

HISTORY OF CENTURY CITY

BY CRAIG OWENS

TOM MIX & WILLIAM FOX

The earliest names that pop up in Century City's history happens to be Tom Mix, one of the greatest cowboy stars ever to ride the celluloid range, and his producer, William Fox, owner of The Fox Studio Corporation. Both men were vital players in the acquisition of the area known today as Century City.

Mix, a silent-era superstar, was known for his larger-than-life persona, embroidered western shirts, and a fanciful, circus-like approach to Western-movie production. Onscreen, Mix played the clean-living, sportsmanlike, good-natured cowboy of almost superhuman ability, who shared exciting adventures with a horse of near-genius IQ, Tony. Off-screen, Mix was a flamboyant live wire, who loved sports cars, wild parties and fancy clothes.

William Fox, born Wilhelm Fried, was a Hungarian immigrant, who started his entertainment career, operating a number of nickelodeons in New York City. After winning a legal battle against the Motion Pictures Patent Company, Fox ended Thomas Edison's film trust, which had attempted to monopolize the budding film industry. By 1915, Fox formed the Fox Film Corporation, and moved his headquarters to the West, established his first studio near Sunset Boulevard and Western Avenue in Los Angeles.

Mix joined Fox Studios in 1917, after making cheap westerns at the Selig Studios as a horse wrangler before working his way in front of the camera. At the time Fox acquired his services, Mix was already a recognizable name. However, in a short period of time, Mix became a superstar of rare magnitude and the William Fox Studio's box-office champ.

Much of Mix's legendary persona has been confused with actual facts over the years. While it is true that Mix was a championship rodeo star, an expert marksman and briefly served in the Texas Rangers, other wildly held stories were later proved to be either fabricated by Mix himself or a highly imaginative Fox Studio publicist. Among the false stories believed by millions of fans during Mix's lifetime involved Tom being a military school graduate, a decorated hero of the Spanish-American War and the Boxer Rebellion as well as serving as a deputy marshal for a lawless western town. Truth is Mix did enlist in the army but deserted to marry his first wife, Grace Allin.



Though Mix shot most of his films at the Fox Studio lot at Sunset Boulevard and Western Avenue, he had a keen interest in West Los Angeles real estate and bought a parcel of undeveloped land that was riding distance from his Hollywood mansion. The property was little more than 176 acres of low rolling grasslands, with three ancient oil derricks dating before 1911, located between two country roads of what later became Pico and Santa Monica Boulevard. Mix built a barn to keep his horses and was spotted more than once, riding horse back along Sunset Boulevard in full cowboy gear, waving to passing motorists.

According to film historian Leonard Maltin, Mix earned over \$6,000,000 during his career but an extravagant lifestyle had him constantly scrambling for more money. In 1925, Mix sold his private ranch to William Fox, who dreamed of expanding his studio from its cramped quarters in both Hollywood and Glendale to the undeveloped western part of Los Angeles. In exchange for his personal ranch, Mix was given considerable acreage in Arizona as part of the deal.



In 1927, William Fox moved his studio, where he made the critically acclaimed *Seventh Heaven* with Janet Gaynor and Charles Farrell, bringing new prestige to the studio. Fox also signed Will Rogers, Mix's longtime friend from his rodeo days, as a box-office draw.

However, that same year, the first talking picture *The Jazz Singer*, produced by Jack Warner, changed the industry, causing a slump in silent westerns. William Fox, quick to jump on the talking pictures bandwagon, began building soundproof stages and refurbishing his theaters with expensive sound technology. Costs were enormous and in 1927, Mix's expensive contract at Fox was terminated. Despite a successful start on the new property, over-

ambition got the best of William Fox. His attempt to buy MGM before the 1929 stock market crash failed and in 1930, Fox was forced out of his company after a federal anti-trust investigation.

Neither William Fox nor Tom Mix would live to see the creation of Century City. In 1936, William Fox bribed a judge during the liquidation of his holdings in bankruptcy proceedings and was sentenced to prison in 1941. Paroled in 1943, Fox became a pariah in the film industry and died in obscurity in 1952.

Mix, on the other hand, retired from films in 1935 and spent his later years with the circus and his own Wild West Show. Though his estate had dwindled considerably through the years, Mix still managed to cash in on his name and reputation by making personal appearances, selling his image to comic books and lending his name to a long-running radio show. Known as a great horseman but a horrible driver, Mix made a fatal turn while speeding along an Arizona highway in 1940, flipping his roadster into a ravine. The ravine was later named "The Tom Mix Wash" and a plaque was erected in his honor.

DARRYL ZANUCK & THE TWENTIETH CENTURY-FOX FILM CORP.

After William Fox's departure, Winfield Sheehan took over the studio and continued making features with stars such as Will Rogers, Warner Baxter and Janet Gaynor. However, it was the box-office clout of Shirley Temple that kept the studio alive.

Enter Darryl Zanuck, the only American born movie mogul. A native of Wahoo, Nebraska, Zanuck drifted into Hollywood in pursuit of a writing job in the movies. Though Zanuck was judged to be almost illiterate, he sold a scenario and landed his first major job with Warner Bros. where he elevated himself as a shrewd producer, overseeing the gritty development and production of *Public Enemy* and *I am a Fugitive From a Chain Gang*.

After a fall-out with Jack Warner, Zanuck left Warner Bros. and formed Twentieth Century Films in partnership with Joseph Schenk. However, Twentieth Century had no home and Zanuck immediately began eyeing the struggling William Fox Studio for a possible merger.

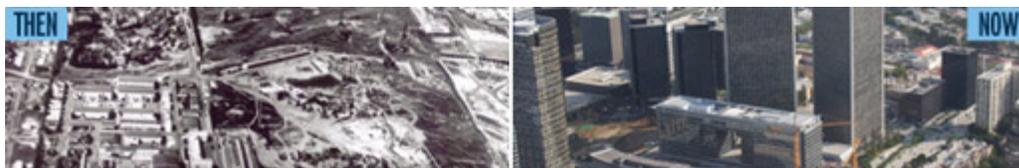
The timing seemed perfect. Fox Studios was in a negotiating mood and as a result, Fox Studio Corporation officially became 20th Century-Fox in 1935. While Fox's Sidney Kent served as President, Schenk was named Chairman of the Board and Zanuck became vice president and chief operations manager.

Running the studio, Zanuck had a keen eye for a good story and was the most "hands-on" of the major studio bosses. In 1940, the studio felt it needed to expand in order to construct bigger and better sets, so a neighboring golf course was purchased, giving 20th Century-Fox a total of 260 acres.

Zanuck and 20th Century-Fox continued to build its prestige with signature productions like *How Green Was My Valley* (1941), *The Grapes of Wrath* (1940), *Twelve O'Clock High* (1949), *A Letter to Three Wives* (1949) and *All About Eve* (1950). Tyrone Power, Henry Fonda and Betty Grable became the studio's leading stars during the studio's heyday.

However, following World War II, Zanuck and 20th Century-Fox, like the other studios, would face new social, technological and political challenges leading into the 1950s.

THE BIRTH OF CENTURY CITY



The introduction of television to the consumer market in 1948 dealt a slow, painful blow to all the major studios. By 1950, studios had already lost a sizable share of its audience to the new home entertainment medium. Notwithstanding the steady increase in television sales, inflation had also caught up with the old studio system

operational standard. Production costs soared. To save money, studios dropped their contract stars, only to rehire them later at exorbitant prices. By 1956, union workers shifted from a six-day workweek schedule to five. And the devaluation of foreign currency, plus growing public criticism that Hollywood films were looking too artificial, made it necessary for studios to shoot many of their productions on-location and overseas.

Other factors chipped away at the studio system. The threat of spreading communism had overtaken America, making motion picture subject to political and social scrutiny by the House Un-American Activities Committee, which showed a clear, unfavorable attitude toward the motion picture industry. In an attempt to please the government, many studio offerings were colorful but otherwise bland, old-fashioned and stale.

In 1953, 20th Century-Fox President, Spyros Skouras, part of a family that owned a movie theater chain, reacted to the drop in box-office receipts by introducing a special widescreen process called Cinemascope to moviegoers, which met with short-lived success. The conversion to super widescreen format was costly and many exhibitors did not want to spend the money to convert their theater screens to fit the new size requirements. The studio had Marilyn Monroe as its brightest new star, but even her box-office appeal wasn't enough to put 20th Century-Fox in the black.

The Studio was in turmoil. Zanuck resigned in 1956, due to the studio's poor performance and Skouras temporarily assumed Zanuck's duties.

At this time, Warner Bros., Paramount and Universal were selling their ranches to stay alive. To save the Twentieth Century-Fox Studio from financial crisis, Skouras hired his favorite niece's husband, Edmond Herrscher, as Director of Property Development to examine its real estate holdings. Herrscher saw the possibility of selling parts of the back lot for business and commercial development, which he named Century City.

Welton Becket and Associates, one of Southern California's leading architectural firms, was hired to submit in March of 1958 a financial analysis of Century City for possible self-development. The following month, Milton Meyer & Co., realtors and financial consultants, handed Skouras a preliminary Century City development study which stated that, *"It is our opinion that you possess a strategically located property which can well be described as one of the outstanding undeveloped real estate assemblages in America. It is also a holding, which lends itself admirably to a highly profitable development."*

The report listed the following options: outright sale of the property, self-development by 20th Century-Fox, participation in a joint development program, ground lease program or a combination of any or all of the above.

Herrscher convinced Skouras that the best plan was not to self develop the property. Instead, he persuaded Skouras to sell the property in one piece, while leasing back the minimum acreage needed to operate the studio. Skouras agreed and the studio conducted a groundbreaking ceremony on May 25, 1958, in order to attract buyers. Becket was on-hand to reveal a Master Plan he had created, which envisioned a city within a city.

THE BIG SALE

Putting a studio back lot on the market sounded good, but Skouras worried when and where a buyer might appear. Budget costs for the sweeping epic Cleopatra, starring Elizabeth Taylor and Richard Burton, was on the cusp of a long, slow spiral out of control. Pre-production for the film had started as early as 1958 with an initial budget of \$6 million and by 1960, when the film actually started filming, the epic immediately soared over-schedule with only 12 minutes of usable film to show for it. More problems would follow and by the time Cleopatra was completed in 1963, the budget would have cost the studio \$37 million.

As financial disaster loomed over 20th Century-Fox, New York developer William Zeckendorf stepped to the plate and on March 25, 1959, paid \$5 million for a six month option. Once the option went into effect, Zeckendorf turned around and unsuccessfully tried to raise the purchase price to \$56 million, describing the property as "an oasis in the midst of a great city." New York's Kratner Corp. became interested, bidding \$43 million for the entire property but withdrew from the bargaining table after a month. However, the \$43 million price tag remained.

On August 1, 1960, Zeckendorf signed an agreement to purchase the Fox property and develop Century City while leasing back 75 acres called the "studio portion" to 20th Century-Fox.

On October 23, 1960, the Aluminum Company of America (Alcoa,) led by real estate vice-president Leon Hickman, entered the deal, expressing its interest in real estate development and wrote a \$38 million dollar check to Twentieth Century-Fox. Together with Zeckendorf's \$5 million payment, the full \$43 million was paid off and on March 29, 1961, Alcoa and Zeckendorf's Webb and Knapp officially entered into a joint venture to "operate, maintain, lease, sell or otherwise dispose of the Century Property, in whole or in part."

By August of 1961, the demolition of the Fox back lot began, causing an immediate uproar by neighboring property owners, who were unhappy with the removal of the studio's tree-lined buffer zone.

Alcoa and Zeckendorf quickly saw the need to organize a managing corporation to oversee the day-to-day development of their new property. Century City, Inc. was formed as a subsidiary of Alcoa Property with its office located on Beverly Drive in neighboring Beverly Hills. Making up the initial Century City, Inc. policy committee was Leon Hickman and Frederick J. Close from Alcoa and William Zeckendorf and Ronald A. Nicholson from Webb & Knapp. Other members of Century City, Inc. included Executive Director Frederick J. Gerbers, Charles R. Boyle, William U. Paul, Roy J. Beggs, Charles E. Horning, Jr. (of Latham and Watkins), H. Randall Stoke, J. Connors, Al Johns, R.C. Hatfield and James Fain.

WELTON BECKET – MASTER ARCHITECT

Alcoa's Real Estate Executive Vice-President Leon Hickman dreamed of creating a "glimmering" Alcoa showpiece, demonstrating how aluminum could be used as a viable construction material in high-rise buildings. To achieve this, Century City, Inc. retained Welton Becket to oversee his Master Plan, which TIME magazine would later describe as a "modern Acropolis."

Becket, born in Seattle, Washington in 1902, received an architecture degree from the University of Washington in 1927, also studying at the famed Ecole des Beaux Arts. In 1933, his first Los Angeles landmark, the Pan Pacific Auditorium brought instant notoriety followed later with other classic designs such as the Capitol Records Building, the Cineramadome, the Santa Monica Civic Auditorium, Bullock's Pasadena and the Beverly Hilton Hotel. But it was the development of Century City that would become Becket's greatest challenge.

Becket envisioned "super-blocks" of carefully arranged and tastefully designed office, retail and residential structures. To help Beckett realize his dream, he solicited the help of world-renown architects to design the look and feel of Century City: Minoru Yamasaki, Charles Luckman, I.M. Pei, Skidmore, Owings and Merrill and Albert C. Martin Associates. However, Becket did much of the designing himself.

Becket's Master Plan consisted of the careful allotment of land use, allowing 75 acres for residential development and 85 acres for business. The remaining 20 acres were devoted to streets and boulevards.

To create the "city within a city" look, Becket envisioned a shopping center, high-rise office and residential dwellings, hotels and a large cultural theme center, all with underground parking facilities, accommodating 30,000 parking spaces.

To help avoid traffic congestion, pedestrian bridges and wide boulevards were necessary to ease crowding of smaller streets and alleys. Century City would also be built around a major boulevard known as Avenue of the Stars, patterned after Paris' Champs Elysees.

In mid January 1962, Becket submitted his street plan to Century City, Inc.'s Policy committee, and received a verbal approval. Originally proposed street names changed. While Avenue of the Stars remained the same, Century Park Drive was changed to Century Park East, Alcoa Drive became Century Park West, Zeckendorf Plaza was renamed Constellation Boulevard, Century Plaza North became Galaxy Way and Century Park South was changed to Empyrean Way.

Perhaps the most striking of all of Becket's ideas was his concept of creating "wide green spaces" to prevent urban overcrowding of buildings and to separate Century City's look from downtown Los Angeles. Landscaped plazas, shopping centers, parks and streets were designed to create a sense of airiness in both the business and residential sectors. On July 23, 1962, in keeping with Becket's plan, a ceremonial tree was planted at the corner of Pico and Heath Avenue, marking the first tree planted in the new Century City. On November 27, 1962, the seeding of wild flowers was completed.

YESTERDAY'S CITY OF TOMORROW

Construction of the first office building, Gateway West, designed by Welton Becket, began in 1961 with a construction contract awarded to Haas and Haynie. The following year, construction of other new projects began, including Becket's design for a retail shopping center, the bridge (located at Olympic Boulevard and Avenue of the Stars) and the Gateway East building.

Becket's fingerprints were everywhere, including the two water fountains constructed along Avenue of the Stars, the Automobile Club of Southern California's office building and a joint-venture with I.M. Pei in designing the The Century Tower Apartments, Century City's first major residential project.

In 1963, Century City, Inc. had their hands full overseeing the construction of street side curbs and gutters. As roadwork progressed, Western International Hotels (the third largest hotel chain in the world at that time) entered into a deal with Alcoa regarding an upscale project called The Century Park Hotel (later renamed the Century Plaza Hotel.) According to the agreement, Alcoa would own the hotel and Western International would occupy and manage the property. Also in development was a hospital and medical facilities.

Construction boomed, garnering national attention, but the development of Century City was not without its hardships. Development of new residential dwellings stalled when Century City, Inc. discovered a dump, which was an area used in some of the old 20th Century-Fox films, in which cars would fly off a ledge into a lake. As a result, Century City, Inc. had a difficult time finding an alternate dumping site that would accept the rusted autos, concrete, wood, sawdust, muck, oil and saturated trash left behind without charging a fortune. A further complication was the discovery of a water dam, 90 feet long, 10 feet high and 6 feet thick used for the lake, which required pulverization by a demolition contractor.

Little Santa Monica and the railway lines posed other problems. Importing concrete proved a great challenge and Century City development needed the roadway for construction and transportation purposes, but met with resistance from the City of Los Angeles. To make matters worse, a pending deal for the construction of a hospital fell through putting legal strain on the Century City developers.

On April 18, 1963, William Zeckendorf, facing financial difficulties, decided to sell over a million of his Class "A" shares of Zeckendorf Property Corporation to Alcoa with an option to repurchase the stock by May 20th. The stocks were never repurchased, allowing another clause in the contract for Alcoa to purchase even more stock, giving Alcoa 52% control of Zeckendorf Property Corporation. After Zeckendorf's departure, Alcoa assumed full responsibility of Century City.

Despite a few setbacks, Century City still developed at a zealous pace. On September 25, 1963, The Gateway West opened for business. Participating in the ribbon cutting ceremony was Mayor Yorty, Alcoa's Leon Hickman and Hollywood star Mitzi Gaynor. The ceremonial ribbon was replaced by a film strip.

The following year, The Gateway East Building, a mirror image of the Gateway West, was completed along with the Century City Shopping Center, featuring department stores Broadway and Bullocks as well as Gelson's Market.

That same year, The Century Towers Apartments located at 2220 Ave. of the Stars opened, offering luxury, executive and junior executive apartments at prices ranging from \$400 to \$4,000 a month. Radio and television comedian Jack Benny was among the first residents.

In 1965, the following year, a low, four story office building designed by Paul Berkhart, Jr. opened at 1940 Century Park East and the following year, Century City added the 1930 Century Park West office building.

Century City, Inc.'s ambitious project had come to life and 1966 would be the start of a developmental Golden Age, lasting for nearly a decade.

CENTURY CITY BOOMS

In 1966, the Century Plaza Hotel opened, ushering in a new era not just for Century City, but for Los Angeles as well.

Designed by Seattle-based Minoru Yamasaki (famed for later designing New York's World Trade Centers), the classic hotel consisted of 20 floors, built on a gentle curve two rooms deep so that every room had a scenic view from a balcony. Sixteen floors stood above ground with four floors below, housing the ballrooms, meeting rooms, restaurants and shops. Underground parking accommodated 1,000 cars.

On opening day, a double room cost \$35 a night and almost immediately, the hotel attracted celebrities from around the world. Prince Andrew was credited as being the first international celebrity guest. However, within a very short time, a long list of celebrities, royalty and U.S. Presidents would make the new hotel their Los Angeles stop.

The hotel improved business for the neighboring shopping center and before long, new restaurants sprang to life. The hotel also brought new demands for office space. In 1967, residential high-rise towers opened with the Century Park East Apartments and in 1968, architect Albert C. Martin's office building located at 1900 Ave. of the Stars was completed. By the time Alcoa's fourth office building, 1901 Avenue of the Stars opened in 1969, almost all office space had already been pre-leased.

Pedestrian flow also increased, resulting in the design of a post-tension concrete pedestrian bridge located between the two Gateway Buildings on Avenue of the Stars. Gregg Holwick Construction completed the bridge in 1969, allowing easier access to the shopping center and restaurants.

Welton Becket and Alcoa still entertained a strong desire to build a Cultural Theme Center and in the late 1960s, ABC Entertainment, Inc. announced its intention to move into Century City. A deal was struck and the construction of a Century Plaza Entertainment Center, flanked by two giant towers was on the drawing board.

Despite the amount of work Becket put into Century City, he would not live to see his final vision of Century City nor the completion of his other projects. His death in 1969 at the age of 67 brought an end to a rich imagination and an office that had grown to become the largest architectural firm in the world.

As ABC Entertainment, Inc. cemented their deal with Alcoa, Century City, Inc. decided not to use Welton Becket's original design, and instead hired architect Henry George Greene to design a structure smaller than Becket's original concept. Greene employed many of Becket's original ideas including the notion of having two low buildings linked together by a large courtyard.

When construction of The ABC Entertainment Center's parking garage commenced in late 1969, crews uncovered four million year old fossils of sea life buried below. A UCLA archeologist conducted an excavation which provided information about the Los Angeles Basin and was the subject of a KABC news story.

Completion of new entertainment center was finalized in 1972, offering a movie complex that screened Cabaret as its first film. That same year, as part of Century City's cultural center, the Shubert Theatre opened with Follies starring Alexis Smith. For the next thirty years, the theater would bring Broadway productions to West Los Angeles, including Sly Fox with George C. Scott, A Chorus Line, Chicago, Ragtime, Cats, Les Miserables, Sunset Boulevard and the Shubert's longest running hit Beauty and the Beast.

The Playboy Club moved into the center along with an assortment of other nightclubs and fine restaurants like Jade West and Harper's Bar & Grill (now located inside the shopping center as Harper's Restaurant.) Even 20th Century-Fox Studios got into the act, temporarily turning the entertainment center into a movie set for Conquest of the Planet of the Apes in 1973.

Other structures opened around the same time, such as 10100 Santa Monica Blvd. Meanwhile, Alcoa finally succeeded in getting what it sought after for almost a decade. In 1969, the Century City Medical Plaza located at 2080 Century Park East opened followed in 1972 by the Century City Hospital, both designed by Daniel, Mann, Johnson and Mendenhall.

1975 marked the end of The Golden Age of Century City development, with the completion of the Century Plaza Towers, which majestically loomed above The ABC Entertainment Center. Designed by Minoru Yamasaki, the two 44-story triangular towers became an instant showpiece for Alcoa, with its aluminum siding that shimmered in the sun for miles around.

The following year, on May 17, 1976, the Shubert Theatre hosted the 28th Annual Emmy Awards using the Century Plaza Towers as two large 44-storied neon signs that could be seen from an airplane. Boasting the largest underground parking structure in the world, both The Century Plaza Towers and The ABC Entertainment Center became the heart of Century City.

REAGAN'S KIND OF TOWN

Politicians and world dignitaries were such frequent guests at the Century Plaza Hotel that in the 1970s, the hotel had begun to be affectionately called the "West Coast White House." However, it was Ronald Reagan, 40th President of the United States, more than any other politician, that brought Century City into the political spotlight, giving the 176 acre business district a larger place in American history.

On November 5, 1980, The Century Plaza Hotel hosted Reagan's victory party over President Carter. Four years later, in a repeat performance, Reagan threw his second victory party at the Century Plaza Hotel after defeating Democratic candidate Walter Mondale.

Reagan always had a fondness for Century City, which prompted his return after serving eight years as President. Fox Plaza, a sleek, glass and granite designed building completed in 1987, became Reagan's post-White House office. Relatively close to his Bel-Air home, Reagan took the lavish top floor, using his office to entertain guests including Richard Nixon and George Bush as well as posing for a bronze bust later to be installed in the Ronald Reagan Library.

Those who encountered Reagan describe him as a grandfatherly-type, warm and impressionable, who avoided talking politics, preferring instead to spend his time telling stories of his early movie star days and telling jokes. In fact, his Century City office was filled with both Hollywood and political memorabilia, which often jump-started many conversations.

Wherever Reagan went, people followed. On December 8, 1989, Reagan surprised on-lookers at the newly expanded shopping center when he suddenly appeared, waving and greeting passer-bys for his first public shopping spree since leaving the Presidency. Once a week, he played golf next door at the Los Angeles Country Club. One of his regular partners was comedian Bob Hope.

President-elect Bill Clinton arrived at Reagan's Century City Office on November 7, 1991, whereby Reagan presented him with a jar of red-white-and blue jelly beans. *"Every time I have a tough decision to make,"* Reagan reportedly told Clinton, *"I would eat a jelly bean before I would decide what to do."*

After Reagan announced to the world that he suffered from Alzheimer's disease in 1994, he quietly withdrew from the public eye. His trips to Century City became infrequent though he did celebrate his birthday in 1997 and 1998 at Fox Plaza, welcoming school children who sang "Happy Birthday." Friends who saw Reagan during this time recall a quiet man with a slightly distant look. One person recalled Reagan's eyes flashing to life briefly as he pointed to a picture of a woman hanging on the wall. *"That's my mother,"* Reagan replied.

By 1999, Reagan closed his Century City office and spent the remainder of his life in quiet seclusion at his nearby Bel-Air home. But his legend remains, here, in Century City with a suite named after him inside the Westin Century Plaza Hotel & Spa.

ALCOA LEAVES THE SCENE

As new business construction began to slow, the residential sectors grew. By 1983, The Le Parc, Century Hill and Century Woods Condominiums were offering the very best in luxury living while providing security for high-profile residents like Lana Turner.

The 1980s brought new corporate faces into Century City. In 1982, the award-winning Watt Plaza located at 1875/1925 Century Park East opened for business. In 1984, the Northrop Grumman Corporation moved its international headquarters into the 1840 Century Park East, using Welton Becket's last Century City design.

The following year, the Century Plaza Hotel added an additional Tower to accommodate the inflow of hotel guests. However, the building would later be sold to Westin Hotel chain and renamed the St. Regis Hotel.

Alcoa's real estate development had slowed considerably and it was time to sell. In 1986, a subsidiary of JMB, a Chicago-based real estate giant, purchased the outstanding stock of the real estate holding subsidiaries of Alcoa Properties, Inc. and moved an office into Century City. As a result, Century City, Inc. faded away.

LOCATION SHOOTING IN CENTURY CITY

The earliest record of a film shot on location in Century City was on September 2, 1963, for a 20th Century-Fox film called "What a Way to Go" (1963) starring Shirley MacLaine. In this film, the Gateway West Building was converted into the Bureau of Internal Affairs for a day. The signage was so realistic, that many new tenants became confused.

One of the earliest film appearances of Century City was in 1968, with Elvis Presley's "Live a Little, Love a Little." In this film, the King of Rock and Roll frolicked on the sands of Malibu and then making a horrendous commutes by dune-buggy to Century City, where he worked as a fashion photographer for two warring publications housed within the same office building.