

Manhattan Community Board 4

(All Fields Must Be Completed)

NYS Liquor License/DOT Dining Out Stipulations Application

CORPORATION NAME		DOING BUSINESS AS (DBA)		
WST27 LLC and Oberon Twenty-Seven LLC		TBD		
STREET ADDRESS		CROSS STREETS	ZIP CODE	
530 West 27th Street			10001	
Applicant <i>(Attach a list of all individuals that will be listed/associated with the license)</i>	NAME:	Harlan Berger	ATTORNEY/ REPRESENTATIVE	
	PHONE:			NAME: Max Bookman, Esq, Pesetsky & Bookman P.C.
	EMAIL:	harlan@centaurproperties.com		PHONE: 212-513-1988 EMAIL: max@pb.law; johana@pb.law
MANAGER	NAME:	Henry Rich	LANDLORD	
	PHONE:			NAME: 27th Street Property Owner LLC PHONE: 212-808-4443
	EMAIL:	henry@theoberon.co		EMAIL: harlan@centaurproperties.com
APPLICATION TYPE (☒ New York State Liquor License ☐ Dept. of Transportation Dining Out)				
☒ New	Has applicant owned or managed a similar business?		☒ YES ☐ NO	
	What is/was the name and address of establishment?		See attached.	
	What were the dates applicant was involved with this former premise?			
☐ Corp Change/Class Change/Method of Operation Change/Removal	What is the license # and expiration date?			
	Is applicant making any alterations or operational changes?		☐ YES ☐ NO	
	If alterations or operational changes are being made, please describe/list all changes.			
☐ Alteration	What is the current license # and expiration date?			
	Please list/describe the nature of all the changes and attach the plans:			
METHOD OF OPERATION				
TYPE OF ALCOHOL	☒ Liquor/Wine/Beer & Cider ☐ Beer & Cider ☐ Wine/Beer & Cider			
ESTABLISHMENT TYPE	☐ Restaurant ☐ Cabaret ☐ Night Club ☐ Hotel ☐ Bar/Tavern ☐ Catering Establishment ☐ Adult Entertainment ☐ Wine Bar ☐ Dance Club ☐ Sports Bar ☐ Club (Fraternal Organization – Members Only)			
Has applicant filed with the SLA? If yes, when? If no, when does applicant plan to file?		☒ YES ☐ NO	3/17/2026	
Is the 500 Foot Rule applicable? If yes, please attach a diagram of the On-Premise liquor license establishments within a 500 foot radius of the establishment and the Public Interest Statement.		☒ YES ☐ NO		
Is the 200 Foot Rule applicable? If yes, please attach a diagram of the schools and houses of worship within a 200 foot radius of the establishment.		☐ YES ☒ NO		
Has applicant/owner(s) read MCB4 Policy Regarding Concentration and Location of Alcoholic-Serving Establishments?		☒ YES ☐ NO		

*Rec Facility

Henry M. Rich – License History

Licensee Name and Address	Title	Serial Number
Purslane 233 LLC 233 Butler St, Ground Fl – East Brooklyn, NY 11217	LLC Manager	1322378
Platamata LLC 197 Adelphi Street Brooklyn, NY 11205	LLC Manager	1297930
Entre Deux Mers LLC 231 Court Street Brooklyn, NY 11201	LLC Manager	1281069
Four Hands LLC 196 Bergen Street Brooklyn, NY 11217	LLC Manager	1351698
Arugula NYC LLC 190 Dean Street Brooklyn, NY 11217	LLC Manager	1250785

Aesthetic Matters LLC
dba New Museum

LLC Manager

6091436

OPERATIONAL DETAILS (*Closing time will be when establishment is vacated of all patrons)									
HOURS of Operation		MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY	
	Indoors	11am - 4am	11am - 4am	11am - 4am	11am - 4am	11am - 4am	11am - 4am	9am - 4am	9am - 4am
	Outdoors	11am - 12am	11am - 12am	11am - 12am	11am - 12am	11am - 12am	11am - 12am	9am - 12am	9am - 12am
	Kitchen	11am - 4am	11am - 4am	11am - 4am	11am - 4am	11am - 4am	11am - 4am	9am - 4am	9am - 4am
	Music (indoors)	11am - 4am	11am - 4am	11am - 4am	11am - 4am	11am - 4am	11am - 4am	9am - 4am	9am - 4am

If yes, what type(s)? (Circle all that apply)	☒ BACKGROUND	☒ LIVE MUSIC	☒ DJ	☒ JUKE BOX	☒ KARAOKE

OCCUPANCY							
	Capacity Pursuant to Certificate of Occupancy	Maximum Occupancy (Including Employees)	Number of Tables	Number of Seats	Number of Service-Only Bars	Number of Stand-Up Bars	Number of Seats at Stand-Up Bar
INSIDE	1,556	1,556	168	33	2	6	0
OUTSIDE <i>(Rooftop/Rear Yard/Patio/Terrace/Garden; within the premises)</i>	243	243	10	75	0	1	0
DOT Dining Out: Sidewalk Cafe							
DOT Dining Out: Roadway							

How frequently will the owner(s) be at the establishment?	Daily	
Will there be dancing?	☒ YES	☐ NO
Will applicant have bottle or table service for alcohol beverages other than wine?	☒ YES	☒ NO
Will applicant be hosting private promotional or corporate events?	☒ YES	☒ NO
Will outside promoters be used on a regular basis? If yes, please describe.	☒ YES	☐ NO
Will applicant have a security plan? If yes, please attach.	☒ YES	☐ NO
Will security plan be implemented?	☒ YES	☐ NO
Will State certified security personnel be used?	☒ YES	☐ NO
Will New York Nightlife Association and NYPD Best Practices be followed?	☒ YES	☐ NO
Does applicant agree to notify MCB4 prior to making changes to its method of operation?	☒ YES	☐ NO
Will applicant be using delivery bicycles? If yes, how many? Please describe where delivery bicycles will be parked when picking up deliveries?	☐ YES	☒ NO

Will delivery bicycles be clearly marked with the name of the restaurant and will staff wear attire clearly marked with the name as described by NYC Law?	☐ YES	☐ NO	N/A
Where will applicants' own delivery bicycles be parked when not making deliveries?	N/A		
If applicant is using third party delivery service, where will third party delivery bicycles park?	N/A		
Where will applicant store its garbage containers when not in use?	Trash will be stored on the first floor at the end of the hallway in a sealed room. It will be taken out daily for pick-up overnight and brought back in, early in the morning, with sidewalk then swept by porter.		
Where will applicant lay out garbage containers and at what time?	Curbside at closing, 4am		

LOCATION & ZONING

Is this a Special District? If yes, is it Clinton, West Chelsea or Hudson Yards?	☒ YES	☐ NO	Chelsea
Does the building have a Certificate of Occupancy ("C of O") or a Letter of No Objection?	☒ YES	☐ NO	
Is a Public Assembly permit required?	☒ YES	☐ NO	
Are your plans filed with DOB?	☒ YES	☐ NO	
What is the zoning designation for this location?	M1-5, WCH		

Community Notification/Relations

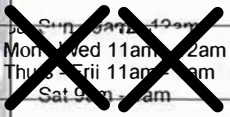
NOTIFICATION: List all block associations; tenant associations, co-op boards or condo boards of residential buildings; and community groups that applicant has notified regarding its application. For each, please list both the organization and individual you contacted.	# 1	Community Outreach Attached
	# 2	
	# 3	
	# 4	
	# 5	
When did applicant post the notice that was provided?	April 30, 2026	
Where did applicant post the notice that was provided?	Front Entrance & Lightpoles	
Please provide dates when applicant met with the groups listed above.	TBD	
Who was your contact person at each group you met with?	TBD	
Will applicant provide a cell phone number to neighbors and respond to complaints that arise? If yes, please provide.	☒ YES	☐ NO 646-360-3364 Matthew Kwatinetz
Will applicant inform the Community Board office of its job openings and/or provide a hyperlink to applicant's jobs webpage?	☒ YES	☐ NO

MULTIPLE SPACES/FLOORS BREAKDOWN

Space/Floor	Description/ Use of Space	Capacity	Hours	# of Tables	# of Seats	# of Service- Only Bars	# of Stand-Up Bars/Seats at Bar	Music
BASEMENT	Theatre/Event Space and Weekend Music	396	Sunday - Wednesday 11am-12am Thursday - Saturday 9am - 2am	10	40	0	1	Sunday - Wednesday 11am - 1130pm Thursday - Saturday 9am - 130am
Ground Floor	Theatre/Event Space and Weekend Music	328	Sunday - Wednesday 11am-12am Thursday - Saturday 9am - 2am	10	40	1	0	Sunday - Wednesday 11am - 1130pm Thursday - Saturday 9am - 130am
2nd floor	Food/Cabaret and Live Jazz/Acoustic Bar and Ambient Music	292	Sunday - Wednesday 11am-12am Thursday - Saturday 9am - 2am	8	20	0	2	Sunday - Wednesday 11am - 1130pm Thursday - Saturday 9am - 130am
3rd floor	Immersive Theater (venue 1) and Lobby	135	Mon-Fri 11am-12am Sat-Sun 9am - 12am	5	20	0	1	Monday - Friday 11am - 12am Saturday & Sunday 9am - 12am
4th floor	Immersive Theater (venue 2) and Lobby	135	Mon-Fri 11am-12am Sat-Sun 9am - 12am	0	0	0	0	Monday - Friday 11am - 12am Saturday & Sunday 9am - 12am
5th floor	Immersive Theater (venue 3)	135	Mon-Fri 11am-12am Sat-Sun 9am - 12am	0	0	1	0	Monday - Friday 11am - 12am Saturday & Sunday 9am - 12am
Continued - 6th floor	Theatre Venue and Food/Cabaret	135	Mon-Fri 11am-1am Sat-Sun 9am - 1am	10	150	0	1	Monday - Friday 11am - 1am Saturday & Sunday 9am - 1am
Business Licenses & Permits Committee - ROOFTOP	Outdoor Seating	243	Mon-Wed 11am-12am Thurs-Fri 11am-1am Sat 9am-1am Sun 9am-12am	10	75	0	1	Mon -Wed 11am- 10pm Thurs - Fri 11am-11pm Sat 9am-11pm Sun 9am -10pm

BUILDING DESIGN			
State the name and type of business previously located in the space.	Immersive theater, nightclub, event space, theatre, bar and restaurant.		
Has a liquor-licensed establishment previously occupied this space at any time? If yes, please provide the name of the business.	☒ YES	☐ NO	SLEEPNOMORE NA LLC Serial #1251659
Do you plan any changes to the existing façade? If yes, please describe.	☒ YES	☐ NO	
Has the applicant/owner(s) read MCB4 ADA Guidelines Memo?	☒ YES	☐ NO	
Is the entrance ADA Compliant?	☒ YES	☐ NO	
Do you plan any changes to the existing façade? If yes, please describe.	☒ YES	☐ NO	
Will applicant have a vestibule within the establishment?	☒ YES	☐ NO	
Will applicant use a storm enclosure?	☒ YES	☐ NO	
Does applicant agree to keep the sidewalk clear of all items or obstructions, such as sandwich boards, sidewalk signs, freestanding menus and plants, as per the law?	☒ YES	☐ NO	
Will applicant comply with the NYC noise code?	☒ YES	☐ NO	
Will the establishment have any of the following: (circle all that apply)	☒ FRENCH DOORS	☐ GARAGE DOORS	☒ WINDOWS THAT CAN BE OPENED
Will applicant close all windows, French doors, garage doors when any music or amplified sound (including televisions) is played inside the establishment?	☒ YES	☐ NO	
Will applicant close all windows, French doors, garage doors by 11 p.m. Friday and Saturday and 10 p.m. on all other days even if no music or amplified sound is played inside the establishment?	☒ YES	☐ NO	
Has applicant obtained an acoustical report from a certified sound engineer to assess potential noise disturbance to the neighboring residents and buildings?	☒ YES	☐ NO	
Will applicant follow the recommendations of a certified sound engineer to mitigate potential noise disturbance to the neighboring residents and buildings, including placing speakers on the floor of the establishment?	☒ YES	☐ NO	
Will the kitchen exhaust system extend to the roof?	☒ YES	☐ NO	
Will the establishment have an illuminated sign?	☒ YES	☐ NO	
Will the establishment have a pole-supporting canopy extending over the sidewalk?	☐ YES	☒ NO	
Where will the air conditioner be located? What type is it?	Behind building; AC to be updated		
When was the air conditioner installed?	to be updated		

OUTDOOR PRIVATE PROPERTY – ROOFTOP, REAR YARD, TERRACE

Has the applicant/owner(s) read MCB4 Rear Yard Rooftop Policy?	☒ YES	NO	
Will applicant use any outdoor spaces: rooftop, rear yard, patio, porch, balcony, pavilion, tents, deck, gazebo? If yes, which one(s)?	☒ YES	NO	Rooftop
Are the floorplans for the outdoor space(s) included?	☒ YES	NO	
Will applicant close and vacate the outdoor space(s) by 11 p.m. on Friday & Saturday and 10 p.m. on all other days?	YES	☒ NO	 Sun 9am-12am Mon-Wed 11am-12am Thurs-Fri 11am-1am Sat 9am-1am 9am-12am Sunday, 11am-12am Monday - Wednesday; 11am-1am Thursday & Friday; 9am-1am Saturday
Will the service and consumption of alcohol in any outdoor space only be via seated food service?	☒ YES	NO	
Will applicant prohibit patrons from drinking in any outdoor space(s)?	YES	☒ NO	
Will there be no amplified music, as per the law?	☒ YES	NO	
If amplified sound is played inside the establishment, will windows and doors be closed?	☒ YES	NO	
Will applicant agree to post signs outside asking customers to respect the neighbors?	☒ YES	NO	
Will applicant agree to train staff to encourage a peaceful environment?	☒ YES	NO	
Will applicant provide effective sound control (landscaping enclosure, soundproofing tenants; apartments)	☒ YES	NO	
Will there be a lighting plan that allows safe usage of the outdoor space without disrupting neighbors?	☒ YES	NO	

DEPARTMENT OF TRANSPORTATION DINING OUT: SIDEWALK

Has the applicant read MCB4 Sidewalk Café Policy?	YES	☒ NO	
Will applicant be applying for sidewalk seating now or in the future?	YES	☒ NO	
If you answered no to the question above, jump to the next page			
Did applicant submit an application and dimension site plan at scale to NYC Dept. of Transportation? Please attach a copy of application and plans.	YES	NO	
Will applicant close and vacate the sidewalk and roadway seating by 11 p.m. on Friday & Saturday and 10 p.m. on all other days?	YES	NO	
Will applicant respect trees and tree pits and insure the health of the tree?	YES	NO	
Will the service and consumption of alcohol in any outdoor space only be via seated food service?	YES	NO	
Will applicant prohibit patrons from drinking in any outdoor space(s) or adjacent sidewalk?	YES	NO	
Will applicant permit NO wait lines or smoking outside?	YES	NO	
Will there be no amplified music, as per the law?	YES	NO	
If amplified sound is played inside the establishment, will windows and doors be closed?	YES	NO	
Will there be a staff person responsible to ensure no loitering, noise or crowds outside?	YES	NO	
Will applicant agree not to use propane heaters?	YES	NO	
Will applicant agree to abide by all applicable fire codes, including not blocking fire escapes?	YES	NO	
Will the outdoor dining deposit its garbage in a container on the parking lane?	YES	NO	
Will the café have a 3 foot-wide serving aisle running the entire length of the sidewalk seating?	YES	NO	
Will the sidewalk seating have a platform?	YES	NO	
Does applicant agree to keep the sidewalk clear of all items or obstructions, such as sandwich boards, sidewalk signs, freestanding menus and plants, as per the law?	YES	NO	
Will there be a lighting plan that allows safe usage of the outdoor space without disrupting neighbors?	YES	NO	
Will the sidewalk seating block subway grate, utility hardware or Siamese water connection?	YES	NO	
If construction or construction protection has reduced the sidewalk width, will applicant always maintain an 8-foot clear path of sidewalk between the perimeter of the café and the closes obstruction including construction barricades?			

DEPARTMENT OF TRANSPORTATION DINING OUT: ROADWAY		
Did applicant submit an application and dimension site plan at scale to NYC Dept. of Transportation? Please attach a copy of application and plans.	YES	☒ NO
If you answered no to the question above, jump to the next page		
Will the roadway structure extend on top of the curb or pedestrian refuge? By how much?	YES	NO
Will the roadway structure have an ADA compliant ramp (not in the bike lane)?	YES	NO
Will the roadway structure extend in the striped zone along the bike lane? By how much?	YES	NO
Will the electric wires be brought over at the roof level?	YES	NO
Will applicant dismantle and dispose of a shed that is no longer in use, along with its furniture?	YES	NO
Will there be no music or amplifies sound in any outdoor seating, as per law?	YES	NO
Will applicant have a lighting plan that will allow safe usage of the outdoor space without disrupting neighbors?	YES	NO
Will applicant close and vacate the sidewalk and roadway seating by 11 p.m. on Friday & Saturday and 10 p.m. on all other days?	YES	NO
Will the Outdoor Dining Sidewalk & Roadway provide no standing space for drinking or smoking?	YES	NO
Will the service and consumption of alcohol in the Outdoor Dining Sidewalk/Roadway only be via seated food service?	YES	NO
Will applicant prohibit patrons from drinking in any outdoor space(s) or adjacent sidewalk?	YES	NO
If amplified sound is played inside the establishment, will windows and doors be closed?	YES	NO
Will applicant permit NO wait lines or smoking outside?	YES	NO
Does applicant agree to keep the sidewalk clear of all items or obstructions, such as sandwich boards, sidewalk signs, freestanding menus and plants, as per the law?	YES	NO
Will applicant respect trees and tree pits and insure the health of the tree?	YES	NO
Will applicant permit NO wait lines or smoking outside?	YES	NO
Will there be a staff person responsible to ensure no loitering, noise or crowds outside?	YES	NO
Will applicant agree not to use propane heaters?	YES	NO
Will the outdoor dining deposit its garbage in a container on the parking lane?	YES	NO

ADDITIONAL STIPULATIONS: (Office Use Only)

Applicant shall not permit third-party nightlife promoters to host, sponsor, independently market, independently operate, or otherwise control nightlife events at the subject premises. The foregoing shall not prohibit Applicant from promoting, marketing, sponsoring, operating, or otherwise presenting its own events or programming at the subject premises, nor from engaging third-party theatrical production companies, directors, or performers in connection with the development and presentation of theatrical or immersive productions presented by Applicant at the premises; provided, however, that Applicant shall at all times maintain full responsibility for the supervision, control, and operation of the premises through Applicant's own staff.

Closing Hours Per Floor Will be As Follows:

Basement, Ground (1st), & 2nd Floors: 12am Sunday to Wednesday; 2am Thursday to Saturday, all music will end no later than 30 mins prior to closing time

3rd – 5th Floors: 12am nightly

6th Floor: 1am nightly

Rooftop: 12am Sunday to Wednesday; 1am Thursday to Saturday

Music Hours:

Basement, Ground (1st), & 2nd Floors: all music will end no later than 1130pm Sunday to Wednesday; 130am Thursday to Saturday

Rooftop: Background Music only, ending no later than 10pm Sunday to Wednesday; 11pm Thursday to Saturday

Additional Stips:

1. There will be no building-wide events where entire building is used for one event
2. Except for private events, rooftop capacity will be limited to 10 tables with a total of 75 seats. Seated patrons only; no standing patrons will be permitted. Rooftop private events will be limited to no more than 12 per year, with capacity not to exceed 150 people.
3. Applicant will implement and adhere to all recommendations of attached reports: Security Plan dated March 1, 2026; NYS SLA Traffic Operations Analysis by GZA GeoEnvironmental of New York dated May 2026 (traffic & sound report).
4. Capacity limits for each floor on page 4 will be strictly adhered to.

To the extent any additional stipulation on pages 9 and 10 of this application conflicts with any response on pages 1 – 11 of this application, the stipulations on pages 9 and 10 control.

ADDITIONAL STIPULATIONS: (Office Use Only), *Continued*

To the extent any additional stipulation on pages 9 and 10 of this application conflicts with any response on pages 1 – 11 of this application, the stipulations on pages 9 and 10 control.

Manhattan Community Board 4 (MCB4) recommends:

(MCB4's recommendation is based on a vote taken at its
6/3/26 full board meeting, with 33 members voting
in favor of the recommendation, 6 members opposed, 2
members abstaining and 0 present but not eligible)

☒ Denial unless all stipulations agreed to by applicant/owner are part
of the method of operation

☐ Denial ☐ Approval

MCB4 REPRESENTATIVES



Nelly Gonzalez
MCB4 Assistant District Manager



Frank Holozubiec
MCB4 BLP Committee Co-Chair



Wendy Gonzalez
MCB4 BLP Committee Co-Chair

APPLICANT AGREEMENT WITH THE COMMUNITY

Applicant agrees to these stipulations as the basis for the community support of this application and acknowledges that all of these stipulations are essential prerequisites to the MCB4 recommendation regarding this application. Applicant agrees to have these stipulations incorporated in the method of operation of its liquor license. The stipulations in this application constitute the entire agreement between MCB4 and applicant and may only be altered in writing signed by MCB4 representatives and applicant. These stipulations supersede any oral statements, representations, or prior iterations in connection with this application.

SIGN HERE →

Harlan Berger

PRINT NAME OF APPLICANT

☒

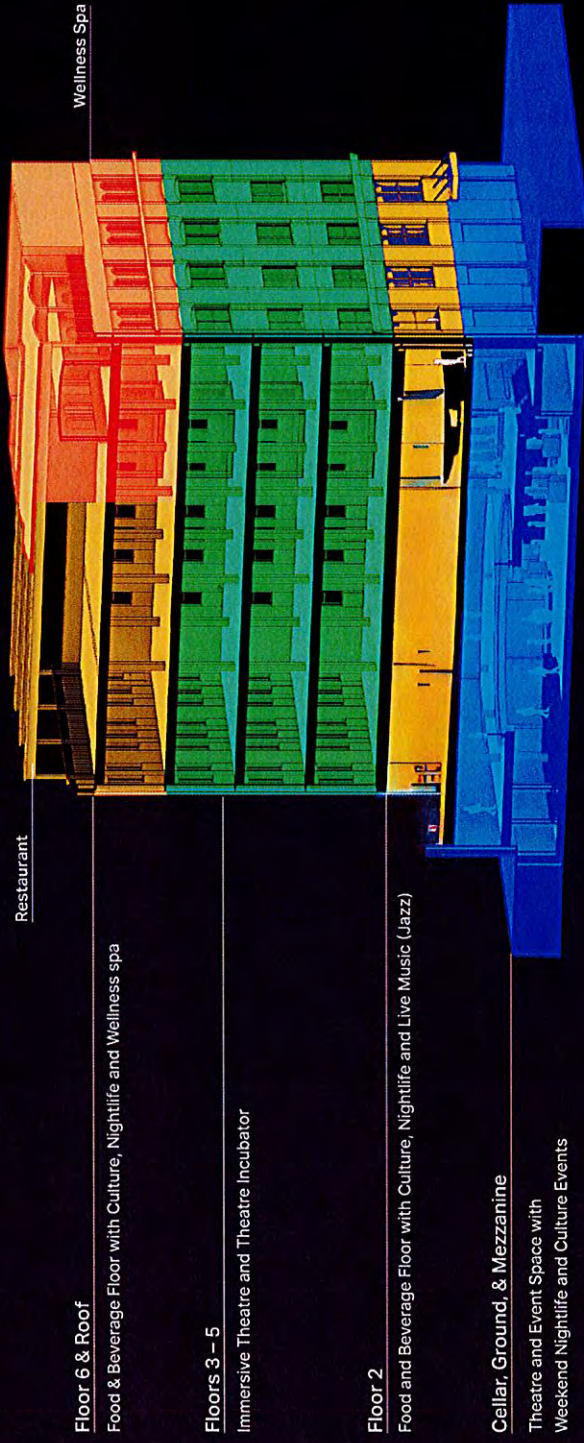
SIGNATURE OF APPLICANT

3/27/2026

DATE

FLOOR PLANS

530 W 27th St



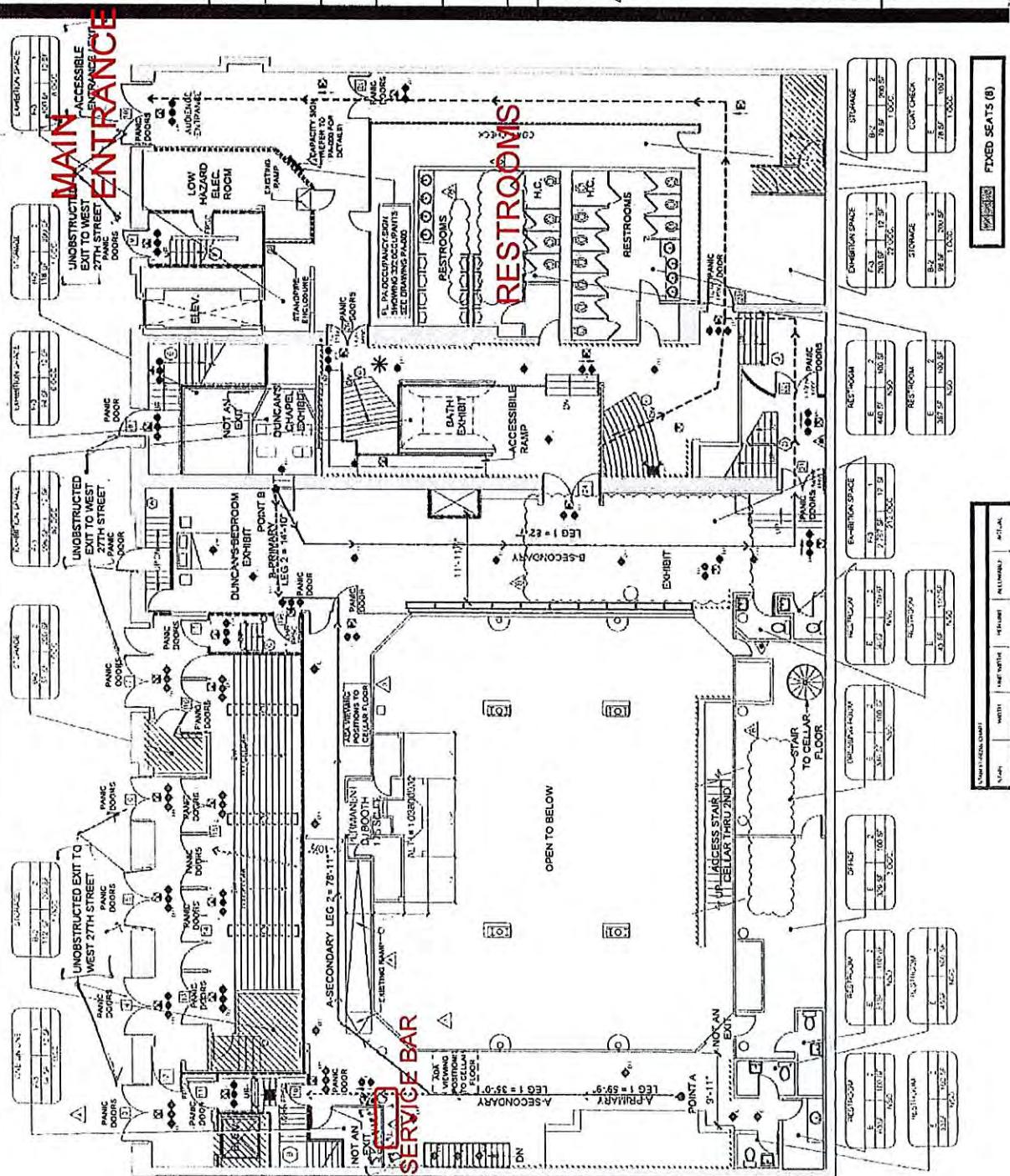
MBS

Owner
Cantaur Properties
509 Greenwich Street
New York, NY 10014
Telephone 212-308-4443
Fax 212-308-8630
PROJECT NO: 10039.06

Architect
SBLM Architects
545 W. 45th Street, New York, NY 10036
T 212.956.5600 F 212.675.4228

FIRST FLOOR

Patrons / Issues	
01/23/19	ISSUED FOR PA FILING 01/2019
02/14/19	ISSUED FOR PA FILING 02/2019
01/30/20	ISSUED FOR PA FILING 01/2020
10/09/25	ISSUED FOR FILING 10/09/2025
12-07-24	ISSUED FOR PA FILING
10/21/25	ISSUED FOR PA FILING



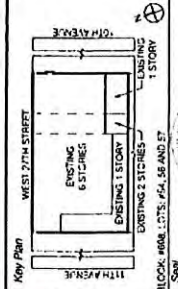
SBLM

Owner
 Centaur Properties
 509 Greenwich Street
 New York, NY 10014
 Telephone 212-308-4443
 Fax 212-308-6630
 PROJECT NO. 10036.06

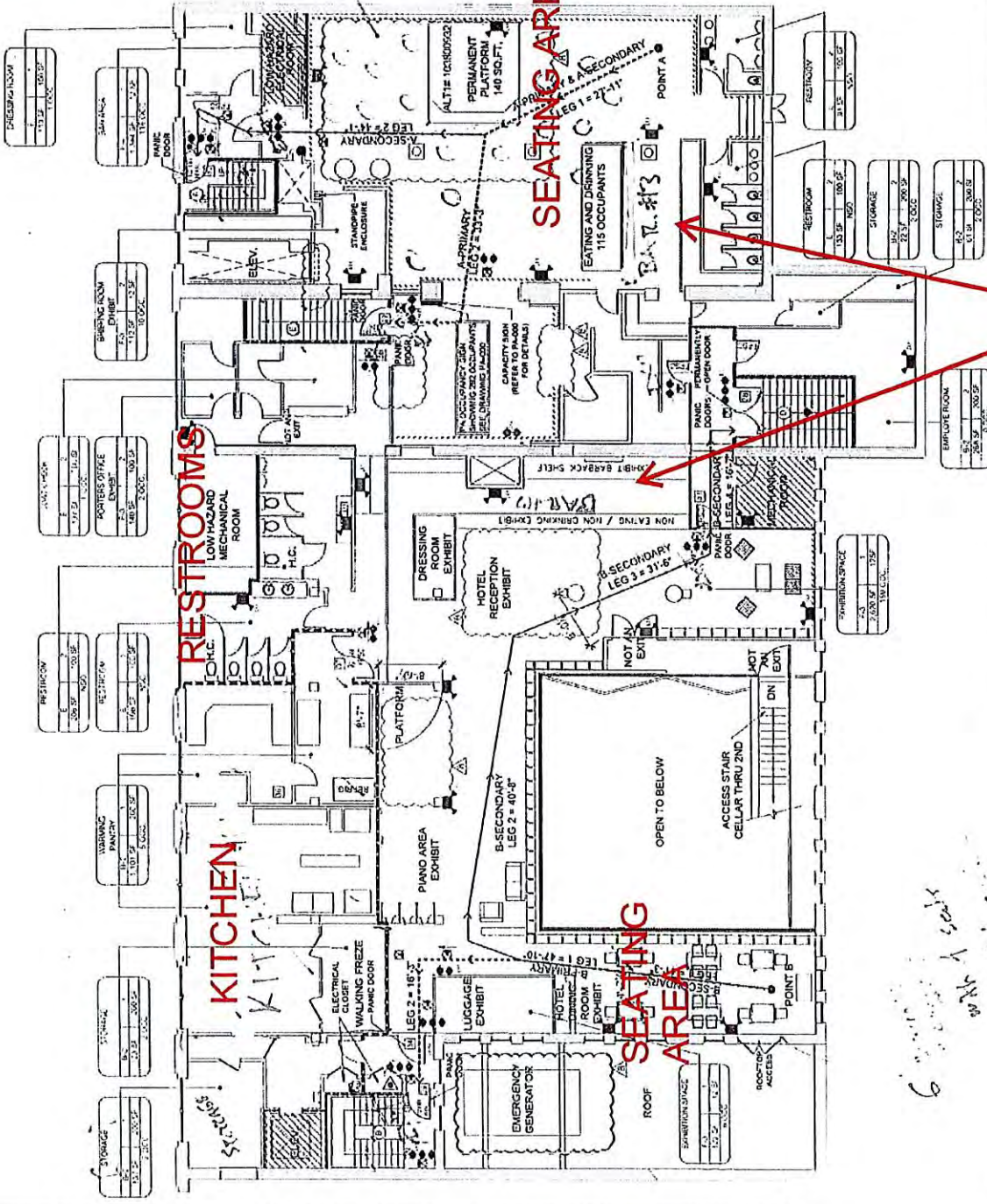
Architect
 SBLM Architects
 545 W. 43rd Street, New York, NY 10036
 T 212.385.3600 F 212.375.4228

SECOND FLOOR

Revisions / Issues
 01/23/19 ISSUED FOR PA PLING 01/2019
 07/14/19 ISSUED FOR PA PLING 07/2019
 07/30/20 ISSUED FOR PA PLING 07/2020
 08/25/24 ISSUED FOR PA PLING 08/2024
 12-17-24 ISSUED FOR PA PLING
 1/10/25 ISSUED FOR PA PLING



Project Information



FIXED SEATS (41)

BARS

Room	Area	Count	Notes
1	100	1	
2	100	1	
3	100	1	
4	100	1	
5	100	1	
6	100	1	
7	100	1	
8	100	1	
9	100	1	
10	100	1	
11	100	1	
12	100	1	
13	100	1	
14	100	1	
15	100	1	
16	100	1	
17	100	1	
18	100	1	
19	100	1	
20	100	1	
21	100	1	
22	100	1	
23	100	1	
24	100	1	
25	100	1	
26	100	1	
27	100	1	
28	100	1	
29	100	1	
30	100	1	
31	100	1	
32	100	1	
33	100	1	
34	100	1	
35	100	1	
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37	100	1	
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39	100	1	
40	100	1	
41	100	1	

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 with 2:15

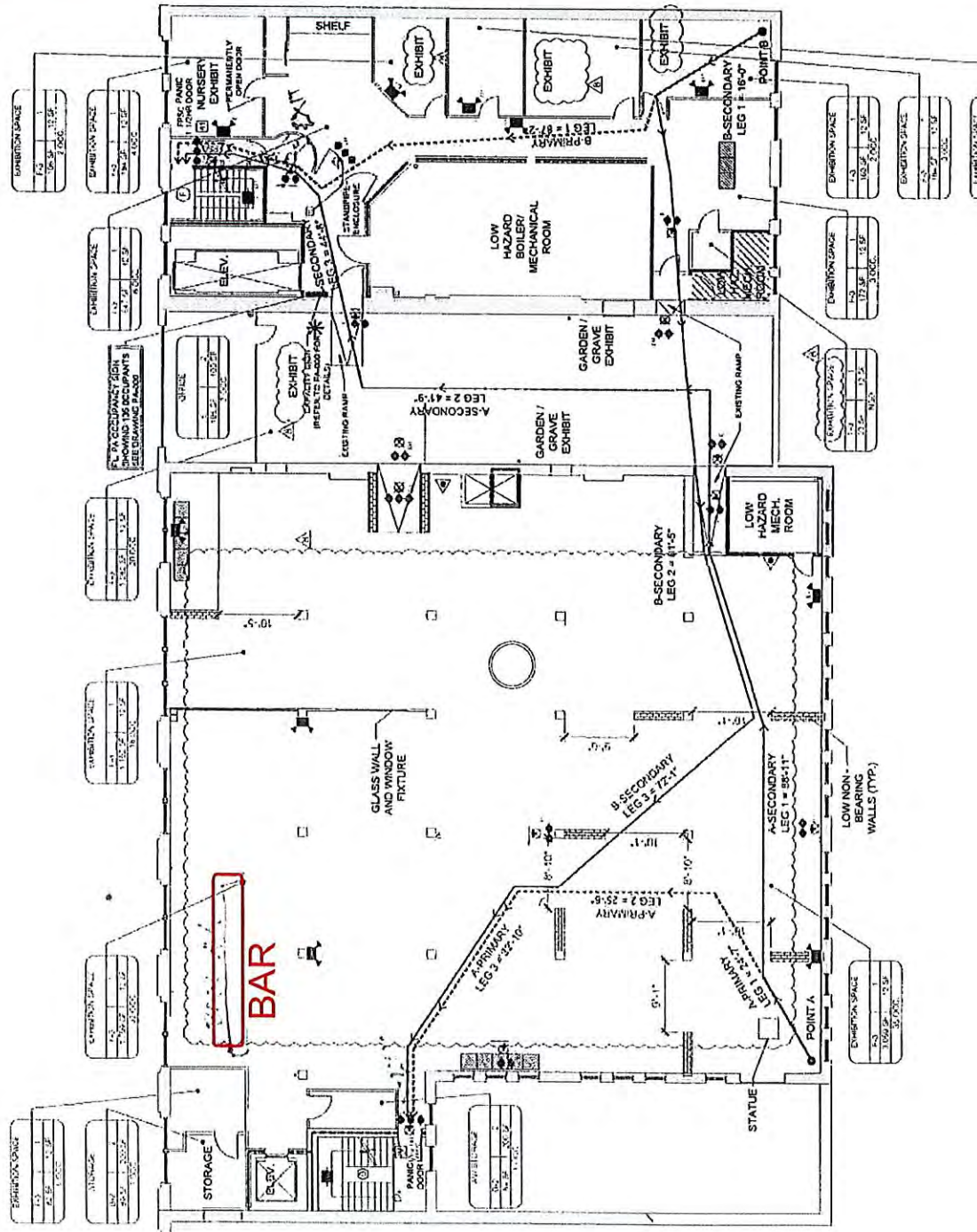
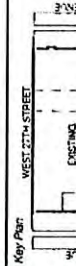
SBLM

Owner
 Centaur Properties
 609 Greenwich Street
 New York, NY 10014
 Telephone 212-308-4443
 Fax 212-308-8630
 PROJECT NO: 10039.06

Architect
 SBLM Architects
 345 W. 43rd Street
 New York, NY 10036
 T 212.555.5800 F 212.675.4228

THIRD FLOOR

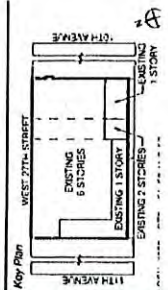
Revisions / Issues	
01/23/19	ISSUED FOR PA FILING 01/23/19
02/14/19	ISSUED FOR PA FILING 02/14/19
01/30/20	ISSUED FOR PA FILING 01/30/20
12-17-24	ISSUED FOR PA FILING 12-17-24
10/21/25	ISSUED FOR PA FILING 10/21/25



Architect
SBLM Architects
545 W. 45th Street, New York, NY 10036
T 212.995.5600 F 212.995.5601

FOURTH FLOOR

Revisions / Issues	01/23/19	ISSUED FOR PA FILING 01/20/19
	02/14/19	ISSUED FOR PA FILING 02/20/19
	01/30/20	ISSUED FOR PA FILING 01/20/20
	12-17-24	ISSUED FOR PA FILING
	10/21/25	ISSUED FOR PA FILING



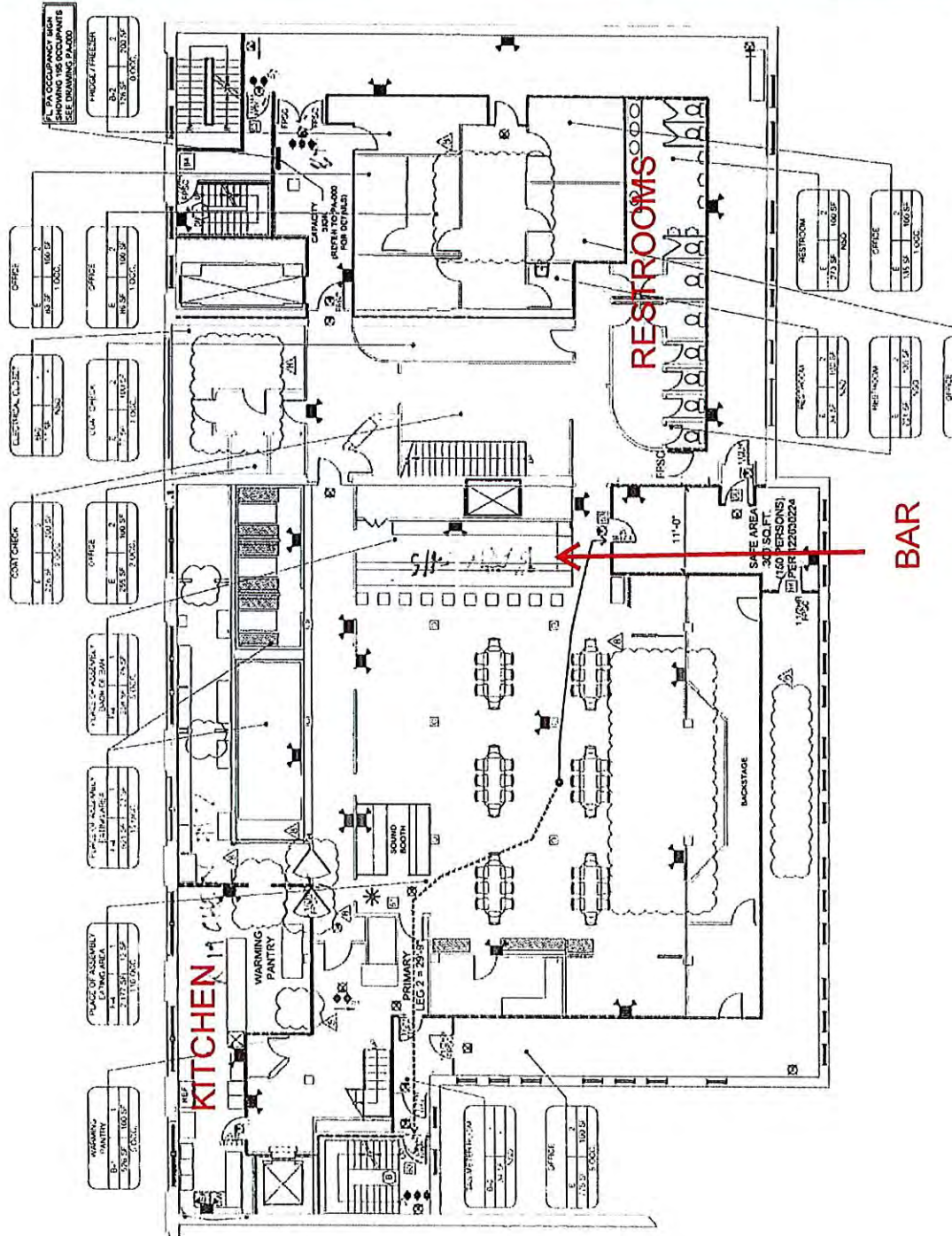
FIXED SEATS (26)

Key Plan

WEST 27TH STREET

EXISTING 6.57 ACRES

WEST 28TH STREET



SBLM

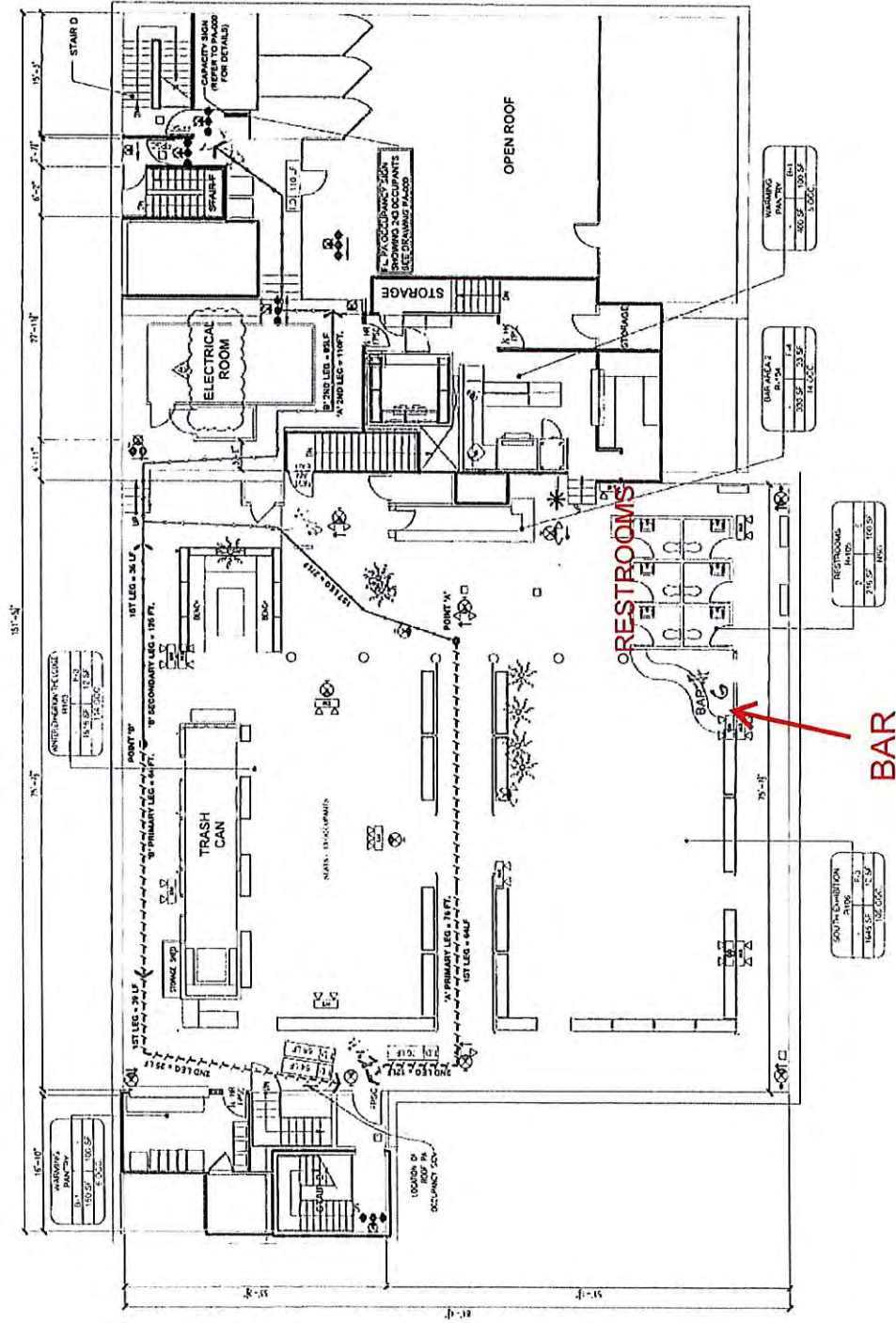
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 Fax: 212-308-6630
 PROJECT NO. 10059.06

ARCHITECT
 SBLM ARCHITECTS
 145 W. 45th Street, New York, NY 10036
 T 212-255-5600 F 212-215-4728

ROOFTOP

Revisions / Issues

01/23/19	ISSUED FOR PA FILING 01/23/19
02/14/19	ISSUED FOR PA FILING 02/14/19
06/25/24	ISSUED FOR PA FILING 06/25/24
12-17-24	ISSUED FOR PA FILING
1/11/25	ISSUED FOR PA FILING



MENU

Menu

GREENS

Mixed Market Greens with Herbs, Lemon & Olive Oil

Little Gem with Anchovy Dressing, Parmesan & Sourdough Croutons

Baby Spinach, Pomegranate, Toasted Almonds, Sumac Dressing

GRAINS & BOWLS

Farro, Roasted Carrots, Preserved Lemon Yogurt & Harissa Oil

Lentils with Roasted Beets, Pickled Onions, Dill & Labneh

Quinoa Tabbouleh with Parsley, Mint, Tomato & Cucumber

Chickpeas with Roasted Peppers, Za'atar & Tahini

MAINS

Slow-Roasted Salmon with Fresh Herbs

Lemon and Thyme Roast Chicken

Grilled Halloumi with Honey & Thyme

Marinated Tofu with Sesame & Scallion

•

VEGGIES

Charred Broccoli with Chili & Garlic

Roasted Cauliflower with Golden Raisins, Pine Nuts & Green Harissa

Heirloom Tomato, Burrata & Basil Oil

Grilled Zucchini with Feta, Lemon Zest & Fresh Oregano

•

PROXIMITY REPORT

This report is for informational purposes only in aid of identifying establishments potentially subject to 500 and 200 foot rules. Distances are approximated using industry standard GIS techniques and do not reflect actual distances between points of entry. The NYS Liquor Authority makes no representation as to the accuracy of the information and disclaims any liability for errors.

Proximity Report For:

Location	530 W 27th St, New York, New York, 10001
Geocode	Latitude: 40.75064 longitude: -74.00384
Report Generated On	3/11/2026

8 Closest Liquor Stores

Name	Address	Distance
DEATH AVE WINES CORP License ID: 0091-23-140044 Legacy Serial No.: 1339444	317 10TH AVE NEW YORK, New York 10001	568 ft
MWC RETAIL LLC License ID: 0100-21-114276 Legacy Serial No.: 1278244	540 W 28th St SUITE A New York, New York 10001	592 ft
ADB&SAB LLC License ID: 0100-21-114205 Legacy Serial No.: 1287951	554 W 30TH ST AKA 312 11TH AVE NEW YORK, New York 10001	838 ft
ANA WINE AND LIQUORS LLC License ID: 0100-22-116749 Legacy Serial No.: 1336884	20 Hudson Yards Spc K01 A/KA 500 W 33RD ST New York, New York 10001	1,319 ft
ALGA WINES & SPIRITS LTD License ID: 0100-22-118286 Legacy Serial No.: 1023563	221 9TH AVENUE NEW YORK, New York 10011	1,553 ft
MIDTOWN SPIRITS INC License ID: 0100-21-113776 Legacy Serial No.: 1329094	191 9TH AVE NEW YORK, New York 10011	1,896 ft
MEENA SAMANI CORPORATION License ID: 0100-22-116891 Legacy Serial No.: 1273576	460 W 34TH ST STORE# 1 NEW YORK, New York 10001	2,008 ft
WINE RHINO LLC License ID: 0100-23-126897 Legacy Serial No.: 1347836	140 10TH AVE NEW YORK, New York 10011	2,127 ft

Schools within 500 feet

Name	Address	Distance
No Schools within 500 feet		

Churches within 500 feet

Name	Distance
No Churches within 500 feet	

Pending On Premises Liquor Licenses within 750 feet

Name	Address	Distance
261 11TH LOCATION LLC Application ID: NA-0346-26-104407	261 11th Ave New York, New York 10001.0	565 ft

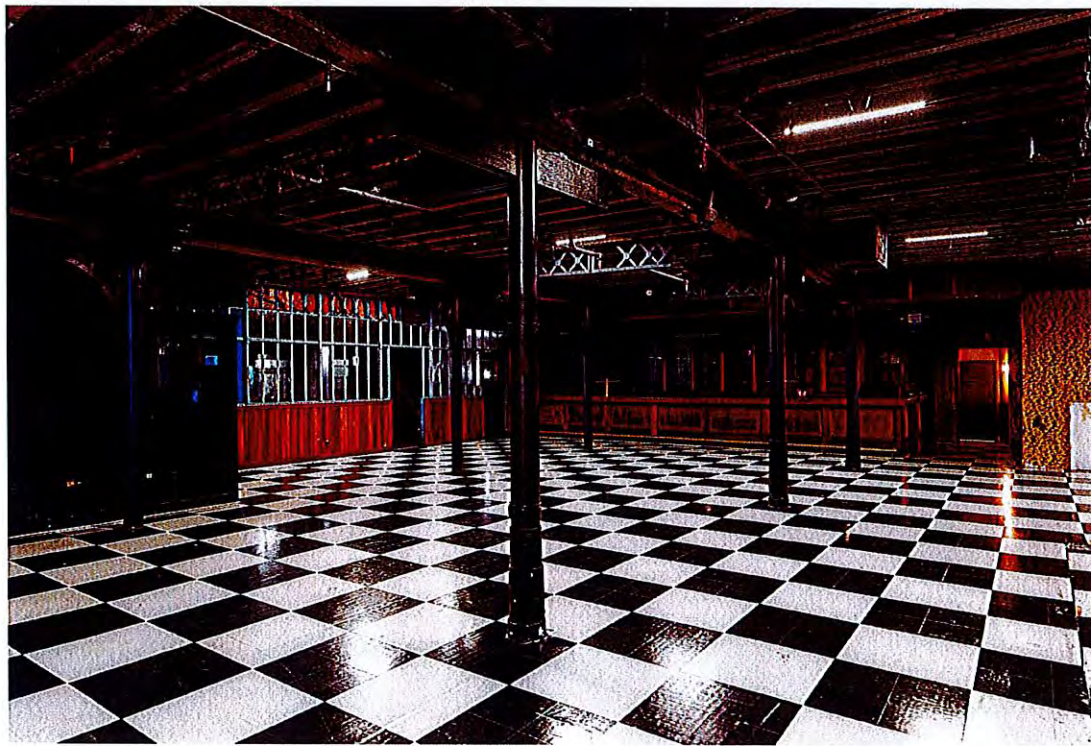
Active On Premises Liquor Licenses within 750 feet

Name	Address	Distance
PINCH FOOD DESIGN LLC License ID: 0346-23-123639 Legacy Serial No.: 1253564	537 W 27TH ST NEW YORK, New York 10001	94 ft
W27 HIGHLINE OWNER LLC & SELINA OPERATION License ID: 0343-23-122721 Legacy Serial No.: 1232070	516 518 W 27TH ST NEW YORK, New York 10001	145 ft
W27 HIGHLINE OWNER LLC & SELINA OPERATION License ID: 0340-23-133723 Legacy Serial No.: 1232046	516 518 W 27TH ST NEW YORK, New York 10001	145 ft
VNO CF Holdings LLC & FTK 1, LLC License ID: 0346-26-133060 Legacy Serial No.: 6083433	537 547 W 26th St New York, New York 10001	159 ft
CAFFE PICASSO LTD License ID: 0340-22-106022 Legacy Serial No.: 1234303	513 W 27TH STREET 10TH AVENUE & 11TH AVENUE NEW YORK, New York 10001	230 ft
EAGLE OPEN KITCHEN LLC License ID: 0370-23-132837 Legacy Serial No.: 1116210	548-554 WEST 28TH ST NEW YORK, New York 10001	330 ft
SOGNO 85TH CHELSEA LLC License ID: 0370-23-133311 Legacy Serial No.: 1357212	506 W 28TH ST NEW YORK, New York 10001	360 ft
287 VENUE HOLDINGS LLC License ID: 0370-23-131249 Legacy Serial No.: 1322877	287 10TH AVE NEW YORK, New York 10001	392 ft
LG CONCEPTS INC License ID: 0346-21-113707 Legacy Serial No.: 1319806	541 W 25TH ST NEW YORK, New York 10001	421 ft
PORTENO LLC License ID: 0340-21-119164 Legacy Serial No.: 1257329	299 10TH AVE NEW YORK, New York 10001	430 ft
CHELSEA CORPORATE EVENTS LLC License ID: 0346-21-115503 Legacy Serial No.: 1200240	545 W 25TH ST FLOOR 14 & 21 NEW YORK, New York 10036	434 ft
289 HOSPITALITY LLC License ID: 0340-22-112716 Legacy Serial No.: 1267769	289 10TH AVE NEW YORK, New York 10001	444 ft
PORCHLIGHT WEST CHELSEA LLC License ID: 0340-23-139348 Legacy Serial No.: 1277794	271 11TH AVE NEW YORK, New York 10001	522 ft
TAQUERIA ON TENTH LTD License ID: 0340-25-124215 Legacy Serial No.: 6074449	313 10TH AVE NEW YORK, New York 10001	533 ft
GASTROMARKET LTD License ID: 0416-23-126628 Legacy Serial No.: 1273119	315 10TH AVE NEW YORK, New York 10001	546 ft
HIGHLINE GROUP NYC LLC License ID: 0340-23-133053 Legacy Serial No.: 1303039	525 W 29TH ST NEW YORK, New York 10001	617 ft
PINYIN KITCHEN INC License ID: 0340-22-114467 Legacy Serial No.: 1262073	254 10TH AVE NEW YORK, New York 10001	709 ft

**CURRENT PHOTOS
OF PREMISES AS-IS**



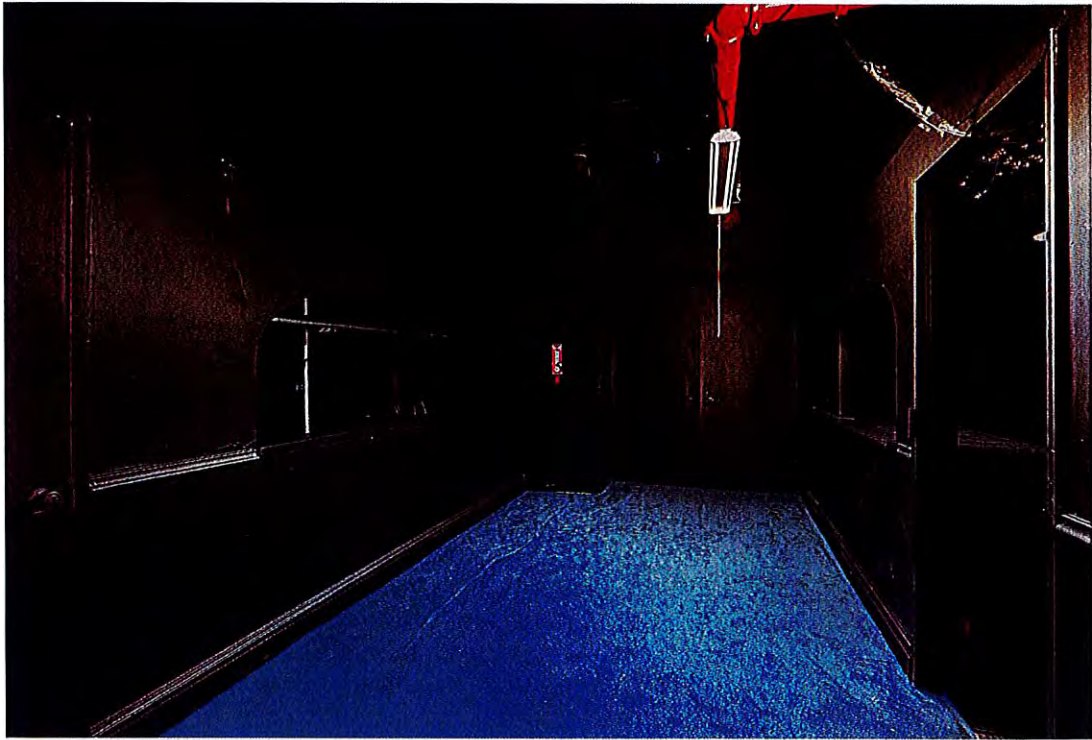


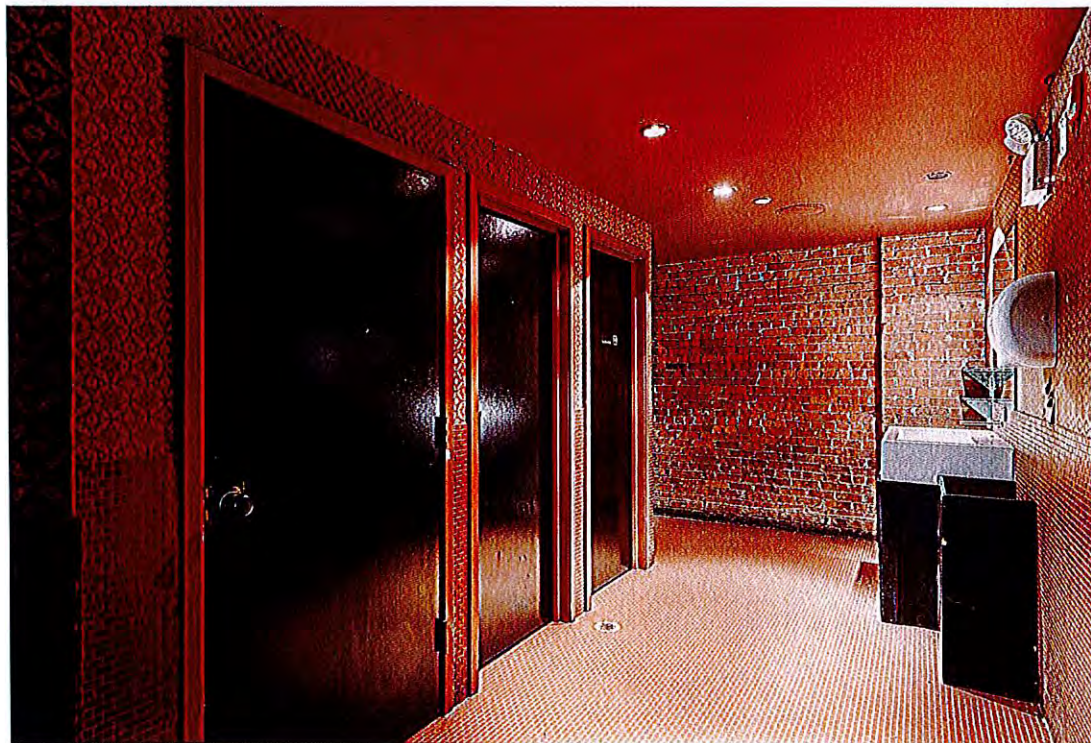
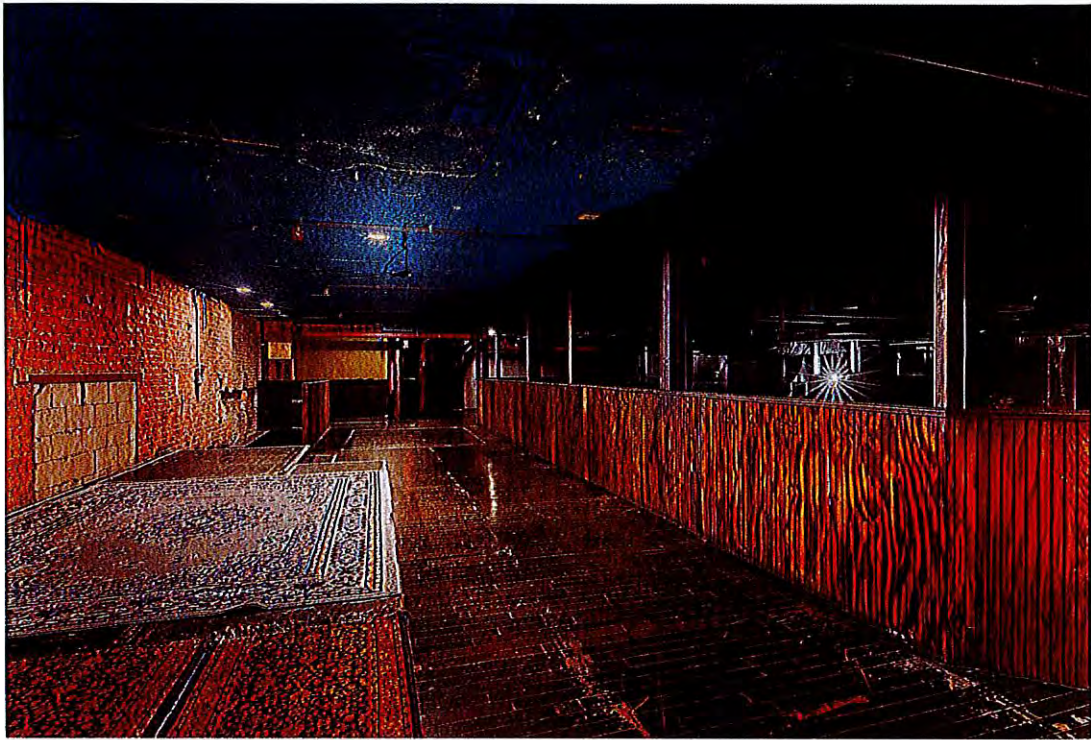


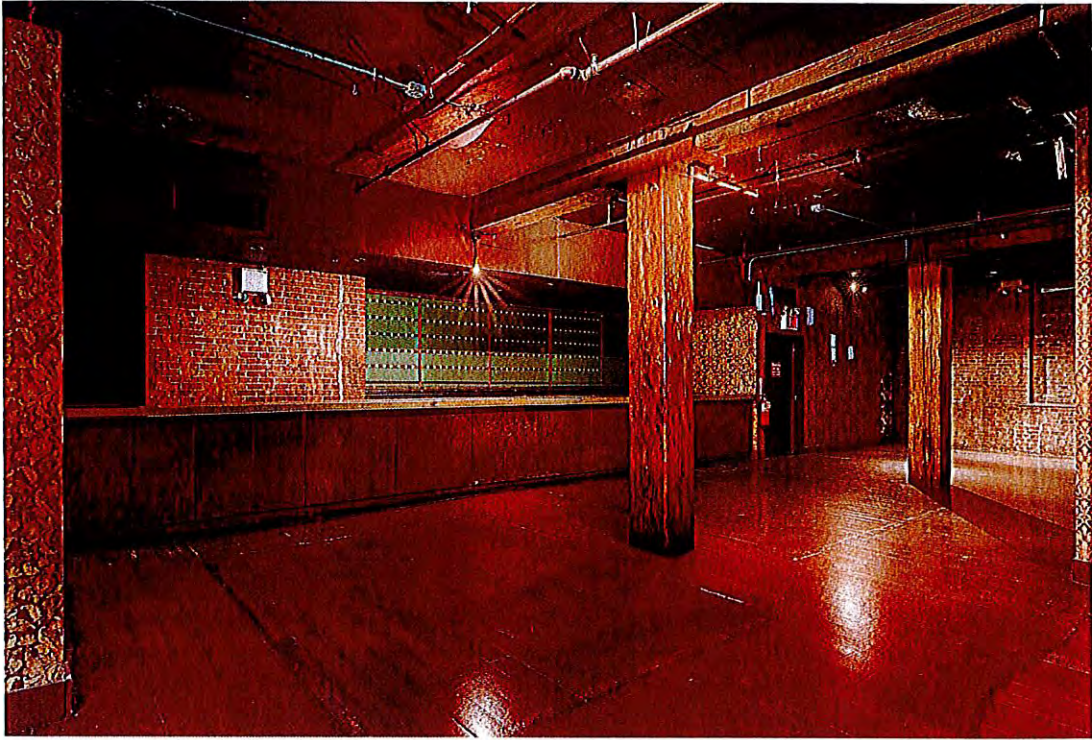


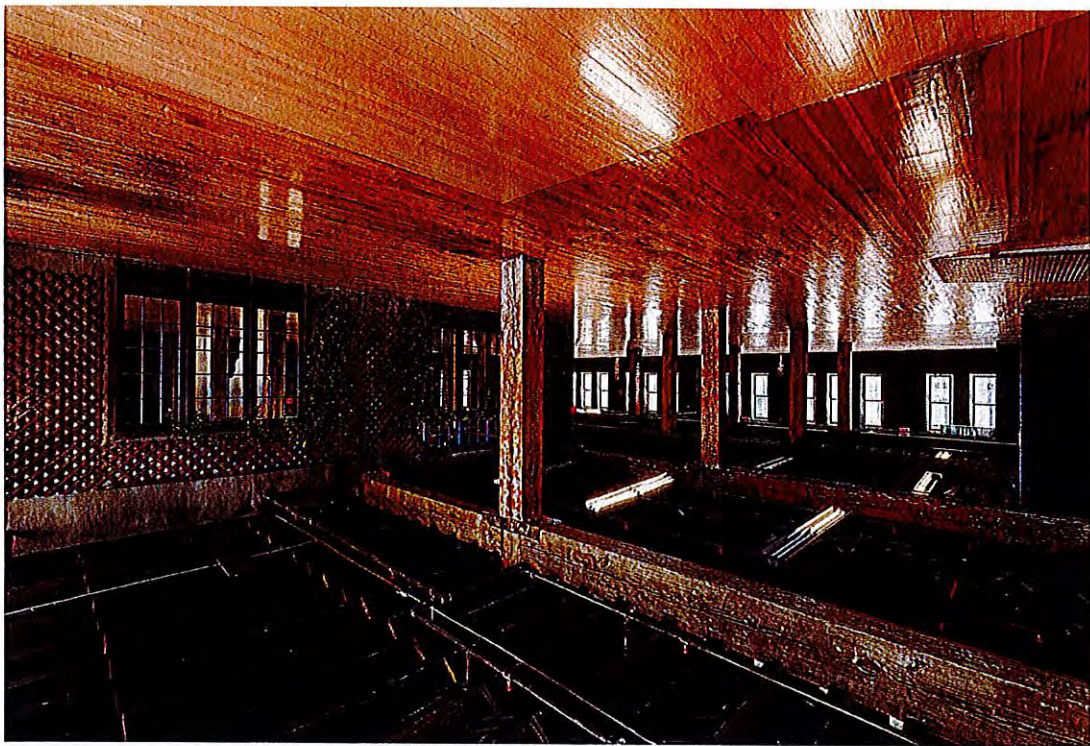
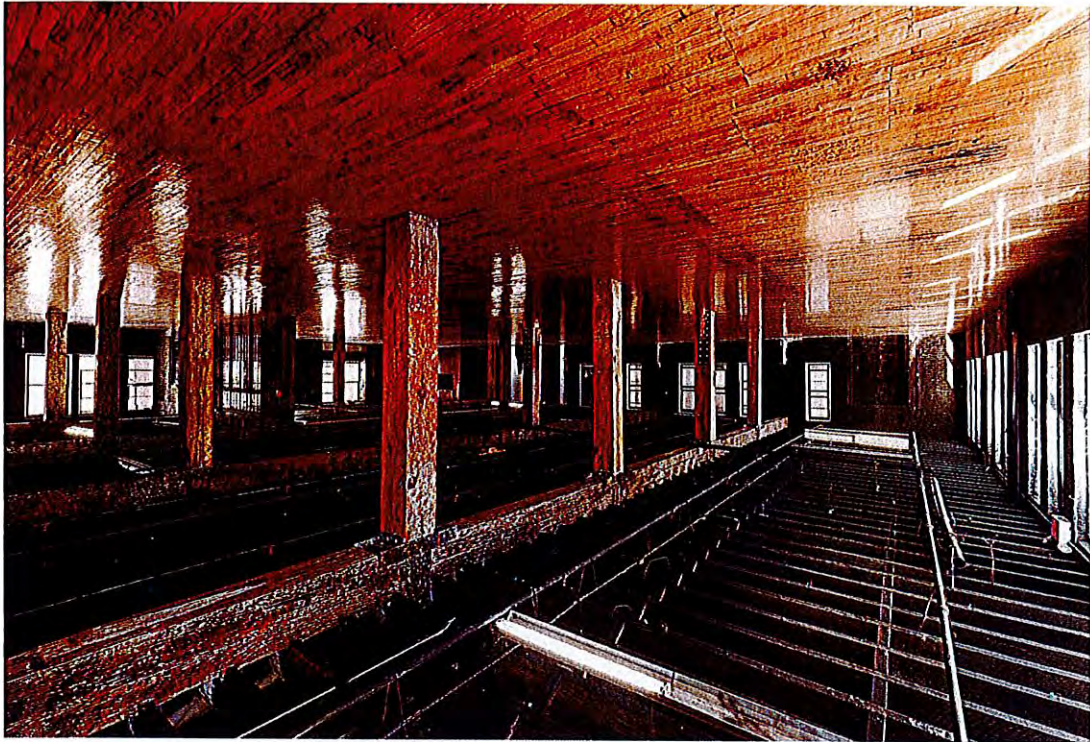












SECURITY PLAN

FACILITY SECURITY PLAN

Processes and Procedures



MARCH 1, 2026

CULTURE CLUB
530 w 27th Street

FACILITY SECURITY PLAN AND PROCEDURES

“Culture Club” at 530 W 27th Street

Last Revised March 2026 by Matthew Kwatinetz

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Continuous Improvement

This document is intended to be subject to experiential learning and will be updated and/or modified over time. These modifications will be based on observations of facility vulnerabilities by management, changes in law, changes in activity, and/or input. We seek input regularly from our neighbors, tenants, clients and partners at NYPD, NYFD, NYDOB, NYSDEP, NYC Nightlife Department, NYSLA, and the local Community Board and elected officials.

Security Partner: Stone Ace

Security is provided by a Stone Ace, a third party contracted security company specializing in event security, club security, VIP security, office security and concierge services. Stone Ace is already a partner at 530 w 27th Street (the “Culture Club”) since December 2025. They are also a partner of management at office buildings in Flatiron and Greenwich Village as well as at private membership in which management participates in the Village, SoHo and Seaport. All guards are insured, licensed and bonded.

Security Postings and Hours

When we are open to the public, there is security present at our entry. They will monitor all areas of the Culture Club through physical presence and digital video surveillance. In addition, every floor of the Culture Club as well as the sidewalk areas surrounding the facility will be included in the physical “rounds”. Rounds include surveillance for any loitering or disorderly persons, evaluation of egress and crowding conditions, maintenance of law and order. When guards encounter any deviation from business as usual, however minor, they report anything suspicious to management and, if necessary, the police. All security will be in constant communication through facility issued two-way radios. Security will have the ability to contact management immediately through the same two-way radio system. An additional text thread is run with business owners, event managers, facility managers, and security in case of noise interference with two-way radio traffic.

Monitoring Entry and Exit

All entries to the facility will be tracked through a smart ID scanner (such as the IDVisor Smart V2 ID scanner) which keeps records of each patron entering the facility, as well as

flagging any suspicious ID characteristics. Cameras also will be installed at the entry to the facility, on the exterior of the facility, and at the entry and exit point of every floor of the building.

High Volume Events

In the case of high-volume events, additional security will be stationed on the exterior of the building to maintain orderly conduct of patrons. This will include the deployment of line control mechanisms, as well as keeping adequate passage on the sidewalk for anyone passing by. Traffic management will be performed by security deployed in the street if and as necessary, with use of flags, high visibility vests, and flashlights to deter any back up of cars or blockage of traffic in the street.

Identifying Legal Ability to Consume Alcohol

In addition to scanning IDs at the door, the Culture Club will maintain a high degree of training of F&B staff. Waiters and beverage staff (including sommeliers and bartenders) will be TIPS Certified through the Alcohol Training Course.

Unruly Patrons

While there is no guarantee that patrons entering the premises will not physically act out, staff will apply preventive procedures to increase the care, welfare, safety and security of everyone in the venue and immediate surroundings of the venue. When a patron acts in a manner that is violent, abusive, indecent, profane, boisterous, or otherwise disorderly, security guards will immediately give the patron a chance to amend their behavior. If necessary, security will contact the police, and file a report. Management will make every effort to detain and hold any patron to the extent legally permitted if they are found to be conducting any illegal activity (e.g. selling, possessing, and/or using any illegal drugs, fighting, sexual assault, or larceny) and will permanently ban all subjects engaging in any illegal activities, and set forth a list of all banned patrons and keep the NYPD informed and supply them with an updated list upon request. Management will set forth detailed examples of unacceptable and abusive conduct in all training documents.

Patrons Who Are Intoxicated

All F&B staff (waiters, beverage, sommeliers, bartenders, service bars) and employees may not sell, dispense, or give away alcohol to any person who is clearly under the influence of alcohol as defined in the local ordinance. When a customer has been "cut off," the server will notify the other staff and management. Management will support the server's decision to terminate service to any customer. Bar managers are connected to security management to call for help in any case in which it is needed. While most customers arrive by uber or public transportation, if a customer is too impaired to drive safely and security believes they will be driving, security will try to persuade the customer not to drive, and arrange a safe ride – and pay for it if needed. If the customer refuses, management

will notify the local Police Department with a description of the person and the license plate number of the vehicle, if possible.

Handling of Physical Disturbances (including fights)

Security and management will set and enforce reasonable limits. If a person becomes belligerent, defensive or disruptive, we will state limits and directives clearly and concisely. When setting limits, we will offer choices and consequences to the disorderly individual. We will avoid overreacting and remain calm, rational and professional. Physical intervention should be used only when individuals are a danger to themselves or others. Management will ask anyone who is fighting or being disruptive to cease the activity and leave the premises. If necessary, management will call the local police for assistance. When calling 911 we will use a cell phone or the business phone so the call will be documented for NYPD records. We will permanently refuse admittance to any chronic problem individuals (who can be flagged in our ID scanning software), and will document any and all incidents with an incident report and review all incidents with staff.

Full Cooperation with Local Law Enforcement

The Culture Club has a direct relationship with the NYPD. We notify them of our activities, invite them for voluntary inspections and walk throughs, and work with our local precinct to reinforce our perimeter and our operating procedures. We work with Community Affairs officers as well as with patrol. We request additional patrol for high volume events. We have met voluntarily with precinct leadership. We also attend “nightlife” interagency meetings run by NYPD and the Mayors’ office of nightlife. The police will be called (and has been called), in a timely manner, whenever management or staff has reason to believe a crime has been or is about to be committed and/or whenever a threat or act of violence occurs on the premises or near the premises. We will work with the NYPD in full force to maintain a safe working environment for all patrons and staff and community.

Video and Alarm Systems

A Digital Video Surveillance System as well as alarm systems monitoring fire, flood, gas leaks and carbon monoxide will be installed, monitored, maintained and backed up by a professional security service. The Digital Video Surveillance System will monitor the entrances, exits, sidewalk areas, and entrances and exits to all interior spaces (with exception of restroom and changing areas) and will be operational at all times. Licensee will also maintain an alarm system on all ingress and egress points to be armed at the end of operations until the operations are restarted. All images will be retained for a minimum of a rolling thirty-day period. Records of any incidents will be maintained on a permanent basis. Cloud-based backup will be maintained of all records.

Smoking Law

Smoking (including vaping) of any type of tobacco or any other substance is prohibited by law inside of said premises. Anyone caught smoking inside the premises will be asked to leave the premises.

Reasonable Background Checks on Staff

Licensee will conduct reasonable reference and background checks of all staff prior to extending and offer of employment and will not offer positions to any persons with adverse references or found to have a history of criminal activity. Licensee will cooperate with local police enforcement on any issues involving any staff.

Security Procedures and Incident Logbook

A Security Procedure Guide and Incident Logbook will be maintained. The Guide will include rules and regulations of the venue, management responsibilities, protocols for opening and closing, reconciling and safeguarding cash, and securing the premises. Management also commits that the following security related procedures will be detailed in the Security Procedures Guide:

- All staff will be made aware of the location of all fire extinguishers, water and gas valves, sprinkler valves, alarms, and evacuation procedures.
- Management will control alarm codes, ensuring that only vetted individuals have access.
- A safe will be installed on the premises for the safekeeping of important documents and cash.
- Emergency contact numbers (incl. NYPD and NYFD) will be posted and available to all staff.
- Management will also hold monthly security meetings and trainings at the venue and welcome the NYPD, NYFD, and community board to contribute comments and input at these meetings and training sessions.

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NYS SLA Traffic Operations Analysis

530 West 27th Street – New York, NY
Manhattan Community District 4

PREPARED FOR:

Centaur Properties
Attn: Matthew Kwatinetz
580 Fifth Avenue, 32nd Floor
New York, NY 10036

GZA GeoEnvironmental of New York

104 West 29th Street, NYC 10001
(212) 594-8140
31 Offices Nationwide
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1. OVERVIEW

GZA GeoEnvironmental, Inc. (GZA) has prepared this Traffic and Utilization Analysis in support of the New York State Liquor Authority (SLA) license application for 530 West 27th Street in Manhattan Community District 4. The premises will operate as a multi-program cultural and entertainment venue providing theater, immersive performance, food and beverage, late-night cabaret, and rooftop dining spanning the cellar, ground level, and second through sixth floors plus a rooftop terrace. The applicants are WST27 LLC and Oberon Twenty-Seven LLC.

The property is located on the south side of West 27th Street, between 10th and 11th avenues, in the West Chelsea Special District (M1-5/WCH zoning). The site previously operated as Sleep No More NA LLC (immersive theater, nightclub, event space, theater, bar and restaurant; SLA Serial #1251659). The proposed program is consistent with the building's prior use and with neighborhood character. Based on the venue's programming model, the inherited entry sequence with substantial indoor queue capacity, the area's transportation context, and the operational protocols described later in this report, GZA concludes that the venue can function at this location without adversely affecting traffic or curbside conditions in the area. Additionally, we provide recommendations the operator may explore to ensure that any potential effects on traffic are addressed and minimized.

The analytical foundation of this report is a quantitative trip-generation model that disaggregates the building's Place of Assembly occupancy of 1,799 ¹persons into the operating schedule and peak hours by floor venue and then convert into person-trips and vehicle-trips by use component, allocates them across travel modes, and distributes them hour by hour across the operating window from 5 PM through 4 AM. The model accounts for linked patronage - the well-documented pattern in which patrons who attend a theater or immersive show continue to another part of the venue rather than departing immediately.

Headline Findings

- **Worst-case daily vehicle generation.** At full simultaneous occupancy across all program areas, the venue would generate approximately 3,170 daily person-trips. Of those person-trips, roughly 54 percent (1,718 patrons) walk, take transit, or use Citi Bike. There would be 777 daily vehicle trips (645 for-hire vehicles plus 133 private autos). All figures are linked patronage-adjusted trips and exclude approximately 100 staff who arrive and depart outside peak hours. - generating no curbside vehicle activity at all. Private-auto patrons self-park in commercial garages along the 10th and 11th Avenue corridors and do not generate curbside drop-off or pick-up activity at the venue frontage, and the walk-only, transit, and bicycle trips generate no curbside vehicle activity at all; accordingly, the peak-hour arrival, departure, and curbside cadence figures presented in this report reflect for-hire vehicle (TNC, taxi, and car service) activity only.
- **Peak arrival hour: 7–8 PM, 114 for-hire vehicle trips.** Driven by the cellar/ground level theater pre-show window. Substantially absorbed by the building's 250-patron indoor queue tunnel rather than by sidewalk queuing.

¹ Please note the POA drawings show 1,799 max occupancy, but when each floor is summed the total is 1,739.



- **Peak departure hour: 10–11 PM, 131 for-hire vehicle trips.** The critical peak hour for curbside management. Driven by simultaneous theater and immersive show endings combined with rooftop weekday closing. This figure incorporates the linked-patronage credit for the approximately 30 percent of theater and immersive patrons who remain inside the building rather than departing immediately at show end.
- **Late-night closing surge: 3–4 AM, 48 for-hire vehicle trips.** Lower in absolute terms than the 10–11 PM peak, occurring during a period of low background traffic on West 27th Street.
- **Operational levers materially reduce peak concentration.** Staggered show release across 15-minute offsets between mainstage and immersive programming, a designated Pickup Coordinator role, post-show bar service in the 2nd-floor lounge, and the indoor queue tunnel collectively shift the venue's curbside profile from a concentrated nightclub-style egress surge toward a managed, distributed cultural venue cadence.

2. OPERATIONS

The premises will operate under a single SLA license covering eight distinct program areas as shown in **Figure 1: Operational Stacking Diagram**: a cellar/ground level theater and event space, a 2nd-floor food and cabaret venue (with two separately programmed rooms - the Red/Blue Room and the Lobby Bar/Green Room), three immersive theater venues on the 3rd, 4th, and 5th floors, a 6th-floor theater and cabaret space, and an outdoor rooftop dining terrace. The building's combined Place of Assembly drawings show a capacity is 1,556 persons indoors plus 243 persons on the rooftop, for a building-wide maximum of 1,799 persons. The individual spaces are described below.

Cellar (Theater / Event Space):

The cellar is programmed as a theater and event space, with late-night music programming. Certificate-of-Occupancy capacity is 396 persons. The cellar contains one stand-up bar and ten tables seating approximately 40 patrons. Music programming runs 8 PM to 4 AM Friday and Saturday, and 8 PM to 2 AM Sunday through Thursday; the venue remains open until 4 AM each operating night.

Ground Floor (Theater / Event Space; Primary Entry / Lobby):

The ground floor is the primary entry and lobby for the cellar/ground mainstage program from 6-10 PM and Cabaret/Late Night periods from 10PM to 4AM. It also hosts theater and event-space programming and daytimes from 12-6 PM. Place of Assembly capacity is 328 persons. The ground floor includes one service-only bar and ten tables seating approximately 40 patrons.

Second Floor (Food / Cabaret with Live Jazz / Acoustic; Show Lobby):

The 2nd floor functions both as the show lobby (Red Bar) for ticketed programs on the 3rd through 6th floors and a Lobby Bar / Green Room with cabaret-style programming. Certificate-of-Occupancy capacity is 232 persons. The space contains two stand-up bars and eight tables seating approximately 20 patrons. Live jazz and acoustic



programming is featured 10-4 AM, the Red Bar serves as the principal continuation venue after Mainstage show close, producing the linked-patronage profile described in the trip generation analysis.

Third Floor (Immersive Theater Venue 1):

The 3rd floor houses Viola's Room from The Shed, an immersive theater performance with capacity of 135 persons – primarily operating from 6 to 10PM with private dining available from 10PM to 4AM . The space includes one stand-up bar and five tables seating approximately 20 patrons. The 3rd floor transitions to private dining late-night, after the immersive program concludes.

Fourth Floor (Immersive Theater Venue 2):

The 4th floor presents Death of Rasputin, an immersive theater performance with capacity of 135 persons – primarily operating from 6 to 10PM with private dining available from 10PM to 4AM . The 4th floor has no bar service and transitions to private dining late-night.

Fifth Floor (Immersive Theater Venue 3):

The 5th floor presents the third immersive program space, with capacity of 135 persons - primarily operating from 6 to 10PM with private dining available from 10PM to 4AM. The space includes one service-only bar and transitions to private dining late-night.

Sixth Floor (Theater Venue and Food / Cabaret):

The 6th floor is a theater venue and food/cabaret space with capacity of 135 persons. It will host programmed musical productions from 6-10PM, and food and beverage service from 12-6PM, with late night programming also optional with musical shows or DJ. The 6th floor includes one stand-up bar and ten tables, seating approximately 150 patrons. The 6th floor functions as a continuation venue for theater and immersive patrons after show close, contributing to the linked-patronage profile.

Rooftop (Outdoor Seated Dining):

The rooftop terrace is programmed for outdoor seated dining with background music or jazz. Certificate-of-Occupancy capacity is 243 persons. The rooftop contains one stand-up bar and ten tables seating approximately 75 patrons. The rooftop is bound by a midnight Sunday through Thursday and 1 AM Friday and Saturday close per applicant stipulation; this stipulation is meaningful for both the noise profile and the rooftop's contribution to the late-evening departure profile.

Total combined indoor occupancy across the cellar through 6th floor is 1,496 persons. With the 243-person rooftop included, the building-wide worst-case occupancy is 1,739 persons. To represent the worst-case scenario for traffic analysis, it is assumed that all spaces are occupied simultaneously; this is a deliberately conservative bounding assumption and is not the typical operating profile.



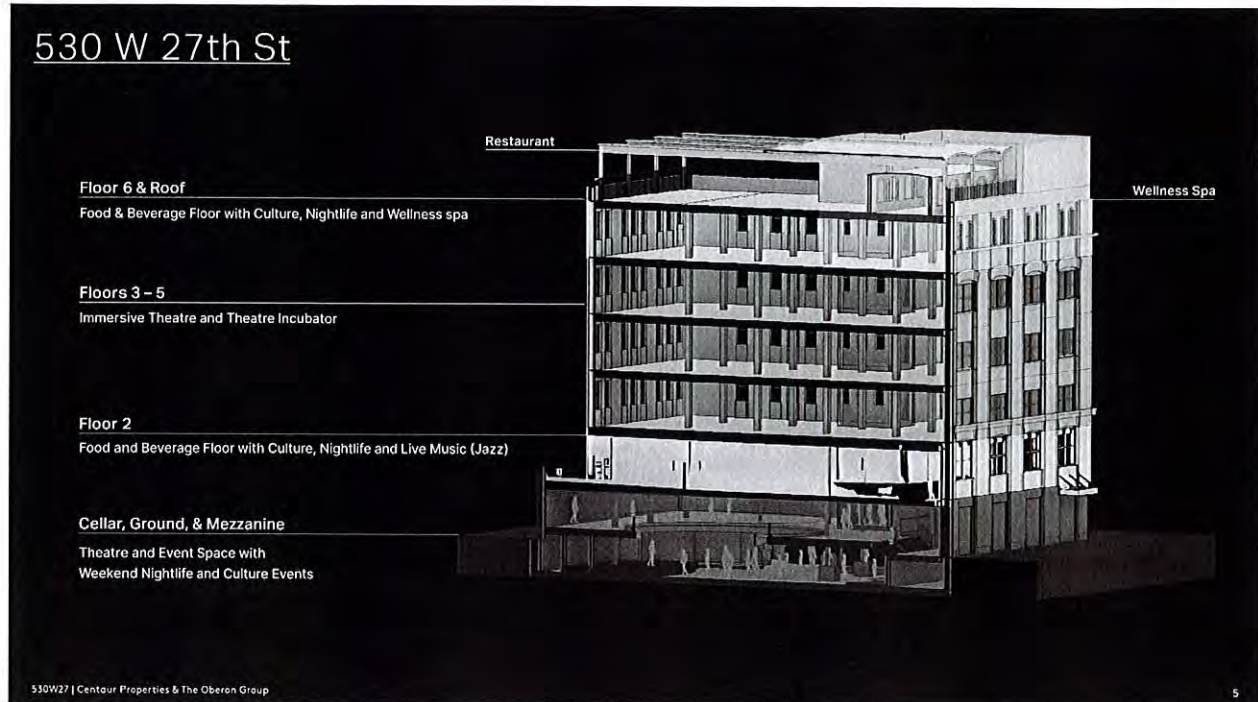
Table 1: Floor Program Summary

Floor	Use of Space	CofO Cap.	Hours of Operation	Performance Programming	Bars / Service
Cellar	Theater / Event Space; weekend music programming	396	Mon–Fri 11a–4a; Sat/Sun 9a–4a	Sun–Thu 8p–2a; Fri/Sat 8p–4a	1 stand-up bar; 10 tables / 40 seats
Ground	Theater / Event Space; weekend music; primary entry/lobby	328	Mon–Fri 11a–4a; Sat/Sun 9a–4a	Sun–Thu 8p–2a; Fri/Sat 8p–4a	1 service-only bar; 10 tables / 40 seats
2nd	Food / Cabaret with live jazz/acoustic; show lobby (Red Bar) and Lobby Bar (Green Room)	232	Mon–Fri 11a–4a; Sat/Sun 9a–4a	Sun–Thu 8p–2a; Fri/Sat 8p–4a	2 stand-up bars; 8 tables / 20 seats
3rd	Immersive theater (Venue 1) (Viola's Room from The Shed); private dining late-night	135	Mon–Fri 11a–4a; Sat/Sun 9a–4a	Sun–Thu 8p–2a; Fri/Sat 8p–4a	1 stand-up bar; 5 tables / 20 seats
4th	Immersive theater (Death of Rasputin Venue 2); private dining late-night	135	Mon–Fri 11a–4a; Sat/Sun 9a–4a	Sun–Thu 8p–2a; Fri/Sat 8p–4a	None
5th	Immersive theater (Death of Rasputin Venue 3); private dining late-night	135	Mon–Fri 11a–4a; Sat/Sun 9a–4a	Sun–Thu 8p–2a; Fri/Sat 8p–4a	1 service-only bar
6th	Theater venue and food/cabaret; programmed productions (HEATED RIVALRY opens 5/12)	135	Mon–Fri 11a–4a; Sat/Sun 9a–4a	Sun–Thu 8p–2a; Fri/Sat 8p–4a	1 stand-up bar; 10 tables / 150 seats
Rooftop	Outdoor seated dining; background music or jazz	243	Sun–Thu 11a– 12a; Fri/Sat 11a– 1a	Sun–Thu 11a–12a; Fri/Sat 11a–1a	1 stand-up bar; 10 tables / 75 seats
INDOOR TOTAL	Cellar through 6th Floor	1,496	—	—	—
BUILDING- WIDE	All program areas including rooftop	1,739 ²	—	—	—

² Please note the POA drawings indicated 1799, however when all floors are summed currently the total POA occupancy is 1,739



Figure 1: Operational Stacking Diagram



Daypart Programming

Programming across the building is organized into three rolling dayparts (time blocks). The Daytime daypart (approximately 12 Noon – 6 PM) features food-and-beverage service on the 2nd, 6th, and rooftop floors, with closed or low-activity status on the cellar, ground, and immersive theater floors. The Mainstage daypart (approximately 6 PM – 10 PM) is the principal performance window, with ticketed theater programming on the cellar/ground level and the 6th floor, and immersive performances on floors 3–5. The Cabaret/Late Night daypart (approximately 10 PM – 4 AM) features live music, jazz, DJs, and continued food-and-beverage service on the 2nd and 6th floors, while floors 3–5 transition to private dining and lounge use with background music only.

This rolling-daypart structure is consequential for traffic generation: the highest-occupancy program areas are not all in active use at the same time. On a typical operating night, the bounding-case figures developed later in this report will not be reached, because not all program areas will be programmed simultaneously.

Proposed Hours of Operation

Indoor spaces (Cellar through 6th Floor): 11:00 AM – 4:00 AM, Sunday and Monday through Friday; 9:00 AM – 4:00 AM, Saturday and Sunday.

Rooftop (outdoor): 11:00 AM – 12:00 AM (midnight), Sunday through Thursday; 11:00 AM – 1:00 AM, Friday and Saturday.

Kitchen: matches indoor operating hours.



Indoor music programming: 8:00 PM – 2:00 AM, Sunday through Thursday, with the venue remaining open until 4:00 AM; 8:00 PM – 4:00 AM, Friday and Saturday. Background music is proposed within the broader operating window.

Authorized music types: Background, Live Music, and DJ. No jukebox; no karaoke.

Closing time is the time at which the establishment is vacated of all patrons, consistent with Manhattan Community Board 4 standard practice.

3. SITE CONTEXT

The neighborhood in which the Venue is to operate features a mix of cultural, gallery, hospitality, and residential uses, with a significant entertainment-and-nightlife corridor along 11th Avenue and along the High Line frontage. The premises are located on West 27th Street in the West Chelsea Special District (M1-5/WCH zoning), shown in Figure 2, and previously operated as Sleep No More NA LLC. The proposed program is consistent with the building's prior use and with neighborhood character. The overall traffic and parking conditions around the Site are typical for a vibrant Manhattan neighborhood, characterized by moderate background traffic on the through-blocks and steady curbside turnover at the avenue intersections. The presence of the Venue at 530 West 27th Street would be consistent with neighborhood character and adjacent uses.

Street Configuration

The Site occupies a mid-block parcel on the south side of West 27th Street between 10th and 11th Avenues, in Manhattan Community District 4. West 27th Street, adjacent to the premises, is a one-way westbound local street with one moving lane for vehicular traffic and curbside parking on both sides. The block is part of the segment historically known as "Club Row" and is separated from the eastern segments of West 27th Street by Chelsea Park between Ninth and Tenth Avenues.

The northern curb lane, opposite the premises, is posted No Parking, Monday through Friday from 8 AM to 6 PM. The southern curb lane, adjacent to the premises, is No Standing 10PM to 6AM, and No Standing Anytime. These parking regulations are ideal for the proposed use, since No Standing permits the expeditious drop-off and pick-up of passengers, while ensuring that curbside space is generally available for such use. The southern sidewalk on West 27th Street, adjacent to the premises, has a measured width of 12.7 feet in front of the primary entry.

Curbside features in front of the venue include multiple tree pits, Siamese Fire Department connection and one signage location. The sidewalk is in a good state of repair, and no other obstructions are present along the frontage. The nearest scheduled bus stops are the M11 (northbound, Ninth/Tenth Avenue corridor) at the northeast corner of West 27th Street and Tenth Avenue, and the M12 (southbound, Eleventh/Twelfth Avenue corridor) at the southwest corner of West 27th Street and Eleventh Avenue. A Citi Bike docking station is located at the northwest corner of West 27th Street and Eleventh Avenue. The High Line viaduct passes north - south near the eastern end of the block, approximately 100 feet west of 10th Avenue.



Tenth Avenue, adjacent to the east end of the block, is one-way northbound with three moving lanes for vehicular traffic; Eleventh Avenue, adjacent to the west end of the block, is one-way southbound with four moving lanes. Both avenues carry significant local and through traffic and are the primary corridors on which rideshare and car-service pickup and drop-off activity associated with the venue is anticipated to stage.

Background Traffic

Annual Average Daily Traffic (AADT) data from the New York State Department of Transportation was reviewed for West 27th Street and for the adjacent avenues (10th and 11th). The peak period for background traffic is 8-9AM at 132 vehicle trips, and 144 vehicle trips from 3-4PM – it should be noted that these volumes are very modest for NYC traffic compared to other local streets in Manhattan. Further, travel volumes on the corridor have significantly reduced over the past 5 years with volumes dropping from 3,360 vehicle trips daily in 2019 to 1,784 in 2024. Initial review suggests that West 27th Street between the avenues carries relatively light traffic in the evening hours during which the venue's peak activity occurs, with through-traffic concentrated on 10th and 11th Avenues.

Transit Access

The nearest subway service is the 7 line at 34th Street - Hudson Yards station (approximately 0.4 miles northeast, an estimated 8-minute walk) and the A/C/E lines at 23rd Street - 8th Avenue station (approximately 0.5 miles southeast, an estimated 10-minute walk). The High Line directly adjacent to the property contributes substantial pedestrian foot traffic and serves as an effective walking route between the venue and Hudson Yards. M11 and M12 bus service runs on 9th and 10th Avenues respectively. Citi Bike docking stations are located within walking distance along 10th Avenue and 11th Avenue.



Figure 2: Site Location – Context



LEGEND

- 530 WEST 27TH ST
- 400' STUDY AREA



The map shows the West Village area in New York City, bounded by Hudson River Greenway to the west and West 31st Street to the north. The map includes a dashed line indicating a proposed pedestrian path and a north arrow in the top right corner. Numbered locations 1 through 10 are marked on the map.

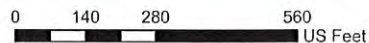
Streets shown include Hudson River Greenway, Joe Dimaggio Highway, 12 Avenue, 11 Avenue, West 30 Street, West 29 Street, West 28 Street, West 27 Street, West 26 Street, West 25 Street, West 24 Street, West 23 Street, West 22 Street, West 21 Street, West 20 Street, West 19 Street, West 18 Street, West 17 Street, West 16 Street, West 15 Street, West 14 Street, West 13 Street, West 12 Street, West 11 Street, West 10 Street, West 9 Street, West 8 Street, West 7 Street, West 6 Street, West 5 Street, West 4 Street, West 3 Street, West 2 Street, West 1 Street, West 0 Street, West -1 Street, West -2 Street, West -3 Street, West -4 Street, West -5 Street, West -6 Street, West -7 Street, West -8 Street, West -9 Street, West -10 Street, West -11 Street, West -12 Street, West -13 Street, West -14 Street, West -15 Street, West -16 Street, West -17 Street, West -18 Street, West -19 Street, West -20 Street, West -21 Street, West -22 Street, West -23 Street, West -24 Street, West -25 Street, West -26 Street, West -27 Street, West -28 Street, West -29 Street, West -30 Street, West -31 Street.

Numbered locations 1 through 10 are marked on the map:

- 1: Located on West 28 Street, between 11 Avenue and 12 Avenue.
- 2: Located on West 28 Street, between 11 Avenue and 12 Avenue.
- 3: Located on West 30 Street, between 11 Avenue and 12 Avenue.
- 4: Located on West 30 Street, between 11 Avenue and 12 Avenue.
- 5: Located on West 24 Street, between 11 Avenue and 12 Avenue.
- 6: Located on West 23 Street, between 11 Avenue and 12 Avenue.
- 7: Located on West 29 Street, between 11 Avenue and 12 Avenue.
- 8: Located on West 28 Street, between 11 Avenue and 12 Avenue.
- 9: Located on West 29 Street, between 11 Avenue and 12 Avenue.
- 10: Located on West 28 Street, between 11 Avenue and 12 Avenue.

Other features include the Lincoln Tunnel Entrance '10 Ave', High Line, and Pedestrian Path.

 1000' STUDY AREA
 530 WEST 27TH ST
 OFF STREET PARKING FACILITY
 CITI BIKE





Off-Street Parking

West Chelsea is well-served by commercial parking garages along the avenue corridors, with multiple facilities typically operating to midnight or later. Available off-street parking resources within walking distance are identified below.

Table 2: Off-street Parking

Address	Capacity	Operating Hours
601 W 29th St, New York, NY 10001	80	Sun-Thu 6am-Mid, Fri-Sat 6am-2am
525 W 28th St, New York, NY 10001	140	All days 6 am to 12 Am
552 W 30th St, New York, NY 10001	181	All days 6 am to 11 Pm
545 W 30th St, New York, NY 10001	140	24 hours
249 10th Ave, New York, NY 10001	120	All days 7 am to 12 Am
546 W 24th St, New York, NY 10011	70	All days 6 am to 12 Am
529 W 29th St, New York, NY 10001	29	All days 6 am to 11 Pm
518 W 29th St, New York, NY 10001	40	24 hours
530 W 30th St, New York, NY 10001	160	6 AM-12 AM
500 W 30th St, New York, NY 10001	79	6 AM-12 AM



4. TRAFFIC AND ACCESS ANALYSIS

Building Access — Three Entry Sequences

The premises offer three distinct patron-entry sequences, each serving a different program profile. All intermediate doors in each sequence are normally closed - opening only to admit patrons in batches - which both maintains acoustic separation between the street and the interior program spaces and supports the indoor queuing model described below. **Figure 4** shows the location of each entry sequence.

Main Entry (Cellar/Ground Mainstage):

Patrons of the ticketed cellar/ground theater programming enter through a set of double doors (main entry/egress) on West 27th Street. ID is scanned outside the doors. Once admitted, patrons queue along an enclosed entry tunnel — the tunnel can hold up to 250 patrons indoors. A camera captures patron faces at entry; tickets are scanned at the end of the hallway. Patrons then turn two corners and descend stairs to the cellar venue. ADA access is provided via a stair lift (to be installed).

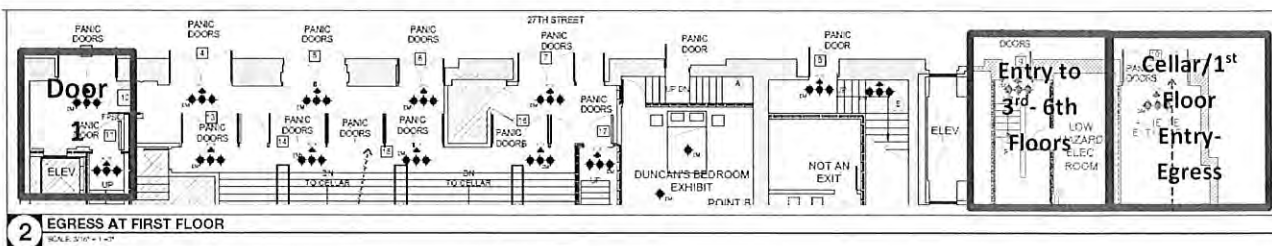
2nd-Floor Stairs Entry (Red Bar / Standard Patron Entry):

All non-special-event patrons accessing the 2nd-floor lounge and ticketed shows on the 3rd–6th floors enter via a separate sequence. Patrons enter through a street door on West 27th Street (door 1, normally closed) into a lower vestibule, ascend 1.5 levels to a second door and emerge into the Red Bar on the 2nd floor. From the Red Bar, patrons are called to their ticketed program: through the 2nd-floor passageway to the Lonny Bar show, or to the elevator for shows on floors 3, 4, 5, or 6.

Far-West Vestibule (Former Gallow Green Entry):

Some special-access events use a third entry sequence. Patrons enter the far-west vestibule (door 1, normally closed), pass through a second door into the elevator/stair corridor, and either ascend the stairs to the 2nd floor (Lobby Bar) or take the elevator directly to the 6th floor.

Figure 4: Building Access — Three Entry Sequences



Indoor Queuing Capacity — A Structural Advantage

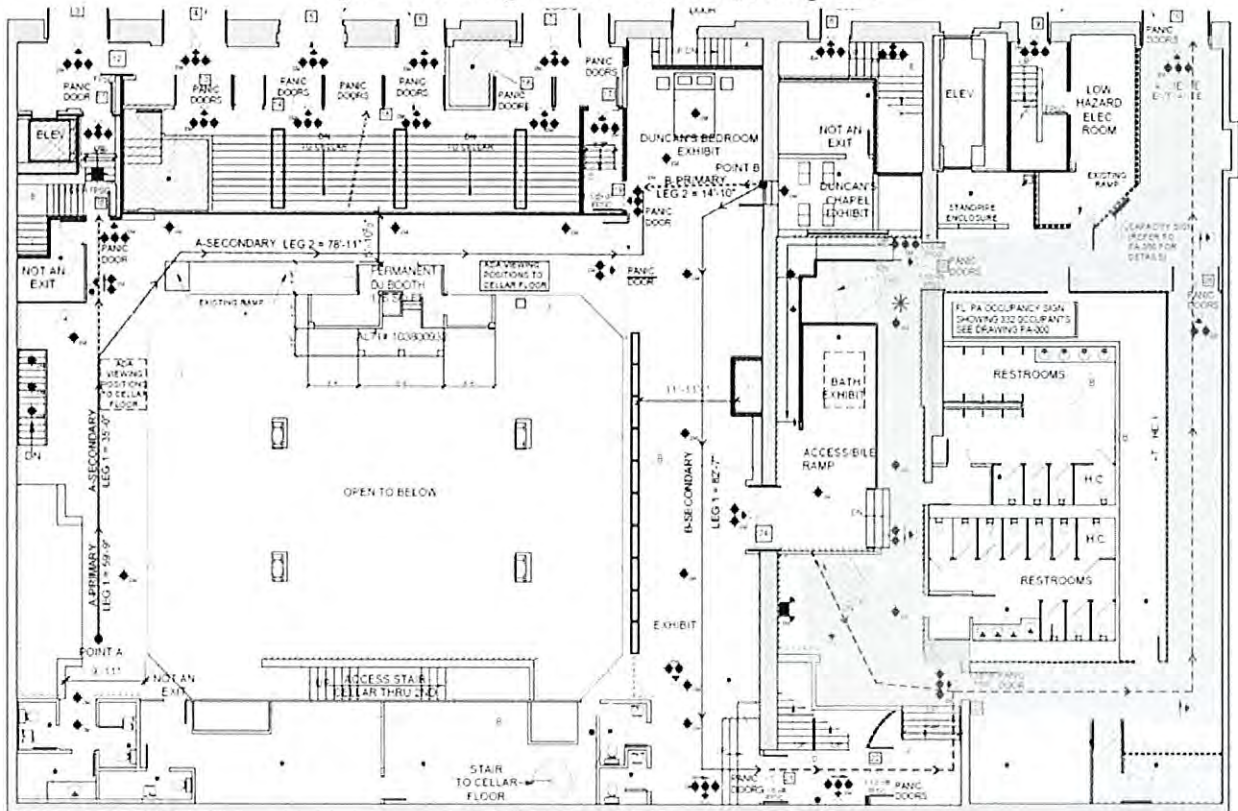
The most operationally consequential feature of the building is that the entry tunnel can hold up to 250 patrons indoors (As shown in **Figure 5** below). This capacity is sufficient to absorb the full pre-show arrival surge for the cellar/ground mainstage at typical ticketed-show occupancy without sidewalk queuing on West 27th Street.



Patrons are processed through ID-scan and ticket-scan stations inside the building rather than on the public sidewalk.

This is materially different from venues that meter entry from the sidewalk and is the principal reason the building's egress and curbside profile is more like a theater than like a nightclub of equivalent capacity. For ticketed shows on the 3rd–6th floors, the 2nd-floor Red Bar provides additional indoor staging capacity beyond the tunnel.

Figure 5: Building Access — Indoor Queuing Area



Egress

Normal egress from the cellar/ground mainstage returns patrons through the entry tunnel to the street. Normal egress from the 2nd–6th floors returns patrons via the 2nd-floor stairs to the street. Emergency egress for fire is provided via a dedicated route - from the cellar floor, up a half-flight of stairs to an exit door, into a vestibule, and through a second exit door to the street. The emergency route is reserved for emergency use only; under normal operation, all patron egress is via one of the two routine paths.

Emergency Coordination

In the event of an emergency, the venue's operational teams and building security coordinate via walkie-talkie to facilitate and direct the movement of upper-floor patrons to the two exit stairs that connect each floor to the



ground level. This radio-based coordination ensures that floor-by-floor egress is sequenced in an orderly manner and that upper-floor patrons are routed efficiently to the street-level exits.

For-Hire Vehicle Access and Direction

While entrances to the Venue are configured for distinct program profiles, for-hire vehicle drop-off and pick-up would be directed exclusively to the West 27th Street primary frontage in front of the cellar/ground tunnel entrance. This single-frontage directive simplifies patron-driver coordination and prevents activity from spilling onto adjacent streets or into the residential blocks to the east. The lobbies on the West 27th Street frontage and the indoor entry tunnel can adequately accommodate and process arriving patrons toward the appropriate venue without causing significant queuing on the sidewalk. To minimize check-in delays and subsequent queuing, registrations and reservations are processed via contactless QR check-in at all interior stations.

5. TRIP GENERATION ANALYSIS

This section explains, in plain language, how the venue's expected vehicle activity at the curb was calculated. The detailed underlying spreadsheet model is included as Appendix B and is available on request; this section presents the methodology, the assumptions, and the headline findings, with charts that summarize the key results.

The Question We Are Answering

The central question the trip-generation analysis answers is straightforward: in any given hour, how many vehicles will arrive at or depart from the curb in front of 530 West 27th Street as a result of the venue's operation? The answer is what determines whether the curbside frontage and the surrounding street network can absorb the venue's activity without causing congestion, blocked travel lanes, or sidewalk crowding. To answer this question, the analysis distinguishes between two different concepts:

- **Person-trips.** Every patron of the venue makes one trip in (an arrival) and one trip out (a departure). A patron who walks, takes the subway, or rides Citi Bike makes a person-trip but does not generate any curbside vehicle activity. Patrons who travel by private auto would park at a nearby public parking facility, and would also arrive at the venue on foot.
- **Vehicle-trips.** Only the patrons who arrive or leave by for-hire vehicle (TNC, taxi, or car service) generate curbside vehicle activity. Multiple patrons typically travel together in one vehicle, so the number of vehicles is meaningfully smaller than the number of person-trips.

How the Model Was Built

The trip-generation model treats the building as five distinct land-use components, each of which has its own pattern of when patrons arrive, when they depart, and how they get to the venue:

- **Theater & Event Space - Mainstage** (cellar / ground / mezzanine, capacity 500; 485 patrons after staff allocation). A single 8 PM ticketed performance.
- **Theater & Event Space - Cabaret** (same physical space, late-night only; capacity 328, 318 patrons after staff allocation). A separate audience after the 10 PM transition; linked-patronage-adjusted arrival (ARR) is approximately 274



- **Speakeasy / Food and Beverage** (2nd floor, capacity 232; 217 patrons after staff allocation). Continuous service from 5 PM through 4 AM; functions as show lobby during evening hours and as a destination late-night.
- **Immersive Theater** (3rd, 4th, 5th floors, combined capacity 405; 380 patrons after staff allocation). Three immersive venues operating on a single 7 PM, three-hour show schedule.
- **Sit-Down Restaurant** (6th floor, capacity 135 with two-seating turnover; 115 patrons after staff allocation, 172 effective covers). Full-service dining with rolling reservations.
- **Rooftop Dining** (outdoor, capacity 243 with turnover; 228 patrons instantaneous after staff allocation, 296 effective covers). Bound by midnight Sunday through Thursday and 1 AM Friday and Saturday close per applicant stipulation.

For each component, the model assumes that the worst-case program at full Certificate-of-Occupancy capacity will be in session simultaneously with every other component's worst case. This is a deliberately conservative bounding assumption: in practice, not all program areas will be at full capacity at the same time, and the bounding case will overstate actual operating-night vehicle activity. The bounding case is appropriate for sizing curbside management and for stipulation discussions; it is not the typical operating profile.

Staff Exclusion from Patron Trip Generation

The model treats Certificate-of-Occupancy capacity as comprising patrons plus an estimated 100 staff (servers, kitchen, bar, technical, security, and management) who are excluded from patron trip generation and do not travel during the same peak hours as venue patrons. Staff are allocated approximately 15 to the cellar/ground theater, 10 to the nightlife and culture events, 15 to the 2nd-floor speakeasy, 25 across the three immersive theater venues, 20 to the 6th-floor restaurant, and 15 to the rooftop dining. Staff arrive before doors open and depart after closing — both outside the peak windows analyzed — and exhibit a more transit- and walk-heavy mode profile than patrons. Their omission from peak-hour figures is therefore appropriate for curbside management purposes. The patron-effective capacity used in the model throughout the rest of this section reflects CofO Capacity less the staff allocation, before applying the linked-patronage credit.

Mode Split — How Patrons Will Travel

Each component's effective-person count is then split across five travel modes - walking, transit, bicycle including Citi Bike, for-hire vehicle, and private auto, using mode-share percentages calibrated to the West Chelsea location and to comparable Manhattan cultural and entertainment venues. The mode shares vary by use: ticketed theater audiences draw from a broader geographic area and therefore use for-hire vehicles at a higher rate, while the 2nd-floor speakeasy and rooftop dining patrons walk in higher proportion because more of them originate in the surrounding neighborhood. The aggregate building-wide mode split is shown in Table 3.

The majority of the venue's patrons, approximately 54 percent - will arrive and depart by walking, transit, or bicycle. Another 9 percent travel by private car to a nearby public parking facility. These person-trips per day generate no curbside vehicle activity at all. Only the for-hire vehicle patrons (approximately 37 percent of person-trips) generate the 532 vehicle trips that need to be accommodated at the curb.



Table 3: Forecast Patron Mode of Arrival (Aggregate)

Travel Mode	Mode Share
Walk	~24%
Subway / Transit	~24%
Citi Bike	~6%
For-Hire Vehicle (TNC / Taxi / Car Service)	~37%
Private Auto	~9%
Total	100%
Vehicle occupancy: 1.8 persons per for-hire vehicle; 2.2 persons per private auto.	

Table 4: Mode Split by Use Component

Use Component	Walk	Transit	Citi Bike	TNC / Taxi	Private Auto	Total
Theater Mainstage (Cellar/Ground/Mezz)	25%	25%	5%	35%	10%	100%
Theater Cabaret (Late-Night)	20%	30%	5%	40%	5%	100%
Speakeasy / F&B (2nd Floor)	30%	25%	8%	30%	7%	100%
Immersive Theater (Floors 3–5)	20%	20%	5%	45%	10%	100%
Sit-Down Restaurant (6th Floor)	25%	20%	5%	35%	15%	100%
Rooftop Dining	30%	22%	8%	30%	10%	100%

Source: Trip Generation Model, Inputs tab. Mode shares represent the share of each component's patron-effective person-trips by travel mode (CoFo capacity less staff allocation), before linked-patronage adjustment. The aggregate building-wide split shown in Table 3 is the weighted average of these component-level shares.

Vehicle Occupancy and Per-Component Trip Generation

Person-trips are converted to vehicle-trips by dividing by average vehicle occupancy: 1.8 persons per for-hire vehicle and 2.2 persons per private auto, both of which are industry-standard assumptions for evening cultural/entertainment trips.

Figure 6: Forecast Daily Vehicle Trips by Program Area (Worst-Case Bounding Scenario)

The two theater components (mainstage and cabaret in the same physical space, at different times) and the immersive theater on floors 3–5 together account for the majority of the venue's vehicle activity. The 2nd-floor speakeasy, 6th-floor restaurant, and rooftop dining are smaller individual contributors but are operationally important because they receive patrons who continue from the theater and immersive shows — the linked-patronage profile discussed below.



Linked Patronage - The Crossover Credit

A critical refinement of the model accounts for what is called linked patronage or crossover. Approximately 30 percent of theater and immersive patrons do not depart immediately at show end; they continue their visit on the 2nd or 6th floor for a post-show drink, late-night meal, or cabaret continuation. These patrons enter the building once (with the theater or immersive crowd) and exit the building once (with the speakeasy, restaurant, or cabaret crowd, hours later).

Without the linked-patronage credit, the model would erroneously count these patrons twice — once as a theater departure at 10 PM and again as a speakeasy or restaurant arrival at the same time. The crossover credit corrects this double-counting, producing the 131-peak hour for-hire vehicle bounding-case figure used throughout this report.

Table 5: Linked Patronage Crossover Matrix (% of Source Population)

Source ↓ / Destination →	To Cabaret	To Speakeasy	To Restaurant	Source Total
Theater Mainstage	5%	20%	10%	35%
Immersive Theater	5%	15%	10%	30%
Restaurant (6th Floor)	0%	0%	0%	0%
Rooftop	0%	0%	0%	0%

Source: Trip Generation Model, Linked Patronage tab. Each cell shows the percentage of the source-component population that continues to the destination component within the venue rather than departing at show end. Theater and immersive patrons account for all crossover activity; restaurant and rooftop patrons are assumed to depart directly. Crossover patrons enter the building once (with the theater or immersive crowd) and exit once (with the destination's later-evening crowd).

Figure 7: Effect of the Linked-Patronage Credit on the 10–11 PM Departure Peak

The linked-patronage adjustment is one of the most consequential features of the model. The bounding-case 10–11 PM peak departure count is 131 for-hire vehicles per hour (approximately one every 28 seconds at the corridor level), comfortably within the throughput capacity of an actively managed curbside zone. The crossover patrons depart later in the operating night, distributing across the 11 PM – 4 AM window where curbside capacity is greatest because background traffic on West 27th Street is at its lowest.

The Hourly Profile

Figure 8 shows the cumulative arrival and departure curves across the operating window from 5 PM through 4 AM.



Figure 8: Hourly Vehicle Trips by Direction (Worst-Case Bounding Scenario, Linked-Patronage Adjusted)

A. HOURLY DISTRIBUTION PROFILES — Editable Inputs (% of total vehicle trips per use, per hour)												
Use Group / Direction	5-6 PM	6-7 PM	7-8 PM	8-9 PM	9-10 PM	10-11 PM	11 PM-12 AM	12-1 AM	1-2 AM	2-3 AM	3-4 AM	Sum (check)
Theater Mainstage — ARR	-	5%	80%	15%	-	-	-	-	-	-	-	100%
Theater Cabaret — ARR	-	-	-	-	-	15%	35%	35%	10%	5%	-	100%
Speakeasy — ARR	3%	5%	8%	12%	17%	25%	20%	8%	-	2%	-	100%
Immersive — ARR	5%	75%	20%	-	-	-	-	-	-	-	-	100%
Restaurant Sit Down — ARR	10%	25%	40%	15%	10%	-	-	-	-	-	-	100%
Rooftop — ARR	15%	45%	25%	10%	5%	-	-	-	-	-	-	100%
Theater Mainstage — DEP	-	-	-	-	-	70%	30%	-	-	-	-	100%
Theater Cabaret — DEP	-	-	-	-	-	-	-	-	10%	30%	60%	100%
Speakeasy — DEP	-	-	-	-	3%	5%	10%	15%	20%	33%	14%	100%
Immersive — DEP	-	-	-	-	-	80%	15%	5%	-	-	-	100%
Restaurant Sit Down — DEP	-	-	5%	20%	40%	25%	10%	-	-	-	-	100%
Rooftop — DEP	-	-	5%	15%	30%	50%	-	-	-	-	-	100%

B. HOURLY FOR-HIRE VEHICLE TRIPS — Computed from ARR/DEP totals × distribution percentages												
Use Group / Direction	5-6 PM	6-7 PM	7-8 PM	8-9 PM	9-10 PM	10-11 PM	11 PM-12 AM	12-1 AM	1-2 AM	2-3 AM	3-4 AM	Use Total
Theater Mainstage — ARR	-	5	75	14	-	-	-	-	-	-	-	94
Theater Cabaret — ARR	-	-	-	-	-	9	21	21	6	3	-	61
Speakeasy — ARR	-	0	1	1	2	3	2	1	-	-	-	10
Immersive — ARR	5	71	19	-	-	-	-	-	-	-	-	95
Restaurant Sit Down — ARR	2	4	7	2	2	-	-	-	-	-	-	17
Rooftop — ARR	7	22	12	5	2	-	-	-	-	-	-	49



CUMULATIVE ARRIVALS	14	103	114	23	6	12	24	22	6	3	–	327
Theater Mainstage — DEP	–	–	–	–	–	43	18	–	–	–	–	61
Theater Cabaret — DEP	–	–	–	–	–	–	–	–	7	21	43	71
Speakeasy — DEP	–	–	–	–	1	2	4	5	7	12	5	36
Immersive — DEP	–	–	–	–	–	53	10	3	–	–	–	66
Restaurant Sit Down — DEP	–	–	2	7	13	8	3	–	–	–	–	34
Rooftop — DEP	–	–	2	7	15	25	–	–	–	–	–	49
CUMULATIVE DEPARTURES	–	–	4	14	29	131	35	9	14	33	48	318
CURB ACTIVITY (ARR + DEP)	14	103	118	37	35	143	59	31	20	36	48	645

Note 1 — All values in Section B are for-hire vehicle (TNC, taxi, car service) trips only. Private autos park off-site at neighborhood garages and do not generate curbside activity at the venue frontage. Curb activity row sums for-hire arrivals and departures within each hour. Cells equal to zero are shown as en-dashes.

Note 2 — Linked-patronage adjustment: ARR rows for U2/U3/U5 reflect deductions for crossover patrons entering via theater or immersive shows. DEP rows for U1/U4 reflect deductions for patrons continuing inside the building rather than departing at show end.

Note 3 — Distribution percentages in Section A are user-editable. Each row should sum to 100%.

Three operationally significant peak windows are visible in **Figure 8**:

- **6–7 PM Sub-Peak (103 for-hire vehicle arrivals).** Often missed in conventional traffic studies, this peak is driven principally by immersive theater pre-show arrivals (which begin one hour earlier than the mainstage theater), plus the rooftop dinner peak and the restaurant first seating. Operationally, sidewalk staffing must be in position by 6 PM, not 7 PM.
- **7–8 PM Arrival Peak (114 for-hire vehicles).** Driven by the mainstage theater pre-show arrivals plus the restaurant peak and the rooftop dinner-arrival tail. This is the largest single arrival hour, but it is substantially absorbed by the indoor entry tunnel queue capacity (250 patrons) for cellar/ground theater patrons, with immersive, restaurant, and rooftop arrivals splitting across the 2nd-floor stair entry and direct elevator access. Sidewalk pressure during the arrival peak is therefore principally a question of ID-scan throughput at the outside doors rather than curbside capacity.
- **10–11 PM Departure Peak (131 for-hire vehicles).** The critical peak hour for curbside management. Driven by simultaneous show endings at the mainstage theater, the three immersive venues on floors 3–5, the 6th-floor restaurant turnover, and the rooftop weekday closing. These 131 for-hire vehicle pickups represent the largest concentration of TNC activity in the operating night; the additional 30 private-auto patron departures in this hour involve self-parked vehicles retrieved from off-street garages along the avenue corridors and do not generate curbside activity at the venue frontage.



- **Late-Night Closing Surge (3–4 AM, 48 for-hire vehicle departures).** Lower in absolute terms than the 10–11 PM peak. The figure reflects a modest distribution of late arrivals: approximately 5 percent of cabaret patrons and 2 percent of speakeasy patrons are assumed to arrive in the 2–3 AM window, with their departures concentrating in the 3–4 AM closing hour. Concentrates at the cellar/ground tunnel exit; approximately 90 percent for-hire vehicle. Occurs during a period of low background traffic on West 27th Street.

Headline Results — Peak-Hour Curbside Activity

Table 6 summarizes the cumulative vehicle activity in each of the operationally significant peak windows.

Table 6: Forecast Peak-Hour For-Hire Vehicle Trips at the Curb (Linked-Patronage and Staff-Adjusted)

Peak Window	FHV Arrivals	FHV Departures	Total FHV	Cadence (s/veh)	Driver
6–7 PM Sub-Peak	103	—	103	35	Immersive pre-show (71 vehicles); rooftop dinner peak
7–8 PM Arrival Peak	114	4	118	31	Theater pre-show; absorbed by 250-patron indoor tunnel queue
10–11 PM Dep. Peak	12	131	143	25	PEAK HOUR: simultaneous theater + immersive show end; rooftop closing
11 PM – 12 AM	24	35	59	61	Cabaret arrivals; theater departure tail
2–3 AM	3	33	36	100	Late-night departure ramp
3–4 AM Closing	—	48	48	75	Cabaret + speakeasy closing surge; low background traffic

What This Means for the Curb

The 10–11 PM peak - 131 for-hire vehicles per hour, or approximately one vehicle every 28 seconds on average — is the peak traffic period for the curbside management plan. This rate is well within the operational range that an actively managed curbside zone can absorb.

Two features of the 530 West 27th site further reduce the operational pressure of the 131 for-hire vehicle peak:

- **Distribution across adjacent frontages.** Consistent with observed for-hire vehicle behavior at comparable Manhattan venues, approximately 20 to 25 percent of pickup activity will distribute to adjacent frontages on West 27th Street and the cross-avenue corners rather than concentrating at the precise 530 West 27th frontage. This further reduces the primary-frontage demand to roughly 98 for-hire vehicles per hour, or approximately one vehicle every 37 seconds.
- **Staggered show release.** Where show content permits, programming the mainstage and immersive show end times on a 15-minute offset reduces the instantaneous departure rate by approximately half. This is the single most consequential operational lever available to the applicant and is incorporated into the Operations Management Plan in the following section.



6. QUEUING ANALYSIS

Arrival Queuing

Because the entry tunnel can hold up to 250 patrons indoors, no sidewalk queuing is anticipated under normal operation for ticketed shows of any single venue within the building. For ticketed shows on the 3rd–6th floors, the 2nd-floor Red Bar provides additional indoor staging capacity beyond the tunnel. The principal operational requirement is that ticket-scan throughput keeps pace with the rate at which patrons arrive at the door, so that the indoor queue clears and the next batch of patrons can be admitted before sidewalk queuing develops.

Recommended throughput: QR-scan ticketing at the end of the entry tunnel can process patrons at approximately 2–3 seconds per guest, which is more than sufficient for the highest-volume single-show arrival surge anticipated. Pre-event ID scanning at the outside doors is the more likely throttle and should be staffed accordingly. For the worst-case 7–8 PM arrival peak of 114 for-hire vehicles, with an assumed average of 1.8 persons per vehicle, the implied processing requirement at the outside ID-scan station is approximately 320 patrons in 60 minutes, or roughly one every 11 seconds. Two outside-door ID scanners operating in parallel, each at a comfortable 5–7 second cadence, comfortably meet this requirement.

Departure Queuing and the Linked-Patronage Buffer

Departure queuing is partially mitigated by the linked-patronage profile described in the preceding section: roughly 30 percent of show attendees continue their visit on the 2nd or 6th floor after a show, which spreads the post-show egress curve over a substantially longer window than the pre-show arrival curve. This is the principal reason the 10–11 PM departure peak resolves to 131 for-hire vehicles, reflecting the linked-patronage credit.

For Tier 3 and Tier 4 events (see Operations Management Plan section that follows), additional staggered-release mechanisms - coat-check sequencing, post-show bar service, and floor-by-floor release- should be implemented to further flatten the curve. With these mechanisms in combination, the effective peak 30-minute departure rate reduces to approximately 60 to 65 for-hire vehicle pickups, well within the operational range observed at comparable Manhattan venues during managed post-event egress.

Curbside Throughput Analysis

The peak 10–11 PM departure rate of 131 for-hire vehicles per hour, distributed across a primary frontage and adjacent corridor frontages, translates to specific operational requirements at the curb. Table 7 sets out the curbside activity rates under the bounding-case scenario, the linked-patronage-adjusted scenario, and the staggered-release-managed scenario.



Table 7: Comparative Curbside Activity Rates, Worst-Case Departure Window

Scenario	Vehicle Trips	Window	Corridor Average	Primary Frontage
Linked-patronage-adjusted bounding case	131 (FHV)	60 min	1 per 28 sec	1 per 37 sec
Linked + staggered release (Tier 3/4 protocol)	≈65 (FHV)	30 min	1 per 28 sec	1 per 37 sec

At the linked-patronage-adjusted baseline rate of approximately one for-hire vehicle every 28 seconds at the corridor level, with typical for-hire vehicle dwell times of 20 to 30 seconds for an active managed pickup, the curbside zone holds at most one to two vehicles simultaneously at any given moment. This is well within the available frontage on West 27th Street and is consistent with operationally manageable cadences observed at comparable Manhattan venues.

7. DELIVERIES

As with patron and guest traffic, delivery and service traffic associated with the proposed licensed facility is expected to be comparable to neighborhood food and beverage operations. Deliveries, trash pickup, and event load-in / load-out will be scheduled to occur outside event hours and consistent with the curb regulations on West 27th Street. Per the Manhattan Community Board 4 application, trash will be stored on the first floor at the end of the hallway in a sealed room, taken out daily for overnight pickup, and brought back in early in the morning, with the sidewalk swept by a porter. Garbage containers are laid out curbside at closing (4 AM).

The applicant will confirm specific delivery windows, scheduled service intervals, and any large-event load-in / load-out protocols. The Operations Management Plan section that follows incorporates a Tier 4 requirement that all event-related load-in be completed by 4 PM on event day, with no event-related delivery activity thereafter, to avoid conflict with patron arrivals.

8. TRAFFIC AND PATRON OPERATIONS MANAGEMENT PLAN

The forecasts in the preceding sections rely on assumptions about operational behavior: that the indoor entry queue absorbs pre-show arrival surges, that for-hire vehicle drop-off and pickup are concentrated on a designated primary frontage, that sidewalk staff manage curbside activity in real time, and that programming dayparts dictate the appropriate level of patron-flow management. This section translates those assumptions into a concrete operational framework. The Plan is intended to be adopted by the Venue's operator as standard operating procedure and to be made available to Manhattan Community Board 4 on request.

Tiered Framework

The Plan operates on four tiers keyed to the number of program areas in concurrent active use and to total anticipated occupancy. The tier is determined at event booking (or set as the operating default for daytime / single-show operation). Table 8 summarizes the tier framework. The Plan recognizes the multiple program areas



within the building but treats them as a single integrated operation for curbside and sidewalk management purposes, because all draw on the same West 27th Street primary frontage.

Table 8: Operational Tiers Framework

Tier	Trigger Condition	Entry Protocol	Exit Protocol	Curbside / FHV Management
Tier 1 — Daytime / Background	Daytime (12p–6p); rooftop dining; no ticketed mainstage in session.	Walk-in to 2nd-floor / 6th-floor / rooftop F&B; rooftop direct via service elevator. No formal check-in.	Continuous, organic egress; no queuing.	Ambient curbside use; standard TNC behavior; no active management required.
Tier 2 — Mainstage Show in Session	Single ticketed show in cellar/ground OR 6th floor; up to ~500 ticketed patrons.	ID scan outside; QR ticket scan at end of tunnel; indoor queue absorbs full pre-show surge (250 capacity).	Show end triggers staged egress via tunnel; 2nd-floor lounge absorbs continuing patrons.	Pickup directive in confirmation; sidewalk staff present pre-show and post-show.
Tier 3 — Combined Mainstage + Immersive	Cellar mainstage + immersive on floors 3–5 + 6th-floor programming concurrent; 700–1,200 patrons.	Two parallel entry sequences: tunnel for mainstage; 2nd-floor stair entry for immersive / 6th-floor patrons. Indoor queues absorb both.	Staggered show endings (15-min offset between mainstage and immersive); 2nd-floor lounge absorbs cross-over per linked-patronage profile.	Dedicated Pickup Coordinator on sidewalk during overlapping post-show windows. Side-street restriction enforced.
Tier 4 — Maximum Concurrent Occupancy	Worst-case bounding scenario: full simultaneous occupancy across all program areas (1,496 indoor + 243 rooftop = 1,739). Limited frequency.	All entries activated; QR-only check-in at 2–3 sec/guest; multiple stations; 5+ sidewalk staff; far-west vestibule activated for 6th-floor / rooftop patrons.	Full staggered release: mainstage first; immersive shows on 15-min rotation; lounge floors held as continuation; rooftop closes per stipulation.	Pickup Coordinator + Side-Street Monitor; geofenced pickup point on West 27th Street; broadcast to attendees during pre-event and intermission.

Roles and Responsibilities

Effective patron operations require clearly assigned roles. The following positions have defined responsibilities under this Plan:

- **Event Manager / General Manager.** Holds overall operational authority for any event at Tier 2 or above. Approves the event plan, briefs staff, and makes real-time escalation decisions. The Event Manager does not work a station; their job is to observe, direct, and decide.
- **Front-of-House Supervisor.** Manages reception, check-in stations, and interior flow. Communicates directly with the Pickup Coordinator and sidewalk staff via radio. Responsible for capacity-triggered communications (pausing arrivals if a floor reaches threshold).



- **Check-in Staff.** Operates ID-scan at the outside doors of the cellar/ground entry tunnel and QR ticket scan at the end of the tunnel. For 2nd-floor stair entry, operates ID and ticket scan at the 2nd-floor reception. Processes arriving guests at the tier-appropriate cadence.
- **Sidewalk Staff.** Positioned on the West 27th Street sidewalk in front of the primary entry. Directs arriving patrons to the appropriate entrance; manages any queue; maintains pedestrian clear path; answers TNC driver questions; radio-equipped.
- **Pickup Coordinator.** Tier 3 and Tier 4 only. Stationed on the sidewalk during the post-show and late-night egress windows. Actively manages pickup flow: spots incoming TNCs, matches them to named patrons, directs vehicles that cannot load immediately to the adjacent frontage, prevents idling, maintains radio contact with the front-of-house. Operational metric: zero double-parked vehicles, zero vehicles idling longer than 30 seconds at the primary curb.
- **Side-Street / Far-West Vestibule Monitor.** Tier 4 only. Positioned to redirect any patrons, TNC drivers, or delivery vehicles attempting to use the secondary or far-west entries for pickup or drop-off, and to maintain quiet at those entrances in deference to nearby residential uses.
- **Security Staff.** Per the building security plan attached to the MCB4 application; supports the Event Manager on incident escalation.

Staffing Matrix

Table 9 specifies minimum staffing by role and tier. These figures are floors, not ceilings; the Event Manager may increase staffing for event-specific considerations.

Table 9: Staffing Matrix by Tier

Role	Tier 1	Tier 2	Tier 3	Tier 4
Event Manager / General Manager	On call	1	1	1
Front-of-House Supervisor	1 (reception)	1	2 (one per entry)	3 (each entry)
Outside ID-Scan (cellar/ground tunnel)	—	1	2	2–3
QR Ticket-Scan (interior)	—	1	2	4–6
Sidewalk Staff (West 27th Street)	—	2	3	5+
Pickup Coordinator	—	—	1 (post-show)	1 (full egress)
Side-Street / Vestibule Monitor	—	—	—	1
Security	Per daily schedule	1	2	3–4

Entry Operations

Pre-arrival preparation: All events Tier 2 and above begin with a staffing huddle at T-90 minutes. Stations are tested, radios confirmed, sidewalk zones marked, and the Event Manager briefs staff on the event-specific arrival curve, VIP windows, and accessibility requirements. Check-in manifests are loaded to QR-scan devices. The Pickup Coordinator (Tier 3/4) reviews expected close time and departure curve.



Arrival peak management: Sidewalk staff direct arriving patrons to the appropriate entrance — the cellar/ground tunnel for mainstage theater patrons; the 2nd-floor stair entry for 2nd–6th floor and immersive patrons. The indoor entry tunnel absorbs the queue for cellar/ground theater patrons (250-patron capacity). For 2nd-floor stair entry, the lower vestibule and Red Bar provide additional indoor staging. Any queue that forms remains on the West 27th Street sidewalk in front of the primary entry; queuing on side streets or at the far-west vestibule is not permitted.

Capacity-triggered communications: The Front-of-House Supervisor maintains real-time awareness of occupancy by floor and communicates with sidewalk staff whenever a floor approaches 90 percent of its Plan occupancy. On reaching 95 percent, arrivals to that floor are paused and sidewalk staff hold incoming guests at the check-in station or direct them to the 2nd-floor lounge to wait.

Exit Operations and Staggered Departure

Departure is the operational pinch point for Tier 3 and Tier 4 events. Three staggered-release mechanisms reduce the concentration of departures at the 10–11 PM peak:

- **Show-end stagger across floors.** Where show content permits, programming the cellar/ground mainstage and the immersive shows on floors 3–5 to release at 15-minute offsets reduces the instantaneous departure count by approximately 50 percent within any single 15-minute window. This is the single most effective lever in the operations plan and should be the default for Tier 3 and Tier 4 events.
- **Post-event bar service in the 2nd-floor lounge.** The Red Bar and Lobby Bar remain open for 30 to 60 minutes past show end at reduced service. This retains 20 to 30 percent of attendees inside the building past the concentrated post-close peak, naturally extending the egress window. The 2nd floor's role as continuation venue is consistent with the linked-patronage profile and with the building's programmed dayparts.
- **Coat-check sequencing.** Coats are released in batches tied to floor or ticket number rather than on demand. Prevents the lobby bottleneck at the moment of formal close and directly reduces the concentration of patrons standing curbside waiting for their for-hire vehicle.
- **Floor-by-floor release announcement.** For structured events at Tier 4, the venue's program manager or MC announces the release order at event close: cellar/ground mainstage releases first; immersive floors release at 10-minute offset; 6th-floor and 2nd-floor are held as continuation venues.

Pickup Coordinator operations: From T + close – 15 minutes through T + close + 60 minutes, the Pickup Coordinator is actively stationed on the West 27th Street sidewalk adjacent to the primary entrance. Responsibilities: (i) greet arriving TNC and car-service vehicles; (ii) call out patron names to the sidewalk group when a vehicle arrives; (iii) direct vehicles that cannot load immediately to the adjacent frontage and radio the patron to walk to the vehicle; (iv) prevent any vehicle from idling at the primary curb beyond 30 seconds; (v) maintain clear path on the sidewalk; (vi) maintain a paper and digital log of arrivals and departures for post-event review.

Event Day Timeline



Table 10 sets out the canonical event day timeline for Tier 3 and Tier 4 events. Time markers are expressed relative to event start (T) and event close (T + close).

Table 10: Event Day Timeline - Tier 3 and Tier 4 Events

Time Marker	Phase	Key Actions (Tier 3 / Tier 4)
T – 90 min	Pre-arrival setup	Staff huddle; check-in stations tested; radios confirmed; sidewalk zones marked; Pickup Coordinator briefed on close time and expected departure curve.
T – 60 min	Doors open (early)	Outside ID-scan active; sidewalk staff deployed; immersive theater pre-show window begins (Tier 4).
T – 30 to T + 15	Arrival peak	Expected peak FHV cadence: ~1 vehicle per 31 sec at corridor level. Indoor tunnel absorbs queue. Capacity-triggered communications to reception if any sidewalk queue forms.
T + 15 to T + 90	Show in session	Transition to steady-state; sidewalk staff reduced to baseline; Pickup Coordinator on standby. 2nd-floor lounge serves continuation patrons.
T + close – 15	Pre-close	Staff re-deployed for egress; coat-check staged; Pickup Coordinator active on West 27th Street; announcement of staggered release.
T + close	Formal show close	Begin staggered release (Tier 4): mainstage first; immersive floors at +15 min; 6th floor held; 2nd-floor bar open for continuation. MC announces order.
T + close to +30	Managed egress peak	Expected peak FHV cadence: ~1 per 28 sec corridor average; ~1 per 37 sec at primary curb. Pickup Coordinator directs vehicles; 30-second idling limit enforced.
T + close to +60	Tail egress	Continuation patrons in 2nd-floor lounge depart organically over 11 PM – 12 AM window; sidewalk staff stand down; incident log in progress.
11 PM – 4 AM	Late-night cabaret	Cabaret in cellar/ground; speakeasy on 2nd floor; private dining on floors 3–6. Independent operating tier (rolling Tier 2 equivalent). Pickup Coordinator stand-by for 3 AM closing surge.
3 – 4 AM	Closing surge	Final departure peak: ~48 for-hire vehicles / hour. Pickup Coordinator re-active; low background traffic on West 27th Street.
Post-event	Wrap	Event Manager completes observation record within 24 hours; Pickup Coordinator submits FHV activity notes; incidents escalated to General Manager.

Patron Communications and Pickup Directives

Communications to ticketed patrons and event guests are the primary mechanism for shaping arrival and departure behavior. The Plan specifies the following standard confirmation language.

Standard Confirmation Language (Tier 2 and above): *“Please use 530 West 27th Street as the drop-off and pickup address for rideshare and car service. Our entrance on West 27th Street is equipped for continuous passenger loading. We ask that you do not direct drivers to alternate addresses or to side streets, which are not configured*



for pickup. If you need accessible drop-off, please notify us in advance and we will arrange direct curbside attention."

Additional Language for Tier 4 Special Events: *"This event is expected to be well attended. To help us manage the departure flow and keep the West 27th Street frontage clear, we will be announcing a staggered release at show close. You are welcome to remain in the 2nd-floor lounge for an additional 30 to 45 minutes if you would like to continue the evening, or visit the 6th-floor restaurant. Please plan your rideshare pickup for approximately [time range] rather than immediately at [show close time]. If your rideshare arrives during the peak window, please walk to the vehicle on the corner rather than waiting for it to reach the primary entrance."*

On-site signage at coat check, the elevator banks, the 2nd-floor lounge, and the lobby displays the West 27th Street pickup directive in a consistent visual style. The Front-of-House Supervisor confirms signage placement during the T-90 minute staff huddle.

Monitoring and Community Board Liaison

The Plan provides for ongoing operational accountability through three mechanisms:

- **Incident log.** The Event Manager maintains a written log of any curbside, sidewalk, or noise incident. Incidents are classified as observed (no complaint filed) or reported (third-party complaint received). The log is reviewed at a monthly operations meeting and made available to MCB4 on request.
- **Observation record.** For each Tier 3 and Tier 4 event, the Pickup Coordinator submits an observation record within 24 hours of close documenting: peak FHV cadence observed; any double-parking or side-street incidents; any patron-driver coordination issues; and any deviations from the Plan.
- **Community Board 4 liaison.** The Venue provides annual summary to Manhattan Community Board 4, covering: number of events held by tier; observed patron mode of arrival; any incidents or complaints received; and any adjustments made to the Plan. The summary is the accountability mechanism supporting the SLA license.

Escalation Protocols

- **Curbside overflow.** If the primary West 27th Street curb becomes saturated with more than two vehicles simultaneously for more than three minutes, the Pickup Coordinator directs incoming vehicles to the adjacent frontage and radios the patron to walk to the vehicle. If saturation persists more than 5 minutes, the Event Manager is notified and may pause the release schedule on upper floors.
- **Noise incident.** If a noise concern is raised or observed by staff, the Event Manager documents the concern, visits the source floor, and adjusts sound system settings if applicable. The incident is logged and communicated to the acoustic consultant for review if repeated.
- **Side-street use observed.** If a TNC or car service vehicle is observed staging on a side street rather than at the West 27th Street primary frontage, the Side-Street Monitor (Tier 4) or sidewalk staff approach the driver and politely redirect to the primary frontage. The incident is logged for trend analysis.
- **Medical or emergency.** Standard building emergency protocols apply; the Event Manager serves as incident commander and coordinates with 911. The West 27th Street frontage is cleared of FHV staging to allow emergency vehicle access.



9. CONCLUSIONS AND RECOMMENDATIONS

GZA concludes that the proposed SLA-licensed venue at 530 West 27th Street can operate without substantial impact to the neighborhood traffic network or curbside conditions. Three features of the building and its program are particularly favorable to this conclusion.

- **Indoor queue capacity.** The entry tunnel can hold up to 250 patrons indoors, substantially eliminating the need for sidewalk queuing under normal operation for any single ticketed show. This is a meaningful structural advantage relative to comparable-capacity venues that meter entry from the sidewalk.
- **Linked-patronage profile.** Approximately 30 percent of show attendees continue their visit on the 2nd or 6th floor after a show, flattening the post-show egress curve. The bounding-case 10–11 PM departure peak is 131 for-hire vehicles per hour, or approximately one vehicle every 28 seconds at the corridor level.
- **Inherited operational infrastructure.** The building's prior operation as Sleep No More established the entry sequences, vestibules, and back-of-house infrastructure carried forward into the new program. The operational protocols described in this report are confirmed to function in this physical configuration.

Summary of the Traffic and Patron Operations Management Plan

The Operations Management Plan set out in the preceding section translates the analytical forecasts into concrete operational commitments. The key elements are summarized below.

- **Four operational tiers** keyed to concurrent occupancy and program activity (Tier 1 daytime / background; Tier 2 single mainstage; Tier 3 combined mainstage + immersive; Tier 4 worst-case full simultaneous occupancy). The tier is determined at event booking and scales staffing, check-in protocols, and departure management accordingly.
- **Mandatory QR-only ticketing throughput** (2–3 seconds per guest) for Tier 3 and Tier 4 events, paired with the 250-patron indoor entry tunnel, eliminates outside-door arrival queuing under all forecast scenarios.
- **Mandatory staggered show release** on a 15-minute offset between the cellar/ground mainstage and the floors 3–5 immersive shows for any Tier 3 or Tier 4 event. This is the single most consequential operational lever and reduces the instantaneous 10–11 PM departure rate by approximately 50 percent within any 15-minute window.
- **Dedicated Pickup Coordinator role** for Tier 3 and Tier 4 events, with defined operational metrics (zero double-parked vehicles; zero vehicles idling longer than 30 seconds at the primary curb) and active management of patron-vehicle matching, adjacent-frontage routing, and the 3–4 AM closing surge.
- **West 27th Street as the single primary pickup frontage**, reinforced through patron confirmations, on-site signage, and (for Tier 4) the Side-Street Monitor role. Side streets are not directed for pickup or drop-off under any circumstances.
- **Post-show 2nd-floor lounge service** as the structural mechanism producing the linked-patronage credit. The Red Bar remains open at full service for 30 to 60 minutes past show close, with the role of the lounge as continuation venue announced to patrons.



- **Delivery and service operations** scheduled outside event hours; Tier 4 event-related load-in completed by 4 PM on event day with no event-related delivery activity thereafter; trash containers laid curbside at 4 AM closing per building protocol.
- **Semi-annual MCB4 reporting** covering event counts by tier, observed patron mode of arrival, incidents or complaints received, and any adjustments made to the Plan. This establishes the ongoing accountability mechanism supporting the SLA license.

Headline Quantitative Findings

The principal quantitative findings, consolidated from the trip generation analysis, are as follows:

- **Daily worst-case vehicle generation:** approximately 777 vehicle trips (645 for-hire + 133 private auto), drawn from approximately 3,170 daily person-trips, of which roughly 54 percent walk, take transit, or use Citi Bike (no curbside vehicle activity). All figures are linked-patronage-adjusted and exclude approximately 100 staff who arrive and depart outside peak hours.
- **Peak arrival hour (7–8 PM):** 114 for-hire vehicles, substantially absorbed by the 250-patron indoor tunnel queue.
- **Peak departure hour (10–11 PM):** 131 for-hire vehicles, translating to approximately one vehicle every 28 seconds at the corridor level and one every 37 seconds at the primary curb after adjacent-frontage distribution.
- **Late-night closing surge (3–4 AM):** 48 for-hire vehicles. Concentrated at the cellar/ground tunnel exit; occurs during low-background-traffic period.
- **Effect of recommended staggered-release programming:** approximately 65 for-hire vehicles in the peak 30-minute window (rather than 131 for-hire vehicles in the peak hour), a further material reduction in the binding-hour cadence.

Additional Recommendations

West 27th Street offers an adequate sidewalk and available curbside space for drop-off and pick-up within direct proximity to the primary entrance and can process the traffic volumes the Venue would generate. The key metric for assessing curbside impact is not the aggregate number of for-hire vehicle trips but the rate at which individual vehicles arrive, dwell, and depart. At the linked-patronage-adjusted level of 131 for-hire vehicle trips per hour at the binding 10–11 PM peak (approximately one vehicle every 28 seconds at the corridor level), the West 27th Street primary frontage functions as a continuous, self-clearing drop-off and pickup corridor. Individual vehicle dwell times for TNC and car service passengers in this context are typically 15 to 25 seconds, meaning that at any given moment the curbside holds at most one to two vehicles simultaneously, well within the available frontage.

To manage and minimize sidewalk queuing, it is recommended that ticketed events use contactless QR registration with a parallel two-station ID-scan setup at the outside doors. Multiple staff should be deployed on the West 27th Street sidewalk, and inside the building, to manage any queue that develops and direct visitors to the appropriate entrance sequence.

The Venue's programming profile - a multi-program cultural and entertainment venue oriented toward theater, immersive performance, and curated cabaret - is fundamentally different from a nightclub or general admission



venue, and is associated with a patron culture of orderly, coordinated arrival rather than spontaneous or mass congregation at the entrance. This distinction is material to the traffic assessment and should inform the Board's evaluation of comparable venues. Management would, as an operational standard, insist that drop-off vehicles or cabs are not permitted to idle in front of the site, and would instruct patrons to direct their rideshare and taxi drivers to the West 27th Street primary frontage. Venue staff would be available at entrance and exit times to ensure that patrons are quiet and respectful of the neighborhood.

To maximize the Venue's locational advantages and ensure that patron traffic flows smoothly, the operator should make efforts to provide patrons with timely information on parking, traffic conditions including construction and subway service changes, and options for licensed for-hire car service. Pre-event digital communications should include TNC drop-off instructions, suggested arrival time windows to stagger demand, and transit directions from the 7 line at 34 St – Hudson Yards and the A/C/E lines at 23 St – 8 Av. Staggered departure programming - including post-show bar service in the 2nd-floor lounge, coat-check sequencing, and staggered show release across floors — distributes egress over a 30-to-45-minute window and should be incorporated into event planning protocols as a standard operational practice.

The following protocols or practices are recommended

- Notify ticketed patrons and members of expected standards of conduct when arriving and departing from the Venue.
- Establish relationships with area garages along the 10th Avenue and 11th Avenue corridors to assure that off-street parking is available within a short walk.
- During peak hours, deploy staff to provide active management of drop-off and pick-up traffic to assure that conflicts with buses, pedestrians, and vehicular travel-lane movements are minimized.
- All queuing would take place on West 27th Street in front of the primary entry. Queues are actively managed by staff to maintain adequate room for passing pedestrians. Staff on the sidewalk communicate with reception staff to direct guests into the building as capacity becomes available.
- Venue staff can assist with the smooth and quiet exit of patrons at closing times, and direct them to the West 27th Street primary frontage for pickup.
- Venue staff are aware of the location of taxi ranks, bus stops, subway stations, and Citi Bike docks and can advise patrons accordingly.
- For all large planned events, particularly Tier 4 events, event confirmation communications shall include explicit instructions directing rideshare and car service vehicles to the West 27th Street primary frontage for drop-off and pick-up, and expressly prohibiting use of side streets or the far-west vestibule for vehicle staging.
- For Tier 3 and Tier 4 events, the Venue will implement staggered departure programming - including post-show bar service in the 2nd-floor lounge, coat-check sequencing, and floor-by-floor release - to distribute vehicle pick-up activity over a minimum 30-to-45-minute window, reducing peak curbside demand and preventing a concentrated surge of for-hire vehicle requests at event close.
- The Venue should commit to periodic review of observed transportation patterns, including patron mode of arrival, any curbside incidents, and staff observations of vehicle behavior, and provide a semi-annual



summary to Manhattan Community Board 4 upon request. This transparency mechanism demonstrates ongoing operational accountability and provides a basis for adjusting management protocols as actual utilization data becomes available.

With these measures in place, GZA concludes that the proposed SLA-licensed venue at 530 West 27th Street can operate without substantial impact to the neighborhood or traffic network. The forecast of 131 for-hire vehicle movements per peak hour (linked-patronage adjusted, staff-excluded) represents a manageable and well-precedented level of curbside activity on West 27th Street, comparable to and better-managed than the 45 Howard Street precedent in Manhattan Community Board 2. The 250-patron indoor entry tunnel provides a structural advantage that materially distinguishes this venue from comparable-capacity establishments that meter entry from the sidewalk. The Venue's programming character - multi-program cultural and entertainment use anchored in theater and immersive performance - and the operational protocols described above collectively ensure that vehicular activity will be managed, coordinated, and respectful of the surrounding neighborhood, including during the highest-demand Tier 4 events. The proposed venue at 530 West 27th Street represents a use that is consistent with and complementary to the cultural and entertainment character of the West Chelsea Special District and Manhattan Community District 4, and the traffic conditions it will generate are proportionate to that distinction.

GZA GEOENVIRONMENTAL, INC.

Gene Bove, INCE

Senior Project Manager

James Heineman

Consultant Reviewer

Kevin Williams, AICP, PP

Vice President, Associate Principal

Attachments:

- Appendix A— Trip Generation Model (Excel)
- Appendix B — Limitations

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APPENDIX A — TRIP GENERATION MODEL

The detailed trip generation model is provided to accompany this report. The model contains six worksheets:

- **Methodology** — explanation of approach and headline findings table.
- **Inputs** — editable assumptions: capacity per use component; mode split percentages; vehicle occupancy; operating schedule and peak-hour percentages.
- **Linked Patronage** — editable crossover matrix; computed crossover persons; effective ARR / DEP populations by use component.
- **Trip Gen Detail** — two parallel calculation blocks (arrival and departure trip generation), with per-component vehicle trip totals.
- **Hourly Profile** — editable hourly distribution profiles (% of total trips per hour for arrivals and departures); computed cumulative arrival, departure, and combined curb activity by hour.
- **Peak Summary** — mode breakdown (walk / transit / Citi Bike / TNC / private auto) for each hour and each direction.

The model is fully formula-driven. Adjusting any blue (input) cell - capacity, mode-split percentage, vehicle occupancy, peak-hour distribution, or linked-patronage crossover - recalculates all downstream values. The model is intended as both a documentation artifact for this analysis and as a sensitivity-testing tool for refinement during the SLA review process.

TRIP GENERATION & MODE SPLIT MODEL — 530 WEST 27TH STREET

Methodology, Assumptions, and Findings — DRAFT (with Linked-Patronage Adjustment)

APPROACH

This model develops mode-split and vehicle-trip generation estimates for the proposed multi-program venue at 530 West 27th Street. The premises is treated as five distinct land-use components, each with its own arrival/departure profile and mode-split signature.

1. Theater & Event Space (Cellar / Ground / Mezzanine, capacity 500) — ticketed mainstage performance plus late-night cabaret as a separate population.
2. Speakeasy & F&B (2nd Floor, capacity 292).
3. Immersive Theater (Floors 3–5, capacity 405) — three immersive venues operating on a single show schedule.
4. Sit-Down Restaurant (6th Floor, capacity 135) — full-service dining with rolling reservations.
5. Rooftop Dining (Outdoor, capacity 243) — destination dining/drinks bound by 11 PM (wkdy) / 12 AM (wknd) curfew.

Linked patronage / crossover: A patron who attends a theater or immersive show and then continues to the speakeasy, restaurant, or cabaret only enters and exits the building once. The model deducts these linked patrons from the destination's fresh ARRIVAL count and from the source's DEPARTURE count at show end. The Linked Patronage tab provides editable crossover percentages — defaults are 20% theater→speakeasy, 10% theater→restaurant, 5% theater→cabaret, and 15%/10%/5% for the corresponding immersive crossovers.

KEY FINDINGS — HEADLINE FIGURES (Linked-Patronage Adjusted)

Peak Window	Active Components	Total Veh Trips	of which TNC	of which PA	Driver
7–8 PM Arrival Peak	Theater (mainstage), Immersive 3–5, 6th-floor Restaurant, Rooftop	141	114	27	Theater + Immersive concurrent loading
10–11 PM Departure Peak	Theater (mainstage), Immersive 3–5, 6th-floor Restaurant, Rooftop closing	161	131	30	Show endings coincide; rooftop weekday closing. Linked patronage reduces this materially vs unadjusted.
11 PM – 12 AM Mid-Peak	Cabaret arrivals + theater & immersive departure tail	26	23	3	Cabaret loading begins
2–3 AM Late-Night Peak	Cabaret + 2nd-floor late-night departures	38	33	4	Late-night dep ramp
3–4 AM Final Departure	Cabaret + 2nd-floor closing departures	53	47	5	Closing-hour egress (4 AM closing)

Note: All values reflect the linked-patronage-adjusted bounding scenario in which every program area is at full Certificate-of-Occupancy capacity simultaneously and the default crossover percentages from the Linked Patronage tab are applied. Setting all crossover percentages to 0% on the Linked Patronage tab will revert the model to the un-adjusted bounding case.

INPUTS — Capacity, Mode Split, Vehicle Occupancy, Operations

Blue cells are user-editable inputs. Black cells are derived. Adjust assumptions to test sensitivity.

1. CAPACITY INPUTS — by Use Component

Use ID	Component	Floors	Use Group	Patron-Eff. Cap. (C of O) less	Population Factor	Persons (effective)	Notes
U1	Theater & Event Space — Mainstage	Cellar / Ground / Mezz	Theater_Mainstage	485	1.00	485	C of O 500 (cellar 396 + ground 328 reduced for production layout); 15 staff allocated; patron-eff 485.
U2	Theater & Event Space — Cabaret (late-night)	Cellar / Ground / Mezz	Theater_Cabaret	318	1.00	318	Same physical space as U1, late-night audience. C of O 328; 10 staff; patron-eff 318.
U3	Speakeasy / F&B — Red Bar + Hotel Lobby	2nd Floor	Speakeasy_FB	217	1.00	217	Two 2nd-floor rooms (combined C of O 292; this row 232). 15 staff; patron-eff 217.
U4	Immersive Theater (3 venues)	3rd, 4th, 5th Floors	Immersive	380	1.00	380	Three immersive venues at 135 each (C of O 405). 25 staff allocated across venues; patron-eff 380.
U5	Sit-Down Restaurant	6th Floor	Restaurant_SitDown	115	1.50	173	C of O 135 instantaneous; 20 staff; patron-eff 115. 1.5x turnover applied for two-seating dinner.
U6	Rooftop Dining (Outdoor)	Rooftop (Outdoor)	Rooftop	228	1.30	296	C of O 243 outdoor seated; 15 staff; patron-eff 228. 1.3x turnover. 11 PM wkdy / 12 AM wknd close.

Staff allocation: 100 persons total (15 mainstage, 10 cabaret, 15 speakeasy, 25 immersive, 20 restaurant, 15 rooftop). Excluded from patron trip generation; arrive/depart outside peak hours.

2. MODE SPLIT INPUTS — by Use Group (must sum to 100%)

Use Group	Walk	Transit	Citi Bike	TNC / Taxi	Private Auto	Total (check)	Basis / Notes
Theater_Mainstage	25.0%	25.0%	5.0%	35.0%	10.0%	100.0%	Ticketed theater audience: broader geographic draw, higher TNC, modest transit due to West Chelsea subway. Late-night clubgoing: highest TNC; transit modestly elevated by late-night subway use; private auto. More local clientele, walking from gallery district / Meatpacking; balanced across modes. Timed-entry creates strong TNC preference; broad geographic draw; transit suppressed by arrival-time. Higher private-auto share for upscale dinner; mid-range TNC; modest walk.
Theater_Cabaret	20.0%	30.0%	5.0%	40.0%	5.0%	100.0%	
Speakeasy_FB	30.0%	25.0%	8.0%	30.0%	7.0%	100.0%	
Immersive	20.0%	20.0%	5.0%	45.0%	10.0%	100.0%	
Restaurant_SitDown	25.0%	20.0%	5.0%	35.0%	15.0%	100.0%	
Rooftop	30.0%	22.0%	8.0%	30.0%	10.0%	100.0%	Destination dining; walking elevated by High Line / hotel-corridor pedestrian flow; closes early.

3. VEHICLE OCCUPANCY INPUTS

Mode	Persons / Vehicle	Basis
TNC / Taxi	1.80	Industry standard for evening cultural / entertainment trips.
Private Auto	2.20	Drop-off / pickup behavior plus self-parked couples and small groups.

4. OPERATING SCHEDULE & PEAK HOURS

Use Group	Operating Window	Peak Arrival Hour	% Arrivals in Peak Hr	Peak Departure Hour	% Departures in Peak Hr	Show / Service Times	Notes
Theater_Mainstage	6 PM – 10 PM	7-8 PM	80.0%	10-11 PM	70.0%	Single 8 PM show	Peak arrival in 60-min pre-show window; peak departure as show releases.
Theater_Cabaret	10 PM – 4 AM	11-12 AM	35.0%	3-4 AM	55.0%	Open-format late night	Diffuse arrivals across 2-hr window; concentrated closing-hour departures.
Speakeasy_FB	5 PM – 4 AM	10-11 PM	25.0%	2-3 AM	35.0%	Continuous service	Most diffuse arrival profile; departures concentrated in closing hours.
Immersive	6 PM – 10 PM	6-7 PM	75.0%	10-11 PM	80.0%	Single 7 PM show, 3-hr	Concentrated timed-entry pre-show arrival; staggered post-show release.
Restaurant_SitDown	5 PM – 11 PM	7-8 PM	40.0%	9-10 PM	40.0%	Two-seating dinner (6 PM, 8 PM)	Rolling reservations; peak depends on first vs second seating mix.
Rooftop	5 PM – 11 PM (wkdy) 5 PM – 12 AM	6-7 PM	45.0%	10-11 PM	50.0%	Dinner service	Earlier peak than indoor restaurant; mandatory 11 PM weekday closing concentrates departure.

LINKED PATRONAGE / CROSSOVER MATRIX

Patrons who continue to another use within the venue rather than departing — adjustable to test sensitivity.

Concept: A patron who attends a theater or immersive show and then continues to the speakeasy, restaurant, or cabaret only enters and exits the building once. The model deducts these crossover patrons from (i) the destination's fresh ARRIVAL count and (ii) the source's DEPARTURE count at show end. Their actual departure occurs later, at their final destination's closing time.

A. CROSSOVER PERCENTAGES — % of source population that continues to destination (editable)

Source ↓ / Destination →	U2 — Cabaret	U3 — Speakeasy	U5 — Restaurant	Source Total (% remains in bldg)	Notes
U1 — Theater Mainstage	5.0%	20.0%	10.0%	35.0%	Combined 30% to 2nd/6th floors (per applicant); plus 5% staying for late-night cabaret in same space. Default: 20% speakeasy, 10% restaurant, 5% cabaret.
U4 — Immersive	5.0%	15.0%	10.0%	30.0%	Slightly lower than mainstage crossover because immersive is longer/more exhausting. Default: 15% speakeasy, 10% restaurant, 5% cabaret.
U5 — Restaurant	0.0%	0.0%	0.0%	0.0%	Restaurant patrons continuing to other indoor uses. Default 0%; adjustable if data suggests dinner→lounge crossover.
U6 — Rooftop	0.0%	0.0%	0.0%	0.0%	Rooftop closes at 11 PM (wkdy) / 12 AM (wknd). Some patrons may continue to indoor speakeasy. Default 0%.

B. CROSSOVER PERSONS — computed from Section A × source effective persons

Source	to U2 — Cabaret	to U3 — Speakeasy	to U5 — Restaurant	Source Total (persons leaving)
U1 — Theater Mainstage	24	97	49	170
U4 — Immersive	19	57	38	114
U5 — Restaurant	0	0	0	0
U6 — Rooftop	0	0	0	0

C. EFFECTIVE PERSONS — net of linked patronage, by use and direction

Use	Component	Base Persons	ARR Deduction (linked from)	ARR Effective	DEP Deduction (linked to)	DEP Effective	Check	Notes
U1	Theater Mainstage (Cellar/Ground/Mezz)	485	0	485	170	315	OK	Sends crossover patrons to U2/U3/U5.
U2	Theater Cabaret (late-night)	318	43	275	0	318	OK	Receives crossover patrons from sources above.
U3	2nd-Floor Speakeasy / F&B	217	154	63	0	217	OK	Receives crossover patrons from sources above.
U4	Immersive Theater (Floors 3-5)	380	0	380	114	266	OK	Sends crossover patrons to U2/U3/U5.
U5	6th-Floor Restaurant	173	87	86	0	173	OK	Both source and destination (default 0% as source).
U6	Rooftop Dining	296	0	296	0	296	OK	Closes earlier; default 0% crossover.
TOTAL	Building-wide unique-patron count	1,869	284	1,585	284	1,585	BALANCED	Total ARR = Total DEP (every patron enters and exits once)

Note 1 — Method: A linked patron is one who attends a show (theater or immersive) and continues to another use within the venue. They generate ONE arrival trip (at the show) and ONE departure trip (from their final destination), not separate arrivals and departures at each use.

Note 2 — Mode-share simplification: Each linked patron is treated as adopting the mode-share of their destination use group rather than their source. For example, a theater patron who continues to the speakeasy is counted under speakeasy mode-share for their eventual departure trip. This simplification has minor effect because mode shares across components are similar; it could be refined with use-pair-specific mode shares if needed.

Note 3 — To DISABLE linked-patronage (e.g., to view the original bounding-case figures), set all crossover percentages in Section A to 0%. The model will recalculate to v1 results.

TRIP GENERATION DETAIL — by Use Component (Linked-Patronage Adjusted)

ARRIVAL trips computed from ARR-effective persons (net of linked-patronage inflows). DEPARTURE trips from DEP-effective persons (net of linked-patronage outflows).

BLOCK 1 — ARRIVAL TRIP GENERATION (using ARR-effective persons)

Use ID	Component	ARR Eff Persons	Walk (person trips)	Transit (person trips)	Citi Bike (person trips)	TNC (person trips)	PA (person trips)	TNC (veh trips)	PA (veh trips)	Total Veh Trips	Peak Arr Veh Trips
U1	Theater Mainstage (Cellar/Ground/Mezz)	485	121	121	24	170	49	94	22	116	93
U2	Theater Cabaret (late-night)	275	55	82	14	110	14	61	6	67	24
U3	2nd-Floor Speakeasy / F&B	63	19	16	5	19	4	11	2	13	3
U4	Immersive Theater (Floors 3-5)	380	76	76	19	171	38	95	17	112	84
U5	6th-Floor Restaurant	86	22	17	4	30	13	17	6	23	9
U6	Rooftop Dining	296	89	65	24	89	30	49	13	63	28
ARR SUM	All components (linked- patronage adjusted)	1,585	382	378	90	589	147	327	67	394	241

BLOCK 2 — DEPARTURE TRIP GENERATION (using DEP-effective persons)

Use ID	Component	DEP Eff Persons	Walk (person trips)	Transit (person trips)	Citi Bike (person trips)	TNC (person trips)	PA (person trips)	TNC (veh trips)	PA (veh trips)	Total Veh Trips	Peak Dep Veh Trips
U1	Theater Mainstage (Cellar/Ground/Mezz)	315	79	79	16	110	32	61	14	76	53
U2	Theater Cabaret (late-night)	318	64	95	16	127	16	71	7	78	43
U3	2nd-Floor Speakeasy / F&B	217	65	54	17	65	15	36	7	43	15
U4	Immersive Theater (Floors 3-5)	266	53	53	13	120	27	67	12	79	63
U5	6th-Floor Restaurant	173	43	35	9	60	26	34	12	45	18
U6	Rooftop Dining	296	89	65	24	89	30	49	13	63	31
DEP SUM	All components (linked- patronage adjusted)	1,585	393	381	95	572	145	318	66	383	223

Note 1 — Two parallel calculation blocks: one for arrival-side trips (using ARR-effective persons from Linked Patronage sheet) and one for departure-side trips (using DEP-effective persons). Total ARR person-trips = Total DEP person-trips across the building (each unique patron enters and exits once).

Note 2 — Set linked-patronage percentages to 0% on the Linked Patronage tab to revert to the original (non-crossover-adjusted) bounding case. With current defaults, theater has 35% effective DEP reduction and immersive has 30%, materially reducing the 10–11 PM departure peak.

HOURLY FOR-HIRE VEHICLE TRIP PROFILE — Cumulative Across All Use Components

Hourly distribution of for-hire vehicle (TNC, taxi, car service) trips, linked-patronage and staff-adjusted. Private autos park off-site at neighborhood garages and do not generate curbside activity at the venue

A. HOURLY DISTRIBUTION PROFILES — Editable Inputs (% of total vehicle trips per use, per hour)

Use Group / Direction	5-6 PM	6-7 PM	7-8 PM	8-9 PM	9-10 PM	10-11 PM	11 PM-12 AM	12-1 AM	1-2 AM	2-3 AM	3-4 AM	Sum (check)
Theater_Mainstage — ARR	-	5%	80%	15%	-	-	-	-	-	-	-	100%
Theater_Cabaret — ARR	-	-	-	-	-	15%	35%	35%	10%	5%	-	100%
Speakeasy_FB — ARR	3%	5%	8%	12%	17%	25%	20%	8%	-	2%	-	100%
Immersive — ARR	5%	75%	20%	-	-	-	-	-	-	-	-	100%
Restaurant_SitDown — ARR	10%	25%	40%	15%	10%	-	-	-	-	-	-	100%
Rooftop — ARR	15%	45%	25%	10%	5%	-	-	-	-	-	-	100%
Theater_Mainstage — DEP	-	-	-	-	-	70%	30%	-	-	-	-	100%
Theater_Cabaret — DEP	-	-	-	-	-	-	-	-	10%	30%	60%	100%
Speakeasy_FB — DEP	-	-	-	-	3%	5%	10%	15%	20%	33%	14%	100%
Immersive — DEP	-	-	-	-	-	80%	15%	5%	-	-	-	100%
Restaurant_SitDown — DEP	-	-	5%	20%	40%	25%	10%	-	-	-	-	100%
Rooftop — DEP	-	-	5%	15%	30%	50%	-	-	-	-	-	100%

B. HOURLY FHV TRIPS — Computed from FHV ARR/DEP totals x distribution percentages

Use Group / Direction	5-6 PM	6-7 PM	7-8 PM	8-9 PM	9-10 PM	10-11 PM	11 PM-12 AM	12-1 AM	1-2 AM	2-3 AM	3-4 AM	Use Total
Theater_Mainstage — ARR	-	5	75	14	-	-	-	-	-	-	-	94
Theater_Cabaret — ARR	-	-	-	-	-	9	21	21	6	3	-	61
Speakeasy_FB — ARR	0	1	1	1	2	3	2	1	-	0	-	11
Immersive — ARR	5	71	19	-	-	-	-	-	-	-	-	95
Restaurant_SitDown — ARR	2	4	7	3	2	-	-	-	-	-	-	17
Rooftop — ARR	7	22	12	5	2	-	-	-	-	-	-	49
CUMULATIVE ARRIVALS	14	103	114	23	6	12	23	22	6	3	-	327
Theater_Mainstage — DEP	-	-	-	-	-	43	18	-	-	-	-	61
Theater_Cabaret — DEP	-	-	-	-	-	-	-	-	7	21	42	71
Speakeasy_FB — DEP	-	-	-	-	1	2	4	5	7	12	5	36
Immersive — DEP	-	-	-	-	-	53	10	3	-	-	-	67
Restaurant_SitDown — DEP	-	-	2	7	13	8	3	-	-	-	-	34
Rooftop — DEP	-	-	2	7	15	25	-	-	-	-	-	49
CUMULATIVE DEPARTURES	-	-	4	14	29	131	35	9	14	33	47	318
CURB ACTIVITY (ARR + DEP)	14	103	118	37	35	143	59	31	20	36	47	645

Note 1 — Curb activity row sums for-hire arrivals and departures within each hour, representing the total FHV interactions at the curbside in that hour.

Note 2 — Linked-patronage adjustment: ARR rows for U2/U3/U5 reflect deductions for crossover patrons entering via theater or immersive shows. DEP rows for U1/U4 reflect deductions for patrons continuing inside the building rather than departing at show end. Staff exclusion (100 persons) applied at the Inputs tab.

Note 3 — Distribution percentages in Section A are user-adjustable. Each row should sum to 100%. Hourly FHV totals are computed from staff-adjusted, linked-patronage-adjusted, TNC-only daily vehicle trips on the Trip Gen Data1 tab.

PEAK HOUR SUMMARY — Mode Breakdown by Hour (Linked-Patronage Adjusted)

Cumulative vehicle trips by hour and mode for the linked-patronage-adjusted bounding scenario

Hour	Direction	Walk (person)	Transit (person)	Citi Bike (person)	Total Veh (TNC + PA)	of which TNC	of which PA
5–6 PM	ARR	20	16	5	18	14	4
	DEP	-	-	-	-	-	-
6–7 PM	ARR	109	97	27	125	103	22
	DEP	-	-	-	-	-	-
7–8 PM	ARR	145	137	31	141	114	27
	DEP	7	5	2	5	4	1
8–9 PM	ARR	33	29	7	29	23	6
	DEP	22	17	5	18	14	4
9–10 PM	ARR	10	8	2	8	6	2
	DEP	46	35	11	38	29	9
10–11 PM	ARR	13	16	3	13	12	1
	DEP	156	142	37	161	131	30
11 PM–12 AM	ARR	23	32	6	26	23	3
	DEP	42	40	9	43	35	8
12–1 AM	ARR	21	30	5	25	22	2
	DEP	12	11	3	10	9	2
1–2 AM	ARR	5	8	1	7	6	1
	DEP	19	20	5	16	14	2
2–3 AM	ARR	3	4	1	4	3	0
	DEP	41	47	10	38	33	4
3–4 AM	ARR	-	-	-	-	-	-
	DEP	47	65	12	53	47	5

Highlighted rows: peak hours of vehicle activity. Coral = primary peaks; cream = secondary peak. Linked-patronage-adjusted figures are materially below the un-adjusted bounding case in the 10–11 PM departure window.



APPENDIX B — LIMITATIONS

The analysis and conclusions presented in this report are subject to the following limitations:

1. Scope of analysis. This report is an SLA Traffic and Utilization Analysis prepared in support of the Venue's New York State Liquor Authority license application and Manhattan Community Board 4 review. It is not a City Environmental Quality Review (CEQR) traffic impact study, a NYC Department of Transportation curbside management study, or a Transportation Impact Assessment under the CEQR Technical Manual. The analytical depth, study area, and scenario testing reflect the standard of practice appropriate for SLA and Community Board review.

2. Basis of projections. Trip generation, mode split, and curbside cadence forecasts rely on operational information provided by the Client (occupancy caps, programming types, hours of operation, linked-patronage assumption) and on GZA's professional judgment informed by observations at comparable Manhattan cultural and entertainment venues. The forecasts represent reasonable worst-case estimates for the purposes of SLA review and are not operational minimums, guarantees, or ceilings.

3. Worst-case bounding assumption. The 1,739-person bounding scenario assumes simultaneous full occupancy of all licensed program areas, comprising approximately 1,639 patrons plus an estimated 100 staff. Patron trip generation reflects the patron count only; staff arrive before opening and depart after closing, both outside peak windows analyzed. This is conservative for SLA / CB review purposes and is not expected to be representative of day-to-day operation. Typical operating-night vehicle generation will be a meaningful fraction of these figures.

4. Mode split and linked patronage are assumed, not measured. Mode-share data from the prior occupant (Sleep No More) was not available to GZA for this analysis. The mode-split assumptions are calibrated to comparable Manhattan venues and to the West Chelsea location. The 30 percent linked-patronage figure is supplied by the applicant as central case; sensitivity analysis at 20 percent and 40 percent should be conducted before finalizing curbside operations protocols. Both the mode-split and linked-patronage assumptions should be validated against measured data within 60 days of opening.

5. Field observation pending. Field observations of West 27th Street curbside conditions, sidewalk widths, AADT, off-street parking inventory, and transit walking distances are pending and are documented in Appendix A. The forecasts in this draft are appropriately conservative pending field validation; material changes to street conditions identified on field survey may require revision of specific operational protocols (though not, in GZA's professional judgment, the headline conclusions).

6. Operations Management Plan dependency. The curbside cadence, queuing, and sidewalk conclusions in this report assume that the Operations Management Plan is adopted and operationally implemented by the Venue's operator. Material deviations from the Plan — including departure from the West-27th-Street-only for-hire vehicle directive, staggered-departure protocols, QR-only check-in throughput for Tier 3 and Tier 4 events, or the tier-based staffing matrix — may produce different operational outcomes than those forecast herein.

7. Not a substitute for agency approvals. This report does not constitute, and should not be relied upon as, approval or permitting by the New York City Department of Transportation, the New York City Taxi and Limousine



Commission, the New York City Department of City Planning, the Fire Department of New York, or any other regulatory agency. It is a professional analysis supporting the SLA license review process and Manhattan Community Board 4 consultation.

8. Reliance and professional standard. This report has been prepared for the exclusive use of WST27 LLC and Oberon Twenty-Seven LLC and their counsel in connection with the SLA license application and Manhattan Community Board 4 review. Reliance by any other party is neither intended nor authorized without GZA's prior written consent. The services rendered have been performed in accordance with generally accepted planning and transportation engineering principles for analyses of this type; no warranty, express or implied, is made.



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10th Floor
New York, NY 10001



May 11, 2026
File No. 41.0163655.00

Matthew Kwatinetz
Centaur Properties
580 Fifth Avenue, 32nd Floor

Re: Noise Study Results
530 West 27th Street
New York, NY

Dear Mr. Kwatinetz,

1. OVERVIEW

GZA GeoEnvironmental of New York (GZA) performed an acoustic investigation to evaluate the potential impact of noise generated by the proposed restaurant and performance venue to be located at 530 West 27th Street in New York, NY ("Venue"). The Venue is on the south side of 27th Street between the High Line and 11th Avenue.

To evaluate the potential collective impact of music and patron generated noise on adjacent sensitive residential receptors, GZA has performed the following work:

1. Monitored existing noise levels outdoors between 11:29 AM on April 22nd, 2026, and 11:29 AM on April 23rd, 2026 at the roof of the Venue. This monitoring was crucial to understanding background sound levels in the neighborhood near the venue without the Venue in operation for comparison.
2. Performed a site visit to the Venue to review existing conditions and intended utilizations for each floor.
3. Evaluated the construction and insulation properties of the building's exterior walls and windows; Estimated the Sound Transmission Class (STC) for the windows and exterior walls using INSUL 9.0 acoustic modeling software.
4. Estimated interior sound levels based on space usage and their increase over ambient levels at nearby noise sensitive receptors with reference to the type, location, and volume of music anticipated within different rooms at the Venue.
5. Estimated exterior sound levels based on the use of the rooftop space including speech and music.
6. Compiled acoustic recommendations to meet NYC Noise Code.
7. Compared results to NYC Noise Code.



Findings Summary

Predicted sound levels at nearby residences were calculated for the anticipated worst-case whole building scenario at the Venue. NYC commercial music noise code and general prohibitions were considered at all nearby residential receivers. These evaluations included overall A and C weighted levels, as well as individual 1/3 octave bands from 63 to 500 Hz. When evaluating commercial music per the NYC Noise Code with additional mitigation, the highest overall increase over ambient is 1.2 dBA. This is considered an imperceptible change per The National Hearing Conservation Association. The Venue's worst-case contribution to ambient levels in any 1/3rd octave band is 4.3 dB, which is between the 3 dB change level of "barely perceptible" and a 5 dB change level of "clearly noticeable," but is below the NYC Noise Code limits. When considering additional sound due to potential speech at the rooftop level, the differential above ambient increases to 6.3 dBA. This represents a "clearly noticeable" change per NHCA standards but is within the NYC Noise Code general prohibitions limit of no more than 7 dBA.

1.1 Operations

The premises will operate under a single SLA license covering eight distinct program areas: a cellar/ground theatre and event space, a 2nd-floor food and cabaret venue (with two separately programmed rooms — the Red/Blue Room and the Hotel Lobby/Green Room), three immersive-theatre venues on the 3rd, 4th, and 5th floors, a 6th-floor theatre and cabaret space, and an outdoor rooftop dining terrace. The individual spaces are described below in **Table 1**.

Programming across the building is organized into three rolling dayparts. The Daytime daypart (approximately 12 PM – 6 PM) features food-and-beverage service on the 2nd, 6th, and rooftop floors, with closed or low-activity status on the cellar, ground, and immersive-theatre floors. The Mainstage daypart (approximately 6 PM – 10 PM) is the principal performance window, with ticketed theatre programming on the cellar/ground level and the 6th floor, and immersive performances on floors 3–5. The Cabaret/Late Night daypart (approximately 10 PM – 4 AM) features live music, jazz, DJs, and continued food-and-beverage service on the 2nd and 6th floors, while floors 3–5 transition to private dining and lounge use with background music only. Programming detail by floor and daypart is set out in **Table 2**. A stacking diagram showing the utilization of the different floors can be found below in **Figure 1**.

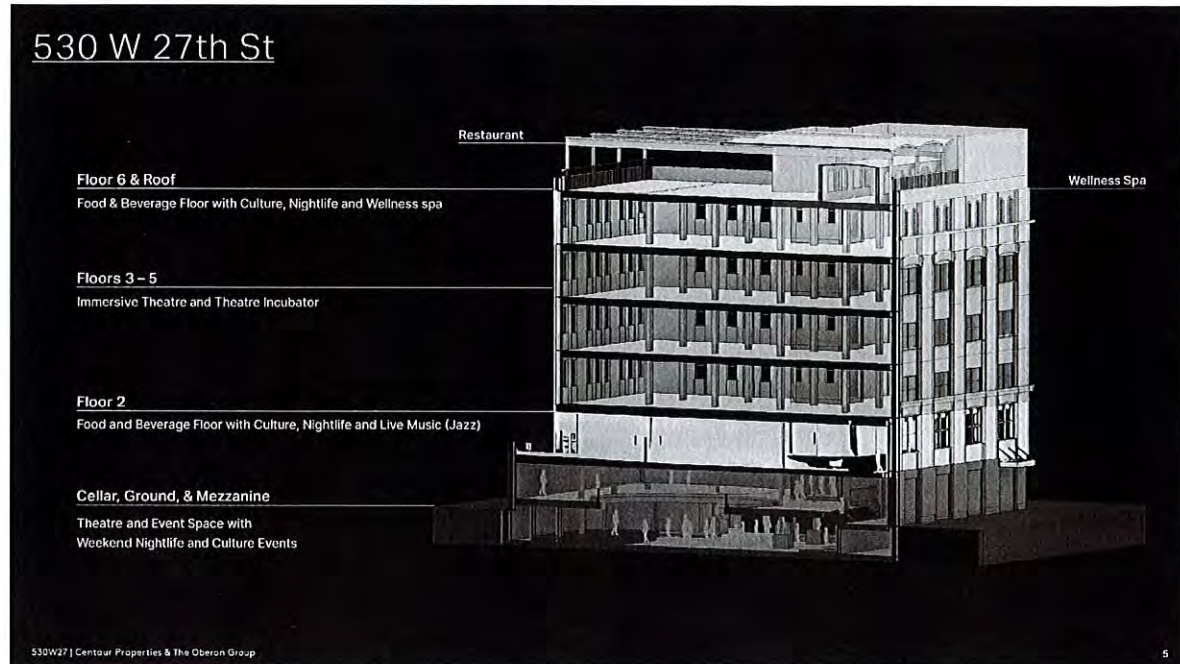
Table 1 – Floor Program Summary at the Venue

Floor	Use of Space	Capacity (CofO)	Hours of Operation	Music Programming
Cellar	Theatre / Event Space; weekend music programming	396	Sun-Thu 11a–4a; Fri/Sat 9a–4a	Sun-Thu 8p–2a; Fri/Sat 8p–4a
Ground	Theatre / Event Space; weekend music programming; primary entry / lobby	328	Sun-Thu 11a–4a; Fri/Sat 9a–4a	Sun-Thu 8p–2a; Fri/Sat 8p–4a
2nd	Food / Cabaret with live jazz / acoustic; Bar with ambient music; show lobby (Red Bar) and Hotel Lobby (Green Room)	292	Sun-Thu 11a–4a; Fri/Sat 9a–4a	Sun-Thu 8p–2a; Fri/Sat 8p–4a
3rd	Immersive theatre (Venue 1) and lobby; private dining / lounge late-night	135	Sun-Thu 11a–4a; Fri/Sat 9a–4a	Sun-Thu 8p–2a; Fri/Sat 8p–4a
4th	Immersive theatre (Venue 2) and lobby; private dining late-night	135	Mon–Fri 11a–4a; Fri/Sat 9a–4a	Sun-Thu 8p–2a; Fri/Sat 8p–4a
5th	Immersive theatre (Venue 3); private dining late-night	135	Sun-Thu 11a–4a; Fri/Sat 9a–4a	Sun-Thu 8p–2a; Fri/Sat 8p–4a
6th	Theatre venue and food / cabaret; programmed musical productions	135	Sun-Thu 11a–4a; Fri/Sat 9a–4a	Sun-Thu 8p–2a; Fri/Sat 8p–4a
Rooftop	Outdoor seated dining; background music	243	Sun-Thu 11a–12a; Fri/Sat 9a–1a	Sun-Thu 11a–12a; Fri/Sat 11a–1a

Table 2 — Activities and Music by Floor and Daypart

Floor	Program Area	Daytime (12p–6p)	Mainstage (6p–10p)	Cabaret (10p–4a)
Cellar	Mainstage Theatre	Closed; load-in / setup.	Theatre show, may include live musicians.	Sun–Wed: late-night programming (jazz, comedy, spoken word, film). Thu–Sat: live music and/or dance music.
Ground	Theatre Lobby & Entry	Box office / pre-show preparation.	Entry, ID scan, ticketing, queue staging in tunnel; lobby support to cellar mainstage.	Continuation of cellar cabaret programming; entry/egress for late-night patrons.
2nd	Red / Blue Room — show lobby and after-hours lounge	Food & beverage; background music; occasional poetry reading.	Lobby for shows throughout the building; food & drink; low background music; occasional cabaret act; talking volume.	After-hours lounge — live music and DJs; food and drinks.
2nd	Hotel Lobby (Green Room)	Closed or low-activity preparation.	Immersive theatre show — no live music in this space.	Live jazz club; food and drinks.
3rd	Immersive Theatre	Patrons on personal headphones — minimal sound emission.	Continuation of immersive theatre; patrons on headphones.	Private dining and living-room lounge; background music only.
4th	Immersive Theatre	Closed.	Immersive theatre.	Private dining; background music only.
5th	Immersive Theatre	Closed.	Immersive theatre.	Private dining; background music only.
6th	Theatre / Musical programming + Food / Cabaret	Food & beverage; background music; occasional poetry reading.	Theatre or musical performance.	Sometimes a second show; sometimes DJ and live music.
Rooftop	Outdoor seated dining	Weekday lunch / dinner; weekend brunch / lunch; background music.	Dinner service; background music.	Closes 11p weekdays / 12a weekends per application.

Figure 1 – Operational Stacking Diagram



1.2 Site Context and Nearby Land Uses

The Chelsea neighborhood in which the Venue is proposed to operate features a mix of commercial, residential, and cultural land uses. This highly walkable neighborhood, shown in **Figures 2 and 3**, features an active commercial streetscape offering restaurants, boutique and destination retail, and commercial and professional office uses that is well served by mass transit and off-street parking.

An analysis of the nearest sensitive noise receivers was completed. **Figure 3** provides a map showing land use near the Venue and Restaurant. The Site is located on a commercial block with residences across the street from the Venue. The nearby residences are the nearest receivers of concern for acoustic evaluation.

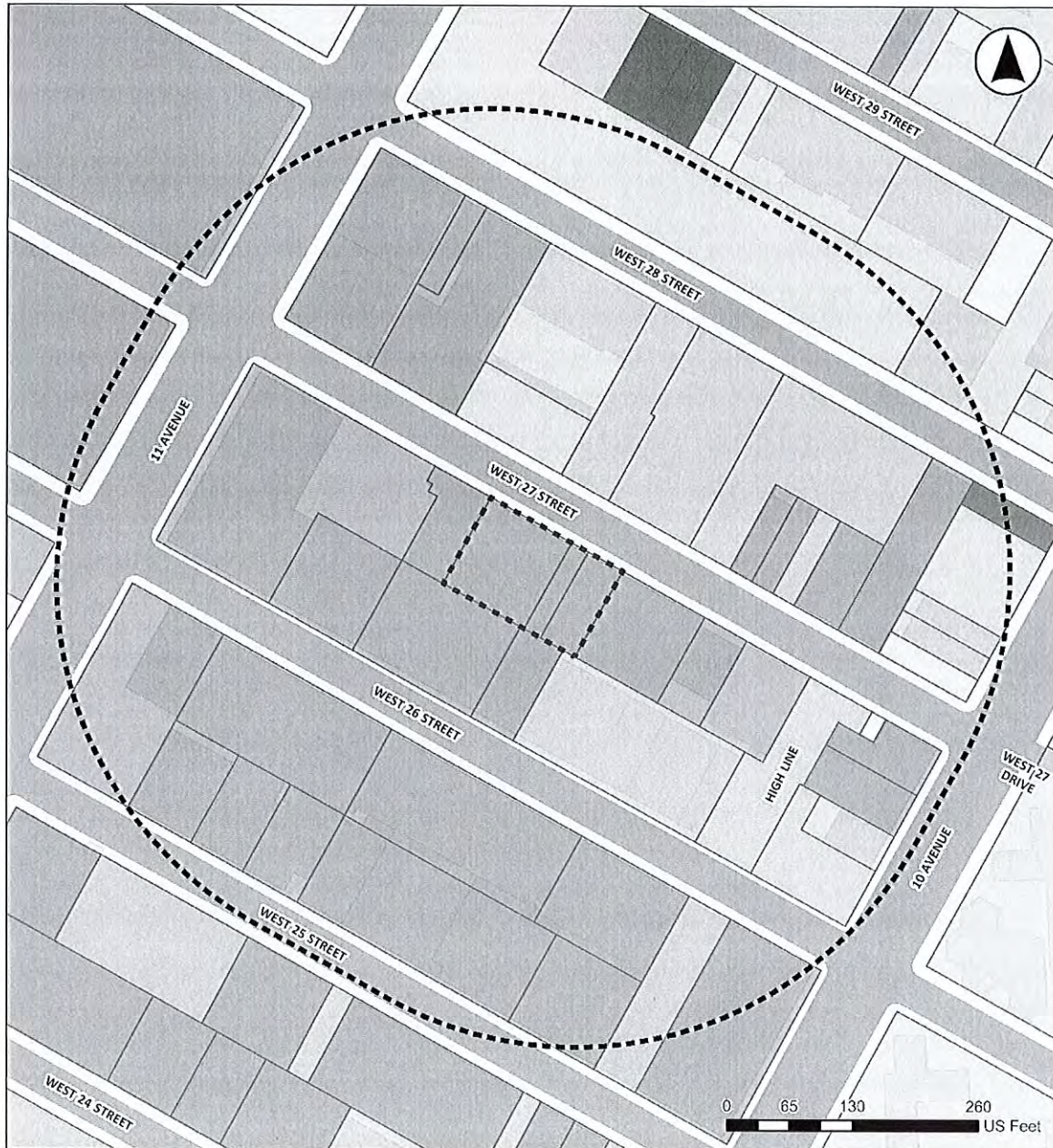
Figure 2 – Aerial View of 530 West 27th and the Surrounding Area



LEGEND

-  530 WEST 27TH ST
-  400' STUDY AREA

Figure 3 – Land Uses Near 530 West 27th Street



LEGEND

530 WEST 27TH ST
400' STUDY AREA

LAND USE

ONE & TWO FAMILY BUILDINGS
MULTIFAMILY WALKUP BUILDINGS
MULTIFAMILY ELEVATOR BUILDINGS
MIXED COMMERCIAL/RESIDENTIAL BUILDINGS
COMMERCIAL/OFFICE BUILDINGS
INDUSTRIAL/MANUFACTURING BUILDINGS

TRANSPORTATION/UTILITY
PUBLIC FACILITIES & INSTITUTIONS
OPEN SPACE
PARKING FACILITIES
VACANT LAND



2. NEW YORK CITY NOISE CODE

The local noise code is set forth in Title 24, Chapter 2 of the New York City Administrative Code.

2.1 § 24-218 General Prohibitions

Section §24-218 addresses unreasonable noise that is not covered by another section of the code. The following sound levels are prohibited by this section:

- Non-impulsive sound measured at 7 dB(A) or more above the ambient sound level at the receiver between the hours of 10:00 P.M. and 7:00 A.M.
- Non-impulsive sound measured at 10 dB(A) or more above the ambient sound level at the receiver between the hours of 7:00 A.M. and 10:00 P.M.
- Impulsive sound measured at 15 dB(A) or more above the above the ambient sound level at the receiver.

2.2 § 24-231 Commercial Music

Section §24-231 addresses music originating from commercial establishments, when measured inside dwelling units. The following limits are provided in this section:

- 42 dB(A) overall sound level.
- 45 dB sound level in any one-third octave band from 65 hertz to 500 hertz.
- 6 dB(C) increase over ambient level, provided that ambient is in excess of 62 dB(C).

There is an accepted practical exemption to the NYC Noise Code that when ambient sound levels exceed the levels specified in the Code the new benchmark becomes the ambient level plus 4 dB.

Perceptibility of Ambient Changes

Another factor for consideration is the National Hearing Conservation Association's (NHCA) Loudness Comparison Chart. Their guidelines are as follows:

NHCA specifies in the figure for Perceptions of Increases in Decibel Levels overall increases that will or will not be noticeable to an average listener with regular hearing. In community noise perception, increases equal to or greater than "clearly noticeable change" will likely elicit community noise complaints, even if below other noise code guidelines shared above.

- Imperceptible Change - 1dB
- Barely Perceptible Change - 3dB
- Clearly Noticeable Change - 5dB
- About Twice as Loud - 10dB
- About Four Times as Loud - 20dB



3. ACOUSTIC ANALYSIS

As discussed in **Section 1**, the proposed Venue will occupy eight levels including the Cellar through 6th Floor as well as the Rooftop space. The main access to the Venue is through the set of double doors at the eastern side of the Venue. All queuing is expected to be indoors within a hallway down the eastern side of the Building. This analysis assumes no outdoor queuing noise since all patrons would queue and be processed inside the Venue at the Ground Floor and Second Floor.

The priority is evaluation of predicted sound levels at the residential buildings located directly across from the Venue on West 27th Street. GZA also identified one mixed-use Residential/Commercial building which is located at 519 West 26th Street. Per discussion with the Client, that building was identified as a pre-existing non-conforming use which would be receiving a letter of support for the Venue from the property owner. Representative sensitive receptors were chosen based on worst case overall impact per floor. Noise contour maps which will be discussed further in **Section 3.7** shows reduced impact beyond the sensitive receptors identified.

3.1 Site Visit and Inspection

To review the existing conditions at the Venue, GZA made a site visit on Tuesday, April 21, 2026. The Site Visit included an inspection of the exterior windows, walls and doors, discussion of the interior spaces including utilization, and a review of the rooftop.

Significant findings from the Site Visit are as found below:

- The entry doors into the Ground Floor vestibule and cellar space did not have any sound attenuation measures present. The metal doors leading from the Cellar to the vestibule and from the vestibule to the exterior had significant light intrusion around the perimeters of the doors due to gaps. Any light intrusion is also equivalent to significant degradation in acoustic performance.
- The entry doors are assumed as typical metal entry doors. With the anticipated sound levels in the Cellar space during the Cabaret hours, these doors will not have sufficient mass through the doors directly for appropriate acoustic reduction at low frequencies. GZA will provide recommendations for acoustically rated doors which should be implemented in **Section 4**.
- Windows at Floors 2, 4, 5, and 6 were observed to be double pane windows with an assumed construction of 1/4" glass, 1/4" airspace, and 1/8" glass.
- The windows at Floor 3 have plywood covers constructed over the windows. Per communication with the Client, this cover includes 1 layer of plywood, 2x4 wood creating a frame, mineral wool insulation in the cavity created, and an additional layer of plywood facing the window.
- The exterior walls of the Venue were observed to be solid brick. Based on site observations and architectural plans drawn by SBLM Architects last dated October 21, 2025, the exterior wall is assumed to be 16" thick of solid brick.

If any of the assumptions above or within this document are incorrect, GZA should be notified so that the analysis can be updated accordingly. Based on the site observations, GZA used the information gained to inform the recommendations within this report and construct an acoustic model using CadnaA acoustic modeling software. The analysis in CadnaA is discussed further in **Sections 3.5 and 3.6**.



3.2 Ambient Sound Level Measurements

Measurements of the ambient airborne sound pressure levels were performed on the rooftop of the Venue on April 22, 2026 through April 23, 2026 for 24-hours using a Larson Davis 821 SoundExpert Type 1 Sound Level Meter. The analyzer automatically recorded statistical A-weighted and spectral sound level data. The system calibration was verified in the field before and after measurements using a Larson Davis CAL200 acoustic calibrator. A windscreen was placed over the microphone during the monitoring period.

A summary of the relevant data collected can be found below in **Table 3** and **Table 4**. The noise monitoring location is shown in **Figure 4**, and a photo of the sound level meter is shown in **Figure 5**.

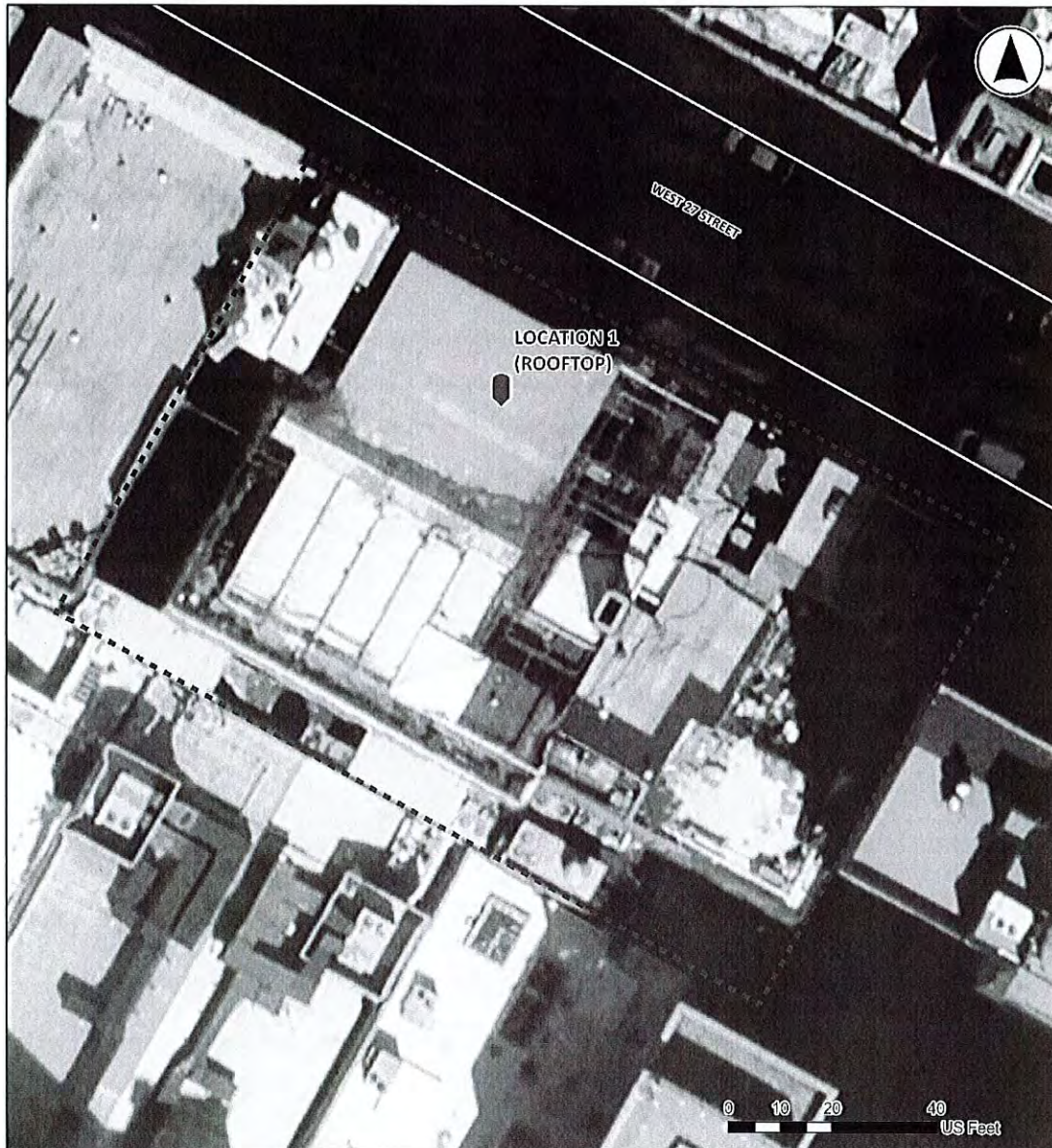
Table 3 – Ambient Noise Monitoring Data in dB(A) re: 20 µPa

Start Date & Time	LAeq	LASmin	LASmax	LAS 10%	LAS 50%	LAS 90%
04/22/2026 11:29	60.3	53.5	78.0	60.0	55.9	54.5
04/22/2026 12:29	58.0	53.0	76.2	59.1	55.2	54.1
04/22/2026 13:29	58.4	53.1	73.0	61.0	55.6	54.0
04/22/2026 14:29	57.7	52.8	74.9	60.6	55.4	53.8
04/22/2026 15:29	57.5	52.6	71.9	60.6	55.5	53.8
04/22/2026 16:29	57.3	52.9	68.0	60.0	55.6	54.0
04/22/2026 17:29	57.8	53.2	73.9	60.6	55.6	54.1
04/22/2026 18:29	56.2	53.0	69.9	57.4	54.7	53.7
04/22/2026 19:29	56.6	53.0	71.2	56.8	54.3	53.7
04/22/2026 20:29	57.7	52.8	78.5	58.6	54.6	53.7
04/22/2026 21:29	54.4	52.9	67.8	55.0	54.0	53.5
04/22/2026 22:29	55.6	52.5	70.7	56.6	54.1	53.3
04/22/2026 23:29	54.2	52.1	69.8	54.5	53.2	52.8
04/23/2026 00:29	53.4	52.1	67.2	54.0	52.9	52.5
04/23/2026 01:29	53.5	52.2	64.5	54.1	53.1	52.6
04/23/2026 02:29	54.2	52.5	67.4	54.7	53.3	52.9
04/23/2026 03:29	53.9	52.1	65.5	54.6	53.3	52.8
04/23/2026 04:29	54.1	52.6	63.8	55.0	53.6	53.0
04/23/2026 05:29	54.6	52.8	67.3	55.4	54.1	53.5
04/23/2026 06:29	56.1	53.6	73.7	57.6	55.2	54.2
04/23/2026 07:29	57.3	53.8	77.1	58.2	55.5	54.5
04/23/2026 08:29	57.9	53.5	73.6	59.3	55.4	54.4
04/23/2026 09:29	56.9	53.3	68.1	59.5	55.3	54.1
04/23/2026 10:29	58.8	53.6	68.6	62.0	56.9	54.5

Table 4 – Summary of Octave Band Sound Level Data Collected in dB re: 20 µPa

Description	63 Hz	125 Hz	250 Hz	500 Hz	1000 Hz	2000 Hz	4000 Hz	8000 Hz
L _{eq}	57.1	55.5	52.1	49.9	47.9	41.4	35.1	30.5

Figure 4 – Ambient Measurement Location



LEGEND

- 530 WEST 27TH ST
- NOISE MONITORING LOCATION

Figure 5 – Noise Monitoring Location



The L_{eq} represents the sound energy average over the period of measurement. L_{eq} is an industry standard often used to characterize background sound levels.

To define the worst-case scenario for ambient noise levels, the lowest hourly L_{eq} was selected. Using the lowest L_{eq} means that evaluation for permissible noise levels above background noise for evaluation against the general prohibitions section of NYC Noise Code will be more stringent. The lowest sound levels were measured from 12:29 AM to 1:29 AM in the overnight hours. The overall A-weighted sound level was measured to be 53.4 dB(A). Octave band sound levels from 63 Hz to 8 kHz can be found below in Table 5.

Table 5 – Summary of Lowest Hour Octave Band Sound Level Data Collected in dB re: 20 μ Pa

Description	63 Hz	125 Hz	250 Hz	500 Hz	1000 Hz	2000 Hz	4000 Hz	8000 Hz
L_{eq}	62.2	57.5	54.5	53.2	48.8	44.4	35.9	25.4



3.3 Basis for Sound Generation

To determine compliance with the NYC Noise Code, each individual floor was evaluated in its anticipated worst-case scenario for occupancy and sound generated from music. Assumptions for occupancy and levels of music as a worst-case scenario for each section of the first floor can be found below in **Table 6**. Sound levels for people speaking were used per ANSI standards for vocal efforts ranging from Normal, Raised, Loud, and Shout and chosen based on context and sound levels from music in the various spaces.

Table 6 – Assumed Occupancy, Vocal Effort Levels, and Music Levels

Floor Description	Occupancy	People Speaking Simultaneously	ANSI Vocal Effort Level	Music Level (dBA)
Cellar	396	280	Shout	105
Second Floor Green Room	328 Total 2 nd Floor	115	Loud	95
Second Floor Red/Blue Room	328 Total 2 nd Floor	115	Loud	100
Floor 3	135	95	Raised	70
Floor 4	135	95	Raised	70
Floor 5	135	95	Raised	70
Floor 6	135	95	Loud	100
Rooftop	243	100	Raised	Live Music – 75 @ 5ft Background Music – 71 @ 5ft

Note: Sound levels are dB re: 20μPa

The areas with the highest sound levels are anticipated to be the Cellar and Floor 6 during the Cabaret hours. Sound levels from all floors were run simultaneously so that an acoustic model for the worst-case scenario could be developed.



3.4 Sound Transmission Properties

To determine the acoustic properties of the venue interior walls and the venue and restaurant exterior walls, the transmission losses of the windows and walls were calculated using INSUL 9.0 acoustic modeling software. With the transmission loss values calculated for all individual components, predicted sound levels at the exterior façade could be calculated. Then, using CadnaA, the properties of the exterior façade could be entered to predict sound transmission to the exterior of the Venue.

The Venue has a number of hallways and additional rooms acting as a buffer between source rooms containing noise and the exterior façade. These buffering hallways/rooms were taken into account in the acoustic model by modeling the interior sound transmission between rooms. Increased sound transmission due to acoustically unsealed doors was also considered in the model.

Exterior Wall/Window compositions and the floors where they were included in the acoustic model can be found below.

Typical Window (STC 31) – Floors 2, 4, 5

- 1/4" Thick Monolithic Glass
- 1/4" Airspace
- 1/8" Monolithic Glass

Window with Cover at 3rd Floor (STC 47) – Floor 3

- 1/4" Thick Monolithic Glass
- 1/4" Airspace
- 1/8" Monolithic Glass
- Plywood separated from the window by approximately 3-4"
- 2x4 Frame with Mineral Wool Insulation
- Plywood

Window with Secondary Window (STC 45) – Floor 6

- 1/4" Thick Monolithic Glass
- 1/4" Airspace
- 1/8" Monolithic Glass
- Secondary laminated glass window available from Cityproof or CitiQuiet or equivalent installed 2-3" from the existing window.

NOTE: Fabrication of an additional wooden frame as done on the 3rd floor would be equivalent.

Typical Metal Interior/Exterior Door (STC 35) – All Floors Where Applicable

- Typical 1-3/4" Metal Door

Exterior Wall (STC 65) – All Floors

- Minimum 16" Thick Brick



Assumptions for all interior walls can be found below:

Typical Wall (STC 41)

- 5/8" Gypsum Board
- Heavy gauge metal studs @ 16" O.C. framing with no insulation
- 5/8" Gypsum Board

Typical Wall (STC 28)

- 5/8" Gypsum Board
- Heavy gauge metal studs @ 16" O.C. framing with no insulation
- 5/8" Gypsum Board
- Assumes sound leaks from unsealed doors

In addition to calculated values, the acoustic model also includes IAC Acoustics NoiseLock STC 55 doors. Manufacturer acoustic data was used for modeling those doors.

To account for real-world conditions being less ideal than predicted values, all individual transmission loss values for exterior walls/windows were reduced by 5 dB with the exception of the IAC Noise Lock Doors. The NoiseLock doors would need to be installed by a professional installer such as QuietStar Industries so that they will perform up to specification. The calculations performed assume that all exterior wall and windows are airtight and follow common practice acoustic guidelines. These include, but are not limited to:

- Caulking and sealing all partitions are sealed with a non-hardening acoustic sealant
- Sealing all penetrations through the gypsum board with a non-hardening acoustic sealant
- Ensuring that no penetration is larger than 1/4"
- Sealing all outlets and light switches with acoustic treatment such as Pac International Putty Pads or an equivalent.

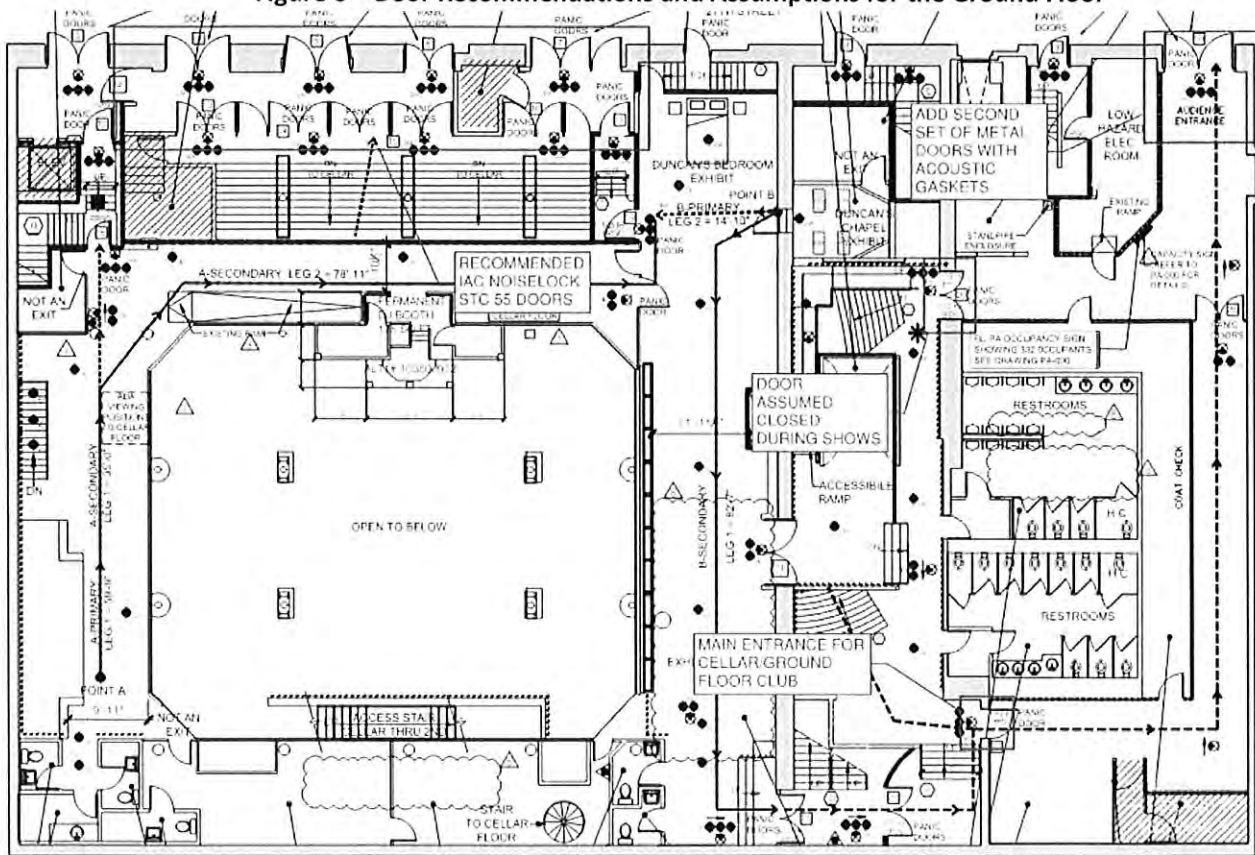
3.5 Mitigation Included in Acoustic Model

To comply with NYC Noise Code, mitigation is needed at multiple floors within the Venue. Mitigation measures included in the analysis are listed below:

Ground Floor

- Install IAC Acoustics NoiseLock STC 55 doors or equivalent achieving comparable overall acoustic performance to the exterior at the exit doors from the Cellar/Ground Floor at the entry to the Vestibule and the exit from the vestibule to the exterior. Any alternates should be evaluated by GZA to confirm that they comply with the design intent. Exact doors installed will be subject to landmarks approval. Operationally, the analysis assumes that the exit doors will not be in use during showtimes. Per discussions with the Client, typical exit would occur through the main entrance at the eastern side of the Venue until a show is over and music is off, at which time the exit doors would be used. Marked locations can be found in Figure 6.

Figure 6 – Door Recommendations and Assumptions for the Ground Floor



- Per Figure 6, a second set of acoustically gasketed metal doors should be added. During shows in the Cabaret timeslot in the Cellar/Ground Level, these doors should be staffed so that both doors are not open simultaneously.



- All metal doors on the ground floor and all exterior doors through the Venue not noted should have acoustic gaskets installed so that they perform at their maximum efficacy when closed. Legacy #7763 and #5077 are recommended. When a meeting stile is present, an astragal is needed for double doors, Legacy #7574 is recommended.
- The wall separating the Cellar space and the vestibule needs to have a wall with an STC rating of 60 or higher. A recommended wall assembly could be
 - (2) Layers of 5/8" Gypsum Board with staggered seams
 - Two rows of metal studs with separate base plates and two rows of mineral wool insulation in the cavities created
 - (2) Layers of 5/8" Gypsum Board with staggered seams
- The vestibule should contain acoustically absorptive finishes to avoid amplification. A minimum of 50% of the ceiling surface should use an absorber with an NRC of 0.7 or higher such as 1" thick fabric wrapped acoustic panels with an acoustic core of 6-8 pcf fiberglass.
- A high-pass filter is needed to control low-frequency sound. The filter included in the acoustic model was a 6 dB/octave filter starting at 125 Hz.

Second Floor

- A high-pass filter is needed to control low-frequency sound at both speakeasies. The filter included in the acoustic model was a 6 dB/octave filter starting at 125 Hz.

Third Floor

- Seal the plywood covers to the exterior wall. This would include installing additional plywood at the covers so that they meet the exterior wall. Any seams in the plywood and the intersection between the plywood the exterior should be caulked with a non-hardening acoustic sealant. Alternatively, additional interior windows available from Cityproof or CitiQuiet could be installed.
- No additional mitigation

Fourth and Fifth Floors

- No additional mitigation

Sixth Floor

- It is recommended that windows facing 27th Street on the Sixth Floor in rooms adjacent to the restaurant space have additional treatment. These could be additional covers on the windows like those installed on the Third Floor, or additional interior windows available from Cityproof or CitiQuiet.
- A high-pass filter is needed to control low-frequency sound. The filter included in the acoustic model was a 6 dB/octave filter starting at 125 Hz.

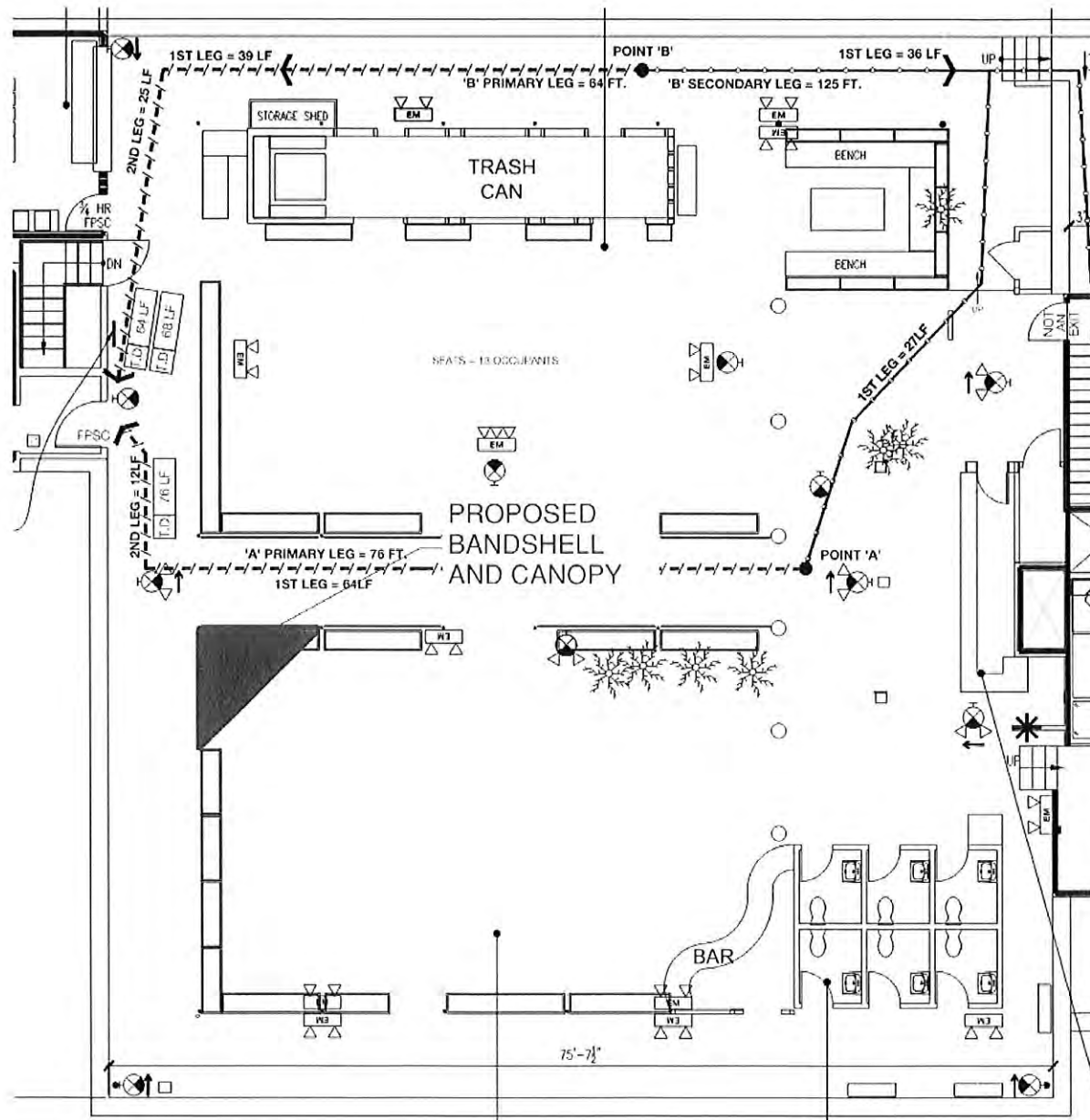
Rooftop

- A bandshell with a canopy would be required for live music. The materials for the bandshell should have an STC rating of 26 and an NRC of 0.8 or higher. SoundSeal BBC-13-2" would qualify.

Aesthetically, the BBC-13-2" could be covered with a fabric or could be installed in black and have slotted wood with 50% free area or more. The bandshell can be seen in **Figure 7**.

- The sound levels at a distance of 5 feet from the band would need to be routinely monitored to ensure that they are less than 75 dBA from the live jazz music. Higher sound levels would risk noncompliance with the NYC Commercial Noise Code.
- A high-pass filter is needed to control low-frequency sound. The filter included in the acoustic model was a 6 dB/octave filter starting at 125 Hz.

Figure 7 – Bandshell Recommendations at Rooftop





3.6 Acoustic Modeling Standards

This acoustic model was completed using the CadnaA acoustic modeling software, based on the standard ISO 9613-2:2024 for outdoor acoustic propagation. The method conservatively predicts the equivalent continuous A-weighted sound pressure level under meteorological conditions favorable for downwind propagation or propagation under a moderate ground-based temperature inversion. It accounts for worst possible wind and temperature gradient conditions in the model. The standard was approved by ISO/TC 43/SC 1 and has been recognized and adopted by American professional organizations such as the Acoustical Society of America (ASA) and Institute of Noise Control Engineering of the USA (INCE-USA).

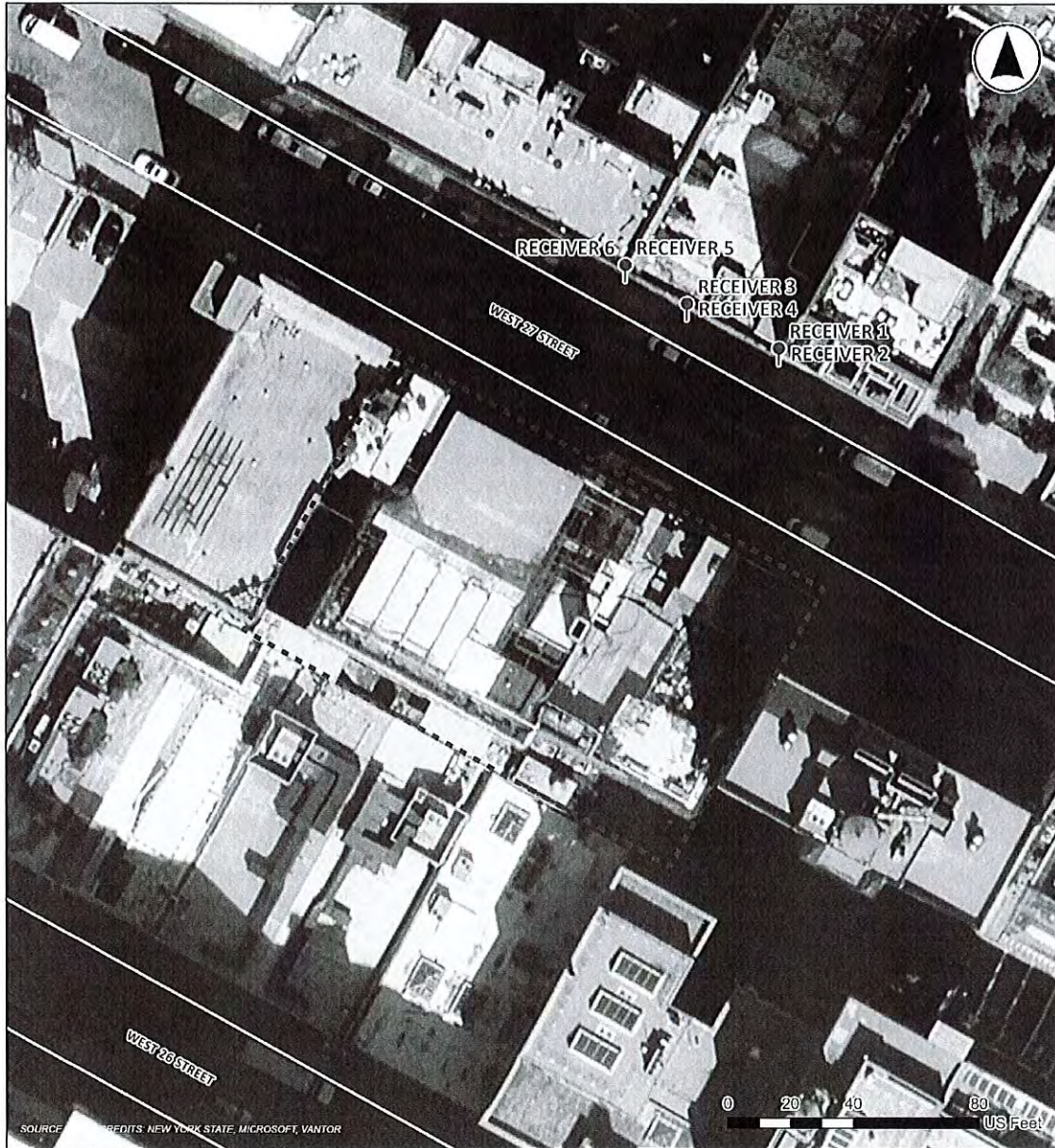
When modeling sound from interior to exterior as is in this acoustic model, the CadnaA user manual recommends modeling the windows only so long as the exterior walls have superior performance to the windows. The STC and transmission loss frequency data in all frequencies shows that the exterior walls are anticipated to outperform the windows and walls significantly, by more than 10 dB in all lower frequencies primarily of concern from 63 Hz - 500 Hz for evaluation with the NYC Commercial Noise Code. Therefore, GZA adopted the recommended methodology in the CadnaA manual for acoustic modeling.

3.7 Acoustic Modeling Results

Predicted interior sound levels exposed to the exterior façade were estimated using the combination of sources from sound generation detailed above in **Section 3.2**. Once the interior sound levels were set, sound levels inside rooms bordering the exterior façades were calculated using the interior transmission loss values for the separating walls. The exterior façades and the façade properties noted in **Section 3.4** were then input into the acoustic model so that sound to the exterior could be calculated. Finally, outdoor speech, and outdoor background and live music sources were input in the model. Using standards detailed in **Section 3.6**, sound pressure levels were projected at each sensitive receiver point.

Per NYSDOT and World Health Organization standards, a 10 dB reduction for outdoor to indoor sound levels was carried through the calculations for an open window for building receptors. This 10 dB reduction was applied both to the ambient Leq sound levels to predict interior ambient with windows opened as well as the predicted sound levels from the Venue. The sensitive receivers identified as the worst-case points can be found below in **Figure 8**.

Figure 8 – Sensitive Receptor Locations



LEGEND

-  530 WEST 27TH ST
-  RECEIVERS



The four receiving locations are summarized in **Table 7**.

Receiver Number	Address	Floor
Receiver 1	527 West 27 th Street	Ground Floor
Receiver 2	527 West 27 th Street	Ninth Floor
Receiver 3	533 West 27 th Street	Ground Floor
Receiver 4	533 West 27 th Street	Sixth Floor
Receiver 5	537 West 27 th Street	Ground Floor
Receiver 6	537 West 27 th Street	Sixth Floor

It should be noted that additional receiving locations were included in GZA's analysis, however they did not represent the four worst-case locations found during review of the acoustic model.

To compare the predicted sound levels at neighboring apartments, four acoustic models were developed. The first two acoustic models predict the sound levels from all interior sources including music and speech per the operating standards and assumptions defined previously but include music only at the rooftop. These models test compliance with the NYC Commercial Music Code. The additional acoustic models add patrons speaking at the rooftop to test compliance with the general prohibitions section of the NYC Noise Code. Results of each of the models can be found below.

Tables 8 and 9 show the predicted sound levels received at each of the four receivers with live music at the rooftop and background music at the rooftop, respectively.



**Table 8 – Calculated Sound Levels Received inside Evaluated
 Receiving Locations with Live Rooftop Music in dB re: 20 µPa**

Description	dB(A)	dB(C)	63 Hz	80 Hz	100 Hz	125 Hz	160 Hz	200 Hz	250 Hz	315 Hz	400 Hz	500 Hz
Receiver 1	28.0	50.4	46.0	43.8	37.7	30.4	28.8	20.3	21.0	25.3	24.0	15.7
Receiver 2	34.6	50.5	45.4	45.2	39.7	35.7	32.4	30.0	29.8	33.5	32.4	27.1
Receiver 3	29.5	51.8	47.3	45.1	39.0	31.6	30.3	22.0	22.9	27.2	25.7	17.3
Receiver 4	32.5	51.7	46.8	46.0	40.3	34.6	32.5	27.7	28.0	32.1	30.0	22.9
Receiver 5	29.9	52.1	47.6	45.3	39.3	31.9	30.6	22.6	23.4	27.7	26.2	17.9
Receiver 6	32.9	52.0	47.1	46.2	40.5	34.9	33.0	28.2	28.5	32.5	30.5	23.3
Receiver 1 Increase Over Ambient	0.1	0.9	2.8	2.2	2.0	0.2	0.2	0.0	0.1	0.2	0.2	0.0
Receiver 2 Increase Over Ambient	0.5	1.0	2.5	2.8	2.9	0.5	0.4	0.4	0.4	1.3	1.4	0.5
Receiver 3 Increase Over Ambient	0.2	1.2	3.5	2.8	2.6	0.2	0.3	0.1	0.1	0.3	0.3	0.1
Receiver 4 Increase Over Ambient	0.3	1.2	3.2	3.2	3.2	0.4	0.4	0.2	0.3	1.0	0.9	0.2
Receiver 5 Increase Over Ambient	0.2	1.3	3.7	2.9	2.7	0.2	0.3	0.1	0.1	0.4	0.4	0.1
Receiver 6 Increase Over Ambient	0.4	1.3	3.4	3.3	3.3	0.4	0.5	0.2	0.3	1.1	1.0	0.2



**Table 9 – Calculated Sound Levels Received inside Evaluated
Receiving Locations with Background Rooftop Music in dB re: 20 µPa**

Description	dB(A)	dB(C)	63 Hz	80 Hz	100 Hz	125 Hz	160 Hz	200 Hz	250 Hz	315 Hz	400 Hz	500 Hz
Receiver 1	28.0	50.4	46.3	44.1	38.4	32.7	30.5	22.7	23.0	26.0	24.7	18.3
Receiver 2	34.6	50.5	46.5	46.4	42.2	39.7	36.9	34.4	34.5	35.9	34.7	32.3
Receiver 3	29.5	51.8	47.4	45.2	39.5	33.1	31.4	24.5	24.9	28.0	26.5	20.2
Receiver 4	32.5	51.7	47.3	46.4	41.6	37.7	36.0	32.3	32.5	34.5	32.8	29.2
Receiver 5	29.9	52.1	47.8	45.5	39.8	33.5	31.8	25.2	25.5	28.5	27.0	20.9
Receiver 6	32.9	52.0	47.4	46.4	41.4	37.2	35.6	32.2	32.4	34.6	32.8	29.1
Receiver 1 Increase Over Ambient	0.0	0.9	3.0	2.3	2.3	0.3	0.3	0.1	0.1	0.3	0.3	0.1
Receiver 2 Increase Over Ambient	0.1	1.0	3.1	3.4	4.3	1.2	1.1	0.9	1.1	2.0	2.2	1.4
Receiver 3 Increase Over Ambient	0.0	1.2	3.5	2.8	2.8	0.3	0.3	0.1	0.1	0.4	0.4	0.1
Receiver 4 Increase Over Ambient	0.0	1.2	3.5	3.4	3.9	0.8	0.9	0.6	0.7	1.6	1.5	0.8
Receiver 5 Increase Over Ambient	0.0	1.3	3.8	3.0	3.0	0.3	0.4	0.1	0.2	0.5	0.5	0.1
Receiver 6 Increase Over Ambient	0.0	1.3	3.5	3.4	3.8	0.7	0.9	0.6	0.7	1.6	1.5	0.7

As can be seen from the results, all overall levels are predicted to be below 42 dB(A) and cause less than a 1 dB(C) increase in sound level. For 1/3rd octave bands, predicted sound levels are anticipated to be either less than 45 dB, or result in an increase of less than 4 dB over the worst-case scenario ambient measurement per the data collected. The increase over ambient levels were calculated by combining the predicted levels from the Venue with the anticipated interior ambient levels. Those levels were then compared to the predicted interior ambient. A visual representation of the noise modeling results can be found in the noise contour maps below in **Figures 9-12**.

Figure 9 – Noise Contour Map of Noise Modeling Results at Ground Floor with Live Rooftop Music

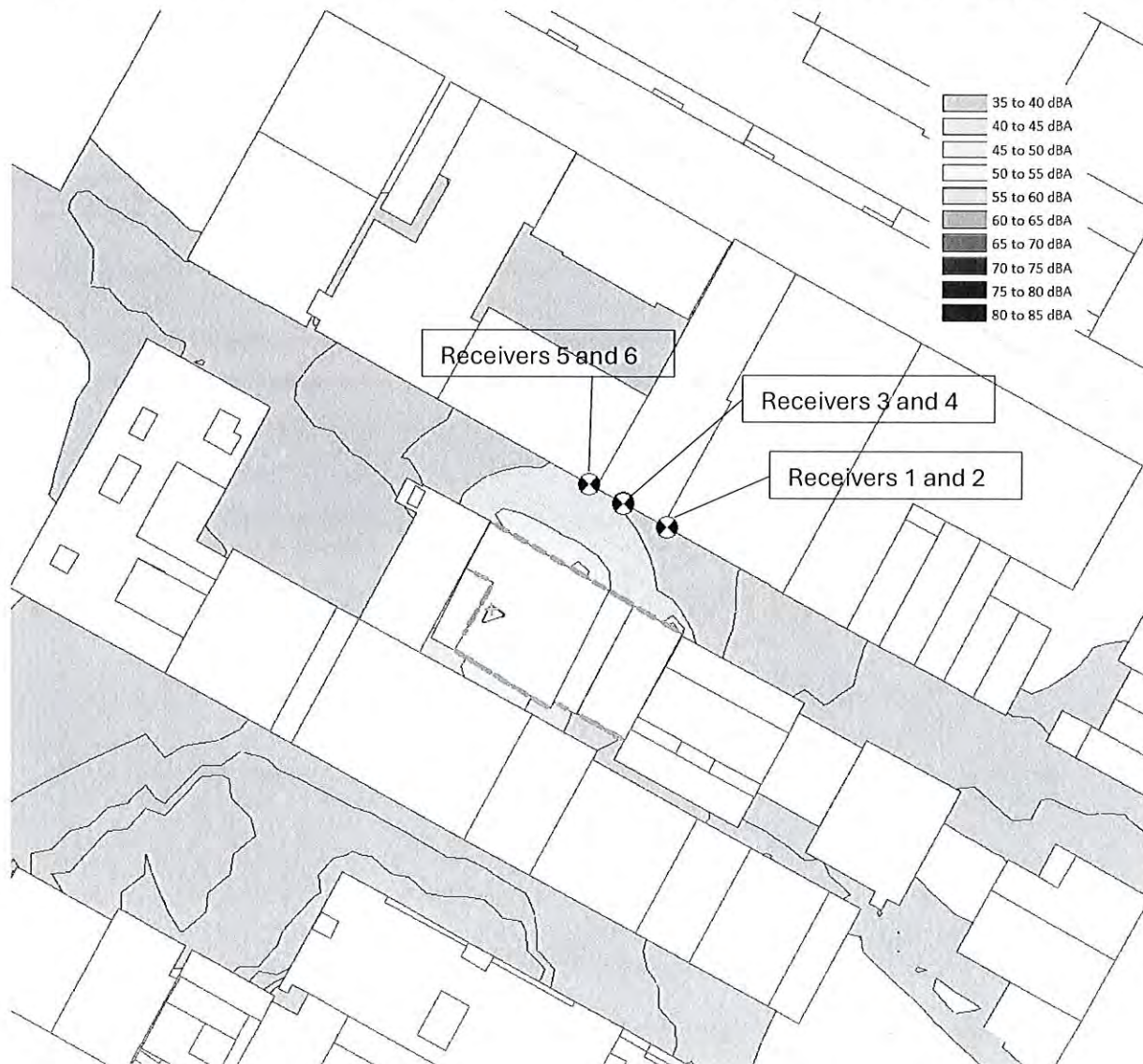


Figure 10 – Noise Contour Map of Noise Modeling Results at 6th Floor with Live Music

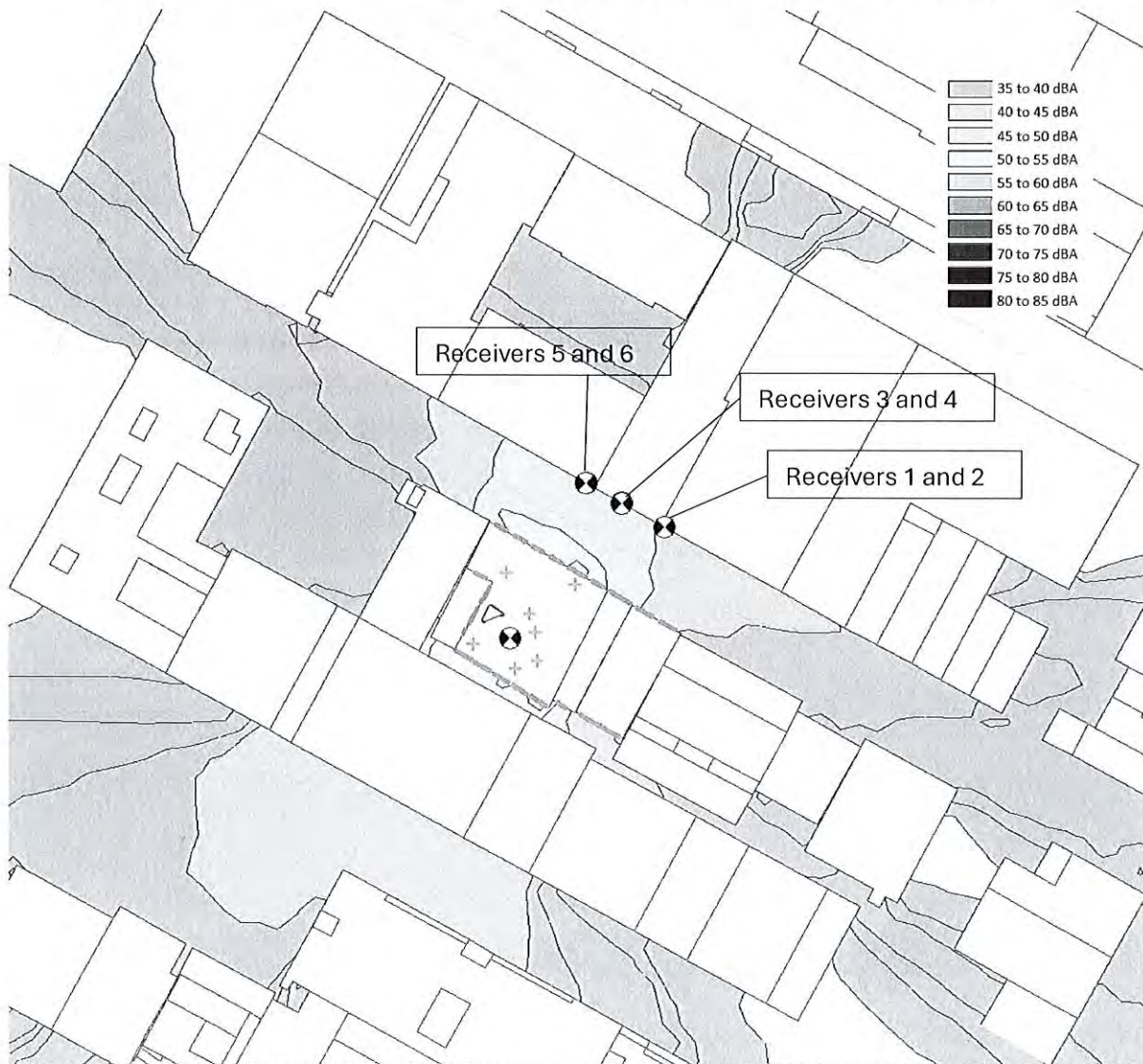


Figure 11 – Noise Contour Map of Noise Modeling Results at Ground Floor with Background Music

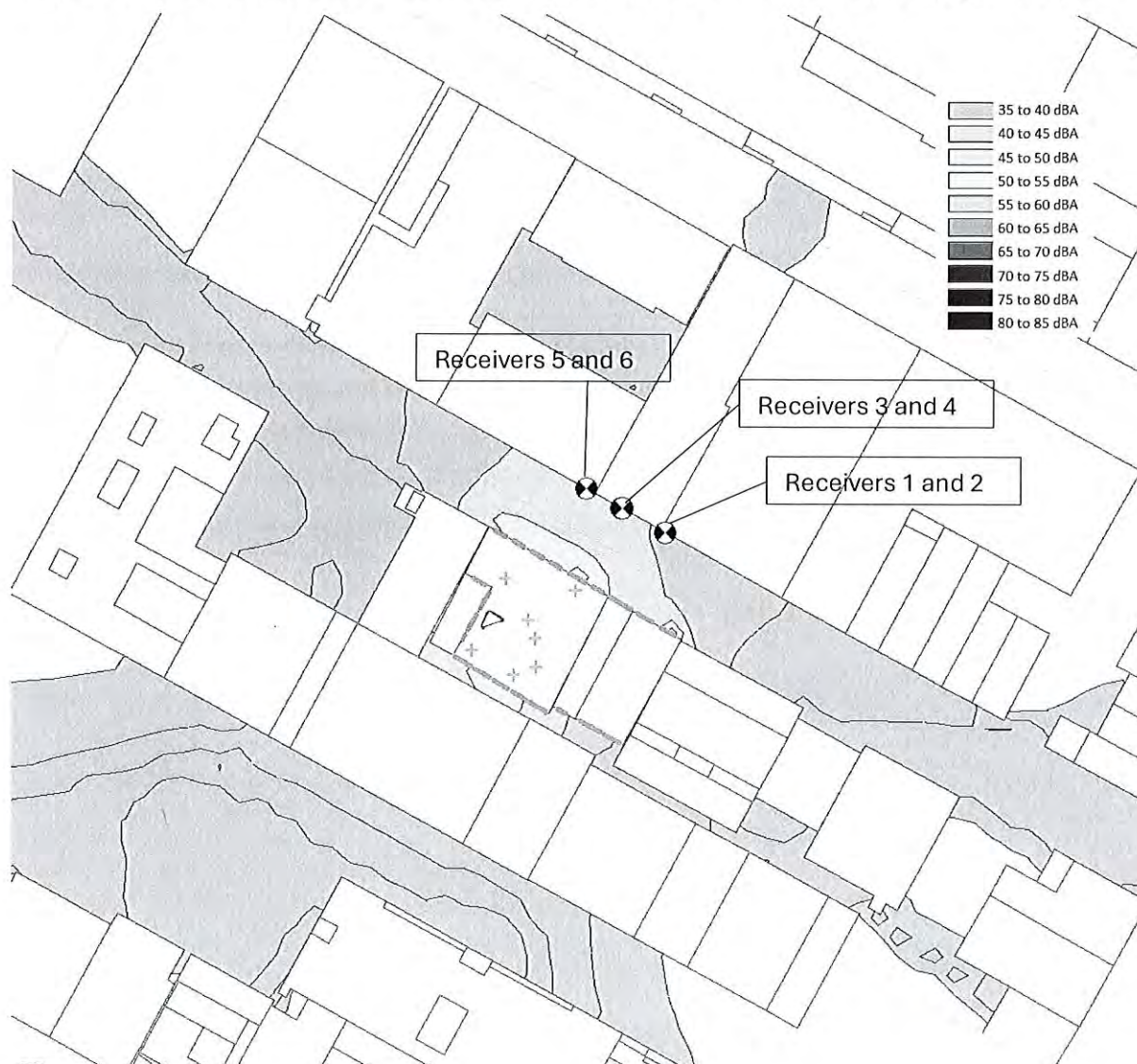
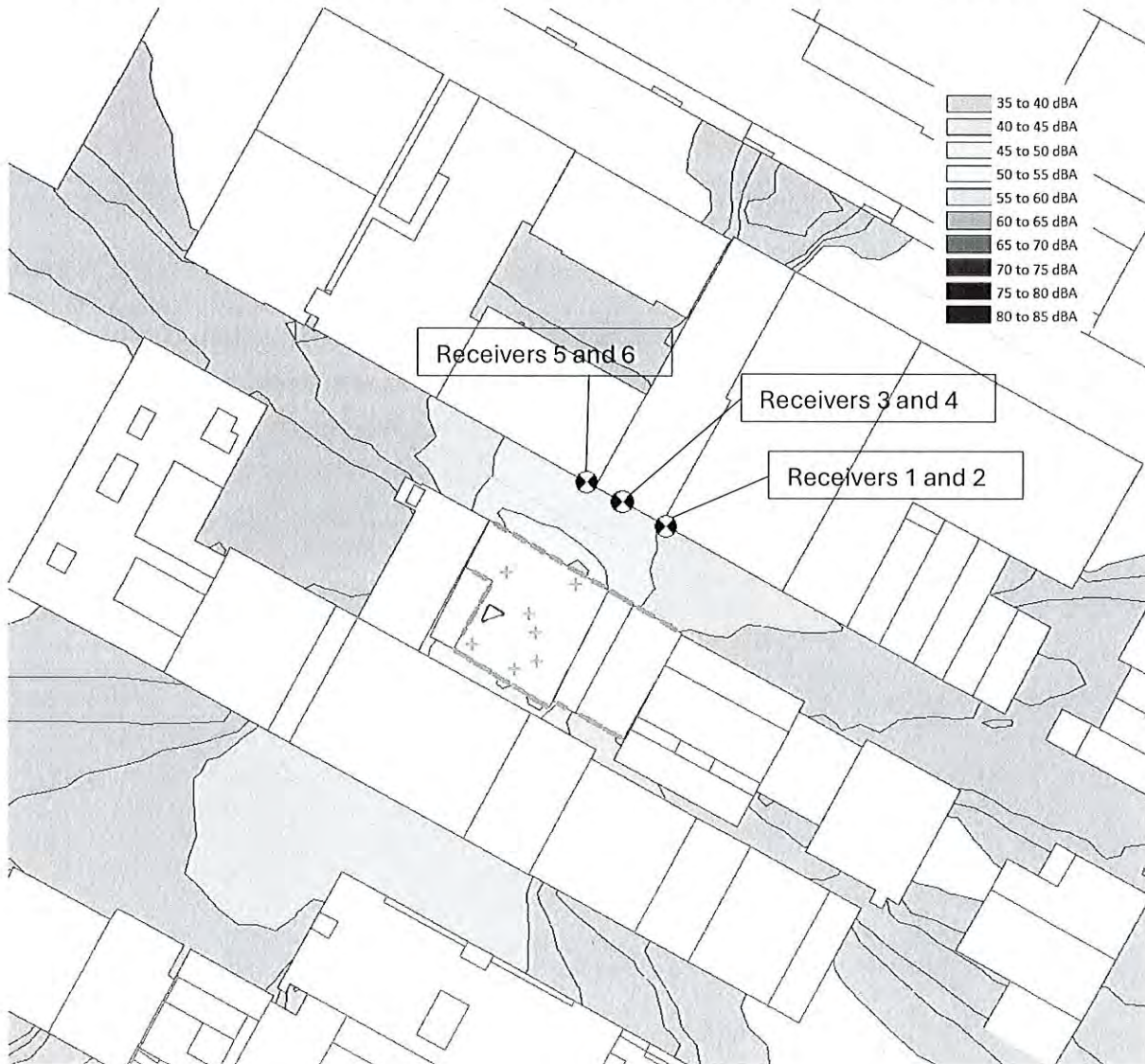


Figure 12 – Noise Contour Map of Noise Modeling Results at 6th Floor with Background Music



To account for additional sound from speech, patrons speaking at the assumed values noted in **Table 6** were added to the overall sound levels from the music and all interior sources for evaluation against the general prohibitions. A summary of overall A-weighted levels for the live music condition is shown in **Table 10**, and a summary of overall A-weighted levels for the background music condition is shown in **Table 11**. All levels are below the 7 dB(A) increase over ambient limit for nighttime hours. Though the background music condition has overall lower levels as a source in the model, there are some distributed speakers closer to the edge of the roof nearest W 27th St which shows a greater increase over ambient at residential receivers across the street, though still within the limits of the general prohibition noise code.

**Table 10 – Calculated Sound Levels for Live Music Condition with Speech
Received at Residential Receivers in dB(A) re: 20 µPa**

Receiver	Floor	Overall Model Output	Model Output and Ambient Combined	Increase Over Ambient
Receiver 1	GF	43.9	54.1	0.4
Receiver 2	9	58.8	60.0	6.3
Receiver 3	GF	44.8	54.1	0.5
Receiver 4	6	54.9	57.3	3.7
Receiver 5	GF	44.9	54.2	0.6
Receiver 6	6	54.8	57.2	3.6
Noise Code				
Maximum Allowable Increase Over Ambient	7			

**Table 10 – Calculated Sound Levels for Background Music Condition with Speech
Received at Residential Receivers in dB(A) re: 20 µPa**

Receiver	Floor	Overall Model Output	Model Output and Ambient Combined	Increase Over Ambient
Receiver 1	GF	44.2	54.1	0.5
Receiver 2	9	59.1	60.2	6.6
Receiver 3	GF	45.1	54.2	0.6
Receiver 4	6	55.3	57.5	3.9
Receiver 5	Gf	45.3	54.2	0.6
Receiver 6	6	55.1	57.4	3.8
Noise Code				
Maximum Allowable Increase Over Ambient	7			



4. RECOMMENDATIONS AND CONCLUSION

4.1 Additional Recommendations

In addition to the mitigation measures included in the acoustic model and presented in **Section 3.5** the following measures are also recommended:

- It is recommended that a limiter be installed on all sound systems to ensure that sound levels do not become too high. The settings for the limiter should be validated with testing in residential apartments near the Venue if possible pending coordination with nearby homeowners.
- As possible, final limiter and high pass filter setting should be set per on site testing at the apartments of nearby homeowners so that the final real-world sound attenuation and conditions are considered.
- For indoor areas with background noise, speakers should be directed downward toward patrons so that sound can be absorbed by patrons and receive direct sound waves from the speaker system. Speakers should be evenly distributed throughout the rooms and as close to patrons as possible. Placing speakers closer to patrons will result in lower and more evenly distributed sound levels. Locating speakers in ceilings may help to facilitate this.
- Exterior speakers for background noise at the rooftops should be placed in the proposed landscaping features and facing towards the patrons. This orientation places the speakers as close as possible to patrons, reducing sound levels at the neighbors. Acoustic barriers/enclosures can be placed behind the speakers as well to reduce sound transmission further.
- Speakers should not be rigidly attached to any building structure. Rigidly attached speakers can result in additional sound transfer above and beyond the calculations in this document. Isolators should be selected to achieve 93% isolation efficiency at the lowest operating frequency for the speaker. If the Client provides GZA with specifications, recommendations for specific isolators can be provided.
Ideally, all wall, floor, and ceiling surfaces would be decoupled to reduce any structural flanking paths which could exist but are not included in GZA's calculations. Ultimately, responsible setting of a limiter will include any structural flanking present and lead to the same results.
- As noted in **Section 3**, all exterior wall constructions are recommended to be airtight with penetrations, outlets, and light switches acoustically treated.

It is the responsibility of the Client to ensure that all construction is performed to specification and that activities are monitored to ensure that the Venue remains in compliance with NYC Noise Code.



4.2 Conclusion

The results of the acoustic measurements and simulation of potential noise generation associated with the proposed Venue in compliance with the New York City Noise Code at residential dwelling units near the Venue. The evaluation of potential noise impact was developed on a worst-case basis to assess potential impact, i.e. the combination of the lowest hourly Leq outdoor ambient noise monitored and the consideration of continuous noise levels at maximum occupancy of the proposed establishment.

If you have any questions, please do not hesitate to contact me at sean.harkin@gza.com or (631-847-1607).

Very truly yours,

GZA GEOENVIRONMENTAL, INC.

Sean Harkin, INCE
Acoustic Project Manager

Ethan Wagner, INCE Bd. Cert.
Acoustic Project Manager

Gene Bove, INCE
Consultant Reviewer

Kevin Williams, AICP, PP, GPC
Associate Principal

Attachments:
Limitations

**USE OF REPORT**

1. GZA GeoEnvironmental, Inc. (GZA) has prepared this report on behalf of, and for the exclusive use of Client for the stated purpose(s) and location(s) identified in the Report. Use of this report, in whole or in part, at other locations, or for other purposes, may lead to inappropriate conclusions; and we do not accept any responsibility for the consequences of such use(s). Further, reliance by any party not identified in the agreement, for any use, without our prior written permission, shall be at that party's sole risk, and without any liability to GZA.

STANDARD OF CARE

2. The conclusions presented in this report were based solely upon the services described in this report, and not on scientific tasks or procedures beyond the scope of described services or the time and budgetary constraints imposed by Client. Conditions at the facility are subject to change, therefore the compliance status at any given time could differ from the status at the time of our report.
3. This report describes the compliance status with respect to the environmental regulatory program(s) outlined in the report. Compliance with regulatory programs or specific regulatory requirements other than the program(s) outlined in this report have not been evaluated.
4. Information pertaining to the facility, structures, and operations and activities conducted at the facility was provided to GZA by Client as indicated within the report. In performing the services described in the report, GZA has relied on the information provided by Client, including the accuracy and completeness thereof.
5. The purpose of this study was to review the regulatory compliance of current operations and activities conducted at the facility within the limits of the objective and scope of work described in our proposal and/or report. We did not attempt to assess the compliance status of present or past owners or operators of the facility.
6. Unless otherwise specified in the report, GZA did not perform testing or analyses to determine the presence or concentration of any chemicals, oils, asbestos, or polychlorinated biphenyls at the site, within site buildings, or in the environment at the site. Where such analyses have been conducted by an outside laboratory, GZA has relied upon the data provided, and has not conducted an independent evaluation of the reliability of these data.

COMPLIANCE WITH CODES AND REGULATIONS

7. The regulatory compliance status described in this report has been evaluated based on our interpretation of regulations, and where appropriate, the interpretations provided by the applicable regulatory authority personnel at the time of our study. In some cases, these interpretations require subjective judgment and we cannot guarantee that all applicable regulatory authority personnel will interpret the regulations in the same manner as we have, or in the manner that the agency personnel we may have spoken to have. Applicable regulatory authorities' interpretations, requirements, and enforcement policies vary from district office to district office, from state to state, and between federal and state agencies. In addition, statutes, rules, standards, and regulations may be legislatively changed and inter-agency and intra-agency policies may be changed from present practices from time to time.
8. In preparing this report, GZA has relied on certain information provided by federal, State, or local applicable regulatory authorities and other parties referenced herein, and on information contained in the files of federal, State, and/or local applicable regulatory authorities available to GZA at the time of our compliance study. Although there may have been some degree of overlap in the information provided by these various sources, GZA did not attempt to independently verify the accuracy or completeness of all information reviewed or received during the course of the study. Where information provided by Client was not complete, representations regarding the regulatory compliance of such operations and activities has not been made.

**INTERPRETATION OF DATA**

9. GZA's work was performed in accordance with generally accepted practices of other consultants undertaking similar studies at the same time and in the same geographical area, and GZA observed that degree of care and skill generally exercised by other consultants under similar circumstances and conditions. GZA's findings and conclusions must be considered not as scientific certainties, but rather as our professional opinion concerning the significance of the limited data gathered during the course of the study. No warranty, express or implied, is made. Specifically, GZA does not and cannot represent that the Site contains no hazardous material, oil, or other latent condition beyond that observed by GZA during its study. Additionally, GZA makes no warranty that any response action or recommended action will achieve all of its objectives or that the findings of this study will be upheld by an applicable regulatory authority.

NEW INFORMATION

10. In the event that the Client or others authorized to use this report obtain information on environmental regulatory compliance issues at the facility not contained in this report, such information shall be brought to GZA's attention forthwith. GZA will evaluate such information and, on the basis of this study, may modify the conclusions stated in this report.

COMMUNITY OUTREACH

Hello from the Culture Club - Applying for Food and Beverage License in CB4 (And Invitation to Heated Rivalry and Death of Rasputin)

Matthew Kwatinetz <matthew@centaurproperties.com>
To: "CultureClub27@gmail.com" <cultureclub27@gmail.com>

Thu, Apr 16, 2026 at 5:36 PM

April 16, 2026

Dear Neighbor,

My name is Matthew Kwatinetz, and I work for Centaur Properties and serve as General Manager for the Culture Club (owned by WST27 LLC and Oberon Twenty-Seven LLC). We are seeking an on-premises food and liquor license to support cultural programming in line with our venue at 530 West 27th Street.

Our space has long been home to immersive, theatrical experiences that bring together artists and the public to engage with culture, build community, and support creative expression through interactive performances and events. We also host seasonal programming and social gatherings.

As we work to revitalize this unique venue, which has historically been an anchor of Chelsea's arts and cultural community, we are committed to being thoughtful, responsible neighbors. We plan to continue offering public-facing programming, including events where alcohol is served, and want to ensure we do so in a way that respects and enhances the surrounding community.

We welcome the opportunity to connect with you, answer questions about our programming or license application, and hear your feedback. Your input is important to us as we shape our operations and strive to be a positive presence in the neighborhood. The building has had an active rooftop for many years (pictured next page) and we plan to continue to use it – we want your feedback on how we can do this responsibly.

If you haven't yet visited, the Culture Club is located on West 27th Street between Tenth and Eleventh Avenues. We would be happy to show you the space and speak with you in person. We invite you to join us to sample the programming planned ahead. Please respond to us at CultureClub27@gmail.com to RSVP for any of the below. You are welcome to come by yourself or bring one guest with you (please indicate in your response):

- **Thursday, April 23rd at 6p:** Sneak Peak (30 minute) private community showing of Death of Rasputin, the sold-out Governor's Island immersive show that "glimmers like a Fabergé egg" (*NY Times*)
- **Monday, May 4th at 12:00p:** Floor-by-floor tour and Q&A.
- **Wednesday, May 13th at 7:00p:** Preview Performance of Heated Rivalry The Unauthorized Musical Parody (full show)

We also plan to appear before Manhattan Community Board 4 on May 12 regarding our application, welcome the chance to address any questions or concerns in advance. Please feel free to reach out to us at CultureClub27@gmail.com or at the phone number or mailing address below.

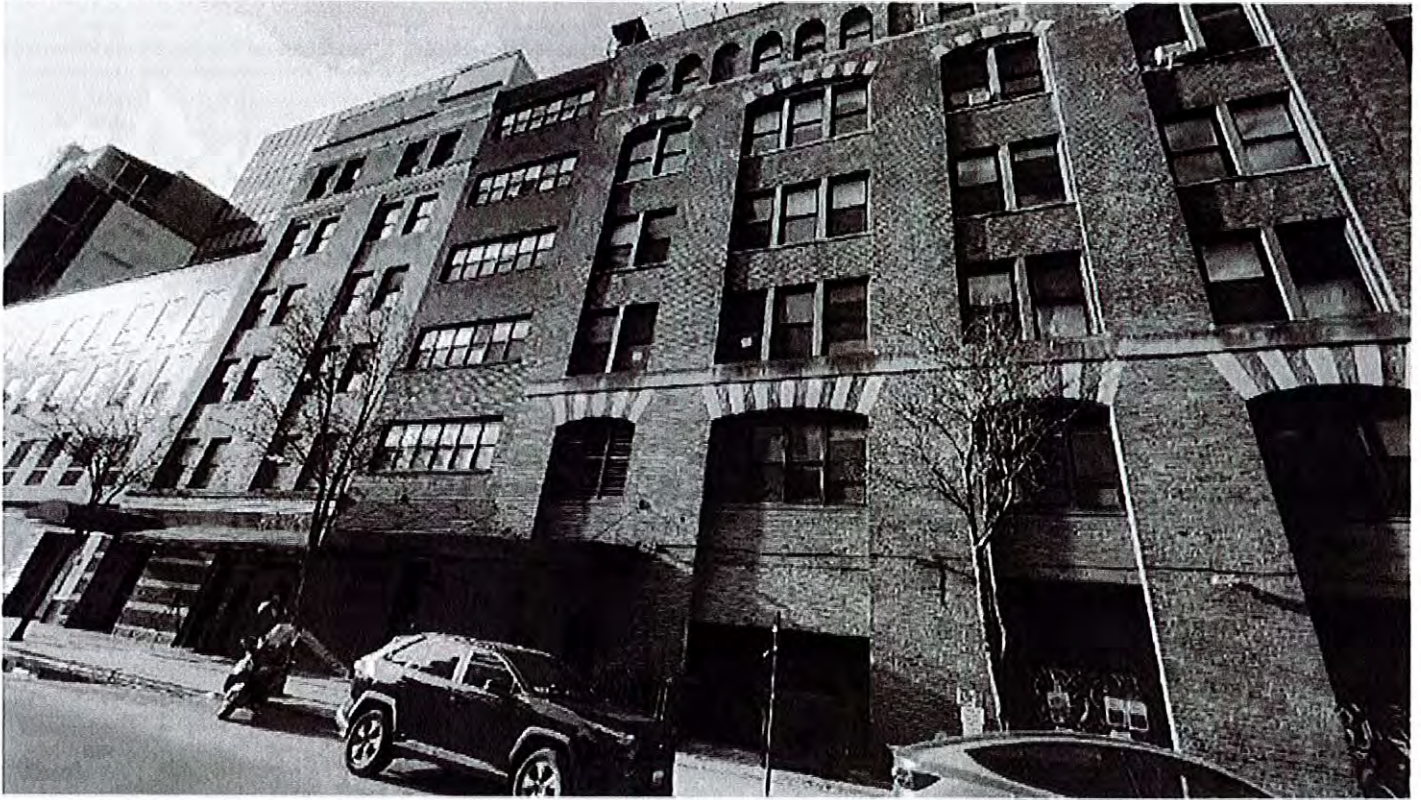
Warm regards,
Matthew Kwatinetz

Matthew Kwatinetz

Director, Asset Management

Centaur Properties
580 Fifth Avenue, 32nd Floor
New York, NY 10036
Office: 212 308 4443
Fax: 212 308 8530
E: matthew@centaurproperties.com

EXTERIOR DETAIL



ROOF



Note: Hours and noise restrictions to be discussed with the Community Board.



LESLIE BOGHOSIAN MURPHY
Chair
JESSE BOONIE
District Manager

CITY OF NEW YORK
MANHATTAN COMMUNITY BOARD No. 4
630 9th Avenue, Suite 208 New York NY 10030
tel. 212-730-4530
<https://nycmanhattancommunityboard4.solid4.com/>

PUBLIC NOTICE

Business Licenses and Permits Committee
will discuss an application submitted by
**WST27 LLC & Oberon Twenty-
Seven LLC.**

530 W 27th Street

A New Liquor, Wine, Beer & Cider License Application for a
Recreation Facility/Exhibition Hall with a Juke Box, Disc
Jockey, Recorded Music, Karaoke, Live Music (all types),
Patron Dancing, Third Party Promoters, Security Personnel
& Rooftop

DATE:

Tuesday, May 12, 2026

TIME:

6:30 PM

PLACE:

Hybrid Meeting:



Video/Phone Conference Registration:
<https://tinyurl.com/MCB4-BLP-COM>

NEW LOCATION

In-Person:

MCB4 Office

630 9th Avenue, Suite 208 (44/45)

**Due to limited space, we encourage all
members of the public to participate remotely
via Zoom.**

We invite you to attend this meeting and learn more about this application.
Alternately, you should email your comments by 12 p.m. Monday, May 11th or for
more information, to Assistant District Manager Nelly Gonzalez
negonzalez@nyc.gov

Form 10 - the Administrative Code of the City of New York section 10-
10.1(a)(1)(i) - 10.1(a)(1)(ii)



NEW YORK POST

**Page
Six**

THURSDAY, APRIL 30, 2026 / Cloudy, 63° / Weather: P. 30

LATE CITY FINAL nypost.com

\$2.00



In the first visit by a British monarch to New York since Queen Elizabeth II in 2000, King Charles and Queen Camilla laid a wreath at the 9/11 Memorial, with a note honoring the "enduring solidarity" between the nations. But socialist Mayor Maimani did little more than a cursory hello with the king, and made a snide remark about colonial spoils.

PAGES 4-7

TEA AND SYMPATHY





U.S. & S. 100th Street
New York

JOHN BROWN
Mayor

CITY OF NEW YORK
MANHATTAN COMMUNITY BOARD No. 4
630 W Avenue, Suite 208 New York NY 10011
Tel: 212 696 4100
<http://www.manhattan.nyc.gov>

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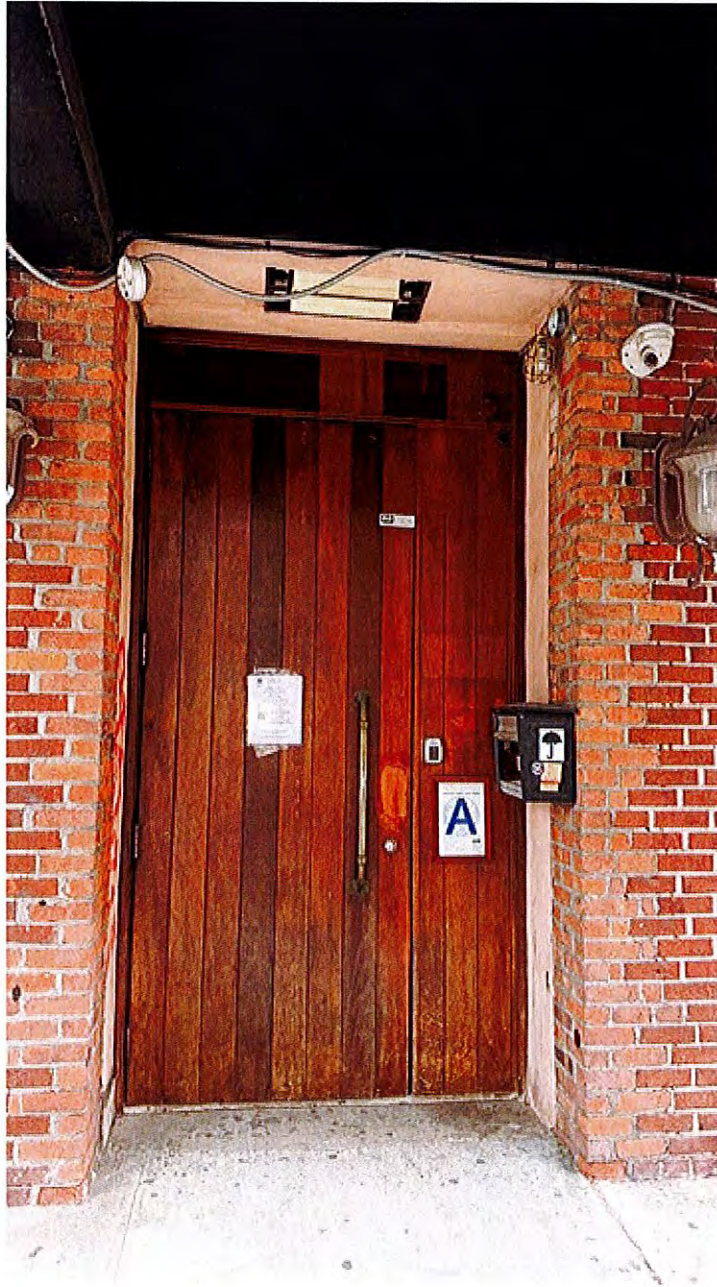
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Due to limited space, we encourage all
members of the public to participate remotely
via Zoom.



We invite you to attend this meeting and learn more about this application.
Alternatively, you should email your comments by 12 p.m. Monday, May 11th to the
more information, to Assistant District Manager Holly Gonzalez
hgonzalez@nyc.gov

Posted according to the Administrative Code of the City of New York section 25-
119. Please do not remove until after the above meeting date.











OPEN

PUBLIC NOTICE
Notice is hereby given that the following information is being made available to the public for comment and input on the proposed project.
PROJECT NAME: [illegible]
PROJECT LOCATION: [illegible]
PROJECT DESCRIPTION: [illegible]
PROJECT PURPOSE: [illegible]
PROJECT BENEFITS: [illegible]
PROJECT RISKS: [illegible]
PROJECT CONTACT: [illegible]
PROJECT WEBSITE: [illegible]
PROJECT QR CODE: [illegible]







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Wheel
September 27-28
Daily 10c



OFFICE OF THE
COMPTROLLER OF THE CITY OF NEW YORK
100 NASSAU ST., 10TH FLOOR
NEW YORK, N.Y. 10038

PUBLIC NOTICE

Notice of Intent to Issue a Certificate of Title
to the City of New York

NYC LLC Act (Section 205 of the
General City Law of 1964)

Section 205 of the General City Law of 1964

The City of New York is hereby giving notice that it
intends to issue a Certificate of Title to the City of New York
for the purpose of establishing the title of the City of New York
to the property described in the attached list of properties.

Effective Date: 09/27/2014

By: [Signature]

FOR INFORMATION

Notice of Intent to Issue a Certificate of Title
to the City of New York

Section 205 of the General City Law of 1964

Effective Date: 09/27/2014

Notice of Intent to Issue a Certificate of Title
to the City of New York



For more information, please contact the Office of the
Comptroller of the City of New York at (212) 312-1234
or visit the website at www.comptroller.nyc.gov

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Comptroller of the City of New York at (212) 312-1234
or visit the website at www.comptroller.nyc.gov





INTERVIEW

SONIC

CONTROL
YOUR CITY

PUBLIC NOTICE
The City of Seattle is holding a public hearing on the proposed changes to the Seattle Police Department's uniformed officers' contract. The hearing will be held on Thursday, June 14, 2018, at 6:00 PM, at the Seattle Police Department's Community Center, 1000 1st Avenue, Seattle, WA 98101. The hearing is open to the public. For more information, please visit www.seattle.gov/police/contract.



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Support Our On-Premises Liquor License at 530 West 27th Street!

We, the undersigned, proudly support Culture Club's application for an on-premises liquor license at their venue located at 530 West 27th Street in Manhattan.

Culture Club is dedicated to creating high-quality cultural, artistic, and community-driven experiences. Their programming brings together artists, performers, and guests in a thoughtfully curated environment that prioritizes creativity, safety, and community engagement.

We believe that supporting this application will contribute positively to the cultural vitality of the neighborhood and help sustain a vibrant, well-managed event space.

We respectfully urge approval of this on-premises liquor license application.

Name: CHRISTIAN PALOMARES Address: 200 Chambers St Apt 5K Signature: [Signature] Date: 05/30/2026

Name: BRENDAN MCCANN Address: 471 Arbor Lane Signature: [Signature] Date: 04/30/2026

Name: Kelly Bartnik Address: 811 5th Ave #502 Signature: [Signature] Date: 5/1/26

Name: LEON JONES Address: 16 Morningside Dr Signature: [Signature] Date: 05/10/26

Name: Carla Jolly Address: 456 Lexington Ave Signature: [Signature] Date: 5/10/26

Name: EVAN COOK Address: 916 Kuma Bazaar Ave 3L Signature: [Signature] Date: 5/10/26

Name: CJ White Address: 789 Convent Ave Signature: [Signature] Date: 5/10/26

Name: Joanna Allense Address: 22-43 29th St Signature: [Signature] Date: 5/10/26

Name: Irene Wang Address: 940 St. Nicholas Signature: [Signature] Date: 5/10/26

Name: German Martinez Address: 110 61st St Signature: [Signature] Date: 5/10/26

Name: CORA MCKENNA Address: 249 E 53rd St Signature: [Signature] Date: 5/10/26

Name: Mateo Chavez Lewis Address: 601 W 144th St Signature: [Signature] Date: May 10 2026

Name: DEVIN JEWELL Address: 76 ST NICHOLAS PL Signature: [Signature] Date: 5/10/26

Name: Caroline Postre Address: 654 W 161st St Signature: [Signature] Date: 5/10/26

Name: Laurence Ross Address: 288 Linden Blvd Signature: [Signature] Date: 5/10/26

Name: Sarah Valland Address: 681 W 193rd St Signature: [Signature] Date: 5/10/26

Name: William Keener Address: 504 W 167th St Signature: [Signature] Date: ~~5/10/26~~ 5/10/26

Name: Alan Kuper Address: 560 Jefferson St Signature: [Signature] Date: 5/10/2026

Name: Ali Selman Address: 200 Hampshire Signature: [Signature] Date: 05/10/2026

Name: Vikki Paz Address: 1367 Delaunoy Signature: [Signature] Date: 5/10/26

Name: Duncan Miller Address: 465 Pacific St Signature: [Signature] Date: 05/10/26

Name: Oline Martin Address: 465 Pacific St Signature: [Signature] Date: 5/09/26

Name: Calvin Heimann Address: 259 Bergen St Signature: [Signature] Date: 5.9.26

Name: AJ McManual Address: 354 Atlantic Signature: [Signature] Date: 5.10.26

Name: Lauren Xue Address: 683 Sterling Signature: [Signature] Date: 05/10/26

Name: Sequoia Canale Address: 683 Sterling Signature: [Signature] Date: 05/10/26

Name: Ryan Pham Address: 203 E 4th Signature: [Signature] Date: 05/10/26

Name: Jimin Moon Address: 296 Throop Ave Signature: [Signature] Date: 5/10/26

Name: Shelby Aco^{sk} Address: 611 W 149th St Signature: [Signature] Date: 5/10/26

Name: Gigi Russo Address: 36 Wychoff Signature: [Signature] Date: 05/10/26

Name: Ryan Duen Address: 470 Bergen Signature: [Signature] Date: 5/10/26

Name: Jeff Armstrong Address: 5 E 127th Ave
NY, NY 10035 Signature: [Signature] Date: 5/10/26

Name: Caroline Inches Address: 77 W 126th St
Apt 2A, 10027 Signature: [Signature] Date: 5/10/26

Name: Hayden Bingham Address: 77 W 126th St
Apt 2A 10027 Signature: [Signature] Date: 5/10/26

Name: Lily Tamsik Address: 681 W 193rd Signature: [Signature] Date: 5/10/26

Name: Parker Selman Address: 111 Mervyn St Signature: [Signature] Date: 5/10/26

Name: Daniel Brackett Address: 164 Nixon Pl Signature: [Signature] Date: 5/10/26

Name: Ryan Redman Address: 1405 Clinton St. #302 Signature: [Signature] Date: 5/10/26

Support Our On-Premises Liquor License at 530 West 27th Street!

We, the undersigned, proudly support Culture Club's application for an on-premises liquor license at their venue located at 530 West 27th Street in Manhattan.

Culture Club is dedicated to creating high-quality cultural, artistic, and community-driven experiences. Their programming brings together artists, performers, and guests in a thoughtfully curated environment that prioritizes creativity, safety, and community engagement.

We believe that supporting this application will contribute positively to the cultural vitality of the neighborhood and help sustain a vibrant, well-managed event space.

We respectfully urge approval of this on-premises liquor license application.

Name: E. Fodde Address: 535 W 24th St. #3 Signature: [Signature] Date: 5/7/26

Name: _____ Address: _____ Signature: _____ Date: _____

Name: _____ Address: _____ Signature: _____ Date: _____

Name: _____ Address: _____ Signature: _____ Date: _____

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pinch food design

May 8, 2026

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

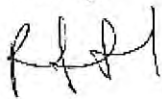
As a business across the street, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club has shown the consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhood, they never affect the neighborhood

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,



Robert Spiegel
Owner

Michele Zalopany
Hotel Chelsea
222 W 23 Street
Apt 417
NYC, NY 10011-2301

Manhattan Community Board 4
Frank Holozubiak, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

May 7, 2026

Dear Chairs Holozubiak and Gonzalez,

I have lived at the Chelsea Hotel for 37 years and have witnessed the many changes in our neighborhood. Although I am the VP of the 200 W23W24 Street BA, I am speaking for myself when I say that I personally and fully endorse full support for the liquor license submitted by WST27 LLC and Oberon 27 LLC (Culture Club) for their space located at 530 West 27th Street, Manhattan, NY.

In this time, where empty storefronts, mediocre mall food, and one more coffee shop dominate the area, we are in dire need of more cultural spaces and the "Culture Club" is exactly that! I recently attended a production of "The Death Of Rasputin" there, and the professionalism, and enthusiasm of all the participants was inspiring and hopeful!

Moreover, Culture Club's conscientious awareness of the history of the building and the neighborhood will be a welcome contribution to the neighborhood and the arts in Chelsea that make it a world-class destination while maintaining an authentic presence here.

I strongly urge CB4 to approve Culture Club's liquor license application. They have truly proven themselves to be responsible for their space and continue to be outstanding partners in our community. They deserve our recognition and support.

Thank you for your time and consideration,

Sincerely,
Michele Zalopany

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a business owner for 16 years and resident at 548 West 28 and 520 West 19th respectively as well as a longtime associate and friend of Harlan Berger, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. Culture Club has shown the consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhood.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

John C Wolfington

CEO

Play Work Group

548 West 28th Street Suite 230 NY NY 10001

A handwritten signature in black ink, appearing to be 'JCW', written in a stylized, cursive-like font.

William Stuart
526 W 26th St #504
New York, NY 10001

May 5, 2026

Manhattan Community Board 4
Frank M. Holozubiec, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("Culture Club") for their venue located at 530 West 27th Street in Chelsea.

As a member of the Chelsea design and creative community through my personal work as well as with Costantini Design, I appreciate the importance of spaces that support arts, culture, and public engagement in the neighborhood. Culture Club's vision for the venue continues the longstanding tradition of immersive cultural programming and creative gathering that has made this location an important part of Chelsea's identity.

The team has demonstrated a thoughtful and responsible approach to programming and operations, with a clear commitment to maintaining a welcoming environment that respects both the surrounding community and the character of the neighborhood. Their efforts to revitalize and preserve the cultural energy of the space will contribute positively to the local arts ecosystem and community life.

Chelsea benefits from venues that foster creativity, collaboration, and public interaction, and I believe Culture Club will continue to serve as a valuable cultural presence in the area.

I strongly encourage Community Board 4 to approve their liquor license application.

Thank you for your time and consideration.

Sincerely,



William Stuart
Costantini Design
Chelsea, Manhattan

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a stage manager that has worked on multiple projects in the space and a general theatre fan, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. I am a stage manager that works in immersive theatre and I will be working on a show in the building. I am excited by the idea of bringing the community back into the space and celebrating after performances with them.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

Christian Carew



Deputy Stage Manager of The Death Of Rasputin

Manhattan Community Board 4
Frank M. Holozubiec, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a neighbor and engaged member of our community, who both lives at 560 west 24th st and owns and operates a business at 508 west 26th st., I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. Over the past 25 years of living and working here, I care deeply about the future of this neighborhood and the businesses that operate here. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. Culture Club has shown the consistent ability to organize and execute events that are both vibrant and respectful of the surrounding community members.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Andrew Zuckerman", with a stylized, flowing script.

Andrew Zuckerman

Manhattan Community Board 4
Frank M. Holozubiec, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a producer and upcoming tenant in the space, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. My company, Artemis is Burning, will be bringing our critically acclaimed theatrical experience, *The Death of Rasputin*, to the building in the fall. We have a standard of excellence in the work that we do, and our choice to inhabit space at Culture Club reflects that. We are thrilled to be part of a chapter for the building; one that champions art and community.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

A handwritten signature in black ink, appearing to be "KB", followed by a horizontal line.

Kelly Bartnik

Producer, *Death of Rasputin*

Manhattan Community Board 4
Frank M. Holozubiec, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY**.

As a neighbor and engaged member of our community, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

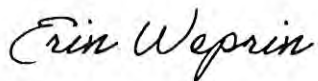
Culture Club's location is uniquely suited to hosting community events and exhibitions. I very much appreciated the opportunity to collaborate with Culture Club as a parent association volunteer at a school in the neighborhood, as they have been willing to lend space to our school's community for different events.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

A handwritten signature in cursive script that reads "Erin Weprin".

Erin Weprin

Manhattan Community Board 4
Frank M. Holozubiec, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

We are writing to express our full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("Culture Club") for their space located at 530 West 27th Street, Manhattan, NY.

As neighbors and engaged members of our community living at 222 West 23rd Street, apt. 624. We have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Also, my studio is located at 510 W 27th street, and I (Sheila Berger) am there everyday. I have always found Culture Club to be considerate next-door neighbors.

Culture Club's location is uniquely suited to hosting community events and exhibitions. I particularly enjoyed attending Death of Rasputin. Culture Club has shown a consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhood.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

We strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

Sheila Berger & Michael Rips

sheila berger 

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a property owner at 550 West 25th Street and engaged member of our community, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

Aaron Bergman

550 West 25th Street

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a neighbor and engaged member of our community- I live at 540 West 28th St and I'm also a member of the West Chelsea Block Association- I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. Over the years, I've attended Sleep No More several times and enjoyed meals on the rooftop at Gallow Green. I am excited for their new programming, especially Heated Rivalry and The Death of Rasputin. Living just around the block and with a view of their building and rooftop, I've never experienced any issues. I've always been amazed at how well run the events were. Culture Club has shown a consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhood.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

Donna Nehila

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

We are writing to express our full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As theater producers, we have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

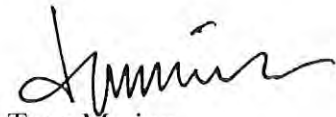
Culture Club's location is uniquely suited to hosting community events and exhibitions. The spectacular development of the surrounding area in Chelsea is an unparalleled support for new audiences in a new generation to engage with the work presented at the Culture Club. Furthermore, the team responsible for its rebirth has a deep commitment to that next generation of audiences and artists. This is why we are so thrilled to be bringing our new Duncan Sheik musical to the space this fall.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of the neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

We strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,



Tony Marion



Kemy Kurakowa

Manhattan Community Board 4
Frank M. Holozubiec, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a neighbor and engaged member of our community operating a gallery called Picture Theory on 28th street. I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. They have shown the consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhoods. Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,



REBECCA KIM

Picture Theory Founder
548 W28 Street Suite 238

Matthew Manuwal
540 W. 28th St. #12D
NY, NY 10001
mmanuwal@gmail.com

May 10th, 2026

Manhattan Community Board 4 Frank M. Holozubiec, Co-Chair, Business Licenses & Permits Committee
Wendy Gonzalez, Co-Chair, Business Licenses & Permits Committee

Re: Letter of Support for WST27 LLC and Oberon Twenty-Seven LLC (d/b/a "Culture Club") Location: 530 West 27th Street, New York, NY

Dear Mr. Holozubiec, Ms. Gonzalez, and Members of the Committee,

I am writing to express my full support for the liquor license application submitted by WST27 LLC & Oberon Twenty-Seven LLC ("Culture Club") for their space located at 530 W 27th Street, Manhattan, NY.

As an owner of a southward-facing 12th floor apartment with a direct view of the building and rooftop space, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. I particularly enjoyed attending multiple live theatrical and musical performances, charity events, Halloween parties, and simply dining with friends and family there. I've never attended a wedding, but they looked like a lot of fun from my view. The large space lends itself to many different types of activities and the unique aesthetic of their programming and offerings have appealed to a wide range of ages and backgrounds attracting a crowd that has been accretive to the neighborhood. Overall, the club adds a much-needed element of vitality to the neighborhood which can feel cut off from more active parts of the City.

Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being and culture of our neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support. Thank you for your time and consideration.

Sincerely,

Matt

Matthew Manuwal

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("Culture Club") for their space located at 530 West 27 th Street, Manhattan, NY.

As an artist, director, and creative producer of *The Death of Rasputin*, I have collaborated closely with Culture Club and have had the opportunity to witness firsthand the care they bring to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

I very much appreciated the opportunity to collaborate with Culture Club during presentations and events connected to *The Death of Rasputin*. Throughout that experience, Culture Club demonstrated an exceptional ability to organize and execute events that were artistically ambitious while also remaining professional, safe, and respectful of the surrounding neighborhood and community.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support. Thank you for your time and consideration.

Sincerely,
Hope Youngblood

Handwritten signature of Hope Youngblood in black ink.

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs, Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As a Creative Director, Producer, Choreographer and Ballerina who has had the pleasure of working with this team in the past, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. I am truly honored to have the opportunity to collaborate with Culture Club to bring the old New York to New New York with an evening celebrating visual artists and musicians within the community and to open the doors to all the gallerists and performing arts community in a way to breathe new life into the industry in the most elegant and boundary pushing way possible.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

Rose Alice.

A handwritten signature in cursive script that reads "Rose Alice".

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC (“**Culture Club**”) for their space located at **530 West 27th Street, Manhattan, NY**.

As a engaged member of our community and *community collaborator*, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club’s location is uniquely suited to hosting community events and exhibitions. I very much appreciated the opportunity to collaborate with Culture Club as a director of the Death of Rasputin. Culture Club has shown the consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhood.

Moreover, Culture Club’s attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club’s liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

Ashley Chipman

**NEW
235 BOWERY
NEW YORK NY
10002 USA
MUSEUM**

TEL +1 212.219.1222
FAX +1 212.431.5328
newmuseum.org

May 11, 2026

Manhattan Community Board 4
Frank M. Holozubiec, Co-Chair, Business Licenses & Permits
Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As an engaged member of the New York art and cultural community, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions and has shown the consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhood.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,



Dennis Szakacs
Chief Operating Officer

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

We are writing to express our full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As theater producers, we have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

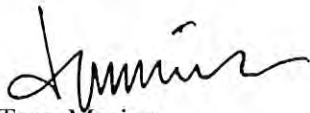
Culture Club's location is uniquely suited to hosting community events and exhibitions. The spectacular development of the surrounding area in Chelsea is an unparalleled support for new audiences in a new generation to engage with the work presented at the Culture Club. Furthermore, the team responsible for its rebirth has a deep commitment to that next generation of audiences and artists. This is why we are so thrilled to be bringing our new Duncan Sheik musical to the space this fall.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of the neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

We strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

A handwritten signature in black ink, appearing to read "Tony Marion", with a stylized, flowing script.

Tony Marion

A handwritten signature in black ink, appearing to read "Kenny Kurakowa", with a stylized, flowing script.

Kenny Kurakowa

Manhattan Community Board 4

Frank M. Holozubiec, Co-Chair, Business Licenses & Permits

Wendy Gonzalez, Co-Chair, Business Licenses & Permits

Dear Chairs Holozubiec and Gonzalez,

I am writing to express my full support for the liquor license application submitted by WST27 LLC and Oberon Twenty-Seven LLC ("**Culture Club**") for their space located at **530 West 27th Street, Manhattan, NY.**

As an engaged member of our community through my work at The Shed, I have had the opportunity to witness firsthand the care Culture Club brings to all aspects of their operations, from their high-quality art and cultural programming to their thoughtful event execution. They consistently demonstrate a strong commitment to excellence, community values, and responsible management, and they make everyone feel welcome.

Culture Club's location is uniquely suited to hosting community events and exhibitions. Culture Club has shown the consistent ability to organize and execute events that are both vibrant and respectful of the surrounding neighborhood.

Moreover, Culture Club's attention to maintaining the historical roots of this space reflects a genuine investment in the long-term well-being of our neighborhood and the cultural vitality in the Chelsea neighborhood. Their presence and programming have added significant cultural and social value to the area.

I strongly encourage Community Board 4 to approve Culture Club's liquor license application. They have proven themselves to be responsible stewards of their space and outstanding partners in our community. Their efforts deserve our recognition and support.

Thank you for your time and consideration.

Sincerely,

Alex Poots

Artistic Director

The Shed

A handwritten signature in black ink, appearing to read "Alex Poots". The signature is fluid and cursive, with the first name "Alex" and last name "Poots" clearly distinguishable.