost equivalent to $30 million 2024, the Strand was one of the first theaters to usher in the new era of the more opulent, substantially scaled "movie palace" and the escapist, fantasy-oriented experience that it, with Roxy Rothafel's vision, first enabled. Rothafel, who briefly worked at the 1913 Regent Theatre in New York before landing at the Strand the following year, would later open the Roxy Theater on Times Square and Radio City Music Hall.

**Stephen D. Brown, *Teatro Mission*, and *La Colonia***

The Elektra Theatre appears to have gone dark in 1919, the last year of U.S. involvement in World War I, but also the year that Santa Paula's Glen City Theatre opened for business. Once this occurred, the Glen City would be locally known as "the big theater," and the Elektra as "the little theater."[18] On December 30, 1922, A. Blumenthal reopened the Elektra Theatre as the "Mission Theatre" (the Mission-styled *Espadaña* parapet atop its façade is original to 1911).[19] Blumenthal appears to have quickly sold the business to his manager, James Dodge, who, by the following year, sold it to Edwin L. Franck.[20] Franck renovated the theater, revised its façade, and painted the building pure white.[21] By 1925, Franck hired Stephen D. Brown as his manager. Brown was born in Los Angeles in 1880 but spent his teenage years in El Paso, where his family often traveled to Mexico, allowing Brown to become fluent in Spanish.[22]

[15] Paul, *When Movies Were Theater*, 114–15.
[16] Ibid., 113–115.
[17] Ibid., 112.
[18] Craig Held, "Re: Mission theater," email correspondence with Jose Alamillo, June 12, 2023; "Bennison Re-inforced Concrete Block, corner of Main and Tenth Sts., nearing completion," photograph, *Santa Paula Chronicle*, September 29, 1911, 1.
[19] "Mission Theatre Opens Saturday with Matinee," *Santa Paula Chronicle*, December 28, 1922, 1.
[20] "Mission Theatre Sold to Aja, Arizona, Man," *Santa Paula Chronicle*, August 2, 1923, 6-A.
[21] "Mission Proprietor Goes on Honor Roll," *Santa Paula Chronicle*, September 6, 1923, 7-B.
[22] Jose Alamillo, "A Brief History of the Mission Theater, Santa Paula, California," unpublished essay, May 29, 2024, np.

A substantial wave of Mexican immigration into the U.S. paralleled the 1910 Mexican Revolution, which brought fighting and economic instability to Mexico that lasted into the 1920s. In Santa Paula, many of the new immigrants worked in the city's sizeable citrus industry. Brown sensed a market, and in 1925 began programming Mexican vaudeville acts (*variedades*). The Mission Theatre presented a variety of English-language Hollywood films, but those Brown selected often featured stars such as Dolores del Río and Ramón Novarro, who were popular with the local Latino population. Akin to other Spanish-language venues, which ultimately did so for decades longer than Anglo theaters, Brown coupled his film showings with live acts, in both English and Spanish, including a hypnotist named "Dr. Q," comedy acts, and a Mexican symphony, among others.[23] Brown showed Mexican films at Santa Paula High School and ran congratulatory tidings for Mexican Independence Day in *La Voz de la Colonia*. Shortly after the St. Francis Dam disaster of 1928, Brown directed and showcased a film about Santa Paula, featuring its various commercial areas and residents. He announced the film in *La Voz*, inviting the community to its screening with the promise that attendees would have "an opportunity to see familiar figures on the silver sheet."[24] By 1927, Brown appears to have formally acquired the business from Franck and continued presenting movies such as *The Rose of Fire*, *The Bells of Capistrano*, and Catholic-themed religious films around Easter, all geared toward a Mexican audience.[25] Stephen Brown promoted aggressively through a variety of contests and giveaways, including harmonica-playing contests, and prizes such as turkeys, floor lamps, phonographs, and radios. For the ladies, he offered giveaways of silverware, tea services, electric flower baskets, and china.[26] Brown featured in-person events with Anglo Hollywood actors, such as Frank Merrill, who played Tarzan, using *La Voz* to invite Santa Paula's local Mexican community to take part.[27] In December 1929, Brown renovated the Mission Theater to accommodate the new talking picture technology, and the following month, with his programming unchanged, he reopened the theater as the Columbia (*Teatro Colombia*).

Throughout Brown's tenure at *Teatro Mission* and *Teatro Columbia*, he and Manuel Reyes, the editor of *La Voz*, appear to have had a strong, symbiotic relationship. Once, when the newspaper was trying to sell subscriptions, Brown offered generous ticket giveaways to those

[23] "Enterrada Viva Que Resucitara Mañana," *La Voz de la Colonia*, August 22, 1929, 1.
[24] "Por El Teatro Mission El 26-27," *La Voz de la Colonia*, May 23, 1929, 4.
[25] "Después De Seis Días," *La Voz de la Colonia*, April 7, 1927, 1; "Gran Película 'La Pasión' El Viernes Próximo," *La Voz de la Colonia*, April 28, 1927, 1.

[26] "Todos Al Teatro Mission Con Sus Músicas De Boca," *La Voz de la Colonia*, November 1, 1928, 2; "Lo Que Habrá En El 'Mission'," *La Voz de la Colonia*, January 17, 1929, 1.

[27] "$25.00 Seran Regalados," *La Voz de la Colonia*, August 8, 1929, 1.

who subscribed. In turn, *La Voz* wrote glowingly of Brown and his theater, with one passage stating,

> "The management of this theater has always known how to more than reciprocate the patronage of this neighborhood, and that is the only one where Mexicans can sit with complete confidence [...] the management of this theater spares no cost to acquire films that are pride of our race, as well as since he announces them, he says it very clearly: "FOR MEXICANS" without fear of others getting angry. Mr. Brown has always opened the doors of his showhouse to our race and this is enough to be able to appreciate how much he esteems it. There have been cases in this square of certain places where Mexicans are repulsive, and they have been told clearly, but nevertheless it matters little to our colony."[28]

Though presenting English- and Spanish-language film programming on different nights, Stephen Brown appears to have operated his theater in a wholly non-segregated manner, a significant departure from the commonplace practice of segregation in many American towns and locales, including Santa Paula. Dual English and Spanish advertisements from Brown in the *Santa Paula Chronicle* and *La Voz de la Colonia*, respectively, announced the same films showing on identical dates and times for Anglo and *La Colonia* audiences.[29]

Brown's *Teatro Mission* and *Teatro Columbia* endeavors were not the only Ventura County theaters to show Spanish-language films for a Mexican-origin audience. Oxnard's *Teatro Boulevard*, later known simply as *Teatro*, was the county's other primary venue. However, *Teatro Boulevard* did not open until 1928—three years after Brown arrived at the Mission *Theatre*. Other local theaters advertised in *La Voz*, offering Spanish-language films only on selected nights or with segregationist seating policies, such as the Fillmore Theatre, which advertised in *La Voz* that "a special section has been dedicated on the right of the auditorium for the Mexican Colony and its exclusive use."[30]

In January of 1931, Stephen Brown sold the Columbia Theatre and purchased the Strand Theater in Oxnard.[31] Brown sold the business to J.L. Asher, who reopened the space as the Lyric Theatre (*Teatro Lirico*) on May 7, 1931.[32] Under his manager, Robert Wells, who by 1932 appears to have acquired the business in full from Asher, the Lyric continued with Spanish-

[28] "Vista Parlante Netamente Mexicana Se Exhibira En El Teatro Columbia El Mierc," *La Voz de la Colonia*, April 17, 1930, 1.
[29] "Valiosa Aclaración," *La Voz de la Colonia*, October 27, 1927, 1; Mission Theatre, "The Country's Critics Acclaim," advertisement, *Santa Paula Chronicle*, November 6, 1927.
[30] "Apetura del Teatro de Fillmore, Calif," *La Voz de la Colonia*, October 16, 1931.
[31] "Brown Opens Oxnard Theatre," *Santa Paula Chronicle*, January 17, 1931, 1.
[32] "New Lyric Theatre Opens Saturday: Doors to Open to Public at 7 O'Clock at New Theatre Here," *Santa Paula Chronicle*, May 7, 1931, 1.

language programming.[33] *La Voz*'s writeup about the Lyric Theatre showing the film *Carne de Cabaret* stated that the film "is entirely Mexican, plot and atmosphere, everything develops among purely Mexican elements; music and everything spoken in our own language," and that "the Mexican Colony will receive the same treatment as before [...] to serve everyone with [no] distinctions between our own [...] Mexicans can freely come and enjoy the two great shows that are shown daily..."[34]

Wells advertised in *La Voz* the showing of English-language films such as *Frankenstein* and the cowboy film *Spirit of the West* with Hoot Gibson.[35] Wells also hosted Catholic events at *Teatro Lirico*, including a youth day congress session that featured the Archbishop of Guadalajara.[36] But perhaps due to the Depression, or losing the English-language business to the Glen City Theater, some of Wells' later programming shifted toward the risqué. The last pictures advertised in the *Chronicle* in May of 1933 were titled *The 7th Commandment* and *The Law of Sex*, intended for an 18-and-over audience with separate evenings for men and women.[37] After that, it is unknown if the Lyric Theatre closed for a portion of the mid-1930s. *La Voz de la Colonia* itself ceased printing in 1932, and if both together went dark, it may well have been due not just to the Depression, but also to a large-scale Mexican repatriation project. This initiative, sponsored by charitable agencies and all levels of the U.S. government, often coercively encouraged the return to Mexico of hundreds of thousands—possibly up to one million—Mexican citizens who were living and working in the U.S.[38] If the Lyric was open through the 1930s, it likely focused primarily on Spanish-language movies, which it may have advertised on Spanish-language radio stations (radio was a primary medium for the recently immigrated). After some years with no listing at all, the 1937 Santa Paula phone directory lists Dionisio Acosta as the manager of the Lyric Theatre. Notable in his own right, Acosta had been the impresario at *Teatro Principal* of Los Angeles, which was located in a section of Main Street that was demolished to construct the 101 Freeway, a hub for the city's middle-class Mexican-origin community.[39] There, Acosta presented music, comedy, singing, and acting talent he scouted from a wide talent of the Mexican origin populace, recently emigrated or otherwise. Additionally, Acosta formed a singing act with rotating members named "Los Cancioneros Acosta" (The Acosta Songbooks), which in the 1920s were among the first

[33] Lyric Theatre, "Tonight and Tomorrow," advertisement, *Santa Paula Chronicle*, February 20, 1932, 3.
[34] "El Teatro Lyrico Presenta una Gran Atracción a la Colonia Mexicana," *La Voz de la Colonia*, March 4, 1932, 1.

[35] Lyric Theatre, "Para El Cinco De Mayo," advertisement, *La Voz de la Colonia*, May 5, 1932, 4.
[36] "Monsenor Orozco y Jimenez ARZOBISPO de Guadalajara Oficiara En La Solomne Misa Al Aire Libre En El Steckel P," *La Voz de la Colonia*, April 8, 1932, 1.
[37] Lyric Theatre, "The Law of Sex," advertisement, *Santa Paula Chronicle*, May 8, 1933.
[38] U.S. Department of Homeland Security, "INS Records for 1930s Mexican Repatriations," July 29, 2020, https://www.uscis.gov/about-us/our-history/stories-from-the-archives/ins-records-for-1930s-mexican-repatriations.
[39] Rogelio Agrasánchez Jr., *Mexican Movies in the United States: A History of the Films, Theaters, and Audiences, 1920–1960* (Jefferson, NC: McFarland and Company, Inc., 2006), 48.

stateside Mexican acts to make large numbers of phonograph recordings for a wide variety of U.S. record labels. Since no printed or other archival matter exists from Acosta's Lyric Theatre tenure, it is unknown what his specific programming was or if he presented his own scouted acts. But Acosta's tenure was short, and the Lyric Theatre appears to have closed in 1938.[40]

**Fox West Coast and the Moderne Design System**

In 1940, Fox West Coast (FWC), a major Western U.S. theater chain with over 25 locations, acquired the Lyric Theatre. FWC undertook the Moderne-styled design treatment that is still present, in varying degrees, both upon and within the theater. Dating back to the era of the store theater, theater owners and their architects applied numerous architectural design elements to their street-facing façades in a manner that was stimulating, if not overwrought, to stand out against other nearby buildings and to capture the eye—if not the imagination and nickel—of theatergoers. In the movie palace era, this treatment evolved toward conscious notions of architectural style, including opulent but tasteful Beaux-Arts and Revivalist styles historically associated with notions of taste, "class," and the culture of live theater.

Over the course of the late 1920s and early 1930s, *Art Deco* became the style du jour for movie theaters, new and old. A decorative, if not opulent, design system informed by Art Nouveau and the Gothic, Art Deco was a Modernism more palatable to the masses than the direct and hyper-abstract "pure" Modernism coming from the Bauhaus, which many found cold and alienating.

With the advent of the Great Depression, the economy that had enabled the creation of proper Art Deco—with its elaborate appliqué of abstracted zig-zag and other motifs, often done in precious metals or even Lalique crystal—virtually disappeared overnight. In its place arose "Streamline Moderne," a style that symbolically referenced the speed, aerodynamics, and mobility of various machines, including cruise liners, zeppelins, airplanes, diesel locomotives, and automobiles, all reflective of an early 20th-century zeitgeist. Making all of these possible was the influence of industrial design, which had an outstretched impact on Streamline Moderne. According to architectural historian David Gebhard, "America's new arbiters of taste in the '30s, the industrial designers, convinced manufacturers, retailers, and above all, the middle and upper class public, that it was essential to repackage products varying from food to automobiles. Especially in the early years of the Depression (from 1933 to 1936), the 'modernization' of buildings was avidly pursued, not necessarily, it should be noted, to improve their functioning, but to transform their images into something which was 'smart and up-to-date."[41] This concept of being "up-to-date" boded particularly well for the theater

[40] "Theaters Will Be Remodeled," *Santa Paula Chronicle*, February 8, 1940, 1.
[41] David Gebhard and Harriette Von Breton, *Los Angeles in the Thirties: 1931–1941* (Los Angeles: Hennessey & Ingalls, Inc., 1989), 32.

business, where architectural design served as a marketing device. Many theaters, including the Elektra, underwent constant renovations and remodels to maintain their appeal and attract audiences.[42] Made possible by relatively new technologies, movies themselves might be seen as an industrial product.

Horizontal-massed abstract forms with rounded corners, chrome banding accents, portal windows, and mast-like spires were common elements of Streamline Moderne's early phase. As still seen upon and within the Tower Theater, additional Streamline Moderne features, as articulated by Gebhard and Von Breton, also included bent tubes, circles, fluid forms accented by color, the play of light and shadow from neon lighting, and the use of metals and wood for decorative purposes, often in bas-relief patterns to enhance detail and surface.[43] At the Tower Theater, this includes the auditorium's side wall murals, which feature colorful, stylized circular patterns in low relief. As Streamline Moderne continued through the 1930s, many of the more overt references to machines and mobility fell away, and the style became increasingly softened and adorned. Streamline Moderne's later, often elegant iteration is sometimes referred to as "Late Moderne" and continued into the mid-1950s. The standalone term "Moderne" refers to any one of these post-deco Modernist expressions in the vernacular, serving as a broader catch-all for the later iterations of a softened, less severe Modernism. Though it incorporates various Streamline Moderne elements, the Tower Theater remodel, with its high level of adornment and lack of overt machine imagery, is best classified as a Moderne design.

The primary architect working for Fox West Coast in the early 1940s was S. Charles Lee, who was also, arguably, the leading architect in the U.S. for movie theater design at that time. Lee, according to Gebhard and Von Breton, "combined Moderne and decorative detail to produce theaters that were loved and admired as 'pure Hollywood."[44] A Renaissance man, Lee had a remarkable ability to understand both business and engineering, along with the art and aesthetics of architecture.[45] This unique combination of talent and interests made Lee particularly adept at movie theater design, and he would go on to design approximately 300 venues from the 1920s to 1950, when he stepped away to focus on the real estate business.[46] A multitude of Lee's movie theaters were designed for Fox West Coast, including a handful of other "Tower" theaters. (Lee's first movie theater was a 1927 movie palace in downtown Los Angeles, also named "Tower Theatre," but it was not undertaken for FWC.) Like Lee's FWC Tower Theatre locations in Compton, Fresno, and Santa Rosa, the Santa Paula remodel featured a centered, standalone, multi-sided box office within a recessed entryway, connected to the ceiling above it; angled marquees with vertical design elements centered atop their

[42] Valentine, *The Show Starts on the Sidewalk*, 6.
[43] Gebhard and Von Breton, *Los Angeles in the Thirties*, 2.
[44] Ibid.
[45] Valentine, *The Show Starts on the Sidewalk*, 31–33.
[46] Ibid., 8.

apex; and symmetrically placed display cases at the façade's narrow, ground-level end bays.[47] However, available research could not verify that S. Charles Lee is the architect of the Santa Paula Tower Theater, which may have been undertaken by other FWC staff following Lee's lead. Regardless, the Tower Theater's façade as it stands today embodies S. Charles Lee's saying that for the moviegoing experience, "The show starts at the sidewalk."[48]

FWC's revitalized Tower Theater opened on June 7, 1940, with a double feature: *Mutiny on the Blackhawk*, starring Richard Arlen, and the mystery thriller *Double Alibi*, starring Wayne Morris and Margaret Lindsay.[49] Just a couple of months later, the theater appears to have struggled, reducing its hours to weekends only for a time.[50] The Tower Theater's last print advertisement in the *Santa Paula Chronicle* is dated March 6, 1943, and it mentions the showing of Spanish-language films on Tuesdays and Wednesdays. Specifically, this final ad mentions the film *El Barbero Prodigioso* (*The Prodigious Barber*), starring Fernando Soler and distributed by Azteca Films, which at the time was the largest Spanish-language film distributor in the U.S.[51]

Santa Paula's Glen City Theatre burned to the ground in 1949, and the following year, Fox West Coast built and opened a 1,000-seat venue at 727 E. Main Street in Santa Paula. It is unknown if the Tower Theater was open between 1950 and 1956, when FWC, presumably now wholly focused on their newer, larger venue, sold the Tower Theater to Gordon West and Johnny Hatcher.[52] During this time, the long-overdue wane of segregation was documented. In Santa Paula, according to two local informants interviewed by the author Martha Menchaca, this shift appears to have first begun at the Fox Theatre. There, a group of young Mexican men refused to sit on the designated Mexican side of the auditorium over a period of four Sundays, including the first night, when they were asked to leave the movie theater.[53] The informants believed that management eventually acquiesced because they feared a *La Colonia* boycott.[54] It would have been right after this incident when Hatcher and West purchased the Tower Theater, showing English-language movies, including Westerns, but focusing on Spanish-

[47] Ibid., 98–99.
[48] Valentine, *The Show Starts on the Sidewalk*, 9.
[49] "Tower Theater, Completely Remodeled, Opens Here Tonight," *Santa Paula Chronicle*, June 7, 1940, 6.
[50] "Tower Theater Open on Weekends Now," *Santa Paula Chronicle*, August 27, 1940, 5.
[51] "Tower Theater," advertisement, *Santa Paula Chronicle*, March 4, 1943, 8.
[52] "The National Spotlight: Los Angeles," *Motion Picture Herald* 202, no. 10 (March 10, 1956): 31.
[53] Martha Menchaca, *The Mexican Outsiders: A Community History of Marginalization and Discrimination in California* (Austin, TX: University of Texas Press, 1995), 116–17. Menchaca conducted a variety of interviews with local informants, including Linda, who provided the information regarding the theater incident, and Tony, who corroborated it. Menchaca's book states that there was only one theater in Santa Paula at this time—the mid-1950s—and unless the Tower Theater was closed for some time, which is not out of the question, there were two theaters: the Tower and the Fox. Because of the Tower Theater's known focus upon Spanish-language cinema, with the possibility that it may have been dark during the early 1950s, the episode is assumed to have occurred at the Fox Theatre, not the Tower Theater.
[54] Menchaca, *The Mexican Outsiders*, 117.

language films over the weekends. No print advertising or other archival materials are available to indicate which specific movies were shown, but archival imagery and West's own correspondence to the City of Santa Paula decades later indicate that West operated the venue primarily as a Spanish-language theater.[55]

**Mexican Cinema, Mexican Population**

Though Tower's specific Spanish-language programming is virtually unknown, it is important to note that the era from the mid-1930s to the end of the 1950s is considered a golden age for Mexican cinema. A film industry had been present in Mexico since the Mexican Revolution, and it gained popularity through the 1920s. The advent of talking pictures—Mexico's first being the 1932 film *Santa* starring Lupita Tovar—opened new possibilities for Spanish-language film. The films that marked the dawn of Mexico's golden age both date from 1936 and include *Vámonos con Pancho Villa* (*Let's Go With Pancho Villa*) by director Fernando de Fuentes, and *Allá en el Rancho Grande* (*Let's Go to the Big Ranch*), which started a new, distinctly Mexican film genre of "*comedia ranchera*."[56] The latter movie was a huge commercial success, not just in Mexico or other Latin American countries, but also in the United States, where in the coming years, many Mexican movies would gross their highest receipts. Western-like *charro* (Mexican cowboy-type figure) movies with singing and action were popular, as were other distinctly Mexican genres, including sultry, dance-oriented *rumbera* films and urban strife melodramas.[57] For a Latino audience, including a sizeable postwar one in the U.S., Mexican-made films captured nuances and details that Hollywood, which largely stopped making Spanish-language films by the end of the 1930s, could not master.

After Germany torpedoed two Mexican tankers in the Gulf of Mexico, Mexico formally joined World War II as a U.S. ally on May 22, 1942. Among Mexico's contributions to the alliance were a flying squadron named the "Aztec Eagles," which saw action in the Pacific theater, and the shipping of mined materials to the U.S., which the U.S. defense industry used in metals for ships, tanks, and other weaponry. In reciprocity, knowing that Mexico's film industry was ascendant, the U.S. sent to Mexico equipment, technical expertise, and reams of raw film to support it.[58] Due to the growing demand for Mexican films, additional studios were built in Mexico over the course of the war. Through the 1940s, Mexico produced an average of 50 feature-length films per year, many of which received international acclaim.[59] Globally significant filmmakers such as Sergei Eisenstein and later Luis Buñuel both emigrated to

[55] Gordon West, letter to the City of Santa Paula, April 28, 1980.
[56] Agrasánchez Jr., *Mexican Movies in the United States*, 6.
[57] Ibid., 12, 53, 54.
[58] Ibid., 6.
[59] Ibid.

Mexico, and the Emilio "El Indio" Fernández film *María Candelaria* won the Grand Prize (Palme d'Or) at the Cannes Film Festival in 1943.[60]

By 1930, there were already 368,000 Mexican-origin people in California alone, comprising 40% of Santa Paula's population. This population would grow exponentially during and after World War II.[61] The 1940s was a truly robust decade for American moviegoing, appealing to virtually all of America's ethnicities. The U.S. at that time had approximately 17,500 movie theaters and a weekly attendance of 80 million people.[62] Spanish-language venues grew in popularity over the course of the decade. In 1941, there were approximately 145 screens in the U.S. showing Mexican films, and by 1951, this number had jumped to 683 screens in 443 U.S. cities.[63] No doubt aiding in the ascension of Mexican film popularity in the U.S. was President Roosevelt's signing, on August 4, 1942, of Agricultural Labor Law No. 45, commonly known as the "Bracero Program" (*bracero* = "one who works with his arms;" "laborer"). The Bracero Program enabled Mexican citizens to legally immigrate to the U.S. to undertake agricultural work during World War II, as many such laborers already in the U.S. were drafted to fight or left agriculture for better-paying work in the wartime defense industry. From 1942 until 1947, as part of the Bracero Program, 250,000 workers, all male, came to the U.S. In 1957 alone, that number totaled 450,000, and by the time the Bracero Program ended in 1964, four million Mexican citizens had immigrated to the U.S., not counting illegal immigration.[64] The Bracero Program began in Ventura County on November 23, 1943, which would have more *braceros* than any other county in the U.S. The majority of Ventura County *braceros* were sent to Santa Paula, with its sizeable citrus orchards, among the largest in the world at the time.[65]

*Bracero* and otherwise, the postwar Mexican-origin community living in the U.S. absorbed Mexican cinema. According to author Rogelio Agrasánchez Jr., "The impact of Mexican movies on audiences of the 1940s and 1950s, when television had not yet invaded people's homes, cannot be overstated."[66] Mexican films became an important means of maintaining and reminding people of their Mexican identity in a new land, and supporting Mexican film was considered a patriotic gesture. Mexican films, though globally lauded and award-winning, were largely made for an audience that was mostly illiterate, with specific, detailed references

[60] Chloe Roddick, "Deep Focus: The Golden Age of Mexican Cinema," British Film Institute, July 25, 2019, https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/features/deep-focus/deep-focus-golden-age-mexican-cinema.
[61] Agrasánchez Jr., *Mexican Movies in the United States*, 3; Menchaca, *The Mexican Outsiders*, 94.

[62] Valentine, *The Show Starts on the Sidewalk*, 195.
[63] Agrasánchez Jr., *Mexican Movies in the United States*, 8.
[64] Ibid., 10.
[65] Menchaca, *The Mexican Outsiders*, 92; Hector Tobar, "Former Bracero Tells of Program's Legacy," *Los Angeles Times*, October 15, 2010. https://www.latimes.com/archives/la-xpm-2010-oct-15-la-me-tobar-20101015-story.html
[66] Agrasánchez Jr., *Mexican Movies in the United States*, 14.

to familiar songs, traditions, outfits, and countryside scenes.[67] Notably, the films seemed to be more popular in the U.S. than in Mexico itself. One 1930 study conducted in San Diego stated that the average Mexican family went to the movies 50 times per year.[68] According to author David Maciel,

> "The Mexican films of the Golden Age were films that appealed to everyone in the family. It was a cinema that you could take your entire family to see. It had tremendous social benefits for families. Everybody saw their own stories portrayed in the movies. There were heroes that they identified with. As with the Mexican Revolution itself, their relatives had fought in that upheaval, so it was fresh to them. And the Golden Age was a very patriotic cinema that was close to their heart. And then it became an institution, and it provided not only an escape as entertainment, but it provided cultural nourishment for survival. Because at the same time [the Mexicans] were being bombarded with the process of Americanization. And in order to maintain their "Mexicanidad," the cinema turned out to be one of the few institutions around that could nurture this impulse."[69]

The late-1950s wane of Mexican cinema's golden age coincided with the rise of television and the changing tastes of those of Mexican origin, who increasingly, especially after the Korean War, identified themselves as "Mexican American." In this acclimation, many came to favor the storylines and sheen of Hollywood productions. Mexican-made films continued into the 1960s, but—now subject to budget cuts by the Mexican government that had previously sponsored the industry—they were often hastily made for quick profits. After Mexican film failed to win substantial audiences in the 1970s through the intellectual and historically oriented *nuevo cine* genre, the early 1980s advent of the home video rental industry was the final knell for Mexican cinema.[70] By 1990, nearly all Spanish-language movie theaters were closed or reverted to other programming.[71] Nonetheless, taken in whole, according to author Rogelio Agrasanchez Jr., "The period from the 1920s to the 1980s remains as a significant episode in the history of movie entertainment for Hispanics in the United States."[72]

**Decline, Survival, Significance**

Gordon West would own the Tower Theater until about 1980, but he closed it in 1973, when he signed a lease to show Spanish films at the Santa Paula's larger Fox Theater.[73] Perhaps knowing

[67] Ibid., 8, 14.
[68] Ibid., 8.
[69] Ibid., 14.
[70] Ibid., 68, 165–166.
[71] Ibid., 46.
[72] Ibid., 69.
[73] West, letter to City of Santa Paula, April 28, 1980; Leslie Leffingwell, "Remodeling Costs May Stop Theater Reopening," *The Daily Chronicle*, February 12, 1980, 1.

that the Fox was about to be demolished, which occurred in 1981, a 1980 correspondence with the city indicates that West wanted to reopen the Tower once again to show Spanish-language films, but due to seismic concerns, this was prohibited. West subsequently sold the property. Concerned about its survival, the City of Santa Paula purchased the property in 1995.[74] To keep the building standing and in anticipation of future commercial reuse, in 2003 the city undertook a seismic stabilization project first proposed in the early 1980s. This project involved removing the raked floor installed in 1940, as well as the seats upon it. In 2016, the city gutted the auditorium of various materials and finishes, including drapery, acoustic elements, and the screen itself. By that time, the Tower Theater had been closed for over 40 years.

Despite the above-mentioned changes, many of which were necessary for the building's survival, the *Moderne*-styled Tower Theater continues to read as an early-era single-screen movie theater, largely due to its façade and select remaining interior elements, including the shotgun-like volume of its auditorium. It remains Santa Paula's last such example. Constructed as the Elektra Theater in 1911, the venue possesses prior chapters of distinction; the building is the oldest known purpose-built movie theater in Ventura County. The building today known as the Tower Theater also has historic significance as an early, non-segregated Spanish-language movie theater for Ventura County's Mexican-origin community and *La Colonia* itself. For the above-mentioned reasons, the Tower Theater appears to be eligible as a City of Santa Paula landmark.

**Timeline**

- April 1911: French filmmaker Gaston Méliès relocates his Star Film Company to Santa Paula, where it would be based until 1913. There is no known direct connection between the former Elektra Theatre and Méliès.

- August-October 1911: H.G. Bennison has W.J. Little of the builder firm Lidamore & Little construct a two-story building, the "Bennison Block," located at the southwest corner of Tenth and Main Streets, Santa Paula, and an adjacent "picture show room," which would become the Elektra Theatre. According to building permits, H.G. Bennison would continue to own both buildings at least through the early 1950s.[75]

- Saturday, October 21, 1911: Thomas Gale (T.G.) Robinson, formerly of Santa Paula's "Electric" / "Electra" Theatre, a movie venue set up in a former box-ball bowling space on Main Street, opens the Elektra Theatre. Robinson has been

[74] Christina Lima, "Santa Paula: City to Buy, Restore 1900s Movie Theater," *Los Angeles Times*, March 25, 1995, https://www.latimes.com/archives/la-xpm-1995-03-24-me-46498-story.html.
[75] City of Santa Paula Building Permit No. 5411, September 17, 1951.

connected with the showing of motion pictures dating back to 1908, when he did so in Oxnard. The Elektra's opening night features a double bill of unknown titles and a "Mexican orchestra." Opening night drew two capacity crowds, totaling 700.

- November 17, 1911: A.D. "Duke" Briggs, a Ventura butcher, purchases the Elektra Theatre from Mr. Robinson.[76]

- December 24, 1911: Briggs presents Mexico-themed reels for Elektra's first Christmas Eve, featuring "the exclusive Mexican films showing the late Mexican Revolution, the Taft-Díaz meeting at El Paso and Juárez, the Centennial Parade in Mexico City, and the most exciting bullfight ever shown."

- 1912–1913: The Elektra Theatre doubles as a community hall, hosting fundraisers for the Rebekah Lodge, Native Daughters, Loyal Daughters, D.A.R., local high schools, and religious benefits.

- 1914: Briggs secures a contract to show movies filmed in Santa Paula and featuring its people by the St. Louis Motion Picture Company, which was based in Santa Paula.[77]

- October 1917: Louis ("L.H.") Baumgartner, a former Elektra Theatre live violinist, purchases the Elektra Theater business from Briggs.

- March 28, 1918: Elektra Theatre announces that it has contracted with Paramount Pictures and Artcraft Pictures.

- December 10, 1919: Baumgartner builds and opens the Glen City Theatre (Fox Glen City by 1930). The Elektra Theatre goes dark from circa 1919 to 1922.

- December 30, 1922: The Elektra Theatre reopens under A. Blumenthal as the Mission Theatre, with James W. Dodge as manager. Blumenthal signs a lease with H.G. Bennison, who still owns the theatre building as of 1922.

[76] An announcement in the *Santa Paula Chronicle* from November 3, 1911, states that Robinson sold the Theatre to local realtor Erv Peck, but this appears to be erroneous, as Briggs's name comes up often as the owner of the Elektra business in the coming years.
[77] "Santa Paula, Prosperous Glen City," *Ventura Free Press*, May 22, 1914, 2.

- August 1923: Dodge sells Mission Theatre to Edwin L. Franck, who proceeds to renovate and upgrade the theater, adding new projectors, redoing the façade, and painting the building "pure white." Clunie & Dunkle serve as building contractors.[78]

- 1925: Stephen D. Brown becomes manager of the Mission Theater under Franck. By that August, Brown is presenting Spanish-language vaudeville acts.

- 1925-1931: While showing a variety of English-language offerings, primarily from Tiffany Productions and Warner Productions, Brown, who was raised in El Paso and whose family often spent time in Mexico, fully opens the Mission Theater (*Teatro Mission*) to Santa Paula's Mexican-origin community, introducing a wide variety of Spanish-language programming for *La Colonia*. Franck and Brown appear to operate *Teatro Mission* as a non-segregated theater. Brown advertised regularly in *La Voz de la Colonia*, Santa Paula's Spanish-language newspaper, which wrote glowingly of Brown and his *teatro*. During this time, Brown shows a variety of Hollywood productions with Mexican leads, including Dolores del Río and Ramón Novarro.

- April 21, 1927: Stephen Brown presents the Mexican music trio "Perez Bros. and Dolores" from Guadalajara, who perform "American, Mexican, and Spanish selections."[79]

- March 19, 1928: Mission Theatre shows scenes from the St. Francis Dam disaster, which occurred the night of March 12–13, 1928, killing over 400 and flooding Santa Paula in one of the worst civil engineering disasters in California history.[80]

- December 1929: Brown remodels the Mission Theater in preparation for talking pictures.

- January 1930: Brown reopens the Mission Theatre as the Columbia Theatre (*Teatro Columbia*) and continues similar programming as before, including Spanish-language movies.

[78] "Personal Mention," *Santa Paula Chronicle*, August 30, 1923, 1.
[79] "Gift Night at the Mission Theatre," *Santa Paula Chronicle*, April 21, 1927, 8.
[80] "Flood Pictures at Mission Tonight," *Santa Paula Chronicle*, March 19, 1928, 2.

- January 1931: Brown sells *Teatro Columbia* and opens the Strand Theater in Oxnard.

- May 9, 1931: Proprietor Leslie Asher reopens the Mission Theater as the Lyric Theatre. Full-page announcements in the *Santa Paula Chronicle* tout new projection equipment and that "everything but the roof and walls" was remodeled. Local Santa Paula contractor J.V. Westling undertook the work in conjunction with Continental Theatres Construction Company and Warner Brothers engineering. Opening night, on May 9, 1931, features the Douglas Fairbanks movie *Reaching for the Moon*.

- 1932: *La Voz de la Colonia*, Santa Paula's Spanish-language newspaper, ceases printing.

- February 1932: Robert E. Wells, who also operated the Sulfur Mountain Dance Hall, is listed as manager of the Lyric Theatre. Wells focuses on double features and presents popular movies such as *Frankenstein* to Anglo and Mexican audiences.[81]

- May 6, 1933: Wells shows *The Law of Sex*, an 18-and-over picture that he presented to men and women on separate evenings. Its advertisement in the *Santa Paula Chronicle* appears to be its last. One more ad appears in the *Ventura Free Press* in 1934. The venue may have gone dark for a period of years or focused on Spanish-language film.

- 1937: The Santa Paula phone directory lists Dionisio Acosta as Lyric Theatre manager.

- June 7, 1940: Fox West Coast reopens the former Lyric Theatre as the Tower Theater. The majority of what remains visible on the building today, including its Moderne-inspired marquee and circular wall reliefs inside the auditorium, were undertaken at this time. The contractor was Herbert Morgan, and the QRS Neon Company designed the marquee. Wendell Smith is manager.[82] Though not

[81] "Gift Night at the Mission Theatre," *Santa Paula Chronicle*, April 21, 1927, 8.
[82] "Remodeling Starts on Tower Theater," *Santa Paula Chronicle*, April 18, 1940, 2; "Early Opening Seen for Tower Theater," *Santa Paula Chronicle*, May 10, 1940, 1; "Tower Theater Manager Named," *Santa Paula Chronicle*, June 5, 1940, 1.

presently verified as its architect, the Tower Theater design is highly similar to other FWC Tower Theater projects by noted architect S. Charles Lee.

- August 27, 1940: The Tower Theater appears to be struggling, and according to a *Santa Paula Chronicle* article, it reduces its hours to weekends only. Don Austin, who was the manager of the Glen City Theater, which by then was also Fox-operated, becomes the new Tower Theater manager.

- 1941–1942: There are virtually no advertisements in any local publications, except on March 6, 1942, when a *Santa Paula Chronicle* ad mentions showings of Spanish-language films on Tuesdays and Wednesdays. The ad specifically mentions *El Barbero Prodigioso*, which starred Fernando Soler and was distributed by Azteca Films, the largest Spanish-language film distributor in Mexico and the U.S. After 1942, available research uncovered no later advertising in the *Santa Paula Chronicle* or other local newspapers, as available.

- 1949: The Glen City Theater catches fire and burns. Its present location, 858 E. Main Street, houses Santa Paula's Goodwill Store.

- October 12, 1950: One year after the burning of the Glen City Theatre, Fox West Coast, which originally renovated the Tower Theater, opens a new and larger 1,000-seat venue named the Fox West Coast, located at 727 E. Main Street.

- Mid-1950s: A group of young Mexican-origin men take a stand and refuse to sit in the segregated section of the Fox Theatre. After asking them to leave the first evening, management allows them to sit where they desire.

- 1956: Gordon West and Johnny Hatcher acquire the Tower Theater from Fox West Coast and focus its programming on Spanish-language films. It is unknown if the Tower Theater was open between 1950, when FWC opened the larger theater, and West's and Hatcher's acquisition of the building in 1956.

- 1965: The main entrance is relocated toward the street, narrowing the entryway and removing the box office.

- 1973: Gordon West takes over the lease to show Spanish-language films at the nearby Fox Theatre, and closes the Tower Theater, which was showing Spanish-language movies to that time.

- 1981: Fox Theater is demolished, leaving the Tower Theater as Santa Paula's only remaining single-screen venue. West desires to show Spanish-language films at the Tower Theater again, but he is denied on account of the City of Santa Paula's seismic concerns.

- c. 1981: Gordon West sells Tower Theater to Dr. Alfredo Munoz.

- 1995: For the sake of its historic preservation, the City of Santa Paula purchases the Tower Theater.

- 2003: Seismic upgrade, proposed since the early 1980s, finally occurs.

- 2016: The City of Santa Paula undertakes removal of multiple interior elements.

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 29 **of** 46

**Figures:**

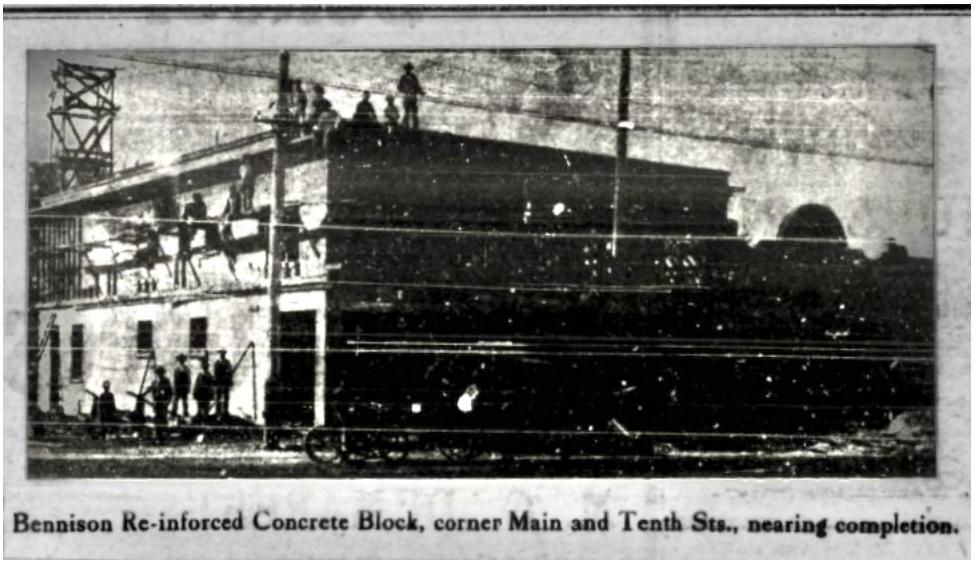
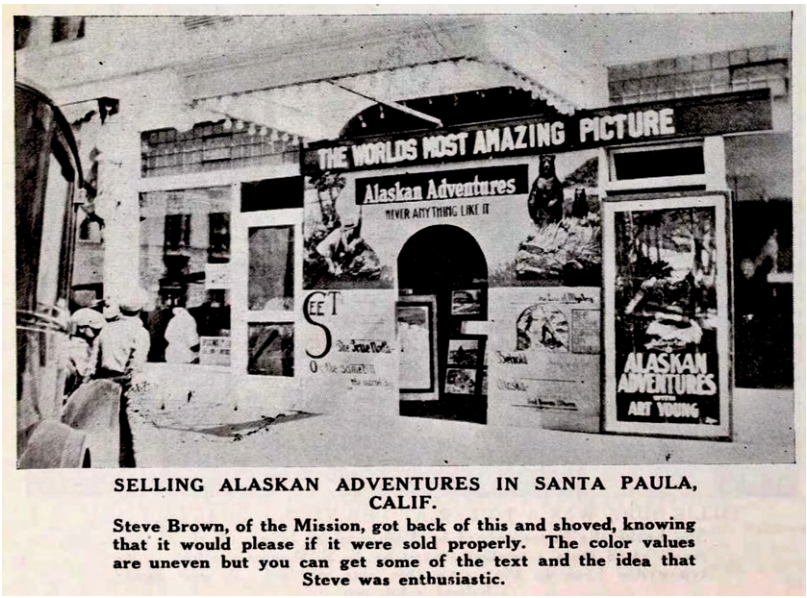



**Figure 1. The Bennison Block and Elektra Theatre under construction, 1911.**
Semicircular Mission styled parapet is visible at right. *Santa Paula Chronicle*, September 29, 1911, 1.




SELLING ALASKAN ADVENTURES IN SANTA PAULA, CALIF.
Steve Brown, of the Mission, got back of this and shoved, knowing that it would please if it were sold properly. The color values are uneven but you can get some of the text and the idea that Steve was enthusiastic.

**Figure 2. Mission Theatre featured in national trade journal *Moving Picture World*.**
*Moving Picture World*, vol 87, no 3

. July 16, 1927, 198.

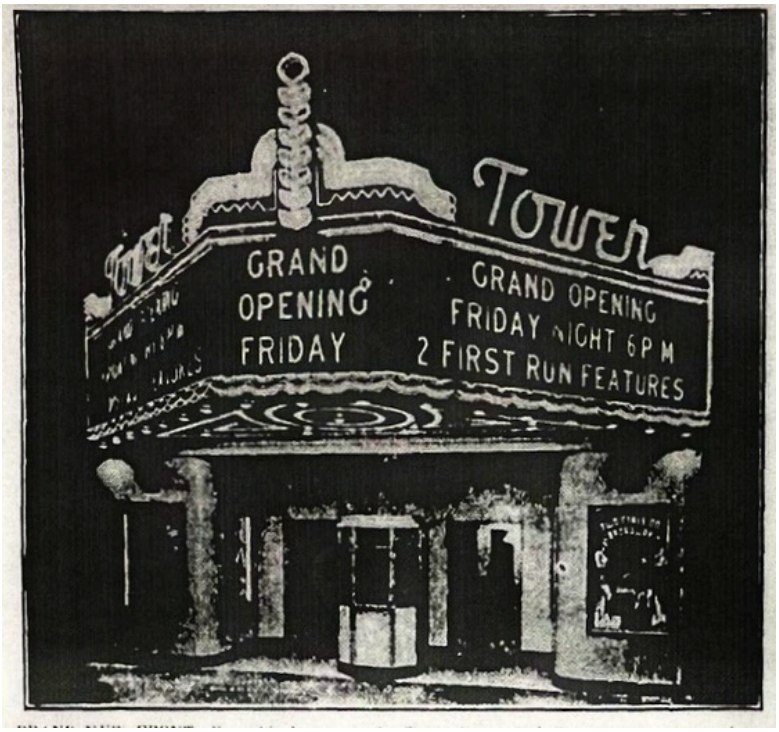



**Figure 3. Tower Theater grand opening announcement.**
*Santa Paula Chronicle*, June 7, 1940, 6.




**Figure 4. Tower Theater, c. 1949.**
Posted by Claudia Fuqua, August 7, 2012. "Growing Up in Santa Paula" public Facebook group.
https://www.facebook.com/groups/252079394820556/search?q=tower




**Figure 5. Tower Theater, 1980.**
Los Angeles Public Library Photo Collection (Security Pacific Bank Collection), item no. 00070197. https://tessa2.lapl.org/digital/collection/photos/id/113258/rec/1.

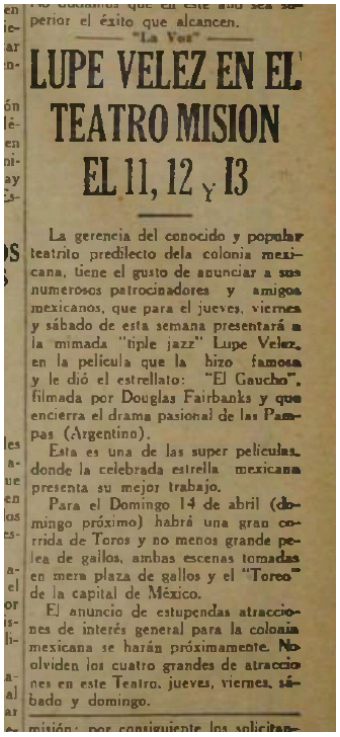



**Figure 6. Tower Theatre locations undertaken by S. Charles Lee for Fox West Coast.**
Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater, Starring S. Charles Lee* (New Haven, CT: Yale University Press, 1994), 98–99.




**Figure 7. *Teatro Mission* advertisement.**
*La Voz de la Colonia*, February 9, 1928, 2. Jose Alamillo, "A Brief History of Mission Theater, Santa Paula, California," unpublished essay (Camarillo, CA: California State University, Channel Islands, May 29, 2024), 1.

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 33 **of** 46



perior el éxito que alcancen.

"La Voz"

# LUPE VELEZ EN EL TEATRO MISION EL 11, 12 Y 13

La gerencia del conocido y popular teatrito predilecto dela colonia mexicana, tiene el gusto de anunciar a sus numerosos patrocinadores y amigos mexicanos, que para el jueves, viernes y sábado de esta semana presentará a la mimada "tiple jazz" Lupe Velez, en la película que la hizo famosa y le dió el estrellato: "El Gaucho", filmada por Douglas Fairbanks y que encierra el drama pasional de las Pampas (Argentino).

Esta es una de las super películas, donde la celebrada estrella mexicana presenta su mejor trabajo.

Para el Domingo 14 de abril (domingo próximo) habrá una gran corrida de Toros y no menos grande pelea de gallos, ambas escenas tomadas en mera plaza de gallos y el "Toreo" de la capital de México.

El anuncio de estupendas atracciones de interés general para la colonia mexicana se harán próximamente. No olviden los cuatro grandes de atracciones en este Teatro, jueves, viernes, sábado y domingo.

**Figure 8. *Teatro Mission* announcement.**
*La Voz de la Colonia*, April 4, 1929, 1.



# DOLORES DEL RIO EN SU ULTIMA PELICULA "REVENGE" (VENGANZA) EN EL TEATRO MISSION



DOLORES DEL RIO en "REVENGE"

Un romance gitano, con ardorosa pasión, casi bárbara en sus ímpetus. Esta es la cinta en que se presentara a la colonia mexicana de Santa Paula a la mimada artista mexicana Dolores del Río, quien tantos éxitos ha alcanzado en sus últimas películas.

La "Venganza, es una cinta con atmósfera gitana, donde Dolores enseña a sus admiradores, que es tan fácil el domar a un oso como a un hombre.

Esta cinta se presentará en el teatrito preferido por la colonia mexicana, el próximo domingo y lunes por primera vez.

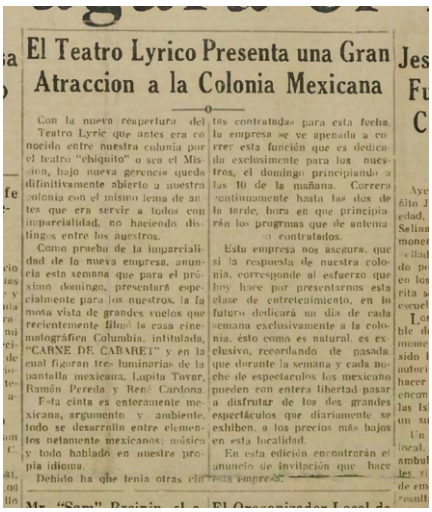
No olvide que el Teatro Mission de Santa Paula, le presentará esta cinta el lunes y domingo.

## Del Progreso de la Ciencia Aplicada en 1928

Si bien es cierto que durante el año pasado no hubo ningún hecho sensacionalmente notable en los terrenos de la ciencia aplicada, también lo es que durante dicho período se hicieron importantes contribuciones al progreso humano. Por ejemplo:

1.—Psicología. En el ramo de la psicología se hizo un descubrimiento de importancia específica y halagadora: Los adultos tienen capacidad para aprender y adquirir nuevos conocimientos en la misma razón que los niños y los jóvenes. Este descubrimiento es producto de extensas investigaciones y experimentos. Hasta ahora había la creencia de que la capacidad de aprender disminuía con la edad, cosa que no es cierta. A la luz de este hecho, la educación de los adultos habrá de tomar nuevos fm-

**Figure 9. *Teatro Mission* announcement.**
*La Voz de la Colonia*, June 9, 1929, 2.



# El Teatro Lyrico Presenta una Gran Atraccion a la Colonia Mexicana

Con la nueva reapertura del Teatro Lyric que antes era conocido entre nuestra colonia por el teatro "chiquito" o sea el Mission, bajo nueva gerencia queda difinitivamente abierto a nuestra colonia con el mismo lema de antes que era servir a todos con imparcialidad, no haciendo distingos entre los nuestros.

Como prueba de la imparcialidad de la nueva empresa, anuncia esta semana que para el próximo domingo, presentará especialmente para los nuestros, la famosa vista de grandes vuelos que recientemente filmó la casa cinematográfica Columbia, intitulada, "CARNE DE CABARET" y en la cual figuran tres luminarias de la pantalla mexicana, Lupita Tovar, Ramón Pereda y René Cardona.

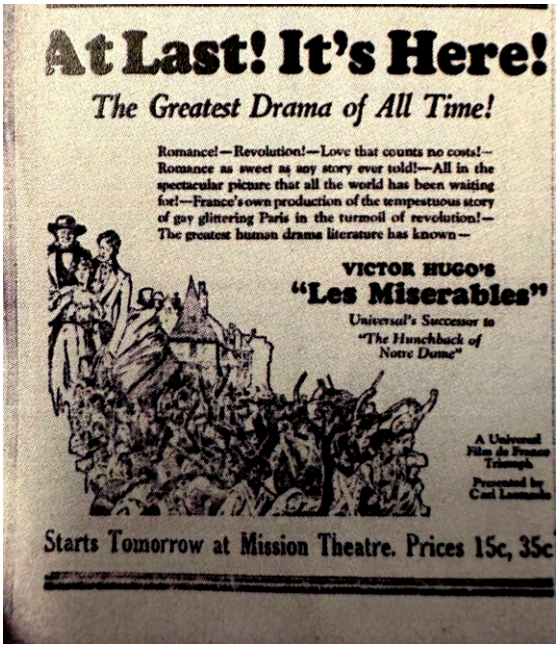
Esta cinta es enteramente mexicana, argumento y ambiente, todo se desarrolla entre elementos netamente mexicanos; música y todo hablado en nuestra propia idioma.

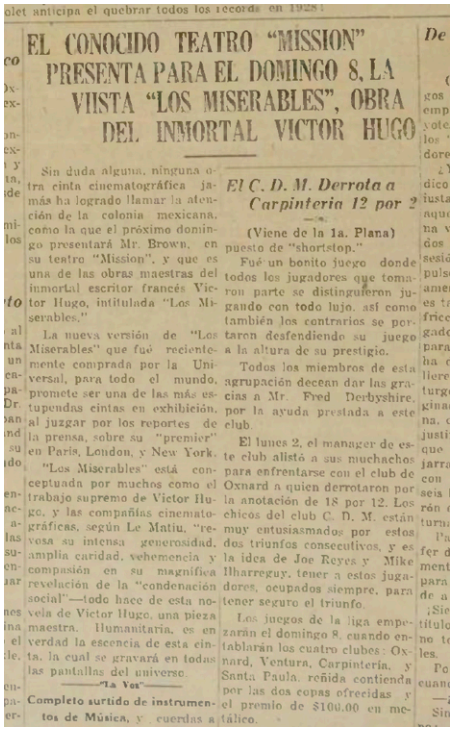
Debido ha que tenia otras cin- tos contratados para esta fecha, la empresa se ve apenada a errer esta función que es dedicada exclusivamente para los nuestros, el domingo principiando a las 10 de la mañana. Correra continuamente hasta las dos de la tarde, hora en que principiarán los programas que de antema- no contratados.

Esta empresa nos asegura, que si la respuesta de nuestra colonia, corresponde al esfuerzo que hoy hace por presentarnos esta clase de entretenimiento, en lo futuro dedicará un dia de cada semana exclusivamente a la colonia, ésto como es natural, es exclusivo, recordando de pasada, que durante la semana y cada noche de espectaculos los mexicano pueden con entera libertad pasar a disfrutar de los dos grandes espectáculos que diariamente se exhiben, a los precios más bajos en esta localidad.

En esta edición encontrarán el anuncio de invitación que hace esta empresa.

**Figure 10. *Teatro Lyrico* announcement.**
*La Voz de la Colonia*, March 4, 1932, 1.




**Figures 11 and 12. Two Separate clippings for *Les Miserables.***
*Santa Paula Chronicle*, January 7, 1928, 2. *La Voz de la Colonia*, January 5, 1928, 4



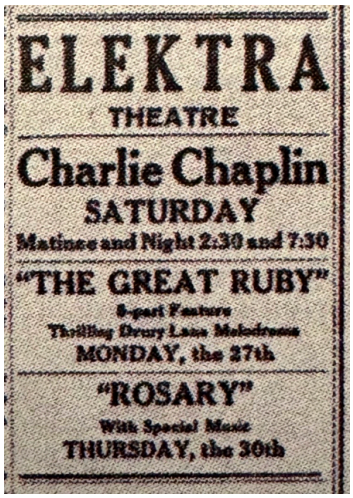




**Figure 13. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, October 31, 1913, np.

**Figure 14. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, March 24, 1918, 5.

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 35 **of** 46




**Figure 15. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, March 7, 1918, 7.




**Figure 16. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, June 12, 1918.




**Figure 17. Elektra Theatre advertisement.**
*Santa Paula Chronicle*, May 9, 1918, 2.




**Figure 18. World War I patriotic footage at Elektra Theatre.**
*Santa Paula Chronicle*, September 19, 1918, 5.

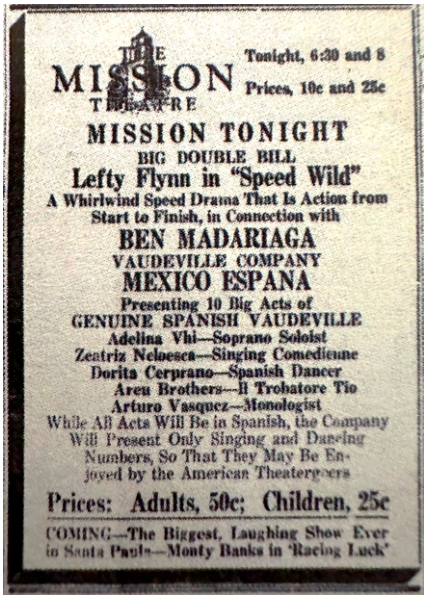



**Figure 19. Spanish Vaudeville, Mission Theatre.**
*Santa Paula Chronicle*, August 18, 1925, 2.

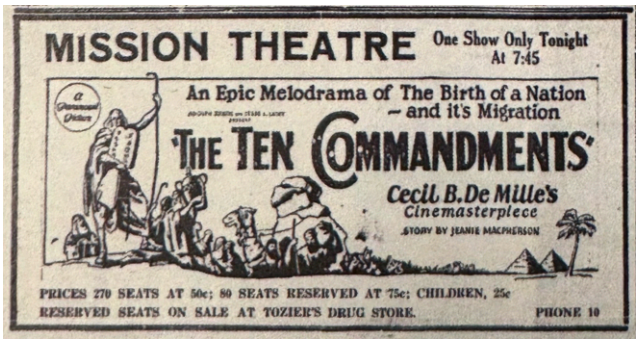



**Figure 20. Mission Theatre Advertisement.**
*Santa Paula Chronicle*, October 7, 1925, 2.

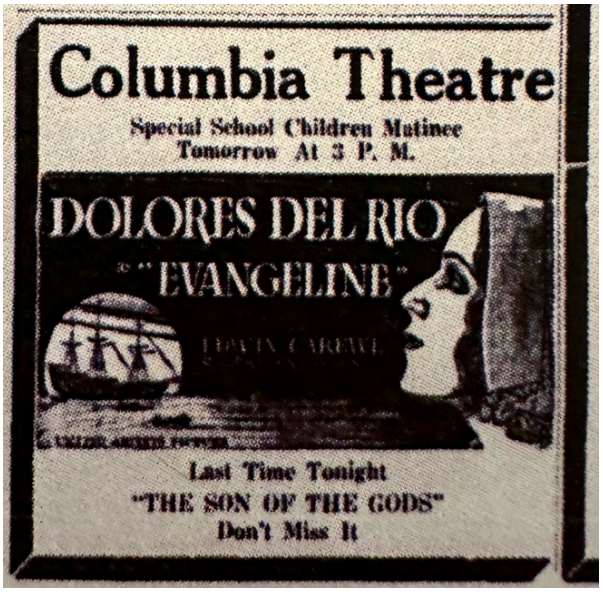



**Figure 21. Columbia Theatre advertisement.**
*Santa Paula Chronicle*, March 26, 1930, 2.




**Figure 22. Lyric Theatre opening, Douglas Fairbanks movie.**
*Santa Paula Chronicle*, May 9, 1931, 2.

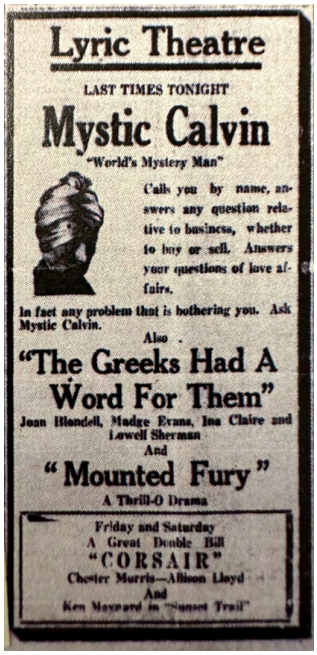



**Figure 23. Lyric Theatre advertisement.**
*Santa Paula Chronicle*, July 14, 1931, 2.




**Figure 24. Tower Theater advertisement with Mexican film at bottom.**
*Santa Paula Chronicle*, March 6, 1942, 2.

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 38 **of** 46

**Tower Theater: Contemporary Images**

Photographer: Daniel Paul.
Dates: February 23, 2024, and April 25, 2024.




**Photo 1. Tower Theater, front elevation. View: SW.**

# BUILDING, STRUCTURE, AND OBJECT RECORD

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 39 **of** 46




**Photo 2. Front elevation, marquee underside. View: E, SE.**



**Photo 3. Façade detail. View: S.**



**Photo 4. Auditorium. View: S.**



Photo 5. Party wall, lobby, and projector portals. View: N.



Photo 6. Lobby detail with built-ins. View: NW.



Photo 7. Lobby and restroom. View: E.



Photo 8. Stairway to projector room. View: W



Photo 9. Projector Room. View: E.



Photo 10. Built-in elements, upstairs bathroom. View: SW.



Photo 11. Original screen at parapet, behind marquee. View: N, upward.

***Resource Name or #** (Assigned by recorder) Tower Theater ***NRHP Status Code** 5S3
**Page** 42 **of** 46



**Photo 12. Stage with subterranean opening. View: SE.**



**Photo 13. Subterranean space beneath stage. View: E, downward.**



**Photo 14. Auditorium ceiling, View: S, upward.**

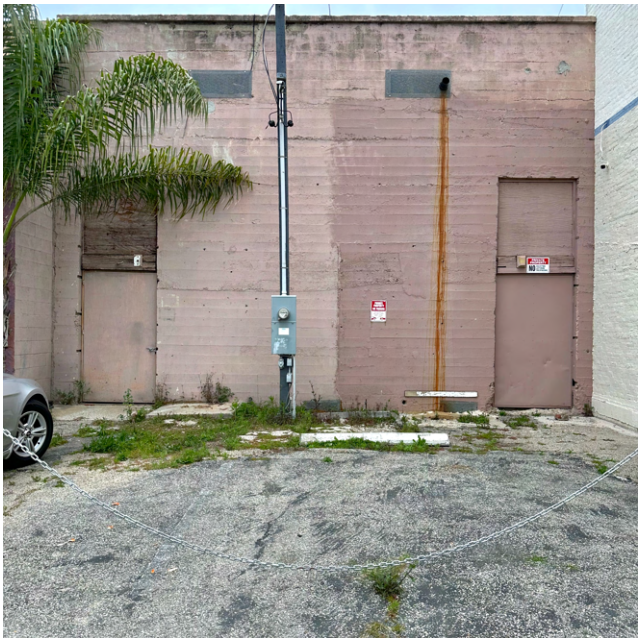


**Photo 15. Rear elevation. View: N.**

**Works Cited:**

["A.D. Briggs"]. *Santa Paula Chronicle*, clipping. November 17, 1911.

Agrasánchez Jr., Rogelio. *Mexican Movies in the United States: A History of the Films, Theaters, and Audiences, 1920-1960*. Jefferson, NC: McFarland and Company, Inc, 2006.

Alamillo, Jose. "A Brief History of the Mission Theater, Santa Paula, California." Unpublished essay. May 29, 2024.

"Apetura del Teatro de Fillmore, Calif." *La Voz de le Colonia*, October 16, 1931, 1.

"Bennison Re-inforced Concrete Block, corner of Main and Tenth Sts., nearing completion." Photograph. *Santa Paula Chronicle*, September 29, 1911, 1.

"Brown Opens Oxnard Theatre." *Santa Paula Chronicle*, January 17, 1931, 1.

Bush, W. Stephen. "The Triumph of the Gallery." *Moving Picture World*, December 13, 1913, 1256.

"Después De Seis Días." *La Voz de la Colonia*, April 7, 1927, 1.

"Early Opening Seen for Tower Theater." *Santa Paula Chronicle*, May 10, 1940, 1.

"El Teatro Lyrico Presenta una Gran Atracción a la Colonia Mexicana." *La Voz de la Colonia*, March 4, 1932, 1.

"Enterrada Viva Que Resucitara Manana." *La Voz de la Colonia*, August 22, 1929, 1.

"Flood Pictures at Mission Tonight." *Santa Paula Chronicle*, March 19, 1928, 2.

Gebhard, David, and Harriette Von Breton. *Los Angeles in the Thirties: 1931-1941*. Los Angeles: Hennessey & Ingalls, Inc., 1989.

"Gift Night at the Mission Theatre." *Santa Paula Chronicle*, April 21, 1927, 8.

"Gran Película 'La Pasión' El Viernes Próximo." *La Voz de la Colonia*, April 28, 1927, 1.

Held, Craig. "Re: Mission theater." Email correspondence with Jose Alamillo, June 12, 2023.

Hutchinson, S.S. "Kinematography in the United States." *Moving Picture World* 21, no. 2 (July 11, 1914): 175-176.

Leffingwell, Leslie. "Remodeling Costs May Stop Theater Reopening." *The Daily Chronicle*, February 12, 1980, 1.

"L.H. Baumgartner Buys the Elektra." *Santa Paula Chronicle*, October 18, 1917, 2.

Lima, Christina. "Santa Paula: City to Buy, Restore 1900s Movie Theater." *Los Angeles Times*, March 25, 1995.

"Lo Que Habra En El 'Mission'." *La Voz de la Colonia*, January 17, 1929, 1.

Lyric Theatre. "Para El Cinco De Mayo." Advertisement. *La Voz de la Colonia*, May 5, 1932, 4.

———. "The Law of Sex." Advertisement. *Santa Paula Chronicle*, May 8, 1933.

———. "Tonight and Tomorrow." Advertisement. *Santa Paula Chronicle*, February 20, 1932, 3.

Menchaca, Martha. *The Mexican Outsiders: A Community History of Marginalization and Discrimination in California*. Austin, TX: University of Texas Press, 1995.

"Mission Proprietor Goes on Honor Roll." *Santa Paula Chronicle*, September 6, 1923, 7-B.

"Mission Theatre Opens Saturday with Matinee." *Santa Paula Chronicle*, December 28, 1922, 1.

"Mission Theatre Sold to Aja, Arizona, Man." *Santa Paula Chronicle*, August 2, 1923, 6-A.

Mission Theatre. "The Country's Critics Acclaim." Advertisement. *Santa Paula Chronicle*, November 6, 1927.

"Monsenor Orozco y Jimenez ARZOBISPO de Guadalajara Oficiara En La Solomne Misa Al Aire Libre En El Steckel P." *La Voz de la Colonia*, April 8, 1932, 1.

"New Lyric Theatre Opens Saturday: Doors to Open to Public at 7 O'Clock at New Theatre Here." *Santa Paula Chronicle*, May 7, 1931, 1.

Paul, William. *When Movies Were Theater: Architecture, Exhibition, and the Evolution of American Film*. New York: Columbia University Press, 2016.

"Personal Mention." *Santa Paula Chronicle*, August 30, 1923, 1.

"Por El Teatro Mission El 26-27." *La Voz de la Colonia*, May 23, 1929, 4.

"Remodeling Starts on Tower Theater." *Santa Paula Chronicle*, April 18, 1940, 2.

Roddick, Chloe. "Deep Focus: The Golden Age of Mexican Cinema." *British Film Institute*, July 25, 2019.

"Rushing Bennison Building." *Santa Paula Chronicle*, August 18, 1911, 1.

Sanborn Map Company. "Santa Paula, CA." New York: Sanborn Map Company, 1912, sheet 10.

"Santa Paula, Prosperous Glen City." *Ventura Free Press*, May 22, 1914, 2.

["T.G. Robinson"]. *Santa Paula Chronicle* [clipping], December 24, 1909, 7.

"Theaters Will Be Remodeled." *Santa Paula Chronicle*, February 8, 1940, 1.

"The Brickbuilder Annual Architectural Terra Cotta Competition." *The Brickbuilder* 22, no. 11 (November 1913): xxxviii.

["The Elektra Theater"]. *Santa Paula Chronicle*, December 15, 1911, 5.

["The Elektra Theatre"]. *Santa Paula Chronicle*, December 22, 1911, 1.

"The National Spotlight: Los Angeles." *Motion Picture Herald* 202, no. 10 (March 10, 1956): 31.

["The Opening Night"]. *Santa Paula Chronicle*, October 27, 1911, 1.

Tobar, Hector. "Former Bracero Tells of Program's Legacy." *Los Angeles Times*, October 15, 2010.

"Todos Al Teatro Mission Con Sus Musicas De Boca." *La Voz de la Colonia*, November 1, 1928, 2.

"Tower Theater." *Santa Paula Chronicle*, advertisement, March 4, 1943, 8.

"Tower Theater, Completely Remodeled, Opens Here Tonight." *Santa Paula Chronicle*, June 7, 1940, 6.

"Tower Theater Open on Weekends Now." *Santa Paula Chronicle*, August 27, 1940, 5.

"$25.00 Seran Regaldos." *La Voz de la Colonia*, August 8, 1929, 1.

"Tower Theater Manager Named." *Santa Paula Chronicle*, June 5, 1940, 1.

U.S. Department of Homeland Security. "INS Records for 1930s Mexican Repatriations." July 29, 2020.

Valentine, Maggie. *The Show Starts on the Sidewalk: An Architectural History of the Movie Theater, Starring S. Charles Lee*. New Haven, CT: Yale University Press, 1994.

"Valiosa Aclaración." *La Voz de La Colonia*, October 27, 1927, 1.

"Vista Parlante Netamente Mexicana Se Exhibira En El Teatro Columbia El Mierc." *La Voz de la Colonia*, April 17, 1930, 1.

**ATTACHMENT B:**
Tower Theater: DPR 523 forms
Ventura County Cultural Heritage Survey: Phase I – Santa Paula
Judy Triem and Mary Alice Henderson
May 11, 1981

State of California — The Resources Agency
DEPARTMENT OF PARKS AND RECREATION

## HISTORIC RESOURCES INVENTORY

Ser. No. _____
HABS ____ HAER ____ NR 5D SHL ____ Loc ____
UTM: A11-310600/3803100 B _____
C _____ D _____

IDENTIFICATION

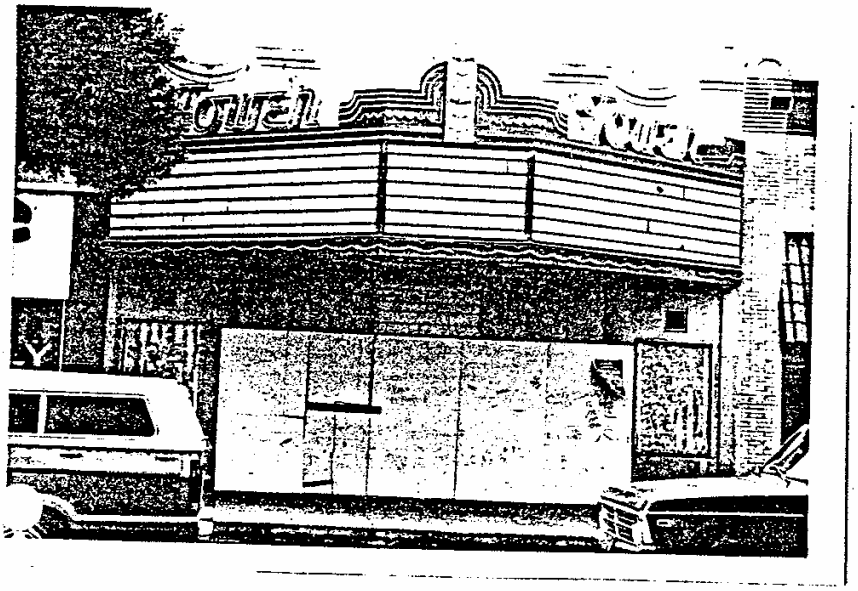
1. Common name: Tower Theater
2. Historic name: Electra Theater
3. Street or rural address: 982 East Main Street
   City Santa Paula Zip 93060 County Ventura
4. Parcel number: 103-113-095
5. Present Owner: Alfredo and Esbeyda Munoz Address: 24 Bradford Ave.
   City Camarillo Zip 93010 Ownership is: Public _____ Private X
6. Present Use: Vacant Original use: _____

DESCRIPTION

7a. Architectural style: Mission Revival.

7b. Briefly describe the present *physical description* of the site or structure and describe any major alterations from its original condition:

Flat roof single-story structure with Mission Revival parapet. Marquee from the streamlined modern period of the 1930's-1940's. Now boarded up because unsafe due to earthquake standards.



8. Construction date: ca 1912
   Estimated X Factual _____
9. Architect None
10. Builder Unknown
11. Approx. property size (in feet)
    Frontage 30' Depth 125'
    or approx. acreage _____
12. Date(s) of enclosed photograph(s)
    March, 1981

343

DPR 523 (Rev. 4/79)

13. Condition: Excellent ___ Good ___ Fair ___ Deteriorated X No longer in existence ___

14. Alterations: New marquee from 1930's-1940's era.

15. Surroundings: (Check more than one if necessary) Open land ___ Scattered buildings ___ Densely built-up X
Residential ___ Industrial ___ Commercial X Other: ___

16. Threats to site: None known ___ Private development ___ Zoning ___ Vandalism ___
Public Works project ___ Other: Condemned due to earthquake standards.

17. Is the structure: On its original site? X Moved? ___ Unknown? ___

18. Related features: Street trees.

SIGNIFICANCE

19. Briefly state historical and/or architectural importance (include dates, events, and persons associated with the site.)

Known as the Electra Theater in 1914-1915, the building has had other uses such as barber, plumber, notary public, etc. It is the only theater left in town and one of the few examples of Mission Revival architecture. In 1926, the building was listed as the Mission Theater.

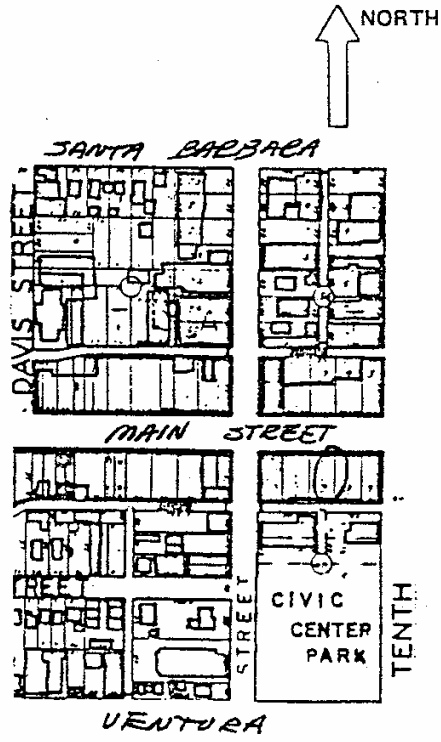
20. Main theme of the historic resource: (If more than one is checked, number in order of importance.)
Architecture 2 Arts & Leisure 1
Economic/Industrial ___ Exploration/Settlement ___
Government ___ Military ___
Religion ___ Social/Education ___

21. Sources (List books, documents, surveys, personal interviews and their dates).
Sanborn Maps, 1907-1912.
City Directories, 1908-09/1926.

22. Date form prepared May 11, 1981
By (name) J. Triem/Mary Alice
Organization CHB Henderson
Address: 800 South Victoria Road
City Ventura Zip 93009
Phone: (805) 654-3968

344

Locational sketch map (draw and label site and surrounding streets, roads, and prominent landmarks):



**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Dale Goodman, Public Works Director

Subject: PLANS AND SPECIFICATIONS FOR THE WATER RECYCLING FACILITY PHASE 1 BLOWER REPLACEMENT PROJECT

Date: February 19, 2025

Agenda Item: 10.D

---

## RECOMMENDATION:

Staff recommends that the City Council:

1. Adopt Resolution No. 7558 approving the plans and specifications for the WRF Phase 1 Blower Replacement Project.
2. Authorize the City Manager to approve the budget adjustment to fund the Water Recycling Facility Phase 1 Blower Replacement Project.
3. Authorize Staff to advertise for Project bids.

---

## BACKGROUND:

The Water Recycling Facility (WRF) has been in operation continuously since 2010 and is designed to treat wastewater flows up to 4.2 million gallons per day (MGD) with a peak operating capacity of 7.0 MGD. The WRF is maintained and operated by the Ventura Regional Sanitation District (VRSD), under contract with the City of Santa Paula. Blowers at the WRF are vital equipment and are used in various processes such as primary treatment with the aeration tanks, and secondary treatment with the membrane bioreactors and aerobic digesters. With a total of ten blowers throughout the facility, their primary function is to provide the necessary air flow to provide the oxygen as needed for the treatment processes. Without functional blowers the plant cannot operate.

The existing blowers at the WRF are nearing the end of their useful life and have required multiple repairs. A rental blower was used for a portion of 2022, and one blower was ultimately relocated from the digesters to the aeration blower system to provide required redundancy. Major servicing or repairs on blowers most recently occurred in July 2022 and May 2023. In May 2024, a used blower was donated to the WRF by the City of Lafayette in Colorado, which has been installed to replace the aeration blower which previously failed. Given the critical role of these blowers in the treatment process, replacement is crucial to maintaining operational efficiency and meeting the City's treatment needs. The lead times for blower equipment are long, 4-6 months or longer in some cases. In December 2023, City Council approved creation of a new CIP (#9383) intended to provide recurring funding for a blower replacement program to install new blowers at the WRF.

## ANALYSIS:

In April 2024, the City authorized MKN & Associates (MKN) to begin preliminary design efforts for a replacement program. In October 2024, MKN issued the finalized basis of design memorandum for blower replacement which included equipment recommendations, conceptual plans, and proposed project phasing. As a part of that memorandum, MKN recommended that APG Neuros be considered the sole source manufacturer of blower equipment for these projects. The analysis concluded that APG Neuros provided the best option for meeting the performance and operational requirements for the facility. Additionally, given that the replacement of the blowers is anticipated to occur over the course of five phased projects and separate contracts, it was desirable to establish a sole source manufacturer to maintain consistency and ensure operational efficiency. A single manufacturer being specified as a "no equal" across all of the replacement projects avoids complexities in operation and maintenance and potential challenges in long-term management of the WRF. In January 2025, MKN completed the plans and specifications for the first phase of blower replacements, using APG Neuros as the basis of design and specified as the sole source equipment manufacturer.

The Phase 1 Blower Replacement Project consists of the replacement of two of the ten blowers present at the WRF: Membrane Blower 1 and Membrane Blower 2. These two blowers were selected for the first phase project due to their condition and relative cost. This work will include removal of the existing membrane blowers (which will be preserved onsite for spare parts while the phased blower replacements proceed), reconfiguration of surrounding piping as needed to accommodate the new equipment, equipment anchorage, and associated electrical improvements. The selected contractor will perform equipment installation one blower at a time to minimize operational impacts at the WRF.

### Project Status and Schedule

The Project is currently at 100% Plans, Specifications, and Estimates (PS&E), with release for bid pending formalization of budgetary commitments according to Staff recommendations and City Council approval.

The engineer's construction estimate is $634,000, which includes a 20% contingency. An additional allowance for engineering services during construction and construction management is estimated at $50,000, for a total of $684,000. The anticipated construction schedule is 150 working days or approximately 7 months due to equipment lead times.

Once bids are received, Staff will review the results and select a recommended responsible bidder. Upon adoption of Resolution No. 7558 approving the plans and specifications for the Project, staff anticipates returning to Council to request construction contract award. The Project plans and specifications are attached as Exhibit B.

## STRATEGIC PLAN:

The Project supports the currently adopted Strategic Plan in achieving the following goals:

Infrastructure, Transportation & Mobility

*Goal: Maintain and develop the City's infrastructure to be safe, sustainable, innovative and cost-efficient.*

**FISCAL IMPACTS:**

Funding for the project's construction is included in the FY 2024-2025 capital improvement budget under CIP #9383. Additional required budget is provided by budgetary transfers from CIP #9215 (Sewer Pipeline Rehab Program). Given the anticipated duration of the project (which will extend into the next fiscal year), FY 2025-2026 budget for CIP #9383 will also be used. This budgetary summary is presented in Table 1 below.

**Table 1:** Funding Sources – Water and Sewer Construction

| CIP Program | Fund | Budget |
|---|---|---|
| CIP 9383-WRF Blower Replacement (2024-2025) | 610-Sewer Enterprise | $400,000 |
| CIP 9383-WRF Blower Replacement (2025-2026) | 610-Sewer Enterprise | $200,000 |
| CIP 9215-Sewer Pipeline Rehab Program (2024-2025) | 610-Sewer Enterprise | $34,000 |
| | **Total=** | **$634,000** |

Funding for construction management and engineering services during construction (estimated at $50,000 as noted in Analysis) for this CIP will be provided by budgetary transfers from CIP #9215 (Sewer Pipeline Rehab Program).

**Pending approval of the FY 25/26 budget, the contract will not move forward with any funding unless the budget is officially approved.*

**OPTIONS:**

The Council has the following available alternative option to Staff's recommendation:

1. Do not approve the plans, specifications, and budget reallocations for the WRF Phase 1 Blower Replacement Project and do not authorize staff to solicit Project bids. This would delay construction of the project and critical equipment replacement and will affect WRF operations in the event of equipment failure.

**ATTACHMENTS:**

Exhibit A - Resolution No. 7558 - Approval of Plans and Specs_WRF Phase 1 Blower Replacement.pdf
Exhibit B - Water Recycling Facility Phase 1 Blower Replacement - Plans and Specifications..pdf

# EXHIBIT A

## Resolution No. 7558

**RESOLUTION NO. 7558**

**A RESOLUTION APPROVING THE PLANS AND SPECIFICATIONS FOR THE WATER RECYCLING FACILITY PHASE 1 BLOWER REPLACEMENT PROJECT PURSUANT TO GOVERNMENT CODE SECTION 830.6**

The City Council of the City of Santa Paula does resolve as follows:

SECTION 1: The City Council finds and declares as follows:

A. The City Engineer reviewed the completed plans and specifications for the Project, and finds said plans and specifications complete, and the Project may be constructed;

B. The City Council wishes to obtain the immunities set forth in Government Code § 830.6 with regard to the plans, specifications, and construction of the Project.

SECTION 2: The plans and specifications for the Project are determined to be consistent with the City standards and are approved by the Public Works Department.

SECTION 3: The design approval set forth in this Resolution occurred before actual work on the Project construction commenced.

SECTION 4: The approval granted by this Resolution conforms to the City's General Plan and the City Standards.

SECTION 5: The City Engineer, or designee, is authorized to act on the City's behalf in approving any alterations or modifications of the plan approved by this Resolution.

SECTION 6: The approval and authorization granted by this Resolution is intended to avail the City of the immunities set forth in Government Code § 830.6.

SECTION 7: The City Clerk is directed to certify the adoption of this Resolution.

SECTION 8: This Resolution will become effective immediately upon adoption.

**PASSED AND ADOPTED** this _____ day of February, 2025.

_____
Pedro Chavez, Mayor

ATTEST:

_____
Julie Latshaw, City Clerk

APPROVED AS TO FORM:

_____
Monica Castillo, City Attorney

APPROVED AS TO CONTENT:

_____
Dan Singer, City Manager

# EXHIBIT B

**WATER RECYCLING FACILITY PHASE 1 BLOWER REPLACEMENT – PLANS AND SPECIFICATIONS**

(Click on the underlined hyperlink to view the linked information)

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Tom Tarantino, Planning & Economic Development Manager

Subject: INTRODUCTION OF ORDINANCE NO. 1342 AMENDING CHAPTER 16.79 "REGULATION OF CANNABIS ACTIVITIES" OF THE SANTA PAULA MUNICIPAL CODE AND OTHER AFFECTED CODE SECTIONS TO ALIGN WITH SENATE BILL (SB) 1186

Date: February 19, 2025

Agenda Item: 11.A

---

## RECOMMENDATION:

Staff recommends that the City Council:

1. Open the public hearing.
2. Waive first reading, read by title only, and introduce Ordinance No. 1342, entitled "A n Ordinance amending Chapter 16.79 “Regulation of Cannabis Activities” of the Santa Paula Municipal Code and other affected code sections to align with Senate Bill (SB) 1186, and finding that the Ordinance is not a “Project” or is otherwise exempt from CEQA."

**Presented by:** Tom Tarantino, Planning & Economic Development Manager

---

## BACKGROUND:

Effective January 1, 2024, Senate Bill 1186 (“SB 1186”), also known as the “Medicinal Cannabis Patients’ Right of Access Act", precludes cities from imposing regulations that have the effect of prohibiting licensed medicinal cannabis businesses from delivering medicinal cannabis within the City to patients or their caregivers (Attachment C). Such regulations include those limiting the number of businesses authorized to deliver medicinal cannabis into the City or the frequency of sales by delivery.

Unless an exception applies, SB 1186 also prohibits regulations that bar a physical premises from which retail sale by delivery of medicinal cannabis by a licensed non-storefront retailer may be conducted within the City. **This means the City must allow for at least one non-storefront medicinal cannabis delivery facility located within the City.**

SB 1186 does however allow the City to impose reasonable regulations on the retail sale by delivery of medicinal cannabis. More specifically, the City can adopt and enforce reasonable regulations on the non-storefront retail delivery of medicinal cannabis related to:

1. Zoning requirements not in conflict with SB 1186's prohibitions.
2. Security or public health and safety requirements.
3. Licensing requirements.
4. Imposing or collecting applicable state or local taxes on retail sales of medicinal cannabis occurring within the City.
5. Regulations consistent with requirements or restrictions imposed on cannabis businesses by state law or regulations issued by the Department of Cannabis Control. [Business and Professions Code § 26322(b)]

Santa Paula Municipal Code Section 16.79.030 currently prohibits commercial cannabis activities of all types in the City. Therefore, to align with SB 1186 and based on recommendations made by both the City's Cannabis Standing Committee at its November 19, 2024 meeting, and the Planning Commission at its January 28, 2025 meeting, the City is now considering a proposed amendment to the Santa Paula Municipal Code that would allow retail sale by delivery of medicinal cannabis City-wide and permit and regulate non-storefront medicinal cannabis retailers in the Industrial (I) Zone (See map in Attachment D).

**ANALYSIS:**

The proposed Ordinance (Exhibit A to Attachment A) will update the City's existing regulations consistent with State law. SB 1186 requires the City to allow for at least one licensed non-storefront medicinal cannabis delivery facility within the City that may be subject to reasonable conditions.

As it relates to the location of retail sales of medicinal cannabis delivery facilities, the City will be restricting these delivery facilities to only be permitted in the Industrial (I) Zone subject to the approval of a Conditional Use Permit and required State and City business licenses. SB 1186 requires the City to allow for medicinal cannabis delivery service *only*. **Storefront retail services for all other types and uses of cannabis will continue to be prohibited anywhere in Santa Paula.**

The Planning Commission reviewed the proposed Ordinance at their regular meeting on January 28, 2025 and recommended via Resolution No. 3864 (Attachment B) that the Ordinance proceed for consideration by the City Council at tonight's meeting. If approved for introduction at this meeting, the Ordinance would return at a subsequent City Council meeting for adoption on consent.

**PUBLIC NOTICE**

In accordance with Govt. Code § 65854(b)(2) and the provisions of the Ralph M. Brown Act, a Notice of Public Hearing for this meeting was published in the *Santa Paula Times* on Wednesday, January 29, 2025.

**ENVIRONMENTAL/CEQA**

Pursuant to the California Environmental Quality Act ("CEQA"), staff has determined that the amendment will have no significant adverse impacts on the environment as it is simply updating existing operating standards related to medicinal cannabis delivery consistent with State requirements and is similar in nature to other delivery services that occur throughout the City on a daily basis. Furthermore, the amendment is exempt from CEQA Chapter 3 of Title 14 of the California Code of Regulations beginning at Section 15000, specifically: Section

15060(c)(2), because the proposed Ordinance will not result in a direct or reasonably foreseeable indirect physical change in the environment; and Section 15061(b)(3), because the Ordinance is covered by the general rule that CEQA applies only to projects which have the potential for causing a significant effect on the environment.

**STRATEGIC PLAN:**

Amending the City's municipal code to align with state law directly relates to *Strategic Plan Goal G.2 Municipal Code*.

**FISCAL IMPACTS:**

In California, the taxation of medicinal cannabis deliveries includes several components:

1. State Cannabis Excise Tax: A 15% excise tax is applied to all legal cannabis sales in California, including medicinal cannabis. This tax is calculated based on the retail selling price of the cannabis product.
2. State Sales Tax: The standard California sales tax rate is 7.25%. However, local jurisdictions can add additional sales taxes, if they so choose. Medicinal cannabis patients with a valid Medical Marijuana Identification Card (MMIC) are exempt from the state sales tax.
3. Local Cannabis Business Tax: Cities and counties may impose their own cannabis business taxes. These taxes can range from 5% to 15% of gross receipts and are typically applied to all cannabis sales, including medicinal cannabis. Again, the specific rate depends on the local jurisdiction.

SPMC § 37.91 *Imposition of Tax* already codifies cannabis business tax collection in the City, as shown below:

A. *Every person engaged in a cannabis business within the City of Santa Paula, and regardless of whether such business has a permit to operate pursuant to the Santa Paula Municipal Code, shall pay a cannabis business tax at the following rates:*
    1. *Up to a maximum of 10% of gross receipts or fractional part thereof, generated by a cannabis business at wholesale or retail, subject to adjustment by the City Council pursuant to § 37.93; and*
    2. *Up to a maximum of $25 per square foot of space utilized in connection with cannabis cultivation/processing, subject to adjustment by the City Council pursuant to § 37.93.*
B. *No cannabis business shall be deemed to be exempt from the payment of the taxes identified above by any other provision of this code, unless expressly exempted under this subchapter. (Ord. 1261, passed 11-6-18)*

Potential sales and business tax revenue from medicinal cannabis delivery sales based within the City is unknown at this time. Neighboring cities in Ventura County have widely varying regulations and revenues from medicinal cannabis delivery sales.

Taxation aside, it is noteworthy that should this Ordinance not be adopted, the potential costs to the City from litigation for misalignment with State cannabis law would be unknown, but could be significant.

**OPTIONS:**

In addition to the recommended action, the City Council has available to it the following alternative options:

1. Do not introduce proposed Ordinance No. 1342. Denial of the ordinance will result in misalignment with State cannabis law and could expose the City to litigation.
2. Direct staff to modify proposed Ordinance No. 1342 and bring the modified ordinance back to Council for reintroduction.

**ATTACHMENTS:**

A - CC Ordinance No. 1342 inc. Ex A. SPMC 16.79 Amended.pdf
B - PC Resolution No. 3864 (Signed) - 2025.02.19 CC Mtg.pdf
C - SB 1186 Text - 2025.02.19 CC Mtg.pdf
D - City Map of Industrial Zones - 2025.02.19 CC Mtg.pdf

# ATTACHMENT A

CC ORDINANCE NO. 1342

+

**EXHIBIT A**
SPMC CHAPTER 16.79
(AMENDED)

**ORDINANCE NO. 1342**

**AN ORDINANCE OF SANTA PAULA CITY COUNCIL AMENDING CHAPTER 16.79 "REGULATION OF CANNABIS ACTIVITIES" OF THE SANTA PAULA MUNICIPAL CODE AND OTHER AFFECTED CODE SECTIONS TO ALIGN WITH SENATE BILL (SB) 1186, AND FIND THAT THE ORDINANCE IS NOT A "PROJECT" OR IS OTHERWISE EXEMPT FROM THE CALIFORNIA ENVIRONMENTAL QUALITY ACT (CEQA)**

**WHEREAS,** the City of Santa Paula, California ("City") is a municipal corporation, duly organized under the constitution and laws of the State of California; and

**WHEREAS,** the Planning and Zoning Law authorizes cities to act by ordinance to amend the City's municipal code when deemed necessary and appropriate by the City Council; and

**WHEREAS**, in 2022, the California Legislature approved, and the Governor signed into law, Senate Bill 1186 ("SB 1186") which further amends state cannabis law effective January 1, 2024; and

**WHEREAS**, the City desires to amend its local regulatory scheme to allow for the retail sale by delivery of medicinal cannabis consistent with SB 1186's changes to state law; and

**WHEREAS,** on January 28, 2025, the Planning Commission held a duly-noticed public hearing public hearing and considered the staff report, recommendations by staff, and public testimony concerning this proposed Ordinance. Following the public hearing, the Planning Commission voted to forward the Ordinance to the City Council with a recommendation in favor of its adoption; and

**WHEREAS,** on February 19, 2025, the City Council held a duly-noticed public hearing to consider the Ordinance, including: (1) the public testimony and agenda reports prepared in connection with the Ordinance, (2) the policy considerations discussed therein, and (3) the consideration and recommendation by the City's Planning Commission; and

**WHEREAS**, all legal prerequisites to the adoption of this Ordinance have occurred.

**NOW, THEREFORE,** the City Council of the City of Santa Paula does ordain as follows:

**SECTION 1.** Incorporation. The recitals above are true and correct and are each incorporated by reference and adopted as findings by the City Council.

**SECTION 2.** CEQA. The amendment is statutorily exempt from the California Environmental Quality Act ("CEQA") in that it will have no significant adverse impacts on the environment as it simply updates existing operating standards related to medicinal cannabis delivery to be consistent with State requirements and is similar in nature to other delivery services that occur throughout the City on a daily basis. Furthermore, the amendment is exempt from CEQA Chapter 3 of Title 14 of the California Code of Regulations beginning at Section 15000, specifically: Section 15060(c)(2), because the proposed Ordinance will not result in a direct or reasonably foreseeable indirect physical change in the environment; and Section 15061(b)(3), because the Ordinance is covered by the general rule that CEQA applies only to projects which have the potential for causing a significant effect on the environment.

**SECTION 3.** General Plan. The City Council hereby finds that the adoption of the Ordinance is consistent with the General Plan pursuant to Government Code section 65860.

**SECTION 4**. Code Amendment. Based on the entire record before the City Council, Santa Paula Municipal Code Chapter 16.79 Regulation of Cannabis Activities is hereby amended as shown in Exhibit "A". Further, *Table 21-1 Permitted and Conditional Uses – Industrial Zones* of Santa Paula Municipal Code Section 16.21.020 is amended as follows (~~strikethrough~~ means deleted text and **underlined** means added text):

***TABLE 21-1***
***Permitted and Conditional Uses - Industrial Zones***

| ***Use*** | ***LI*** | ***I*** | ***M-1*** |
|---|---|---|---|
| Accessory buildings necessary to use located on same lot or parcel | P | P | P |
| Adult Entertainment Establishment (see Chapter 16.54) | X | C* | X |
| Alcohol and Alcoholic Beverages Manufacturing | X | C | C |
| Animal Hospitals, Kennels & Veterinary Clinic | P | C | P |
| Automobile Service Station (fuel sales; see Chapter 16.72) | C* | C* | C |
| Automobile Repair and/or Tune-up Shop | C | C | P[1] |
| Automobile dismantling | X | X | C |
| Assembly (small scale, see definition) | P | P | P |
| Assembly (large scale, see definition) | C | P | P |

| | | | |
|---|---|---|---|
| **Cannabis Delivery (delivery-only medicinal cannabis retailer, see definition)** | **X** | **C*** | **X** |
| ~~Cannabis Delivery~~ | ~~X~~ | ~~X~~ | ~~X~~ |
| Commercial Cannabis Activities **(see Chapter 16.29)** | X | X | X |
| Cultivation of Cannabis or Medical Marijuana | X | X | X |

**SECTION 5**. Effective Date. This Ordinance takes effect 30 days after its adoption.

**SECTION 6.** Publication. The City Clerk is directed to certify to the adoption of this Ordinance and post or publish this Ordinance as required by law.

**SECTION 7.** Custodian of Records. The custodian of records for this Ordinance is the City Clerk and the records comprising the administrative record are located at 970 E. Ventura Street, Santa Paula, California, 93060.

**SECTION 8.** Severability. If any provision of this Ordinance or its application to any person or circumstance is held to be invalid by a court of competent jurisdiction, such invalidity has no effect on the other provisions or applications of the Ordinance that can be given effect without the invalid provision or application, and to this extent, the provisions of this Ordinance are severable. The City Council declares that it would have adopted this Ordinance irrespective of the invalidity of any portion thereof.

(Continues on next page)

**PASSED, APPROVED AND ADOPTED** by the City Council of the City of Santa Paula, California, at a regular meeting of the City Council held on the ___ day of _____, 202_ by the following vote:

**AYES:**
**NOES:**
**ABSENT:**
**ABSTAIN:**

**CITY OF SANTA PAULA**

_____
Pedro A. Chavez, Mayor

**ATTEST:**

_____
Julie Latshaw, City Clerk

**APPROVED AS TO FORM:**

**BEST BEST & KRIEGER LLP**

_____
Monica Castillo, City Attorney

# EXHIBIT A

SPMC CHAPTER 16.79
(AMENDED)

[ATTACHED]

## CHAPTER 16.79: REGULATION OF CANNABIS ACTIVITIES

Section

16.79.010 Purpose

16.79.020 Definitions

16.79.030 Prohibition

16.79.040 Personal cultivation

16.79.050 Violations

16.79.060 Administrative regulations

16.79.070 Public nuisance

### §16.79.010 PURPOSE.

The purpose of this chapter is to expressly prohibit the establishment of commercial cannabis uses in the city. The City Council finds that prohibitions on commercial cannabis activity are necessary for the preservation and protection of the public health, safety and welfare of the city. The prohibition of such uses is within the authority conferred upon the City Council by state law and is an exercise of its police powers to enact and enforce regulations for the public health, safety and welfare of the city. This chapter is also intended to apply reasonable regulations to the personal cultivation of cannabis and delivery of medicinal cannabis that is authorized under state law. Nothing in this chapter shall be interpreted to conflict with state law, including without limitation the Compassionate Use Act, the Control, Regulate, and Tax Adult Use of Marijuana Act (AUMA) and the Medicinal and Adult-Use Cannabis Regulation and Safety Act (MAUCRSA), as may be amended.

(Ord. 1272, passed 12-4-17)

### §16.79.020 DEFINITIONS.

For the purposes of this chapter, the following definitions shall apply unless the context clearly indicates or requires a different meaning.

(A) "CANNABIS" or "MARIJUANA" has the meaning set forth in Business and Professions Code section 26001(f), as may be amended, and includes all parts of the plant Cannabis sativa Linnaeus, Cannabis indica, or Cannabis ruderalis, whether growing or not; the seeds thereof; the resin, whether crude or purified, extracted from any part of the plant; and every compound, manufacture, salt, derivative, mixture or preparation of the plant, its seeds, or resin. "CANNABIS" or "MARIJUANA" also means the separated resin, whether crude or purified, obtained from Cannabis. "CANNABIS" or "MARIJUANA" also includes cannabis that is used for non-medical, or other purposes. "CANNABIS" or

Deleted: shall mean

Deleted: medical,

"MARIJUANA" does not include the mature stalks of the plant, fiber produced from the stalks, oil or cake made from the seeds of the plant, any other compound, manufacture, salt, derivative, mixture, or preparation of the mature stalks (except the resin extracted therefrom), fiber, oil, or case, or the sterilized seed of the plant which is incapable of germination. "CANNABIS" or "MARIJUANA" does not include industrial hemp, as defined in California and has the same definition as Cal. Health and Safety Code § 11018.5. "CANNABIS" or "MARIJUANA" also does not include medical or medicinal use(s) of the plant to treat specific medical conditions upon the recommendation of a licensed physician, as defined in California law.

(B) "CANNABIS/MARIJUANA ACCESSORIES" has the meaning set forth in Business and Professions Code section 26001(g), as may be amended, and includes any equipment, products or materials of any kind which is intended for use, or designed for use in planting, propagating, cultivating, growing, harvesting, manufacturing, compounding, converting, producing, processing, preparing, testing, analyzing, packaging, repackaging, storing, smoking, vaporizing, or containing Cannabis, or for ingesting, inhaling, or otherwise introducing Cannabis or Cannabis products into the human body.

(C) "CANNABIS/MARIJUANA PRODUCT" has the meaning set forth in Business and Professions Code section 26001(k), as may be amended, and includes Cannabis that has undergone a process whereby the plant material has been transformed into a concentrate, including, but not limited to, concentrated Cannabis, or an edible or topical product containing Cannabis or concentrated Cannabis and other ingredients.

(D) "CANNABIS TESTING LABORATORY" has the meaning set forth in Business and Professions Code section 26001(ba), as may be amended, and includes a laboratory, facility, or entity that offers or performs tests of both adult use and medical cannabis or cannabis products and that is both of the following: (1) accredited by an accrediting body (i.e. International Organization for Standardization (ISO)) that is independent from all other persons involved in commercial cannabis activity in the state, and (2) is licensed by the Bureau of Cannabis Control.

(E) "COMMERCIAL CANNABIS ACTIVITY" has the meaning set forth in Business and Professions Code section 26001(n), as may be amended, and includes cultivation, manufacture, processing, storing, labeling, transporting, distribution, delivery or sale of cannabis or a cannabis product for non- medical, or any other purpose and includes the activities of any business licensed by the state or other government entity under Division 10 of the Cal. Bus. and Prof. Code, or any provision of state law that regulates the licensing of cannabis businesses. This definition includes operation of a dispensary, mobile marijuana dispensary and cannabis delivery activities. This definition does not include Cannabis testing laboratories, delivery of medicinal cannabis from an approved licensed non- storefront location from within the City, or delivery of medicinal cannabis from a licensed cannabis business from outside the City.

(F) "CONCENTRATED CANNABIS" means manufactured cannabis that has undergone a process to concentrate one or more active cannabinoids, thereby increasing

Deleted: also

Deleted: means

Deleted: means

Deleted: means

Deleted: means

Deleted: medical,

the product's potency. "CONCENTRATE" includes resin from granular trichomes from a Cannabis plant.

(G) CULTIVATION OF CANNABIS" or "CANNABIS CULTIVATION" means any activity involving the planting, growing, harvesting, drying, curing, grading, or trimming of cannabis.

(H) "DELIVERY" means the commercial transfer of cannabis or cannabis products to a customer. "DELIVERY" also includes the use by a retailer of any technology platform owned and controlled by the retailer. The term "DELIVERY" does not include the distribution of cannabis from a mobile marijuana dispensary.

(I) "DELIVERY-ONLY MEDICINAL CANNABIS RETAILER" means a non-storefront business that delivers medicinal cannabis as part of a retail sale to a medicinal cannabis patient or the patient's caregiver and that holds a Type 9 retail license from the California Department of Cannabis Control.

(J) "DISPENSARY" means a facility with a storefront where Cannabis, Cannabis products, or devices for the use of Cannabis or Cannabis products are offered, either individually or in any combination, for retail sale.

Deleted: , including an establishment that delivers Cannabis and Cannabis products as part of a retail sale.

(K) "DISTRIBUTION" means the procurement, sale, and transport of cannabis and cannabis products between entities licensed under Division 10 of the Cal. Bus. and Prof. Code, as may be amended from time to time.

Deleted: they

(L) "FULLY-ENCLOSED ACCESSORY STRUCTURE" means a structure or part of a structure not exceeding 12 feet in height, which is physically detached from the main building on the lot and the use of which is incidental to that of the main building or use on the same lot. A structure that is incorporated within the continuous roofline of the primary structure is part of the primary structure and is therefore exempt from this definition.

(M) "MANUFACTURE CANNABIS" means to compound, blend, extract, infuse, or otherwise prepare a Cannabis product.

(N) "MAUCRSA" means the Medicinal and Adult-Use Cannabis Regulation and Safety Act as codified in Division 10 of the Cal. Bus. and Prof. Code, as the same may be amended from time to time.

(O) "MEDICINAL CANNABIS" or "MEDICAL CANNABIS" has the meaning set forth in Business and Professions Code section 26001(am), as may be amended, and includes Cannabis or a Cannabis Product, respectively, intended to be sold or donated for use pursuant to the Compassionate Use Act of 1996 (Proposition 215), found in Section 11362.5 of the Health and Safety Code, by a medicinal cannabis patient in California who possesses a Physician's Recommendation, or in compliance with any compassionate use, equity, or other similar program administered by a local jurisdiction.

(P) "MOBILE MARIJUANA DISPENSARIES" means any dispensary, clinic, cooperative, association, club, business, or group which transports or delivers, or

arranges the transportation or delivery, of medical Cannabis to a person or conducts sales of Cannabis from a non-fixed location.

(Q) "PERSON" means any individual, firm, corporation, association, club, society, or other organization. The term person shall include any owner, manager, proprietor, employee, volunteer or salesperson.

(R) "PERSONAL CANNABIS CULTIVATION" means Cannabis cultivation of six or fewer live Cannabis plants within a single private residence or a fully-enclosed accessory structure that is accessory to a private residence in accordance with Cal. Health & Safety Code § 11362.2.

(S) "PHYSICIAN'S RECOMMENDATION" has the meaning set forth in Business and Professions Code section 26001(at), as may be amended, and means a recommendation by a physician and surgeon that a patient use Cannabis provided in accordance with the Compassionate Use Act of 1996 (Proposition 215), found at Section 11362.5 of the Health and Safety Code.

(T) "PRIMARY CAREGIVER" has the meaning set forth in Health and Safety Code sections 11362.7(d) and (e), as may be amended.

(U) "PRIVATE RESIDENCE" means a house, an apartment unit, condominium, or other similar dwelling that is lawfully used as a residence.

(V) "QUALIFIED PATIENT" has the meaning set forth in Health and Safety Code 11362.7(f), as may be amended.

§16.79.030 PROHIBITION.

(A) Unless otherwise provided by California law, commercial cannabis activity is expressly prohibited in all zones in the city except that a delivery-only medicinal cannabis retailer may be conditionally permitted in the Industrial (I) Zone in accordance with § 16.79.050. To the extent that this prohibition conflicts with any other provision of this code, this prohibition shall control.

(B) Mobile marijuana dispensaries are prohibited in all zones within the city. No person shall:

(1) Locate, operate, own, suffer, allow to be operated or abide, abet or assist in the operation of any mobile marijuana dispensary within the city;

(2) Deliver marijuana to any location within the city from a mobile marijuana dispensary, regardless of where the mobile marijuana dispensary is located, or engage in any operation for this purpose; or

**Formatted:** All caps

**Deleted:** Commercial

**Deleted:** ies

**Deleted:** of all types are

**Deleted:** No person shall establish, operate, conduct, or allow, a commercial cannabis activity anywhere in the city.

(3) Deliver from a mobile marijuana dispensary any medical cannabis product, including, but not limited to: tinctures, baked goods, or other consumable products, to any location within the city from a mobile marijuana dispensary, regardless of where the mobile marijuana dispensary is located, or engage in any operation for this purpose.

(C) This section is meant to prohibit all activities for which a state license is required with the exception of delivery-only medicinal cannabis retailers. Accordingly, the city shall not issue any permit, license, or other entitlement for any activity other than to delivery-only medicinal cannabis retailers for which a state license is required under the MAUCRSA. The city shall also not issue any local license for any activity for which a state license is required under the MAUCRSA to a non-profit entity pursuant to Cal. Bus. and Prof. Code § 26070.5.

(D) To the extent not already prohibited above, cultivation of Cannabis for noncommercial purposes, including cultivation by a qualified patient or primary caregiver as those terms are defined in state law, is expressly prohibited in all zones in the city. No person shall cultivate any amount of Cannabis in the city, even for medicinal purposes, except for personal Cannabis cultivation in accordance with § 16.79.040 below, and where the city is preempted by federal or state law from enacting a prohibition on such activity.

(E) This section does not prohibit Cannabis testing laboratories, which are laboratories and permitted in all zones where laboratories are permitted.

(F) This section does not prohibit the activities of delivery-only, non-storefront medicinal cannabis retailer(s) as required by state law and in accordance with § 16.79.050.

§16.79.040 PERSONAL CANNABIS CULTIVATION PERMIT.

(A) Permit required. Prior to commencing any personal Cannabis cultivation, the person(s) owning, leasing, renting, occupying, or having charge or possession of any legal parcel or premises where personal Cannabis cultivation is proposed to occur must register for a personal Cannabis cultivation permit with the city. No person shall engage in personal marijuana cultivation unless that person has a current valid personal Cannabis cultivation permit from the city, pursuant to this chapter.

(B) Personal Cannabis cultivation application. An applicant shall submit a complete personal Cannabis cultivation application to the Director on a form provided by the city, and proof of payment of the permit fee, in an amount set by resolution of the City Council. Within 30 calendar days of receiving the application, the Director shall either accept the application for processing, or return the application to the applicant with a written description of the reasons for rejection of the application. The cultivation application shall include the following information:

(1) The property address where the Cannabis will be cultivated;

**Deleted:**

**Deleted:** <#>To the extent not already prohibited above, all deliveries of Cannabis or Cannabis products, to or from any location in the city are expressly prohibited. No person shall conduct or perform any delivery of any Cannabis or Cannabis products which delivery either originates or terminates within the city. This section shall not prohibit any person from transporting Cannabis through the jurisdictional limits of the city for delivery or distribution to a person located outside the city, where such transport does not involve delivery or distribution within the jurisdictional limits of the city.¶

**Deleted:** d.

(2) The name and age of each person owning, leasing, occupying or having charge of any legal parcel or premises where Cannabis will be cultivated;

(3) The name and age of each person who will participate in the Cannabis cultivation;

(4) Property owner acknowledgment of personal Cannabis cultivation at the subject property, affirmed under penalty of perjury, if the property owner is different from the applicant;

(5) A cultivation plan which includes a scaled property site plan and a scaled diagram of the floor plan within the residence or fully-enclosed accessory structure to be used for personal cultivation at the personal Cannabis cultivation site, and an itemized list of measures taken to comply with the provisions of this section including, but not limited to, odor control, security, electrical and building and safety provisions, as well as any Cannabis accessories that will be used for personal Cannabis cultivation; and

(6) A signed consent form authorizing city staff, including the Fire and Police Department, the authority to conduct an inspection of the site used for the personal cultivation of Cannabis, upon 24-hours' notice for the purpose of verifying compliance with this chapter.

(C) Application approval. Upon verification of the information described in division (B), above, the Director shall issue a notice of decision of a personal marijuana cultivation permit within 60 calendar days, pursuant to the following findings:

(1) The applicant meets all the requirements of this section, and any regulations promulgated under this chapter.

(2) The applicant for the permit and the personal Cannabis cultivation site are both in compliance with state law, including but not limited to, Cal. Health and Safety Code §§ 11362.1, 11362.2 and 11362.3, as may be amended.

(D) Permits not transferable. A personal Cannabis cultivation permit issued pursuant to this chapter is non-transferable and is specific to the permit holder and the private residence or fully-enclosed accessory structure for which it is issued.

(E) Permit renewal. A personal Cannabis cultivation permit issued under this chapter shall automatically expire one year after the notice of decision. Permit renewal shall be requested through compliance with the procedures for issuance of a permit as provided in this section. An applicant for a permit renewal shall be required to pay a permit renewal fee in an amount to be set by resolution of the City Council. However, an applicant for permit renewal shall not be required to submit a new cultivation plan (pursuant to division (B)(5) above), provided the personal Cannabis cultivation site follows the original cultivation plan and the permit holder is not engaged in additional or expanded Cannabis cultivation, as affirmed in the renewal form. Renewal applications must be received at least 30 calendar days prior to such expiration.

(F) Permit revocation. Permits issued under this section may be revoked by the Director, following notice to the permit holder and an opportunity to submit written comments on the proposed revocation, upon making any of the following findings:

(1) The permit was issued in error or the cultivation plan (pursuant to division (B)(5) above) included incorrect information;

(2) The Cannabis cultivated at the personal cultivation site has been sold or used for any commercial activity which is prohibited under this chapter, or any other use or activity has occurred that is prohibited by Cal. Health and Safety Code §§ 11362.1, 11362.2 or 11362.3, as may be amended;

(3) Violation of any of the provisions of this chapter has occurred at the Cannabis cultivation site;

(4) The personal Cannabis cultivation site has become a public nuisance or has been operated in a manner constituting a public nuisance;

(5) The Cannabis cultivation is not in compliance with the conditions of the permit; or

(6) (a) The permit holder has engaged in an activity for which the personal Cannabis cultivation permit could have been denied originally.

(b) Appeals. The applicant may appeal the Director's decision on an application, renewal or revocation of a personal Cannabis cultivation permit to the Planning Commission and the Planning Commission's decision to the City Council, pursuant to Chapter 16.206 of the code. An appeal of a decision on a personal Cannabis cultivation permit is not timely if not filed within 15 days of the date of the notice of the Director's (or Planning Commission's) decision.

(G) (1) Personal Cannabis cultivation is only permitted when all of the following conditions and standards are met:

(2) Generally:

(a) Residence. Personal Cannabis cultivation is permitted only on parcels with residential units where the personal Cannabis cultivation permit holder resides full-time. Personal Cannabis cultivation permit holders shall not participate in personal Cannabis cultivation in more than one location within the city. Personal Cannabis cultivation activities may only occur within a residential unit, garage or fully-enclosed accessory structure.

(b) Visibility. From the public right-of-way, there shall be no exterior evidence of personal Cannabis cultivation. All personal Cannabis cultivation authorized by this section shall be conducted inside a private residence or within a fully-enclosed accessory structure.

(c) Security. Any structure used for personal Cannabis cultivation shall be secured with locks to prevent unauthorized entry and/or theft, and remain secure at all times.

(d) Code compliance. The personal Cannabis cultivation area shall not adversely affect the health or safety of the nearby residents by creating dust, glare, excessive light, heat, noise, noxious gases, odors, smoke, traffic, vibration, or other impacts, and shall not be hazardous due to the use of storage of materials, processes, products or waste. The cultivation area shall be in full compliance with the city Building Code, Electrical Code, Mechanical Code, Plumbing Code, and Fire Code.

(e) Number of plants. Cultivation shall not exceed six living marijuana plants of any size per private residence.

(f) Cultivation area. Personal marijuana cultivation must occur within a cumulative area totaling no larger than 100 square feet.

(g) Ventilation. Any multi-family dwelling used for personal marijuana cultivation must have a ventilation and filtration system installed in the dwelling unit that shall prevent marijuana plant odors from exiting the interior of the unit, and shall comply with all applicable building code regulations, including obtaining all required permits and approvals for the ventilation and filtration system. Personal Cannabis cultivation shall not create humidity or mold within the private residence or fully-enclosed accessory structure in violation of the Building Code, as adopted by the city, or the city's health and safety regulations, as codified in Chapter 150 Building Regulations of the city municipal code.

(h) Residential structure. The primary residence shall, at all times, maintain a kitchen, bathroom, and primary bedroom(s) for their intended purpose, and shall not be used for Cannabis cultivation where such cultivation will prevent their primary use for cooking of meals, sleeping, and bathing.

(i) Accessory structure. A fully-enclosed accessory structure, as defined herein, shall be located within the rear yard area of any legal parcel or premises. The structure shall maintain a minimum setback of 10-feet from any property line and the marijuana plants shall not be visible from outside the structure.

(H) Upon 24-hours' notice, the city may conduct an inspection of the private residence or fully enclosed accessory structure used for personal Cannabis cultivation for the purpose of verifying compliance with this chapter.

§ 16.79.050 MEDICINAL CANNABIS RETAILER (DELIVERY ONLY)

(A) A Conditional Use Permit issued pursuant to Chapter 16.218 for a delivery-only medicinal cannabis retailer must include, as conditions of approval, the operational standards set forth in this section. In addition, the Conditional Use Permit must incorporate by reference an operations plan approved by the police chief, that implements not only the operations standards set forth in this section, but such additional conditions that the police chief finds reasonably necessary to implement

the purpose of this title when considering the location and size of the proposed non-storefront, delivery-only medicinal cannabis retailer.

(B) Operational standards.

1) All medicinal cannabis retailers shall be located in the Industrial (I) zoning district only and operate as a non-storefront, delivery only business in a building suitable for such operations.

2) All medicinal cannabis retailers shall be in full compliance with the city Building Code, Electrical Code, Mechanical Code, Plumbing Code, Fire Code and any other city, county, state, or federal requirements prior to commencing operations, including obtaining all necessary permits and a city business license, and payment of all required fees.

3) In order to operate, a non-storefront, delivery-only medicinal cannabis retailer must obtain and maintain both licensure from the California Department of Consumer Affairs.

4) It is unlawful for alcohol or tobacco to be sold.

5) It is unlawful for cannabis or cannabis products to be publicly visible from the exterior of the property.

6) Each cannabis dispensary must provide the city manager, or designee, with the name and telephone number of an on-site employee or owner to whom emergency notice can be provided. The telephone number provided must be capable of accepting recorded voice messages in the event the contact person does not answer.

7) Uniformed security personnel must be employed to monitor all entrances and exits during all hours of operation. Every security guard employed by or provided by the dispensary must be currently licensed by the California Bureau of Security and Investigative Services and in possession of a valid "guard card." The number of such security personnel must be set forth in the operations plan.

8) Odor control devices and techniques must be incorporated to ensure that odors from cannabis and cannabis products are not detectable outside of the building or in any tenant space or area adjacent to the building.

9) All law enforcement personnel seeking admission to the premises for the purpose of ascertaining compliance with the standards and regulations of this Code must be given unrestricted access to all areas of the premises at all times during hours of operation. Consent to such unrestricted access must be acknowledged by the permittee and included within the operations plan.

10) The premises must have a professionally installed, maintained, and monitored alarm system as approved through the operations plan.

11) All food products, food storage facilities, food-related utensils, equipment and materials must be approved, used, managed and handled in accordance with the provisions of the California Retail Food Code (Health and Safety Code Section 113700, et seq.). All food products must be protected from contamination at all times, and all food handlers must be clean, in good health, and free from communicable diseases. The Ventura County Department of Public Health may inspect the dispensary at any time during business hours to ensure compliance with state and local laws.

12) No delivery driver may carry more than two hundred dollars in cash while engaged in the service of delivering cannabis or cannabis products, and shall not wear any clothing, headwear, or accessory featuring any form of advertisement or identifiable marking related to cannabis or cannabis products.

13) Delivery vehicle(s) shall be maintained in good working order and shall not feature any form of advertisement or identifiable marking related to cannabis or cannabis products.

14) Violation of any operational standard or city, county, state, or federal law may result in revocation of the retailer's Conditional Use Permit.

§16.79.060 ADMINISTRATIVE REGULATIONS.

The City Manager and his/her designee is hereby authorized to promulgate and enforce administrative regulations in the implementation and enforcement of this chapter.

§16.79.070 VIOLATIONS.

In addition to any other remedy available under law, violations of this subchapter are subject to the administrative citations and penalties provisions in Title 1, Chapter 14, of this code.

§16.79.080 PUBLIC NUISANCE.

Any use or condition caused, or permitted to exist, in violation of any provisions of this subchapter shall be, and hereby is declared to be, a public nuisance and may be summarily abated by the city pursuant to Code of Civil Procedure section 731 or any other remedy available to the city.

# ATTACHMENT B

PC RESOLUTION NO. 3864

**RESOLUTION NO. 3864**

**A RESOLUTION OF THE PLANNING COMMISSION OF THE CITY OF SANTA PAULA, CALIFORNIA, RECOMMENDING THAT THE CITY COUNCIL ADOPT AN ORDINANCE AMENDING CHAPTER 16.79 "REGULATION OF CANNABIS ACTIVITIES" OF THE SANTA PAULA MUNICIPAL CODE AND OTHER AFFECTED CODE SECTIONS TO ALIGN WITH SENATE BILL (SB) 1186, AND FIND THAT THE ORDINANCE IS NOT A "PROJECT" OR IS OTHERWISE EXEMPT FROM THE CALIFORNIA ENVIRONMENTAL QUALITY ACT (CEQA)**

**WHEREAS,** the Planning and Zoning Law authorizes cities to act by ordinance to amend the City's municipal code when deemed necessary and appropriate by the City Council; and

**WHEREAS**, in 2022, the California Legislature approved, and the Governor signed into law, Senate Bill 1186 ("SB 1186") amending state cannabis law effective January 1, 2024;

**WHEREAS**, the City desires to amend its local regulatory scheme to allow for the retail sale by delivery of medicinal cannabis consistent with SB 1186's changes to state law; and

**WHEREAS,** on January 28, 2025, the Planning Commission held a duly-noticed public hearing to consider the attached Ordinance; and

**WHEREAS**, all legal prerequisites to the adoption of this Resolution have occurred.

**NOW, THEREFORE, THE PLANNING COMMISSION OF THE CITY OF SANTA PAULA DOES RESOLVE, DETERMINE, FIND, AND ORDER AS FOLLOWS:**

**SECTION 1.** Incorporation. The recitals above are true and correct and are each incorporated by reference and adopted as findings by the Planning Commission.

**SECTION 2.** CEQA. The Planning Commission recommends that the City Council find that the amendment is statutorily exempt from the California Environmental Quality Act ("CEQA") in that it will have no significant adverse impacts on the environment as it simply updates existing operating standards related to medicinal cannabis delivery to be consistent with State requirements and is similar in nature to other delivery services that occur throughout the City on a daily basis. Furthermore, the amendment is exempt from CEQA Chapter 3 of Title 14 of the California Code of Regulations beginning at Section 15000, specifically: Section 15060(c)(2), because the proposed Ordinance will not result

in a direct or reasonably foreseeable indirect physical change in the environment; and Section 15061(b)(3), because the Ordinance is covered by the general rule that CEQA applies only to projects which have the potential for causing a significant effect on the environment.

**SECTION 3**. General Plan. The Planning Commission hereby finds that the adoption of the Ordinance is consistent with the General Plan as a matter of law under Government Code section 65860.

**SECTION 4**. Recommended Ordinance. Given the foregoing, and based on the entire record before the Planning Commission, the Planning Commission hereby recommends that the City Council adopt an ordinance amending Santa Paula Municipal Code Chapter 16.79 Regulation of Cannabis Activities as shown in Exhibit "A" and amending *Table 21-1 Permitted and Conditional Uses – Industrial Zones* of Santa Paula Municipal Code Section 16.21.020 as follows (~~strikethrough~~ means deleted texted and **underlined** means added text):

***TABLE 21-1***
***Permitted and Conditional Uses - Industrial Zones***

| ***Use*** | ***LI*** | ***I*** | ***M-1*** |
|---|---|---|---|
| Accessory buildings necessary to use located on same lot or parcel | P | P | P |
| Adult Entertainment Establishment (see Chapter 16.54) | X | C* | X |
| Alcohol and Alcoholic Beverages Manufacturing | X | C | C |
| Animal Hospitals, Kennels & Veterinary Clinic | P | C | P |
| Automobile Service Station (fuel sales; see Chapter 16.72) | C* | C* | C |
| Automobile Repair and/or Tune-up Shop | C | C | P[1] |
| Automobile dismantling | X | X | C |
| Assembly (small scale, see definition) | P | P | P |
| Assembly (large scale, see definition) | C | P | P |
| **Cannabis Delivery (delivery-only medicinal cannabis retailer, see definition)** | **X** | **C*** | **X** |
| ~~Cannabis Delivery~~ | ~~X~~ | ~~X~~ | ~~X~~ |
| Commercial Cannabis Activities **(see Chapter 16.29)** | X | X | X |
| Cultivation of Cannabis or Medical Marijuana | X | X | X |

**SECTION 5**. Effective Date. This Resolution takes effect immediately upon adoption.

**SECTION 6**. Certification; Records. The Planning Commission Secretary shall attest as to the adoption of this Resolution and cause the same to be maintained in the permanent records of the City.

**APPROVED AND ADOPTED THIS 28th DAY OF JANUARY, 2025, BY THE SANTA PAULA PLANNING COMMISSION.**

**BY:**

GRACE KELLY, Chair

**ATTEST**:

JAMES MASON, Secretary

**APPROVED AS TO FORM**:

HENRY CASTILLO, Assistant City Attorney

# ATTACHMENT C

SENATE BILL 1186 (“SB 1186”) TEXT

**BUSINESS AND PROFESSIONS CODE - BPC**

**DIVISION 10. Cannabis [26000 - 26325]** *( Heading of Division 10 amended by Stats. 2017, Ch. 27, Sec. 3. )*

**CHAPTER 26. Medicinal Cannabis Patients' Right of Access Act [26320 - 26325]** *( Chapter 26 added by Stats. 2022, Ch. 395, Sec. 2. )*

**26322.** (a) A local jurisdiction shall not adopt or enforce any regulation that prohibits the retail sale by delivery within the local jurisdiction of medicinal cannabis to medicinal cannabis patients or their primary caregivers, or that otherwise has the effect of prohibiting the retail sale by delivery within the local jurisdiction of medicinal cannabis to medicinal cannabis patients or their primary caregivers by licensed medicinal cannabis businesses in a timely and readily accessible manner, and in types and quantities that are sufficient to meet demand from medicinal cannabis patients within the local jurisdiction, including, but not limited to, regulation of any of the following that has the effect of prohibiting the retail sale by delivery of medicinal cannabis:

(1) The number of medicinal cannabis businesses authorized to deliver medicinal cannabis in the local jurisdiction.

(2) The operating hours of medicinal cannabis businesses.

(3) The number or frequency of sales by delivery of medicinal cannabis.

(4) The types or quantities of medicinal cannabis authorized to be sold by delivery.

(5) The establishment of physical premises from which retail sale by delivery of medicinal cannabis within the jurisdiction is conducted by a licensed nonstorefront retailer, except that this paragraph shall not be construed to require the establishment of additional physical premises in a local jurisdiction that allowed medicinal cannabis retail as of January 1, 2022, and in which at least one physical premises engaged in the retail sale of medicinal cannabis, whether storefront or delivery, is already established.

(b) Nothing in this chapter shall be construed to prohibit the adoption or enforcement of reasonable regulations on retail sale by delivery of medicinal cannabis, including, but not limited to, reasonable regulations related to:

(1) Zoning requirements that are not inconsistent with subdivision (a). If compliance with subdivision (a) would otherwise require a local jurisdiction to authorize a physical premises from which retail sale by delivery of medicinal cannabis within the jurisdiction is conducted, this paragraph shall not be construed to alter that requirement.

(2) Security or public health and safety requirements.

(3) Licensing requirements.

(4) The imposition, collection, and remittance of any applicable state or local taxes upon retail sales occurring within the local jurisdiction.

(5) Regulations consistent with requirements or restrictions imposed on cannabis businesses by this division or regulations issued under this division.

(c) Nothing in this chapter shall be construed to limit or otherwise affect the ability of a local jurisdiction to adopt or enforce any regulations on commercial cannabis operations other than retail sale by delivery of medicinal cannabis in the local jurisdiction.

(d) This section shall become operative on January 1, 2024.

*(Added by Stats. 2022, Ch. 395, Sec. 2. (SB 1186) Effective January 1, 2023. Operative January 1, 2024, by its own provisions.)*

# ATTACHMENT D

CITY MAP OF INDUSTRIAL ZONES

# City of Santa Paula
# INDUSTRIAL ZONES

**Legend**

- Industrial (I)
- City Boundary

N
W
E
S

0 0.25 0.5 1 1.5 2 Miles

This mapped data was created and designed by the City of Santa Paula using data provided by the County of Ventura, ESRI, and other sources, and was developed and operated solely for the convenience of the City. This map is for illustrative purposes only and is not intended to take the place of land surveys, title searches or other means of determining information regarding property boundaries or related matters. The City does not warrant the accuracy of this map, and no decision involving a risk of injury or economic loss should be made in reliance thereon. MAP DATE: JANUARY 2025 | AUTHOR: TT/COSP GIS

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Jonathan Royas, Deputy City Manager

Subject: DISCUSSION REGARDING THE CREATION OF A MEASURE R SALES TAX OVERSIGHT COMMITTEE

Date: February 19, 2025

Agenda Item: 12.A

---

## RECOMMENDATION:

It is recommended that City Council:

1. Provide direction regarding the creation and appointment of a sales and use tax oversight committee; and
2. Take such additional, related action that may be desirable.

**Presented by:** Jonathan Royas, Deputy City Manager

---

## BACKGROUND:

On November 5, 2024, approximately 60% of Santa Paula voters approved Measure R, a one-cent local sales and use tax projected to generate approximately $4.3 million annually. Measure R funds are required by law to remain in Santa Paula and be allocated exclusively for local services. Additionally, Measure R includes accountability provisions, such as public disclosure of all spending and annual independent financial audits, ensuring transparency and proper use of the funds.

Although Measure R does not mandate the creation of an oversight committee, on October 2, 2024, prior to the election, the City Council directed staff to return with options for establishing such a committee, within 90 days, if Measure R passed.

This item follows the City Council's January 15, 2025 discussion relative to the creation and role of a Measure R Oversight Committee.

## ANALYSIS:

Although Council discussed several issues involved in the formation of the Committee (Purpose, Duties of the Committee, Selection of Committee Members), the discussion primarily centered on the duties of the Oversight Committee. At the conclusion of the discussion, Council requested further discussion on the Committee and directed staff to draft committee guidelines based on the feedback provided to staff by Council.

Based on Council's feedback from the January 15 meeting, staff drafted the following guidelines for Council's consideration:

**Composition and Qualifications**

Staff is providing three distinct methods for selecting members of the Measure R Oversight Committee. Each option draws on information from either the City of Santa Paula Measure T Oversight Committee or examples from similar committees in other municipalities. Each option presents the pros and cons of each method to inform the Council's decision.

*Option 1: Councilmember Nominations by District*

Structure:

- The Committee shall consist of five (5) members with each Councilmember nominating one member from their respective district. Any Councilmember not elected by-district and serving at-large will nominate one (1) member-at-large from the community. Councilmembers will not be restricted to nominations within their respective district should they be unsuccessful identifying an eligible person to serve. Councilmembers may also submit more than one nomination, however each Councilmember is only entitled to one appointment.

Pros:

- Geographic Representation: Ensures all city districts are represented, fostering equitable oversight.
- Direct Accountability: Members are in some ways accountable to the Councilmembers who nominate them, potentially enhancing responsiveness and participation.

Cons:

- Limited Candidate Pool: Restricting nominations to specific districts may reduce the number of qualified candidates, especially in less populated areas. As such, a clause allowing a Councilmember to identify an individual outside of their respective district is defined.
- Potential for Bias: Nominations may reflect the preferences of individual Districts rather than the community's broader interests.
- Selecting from among Council appointees doesn’t ensure a well-balanced Committee and therefore could leave out significant interest groups.
- It will be uncomfortable and politically risky for members of the Council to object to another Councilmember’s nomination, reducing the likelihood of weeding out controversial or unqualified nominations.

*Option 2: Specific Member Categories*

Structure:

- A representative from a Santa Paula business organization.
- A senior citizen (age 62 or older).
- A member active in a civic organization within Santa Paula.
- A member involved in a youth organization.
- A resident serving in an at-large capacity.

Pros:

- Diverse Representation: Ensures that various community sectors have a voice, promoting comprehensive oversight.
- Targeted Expertise: Members bring specialized knowledge from their respective backgrounds, enhancing the committee's effectiveness and diverse perspective.

Cons:
- Recruitment Challenges: Difficulty in finding qualified candidates within specific categories, potentially leading to delays in committee formation.
- Rigid Structure: May exclude qualified individuals who don't fit into the predefined categories but could offer valuable perspectives.

*Option 3: At-Large Community Members*

Structure:
- Similar to all other Council-appointed Committees and Commissions, members are selected at-large from the entire community without specific category or district requirements.

Pros:
- Broad Candidate Pool: Allows for a wide range of applicants, increasing the likelihood of attracting qualified individuals and appointing those most qualified, prepared and ready for the commitment.
- Flexibility: Enables selection based on merit and commitment without categorical constraints.

Cons:
- Potential for Uneven Representation: May result in overrepresentation from certain areas or groups, neglecting others.
- Lack of Specific Expertise: Without targeted categories, the committee might lack specialized knowledge unique to certain groups.

Each selection option offers distinct advantages and challenges. The Council should consider the importance of diverse representation, the practicality of recruitment, and the need for specialized expertise when determining the most suitable approach for the Measure R Oversight Committee. Based on the comments from several Councilmembers at the January 15 meeting, staff has drafted guidelines related to *Option 1* at this time.

*Additional Qualifications*

In 2024, Council deliberated the qualifications for the selection process for the Affordable Housing Trust Fund Oversight Committee. During that process, it was recommended to replace the term "public employee," with "not a public employee of the City of Santa Paula" as the former was too broad and could exclude residents who work for other public agencies. Council adopted that recommendation and therefore it is present in the draft Measure R guidelines.

Additionally, at the January 15 meeting, their was general discussion amongst Council who felt residents should not serve on both the Measure R and Measure T Committee's at the same time. As a result, language has been included in the guidelines that members must be "not currently serving as a member of the Measure T Oversight Committee." This language would

thus allow for a former Measure T Committee member to be a part of the Measure R Committee, but not allow them to serve both Committees simultaneously. Language is also suggested to disqualify a currently serving "member of a committee that recommends use of City funds."

**Duties of the Committee**

The Committee shall act in an oversight capacity to review revenues and expenditures generated by the Santa Paula Local One-Cent Sales and Use Tax in order to ensure conformance with the budget allocation approved by the City Council. The Committee's specific duties are as follows:

- *The Committee will meet after the Proposed Budget Document has been publicly published but prior to the first Public Budget Workshop to ensure that the revenues generated by Measure R are budgeted in accordance with the intention of the voters and State law.*

Using this year's budget process as an example, the two-year Proposed Budget Document is projected to be publicly published on May 29, 2025 with the first public Budget Workshop with Council taking place on June 4, 2025. The expectation is the Committee will meet on June 2 or June 3, 2025 to review the budget with staff to ensure that the revenues generated by Measure R are budgeted in accordance with the intention and objectives of the voters. During the meeting, the Committee will have the ability to ask questions of staff and opine on the proposed budget.

On June 4, 2025, the City Council will hold its first public Budget Workshop, followed by a second public Budget Workshop on June 18, 2025 whereby the Committee Chairperson or Vice-Chairperson may attend to address any Council questions regarding Measure R spending and to report on the Committee's review.

- *The Committee will annually prepare an independent report to the City Council regarding the revenue and expenditures of the Santa Paula Local One-Cent Sales and Use Tax in the fall of each fiscal year.*

Typically, in October, the Committee will meet to prepare an independent annual report to the City Council regarding the revenue and expenditures of the Santa Paula Local One-Cent Sales and Use Tax.

In conclusion, staff has incorporated Council's feedback from the January 15, 2025 meeting into a draft set of guidelines attached as Exhibit A for Council's review, discussion and consideration. Staff will take direction on this draft and any related topics regarding the oversight of Measure R and will use Council’s comments and recommendations to return to Council with the necessary items to effectuate Council consensus and to adopt such guidelines by resolution. To assist with Council's review, staff is including a copy of the January 15, 2025 staff report as Exhibit B.

**STRATEGIC PLAN:**

This item supports the City completing one of City Council's two-year Strategic Plan objectives as noted below:

Section B. Economic Development, Objective #1, Revenue Opportunities - Actively pursue revenue opportunities to increase the City's revenue base. A voter approved sales tax is estimated to generate approximately $4,500,000 annually in revenue for the general fund to maintain and improve City services.

**FISCAL IMPACTS:**

There is no fiscal impact associated with this item, however there are costs associated with any new committees, especially Brown Act committees, should Council choose that option.

**OPTIONS:**

City Council has the following alternative options:

1. Provide further direction to staff on the formation of the Measure R Oversight Committee.

**ATTACHMENTS:**

EXHIBIT A - Measure R Guidelines.docx
EXHIBIT B - Staff Report Measure R Committee Formation.pdf

CITY OF SANTA PAULA
MEASURE R OVERSIGHT COMMITTEE GUIDELINES

Section 1. Committee Purpose

On November 5, 2024, Santa Paula voters enacted the Santa Paula Local One-Cent Sales and Use Tax (known as "Measure R"). Measure R incorporates accountability provisions such as public disclosure of all spending and annual independent audits. On February XX, 2025, the City Council resolved that an oversight committee would be appropriate to ensure that the revenues generated by Measure R are expended in accordance with the intention of the voters and State law. These Guidelines are intended to implement oversight provisions for Measure R.

The Measure R Oversight Committee will convene biannually to review and report to the public and the City Council on the use of Measure R revenues and expenditures in conformance with budget allocations approved by the City Council. The Committee shall confine itself specifically to its obligations under Measure R. All monies from other sources shall fall outside the scope of the Committee's review.

Section 2. Composition and Qualifications

A. The Committee shall consist of five (5) members with each Councilmember nominating one member from their respective district. Any Councilmember not elected by-district and serving at-large will nominate one (1) member-at-large from the community. Councilmembers will not be restricted to nominations within their respective district should they be unsuccessful identifying an eligible person to serve. Councilmembers may also submit more than one nomination, however each Councilmember is only entitled to one appointment.

B. To be eligible to serve on the Committee, members must be:

- 18 years of age;
- A resident of the City;
- Not a public employee of the City of Santa Paula;
- Not currently serving as member of the Measure T Oversight Committee or a committee that recommends use of City funds; and
- Required to submit an annual statement of financial disclosure in compliance with the Political Reform Act, Government Code §§81000 *et seq.*

Section 3. Appointment Process

Each Councilmember nominates a representative who will complete an application and interview with the full Council. A majority vote of the Council ratifies the appointments during a public meeting, following interviews.

Section 4. Term of Membership

DRAFT

Terms of the members will be in alignment with that of the elected Councilmember who nominated the committee member for appointment. Each member will serve a term of four (4) years, or until the term of the Councilmember who nominated him or her ends, whichever occurs first. Members will not be compensated for service on the Committee.

Section 5. Committee Procedures

1. The Committee shall select a Chairperson and a Vice-Chairperson from among its members;
2. A simple majority of the Committee shall constitute a quorum;
3. The Committee shall meet at such times as the City Manager or City Finance Director convenes the Committee, or when the Chairperson of the Committee deems appropriate in order to fulfill the duties of the Committee;
4. By majority vote, the Committee may remove members who are not in attendance for two (2) consecutive meetings or are not present at greater than 50% of the Committee meetings over a 12-month period;
5. All Committee meetings will be held in compliance with the Ralph M. Brown Act, Government Code §§54950 *et seq.*

Section 6. Duties of the Committee

The Committee shall act in an oversight capacity to review revenues and expenditures generated by the Santa Paula Local One-Cent Sales Tax in order to ensure conformance with the budget allocation approved by the City Council. The Committee's specific duties are as follows:

- The Committee will meet after the Proposed Budget Document has been publicly published but prior to the first Public Budget Workshop to ensure that the revenues generated by Measure R are budgeted in accordance with the intention of the voters and State law.
- The Committee Chairperson or Vice-Chairperson are encouraged to attend the first or second Public Budget Workshops to address any Council questions regarding Measure R spending and to report on the Committee's review. Attendance is required if requested by any Councilmember and reasonable notice is given.
- The Committee will annually prepare an independent report to the City Council regarding the revenue and expenditures of the Santa Paula Local One-Cent Sales and Use Tax in the fall of each fiscal year.

Section 7. Staff Assistance

The City Manager's Office and members of the Finance Department will provide technical and administrative assistance to the Committee.

DRAFT

# EXHIBIT A - JANUARY 15, 2025 MEASURE R OVERSIGHT STAFF REPORT

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Jonathan Royas, Deputy City Manager

Subject: DISCUSSION REGARDING THE CREATION OF A MEASURE R SALES TAX OVERSIGHT COMMITTEE

Date: January 15, 2025

Agenda Item: 10.A

---

## RECOMMENDATION:

It is recommended that City Council:

1. Receive and file this report;

2. Provide direction regarding the possible creation and appointment of a sales tax oversight committee; and

3. Take such additional, related action that may be desirable.

**Presented by:** Jonathan Royas, Deputy City Manager

---

## BACKGROUND:

On November 5, 2024, approximately 60% of Santa Paula voters approved Measure R, a one-cent local sales tax projected to generate approximately $4.5 million annually. Measure R funds are required by law to remain in Santa Paula and be allocated exclusively for local services. Additionally, Measure R includes accountability provisions, such as public disclosure of all spending and annual independent financial audits, ensuring transparency and proper use of the funds.

Although Measure R does not mandate the creation of an oversight committee, on October 2, 2024, prior to the election, the City Council directed staff to return with options for establishing such a committee, within 90 days, if Measure R passed.

## ANALYSIS:

The establishment of a Measure R oversight committee could be a critical step in fulfilling the City's commitment to transparency and accountability. This committee could serve as a bridge between the City Council and the public, providing regular reviews and reports on Measure R revenues and expenditures. At the same time, the formation of an additional committee could create extra administrative work for staff that may be unnecessary as Measure R already

incorporates accountability provisions such as public disclosure of all spending and annual independent financial audits. In either case, the purpose of this report is to identify options that fulfill the City's commitment to ensuring that revenues generated by the sales tax are allocated and spent in alignment with voter intentions and legal mandates.

Of note, when the Measure T ordinance was approved by voters in 2016, it included a fiscal accountability provision that called for the creation of an "oversight committee" to review the expenditures of revenues generated by the sales measure. That provision established: "A five member citizen commission comprised of members appointed by the Council to annually review and audit expenditures of revenues derived from the Santa Paula Local Transaction and Use Tax." However, since its establishment, the Measure T Committee has come to act as much as an advisory body to the Council on budget allocation recommendations as it has as an "audit and review" committee. This distinction is important as an "oversight committee" would be defined as having an audit-type function, ensuring accountability and the actual use of such funds at the close of the fiscal year versus the intended use of funds as adopted with the budget. In a sense, an "oversight committee" is an "after-the-fact" committee aimed at looking back, whereas a budget advisory committee would "look forward" in association with the establishment of the City's budget.

The Measure T Committee, enacted as an oversight committee is now essentially both, however their advisory function is based on specific spending categories in the areas of public safety, streets, and youth services. Measure R doesn't contain those limitation or specific buckets, albeit it was passed as a measure largely focused on street and road and infrastructure improvements.

As the Council considers options for Measure R, it is important to draw on these distinctions so that the expectations for any oversight is clear; "after-the-fact" auditing or "forward-looking" advising. Based on this, staff has provided three options, below:

**Measure R Committee Options**

**Option 1: Expand the Existing Measure T Oversight Committee**
The City Council could extend the responsibilities of the Measure T Oversight Committee to include oversight of Measure R funds. Measure T, passed by voters in 2016, established a $.01 per dollar sales tax. Revenue from the tax is deposited in the City's General Fund to pay for city operations and services. These funds have been used for public safety, street improvements, and youth programs and to a small degree, code enforcement. Measure T does not require the funds be used for a particular city program or service, however the emphasis has been on preserving it for those categories.
City Council established the Measure T Oversight Committee to make recommendations to the City Council on the expenditure of Measure T funds. The Measure T Committee has effectively provided accountability and community representation with the following membership structure:

- A representative from a Santa Paula business organization.
- A senior citizen (age 62 or older).
- A member active in a civic organization within Santa Paula.
- A member involved in a youth organization.
- A resident serving in an at-large capacity.

While effective, this structure has occasionally faced challenges in recruiting qualified candidates for specific categories. Therefore, the Council could look to just expand the Measure T Committee's responsibilities (and even enlarge its membership), which would build on an established framework while also adding responsibilities to respond to voters' reasons for passing Measure R.
Advantages:

- Established Framework: Utilizes an existing, proven structure.
- Administrative Efficiency: Reduces additional workload for staff.
- Streamlined Communication: Centralizes oversight functions and public engagement.

Challenges:

- Increased Workload: Adding responsibilities may strain committee capacity.

Implementation Steps:

- Amend Measure T Committee bylaws to include Measure R oversight.
- Provide additional training and resources to committee members.
- Expand membership from five to seven members, if desired, to balance responsibilities.

**Option 2: Establish a New, Separate Measure R Oversight Committee**
Creating a dedicated oversight committee focused solely on Measure R represents another option for the City Council. By establishing a separate committee, the City ensures a clear and focused approach to auditing Measure R funds.

Advantages:

- Clear and specific oversight of Measure R.
- Avoids potential conflicts with voter objectives behind Measure T.
- Aligns with best practices in transparency and accountability.

Challenges:

- Requires additional resources to establish and maintain.
- May face recruitment challenges for a new committee.
- The scope of an audit function is very specific and limited and would only convene a few times each year.

Implementation Steps:

1. Draft and adopt bylaws specific to the new committee.
2. Define the membership structure, meeting frequency, and reporting requirements.
3. Recruit diverse members with relevant expertise.

**Option 3: Assign Oversight to an Existing Advisory Body**
Oversight responsibilities for Measure R could be assigned to an existing advisory body, such as the Finance Committee. Alternatively, Council could direct staff to look at an entirely new or different model, such as a citizen budget committee. The community already has a public

body with sole responsibility for the adoption of the budget and all of the programs and priorities outlined within it. That body is the elected City Council, who must conduct its business in a public way.

In conclusion, staff will take direction on these and any related topics regarding the oversight of Measure R and will use Council's comments and recommendations to return to Council with the necessary items to effectuate Council consensus.

To assist with Council's review, attached is Resolution No.7261 – A Resolution of the City Council Amending Section 2 of the Measure T Oversight Committee Guidelines, describing the current structure and responsibilities of the Measure T Oversight Committee.

**STRATEGIC PLAN:**

This item supports the City completing one of City Council's two-year Strategic Plan objectives as noted below:

Section B. Economic Development, Objective #1, Revenue Opportunities - Actively pursue revenue opportunities to increase the City's revenue base. A voter approved sales tax is estimated to generate approximately $4,500,000 annually in revenue for the general fund to maintain and improve City services.

**FISCAL IMPACTS:**

There is no fiscal impact associated with this item, however there are costs associated with any new committees, especially Brown Act committees, should Council chose that option.

**OPTIONS:**

City Council has the following alternative options:

1. Provide further direction to staff.

**ATTACHMENTS:**

Exhibit A - Reso No. 7261 Amending Measure T Committee Staff Report Exhibit.pdf

**RESOLUTION NO. 7261**

**A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF SANTA PAULA AMENDING SECTION 2 OF THE MEASURE "T" OVERSIGHT COMMITTEE GUIDELINES RELATING TO THE COMMITTEE'S COMPOSITION**

The City Council of the City of Santa Paula resolves as follows:

SECTION 1: The City Council finds and declares as follows:

A. The City Council submitted to the voters of the City the Santa Paula Local Transaction and Use Tax for the election that was held on November 8, 2016. The voters of the City approved the Santa Paula Local Transaction and Use Tax ordinance as Measure T on the election ballot;

B. Section 3 of the sales tax ordinance contains a fiscal accountability provision that obligates the City to create an oversight committee to make recommendations to the City Council on the expenditures of revenues generated by the sales tax measure and inform the public and the City Council to ensure that such revenue is expended in accordance with the intention of the voters and State law;

C. On November 21, 2016 the City Council adopted Resolution 7020 establishing the Measure T Oversight Committee and adopting Operational Guidelines. On October 2, 2017, the Council revised the Measure T Guidelines to extend the term of membership to four years and to require annual reporting in October;

D. Section 2.C. of the Measure T Guidelines require the Committee to be composed of one-member active in a business organization, one senior citizen member, one-member active in a civic organization, one-member active in a youth organization and one resident at-large;

E. Due to a lack of applicants desiring to serve on the Committee and the difficulty in placing those limited applicants in the various categories, there is a need for flexibility to appoint Committee members outside of categories enumerated in Section 2.C; and

F. The Council now desires to amend Section 2 of the Measure T Guidelines to provide the Council with flexibility to appoint Committee members outside of the enumerated membership categories.

SECTION 2: *Amendment.* The City Council hereby amends the Measure T Oversight Committee Guidelines by adding Section 2.D. related to the composition and appointment of the Measure T Oversight Committee. A copy of the amended Measure T Guidelines is attached as Exhibit "A," which is incorporated by this reference.

SECTION 3: This Resolution will become effective immediately upon adoption and will remain effective unless repealed or superseded.

PASSED AND ADOPTED this 1st day of April, 2020.

Richard Araiza, Mayor

ATTEST:

for R. Chavarria, Deputy City Clerk
Grace Kelly, City Clerk

CITY OF SANTA PAULA INCORPORATED APRIL 22, 1902 VENTURA CO. CAL.

APPROVED AS TO FORM:

John Cotti, City Attorney

APPROVED AS TO CONTENT:

Dan Signer, City Manager

# Exhibit A

# CITY OF SANTA PAULA
# MEASURE T OVERSIGHT COMMITTEE GUIDELINES

## Section 1. Committee Purpose

On November 8, 2016, Santa Paula voters enacted the Santa Paula Local One-Cent Sales Tax ("Measure T"). Measure T required the City to establish an oversight committee to make recommendations to the City Council on the expenditures of revenues generated by the sales tax measure and inform the public and the City Council to ensure that such revenue is expended in accordance with the intention of the voters and State law. These Guidelines are intended to implement the oversight provisions of Measure T.

The Measure T Oversight Committee will convene at least twice annually to review and report to the public and the City Council on the revenue and expenditures generated by Measure T. The Committee shall confine itself specifically to its obligations under Measure T. All monies from other sources shall fall outside the scope of the Committee's review.

## Section 2. Composition and Qualifications

A. The Committee shall consist of five (5) members appointed by the Council.

B. To be eligible to serve on the Committee, members must be:

- A U.S. Citizen
- 18 years of age
- A resident of the City
- Not a public employee
- Must submit an annual statement of financial disclosure in compliance with the Political Reform Act, Government Code §§81000 *et seq.*

C. The Committee shall be composed of members from the following:

- One member active in a business organization representing the business community located in the City of Santa Paula.
- One senior citizen member at least 62 years of age.
- One member active in a civic organization located in the City of Santa Paula.
- One member active in a youth organization located in the City of Santa Paula.
- One resident at-large.

D. Any position on the Measure T Oversight Committee that cannot be filled by a person fully meeting the membership composition requirements set forth in Section C, above, may be filled by any resident otherwise possessing the qualifications to serve on the Committee. In making such an appointment, the Council shall ensure that the Committee is composed of members that reflect the City's diversity of interests and viewpoints in order to ensure broad-based community representation.

**Section 3. Appointment Process**

The City Council will appoint members based on an application and interview process.

**Section 4. Term of Membership**

Terms of the members will be staggered so that the terms of the three members end in even-numbered years while the terms of the other two members end in odd-numbered years. Each member will serve a term of two (2) years. Members will not be compensated for service on the Committee.

**Section 5. Committee Procedures**

1. The Committee shall select a Chairperson and a Vice-Chairperson from among its members and establish the frequency of their meetings;
2. A simple majority of the Committee shall constitute a quorum;
3. The Committee shall meet at such times as the Chairperson of the Committee deems appropriate in order to fulfill the duties of the Committee;
4. By majority vote, the Committee may remove members who are not in attendance for two (2) consecutive meetings or are not present at 50% of the Committee meetings over a 12-month period;
5. All Committee meetings will be held in compliance with the Ralph M. Brown Act, Government Code §§54950 *et seq.*

**Section 6. Duties of the Committee**

The Committee shall act in an oversight capacity to review revenues and expenditures generated by the Santa Paula Local One-Cent Sales Tax in order to ensure conformance with the budget allocation approved by the City Council. The Committee's specific duties are as follows:

- Report annually by May 1 on the recommended expenditure of the Santa Paula Local One-Cent Sales Tax revenue;
- Annually review revenue receipts and expenditures of the Santa Paula Local One-Cent Sales Tax;
- Annually review the status and performance of programs and services funded wholly or in part with proceeds from the Santa Paula Local One-Cent Sales Tax;
- Annually prepare an independent report to the City Council regarding the revenue and expenditures of the Santa Paula Local One-Cent Sales Tax.

**Section 7. Staff Assistance**

The City Manager's Office and members of the Finance Department will provide technical and administrative assistance to the Committee.

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Christy Ramirez, Finance Director

Subject: MID-YEAR FISCAL REPORT 24/25

Date: February 19, 2025

Agenda Item: 12.B

---

## RECOMMENDATION:

Staff recommends that the City Council approve budget recommendations as noted in the fiscal impact section.

**Presented by**: Finance Director, Christy Ramirez

---

## BACKGROUND:

The purpose of this Mid-Year Financial Review is to provide a status update on the City's revenue and expenditure activity as it relates to the FY 2024/25 Operating Budget, which was originally adopted on June 21, 2023. This report provides an overview of the revenue and expenditure activity in the General Fund, as well as the City's Special Funds, and presents recommendations for adjustments to the adopted budget, where needed.
The first section of this report is a summary of the financial activity for the City's most significant fund, the General Fund, as of February 13, 2025. Staff has also included discussion on other miscellaneous funds and the Capital Improvement Program (CIP) budget. In analyzing the attached report, the following information should be taken into consideration:

- Revenues and expenditures are recorded during the period received or paid. It is only at the end of the fiscal year that accrual entries are made to associate the revenues and expenditures to the corresponding period.
- The receipt of revenues varies according to the source of funding, so the December totals may not represent six months of revenues in many categories. For example, "Traditional" Property Tax payments are normally received as follows: 56% in December, 41% in April, and 3% in June.
- Expenditures for salaries and some operating costs may be disbursed evenly on a month-to-month basis, however, there are some expenditure line items whereby funds are released or encumbered at the start of the new fiscal year. In addition, expenditures for Liability Insurance, Workers Compensation and Debt Service are made on a quarterly, semi-annual or annual basis.

## ANALYSIS:

Fiscal Year 24/25 revenues are trending below expectations due to continued delays in

development activity. This staff report addresses significant variances on a line item basis. Following is a breakdown of staff recommendations to budget modifications for Q2 24/25 by fund:

**GENERAL FUNDS -**

Overall, based on year-to-date activity analysis and comparison to prior year actuals in the Second Quarter of FY 2023/24, revenues and expenditures for the General Fund are tracking below expectations, with a few outliers higher than budgeted. At this time, staff is recommending revenue and expenditure adjustments that continue to maintain a balanced budget, described in further sections of this report.

The General Fund is the general operating fund of the City and accounts for activities and services traditionally associated with general municipal services. When discussing the General Fund in this report, included is the sub funds such as Measure T and Recreation Program funds. Staff has included recommended budget adjustments for all funds within the analysis of the Revenues, Expenditures, and Capital Improvement Program and Other Funds sections of this report.

Staff continues to closely monitor revenue projections, as well as evaluate resource requirements, and will advise Council of any additional changes not identified in this report as they arise. Details regarding revenue and expenditure performances, previous Council approved budget appropriations made this fiscal year, as well as recommended budget revisions are further outlined in this report.

**General Fund Revenue Analysis:**

The tables and summary information below provide additional detail on the revenue activity to date on a budget to actual comparison.

| All General Funds | Budget | Actuals | **Proposed Adjustments** | Actuals % of Budget |
|---|---|---|---|---|
| Charges for Service | 2,358,423 | 1,962,090 | | 83.2% |
| Licenses & Permits | 2,104,625 | 801,125 | | 38.1% |
| Fines & Penalties | 102,000 | 32,362 | | 31.7% |
| Other Revenue | 25,500 | 62,507 | 39,273 | 245.1% |
| Intergovernmental Revenues | 790,065 | 524,690 | | 66.4% |
| Property Related | 5,039,110 | 2,921,037 | | 58.0% |
| Sales Tax | 7,712,364 | 3,084,831 | | 40.0% |
| Other Taxes | 428,500 | 196,505 | | 45.9% |

| | | | | |
|---|---|---|---|---|
| TOT | 140,000 | 26,373 | | 18.8% |
| Business License | 144,500 | 105,414 | | 73.0% |
| Real Property Transfer Tax | 144,000 | 64,718 | | 44.9% |
| Franchise Fee | 1,120,880 | 507,175 | | 45.3% |
| Investments & Rents | 162,365 | - | | 0.0% |
| Transfers | 2,243,204 | - | | 0.0% |
| **TOTALS** | **22,087,036** | **10,092,322** | 39,276 | **45.7%** |

**Licenses and Permits** revenue categories are generally on track to reach target levels. Permits budgeted for FY 24/25 primarily consist of regular ongoing activity and are heavily dependent on development activity, as they are in Charges for Services this year. Staff anticipates a shortfall of over $1m this year, however a recommended decrease will not be presented until third quarter as we wait for additional activity.

**Charges for Services** is trending opposite to Licenses and Permits, also due to development activity, specifically in Plan Check Fees. As noted in the budget process, the majority of the $3.5m budget relied on one-time revenues stemming from three major projects. In the prior year, revenues were delayed in this category as they were expected to materialize in year two of the FY 23/25 Budget. The majority of the revenues received to date are those delayed expected revenues, however this year's expected revenues have not materialized due to similar delays for the additional larger projects.

**Other Revenues** encompasses all other revenues not otherwise mentioned. Staff is recommending an increase of **$39,276** to Miscellanous Revenues for the reimbursement from FEMA of COVID-related expenses from 2020. This increase will be used to fund Emergency Preparedness items as noted in the Expense Analysis section below, pending Council's concurrence.

The **Intergovernmental Revenue** category, which includes the Prop 172 sales tax (sales tax for public safety activities), is expected to be in line with the budget, with Prop 172 sales tax coming in short by approximately $20,000, with an equal surplus in Vehicle Licenses Fees Collection in Excess. These changes will be reflected in the next quarterly report.

The **Property Tax** category is composed of two payment types - the “Traditional” Property Tax, which are received in large part during the months of December and April, and the Property Tax in Lieu of Motor Vehicle License Fees (MVLF) which is received in two payments during January and May. Traditional property taxes are trending above expected levels, and will exceed at least $125,000 above budget, and likely higher. The first half of the MLVF fees have also exceeded projections and staff has been informed of an increased allocation by $367,537 above budgeted figures. Staff will incorporate recommended increases to this category when we return to Council in May for your 3rd quarter review.

The annual **Sales Tax** budgeted figure of $7.7m is comprised of twelve (12) monthly payments for the traditional Sales Tax line item, as well as an equal amount of payments for the Measure T 1% Sales Tax. To date, the revenues collected totaled $3.08m, or 40.0% of the estimated revenue for the year, accounting for 5 months of revenue. While HDL, the city's consultant for sales tax projections, has advised of a potential shortfall of over $100,000 for both General Fund and Measure T, the most recent advances to the City have been exceeding expectations and it is staff's opinion that budget projections will likely be met. Staff will continue to monitor payments as they are received to identify if this trend does not continue and a shortfall is expected. Due to the passage of Measure R, a local 1cent sales and use tax, this past November, the City will begin realizing additional sales tax revenues in June, reflective of the new tax taking effect on April 1, 2025. It is anticipated this new source of revenue will generate approximately $1M in the current fiscal year. These revenues are unbudgeted at this time and should only be utilized for one-time expenditures.

Other Taxes consists of three subcategories including **Transient Occupancy Tax (TOT), Business License, and Real Property Transfer Tax. TOT** actual revenues are trending on target in comparison with prior year totals, and as such no changes are currently recommended.

The City collects **Franchise Fees** from five main service provider sources (Cable, Electric, Gas, Pipeline, Solid Waste). Each provider of these services has a different payment schedule. Electric and Gas providers make annual payments in April. The Cable provider is on a quarterly payment plan, while Pipeline franchise fees are collected twice a year. This category also includes the Commercial Refuse Hauler, or Trash Hauler Franchise Fees, The Mid-Year totals are on par with projections. While the Commercial Refuse Haulers appears as though it will exceed the budget, the funds will be used to cover stormwater expenses as required of AB 939. Staff will continue to monitor additional franchise payments to determine any further adjustments.

**Investments & Income** Staff is not recommending any changes to this group as revenues are in line with projections.

**Overhead/Transfers In** are revenues provided by other funds to offset costs in the General Fund. These charges are done via journal entry and trued up at the end of the year. No changes are recommended for this category at this time.

**General Fund Expenditure Analysis:**

The General Fund expenditures budget is currently at $21.8 million and reflects the budget originally adopted and additional appropriations approved by Council through December 2024 (not including carryovers).

All departments are currently significantly below the expected target of their overall allocated budgets as of February 13, 2025 primarily due to ongoing staffing freezes throughout the City. Staff is recommending the adjustments shown as bullet points below. These changes will have a net neutral fiscal impact in the General Funds.

- Allocating $19,000 for various emergency services equipment, supplies and materials from the FEMA proceeds received
- Staff is requesting Council consider the potential use of Measure R revenues associated

with the current fiscal year to be utilized to support the second (of three) phases of the Police Department remodel project. As phase one comes to conclusion the City has exhausted most of the funds set aside for this expansion and remodel project. Future funding will become available over time from Development Impacts Fees (DIF). As a result, with Council's support, staff would recommend returning to Council with details of a loan agreement to utilize Measure R funds to the project and have them reimbursed by the DIF funds, with interest, allowing the Measure R funds to be allocated to other future projects.

While no other changes are being recommended at this time, staff will return to Council with a request to increase legal fees as they are exceeding projects, in particular due to a consistent increased request for public records.

Attached for your review is the Purchase Order Activity Report, which has been provided on a quarterly basis to improve transparency, along with a detailed check register, to communicate to the public Council items not brought before the City Council for approval.

**CAPITAL IMPROVEMENT PROGRAM AND OTHER FUNDS:**

On a budget basis, the various grant type funds are balanced with revenues matching expenditures. However, on an actual basis, funds are reimbursed after they are expended. The reimbursement requests for grant expenditures are submitted in a timely manner either on a monthly or quarterly basis by the staff responsible for the project reimbursements. Any negative balances are the result of timing of revenues. Revenue projections are reviewed on a quarterly basis and recommended adjustments are made when necessary.

Staff is recommending an increase of $40,000 to the Sewer fund to cover expenses related to the State Revolving Fund Application submitted last fiscal year.

**STRATEGIC PLAN:**

This item is not a goal or objective in City Council's two-year Strategic Plan, however it is important to communicate the City's fiscal status to the Council and the public to maintain operational excellence.

**FISCAL IMPACTS:**

The following budget recommendations have been recommended throughout this report:

| Account | Description | Increase | Decrease |
|---|---|---|---|
| 100-4-7500-5099 | Miscellaneous Revenue | $ 39,273 | |
| 100-5-4501-125 | Supplies - Emergency Prep | $ 19,000 | |
| 610-5-5065-209 | Professional/Contr Svcs - Other | $ 40,000 | |

These changes will have a net positive impact to the General Funds by $20,000. The changes recommended to the Sewer Fund will decrease fund balance by $40,000 until staff can confirm the availability of interest accrued in the project fund.

**OPTIONS:**

1. The Council may reject staff's recommendations and provide additional guidance on reserve transfers and budget allocations.

**ATTACHMENTS:**

Purchase Order Activity Report Issued Sept 24 through Dec 24.pdf

City of Santa Paula, CA

# Purchase Order Activity Report

## Purchase Order Summary

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 013544 | | **Vendor Name:** LARRY WALKER ASSOCIATES, INC. | | |
| **Purchase Order:** 25-02723 | | | | |
| 9/19/2024 | Issued | | 74,000.00 | 74000.00 |
| 10/3/2024 | Invoiced | 00506.13-1 | (5,272.50) | 68727.50 |
| 10/17/2024 | Invoiced | 00506.13-2 | (8,729.25) | 59998.25 |
| 11/14/2024 | Invoiced | 00506.13-3 | (6,380.50) | 53617.75 |
| 12/12/2024 | Invoiced | 00506.13-4 | (2,989.00) | 50628.75 |
| 1/9/2025 | Invoiced | 00506.13 - 5 | (962.50) | 49666.25 |
| **Vendor Number:** 016177 | | **Vendor Name:** STEIGER, JEFFREY S. | | |
| **Purchase Order:** 25-02863 | | | | |
| 10/24/2024 | Issued | | 12,000.00 | 12000.00 |
| 10/31/2024 | Invoiced | AUG, SEPT, OCT 2024 | (12,000.00) | 0.00 |
| **Vendor Number:** 010975 | | **Vendor Name:** VENTURA REGIONAL SANITATION DISTRICT | | |
| **Purchase Order:** 25-02926 | | | | |
| 9/24/2024 | Issued | | 765,968.31 | 765968.31 |
| 10/17/2024 | Invoiced | 234200 8/31/24 | (90,326.54) | 675641.77 |
| 10/17/2024 | Invoiced | 234200-7/31/24 | (122,876.55) | 552765.22 |
| 10/31/2024 | Invoiced | 234200-9/30/24 | (37,578.10) | 515187.12 |
| 11/26/2024 | Invoiced | 234200-10/31/24 | (70,089.83) | 445097.29 |
| 12/23/2024 | Invoiced | 234200-11/30/24 | (57,365.54) | 387731.75 |
| 2/6/2025 | Invoiced | 234200-12/31/24 | (32,136.41) | 355595.34 |
| **Vendor Number:** 010975 | | **Vendor Name:** VENTURA REGIONAL SANITATION DISTRICT | | |
| **Purchase Order:** 25-02928 | | | | |
| 9/24/2024 | Issued | | 1,340,717.27 | 1340717.27 |
| 10/17/2024 | Invoiced | 234302 8/31/24 | (106,374.91) | 1234342.36 |
| 10/17/2024 | Invoiced | 234302- 7/31/24 | (92,995.33) | 1141347.03 |
| 10/31/2024 | Invoiced | 234302-9/30/24 | (115,769.49) | 1025577.54 |
| 11/26/2024 | Invoiced | 234302-10/31/24 | (116,371.86) | 909205.68 |
| 12/23/2024 | Invoiced | 234302-11/30/24 | (103,848.44) | 805357.24 |
| 2/6/2025 | Invoiced | 234302-12/31/24 | (111,741.05) | 693616.19 |
| **Vendor Number:** 014369 | | **Vendor Name:** GSI WATER SOLUTIONS, INC. | | |
| **Purchase Order:** 25-02931 | | | | |
| 9/18/2024 | Issued | | 173,877.00 | 173877.00 |
| 10/3/2024 | Invoiced | 00694.010-24 | (20,824.83) | 153052.17 |
| 10/3/2024 | Invoiced | 00694.010-23 | (17,122.78) | 135929.39 |
| 11/14/2024 | Invoiced | 00694.010 - 25 | (35,077.89) | 100851.50 |
| 11/26/2024 | Invoiced | 00694.010 - 26 | (16,082.33) | 84769.17 |
| 1/23/2025 | Invoiced | 00694.010 - 28 | (8,886.71) | 75882.46 |
| 1/23/2025 | Invoiced | 00694.010 - 27 | (8,786.59) | 67095.87 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 013911 | | **Vendor Name:** MKN ASSOCIATES INC | | |
| **Purchase Order:** 25-02939 | | | | |
| 9/19/2024 | Issued | | 447,140.00 | 447140.00 |
| 10/3/2024 | Invoiced | 001050000434 25-0293 | (25,329.50) | 421810.50 |
| 10/3/2024 | Invoiced | 001050000474 25-0293 | (21,823.40) | 399987.10 |
| 10/17/2024 | Invoiced | 001050000685 25-0293 | (9,103.50) | 390883.60 |
| 11/26/2024 | Invoiced | 010500010857 25-0293 | (19,610.83) | 371272.77 |
| 1/23/2025 | Invoiced | 001050001250 25-0293 | (13,425.50) | 357847.27 |
| 1/23/2025 | Invoiced | 001050001071 25-0293 | (12,008.75) | 345838.52 |
| **Vendor Number:** 016052 | | **Vendor Name:** NATURAL GREEN LANDSCAPE, INC. | | |
| **Purchase Order:** 25-02981 | | | | |
| 9/18/2024 | Issued | | 195,000.00 | 195000.00 |
| 11/21/2024 | Changed | | (20,000.00) | 175000.00 |
| 12/12/2024 | Invoiced | 24793 | (10,750.00) | 164250.00 |
| 12/12/2024 | Invoiced | 25284 | (10,750.00) | 153500.00 |
| 12/12/2024 | Invoiced | 24578 | (10,750.00) | 142750.00 |
| 12/12/2024 | Invoiced | 25038 | (10,750.00) | 132000.00 |
| 12/23/2024 | Invoiced | 25517 | (10,750.00) | 121250.00 |
| 1/9/2025 | Invoiced | 25880 | (10,750.00) | 110500.00 |
| 2/6/2025 | Invoiced | 26076 | (10,750.00) | 99750.00 |
| **Vendor Number:** 015001 | | **Vendor Name:** SYNAGRO-WWT, INC. | | |
| **Purchase Order:** 25-02991 | | | | |
| 10/23/2024 | Issued | | 250,008.00 | 250008.00 |
| 10/24/2024 | Changed | | 1,790.83 | 251798.83 |
| 10/31/2024 | Invoiced | 51205 | (23,540.78) | 228258.05 |
| 11/14/2024 | Invoiced | 52057 | (21,052.37) | 207205.68 |
| 11/26/2024 | Invoiced | 52853 | (22,614.71) | 184590.97 |
| 12/23/2024 | Invoiced | 53619 | (16,432.78) | 168158.19 |
| 2/6/2025 | Invoiced | 54530 | (16,543.31) | 151614.88 |
| 2/13/2025 | Changed | | 0.00 | 151614.88 |
| **Vendor Number:** 015633 | | **Vendor Name:** M6 CONSULTING, INC. | | |
| **Purchase Order:** 25-03003 | | | | |
| 10/1/2024 | Issued | | 249,675.00 | 249675.00 |
| 10/17/2024 | Invoiced | 3688 | (25,356.98) | 224318.02 |
| 10/17/2024 | Invoiced | 3690 | (23,321.98) | 200996.04 |
| 10/17/2024 | Invoiced | 3689 | (27,134.54) | 173861.50 |
| 11/26/2024 | Invoiced | 3797 | (33,637.68) | 140223.82 |

**Vendor Number:** 011161 **Vendor Name:** CRAGOE PEST SERVICES INC

**Purchase Order:** 25-03088

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| 9/18/2024 | Issued | | 13,680.00 | 13680.00 |
| 9/19/2024 | Invoiced | 172-00273765 | (30.00) | 13650.00 |
| 9/19/2024 | Invoiced | 172-00270522 | (40.00) | 13610.00 |
| 9/19/2024 | Invoiced | 172-00269743 | (40.00) | 13570.00 |
| 9/19/2024 | Invoiced | 172-00269166 | (40.00) | 13530.00 |
| 9/19/2024 | Invoiced | 172-00269165 | (35.00) | 13495.00 |
| 9/19/2024 | Invoiced | 172-00269164 | (40.00) | 13455.00 |
| 9/19/2024 | Invoiced | 172-00268503 | (35.00) | 13420.00 |
| 9/19/2024 | Invoiced | 172-00273221 | (40.00) | 13380.00 |
| 9/19/2024 | Invoiced | 172-00271799 | (40.00) | 13340.00 |
| 9/19/2024 | Invoiced | 172-00273599 | (30.00) | 13310.00 |
| 9/19/2024 | Invoiced | 172-00273598 | (50.00) | 13260.00 |
| 9/19/2024 | Invoiced | 172-00270959 | (70.00) | 13190.00 |
| 9/19/2024 | Invoiced | 172-00270687 | (30.00) | 13160.00 |
| 9/19/2024 | Invoiced | 172-00273600 | (25.00) | 13135.00 |
| 9/19/2024 | Invoiced | 172-00270523 | (55.00) | 13080.00 |
| 9/19/2024 | Invoiced | 172-00273597 | (45.00) | 13035.00 |
| 9/19/2024 | Invoiced | 172-00273763 | (40.00) | 12995.00 |
| 9/19/2024 | Invoiced | 172-00273766 | (40.00) | 12955.00 |
| 9/19/2024 | Invoiced | 172-00273767 | (20.00) | 12935.00 |
| 9/19/2024 | Invoiced | 172-00273483 | (30.00) | 12905.00 |
| 9/19/2024 | Invoiced | 172-00273768 | (20.00) | 12885.00 |
| 9/19/2024 | Invoiced | 172-00273602 | (30.00) | 12855.00 |
| 9/19/2024 | Invoiced | 172-00273601 | (30.00) | 12825.00 |
| 9/19/2024 | Invoiced | 172-00273604 | (20.00) | 12805.00 |
| 9/19/2024 | Invoiced | 172-00273605 | (50.00) | 12755.00 |
| 9/19/2024 | Invoiced | 172-00273764 | (60.00) | 12695.00 |
| 9/19/2024 | Invoiced | 172-00273482 | (40.00) | 12655.00 |
| 9/19/2024 | Invoiced | 172-00273595 | (40.00) | 12615.00 |
| 9/19/2024 | Invoiced | 172-00273596 | (60.00) | 12555.00 |
| 9/19/2024 | Invoiced | 172-00273603 | (15.00) | 12540.00 |
| 10/31/2024 | Invoiced | 172-00274435 | (35.00) | 12505.00 |
| 10/31/2024 | Invoiced | 172-00279531 | (15.00) | 12490.00 |
| 10/31/2024 | Invoiced | 172-00279530 | (30.00) | 12460.00 |
| 10/31/2024 | Invoiced | 172-00279694 | (20.00) | 12440.00 |
| 10/31/2024 | Invoiced | 172-00279525 | (45.00) | 12395.00 |
| 10/31/2024 | Invoiced | 172-00275139 | (40.00) | 12355.00 |
| 10/31/2024 | Invoiced | 172-00279116 | (40.00) | 12315.00 |
| 10/31/2024 | Invoiced | 172-00277844 | (40.00) | 12275.00 |
| 10/31/2024 | Invoiced | 172-00276617 | (40.00) | 12235.00 |
| 10/31/2024 | Invoiced | 172-00276618 | (55.00) | 12180.00 |
| 10/31/2024 | Invoiced | 172-00277049 | (70.00) | 12110.00 |
| 10/31/2024 | Invoiced | 172-00275055 | (40.00) | 12070.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| 10/31/2024 | Invoiced | 172-00279526 | (50.00) | 12020.00 |
| 10/31/2024 | Invoiced | 172-00279533 | (50.00) | 11970.00 |
| 10/31/2024 | Invoiced | 172-00279690 | (60.00) | 11910.00 |
| 10/31/2024 | Invoiced | 172-00279691 | (30.00) | 11880.00 |
| 10/31/2024 | Invoiced | 172-00275141 | (40.00) | 11840.00 |
| 10/31/2024 | Invoiced | 172-00279692 | (40.00) | 11800.00 |
| 10/31/2024 | Invoiced | 172-00279693 | (20.00) | 11780.00 |
| 10/31/2024 | Invoiced | 172-00279532 | (20.00) | 11760.00 |
| 10/31/2024 | Invoiced | 172-00279528 | (25.00) | 11735.00 |
| 10/31/2024 | Invoiced | 172-00279529 | (30.00) | 11705.00 |
| 10/31/2024 | Invoiced | 172-00279292 | (40.00) | 11665.00 |
| 10/31/2024 | Invoiced | 172-00279293 | (30.00) | 11635.00 |
| 10/31/2024 | Invoiced | 172-00279524 | (60.00) | 11575.00 |
| 10/31/2024 | Invoiced | 172-00279523 | (40.00) | 11535.00 |
| 10/31/2024 | Invoiced | 172-00275140 | (35.00) | 11500.00 |
| 10/31/2024 | Invoiced | 172-00279527 | (30.00) | 11470.00 |
| 10/31/2024 | Invoiced | 172-00276461 | (40.00) | 11430.00 |
| 10/31/2024 | Invoiced | 172-00279689 | (40.00) | 11390.00 |
| 10/31/2024 | Invoiced | 172-00276312 | (60.00) | 11330.00 |
| 10/31/2024 | Invoiced | 172-00276311 | (40.00) | 11290.00 |
| 10/31/2024 | Invoiced | 172-00273463 | (30.00) | 11260.00 |
| 10/31/2024 | Invoiced | 172-00271831 | (35.00) | 11225.00 |
| 10/31/2024 | Invoiced | 172-00271830 | (40.00) | 11185.00 |
| 10/31/2024 | Invoiced | 172-00273255 | (55.00) | 11130.00 |
| 10/31/2024 | Invoiced | 172-00273254 | (40.00) | 11090.00 |
| 10/31/2024 | Invoiced | 172-00274412 | (40.00) | 11050.00 |
| 10/31/2024 | Invoiced | 172-00275822 | (40.00) | 11010.00 |
| 10/31/2024 | Invoiced | 172-00276313 | (45.00) | 10965.00 |
| 10/31/2024 | Invoiced | 172-00276466 | (20.00) | 10945.00 |
| 10/31/2024 | Invoiced | 172-00276318 | (30.00) | 10915.00 |
| 10/31/2024 | Invoiced | 172-00276319 | (15.00) | 10900.00 |
| 10/31/2024 | Invoiced | 172-00271818 | (35.00) | 10865.00 |
| 10/31/2024 | Invoiced | 172-00273693 | (70.00) | 10795.00 |
| 10/31/2024 | Invoiced | 172-00271709 | (40.00) | 10755.00 |
| 10/31/2024 | Invoiced | 172-00276315 | (30.00) | 10725.00 |
| 10/31/2024 | Invoiced | 172-00276314 | (50.00) | 10675.00 |
| 10/31/2024 | Invoiced | 172-00276846 | (30.00) | 10645.00 |
| 10/31/2024 | Invoiced | 172-00276785 | (30.00) | 10615.00 |
| 10/31/2024 | Invoiced | 172-00276317 | (30.00) | 10585.00 |
| 10/31/2024 | Invoiced | 172-00276316 | (25.00) | 10560.00 |
| 10/31/2024 | Invoiced | 172-00276321 | (50.00) | 10510.00 |
| 10/31/2024 | Invoiced | 172-00276845 | (40.00) | 10470.00 |
| 10/31/2024 | Invoiced | 172-00276465 | (20.00) | 10450.00 |
| 10/31/2024 | Invoiced | 172-00276464 | (40.00) | 10410.00 |
| 10/31/2024 | Invoiced | 172-00271832 | (40.00) | 10370.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| 10/31/2024 | Invoiced | 172-00276463 | (30.00) | 10340.00 |
| 10/31/2024 | Invoiced | 172-00276462 | (60.00) | 10280.00 |
| 10/31/2024 | Invoiced | 172-00276320 | (20.00) | 10260.00 |
| 11/26/2024 | Invoiced | 172-00282264 | (50.00) | 10210.00 |
| 11/26/2024 | Invoiced | 172-00282261 | (30.00) | 10180.00 |
| 11/26/2024 | Invoiced | 172-00282262 | (15.00) | 10165.00 |
| 11/26/2024 | Invoiced | 172-00282259 | (25.00) | 10140.00 |
| 11/26/2024 | Invoiced | 172-00282260 | (30.00) | 10110.00 |
| 11/26/2024 | Invoiced | 172-00279151 | (55.00) | 10055.00 |
| 11/26/2024 | Invoiced | 172-00277768 | (40.00) | 10015.00 |
| 11/26/2024 | Invoiced | 172-00277880 | (40.00) | 9975.00 |
| 11/26/2024 | Invoiced | 172-00279150 | (40.00) | 9935.00 |
| 11/26/2024 | Invoiced | 172-00282254 | (40.00) | 9895.00 |
| 11/26/2024 | Invoiced | 172-00282414 | (40.00) | 9855.00 |
| 11/26/2024 | Invoiced | 172-00282263 | (20.00) | 9835.00 |
| 11/26/2024 | Invoiced | 172-00282255 | (60.00) | 9775.00 |
| 11/26/2024 | Invoiced | 172-00282419 | (20.00) | 9755.00 |
| 11/26/2024 | Invoiced | 172-00277878 | (40.00) | 9715.00 |
| 11/26/2024 | Invoiced | 172-00282418 | (20.00) | 9695.00 |
| 11/26/2024 | Invoiced | 172-00282145 | (30.00) | 9665.00 |
| 11/26/2024 | Invoiced | 172-00279996 | (30.00) | 9635.00 |
| 11/26/2024 | Invoiced | 172-00277153 | (35.00) | 9600.00 |
| 11/26/2024 | Invoiced | 172-00277879 | (35.00) | 9565.00 |
| 11/26/2024 | Invoiced | 172-00282258 | (30.00) | 9535.00 |
| 11/26/2024 | Invoiced | 172-00280481 | (40.00) | 9495.00 |
| 11/26/2024 | Invoiced | 172-00282144 | (40.00) | 9455.00 |
| 11/26/2024 | Invoiced | 172-00282415 | (60.00) | 9395.00 |
| 11/26/2024 | Invoiced | 172-00282416 | (30.00) | 9365.00 |
| 11/26/2024 | Invoiced | 172-00279642 | (70.00) | 9295.00 |
| 11/26/2024 | Invoiced | 172-00282257 | (50.00) | 9245.00 |
| 11/26/2024 | Invoiced | 172-00282417 | (40.00) | 9205.00 |
| 11/26/2024 | Invoiced | 172-00281819 | (40.00) | 9165.00 |
| 11/26/2024 | Invoiced | 172-00282256 | (45.00) | 9120.00 |
| 12/23/2024 | Invoiced | 172-00285022 | (20.00) | 9100.00 |
| 12/23/2024 | Invoiced | 172-00285306 | (30.00) | 9070.00 |
| 12/23/2024 | Invoiced | 172-00280500 | (35.00) | 9035.00 |
| 12/23/2024 | Invoiced | 172-00285309 | (30.00) | 9005.00 |
| 12/23/2024 | Invoiced | 172-00285310 | (15.00) | 8990.00 |
| 12/23/2024 | Invoiced | 172-00280507 | (35.00) | 8955.00 |
| 12/23/2024 | Invoiced | 172-00282941 | (40.00) | 8915.00 |
| 12/23/2024 | Invoiced | 172-00284361 | (40.00) | 8875.00 |
| 12/23/2024 | Invoiced | 172-00281855 | (40.00) | 8835.00 |
| 12/23/2024 | Invoiced | 172-00281856 | (55.00) | 8780.00 |
| 12/23/2024 | Invoiced | 172-00280506 | (40.00) | 8740.00 |
| 12/23/2024 | Invoiced | 172-00285305 | (50.00) | 8690.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| 12/23/2024 | Invoiced | 172-00281013 | (40.00) | 8650.00 |
| 12/23/2024 | Invoiced | 172-00282350 | (70.00) | 8580.00 |
| 12/23/2024 | Invoiced | 172-00285304 | (45.00) | 8535.00 |
| 12/23/2024 | Invoiced | 172-00285018 | (60.00) | 8475.00 |
| 12/23/2024 | Invoiced | 172-00285234 | (30.00) | 8445.00 |
| 12/23/2024 | Invoiced | 172-00282101 | (30.00) | 8415.00 |
| 12/23/2024 | Invoiced | 172-00285017 | (40.00) | 8375.00 |
| 12/23/2024 | Invoiced | 172-00285302 | (40.00) | 8335.00 |
| 12/23/2024 | Invoiced | 172-00285019 | (30.00) | 8305.00 |
| 12/23/2024 | Invoiced | 172-00285233 | (40.00) | 8265.00 |
| 12/23/2024 | Invoiced | 172-00285303 | (60.00) | 8205.00 |
| 12/23/2024 | Invoiced | 172-00285308 | (30.00) | 8175.00 |
| 12/23/2024 | Invoiced | 172-00285311 | (20.00) | 8155.00 |
| 12/23/2024 | Invoiced | 172-00285312 | (50.00) | 8105.00 |
| 12/23/2024 | Invoiced | 172-00285020 | (40.00) | 8065.00 |
| 12/23/2024 | Invoiced | 172-00285021 | (20.00) | 8045.00 |
| 12/23/2024 | Invoiced | 172-00280508 | (40.00) | 8005.00 |
| 12/23/2024 | Invoiced | 172-00285307 | (25.00) | 7980.00 |
| 1/23/2025 | Invoiced | 172-00288093 | (60.00) | 7920.00 |
| 1/23/2025 | Invoiced | 172-00288094 | (30.00) | 7890.00 |
| 1/23/2025 | Invoiced | 172-00283701 | (40.00) | 7850.00 |
| 1/23/2025 | Invoiced | 172-00285120 | (40.00) | 7810.00 |
| 1/23/2025 | Invoiced | 172-00283699 | (40.00) | 7770.00 |
| 1/23/2025 | Invoiced | 172-00287558 | (40.00) | 7730.00 |
| 1/23/2025 | Invoiced | 172-00282967 | (35.00) | 7695.00 |
| 1/23/2025 | Invoiced | 172-00287947 | (30.00) | 7665.00 |
| 1/23/2025 | Invoiced | 172-00287943 | (50.00) | 7615.00 |
| 1/23/2025 | Invoiced | 172-00287944 | (30.00) | 7585.00 |
| 1/23/2025 | Invoiced | 172-00285121 | (55.00) | 7530.00 |
| 1/23/2025 | Invoiced | 172-00284292 | (40.00) | 7490.00 |
| 1/23/2025 | Invoiced | 172-00283700 | (35.00) | 7455.00 |
| 1/23/2025 | Invoiced | 172-00288097 | (20.00) | 7435.00 |
| 1/23/2025 | Invoiced | 172-00287946 | (30.00) | 7405.00 |
| 1/23/2025 | Invoiced | 172-00287948 | (15.00) | 7390.00 |
| 1/23/2025 | Invoiced | 172-00288096 | (20.00) | 7370.00 |
| 1/23/2025 | Invoiced | 172-00288095 | (40.00) | 7330.00 |
| 1/23/2025 | Invoiced | 172-00287950 | (50.00) | 7280.00 |
| 1/23/2025 | Invoiced | 172-00287949 | (20.00) | 7260.00 |
| 1/23/2025 | Invoiced | 172-00287945 | (25.00) | 7235.00 |
| 1/23/2025 | Invoiced | 172-00287843 | (30.00) | 7205.00 |
| 1/23/2025 | Invoiced | 172-00287842 | (40.00) | 7165.00 |
| 1/23/2025 | Invoiced | 172-00287941 | (60.00) | 7105.00 |
| 1/23/2025 | Invoiced | 172-00287940 | (40.00) | 7065.00 |
| 1/23/2025 | Invoiced | 172-00288092 | (40.00) | 7025.00 |
| 1/23/2025 | Invoiced | 172-00285386 | (70.00) | 6955.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| 1/23/2025 | Invoiced | 172-00286286 | (40.00) | 6915.00 |
| 1/23/2025 | Invoiced | 172-00287942 | (45.00) | 6870.00 |
| 1/23/2025 | Invoiced | 172-00285839 | (30.00) | 6840.00 |

**Vendor Number:** 011603 **Vendor Name:** CALIFORNIA WOOD RECYCLING

**Purchase Order:** 25-03182

| | | | | |
|---|---|---|---|---|
| 9/3/2024 | Issued | | 19,376.30 | 19376.30 |
| 10/17/2024 | Invoiced | 0346784-IN | (19,376.30) | 0.00 |

**Vendor Number:** 010580 **Vendor Name:** INTERFACE CHILDREN FAMILY SVCS

**Purchase Order:** 25-03183

| | | | | |
|---|---|---|---|---|
| 9/3/2024 | Issued | | 5,832.00 | 5832.00 |
| 9/5/2024 | Invoiced | 6864 | (5,832.00) | 0.00 |

**Vendor Number:** 013292 **Vendor Name:** SANTA PAULA ANIMAL RESCUE CENTER (SPARC)

**Purchase Order:** 25-03184

| | | | | |
|---|---|---|---|---|
| 9/4/2024 | Issued | | 12,500.00 | 12500.00 |
| 9/4/2024 | Invoiced | SEPT. 2024 | (12,500.00) | 0.00 |

**Vendor Number:** 015153 **Vendor Name:** HINDERLITER DE LLAMAS & ASSOCIATES

**Purchase Order:** 25-03185

| | | | | |
|---|---|---|---|---|
| 9/4/2024 | Issued | | 4,500.00 | 4500.00 |
| 9/5/2024 | Invoiced | SIN042558 | (300.00) | 4200.00 |
| 9/5/2024 | Invoiced | SIN042490 | (1,150.79) | 3049.21 |
| 12/12/2024 | Invoiced | SIN045025 | (1,142.00) | 1907.21 |
| 1/9/2025 | Invoiced | SIN046051 | (300.00) | 1607.21 |

**Vendor Number:** 015318 **Vendor Name:** BADGER METER

**Purchase Order:** 25-03187

| | | | | |
|---|---|---|---|---|
| 9/5/2024 | Issued | | 278,073.68 | 278073.68 |
| 2/6/2025 | Invoiced | 1707632 | (139,113.16) | 138960.52 |

**Vendor Number:** 015318 **Vendor Name:** BADGER METER

**Purchase Order:** 25-03188

| | | | | |
|---|---|---|---|---|
| 9/5/2024 | Issued | | 6,948.03 | 6948.03 |
| 2/6/2025 | Invoiced | 1708134 | (4,230.26) | 2717.77 |

**Vendor Number:** 010856 **Vendor Name:** TRACNET CORP

**Purchase Order:** 25-03189

| | | | | |
|---|---|---|---|---|
| 9/10/2024 | Issued | | 29,523.20 | 29523.20 |
| 9/19/2024 | Invoiced | 10075 | (29,523.20) | 0.00 |

**Vendor Number:** 015785 **Vendor Name:** FORD MOTOR CREDIT COMPANY LLC

**Purchase Order:** 25-03190

| | | | | |
|---|---|---|---|---|
| 9/11/2024 | Issued | | 33,744.23 | 33744.23 |
| 9/11/2024 | Invoiced | 1778239 | (33,744.23) | 0.00 |

**Vendor Number:** 016034 **Vendor Name:** SPIRIT OF SANTA PAULA

**Purchase Order:** 25-03191

| | | | | |
|---|---|---|---|---|
| 9/12/2024 | Issued | | 56,000.00 | 56000.00 |
| 9/12/2024 | Changed | | 0.00 | 56000.00 |
| 9/12/2024 | Invoiced | Q3 9/12/24 | (56,000.00) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 016519 | | **Vendor Name:** GLADWELL GOVERNMENTAL SERVICES, INC. | | |
| **Purchase Order:** 25-03192 | | | | |
| 9/12/2024 | Issued | | 6,240.00 | 6240.00 |
| 9/19/2024 | Invoiced | 5508 | (6,240.00) | 0.00 |
| **Vendor Number:** 016303 | | **Vendor Name:** FLOCK GROUP, INC. | | |
| **Purchase Order:** 25-03195 | | | | |
| 9/13/2024 | Issued | | 27,500.00 | 27500.00 |
| 9/19/2024 | Invoiced | INV-37602 | (27,500.00) | 0.00 |
| **Vendor Number:** 016324 | | **Vendor Name:** GENERAL TECHNOLOGIES AND SOLUTIONS (GTS) | | |
| **Purchase Order:** 25-03198 | | | | |
| 9/13/2024 | Issued | | 197,388.00 | 197388.00 |
| 12/23/2024 | Invoiced | 230414-01 | (52,454.00) | 144934.00 |
| 1/23/2025 | Invoiced | 230414-02 | (25,624.75) | 119309.25 |
| **Vendor Number:** 016547 | | **Vendor Name:** ATLANTIC ULTRAVIOLET CORPORATION | | |
| **Purchase Order:** 25-03199 | | | | |
| 9/16/2024 | Issued | | 21,093.28 | 21093.28 |
| 10/17/2024 | Invoiced | IN024175 | (21,093.28) | 0.00 |
| **Vendor Number:** 010017 | | **Vendor Name:** LIEBERT CASSIDY WHITMORE | | |
| **Purchase Order:** 25-03200 | | | | |
| 9/16/2024 | Issued | | 7,277.50 | 7277.50 |
| 9/19/2024 | Invoiced | 276531 | (7,277.50) | 0.00 |
| **Vendor Number:** 013292 | | **Vendor Name:** SANTA PAULA ANIMAL RESCUE CENTER (SPARC) | | |
| **Purchase Order:** 25-03201 | | | | |
| 9/16/2024 | Issued | | 12,500.00 | 12500.00 |
| 9/19/2024 | Invoiced | OCT. 2024 | (12,500.00) | 0.00 |
| **Vendor Number:** 012371 | | **Vendor Name:** GEO PLASTICS | | |
| **Purchase Order:** 25-03202 | | | | |
| 9/16/2024 | Issued | | 2,939.13 | 2939.13 |
| 10/3/2024 | Invoiced | 78817 | (2,939.13) | 0.00 |
| **Vendor Number:** 011341 | | **Vendor Name:** CALIFORNIA JPIA | | |
| **Purchase Order:** 25-03204 | | | | |
| 9/17/2024 | Issued | | 10,500.00 | 10500.00 |
| 9/19/2024 | Invoiced | ADA-189 | (10,500.00) | 0.00 |
| **Vendor Number:** 015778 | | **Vendor Name:** ADVANCED TURF SOLUTIONS, INC. | | |
| **Purchase Order:** 25-03205 | | | | |
| 9/17/2024 | Issued | | 2,960.65 | 2960.65 |
| 11/14/2024 | Invoiced | SO1222554 | (2,960.65) | 0.00 |
| **Vendor Number:** 016034 | | **Vendor Name:** SPIRIT OF SANTA PAULA | | |
| **Purchase Order:** 25-03207 | | | | |
| 9/19/2024 | Issued | | 109,500.00 | 109500.00 |
| 9/19/2024 | Invoiced | Q3 9/18/24 | (109,500.00) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 011010 | | **Vendor Name:** WILLDAN ENGINEERING | | |
| **Purchase Order:** 25-03208 | | | | |
| 9/24/2024 | Issued | | 18,630.00 | 18630.00 |
| 9/24/2024 | Invoiced | 00419587B | (1,173.00) | 17457.00 |
| 9/24/2024 | Invoiced | 00419838B | (138.00) | 17319.00 |
| 9/24/2024 | Invoiced | 00419964B | (138.00) | 17181.00 |
| 9/24/2024 | Invoiced | 00420085D | (2,346.00) | 14835.00 |
| 9/24/2024 | Invoiced | 00420085B | (5,520.00) | 9315.00 |
| 9/24/2024 | Invoiced | 00420206B | (5,865.00) | 3450.00 |
| 9/24/2024 | Invoiced | 00420357B | (3,450.00) | 0.00 |
| **Vendor Number:** 016034 | | **Vendor Name:** SPIRIT OF SANTA PAULA | | |
| **Purchase Order:** 25-03209 | | | | |
| 9/25/2024 | Issued | | 131,000.00 | 131000.00 |
| 9/25/2024 | Invoiced | Q3 & Q4 PAYMENTS | (131,000.00) | 0.00 |
| **Vendor Number:** 016567 | | **Vendor Name:** KIRBY OLDSMOBILE INC. | | |
| **Purchase Order:** 25-03210 | | | | |
| 9/25/2024 | Issued | | 54,607.16 | 54607.16 |
| 9/25/2024 | Invoiced | 23995 | (54,607.16) | 0.00 |
| **Vendor Number:** 011609 | | **Vendor Name:** TRI COUNTY RESTAURANT SUPPLY | | |
| **Purchase Order:** 25-03211 | | | | |
| 9/26/2024 | Issued | | 947.22 | 947.22 |
| 10/3/2024 | Invoiced | S117590 | (947.22) | 0.00 |
| **Vendor Number:** 011609 | | **Vendor Name:** TRI COUNTY RESTAURANT SUPPLY | | |
| **Purchase Order:** 25-03212 | | | | |
| 9/26/2024 | Issued | | 2,235.04 | 2235.04 |
| 10/3/2024 | Invoiced | S117588 | (2,235.04) | 0.00 |
| **Vendor Number:** 011609 | | **Vendor Name:** TRI COUNTY RESTAURANT SUPPLY | | |
| **Purchase Order:** 25-03213 | | | | |
| 9/27/2024 | Issued | | 4,452.97 | 4452.97 |
| 10/3/2024 | Invoiced | S117589 | (4,452.97) | 0.00 |
| **Vendor Number:** 011609 | | **Vendor Name:** TRI COUNTY RESTAURANT SUPPLY | | |
| **Purchase Order:** 25-03214 | | | | |
| 9/27/2024 | Issued | | 8,073.29 | 8073.29 |
| 10/3/2024 | Invoiced | S117591 | (8,073.29) | 0.00 |
| **Vendor Number:** 011609 | | **Vendor Name:** TRI COUNTY RESTAURANT SUPPLY | | |
| **Purchase Order:** 25-03215 | | | | |
| 9/27/2024 | Issued | | 11,983.28 | 11983.28 |
| 10/3/2024 | Invoiced | S117572 | (11,983.28) | 0.00 |
| **Vendor Number:** 011609 | | **Vendor Name:** TRI COUNTY RESTAURANT SUPPLY | | |
| **Purchase Order:** 25-03216 | | | | |
| 9/27/2024 | Issued | | 13,065.78 | 13065.78 |
| 10/3/2024 | Invoiced | S117586 | (13,065.78) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 010017 | | **Vendor Name:** LIEBERT CASSIDY WHITMORE | | |
| **Purchase Order:** 25-03217 | | | | |
| 9/27/2024 | Issued | | 5,070.00 | 5070.00 |
| 10/3/2024 | Invoiced | 2024/2025 | (5,070.00) | 0.00 |
| **Vendor Number:** 015399 | | **Vendor Name:** ROBERT WILLIAM COMPANY, LLC | | |
| **Purchase Order:** 25-03218 | | | | |
| 10/2/2024 | Issued | | 11,356.25 | 11356.25 |
| 10/3/2024 | Invoiced | 7628 | (86.25) | 11270.00 |
| 10/3/2024 | Invoiced | 7627 | (622.50) | 10647.50 |
| 10/3/2024 | Invoiced | 7626 | (3,536.25) | 7111.25 |
| 10/3/2024 | Invoiced | 7630 | (6,248.75) | 862.50 |
| 10/3/2024 | Invoiced | 7625 | (862.50) | 0.00 |
| **Vendor Number:** 015972 | | **Vendor Name:** FOUR STAR INVESTIGATIONS, LLC | | |
| **Purchase Order:** 25-03219 | | | | |
| 10/2/2024 | Issued | | 11,011.98 | 11011.98 |
| 10/3/2024 | Invoiced | 7/24/24 | (11,011.98) | 0.00 |
| **Vendor Number:** 016034 | | **Vendor Name:** SPIRIT OF SANTA PAULA | | |
| **Purchase Order:** 25-03220 | | | | |
| 10/2/2024 | Issued | | 216,000.00 | 216000.00 |
| 10/3/2024 | Invoiced | Q1 FY 24/25 | (216,000.00) | 0.00 |
| **Vendor Number:** 016518 | | **Vendor Name:** NAJIB, FAROOQ | | |
| **Purchase Order:** 25-03221 | | | | |
| 10/3/2024 | Issued | | 9,900.00 | 9900.00 |
| 10/17/2024 | Invoiced | 12205 | (9,900.00) | 0.00 |
| **Vendor Number:** 011389 | | **Vendor Name:** TYLER TECHNOLOGIES, INC | | |
| **Purchase Order:** 25-03222 | | | | |
| 10/10/2024 | Issued | | 5,139.56 | 5139.56 |
| 10/17/2024 | Invoiced | 025-476190 | (5,139.56) | 0.00 |
| **Vendor Number:** 015859 | | **Vendor Name:** ROGERS, ANDERSON, MALODY & SCOTT, LLP | | |
| **Purchase Order:** 25-03223 | | | | |
| 10/10/2024 | Issued | | 6,800.00 | 6800.00 |
| 10/17/2024 | Invoiced | 75987 | (3,350.00) | 3450.00 |
| 10/17/2024 | Invoiced | 75995 | (3,450.00) | 0.00 |
| **Vendor Number:** 010521 | | **Vendor Name:** HERITAGE VALLEY TOURISM BUREAU | | |
| **Purchase Order:** 25-03224 | | | | |
| 10/11/2024 | Issued | | 10,000.00 | 10000.00 |
| 10/17/2024 | Invoiced | 803 | (10,000.00) | 0.00 |
| **Vendor Number:** 010395 | | **Vendor Name:** FAMCON PIPE & SUPPLY, INC. | | |
| **Purchase Order:** 25-03225 | | | | |
| 10/14/2024 | Issued | | 5,564.87 | 5564.87 |
| **Vendor Number:** 016034 | | **Vendor Name:** SPIRIT OF SANTA PAULA | | |
| **Purchase Order:** 25-03227 | | | | |
| 10/15/2024 | Issued | | 72,000.00 | 72000.00 |
| 10/17/2024 | Invoiced | Q2 FY 24/25 | (72,000.00) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 016560 | | **Vendor Name:** STAR SPORTS THEATRE ARTS AND RECREATION INC | | |
| **Purchase Order:** 25-03228 | | | | |
| 10/16/2024 | Issued | | 50,000.00 | 50000.00 |
| 10/17/2024 | Invoiced | 0009770-IN | (10,000.00) | 40000.00 |
| 10/17/2024 | Invoiced | 0009500-IN | (10,000.00) | 30000.00 |
| 10/17/2024 | Invoiced | 0009501-IN | (10,000.00) | 20000.00 |
| 10/17/2024 | Invoiced | 0009768-IN | (10,000.00) | 10000.00 |
| 10/17/2024 | Invoiced | 0009769-IN | (10,000.00) | 0.00 |
| **Vendor Number:** 014494 | | **Vendor Name:** AXON ENTERPRISES | | |
| **Purchase Order:** 25-03230 | | | | |
| 10/17/2024 | Issued | | 44,164.27 | 44164.27 |
| 1/23/2025 | Invoiced | INUS300186 | (44,164.29) | -0.02 |
| **Vendor Number:** 013292 | | **Vendor Name:** SANTA PAULA ANIMAL RESCUE CENTER (SPARC) | | |
| **Purchase Order:** 25-03232 | | | | |
| 10/24/2024 | Issued | | 12,500.00 | 12500.00 |
| 10/31/2024 | Invoiced | NOVEMBER 2024 | (12,500.00) | 0.00 |
| **Vendor Number:** 013975 | | **Vendor Name:** DODOS DESIGN - GARCIA, DAVID | | |
| **Purchase Order:** 25-03233 | | | | |
| 10/31/2024 | Issued | | 7,085.00 | 7085.00 |
| 10/31/2024 | Invoiced | 10587 | (7,085.00) | 0.00 |
| **Vendor Number:** 015016 | | **Vendor Name:** SPL LANDSCAPE INC. | | |
| **Purchase Order:** 25-03235 | | | | |
| 10/28/2024 | Issued | | 15,395.00 | 15395.00 |
| 10/31/2024 | Invoiced | 14853 | (2,100.00) | 13295.00 |
| 10/31/2024 | Invoiced | 14843 | (4,810.00) | 8485.00 |
| 10/31/2024 | Invoiced | 14844 | (910.00) | 7575.00 |
| 10/31/2024 | Invoiced | 14854 | (1,750.00) | 5825.00 |
| 10/31/2024 | Invoiced | 14860 | (485.00) | 5340.00 |
| 10/31/2024 | Invoiced | 14789 | (350.00) | 4990.00 |
| 10/31/2024 | Invoiced | 14852 | (4,990.00) | 0.00 |
| **Vendor Number:** 010791 | | **Vendor Name:** SOFT CHOICE CORPORATION | | |
| **Purchase Order:** 25-03237 | | | | |
| 10/29/2024 | Issued | | 34,315.49 | 34315.49 |
| 11/14/2024 | Invoiced | 91459929 | (34,315.49) | 0.00 |
| **Vendor Number:** 016593 | | **Vendor Name:** ALMANZA, STEVEN | | |
| **Purchase Order:** 25-03239 | | | | |
| 10/31/2024 | Issued | | 9,937.15 | 9937.15 |
| 1/9/2025 | Invoiced | 1 | (1,987.43) | 7949.72 |
| **Vendor Number:** 015438 | | **Vendor Name:** ENCOMPASS CONSULTANT GROUP | | |
| **Purchase Order:** 25-03240 | | | | |
| 11/4/2024 | Issued | | 6,630.00 | 6630.00 |
| 12/23/2024 | Invoiced | 06103 | (1,568.00) | 5062.00 |
| 1/23/2025 | Invoiced | 06164 | (5,036.00) | 26.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 014968 | | **Vendor Name:** WILLDAN FINANCIAL SERVICES | | |
| **Purchase Order:** 25-03241 | | | | |
| 11/5/2024 | Issued | | 7,989.35 | 7989.35 |
| 11/14/2024 | Invoiced | 010-60214 | (7,989.35) | 0.00 |
| **Vendor Number:** 016034 | | **Vendor Name:** SPIRIT OF SANTA PAULA | | |
| **Purchase Order:** 25-03242 | | | | |
| 11/5/2024 | Issued | | 72,000.00 | 72000.00 |
| 11/8/2024 | Invoiced | NOVEMBER FY24/25 | (72,000.00) | 0.00 |
| **Vendor Number:** 015987 | | **Vendor Name:** MAINTSTAR, INC. | | |
| **Purchase Order:** 25-03243 | | | | |
| 11/7/2024 | Issued | | 25,000.00 | 25000.00 |
| 11/14/2024 | Invoiced | 3280 | (25,000.00) | 0.00 |
| **Vendor Number:** 016594 | | **Vendor Name:** RANGELINE TAPPING SERVICES, INC. | | |
| **Purchase Order:** 25-03244 | | | | |
| 11/8/2024 | Issued | | 7,776.68 | 7776.68 |
| 12/23/2024 | Changed | | (592.68) | 7184.00 |
| 12/23/2024 | Invoiced | CA24-108-1 | (7,184.00) | 0.00 |
| **Vendor Number:** 010689 | | **Vendor Name:** SANTA PAULA CHAMBER OF COMMERCE | | |
| **Purchase Order:** 25-03245 | | | | |
| 11/12/2024 | Issued | | 5,000.00 | 5000.00 |
| 11/26/2024 | Invoiced | REFUND4/5/24 | (2,000.00) | 3000.00 |
| 11/26/2024 | Invoiced | REFUND5/3/24 | (1,500.00) | 1500.00 |
| 11/26/2024 | Invoiced | REFUND6/7/24 | (1,500.00) | 0.00 |
| **Vendor Number:** 016084 | | **Vendor Name:** SANTA PAULA TOGETHER | | |
| **Purchase Order:** 25-03246 | | | | |
| 11/12/2024 | Issued | | 6,500.00 | 6500.00 |
| 11/26/2024 | Invoiced | REFUND9/6/24 | (1,500.00) | 5000.00 |
| 11/26/2024 | Invoiced | REFUND10/4/24 | (1,500.00) | 3500.00 |
| 11/26/2024 | Invoiced | REFUND7/5/24 | (2,000.00) | 1500.00 |
| 11/26/2024 | Invoiced | REFUND8/2/24 | (1,500.00) | 0.00 |
| **Vendor Number:** 015016 | | **Vendor Name:** SPL LANDSCAPE INC. | | |
| **Purchase Order:** 25-03247 | | | | |
| 11/12/2024 | Issued | | 9,200.00 | 9200.00 |
| 11/14/2024 | Invoiced | 14793 | (1,625.00) | 7575.00 |
| 11/14/2024 | Invoiced | 14862 | (2,100.00) | 5475.00 |
| 11/18/2024 | Voided - Change | | (5,475.00) | 0.00 |
| **Vendor Number:** 016599 | | **Vendor Name:** SIERRA NORTHERN RAILWAY | | |
| **Purchase Order:** 25-03249 | | | | |
| 11/12/2024 | Issued | | 10,500.00 | 10500.00 |
| 11/14/2024 | Invoiced | 11/4/24 | (10,500.00) | 0.00 |
| **Vendor Number:** 016588 | | **Vendor Name:** AMERICAN AED, LLC. | | |
| **Purchase Order:** 25-03250 | | | | |
| 11/12/2024 | Issued | | 14,555.00 | 14555.00 |
| 12/12/2024 | Invoiced | #INV333902 | (14,555.00) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 012257 | | **Vendor Name:** PROMANTEK, INC. | | |
| **Purchase Order:** 25-03251 | | | | |
| 11/12/2024 | Issued | | 7,605.00 | 7605.00 |
| 11/14/2024 | Invoiced | INV-016025 | (7,605.00) | 0.00 |
| **Vendor Number:** 011341 | | **Vendor Name:** CALIFORNIA JPIA | | |
| **Purchase Order:** 25-03252 | | | | |
| 11/13/2024 | Issued | | 6,071.00 | 6071.00 |
| 11/14/2024 | Invoiced | ENVIR01368 | (6,071.00) | 0.00 |
| **Vendor Number:** 012620 | | **Vendor Name:** BSN SPORTS, LLC | | |
| **Purchase Order:** 25-03253 | | | | |
| 11/13/2024 | Issued | | 5,481.72 | 5481.72 |
| 11/14/2024 | Invoiced | 926480306 | (5,481.72) | 0.00 |
| **Vendor Number:** 013292 | | **Vendor Name:** SANTA PAULA ANIMAL RESCUE CENTER (SPARC) | | |
| **Purchase Order:** 25-03254 | | | | |
| 11/18/2024 | Issued | | 12,500.00 | 12500.00 |
| 11/26/2024 | Invoiced | DECEMBER 2024 | (12,500.00) | 0.00 |
| **Vendor Number:** 015218 | | **Vendor Name:** BARAJAS, DAVID | | |
| **Purchase Order:** 25-03255 | | | | |
| 11/20/2024 | Issued | | 5,135.00 | 5135.00 |
| 11/26/2024 | Invoiced | 1506 | (5,135.00) | 0.00 |
| **Vendor Number:** 016360 | | **Vendor Name:** POSITIVE PROMOTIONS, INC. | | |
| **Purchase Order:** 25-03256 | | | | |
| 11/20/2024 | Issued | | 999.73 | 999.73 |
| 12/12/2024 | Invoiced | 07488503 | (999.73) | 0.00 |
| **Vendor Number:** 016020 | | **Vendor Name:** EXTREME CANOPY | | |
| **Purchase Order:** 25-03257 | | | | |
| 11/21/2024 | Issued | | 3,585.24 | 3585.24 |
| 2/6/2025 | Invoiced | DO64243 | (3,585.24) | 0.00 |
| **Vendor Number:** 015016 | | **Vendor Name:** SPL LANDSCAPE INC. | | |
| **Purchase Order:** 25-03259 | | | | |
| 11/22/2024 | Issued | | 8,470.00 | 8470.00 |
| 11/26/2024 | Invoiced | 14790 | (4,425.00) | 4045.00 |
| 11/26/2024 | Invoiced | 14788 | (1,175.00) | 2870.00 |
| 11/26/2024 | Invoiced | 14918 | (1,975.00) | 895.00 |
| 11/26/2024 | Invoiced | 14917 | (895.00) | 0.00 |
| **Vendor Number:** 010187 | | **Vendor Name:** F M PEARCE Company | | |
| **Purchase Order:** 25-03260 | | | | |
| 11/22/2024 | Issued | | 6,019.95 | 6019.95 |
| 11/26/2024 | Invoiced | 94153 | (1,088.08) | 4931.87 |
| 11/26/2024 | Invoiced | 94154 | (1,289.30) | 3642.57 |
| 11/26/2024 | Invoiced | 94155 | (292.00) | 3350.57 |
| 11/26/2024 | Invoiced | 94156 | (323.26) | 3027.31 |
| 11/26/2024 | Invoiced | 92150 | (722.58) | 2304.73 |
| 11/26/2024 | Invoiced | 94151 | (1,197.99) | 1106.74 |
| 11/26/2024 | Invoiced | 94152 | (1,106.74) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 016608 | | **Vendor Name:** LUBER BROS, INC. | | |
| **Purchase Order:** 25-03261 | | | | |
| 11/22/2024 | Issued | | 28,079.00 | 28079.00 |
| 12/12/2024 | Invoiced | INV00172154 | (4,464.50) | 23614.50 |
| 1/23/2025 | Invoiced | INV00172181 | (1,919.50) | 21695.00 |
| **Vendor Number:** 015291 | | **Vendor Name:** LAWYERS TITLE COMPANY | | |
| **Purchase Order:** 25-03262 | | | | |
| 11/25/2024 | Issued | | 40,000.00 | 40000.00 |
| 11/26/2024 | Invoiced | 10/23/24 | (40,000.00) | 0.00 |
| **Vendor Number:** 015399 | | **Vendor Name:** ROBERT WILLIAM COMPANY, LLC | | |
| **Purchase Order:** 25-03263 | | | | |
| 11/25/2024 | Issued | | 8,142.50 | 8142.50 |
| 11/26/2024 | Invoiced | 7915 | (948.75) | 7193.75 |
| 11/26/2024 | Invoiced | 7918 | (1,322.50) | 5871.25 |
| 11/26/2024 | Invoiced | 7914 | (4,980.00) | 891.25 |
| 11/26/2024 | Invoiced | 7916 | (891.25) | 0.00 |
| **Vendor Number:** 014318 | | **Vendor Name:** THE WILLIS CORPORATION | | |
| **Purchase Order:** 25-03264 | | | | |
| 11/26/2024 | Issued | | 3,027.00 | 3027.00 |
| 2/6/2025 | Invoiced | 4435646 | (3,027.00) | 0.00 |
| **Vendor Number:** 010689 | | **Vendor Name:** SANTA PAULA CHAMBER OF COMMERCE | | |
| **Purchase Order:** 25-03265 | | | | |
| 12/2/2024 | Issued | | 50,000.00 | 50000.00 |
| 12/12/2024 | Invoiced | 11/25/24 | (50,000.00) | 0.00 |
| **Vendor Number:** 011303 | | **Vendor Name:** CDW GOVERNMENT INC | | |
| **Purchase Order:** 25-03266 | | | | |
| 12/4/2024 | Issued | | 3,428.75 | 3428.75 |
| **Vendor Number:** 016034 | | **Vendor Name:** SPIRIT OF SANTA PAULA | | |
| **Purchase Order:** 25-03267 | | | | |
| 12/4/2024 | Issued | | 72,000.00 | 72000.00 |
| 12/5/2024 | Invoiced | DECEMBER FY24/25 | (72,000.00) | 0.00 |
| **Vendor Number:** 013292 | | **Vendor Name:** SANTA PAULA ANIMAL RESCUE CENTER (SPARC) | | |
| **Purchase Order:** 25-03269 | | | | |
| 12/5/2024 | Issued | | 12,500.00 | 12500.00 |
| 12/12/2024 | Invoiced | JANUARY 2025 | (12,500.00) | 0.00 |
| **Vendor Number:** 015848 | | **Vendor Name:** NATIONAL LEAD FOR AMERICA, INC. | | |
| **Purchase Order:** 25-03270 | | | | |
| 12/5/2024 | Issued | | 35,000.00 | 35000.00 |
| 12/12/2024 | Invoiced | 0000740 | (35,000.00) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 010481 | | **Vendor Name:** GRAINGER | | |
| **Purchase Order:** 25-03271 | | | | |
| 12/9/2024 | Issued | | 6,350.77 | 6350.77 |
| 12/12/2024 | Invoiced | 9309386630 | (1,812.03) | 4538.74 |
| 12/12/2024 | Invoiced | 9318283265 | (1,031.76) | 3506.98 |
| 12/12/2024 | Invoiced | 9307552852 | (608.34) | 2898.64 |
| 12/12/2024 | Invoiced | 9307552860 | (2,898.64) | 0.00 |
| **Vendor Number:** 010047 | | **Vendor Name:** ROBERT HALF | | |
| **Purchase Order:** 25-03272 | | | | |
| 12/10/2024 | Issued | | 6,800.00 | 6800.00 |
| 12/12/2024 | Invoiced | 64151466 | (1,360.00) | 5440.00 |
| 12/12/2024 | Invoiced | 64205486 | (1,360.00) | 4080.00 |
| 12/12/2024 | Invoiced | 64260610 | (1,360.00) | 2720.00 |
| 12/12/2024 | Invoiced | 64179688 | (1,360.00) | 1360.00 |
| 12/12/2024 | Invoiced | 64288897 | (1,360.00) | 0.00 |
| **Vendor Number:** 015386 | | **Vendor Name:** M & B SERVICES, INC. | | |
| **Purchase Order:** 25-03273 | | | | |
| 12/10/2024 | Issued | | 14,339.00 | 14339.00 |
| 2/6/2025 | Invoiced | 36716 | (14,339.00) | 0.00 |
| **Vendor Number:** 016594 | | **Vendor Name:** RANGELINE TAPPING SERVICES, INC. | | |
| **Purchase Order:** 25-03274 | | | | |
| 12/12/2024 | Issued | | 7,184.00 | 7184.00 |
| 1/9/2025 | Invoiced | CA24-116-1 | (7,184.00) | 0.00 |
| **Vendor Number:** 016621 | | **Vendor Name:** RF ARMOR, LLC | | |
| **Purchase Order:** 25-03275 | | | | |
| 12/16/2024 | Issued | | 3,701.55 | 3701.55 |
| 12/16/2024 | Invoiced | REQ DATED 12/12/2024 | (3,967.14) | -265.59 |
| 12/17/2024 | Voided - Change | | 0.00 | -265.59 |
| **Vendor Number:** 010828 | | **Vendor Name:** SWRCB ACCOUNTING OFFICE | | |
| **Purchase Order:** 25-03276 | | | | |
| 12/19/2024 | Issued | | 18,196.00 | 18196.00 |
| 12/23/2024 | Invoiced | SW-0298407 | (18,196.00) | 0.00 |
| **Vendor Number:** 010828 | | **Vendor Name:** SWRCB ACCOUNTING OFFICE | | |
| **Purchase Order:** 25-03277 | | | | |
| 12/19/2024 | Issued | | 56,915.00 | 56915.00 |
| 12/23/2024 | Invoiced | WD-0280283 | (56,915.00) | 0.00 |
| **Vendor Number:** 015972 | | **Vendor Name:** FOUR STAR INVESTIGATIONS, LLC | | |
| **Purchase Order:** 25-03278 | | | | |
| 12/19/2024 | Issued | | 9,791.92 | 9791.92 |
| 12/23/2024 | Invoiced | #24-004 | (9,791.92) | 0.00 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 014686 | | **Vendor Name:** HASA, INC. | | |
| **Purchase Order:** 25-03279 | | | | |
| 12/19/2024 | Issued | | 5,800.99 | 5800.99 |
| 12/23/2024 | Invoiced | 1008148 | (1,339.95) | 4461.04 |
| 12/23/2024 | Invoiced | 1001801 | (1,258.24) | 3202.80 |
| 12/23/2024 | Invoiced | 1008147 | (3,202.80) | 0.00 |
| **Vendor Number:** 016034 | | **Vendor Name:** SPIRIT OF SANTA PAULA | | |
| **Purchase Order:** 25-03280 | | | | |
| 12/19/2024 | Issued | | 72,000.00 | 72000.00 |
| 12/23/2024 | Invoiced | JANUARY FY24/25 | (72,000.00) | 0.00 |
| **Vendor Number:** 015442 | | **Vendor Name:** MARIPOSA LANDSCAPES, INC. | | |
| **Purchase Order:** 25-1007-2023 | | | | |
| 9/17/2024 | Issued | | 62,546.24 | 62546.24 |
| 9/19/2024 | Invoiced | 109605 | (5,160.58) | 57385.66 |
| 10/21/2024 | Invoiced | 110250 | (5,160.58) | 52225.08 |
| 11/26/2024 | Invoiced | 110642 | (5,160.58) | 47064.50 |
| 12/23/2024 | Invoiced | 111130 | (5,160.58) | 41903.92 |
| 1/23/2025 | Invoiced | 111636 | (5,160.58) | 36743.34 |
| **Vendor Number:** 010289 | | **Vendor Name:** PROUSYS, INC | | |
| **Purchase Order:** 25-1010-2023 | | | | |
| 9/5/2024 | Issued | | 34,862.50 | 34862.50 |
| 9/19/2024 | Invoiced | 1002 | (11,125.00) | 23737.50 |
| **Vendor Number:** 010289 | | **Vendor Name:** PROUSYS, INC | | |
| **Purchase Order:** 25-1010-2023-2 | | | | |
| 9/25/2024 | Issued | | 24,737.50 | 24737.50 |
| 10/17/2024 | Invoiced | 1012 | (17,525.00) | 7212.50 |
| 10/29/2024 | Changed | | 35,500.00 | 42712.50 |
| 10/31/2024 | Invoiced | 1007 | (15,775.00) | 26937.50 |
| 12/23/2024 | Voided - Change | | (26,937.50) | 0.00 |
| **Vendor Number:** 016027 | | **Vendor Name:** YUNEX LLC | | |
| **Purchase Order:** 25-1012-2023 | | | | |
| 9/23/2024 | Issued | | 60,635.00 | 60635.00 |
| 10/3/2024 | Invoiced | 90002853 | (1,479.96) | 59155.04 |
| 10/3/2024 | Invoiced | 5610003098 | (6,218.97) | 52936.07 |
| 10/3/2024 | Invoiced | 90002629 | (1,479.96) | 51456.11 |
| 10/3/2024 | Invoiced | 5610002898 | (2,212.20) | 49243.91 |
| 11/14/2024 | Invoiced | 90003057 | (1,560.00) | 47683.91 |
| 11/14/2024 | Invoiced | 5610003390 | (2,261.70) | 45422.21 |
| 12/23/2024 | Invoiced | 90003225 | (1,690.00) | 43732.21 |
| 12/23/2024 | Invoiced | 5610003656 | (2,836.27) | 40895.94 |
| 1/9/2025 | Invoiced | 5610003894 | (3,226.86) | 37669.08 |
| 1/9/2025 | Invoiced | 90003327 | (1,690.00) | 35979.08 |
| 2/6/2025 | Invoiced | 90003508 | (1,690.00) | 34289.08 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 016402 | | **Vendor Name:** AQUAPULSE CHEMICALS LLC | | |
| **Purchase Order:** 25-1018-2024 | | | | |
| 11/20/2024 | Issued | | 50,000.00 | 50000.00 |
| 11/26/2024 | Invoiced | 2406005262 | (4,577.01) | 45422.99 |
| 1/23/2025 | Invoiced | 2501005755 | (5,920.12) | 39502.87 |
| **Vendor Number:** 014719 | | **Vendor Name:** INTERWEST CONSULTING GROUP | | |
| **Purchase Order:** 25-1021-2024 | | | | |
| 11/13/2024 | Issued | | 80,000.00 | 80000.00 |
| 11/26/2024 | Invoiced | #88864 | (4,110.00) | 75890.00 |
| 11/26/2024 | Invoiced | #88093 | (273.00) | 75617.00 |
| 11/26/2024 | Invoiced | #264845 | (1,932.50) | 73684.50 |
| 11/26/2024 | Invoiced | #177603 | (2,030.00) | 71654.50 |
| 11/26/2024 | Invoiced | #167507 | (8,755.00) | 62899.50 |
| 11/26/2024 | Invoiced | #141315 | (1,991.25) | 60908.25 |
| 11/26/2024 | Invoiced | #91832 | (2,975.00) | 57933.25 |
| 11/26/2024 | Invoiced | #90992 | (2,352.50) | 55580.75 |
| 11/26/2024 | Invoiced | #412805 | (4,036.50) | 51544.25 |
| 11/26/2024 | Invoiced | #385232 | (237.50) | 51306.75 |
| 11/26/2024 | Invoiced | #384914 | (325.00) | 50981.75 |
| 11/26/2024 | Invoiced | #366018 | (2,280.00) | 48701.75 |
| 11/26/2024 | Invoiced | #302794 | (3,038.00) | 45663.75 |
| 11/26/2024 | Invoiced | #274095 | (653.75) | 45010.00 |
| 11/26/2024 | Invoiced | #630944 | (677.50) | 44332.50 |
| 11/26/2024 | Invoiced | #617430 | (190.00) | 44142.50 |
| 11/26/2024 | Invoiced | #571929 | (409.50) | 43733.00 |
| 11/26/2024 | Invoiced | #517411 | (3,132.50) | 40600.50 |
| 11/26/2024 | Invoiced | #475244 | (1,571.25) | 39029.25 |
| 11/26/2024 | Invoiced | #425152 | (364.00) | 38665.25 |
| 11/26/2024 | Invoiced | #720068 | (32.50) | 38632.75 |
| 11/26/2024 | Invoiced | #89950 | (1,088.75) | 37544.00 |
| 11/26/2024 | Invoiced | #90581 | (2,450.00) | 35094.00 |
| **Vendor Number:** 015505 | | **Vendor Name:** TRIPEPI, SMITH AND ASSOCIATES, INC. | | |
| **Purchase Order:** 25-1026-2024 | | | | |
| 9/11/2024 | Issued | | 25,000.00 | 25000.00 |
| 9/19/2024 | Invoiced | 13040 | (625.00) | 24375.00 |
| 9/19/2024 | Invoiced | 12732 | (1,575.00) | 22800.00 |
| 9/19/2024 | Invoiced | 12934 | (1,575.00) | 21225.00 |
| 10/3/2024 | Invoiced | 13143 | (1,575.00) | 19650.00 |
| 10/17/2024 | Invoiced | 13270 | (461.25) | 19188.75 |
| 10/31/2024 | Invoiced | 13369 | (1,575.00) | 17613.75 |
| 12/12/2024 | Invoiced | 13559 | (1,575.00) | 16038.75 |
| 1/23/2025 | Invoiced | 13932 | (1,575.00) | 14463.75 |
| 1/23/2025 | Invoiced | 13741 | (1,575.00) | 12888.75 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 016571 | **Vendor Name:** KEMCORP CONSTRUCTION, INC. | | | |
| **Purchase Order:** 25-1033-2024 | | | | |
| 11/21/2024 | Issued | | 223,250.00 | 223250.00 |
| 11/22/2024 | Changed | | 11,750.00 | 235000.00 |
| 11/26/2024 | Invoiced | 001 | (66,775.00) | 168225.00 |
| 12/23/2024 | Invoiced | 002 | (82,900.00) | 85325.00 |
| 1/23/2025 | Invoiced | 003 | (54,435.00) | 30890.00 |
| **Vendor Number:** 016571 | **Vendor Name:** KEMCORP CONSTRUCTION, INC. | | | |
| **Purchase Order:** 25-1033-2024-C | | | | |
| 11/22/2024 | Issued | | 22,325.00 | 22325.00 |
| 11/22/2024 | Changed | | 1,175.00 | 23500.00 |
| **Vendor Number:** 012895 | **Vendor Name:** MNS ENGINEERS, INC. | | | |
| **Purchase Order:** 25-1034-2024 | | | | |
| 9/27/2024 | Issued | | 841,756.00 | 841756.00 |
| 12/12/2024 | Invoiced | 88123 | (22,357.50) | 819398.50 |
| 1/9/2025 | Invoiced | 88263 | (18,488.50) | 800910.00 |
| **Vendor Number:** 012895 | **Vendor Name:** MNS ENGINEERS, INC. | | | |
| **Purchase Order:** 25-1035-2024 | | | | |
| 9/27/2024 | Issued | | 348,880.00 | 348880.00 |
| 9/27/2024 | Changed | | 0.00 | 348880.00 |
| 12/12/2024 | Invoiced | 88124 | (12,887.50) | 335992.50 |
| 1/9/2025 | Invoiced | 82264 | (12,711.25) | 323281.25 |
| **Vendor Number:** 012895 | **Vendor Name:** MNS ENGINEERS, INC. | | | |
| **Purchase Order:** 25-1036-2024 | | | | |
| 9/27/2024 | Issued | | 280,585.00 | 280585.00 |
| 12/12/2024 | Invoiced | 88125 | (11,405.00) | 269180.00 |
| **Vendor Number:** 013360 | **Vendor Name:** ENGEO INCORPORATED | | | |
| **Purchase Order:** 25-1037-2024 | | | | |
| 9/13/2024 | Issued | | 39,969.00 | 39969.00 |
| 10/3/2024 | Invoiced | 294321 | (1,725.75) | 38243.25 |
| 10/31/2024 | Invoiced | 295993 | (569.00) | 37674.25 |
| 10/31/2024 | Invoiced | 295106 | (880.00) | 36794.25 |
| 12/23/2024 | Invoiced | 296686 | (3,892.00) | 32902.25 |
| 12/23/2024 | Invoiced | 297569 | (210.19) | 32692.06 |
| 1/23/2025 | Invoiced | 298482 | (2,082.00) | 30610.06 |
| **Vendor Number:** 016565 | **Vendor Name:** J.L. PLANK, INCORPORATED | | | |
| **Purchase Order:** 25-1038-2024 | | | | |
| 9/25/2024 | Issued | | 803,803.00 | 803803.00 |
| **Vendor Number:** 010595 | **Vendor Name:** J & H ENGINEERING GENERAL CONTRACTOR, INC | | | |
| **Purchase Order:** 25-1040-2024 | | | | |
| 10/3/2024 | Issued | | 1,771,400.75 | 1771400.75 |
| 12/12/2024 | Invoiced | #4145 | (792,854.37) | 978546.38 |
| 1/9/2025 | Invoiced | #4156 | (739,691.52) | 238854.86 |

| Date | Activity Type | Payable ID | Activity Amount | Balance |
|---|---|---|---|---|
| **Vendor Number:** 012696 | | **Vendor Name:** TORO ENTERPRISES, INC. | | |
| **Purchase Order:** 25-1041-2024 | | | | |
| 10/31/2024 | Issued | | 1,411,070.00 | 1411070.00 |
| 1/9/2025 | Invoiced | 18369 | (53,288.80) | 1357781.20 |
| **Vendor Number:** 010689 | | **Vendor Name:** SANTA PAULA CHAMBER OF COMMERCE | | |
| **Purchase Order:** 25-1046-2024 | | | | |
| 11/7/2024 | Issued | | 30,000.00 | 30000.00 |
| 12/12/2024 | Invoiced | 1904 | (30,000.00) | 0.00 |

**CITY OF SANTA PAULA**
**MEMORANDUM**

To: Honorable Mayor and Members of the City Council

From: Dan Singer, City Manager

Subject: FUTURE AGENDA ITEMS

Date: February 19, 2025

Agenda Item: 13.A

---

## RECOMMENDATION:

Staff recommends City Council review future agenda items.

---

## BACKGROUND:

The attached Future Agenda Items forecast identifies anticipated agenda items for upcoming Council meetings as well as Study Session topics and long-range discussion items. Placing this forecast on the agenda affords the Council and the public the opportunity to discuss such topics and to make any recommendations. It should be noted this is only a forecast and may change over the course of time or based on feedback by the Mayor and City Manager during review of future agendas.

## ANALYSIS:

In accordance with the Council's adopted Manual of Procedural Guidelines, Section 5.1, Mayor Chavez has introduced a request (see Attachment B), for the Council to discuss the establishment of a Public Safety Committee. Council is provided the opportunity to review this request and discuss placing it on a future agenda or taking other appropriate action.

## STRATEGIC PLAN:

## FISCAL IMPACTS:

## OPTIONS:

## ATTACHMENTS:

Attachment A - 02.19.2025 Future Agenda Items.docx
Attachment B - Council Agenda Request Form - Public Safety Committee.pdf

# Santa Paula City Council Tentative Agenda Schedule

| | | |
|---|---|---|
| | **Closed Session Meeting<br>March 5, 5:00pm** | |
| | Labor Negotiations Kickoff | |
| | **Regular Meeting<br>March 5, 6:30pm** | |
| PD | Police Department Report | |
| CDD | Peoples Self Help – Funding | |
| P&R | Facility Generator Closeout | |
| Admin | Strategic Plan Update* | |
| PW | Pavement Management and Infrastructure Options* | |
| Admin | Measure R Oversite Committee – Resolution | |
| Admin | Water Bill Subsidy Options* | |
| PW | Well #12 Rehabilitation Project | |
| PW | Canyon Booster Pump Project | |
| | **Regular Meeting<br>March 19, 6:30pm** | |
| P&R | Union Oil Building Future Users | |
| P&R | California Oil Museum MOU for Building Contents | |
| Admin | Cruise Night Funding | |
| Admin | Legislative Platform Update 2025-2027 | |
| | **STUDY SESSION TOPICS** | |
| Admin | No Smoking Ordinance | TBD |
| Finance | Development Impact Fees (DIF)* | 1st Qtr. |
| Admin | Municipal Code Update – Joint with Planning Commission* | Ongoing |
| CDD | Use of Triangle Property on Housing | Feb / March |
| | **FUTURE AGENDA ITEMS** | |
| PW | Plans & Specifications for 8th Street Streetlight Repair Project | |
| CDD | Central Business District Live Entertainment Ord 1339 | |
| CDD | Cultural Arts Presentation* | |
| Legal | Fire MOU Amendment | |
| Legal | Development Code Amendments* | |
| Admin | Strategic Plan Workshops | 3/31 |

*Activities associated with the Council's Strategic Plan

Updated 2/19/25

# Agenda Request Form

**For Council Discussion Purposes**

| **Name:** | **Proposed Meeting Date:** | **Date:** |
|---|---|---|
| Pedro A Chavez | February 19, 2025 | 2/2/2025 |

**Type:**

Recognition _____ Proclamation _____ Policy _____

Resolution X _____ Ordinance _____ Other _____

**Title:**

Establishment of a Public Safety Committee

**General Description:**

Request that the Santa Paula City Council establish a five-member Public Safety Commitee.

**Purpose / Objective:**

Public safety is a fundamental concern for every community, impacting the well-being, quality of life, and economic vitality of our city. Establishing a dedicated City Council Committee on Public Safety ensures a focused, strategic, and collaborative approach to addressing key safety challenges.

## Staff Use Only

| **Est. Fiscal Impact:** | **Budgeted:** | **Est. Time Impact:** |
|---|---|---|
| $ 1,000 | Yes ☐ No ■ | 4-6 hours/per meeting |

| **Anticipated Start Date:** | **Anticipated Completion Date:** |
|---|---|
| Upon adoption of Resolution and Guidelines by Council | Within 90 days of adoption by Council |
| **Strat Plan Consistency?** | **Gen Plan or SPMC Consistency?** |
| Yes: "Creation of a Police Chief Advisory Board" | N/A |
| **Assigned to (Department):** | **Assigned to (Person):** |
| Police Department | Chief of Police |
| **Committee Assignment:** | |
| None | |