

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY
RECEIVED MAY 4 1976
DATE ENTERED JUN 30 1976

NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM

** SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC Stadium Building

AND/OR COMMON Stadium Building and Theatre

2 LOCATION

STREET & NUMBER 329 Main Street

CITY, TOWN Woonsocket

STATE Rhode Island

VICINITY OF CODE

44

NOT FOR PUBLICATION
CONGRESSIONAL DISTRICT

1 Rep. Fernand J. St. Germain

COUNTY CODE

Providence 007

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:

4 OWNER OF PROPERTY

NAME Stadium Realty Co., Inc.

STREET & NUMBER Stadium Building

CITY, TOWN Woonsocket VICINITY OF STATE Rhode Island

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC. Woonsocket City Clerk's Office, City Hall

STREET & NUMBER 69 Main Street

CITY, TOWN Woonsocket STATE Rhode Island

6 REPRESENTATION IN EXISTING SURVEYS

TITLE Woonsocket, Rhode Island; Statewide Historic Preservation Report,

DATE 1976 FEDERAL STATE COUNTY LOCAL P-W-1

DEPOSITORY FOR SURVEY RECORDS Rhode Island Historical Preservation Commission

CITY, TOWN Providence STATE Rhode Island

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input checked="" type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Stadium Building, constructed in 1925-1926, is comprised of two connected sections, one housing a movie theatre flanked by shops at two levels and the other, a four-story office building with shops on the ground floor. The whole complex is constructed with a steel frame encased in concrete and veneered with red brick.

Initially, the Stadium Building was planned to include only the theatre and the shops that front it. The project was promoted by the manager of a nearby vaudeville house, the Bijou Theatre, who interested the Paramount-Famous Players-Lasky Corporation, a major east coast circuit, in establishing a first-run movie theatre in Woonsocket. The principal investor was Mrs. Norbert Champeau, a wealthy widow who had an interest in the stage and was a friend of the Bijou's manager. Plans for the building were prepared by the Providence firm of (Frank B.) Perry (1876-1955) and (Eugene B.) Whipple (1872-1946), architects who specialized in designing mills and other industrial buildings. Quite probably the firm had worked on a number of buildings in Woonsocket, and were hired on the basis of personal connections rather than by virtue of any experience with theatre design. Working drawings were completed in April 1924, and approved by Paramount's in-house architect, Robert E. Hall. However, Mrs. Champeau was unable to raise sufficient funds for the project, and it was soon taken over by Arthur I. Darman (b. 1890), a local industrialist, who had helped secure the original mortgage.

Darman expanded the project's scope to include a four-story office building designed by the same architects on the adjacent property. He also had a series of embellishments made to the theatre design, one third of which was financed by Paramount, the remaining portion by himself. Supervising this work was the Providence decorating firm of Watts and Hutton. Darman's brother-in-law, Abraham Anthony, who headed a large decorating house in Boston, served as an advisor. Through Anthony, structural and acoustical consultation services were provided by the office of Cram and Ferguson. The revised working drawings were completed in March 1925, and approved that June. Construction began shortly thereafter. The theatre officially opened on 6 September 1926. The cost of the entire complex was approximately \$1,000,000.

Using a widely-accepted arrangement which allowed for the maximum utilization of valuable commercial land, the theatre front is occupied by shops, two of which were originally located on either side of a long arcade leading to the lobby and auditorium. This latter space runs roughly parallel to the street, midway in the lot. To the rear is a parking yard, constructed in conjunction with the complex, and the first of its kind in the city.

The facade serves the dual function of fronting a small commercial block and of advertising the theatre. Its basic design has the elements common to many buildings of the type constructed during the 1920s, with clean, rectilinear bay division enframing large areas of glass. This outer skeleton is embellished with ornamental metalwork loosely fashioned after Adamesque patterns. The shop fronts have large bay windows of stamped metal (one of which is now removed), below fanlights of translucent glass blocks and marble panels. In between, at the front of the arcade, is an ornate ticket booth sheathed in bronze. The original rectangular marquee and vertical sign, enframed with vari-colored flashing light bulbs, complimented the facade's metalwork. These were replaced in 1956 by the present angled marquee.

See continuation sheet 1.

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The arcade was used not only as a bridge between the street and auditorium, but as a place where the attention of waiting crowds could be diverted until the audience from the previous show could be dispersed. Shops were placed inside the arcade at both levels, with an open stair and central well visually connecting the two sections. Directly above the well was a skylight permitting natural illumination of this area during the day. In 1957, the upstairs shops were converted into office space, eliminating the central well and skylight; however, the arcade itself has been little changed. Its sides are lined with large display windows, topped by fanlights and enframed with Ionic pilasters. The ornate overhead lighting fixtures have been retained.

The lobby (measuring some 80 x 70 feet), is a long, low space with a shallow coved ceiling extending under the balcony of the auditorium. Its decoration is eclectic. Adamesque relief work establishes the wall articulation, and originally was continued on the ceiling, with painted floral patterns on the arches, at the corners of each bay, and around the medallions. The latter elements still contain the small murals which were executed by a Dutch-born painter, Maurice Compris (1885-?) a resident of Rockport, Massachusetts. The side tables, chairs and benches are patterned after Italian Renaissance models and were made especially for the theatre. The most distinguished decorative work consists of twin fountain niches, flanking the ersatz fireplace, and a drinking fountain at the east end of the room designed by the Los Angeles tile manufacturer, Ernest Bachelder (1875-1957). These rough-glaze architectural tiles use Art Nouveau patterns in a classical framework, forming highly original motives executed in varying earth tones off-set by occasional tiles in blues and reds.

The auditorium is arranged on the so-called stadium plan (apparently, the source for its name) with the balcony extending to the ground floor level. This configuration was considered ideal for medium-size theatres where the advantage of increased elevation in the rear section is attained with the constructional expense of a suspended balcony. The space is approximately 87 feet wide and 144 feet long with the ceiling supported by three pairs of transverse steel trusses anchored to the vertical frame. The original seating capacity of 1500 was reduced by 100 in 1956 to provide greater leg room. At the same time, air conditioning was installed throughout the building.

The decorative scheme features a reserved use of Adamesque and Federal motives. Ornamental plasterwork framing the proscenium is patterned after late eighteenth century mantels. The flanking organ screens use large Federal aediculae as surrounds. The base of the side walls is faced with Zenitherm, a synthetic acoustical fibre, formed to appear as dressed stonework. Above, the plaster walls and ceiling are divided into six bays by pilasters and straps with bas-relief and painted panel infills. With the alterations made in 1956, the lower set of panels was removed, and the ceiling painted over, and the delicate polychromatic color scheme changed to one of light buff with white trim.

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Fronting the stage is an orchestra pit for an orchestra of twelve to fourteen and a double unit Wurlitzer organ. Remarkably, the organ has been maintained in excellent working condition and is one of the very few instruments of its kind in the state still operating in a theatre. The stage, over 26 feet in depth and 75 feet wide, is equipped with fifty-seven drops to accommodate a wide variety of vaudeville shows, held regularly in the theatre until the early 1950s. The installations were manufactured by Peter Clark, Inc. of New York, one of the leading companies in the field at the time. Dressing rooms and storage facilities as well as the heating plant are housed below the stage.

The connecting four-story office building is treated as a separate unit conforming to the lot configuration. The buildings' front is set on three slightly varying planes. However, the interior plan follows on a rectangular grid. Its facade is symmetrically divided into seven bays, with the central one fronting the lobby and stairhalls above. The skeletal articulation used on the theatre front is continued here, but without applied decoration. The ornamental shop fronts, entrance, balconies on the central bay, and parapet are the chief elements differentiating the design from that of many industrial buildings of the period. Six stores extending the full depth of the building were originally on the ground floor. Each of these units had an individual storage and/or display area directly beneath it in the basement. These two levels were completely remodelled ca. 1956 to accommodate one large clothing store on the ground floor, and another tenant below. The three office floors are of identical plan with a lateral T-shape corridor. On each floor, seven rooms of varying sizes face the street; eight open on the rear court. Following standard office design practices of the period, all abutting rooms have connecting doors. Transom and casement windows are used on the interior walls to aid the circulation of air. The floors are serviced by a single open stairwell and adjacent elevator.

The lobby is unusually lavish in its decoration for a commercial building of this size. The floor is laid with patterned glazed tiles imported from the Netherlands and reputedly acquired from the Cram and Ferguson office. Recessed panels with brightly colored relief work extend the length of the second floor stair corridor's soffit. Underneath the stairs are three mural panels painted by Maurice Compris, the largest of which is an allegorical depiction of Woonsocket's founding and development. A band of tiles, very possibly the products of the Grueby Faience Company of Boston, articulates the second floor level along the stairs.

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN
<input type="checkbox"/> 1700-1799	<input checked="" type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input checked="" type="checkbox"/> THEATER
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1925-1926

BUILDER/ARCHITECT Perry and Whipple

STATEMENT OF SIGNIFICANCE

The Stadium Building is a good example of the moderate size, multi-functional commercial complex of the 1920s, and is in an unusually good state of preservation. It was built and is still owned by one of Woonsocket's most prominent businessmen and civic leaders. Moreover, the building holds a central place in the cultural history of the community during the past half century.

From the time Arthur Darman assumed control of the project, it was conceived to be as much a civic monument as a commercial enterprise, and it has been maintained in that spirit despite the adverse conditions in a declining downtown. Darman was only thirty-six when the building was constructed. Already he owned a large waste wool business and was a leader in the affairs of the Jewish community. The Stadium complex manifests both his business and civic involvements. Erected during a period of extensive development in Woonsocket's central district, the building was regarded as a sound business investment. At the same time, it functioned as a civic amenity, giving the city its first deluxe movie house.

Over the next forty years, Darman assumed an increasingly important role in civic and charitable activities, heading numerous fund raising drives, and serving as a trustee for several Jewish and civic institutions. He also chaired local chapters of the Red Cross and the Boy Scouts, was chairman of the Redevelopment Agency, an active member of the Rhode Island Division of the Touro Synagogue Restoration Committee, a member of the town's Industrial Development Council, and first chairman of the Rhode Island Industrial Building Authority. For Darman, the Stadium Building was another way of stating his civic commitment. Little altered and immaculately maintained, it symbolizes the extensive, multi-faceted energies of one man to work for the betterment of his city. In the words of a 1927 promotional book produced for Arthur Darman, the Stadium complex "is something more than a great, modern business structure, it is the consummation of a personal ambition to erect a proud landmark in the progress of Woonsocket. In achieving the ideal of an individual, it becomes a lasting tribute to the community that inspired those ideals and made possible their fruition".

When the Stadium was built, the deluxe movie theatre was regarded by many as among the more important physical assets a community could have. For the first time, it combined amusement, comfort (indeed, often palatial splendor), and instruction for large numbers of people, thus fulfilling a hybrid role to which no single building type has succeeded. In 1926, both the concepts and the organizational structure which lay behind the design and stage productions at the Stadium were still quite new. The notion of

See continuation sheet 3.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See continuation sheet 7.

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY Slightly more than one acre.

UTM REFERENCES

A	19	219,188,800 ⁹⁵⁰	465,1170 ²⁰⁰	B			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING
C				D			
	ZONE	EASTING	NORTHING		ZONE	EASTING	NORTHING

VERBAL BOUNDARY DESCRIPTION

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Richard W. Longstreth, Senior Survey Specialist

ORGANIZATION

Rhode Island Historic Preservation Commission

DATE

April 15, 1976

STREET & NUMBER

150 Benefit Street

TELEPHONE

(401)-277-2678

CITY OR TOWN

Providence

STATE

Rhode Island

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

FEDERAL REPRESENTATIVE SIGNATURE

Frederick Williams

TITLE

State Historic Preservation Officer

DATE

April 30, 1976

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Attest:

Richard W. Longstreth

DATE

6/25/76

DIRECTOR, OFFICE OF ARCHAEOLOGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

DATE

6-25-76

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erecting a palatial movie theatre, comparable to the finest of legitimate theatres, was initiated during the mid-1910s in New York City. However, it was not until the beginning of the next decade, when the approach had been proven a success, that it was adapted on a large scale for use with moderate size houses.

Both physical and psychological factors were determinants in deluxe theatre design. In contrast to legitimate houses, where viewing only a portion of the stage was considered adequate, the layout of new movie theatres was organized to render the entire screen and the orchestra platform visible from all seats. In addition, comfortable seating was regarded as a crucial feature to attract large audiences. These aspects, combined with increasingly rigorous fire safety codes, led to a much more horizontal configuration of the auditorium and more spacious circulation spaces in the adjoining lobbies than had generally been used in earlier theatres. Of no less importance was allusion to grandeur afforded by the lavish decorative schemes in these buildings. As Edward Albee and B. F. Keith had elevated the status of vaudeville to that of legitimate theatre during the 1890's by introducing the imagery and services associated with great opera houses, now the movie industry sought to employ the same devices on a grander scale, and combined them with low admission fares, to create the huge mass market for entertainment. Creating a palatial atmosphere for people, many of whom had no other opportunity to experience it, proved an extremely effective means of drawing large crowds. For the first time, the theatre became democratized; almost anybody could afford to attend. The working man could enjoy the same show, the same seats, and the same service as the well-to-do. The movie theatre probably had as great an impact on the public's concept of entertainment as the automobile was concurrently having on the public's mobility.

By the standards of the day, the Stadium's interiors are relatively reserved, lacking the ornate, often exaggerated decoration found in many movie palaces. Nevertheless, the scheme is quite rich for a building of its size. The use of Adamesque motives was common to a number of theatres of the period where a taste for restraint rather than ostentation prevailed. Eschewing overt elaborateness for a lighter, more delicate embodiment of the theatrical spirit was an approach which the contemporary architectural critic, R. W. Sexton, hoped would become a dominant one in theatre design of the future. In his American Theatres of Today (1927), one in a series of books on new building types which became standard reference works of the period, Sexton devoted several pages to illustrating the Stadium, presumably because he considered it exemplary for its size.

For many of Woonsocket's residents, however, such points were of little concern, since the Stadium was by far the most opulent and accommodating place readily accessible to the general public. In a city without grand municipal buildings, the theatre provided an almost unique opportunity to enjoy such luxuries. The decoration, the live performances, the feature films, and the newsreels combined to make the place an important arena for contact with the outside world. The movies and stage acts were an

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especially useful means for many immigrants to improve reading and speaking capacities. Darman considered the movie theatre to have no less an instructive role within the community than the library or the school. Thus the building's design was intended not only as a sensuous relief from the everyday world, but to help educate the public. Its decorative scheme, aside from the extremely fine Bachelier tiles, is not especially distinguished; however, it is significant within the context of the worldly atmosphere it sought to create, and what this atmosphere represented to the people who went there.

During the initial years of its operation, the performances at the Stadium were quite elaborate. Three shows were held a day, beginning at 2 p.m. and lasting an average of two hours and fifteen minutes. The sequence varied, but always included an overture from the twelve-piece orchestra, an organ concert (often a sing-along), a chorus routine, vaudeville act, newsreel, and feature film. The stage acts were constantly changing, with a new troupe being introduced about every four days. The organist and orchestra were also guest performers, although their engagement usually lasted several weeks. The permanent staff consisted of eight chorus girls, three stage hands, two projectionists and an assistant, eight ushers and a captain, a manager, an assistant manager, a ticket salesman, and three janitors.

The primary reason why such a large and diverse operation could profitably operate in a small city was the highly developed system of the managing circuit, Publix Pictures, Inc., created in the same year as the Stadium opened. Publix was formed by the merger of the Paramount-Famous Players-Lasky Corporation with a major midwestern circuit, Balaban and Katz. It combined the former organization's proficiency in film production with the latter's sophisticated theatre management techniques. The consolidation of these two large circuits also greatly expanded the ready market for Paramount's movies, while it enabled greater variety in the live performances. By 1927, Publix was operating theatres across the country, 160 of which were in New England alone. The company supplied professional managers, staff trainers, musicians, and booked the acts. These were upgraded in what Katz called "performances" with elaborate costumes, props, and chorus routines. Understandably, the demand for this type of chain operation was large, for it permitted towns and small cities to experience a quality of entertainment on a regular basis seldom possible before. At the same time, Publix policy sought flexibility, tailoring itself to local needs. Over 125 of its theatres, including the Stadium, were joint ventures, financed by local investors who provided a valuable link with their respective communities.

The advantageous position in which this form of operation placed the Stadium was augmented by the close rapport soon established between Arthur Darman and Publix president Sam Katz. Both men shared the view that as many people as possible should have the opportunity to experience big-time performances. Darman's attitude was later

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expressed in an interview where he stated: "Rich people can go to New York for amusement, I want the working man to be able to get just as good right here at home." The Stadium operation was more than a routine execution of Public policy, however. Darman, who had worked in a road show when he was fourteen, was personally acquainted with the poor living conditions many traveling actors had to endure, and was unusually munificent in the accommodations he provided visiting performers. Over the years, the Stadium became a favored stop for vaudevillians. As a result of both this personal attention and the friendship with Katz, the Stadium was able to secure many of the best acts available. Unfortunately, the detailed record Darman kept of the shows staged there has been inadvertently destroyed.

Vaudeville acts were, of course, considerably more expensive to produce than the projection of films. They were considered a necessity, however, in order to maintain a full house. Movies, as a reputable form of entertainment, were still a recent phenomenon in the 1920's; and with the absence of sound track, their novelty needed the augmentation of live shows. But when "talking" pictures became commonplace early in the next decade, and with the contemporaneous economic depression, vaudeville rapidly began to disappear. In spite of these conditions, Darman insisted the performances be maintained, absorbing the loss himself. The acts continued at the Stadium until the early 1950's, making it among the last places in the country where vaudeville appeared on a regular basis.

Both the theatre and the office building were conceived not only in terms of the facilities they provided, but as a major step in the transformation of the surrounding area into a major commercial center of the city. Woonsocket's business district has gradually moved northward along Main Street in the direction of Monument Square where the Stadium complex is located. The Square began to play a significant civic role in 1870 with the erection of a civil war monument (first in the state) and the opening of the Monument House Hotel. In 1888 the Woonsocket Opera House went up adjacent to the Square, and soon other more modest commercial structures followed. In 1912 the new Post Office was erected closeby, and shortly before construction was begun on the Stadium, the imposing four-story headquarters of the St. Jean-Baptiste Society was built next door. Several dilapidated structures stood between this edifice and the theatre; Darman's plans for the office building were both to protect his initial investment and to respond to the growing demand for commercial facilities on the Square. In anticipation of further need, he purchased additional property across the street. However, the prospects for continued development were shattered by the Depression; and with the steady decentralization process that has taken place since the Second World War, no consequential building activity has occurred on the Square since.

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Nevertheless, Darman's commitment to the property has continued. Due to declining business New England Theatres, Inc., a regional subsidiary of Publix, failed to renew their lease on the building in 1956. Darman formed the AIDCO Corporation and assumed control of the theatre management himself. Concurrently, he invested in alterations to the building, including a new marquee, air conditioning, and new seats. When the theatre reopened, he staged a spectacle with search lights and a military band playing in the Square, an unusual gesture for the time. Other attempts to revive its prestige were made with guest performances of the Boston Pops and nationally known entertainers such as Peter Duchin. The building has always been immaculately maintained; however, none of these efforts succeeded in generating a profit. For some eighteen years, Darman operated the theatre at a substantial loss. Finally, in 1974 the building was leased to an outside concern which is showing X-rated films. Within the past year, the Opera Guild Society has expressed serious interest in purchasing the theatre for conversion as a performing arts center. The fact that it remains in unusually good condition with many of its original furnishings intact makes the building an ideal facility for this use. If these plans materialize, they would make a substantial contribution toward the revitalization of downtown Woonsocket, which has already begun with the construction of a new post office, library, and police station nearby, and bring new life to this significant local monument.

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FEDERAL

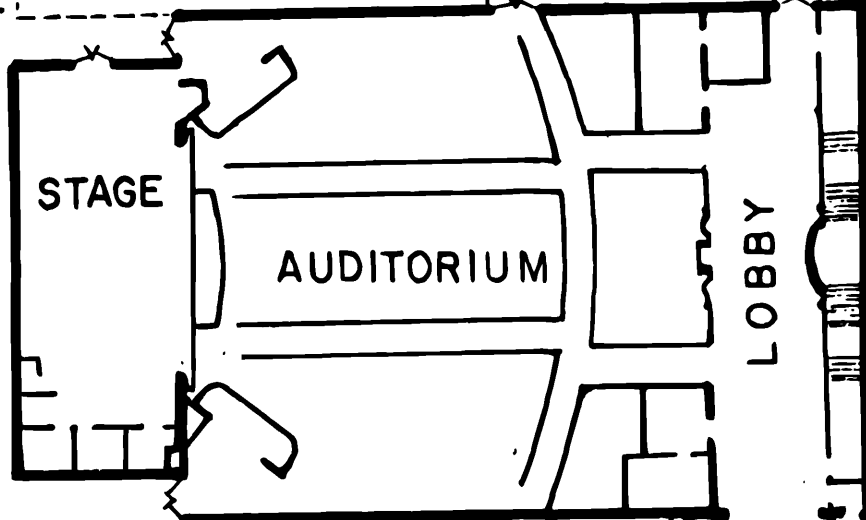
STREET

RIGHT OF WAY

PARKING

RIGHT OF WAY

STADIUM
THEATRE
and
OFFICE BUILDING



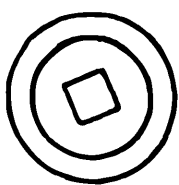
Store Store Str. Str. Store Store Shop

ARCADE

Shop

SOCIAL STREET

MAIN STREET



MONUMENT
SQUARE

SCALE 1"=50'

STADIUM BUILDING, Woonsocket, Rhode Island

Plan of complex, copied by Louis J. Federici

Copy at: Rhode Island Historical Preservation
Commission *Providence Co.*

Original at: Stadium Realty Corporation
Woonsocket

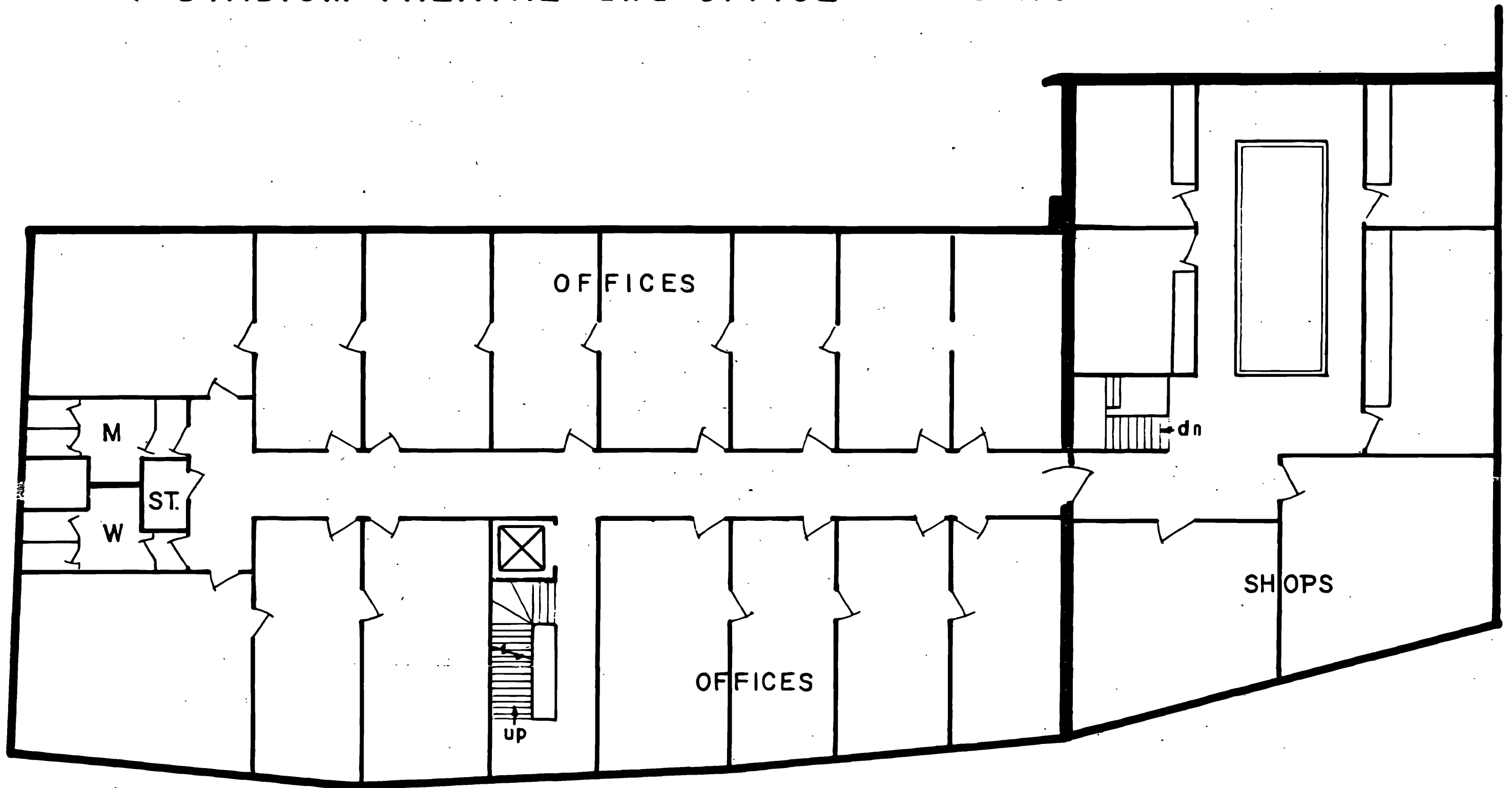
General plan of complex, drawn by Arnold
Seagrave, Civil Engineer, Woonsocket, 1929.

Illustration #7

MAY 4 1976

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STADIUM THEATRE and OFFICE BUILDING



Second Floor of Office Building

Second Floor Arcade Shops

SCALE 1/16" = 1'-0"

STADIUM BUILDING, Woonsocket, Rhode Island

Plan copied by Jouis J. Federici April 1976

Copy at: Rhode Island Historical Preservation
Commission

Original at: Stadium Realty Corporation
Woonsocket *Providence Co.*

Plan of second floor, Stadium complex, drawn
by Arnold Seagrave, Civil Engineer, Woonsocket,
1929.

Illustration #8

MAY 4 1976

JUN 30 1976 Doc