

**TEMPORARY HISTORIC DESIGNATION STUDY REPORT
STATE THEATER
MARCH, 2017**

I. NAME

Historic: State Theater

Common Name: The Palms/The Electric Ballroom/Hoops

II. LOCATION

2612-2616 West State Street

Legal Description -

Tax Key No. 3890311000
Assessment Subd NO 54 in NW ¼ SEC 30-7-22 BLOCK 278 E
37.84' of S 172.8" LOT 18 and W 17.16" (LOTS 13 to 17 & S 15'
LOT 12) ADJ BID # 10

III. CLASSIFICATION

Site

IV. OWNER

City of Milwaukee
Redevelopment Authority
809 North Broadway
Milwaukee, WI 53202

ALDERMAN

Ald. Robert Bauman 4th Aldermanic District

NOMINATOR

Ald. Robert Bauman

V. YEAR BUILT

1915 (Permit dated September 2, 1915 and Milwaukee Journal
Sunday December 19, 1915)

ARCHITECT:

Frank W. Andree (Permit dated September 2, 1915 and
Milwaukee Journal, Sunday December 19, 1915)

NOTE: This nomination came in as a result of the recent fire that took place at the building on February 10, 2017. The building has been vacant since the City/Redevelopment Authority took ownership in December 2000.

VI. PHYSICAL DESCRIPTION

THE AREA

The State Theater is located in a small neighborhood commercial area that extends along North 27th Street wrapping slightly eastward on Wells Street and wrapping for a block eastward on

West State Street. A portion of this commercial strip has recently been listed in the National Register of Historic Places as the 27th and Wells Streets Commercial Historic District. (listed November 16, 2016)

The commercial district consists of masonry buildings two to four stories in height and at one time formed a continuous street wall of commercial and mixed use buildings between Wells and State Streets. Over the second half of the 20th century, a number of buildings have been demolished leaving gaps in the commercial fabric.

Smaller scale commercial buildings developed in the 2600 block of State Street, several of which have been demolished within the last ten years, and one of which was reduced in size from a three to a one story building (Ricky's on State).

Today, the State Theater stands with two other buildings on the north side of this block. Like the State Theater, the two adjacent buildings are vacant. On the south side of the block are three commercial buildings and a residence.

DESCRIPTION

The State Theater is a one story structure with two-story front façade that faces south onto State Street. The building occupies virtually all of its deep 55 foot by 217.80 foot lot. The east, west and north walls feature common brick. There are no openings on the east wall, several openings on the west wall are now closed in and miscellaneous openings on the north wall are now blocked up. These few side and rear wall openings are utilitarian in character and have no ornamentation. The roof is flat. A very large satellite dish is attached to the rear north wall. A very large slab-like masonry chimney is located at the east wall near the front facade.

The only articulated façade is the front elevation as was the case in virtually all movie houses. The front was designed to draw customers while the bulk of the building enclosed the large inner auditorium space. The State Theater is of hybrid style featuring elements of Ethnic Architecture as well as the Arts and Crafts and has a more residential character than many of the early movie houses.

The State Street façade is two stories in height with a side gabled roof clad in asphalt shingles. The stone coping of the gables features cusped forms frequently found in Gothic or Ethnic architecture. Theater and retail space were located on the first story and a residential apartment was located on the second.

Built in 1915, the brown brick façade is asymmetrical in design with openings arranged between and adjacent to two vertical projecting bays. These bays featured showcase windows at the first story and windows with one-over-one sash at the second story above which were square panels framed with green tiles. These bays extended above the corbelled brick cornice and were terminated with shaped parapets. Between the two vertical bays was located the broad entrance to the theater and the projecting ticket booth on the first story while the second story featured two sets of triple windows. These windows had a wide center sash flanked by two narrower sash. The east end of the façade housed a storefront on the first story and one opening with three windows on the second. The arrangement of the windows matched those located between the vertical bays.

A smaller showcase window is located at the west corner. It was originally illuminated by individual lights, the sockets of which are still in place today.

Some modest but finely crafted details can be found on the façade. The cornice at the top of the building is created by corbeled brick and the ornamental squares of the projecting bays are framed at the top by a soldier course of brick. Stone trim forms the top of the parapets, the sills, the stone banding on the first story and the pediment-like caps to the showcase windows. Reference has already been made to the green tiles used in the square panels on the piers. The use of earth toned tiles in browns and greens was a popular motif in architecture during this period and reflects the influence of the Arts and Crafts style.

Changes to the building have occurred over time, something to be expected in places of entertainment where changing building codes, being up to date and expressing the latest in architectural fashion was a normal way of doing business.

The auditorium space was enlarged by a 44-foot by 55-foot addition in 1923. This seems to conflict with the lot width as currently shown and could possibly reflect an error on the permit. Also, it was common that projects were not always built as stated in the permits.

The front projecting canopy was altered in 1937 and a Vitrolite or structural glass exterior was installed at this same time to “modernize” the building at a cost of \$1,500. A new men’s restroom was installed in the basement and the ladies restroom remodeled in 1938 and three exits were enlarged that same time.

Concession refreshments were referred to in 1940 and 1942 (popcorn machine, enclosure of vending machine). In 1946 a manager’s office and vending space were added.

The front canopy was altered in 1946. It is possible that the three-sided marquee that appears in a 1950s photograph was installed at this time. In 1984 when the Near West Side was surveyed, the three-sided marquee featured signage for The Palms and the entire west side of the façade was covered in wood siding. The storefront at the east end of the façade was blocked over with plywood.

The auditorium space has been altered over time, in order to allow for nightclub activities that followed when the building stopped showing motion pictures.

The building has been vacant and boarded up for nearly two decades. The city has owned the property and did some marketing for the building but not in recent years. On February 10, 2017 the theater was set on fire. It is not known how much damage was done to the former auditorium space or the roof above it. The exterior of the front facade shows holes in the roof, windows broken out, scorch marks from the fire on the masonry. Many of the decorative green tiles have been lost. Also visible are scars from the removal of the three-sided marquee, the I-beam that supported the original projecting canopy and dark mastic that had once served as caulking for the three-sided marquee. It is interesting to note that despite the cladding with structural glass and later wood boards, much of the original masonry stayed in relatively intact condition.

HISTORY OF THE STATE THEATER

North 27th street was once the western limit of the city until 1880. The border abutted the Town of Wauwatosa to the west. Eventually the western limits in this part of the city extended out to 35th Street and lands on the west side of the Wisconsin Avenue Viaduct were annexed in the 1920s.

The area in the vicinity of North 27th Street and State Street did not experience full development until the 1890s and early 20th century. The Wells Street trolley line was established in 1874, enabling a way to commute to the downtown. It was electrified in 1890. This in addition to the

transit line on North 27th Street produced an intersection at Wells Street that saw major development after the turn of the 20th century. A number of major buildings were constructed there including two multi-story mixed use buildings that included apartments with ground floor retail. Other commercial and retail buildings followed extending out to State Street.

The State Theater was named after its location along State Street, once a plank road leading to Watertown. The plank road was relatively short lived although the thoroughfare became a well-traveled urban street and its right-of-way shifted slightly over time. This was the edge of the city and until the 1890s saw only scattered residential development. The open land was attractive for commercial agricultural pursuits and in the western part of the Near West Side were located a number of landscape gardeners and horticulturalists. Among them were Thomas Armstrong, Charles Gifford, Isaac Jones and James Currie. All were immigrants from the British Isles. (Les Vollmert, Carlen Hatala, Robin Wenger, West Side Neighborhood Historic Resources Survey, Chapter on Agriculture)

Janes Currie established one of the longest lived of the greenhouse operations. The firm was begun in 1874 by Currie after coming to Milwaukee in 1873 from Ayrshire, Scotland. He was joined in business a year later by his brothers William and Adam. City directories show James and William living at the northeast corner of 27th and State by 1877. Fire insurance maps show that there were two dwellings adjacent to one another, addressed at 306 and 308-27th Street in which they and various family members lived. James also served as the superintendent of Forest Home Cemetery, a position that his son later took over. ([Frank Flower], History of Milwaukee, Wisconsin, Chicago: The Western Historical Company, 1881, pages 1538-1539; Sanborn Maps 1894, 1910-1926, 1910-1961; Rascher Fire Insurance Maps, 1876, 1888)

The Curries constructed an extensive greenhouse operation on the site. The company's catalogue from 1888 indicates that they had expanded their greenhouses almost every year from the time the business started. They considered their operation unequalled in the city and had added new greenhouses in the summer of 1887. They also leased the greenhouses of Alexander Mitchell, whose mansion grounds at 9th and Wisconsin had the most extensive private greenhouses "in the West if not the United States". This allowed the Currie's to supply a plant and cut flower business for customers. Both the Mitchell greenhouses and the operation at North 27th Street were promoted as easily accessible by streetcar. (Currie Bros. Horticultural Guide, Spring 1888, page 61. In the collection of the U. S. Department of Agriculture, Henry G. Gilbert Nursery and Seed Trade Catalogue. Accessed on line March, 2017)

Fire insurance maps show the gradual development of residential properties adjacent to the greenhouse operation. Houses were constructed at the east end of the block, one store had been constructed at the east end of the block at North 26th Street and a row of houses were built along Highland Avenue at the north end of the block after 1894.

It appears that their greenhouses were still located here until shortly before the State Theater was built. The Currie's maintained offices in downtown Milwaukee and continued publishing annual seed and plant catalogues through at least 1942. It is likely they moved their greenhouse operation to either a rural or suburban location away from Milwaukee.

It is not known at this date whether the Currie's sold their property directly to new owners or sold to a development company. The actual corner of North 27th and West State Street was next occupied by a filling station. Fire insurance maps show this station to have been a small building at first then replaced by two later structures. The last station, a Sinclair station, appears in the background of a streetcar photographed at this intersection. It was demolished sometime after 1961. (Undated copy provided by James Dieter to Historic Preservation staff)

The permit to construct the State Theater was taken out on September 2, 1915. The \$15,000 building was designed by Frank W. Andree. The Milwaukee Journal did a feature story on the new theater on December 19, 1915 and announced that it would open on or about December

23, 1915. The modern style building was described as “[o]ne of the most modern buildings devoted to motion pictures” and featured fireproof materials, 1,000 roomy upholstered seats, spacious aisles, four boxes of raised seats, a new vapor system for heating and ventilating, air exchanges every three minutes, interior lights operated by dimmers, and the ability to produce novel lighting effects. The pipe organ was built with an extra echo. The projection room featured two projectors, a spot light and a dissolving stereoptical machine. There was a mirrored screen. The lobby and restrooms were artistically decorated and hung with oil paintings. The theater was to show high class photo-plays.

Contractors included:

The American Marble and Mosaic Company-- the marble terrazzo and Roman mosaic work. “This unique marble work is an evidence of the largest and best structures such as churches, hospitals, schools and other public buildings.”

W. W. Kimble Co.--Kimble Pipe Organ, “the last word in the art of pipe organ construction.” It was located at the rear of the auditorium and some 35,000 feet of covered wire was used in its installation.

William Esser—Plumbing

Fischer and Zwicke—Carpenters who also worked on the Astor and Murray Theaters.

Bluel-Stephens Company—Ornamental Plaster.

South Side Construction Company—Mason work.

W. F. Riemer—Electrical work. The company’s specialty was amusement houses.

Ferdinand Johannes—Painting and decorating.

(“THE NEW STATE—Twenty-seventh and State Sts. Beautiful new Photo-Play Theater. Milwaukee Journal. Sunday, December 19, 1915 page 20)

The State Theater was constructed in the era that saw a phenomenal growth in the number of motion picture houses in the city. This was the period between the early day nickelodeons and the exotic picture palaces of the 1920s. Competition became fierce during the nineteen-teens (1910-1919) with some 78 theaters constructed or installed into existing locations. Almost all have been razed. The few remainders have often been remodeled out of recognition. In 1915 alone, there were approximately ten theaters that opened per the research of Larry Widen and Judi Anderson. Of these ten, one building is still in use for commercial purposes, the former Regent at 4011 West North Avenue, and one, the Downer, has been in continuous operation as a movie theater since it opened. The rest from 1910 have been razed with the exception of the State. The decision to locate a theater at North 27th and State Street would have been dictated by the growth of the surrounding neighborhood and the expansion of transportation networks.

The State Theater would be the only theater in the neighborhood until the construction of the more opulent and larger Tower Theater (1609 seats) in 1926 at the corner of North 27th and Wells Streets just a few blocks away. This was the fortieth theater in the chain owned by Saxe Amusement Enterprises. (Widen and Anderson, p. 74) Surprisingly, the State did not go out of business despite what must have been substantial competition.

An overview of the motion pictures shown at the State indicate that all the well-known stars and known silents were shown in the theater’s early years. See the attached list of motion pictures and events occurring or involving the theater from 1921-1927 and 1935-1955. Of particular note is the story of the blind radio and theater organist Walter G. Goetzinger who worked for the

State and invented a device for timing his music with the action of the silent films. He also worked for vaudeville theaters and due to his "splendid hearing" was able to coordinate with the performers whether they were singing or dancing. (Milwaukee Journal November 14, 1935)

The theater was host to special events for children. There was a special matinee party for children on December 27, 1925. (Milwaukee Journal December 27, 1925) Some 700 orphans from St. Rose's, St. Joseph's and St. Vincent's Asylum were treated to comedies. Transportation to the event was provided by cars and the return trip took place through special cars from The Electric Company. (Milwaukee Journal January 3, 1926) The child star Jane Wray [later Jane Walsh] visited the theater while in town visiting her uncle. She met with the audience and shook hands with them as they left the theater. (Milwaukee Journal August 10, 1926) On December 22, 1937, some 1,500 orphans from twelve orphanages attended a movie and received gifts for the holidays. (Milwaukee Journal December 22, 1937)

As did many theaters, the State came under the ownership of various corporations over time. In 1925 it was part of the Silliman Theaters along with the Jackson Theater, Riviera Theater, the Fern Theater, the Kosciuszko Theater and the Astor Theater. (Milwaukee Journal April 23, 1925) It was then under Warner Theaters. (Tanzilo) By 1935 the State was part of Fox Theaters. (Milwaukee Journal December 15, 1935)

The adjacent storefront originally had a candy or confectionary store, a common occurrence before movie theaters began adding their own concession stands. Later occupants included a jewelry and watch repair shop (1938), a greeting card and gift shop (1953), a delicatessen (1955), a commercial art work store, and a restaurant. (Permit records)

The last use as a movie theater probably occurred in 1954. On October 21, 1954 there was an inspection that revealed that the theater was being used as a church without an occupancy permit. The church, Milwaukee Evangelistic Temple, was holding gospel meetings, and did procure the necessary permit but then vacated the building by November 26, 1954. (Permit records)

In 1955 the theater was for sale along with the Riviera Theater, both owned by Fox-Wisconsin Corporation. (Milwaukee Journal February 10, 1955) A later add included the Mirth Theater for sale. (Milwaukee Journal June 19, 1955) The Tower Theater in contrast would survive another twenty years, closing in 1975.

Bobby Tanzilo in an article in OnMilwaukee called "Urban spelunking: State Theater, former Hoops strip joint & The Palms rock club" chronicles the history following the theater's closing in 1955 chronicles the post movie theater history of the State when it transitioned to a night club.

Thomas Harrington obtained an occupancy permit to run a tavern and dance hall in the building on August 3, 1955. He operated the Friendship Club on the premise until 1970s. It served as a dance hall, "mostly for single folks". Tanzilo reports an article by Jay Scribe of the Milwaukee Journal that described the place as like a well-run Legion Hall, smoke free and requiring proper attire and conservative dancing. During his ownership, architect Myles Belongia designed alterations to the interior that included filling in a portion of the first floor with gravel and laying a new concrete slab over the floor. A wood dance floor was installed over the concrete. Steps were built to the lower level and to two rear exits. Partitions were constructed for a wardrobe and bar room. An annotation on the permit indicates that glass had to be installed at the front and side door, not over five feet above grade to enable police to see into the premises. (Permit Records December 11, 1955)

In 1973 prospective buyer Michelangelo Bartolone applied for an occupancy permit for a tavern and dance hall. It is not clear at this time if he was affiliated with the Electric Ballroom, the next occupant. (Permit records dated May 11, 1973)

A sign for the Electric Ballroom was being installed in 1976 and an electrical permit and a construction permit for the sign were dated June 29, 1976. An occupancy for the Electric Ballroom was issued on October 28, 1976 with the owner listed as Harriet Deig. The corporate name was Deneca Ltd. Roof leaks cause falling plaster onto the dance floor in 1978 and orders were given to repair the plaster after the roof was fixed. (Permit records February 9, 1978) Famous rock groups performing here included AC/DC, Elvis Costello, and Judas Priest among others who would become famous as Cheap Trick.

Karlis A. "Chuck" Vecitis, Jr. applied for an occupancy permit on June 22, 1978 to continue a dance hall and tavern on the premises. It was granted on July 28, 1978. A part of the second floor was described as an office. conditions of the occupancy included proper hardware on various doors, repairing ceiling and wall areas where tiles had fallen off, and removing offensive language from walls and repairing walls in the men's and women's restrooms.

In this next incarnation the building became known as The Palms whose owners included K. A. "Chuck" Vecitis and Peter Sobotka. They installed the wood board cladding on the exterior in 1979 as a means to "repair damage" to the exterior. (Permit records July 13, 1979) More interior alterations followed in 1980.

The front marquee was removed in 1986 and other exterior and interior repairs were made. A stationary fabric awning was subsequently installed (Permit records March 13, 1986, Standards and Appeals decision dated July 14, 1986)

By August 28, 1986 the business had transitioned into Hoop's Bar and Sport Club, a strip club and a new sign was being installed on the building. (Permit records)

After neighborhood complaints about the conduct of the patrons, the city's Utility and License Committee voted unanimously in 1991 to "strip the club of its license" and Hoops closed down. Tanzilo. Urban Spelunking: State Theater)

On October 23, 1993 an occupancy permit was requested by Gryphon Entertainment Inc., Daniel Lucas, for show and/or exhibition use. The application was cancelled. The ownership was listed as Daniel Hay, Gerald Hay and Chuck Vecitis.

The building has remained vacant since 1991.

On December 14, 2000 the city of Milwaukee Redevelopment Authority acquired the property from Gerald Hay, Daniel Hay and Karlis "Chuck" Vecitis. The Redevelopment Authority made some attempts to market the building but found no buyers. As stated elsewhere in this report, a fire damaged the building on February 10, 2017. The damage and the proposed demolition of the building led to this application for Temporary Historic Designation to allow time to seek an alternative to the demolition.

VII. SIGNIFICANCE

The State Theater is significant as one of only a handful of surviving movie theater buildings that date from the era immediately preceding the era of the picture palace in the 1920s. It was a time of experimentation as there had been no precedent for this type of group entertainment outside of the serious theater with its established plays and operas and musical performances.

As moving pictures evolved from a novelty to a more established form of entertainment, venues to view these movies went from makeshift storefront operations to formal and dedicated buildings that had to meet fire codes and other safety considerations. Providing comfort for the patrons was also a high priority. The Milwaukee Journal, in an article printed shortly before the building's opening, reported that the State was "One of the most modern buildings devoted to

motion pictures.” Its fire proof materials were cited as well as the roomy upholstered seats and good ventilation and lighting that could be dimmed. The theater organ would provide musical accompaniment.

The State Theater is distinct in design being something of a hybrid that has the cusped gables as in a building associated with Ethnic Architecture yet having the inset tiles and simplicity of the façade reminiscent of the Arts and Crafts era. It does not resemble any other surviving movie theater structures or any that have been known to be built in the city.

This is the only known movie theater designed by the Milwaukee architect Frank W. Andree. He is known to have designed the Rudalt Theater in Columbus, Wisconsin but that has been demolished. Andree was a prolific architect, known mostly for his residential work but was also a designer of commercial buildings. The State Theater gives us an interesting glimpse into his career.

VIII. THE ARCHITECT

Frank W. Andree was the son of Ernest W. Andree, the secretary of a glassware, china and crockery firm called the F. J. Blair and Andree Company once located on North Water Street. The family also included brothers Ernest F. and Arthur Andree and all lived at today's 922 North 11th Street and then later in the 2500 block of North 25th Street. (Milwaukee City Directories)

Frank W. Andree first appeared in the city directory in 1881 with the occupation of draftsman and in 1884 is listed as working with the prominent architectural firm of E. T. Mix & Company. Andree undoubtedly acquired an excellent background in design while working for Mix since the firm was known for its expertise in residential and commercial design and was the go-to firm for the large and complex architectural projects in the 1880s.

Andree embarked on his own practice in 1888 with offices on East Wisconsin Avenue and then formed a brief partnership with Jacob Jacobi in 1889. The two men relocated to 951-955 North 3rd Street in 1890 although the directories indicated they were no longer partners. In 1891 Andree joined Henry Van Ryn and Charles L. Lesser to form the firm of Van Ryn, Andree and Lesser with offices in the Plankinton Building. A description of the firm that year indicated that Van Ryn worked as a superintendent of the practice while Lesser served as draftsman and Andree specialized in design. Andree left the firm around 1893 and subsequently practiced on his own, sometimes working out of his residence and sometimes in rented offices. The city directories show Andree in 1901 working as a draftsman at offices shared by architects Charles A. Fink and Henry G. Lotter. Between 1902 and 1906 Andree's firm was located on North 12th Street. He then moved to the Cawker Building at Plankinton and Wells where he maintained his offices through 1918. He resumed working out of his home (2629 West State Street) from 1919 through 1927 and then moved to 2847 North 49th Street.

Andree subsequently organized the firm of F. W. Andree & Company, architects and construction engineers at 2659 North 27th Street beginning in 1929. The business dissolved in 1934 during the Great Depression. In the following year, Andree opened a small architectural office at 1204-A West Walnut Street. City Directories seem to indicate that Andree retired around 1942, and he does not appear in the directories thereafter.

Andree was one of the city's most prolific designers, and the city's Historic Preservation division has identified some 41 houses he designed on Milwaukee's West Side alone. It is known he designed extensively on the East Side as well. Andree had frequent commissions for custom designed houses. Around the turn of the twentieth century he also designed many duplexes for some of the local large scale developers such as Frank and John Hunholz and J. D. Steuerwald. In his early years, Andree typically designed two-and one-half-story houses with steeply pitched roofs that had

numerous dormers, turrets and intricate details that were generally in the Colonial Revival and late Queen Anne styles. Some of his work on McKinley Boulevard clearly reflects Germanic stylistic features that were popular among his German-American clients there. Andree even designed a few bungalows (1815 North 49th Street), churches (1457 North 35th Street, English Lutheran Mission, 1907) schools and a Prairie style house (4744 West Woodlawn Court, 1914).

The State Theater is one of only two known movie theaters designed by Andree. The other was the Rudalt Theater in Columbus, Wisconsin built in 1917, now demolished. (Cinema Treasures website)

SOURCES

Andree, Frank W. Architects Research File located at City of Milwaukee Historic Preservation Office.

Cinema Treasures. Website. Accessed march 2017.

Currie Bros. Horticultural Guide. Spring 1888. In the collection of the U. S. Department of Agriculture, Henry G. Gilbert Nursery and Seed Trade Catalogue. Accessed on line March, 2017. <https://archive.org/details/curriebroshortic1888curr>

[Flower, Frank]. History of Milwaukee, Wisconsin. Chicago: The Western Historical Company, 1881.

Milwaukee City Building Permits. 2612-2616 West State Street

Milwaukee Journal

Rascher's Fire Insurance Maps of the City of Milwaukee. Chicago: Rascher Fire Map Company, 1876, 1888.

Sanborn Insurance Maps of Milwaukee, Wisconsin. New York: Sanborn-Perris Map Co., 1894, 1910, 1910-1926, 1910-1961.

Tanzilo, Bobby. "Urban spelunking: State Theater, former Hoops strip joint & The Palms rock club." OnMilwaukee. First posted July 24, 2015 and reposted following the fire on February 10, 2017.

"THE NEW STATE—Twenty-seventh and State Sts. Beautiful new Photo-Play Theater. Milwaukee Journal. Sunday, December 19, 1915.

Vollmert, Les; Hatala, Carlen; and Wenger, Robin. West Side Neighborhood Historic Resources Survey. City of Milwaukee: Department of City Development, 1984).

Widen, Larry and Anderson, Judi. Milwaukee Movie Palaces. Milwaukee: Milwaukee County Historical Society, 1986.

IX. STAFF RECOMMENDATION

Staff recommends that the State Theater be given temporary historic designation as a City of Milwaukee Historic Site as a result of its fulfillment of criteria e-1, e-5 and e-6 of the Historic Preservation Ordinance, Section 320-21(3) of the Milwaukee Code of Ordinances.

- e-1 Its exemplification and development of the cultural, economic, social or historic heritage of the city, state of Wisconsin or the United States.

Rationale: The viewing of motion pictures became one of the biggest forms of entertainment for the mass culture in the twentieth century. As the film industry evolved so did the venues in which the public viewed them. The earliest locations utilized existing storefronts and entertainment structures. As its popularity increased both building codes and market forces drove the movie distributors and proprietors to build viewing houses that were fireproof, comfortable for patrons and had stylish surroundings to make the experience more memorable and bring patrons back. The State Theater represents that period of theater construction where the movies went into the neighborhoods, establishing themselves along transportation routes but before the development of the big picture palace. The buildings were not lavish in size but could seat 1,000 patrons and were relatively modest on the exterior. It was a period of experimentation where there was no particular theme to follow in design. The simple low scale movie theaters of this pre-1920's era once were fairly common and numerous examples show up in historic photos and in the newspapers. The State is one of only a handful from this time: the Downer is still in operation but the few scattered remaining movie houses are either vacant or have been remade to accommodate other uses.

- e-5. Its embodiment of the distinguishing characteristics of an architectural type or specimen.

Rationale: The State Theater is unique in the design of the theaters produced in Milwaukee. Its two story front façade tried to keep with the residential character of the adjacent neighborhood and its details come from the Arts and Crafts and Gothic tradition. This is in stark contrast with many of the theaters at its time that had a rather flat front façade with a large rectangular or perhaps arched opening into which was recessed a ticket booth and entry doors.

- e-6 Its identification as the work of an artist, architect, craftsperson or master builder whose individual works have influenced the development of the city.

Rationale: The State Theater opens a window onto the career of Frank W. Andree. Known to be a prolific designer of residential buildings as well as some commercial and even industrial buildings, this theater is his only known movie house designed in Milwaukee. In addition, there appears to have been only one other theater he designed, in Columbus Wisconsin, the Rudalt. It is telling that this Milwaukee design has something of a residential character to the façade given the majority of his commissions.

Preservation Guidelines for the State Theater

The following preservation guidelines represent the principal concerns of the Historic Preservation Commission regarding the temporary historic designation of the State Theater at 2612-2616 west State Street. The intent of the commission is to preserve the historic, existing exterior features of the building. It is understood that the building sits vacant and fire-damaged. The side and rear walls appear relatively unharmed. The front façade is the most damaged.

The front façade had sustained changes over the years with the removal first, of its extended canopy, the construction of a three-sided v-shaped canopy, and then that sign's removal. There are scars where the original canopy joined the building and a large I-beam is visible. Black mastic residue is evident where the v-shaped sign/marquee had been attached. Some brick has been damaged. The decorative green tiles in the front gables are now mostly missing.

These guidelines are more general in character but will be fully developed should the HPC later vote to give the building permanent designation.

This nomination was submitted to allow some time to see what restoration options may be taken and to develop a fund raising plan.

Building maintenance and restoration must follow accepted preservation practices as outlined below. Any exterior changes including repair of ornamental trim but exclusive of routine painting will require a certificate of appropriateness. Most certificates are issued on a staff-approved basis and only major new construction or alteration requests typically will go before the Historic Preservation commission. The Commission reserves the right to make final decisions based upon particular design submissions.

A. Roofs

Retain the roof shape. The front of the buildings features a gabled roof but the remainder of the building has a flat roof. The installation of skylights where they would be visible from the street are not permitted as they would have a negative impact on the building. Skylights however may be added to the roof if they are not visible from the street or public right of way. No changes can be made to the roof shape which would alter the building height, the roofline or its pitch. Locate mechanical systems and vents on portions of the roof not visible at all from the public right of way and paint them out to minimize impact. If the building gets re-roofed, consultation with historic preservation staff is required to review and approve the new roofing material, flashing, drainage and gutters. A satellite dish currently exists at the rear of the building. This location is suitable for such an installation. The construction of other rooftop features requires review by Historic Preservation staff and a Certificate of Appropriateness.

B. Materials

1. Masonry

- a. Unpainted brick or stone or terra cotta must not be painted or covered. Painting masonry is historically incorrect and could cause irreversible damage if it was decided to remove the paint at a later date. Covering masonry with other materials (wood, sheet metal, vinyl siding, stucco, etc.) is not allowed.
- b. Re-point defective mortar by duplicating the original in color, hardness, texture, joint finish and joint width. See the masonry chapters in the books, As Good As New or Good For Business for explanations on why the use of a proper mortar mix is crucial to making lasting repairs that will not contribute to new deterioration

of the masonry. Using much harder, contemporary Portland cement mortar will not make a lasting repair and can damage the historic brick and stone and terra cotta. Replaced mortar joints should be tooled to match the style of the original. Do not use mortar colors and pointing styles that were unavailable or were not used when the building was constructed. Consultation with historic preservation staff and a Certificate of Appropriateness is required before starting any re-pointing.

- c. Any future renovation/restoration of the building will require some form of masonry cleaning to remove mastic residue and fire damage soot. Sandblasting or high pressure water blasting or the use of other abrasive materials (baking soda, nut shells, dry ice, etc.) on limestone, terra cotta, pressed brick or cream brick surfaces is prohibited. This method of cleaning erodes the surface of the material and accelerates deterioration. The use of accepted chemical products to clean masonry is allowed and a test panel is required before general commencement of the work. Work should be done by experienced individuals as the chemical cleaning process can have a negative impact on the masonry. Consultation with historic preservation staff and a Certificate of Appropriateness is required before any cleaning would begin.
- d. Repair or replace deteriorated masonry with new material that duplicates the old as closely as possible. The use of EIFS (exterior insulation and finish systems) which is synthetic stucco is not permitted. Consultation with historic preservation staff and a Certificate of Appropriateness is required before attempting work on the masonry

2. Wood/Metal

- a. Retain original material, whenever possible. Do not remove architectural features that are essential to maintaining the building's character and appearance.
- b. Retain or replace deteriorated material with new material that duplicates the appearance of the old as closely as possible. Covering wood or metal with aluminum or vinyl or other substitute material is not permitted. Spot replacement or spot repair of any deteriorated elements is encouraged rather than complete removal and replication. Structural wood epoxies are suggested for the lasting repair of damaged or decays areas of wood trim. Any new elements must replicate the pattern, dimension, spacing and material of the originals. Consultation with Historic Preservation staff and a Certificate of Appropriateness is required before beginning repairs as some materials may actually harm the historic features.

C. Windows and Doors

- 1. Retain existing window and door openings. Do not make additional openings or changes in existing fenestration by enlarging or reducing

window or door openings to fit new stock window sash or new stock door sizes.

2. Windows currently visible on the building have been broken out as a result of the efforts to put out the fire on building. Any future replacements will match what had been on the building originally. New windows must be made of wood. Vinyl, vinyl clad, metal, and metal-clad or fiberglass prime window units are not permitted. Wood combination/storm screen units or fixed storm windows that fit the shape of the original opening are permitted.

Do not fill in or cover openings with inappropriate materials such as glass block or concrete block. Do not use modern style window units, such as horizontal sliding sash or casements, in place of double-hung sash or the substitution of units with glazing configurations not appropriate to the style of the building.

The theater entry and the storefront to the east of it have been damaged through years of remodeling and the recent fire but the original openings are still intact. Any renovation/restoration would require appropriate plans, worked out with staff and the Historic Preservation Commission, to bring the building to a semblance of its original appearance.

3. Any needed security features for the front facade will be worked out with staff and the Historic Preservation Commission. There may be temporary measures required during a period of renovation/restoration.

D. Trim and Ornamentation

There should be no changes to the existing historic trim or ornamentation except as necessary to restore the building to its original condition.

E. Additions

As the building occupies almost all it lot, it is unlikely that additions would be contemplated to the building. No additions will be permitted at the front elevation.

F. Signs/Exterior Lighting

The installation of any permanent exterior sign or light fixture on the building shall require the approval of the Commission.

G. Site Features

The building currently occupies the entire lot and there is not space for plantings.

H. Guidelines for New Construction

It is important that new construction be designed to be as sympathetic as possible with the character of the structure. It is unlikely that the property can support small-scale accessory structures, like a gazebo, garage or fountain. Should any new construction be contemplated, the following four criteria will apply.

1. Site work

New construction must respect the historic site and location of the building. It should be accomplished so as to maintain the appearance of the building from the street as a freestanding structure.

2. Scale

Overall building height and bulk, the expression of major building divisions including foundation, body and roof, and individual building components, such as overhangs and fenestration that are in close proximity to a historic building must be compatible to and sympathetic with the design of the building. New construction is to be smaller in size and shorter in height than the historic building.

3. Form

The massing of the new construction must be compatible with the goal of maintaining the integrity of the original historic building as a freestanding structure.

4. Materials

The building materials which are visible from the public right-of-way and in close proximity to the historic building should be compatible with the colors, textures, proportions, and combinations of cladding materials used on the historic building. The physical composition of the materials may be different from that of the historic materials, but the same appearance should be maintained and materials not available when the building was constructed should be avoided.

- I. Guidelines for Demolition

Although demolition is not encouraged and is generally not permissible, there may be instances when demolition may be acceptable if approved by the Historic Preservation Commission. The following guidelines, with those found in subsection 9(h) of the ordinance, shall be taken into consideration by the Commission when reviewing demolition requests.

1. Condition

Demolition requests may be granted when it can be clearly demonstrated that the condition of a building or a portion thereof is such that it constitutes an immediate threat to health and safety and is beyond hope of repair. This would generally be in case of a major fire or a natural catastrophe.

2. Importance

Consideration will be given to whether or not the building is of historical or architectural significance or displays a quality of material and craftsmanship that does not exist in other structures in the area.

3. Location

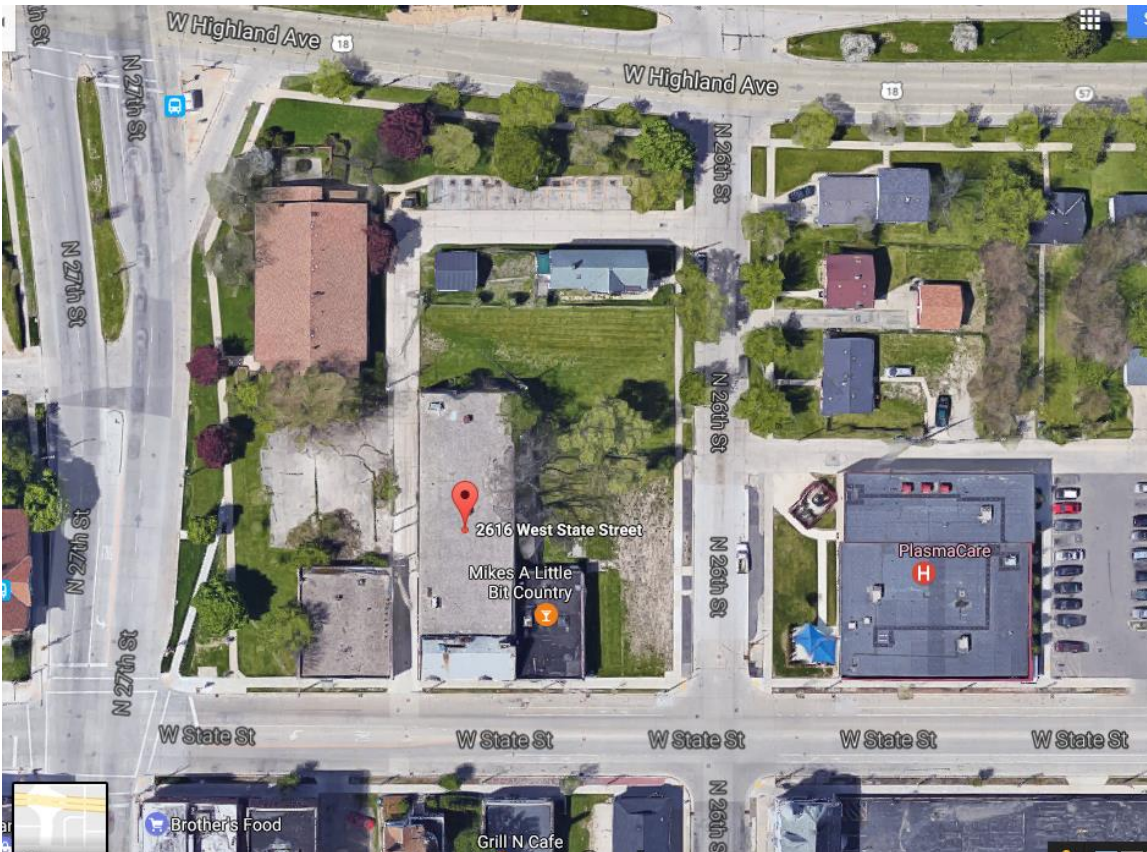
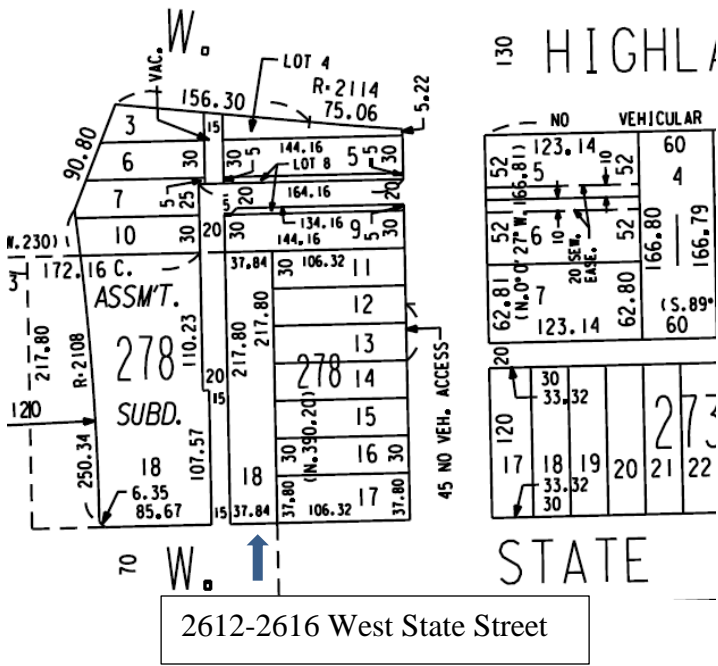
Consideration will be given to whether or not the building or portion of it contributes to the neighborhood and the general street appearance and has a positive effect on other buildings in the area.

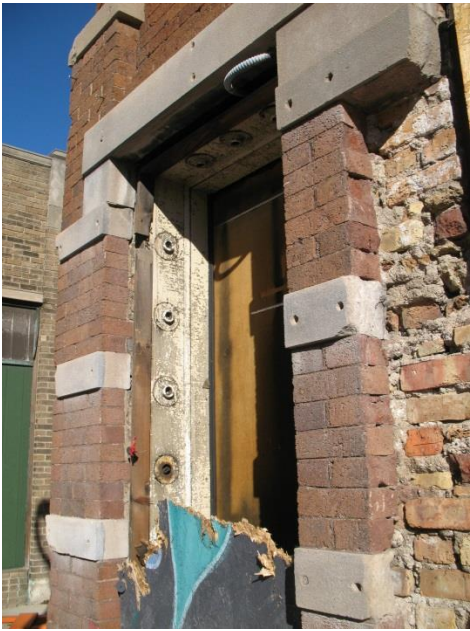
4. Potential for Restoration

Consideration will be given to whether or not the building is beyond economically feasible repair.

5. Additions

Consideration will be given to whether or not the proposed demolition is a later addition that is not in keeping with the original design of the structure or does not contribute to its character. Consideration will be given to the rear additions and garage should the owner want to replace them.





INFORMATION COMPILED BY NADER SAYADI
FOR HISTORIC PRESERVATION STAFF

Newspapers seen: 1921-1927 & 1935-1955

https://www.youtube.com/watch?v=MIK0B4kCK_E

A list of the movies

	movies	Ref (The Milwaukee Journal)
1921		
Jan	1. Dorothy Gish in "Little Miss Rebellion"	Jan 2 nd , 1921
	2. Harold Lloyd in "Get Out and Get Under"	
	3. Charles Ray in "The Village Sleuth"	Jan 9 th , 1921
	4. Wallace Reid in "What's Your Hurry?"	Jan 16 th , 1921
	5. Alice Lake in "Misfit Wife"	Jan 30 th , 1921
Feb	6. Viola Dana in "Cinderella's Twin"	Feb 6 th , 1921
	7. May Allison in "All Men Alike?"	Feb 13 th , 1921
	8. "A Child for Sale" with an all start cast	
	9. Anita Stewart in "Harriet and the Piper"	Feb 27 th , 1921
Mar	10. Wanda Hawley in "Beloved Villain"	Mar 6 th , 1921
	11. Harold Lloyd in "Number, Please."	
	12. Otis Skinner in "Kismet"	
	13. Eugene O'Brien in "Broadway and Home"	Mar 13 th , 1921
	14. Priscilla Dean in "Outside the Law"	
	15. Norma Talmadge in "The Woman Gives"	Mar 20 th , 1921
	16. Agnes Ayres in "The Furnace"	
	17. Mary Pickford in "Suds"	Mar 27 th , 1921
Apr	18. Lewis Sargent in "Soul of Youth"	
	19. Wallace Reid in "Always Audacious"	Apr 17 th , 1921
	20. Vera Gordon in "Greatest Love"	
	21. Billie Burke in "Frisky Mrs. Johnson"	Apr 17 th , 1921
	22. House Peters & Jane Novak in "Isobel"	
May	23. Wanda Hawley in "The Snob"	May 1 st , 1921
	24. Florence Vidor & House Peters in "Lying Lips"	
	25. Charles Ray in "Phyllis and 19"	May 8 th , 1921
	26. Charles Chaplin in "The Kid"	
	27. Alice Brady in "Out of the Chorus"	May 15 th , 1921
	28. Buster Keaton in "The Scarecrow"	
	29. Viola Dana in "Offshore Pirate"	May 22 nd , 1921
	30. Constance Talmadge in "Love Expert"	
	31. Bert Lytell in "Message from Mars"	May 29 th , 1921

	32. "Last of the Mohicans" with an all-star cast	
Jun	33. Ethel Clayton in "Sins of Razanne" 34. Buster Keaton in "Hard Luck" 35. Priscilla Dean in "Reputation"	June 12 th , 1921
	36. Thomas Meighan in "Conrad in Quest of Willis Youth" 37. Katherine McDonald in "Notorious Miss Lisle"	June 26 th , 1921
Aug	38. Clara Kimball Young in "Hush" 39. Jackie Coogan in "Peck's Bad Boy"	Aug 7 th , 1921
	40. Viola Dana in "Home Stuff" 41. Bobby Vernon in "Back Form the Front" 42. Rex Beach in "The North Winds Malice"	Aug 14 th , 1921
	43. Milton Sills in "The Little Fool" 44. "Torchy's Night Hood"	Aug 21 st , 1921
	45. Fatty Arbuckle in "The Travelling Salesman"	Aug 28 th , 1921
Sep	46. Bill Douglas MacLean in "One a Minute" 47. Buster Keaton in "The Goat"	Sep 18 th , 1921
	48. Thomas Meighan in "White and Unmarried" 49. "Verse and Worse"	Sep 25 th , 1921
Oct	50. Ben Turpin in "A small Town Idol" 51. "The Old Nest"	Oct 9 th , 1921
	52. Douglas MacLean in "Chickens" 53. "The Old Nest"	Oct 16 th , 1921
	54. Douglas MacLean in "The Wild Goose" 55. Harold Lloyd in "Now or Never"	Oct 30 th , 1921
Nov	56. Wanda Hawley in "The House that Jazz Built" 57. Johnny Hines in "Torchy's Double Triumph"	Nov 13 th , 1921
	58. "Dangerous Curve Ahead" 59. "The Night Before"	Nov 20 th , 1921
	60. Bill Conrad Nagel & Lois Wilson in "What Every Woman Knows" 61. Ben Turpin in "Love's Outcast"	Nov 27 th , 1921
Dec	62. Wallace Reid in "Too Much Speed" 63. "Three Good Pals"	Dec 11 th , 1921
	64. "What's Worth While?" with an all-star cast 65. Clyde Cook in "The Guide"	Dec 25 th , 1921
1922		
Jan	1. Bebe Daniels in "Two Weeks With Pay" 2. Clyde Cook in "The Toreador"	Jan 08 th , 1922
	3. Bebe Daniels in "March Hare" 4. Alice Brady in "Little Italy" 5. James Kirkwood in "A Wise Fool" 6. Ethel Clayton in "Wealth"	Jan 22 nd , 1922
Feb	7. Bebe Daniels in "One Wild Week" 8. Buster Keaton in "The Boat"	Feb 5 th , 1922
	9. Wallace Reid in "The Hell Diggers" 10. Mabel Normand in "Molly O"	Feb 7 th , 1922
	11. Elaine Hammerstein in "The way of a maid" 12. "Sneaker" a special Christy Comedy	Feb 19 th , 1922
Mar	13. Thomas Meighan in "Cappy Ricks"	March 05 th , 1922

	14. George Arliss in "Disraeli"	
	15. Max Linder in "Be My Wife" 16. Ben Turpin in "Bright Eyes" 17. Wesley Barry in "School Days"	March 12 th , 1922
	18. Constance Talmadge in "Good Reference" 19. Florence Vidor, Medge Bellamy, Lloyd Hughes, & Theodore Roberts, in "Hail the woman"	March 19 th , 1922
	20. Mr. & Mrs. Carter DeHaven in "Twin Beds" 21. Richard Barthelmess in "Tol'able David"	March 26 th , 1922
Apr	22. Eugene O'Brien in "The Prophet's Paradise "	Apr 2 nd , 1922
	23. "Turn to the Right" with an all-star casts	
	24. Will Rogers in "Doubling for Romeo" 25. Clyde Cook in "The Chauffeur"	Apr 9 th , 1922
	26. Anna Q. Nilsson in "Three Live Ghosts" 27. Betty Compson in "Ladies Must Live"	Apr 16 th , 1922
	28. Wallace Reed in "Rent Free" 29. Buster Keaton in "Paleface" 30. Rudolph Valentino & Dorothy Dalton in "Moran of the Lady Letty"	Apr 23 rd , 1922
	31. "The Concert" with an all -star cast 32. Erich von Stroheim in "Foolish Wives"	Apr 30 th , 1922
May	33. Marion Davies in "Bride's Play"	May 7 th , 1922
	34. "Come on Over By Heck" 35. "Under the Lash" 36. Sid Smith in "Nobody's Baby" 37. "His Back against the Wall" 38. "Solid Ivory" 39. "At the Stage Door" 40. "Jump Your Job" 41. "Adventures of Tarzan"	May 14 th , 1922
	42. Colleen Moore in "The Wall Flower" 43. Clyde Cook in "The Chauffeur" [repetitive] 44. Seena Owen & Matt Moore in "Back Pay"	May 21 st , 1922
	45. Betty Compson in "The Law and the Woman" 46. Mae Murray in "peacock Alley"	May 28 th , 1922
Jun	47. Will Rogers in "An Unwilling Hero" 48. Charles Chaplin in "Play Day" 49. "The Four Horsemen of Apocalypse"	Jun 4 th , 1922
	50. Elaine Hammerstein in "Reckless Youth" 51. "The Skipper's Last Resort" a Toonerville comedy 52. D. W. Griffith's "Way Down East"	Jun 18 th , 1922
Jul	53. Ethel Clayton in "Her Own Money" 54. Louise Glaum in "Greater than Love" 55. Agnes Ayres in "The Ordeal"	Jul 02 nd , 1922
	56. Mary Alden in "The Man with Two Mothers" 57. Mary Pickford in "Going Straight" 58. Douglas Fairbanks in "The Three Musketeers "	Jul 09 th , 1922
	59. Betty Compson in "The Green Temptation" 60. Jack Holt & Bebe Daniels in "North of the Rio Grande"	Jul 16 th , 1922

	61. Grace Darling in "Every Man's Price" 62. Mary Pickford in "Little Lord Fauntleroy"	Jul 23 th , 1922
	63. Wallace Reid in "Across the Continent" 64. Agnes Ayres & Jack Holt in "Bought and Paid for"	Jul 30 th , 1922
Aug	65. T. Roy Barnes, Lila Lee, Lois Wilson and Walter Heirs in "Is Matrimony a Failure?" 66. Dorothy Dalton & Milton Sills in "The Woman Who Walked Alone"	Aug 06 th , 1922
	67. Thomas Meighan in "Our Leading Citizen" 68. Louise Fazenda & Chester Conklin in "Rural Cinderella" 69. "How to Make a Radio for Sixty Cents"	Aug 13 th , 1922
	70. Cullen Landis in "Watch Your Step" 71. Lloyd Hamilton in "The Vagrant" 72. Agnes Ayres & Milton Sills in "Borderland"	Aug 20 th , 1922
	73. James Kirkwood in "The Man from Home" 74. Dan Mason in "The Skippers Policy" 75. "The Beauty Shop" 76. House Peters in "The Invisible Power"	Aug 27 th , 1922
Sep	77. Vera Gordon & Dore Davidson in "The Good Provider" 78. Lionel Barrymore in "Boomerang Bill"	Sep 3 rd , 1922
	79. Betty Compson in "Always the Woman" 80. George Arliss in "The Ruling Passion"	Sep 10 th , 1922
	81. Wallace Reid in "The Dictator" 82. "In the Days of Buffalo Bill" (a historical chapter play) 83. "A Woman of No Importance" (a play by Oscar Wilde)	Sep 24 th , 1922
Oct	84. Owen Moore in "Reported Missing"	Oct 1 st , 1922
	85. Thomas Meighan in "If You Believe It, It's So" 86. "The Storm"	Oct 8 th , 1922
	87. Bebe Daniels in "A game Chicken" 88. Lloyd Hamilton in "The Advisor" 89. "Orphans of the Storm"	Oct 15 th , 1922
	90. Gloria Swanson in "Her Gilded Cage" 91. Jack Holt in "While Satan Sleeps"	Oct 22 nd , 1922
Dec	92. Mat Moore in "The Jilt" 93. Wallace Reid, Bebe Daniels and Conrad Nagel in "Nice People" 94. "In the Name of the Law"	Dec 03 rd , 1922
	95. Viola Dana in "The Five Dollar Baby" 96. Norma Talmadge & Conway Tearle in "The Eternal Flame"	Dec 10 th , 1922
	97. Gladys Walton in "The Lavender Bath Lady" 98. Wesley Barry in "Rags to Riches"	Dec 24 th , 1922
	99. Wesley Barry in "Bit of Life" 100. John Barrymore in "Sherlock Holmes" 101. Buster Keaton in "My Wife's Relations"	Dec 31 st , 1922
1923		

Jan	<ul style="list-style-type: none"> • Katherine MacDonald in “Domestic Relations” • Buster Keaton in “The Frozen North” 	Jan 07 th , 1923
	<ul style="list-style-type: none"> • Owen Moore in “Love is an Awful Thing” • “His Rascals” (Our Gang Comedy) • Dorothy Philips in “Hurricane’s Gal” 	Jan 11 th , 1923
	<ul style="list-style-type: none"> • Max Linder in “The Three Must-Get-Theres” • Buster Keaton in “Cops” • Dorothy Phillips in “Man-Woman-Marriage” 	Jan 21 st , 1923
	<ul style="list-style-type: none"> • “Brothers Under the Skin” • Larry Semen in “The Agent” • Richard Dix & Helene Chadwick in “The Sin Flood” 	Jan 28 th , 1923
Feb	<ul style="list-style-type: none"> • Constance Talmadge in “East is West” • Larry Semen in “Golf” • Marion Davies in “When Knighthood Was in Flower” 	Feb 11 th , 1923
	<ul style="list-style-type: none"> • Harold Lloyd in “Dr. Jack” • Jackie Coogan in “Oliver Twist” 	Feb 18 th , 1923
	<ul style="list-style-type: none"> • Johnny Hines in “Sure Fire Flint” • Buster Keaton in “The Blacksmith” • Guy Bates Post in “Omar The Tentmaker” 	Feb 25 th , 1923
Mar	<ul style="list-style-type: none"> • “Nanook of the North” • “Lorna Doone” 	Mar 4 th , 1923
	<ul style="list-style-type: none"> • Clara Kimball Young in “Enter Madame” • Lewis Stone & Ruth Clifford in “The Dangerous Age” 	Mar 11 th , 1923
	<ul style="list-style-type: none"> • Katherine MacDonald in “Heroes and Husbands” • Larry Semen in “The Counter Jumper” • Lon Chaney in “A Blind Bargain” • George Arliss in “The Man Who Played God” 	Mar 18 th , 1923
1924		
	<ul style="list-style-type: none"> • “Scaramouche” (Dir. Rex Ingrams) 	Apr 24 th , 1924
1936		
	<ul style="list-style-type: none"> • “Sangen Om Rondane” (“Songs of the Mountains”) a Norwegian talking picture. • The Royal wedding in Stockholm • A Norwegian scenic movie 	Mar 22 nd , 1936

A list of the events:

	Ad: for selling Automobile: Oakland Six, late 1919 - contact the theater	May 7 th , 1921
	Ad: Cashier wanted	June 25 th , 1921

	New manager is M. Rice (not sure when he is appointed + probably following a halt in movie showings for a month in July 1921)	Aug 7 th , 1921
	Ad: Cashier wanted	Aug 19 th , 1921
	Ad: Girl over 17 to sell tickets	Mar 10 th , 1924
	“Theaters are incorporated: Articles of incorporation have been filed by Kaumbeimer & Kenney, attorneys, for the Silliman Theaters Inc. , of Milwaukee, the Jackson Theater Co., the Riviera Theater Co., the Fern Theater Co., the Kosciuszko Theater Co., the State Theater Co., and the Astor Amusement Co. Incorporates are Leon E. Kaumbeimer, H. D. Townley and E. Garber. These theaters are included in the merger, negotiated recently by the Silliman interests.”	Apr 23 rd , 1925
	The Tower theater is under construction – to be leased by Saxe Amusement Enterprises	Oct 2 nd , 1925
	“West Division high school band, under the direction of Lawrence DeSwarte, is to appear Friday night at Silliman’s State theater.” “Pictures of the band are to be shown on the screen in connection with its concert.”	Oct 23 rd , 1925
	Otto M. Momsen, 53, an electrical engineer at Bucyrus Co., slapped unmarried George M. Caskey, dancing teacher, because he was watching the movie “The Lady who lied” with his wife. The manager of the State Theater is C. L. Goode .	Nov 30 th , 1925
	“Theater party for children: Children of the Carmelite school were guests of a matinee party at Silliman’s State theater. A special comedy was presented by C. L. Goode, manager.”	Dec 27 th , 1925
	“700 orphans guests at a movie theater: Nearly 700 orphans from St. Rose’s, St. Joseph’s and St. Vincent’s asylums were guests at a special comedy program in the State theater ... on the invitation of C. L. Goode, the manager. D. W. Wescott, Helmuth Rauber and F. A. Loeffler provided cars to bring the children to the theater and they were taken home in special cars to The Electric Co.”	Jan 3 rd , 1926
	“J. J. Horwitz, Milwaukee newspaper man has joined the sales force of the M. L. Annenberg Co.” “This company is at present engaged in the erection of the Tower theater.” The secretary of company is Henry J. Weiss.	Jan 3 rd , 1926
	Miss Elliott (stage name) is C. L. Goode’s wife. She works at Waukegan theater, Ill., and drives there and back four days each week. During the 104 miles trips, she learns her stage parts and plans and designs her next week’s works.	Mar 18 th , 1926
	Ad: “modern 5-room steam heated flat.” “Inquire State Theater or 632 Grand Ave.”	Apr 4 th , 1926
	Opening of the Tower theater on May 1 st . Mayor Hoan is on program at the opening.	Apr 30 th , 1926
	“Child movie actress presented at theater: Jane Wray [later Jane Walsh] , 5, the child movie actress, who was visiting at the home of Principal A. C. Shong, her uncle, appeared in person at the State theater.” “Jane met the audience and shook	Aug 10 th , 1926

	hands with them as they left the theater and was presented with a huge bouquet. She is the daughter of Mr. and Mrs. Frank Miller, Hollywood. Mr. Miller formerly was auditor for the Ince studios, and is now with the Universal Company. Jane has appeared in "Playing With Souls," "Her Reputation," "Broken Laws," and "Human Wreckage." She and her parents left Monday for California."	
	A modernization of Schiller's "The Robbers" was under production at the theater. This play was influenced by Stage Manager Ervin Piscator. It raised a "bitter press controversy."	Sep 25 th , 1926
	The theater provided a free show for the children who bring Christmas gifts for poor children. A significant crowd gathered. Some other theaters also participated in this event.	Dec 18 th , 1926
	Emil R. Franke becomes the manager of the State theater to succeed S. P. Kennedy . Franke used to be the assistant manager at the Palace Orpheum and later at the State Lake in Chicago. He is Milwaukee born, the son of Mr. and Mrs. Ray Franke.	Jan 16 th , 1927
	" Walter G. Goetzinger , 50, blind radio and theater organist, who was widely known throughout Wisconsin for remarkable ability despite his handicap, died Thursday at the Badger Home for the Blind, 912 N. Hawley Ave., after a year's illness. Blind all his life, Mr. Goetzinger attracted attention in 1928 when, as an organist at the State theater, he invented a device for timing his music with the action of the old time "silent" pictures. Mr. Goetzinger had been an organist for 32 years, for 19 years at La Crosse and latter in Milwaukee. He was gifted with splendid hearing, and followed vaudeville performers of the theater perfectly, whether they were singing or doing soft shoe work. Mr. Goetzinger is survived by two sons, John and Lavern; a sister, Mrs. Elsie Reuter, and a brother, William Goetzinger." He was buried at Graceland cemetery.	Nov 14 th , 1935
	The State theater is a facility of Fox city theaters .	Dec 15 th , 1935
	A total of 1,500 orphans from 12 Milwaukee orphanages got gifts and attended a movie at the State theater in one afternoon. [a photo of three of the orphans available]	Dec 22 nd , 1937
	Ad: experienced movie operators needed.	Apr 07 th , 1939
	Ad: Girl to take charge of vending	Nov 01 st , 1944
	Ad: doorman	Nov 12 th , 1944
	Ad: Cashier for theater work	Apr 21 st , 1946
	Ad: cashier and vending girl	Jul 06 th , 1947
	Ad: cashier	Sep 11 th , 1947
	Ad: doorman	Jul 01 st , 1948
	Ad: usher	Aug 29 th , 1951
	Ad: doorman and usher	May 05 th , 1953
	Ad: cashier and counter salesgirls	May 05 th , 1953
	Ad: State Theater Jewelry Store for lease. Oscar Brachman Co.	May 19 th ,

		1953
	Ad: State Theater Bldg, street level store available. Oscar Brachman Co.	Aug 04 th , 1953
	Ad: Janitor	Aug 24 th , 1953
	Ad: State Theater Bldg, street level store available. Oscar Brachman Co.	Oct 27 th , 1953
	The State Street Advancement association will give a Christmas party at State theater.	Dec 17 th , 1953
	Ad: "Furniture: 5 rooms complete or split up; owner unable to keep up home; over State theater, side entrance."	Jan, 24 th , 1954
	Mrs. Anna Cohen, 73, a former Milwaukeean, died at Tucson, Ariz. She was the widow of Nathan Cohen, once owner of the State theater . Cohen died 3 years ago. They both moved to Tucson 7 years ago after Cohen's retirement.	Jan 29 th , 1954
	Ad: State Theater Bldg, 3-bedroom available. \$75	Mar 28 th , 1954
	Ad: stores available	Dec 06 th , 1954
	Ad: State Theater Bldg for sale . along with Riviera Theater Bldg. Real Estate Dept. Fox-Wisconsin Corp.	Feb 10 th , 1955
	Ad: State Theater Bldg for sale (fully equipped). along with Mirth Theater Bldg.	Jun 19 th , 1955
	Ad: State Theater Bldg for sale	Jul 24 th , 1955

Zona Gale Memorial Drama Collection: the story of the theater in WI, sponsored by the Wisconsin Dramatic guide at Madison. Should be available at UW Madison (MJ, Jan 07th, 1940).

ADDITIONAL INFORMATION SUPPLIED BY JAMES DIETER

STATE STREET THEATER



Editor's note: With the news of a devastating fire at the State Theater on Thursday night, we wanted to report this Urban Spelunking originally published on July 24, 2015 in order to showcase and remember the historic Milwaukee Theater. While theaters like the Downer and Oriental have venerable histories as long-running cinema houses, consider, if you will, the more varied history of the now-dilapidated State Theater, 2616 W. State St. Originally a movie theater, the State has served a number of purposes all entertainment related during its nearly 100-year history.

History of performance at the State Theater

State Theater is a Historical Music Legend.

Open in December 19, 1915, Milwaukee Journal Article

Theater; Hildegard Sell, Silent Movies

Seat 1,206 capacity

Early 70,s Electric Ballroom, Palms, Hoops

June 21, 2011 a video was made of "State Street Theater"

You Tube

State Theater became an important role player in Milwaukee Music Scene.

Acts Where; Elvis Costello (529,962), AC/DC (30,199,704), Todd Rundgren (147,465), Police (5,753,106), Metallica (37,630,252), Poco (7,902), Pretenders (209,753), Cars (6,707), U2 (17,515,057), Sad Café (British Band (3,233), Paul Young (109,839), Guru Guru from Germany (1,655), Plasmatics (2,765), “Wendy Williams” (deceased) Plasmatics (2,765), Bad Boy (196), The Runnaways (377,242), The Ramones (5,847,415), Welsh Metal Band (2,765),

The Palms played, George Thorogood & The Destroyers (569,962), Sad Café (3,233), Steve Forbert (8,304), Alseep at the Wheel (89,150), Peter Tosh (1,881,397), Dire Straits (3,351,663), Police (5,753,103)

1986 played at Palms; Megadeth(8,197,664), The Replacement (207,142), Duran Duran (2,653,433), Orchestral Manoeuvres in the Dark (331,787), Talking Head (2,207,433), The Psychedelic Furs (207,144), Gang of Four (77,814), The Stray Cats (6,999), The Stranglers(221,949), The Motels (32,167), Joan Jett (4,463), Ramones (5,847,407), U2 (17,515,033), **Gigsby** Tom Petty the Heartbeakers (3,251,447), Meat Loaf (1,286,019), and Eddie Money, Judas Priest (4,563,426), Hawkwind (74,766), Rockfords(853), Cheap Trip (no Facebook), Lubricants(181)

Local Acts; **Kafka**, St. Bernard, The Haskels (128), New Wave Festival (41,469), Guitarist Mike Ciaccio, The Tense Expert (210), Bobby Steele , Yipes (594), The Tourist (58,019), The Pretenders (209,756), Utopia (6,192), Budgie (256), Judas Priest (4,563,396), Horslips (21,598), Cheap Trick(955,601)

When you add up all the Facebook Members there are 156,266,801 members

Hoops 1991 lost its lic.

Bar; Tarzana, crushed beer cans with her breast (Penthouse Cover), Miss Nude (Germany), April Day, **Porserson** of the “World’s Most Fabulous Legs”

Arch, Frank Andree – South Side Construction Co. in
1915, other theater Rudalt Theater in Columbus, WI.
Kilbourn State Bank Bldg., 2714 W. Fond Du Lac Ave
Larry Widen, Book “Milwaukee Movie Palaces”

Ideas Make: it another music theater for the next generation of
musicians

Theater for live performance for smaller theater groups

Use also as an art gallery for showings

Theme work of the musicians and its history. Walk of musical stars
set in side walk as an attraction

Journal Sentinel article locate, possible library