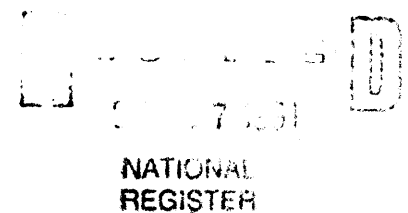


1547

United States Department of the Interior National Park Service

National Register of Historic Places Registration Form



This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in Guidelines for Completing National Register Forms (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

1. Name of Property

historic name Aladdin Theater
other names/site number Cocoa Village Playhouse/ 8BR282

2. Location

street & number 300 Brevard Avenue
city, town Cocoa
state Florida code FL county Brevard code 009 zip code 32922

3. Classification

Table with 3 columns: Ownership of Property, Category of Property, and Number of Resources within Property. Includes checkboxes for private, public-local, public-State, public-Federal, building(s), district, site, structure, object, and counts for contributing and noncontributing resources.

Name of related multiple property listing: n/a
Number of contributing resources previously listed in the National Register 0

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of certifying official: Suzanne P. Walker, Florida State Historic Preservation Officer (deputy)
Date: 9/10/91

In my opinion, the property meets does not meet the National Register criteria. See continuation sheet.
Signature of commenting or other official
Date
State or Federal agency and bureau

5. National Park Service Certification

I, hereby, certify that this property is:
Entered in the National Register.
determined eligible for the National Register.
determined not eligible for the National Register.
removed from the National Register.
other, (explain:)
Entered in the National Register
Signature of the Keeper
Date of Action

6. Function or Use

Historic Functions (enter categories from instructions)

Recreation and Culture/Theater

Current Functions (enter categories from instructions)

Recreation and Culture/Theater

7. Description

Architectural Classification

(enter categories from instructions)

Late 19th & 20th Century Revival/

Italian Renaissance

Materials (enter categories from instructions)

foundation Concrete

walls Brick

Stucco

roof Ceramic Tile

other Concrete

Metal: Copper

Describe present and historic physical appearance.

PLEASE SEE CONTINUATION SHEETS

9. Major Bibliographical References

PLEASE SEE CONTINUATION SHEETS

00000000
00000000

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

See continuation sheet

Primary location of additional data:

- State historic preservation office
- Other State agency
- Federal agency
- Local government
- University
- Other

Specify repository: _____

10. Geographical Data

Acres of property Less than 1 acre

UTM References

A

1	7
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5	2	6	8	2	0
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2	1	3	6	4	2	0
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 Zone Easting Northing

C

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B

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 Zone Easting Northing

D

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See continuation sheet

Verbal Boundary Description

The south 4.0 feet of the west 1/2 of Lot "N" and all of Lot "O", except the south 2.0 feet of the TAX ASSESSOR'S PLAT OF A PART OF TOWN OF COCOA, as recorded in Plat Book 1, Page 32, of the Public Records of Brevard County, Florida. Together with an undivided 1/2 interest in the north 10 feet of the south 14 feet of the west 1/2 of Lot "N".

See continuation sheet

Boundary Justification

The boundary includes the property that has historically been associated with the Aladdin Theater.

See continuation sheet

11. Form Prepared By

name/title Julia Nims, Intern/Barbara E. Mattick, Historic Sites Specialist
 organization Bureau of Historic Preservation date August 1991
 street & number R.A. Gray Bldg., 500 S. Bronough Street telephone 904-487-2333
 city or town Tallahassee state Florida zip code 32399-0250

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Section number 7 Page 1 Aladdin Theater, Cocoa, Brevard Co., FL

SUMMARY

The Aladdin Theater is a steel framed masonry building constructed in 1924 in the Italian Renaissance Revival style. This four story building is rectangular in plan and has a concrete slab foundation and a flat roof. It is finished with brick and stucco. The overall design and individual components of its main (west) elevation provide a fine example of the Italian Renaissance Revival style. The Aladdin Theater retains the overall integrity of its original design and individual architectural features.

SETTING

The Aladdin Theater is located at 300 Brevard Avenue, which was a simple dirt road in 1924, bordered by sidewalks which ran through the heart of downtown Cocoa. There were few trees and no decorative landscaping in the area, as seen in the 1925 and 1928 photographs of the site (Photos 1 and 2). Most buildings in the area were simple one or two-story homes or commercial buildings, most of which were of wood frame construction.

The theater's south boundary borders on a three foot wide alley adjacent to a two-story brick commercial building, which was the Long Island Rooming House in 1924. The north boundary was a vacant lot, adjacent to the fire station, and the east boundary consisted of a concrete delivery alley between the theater and a two-story arcade building which has since been demolished.

During the next sixty-six years, the area around the theater changed dramatically. Brevard Avenue has since been paved, and 1970s town beautification efforts have resulted in several large shade trees and numerous curbside planter boxes filled with flowers.

The downtown area today is known as Cocoa Village, and is supported by the City of Cocoa and a group of some fifty merchants who desired to restore and preserve the old, small town charm of the downtown area. Two-story commercial buildings, typical of early twentieth century Florida towns, line both sides of Brevard Avenue.

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ORIGINAL EXTERIOR

The main facade (west elevation) was elaborate, displaying features which defined the architectural style of the building. Symmetrical and sheathed in red brick laid in a decorative pattern, the facade had three zones distinguished by their architectural features and fenestration. The side and rear elevations were stuccoed brick with no unique architectural detail.

The most distinctive feature of the first story was a 27 foot long copper marquee (Photo 2). The original ticket booth was in the center of the recessed entry area. Three pairs of glazed wooden doors provided public entrance at the west elevation. Flanking the recessed entry area were two plate glass wood frame windows with four-light transoms.

Separating the first and second zones was a patterned brick belt. In the second zone, which consisted of the second and third stories, were four white masonry columns which separated five symmetrical arched bays. Three large, recessed, white-framed windows with white balustrades filled the three central arches at the second and third story levels. A smaller four-light window was centered in each of the two extreme arches at the second story level.

A row of six plaster medallions separated the second zone from the third zone, which consisted of a row of five paired attic windows. Each window had three lights and each set of windows was centered between two medallions.

A pent roof of red barrel tile capped the main facade. White wooden support members braced the underside of the overhanging roof. The roof over the stage tower was approximately twenty feet higher than the roof over the auditorium and stage. Both the auditorium and stage tower roofs were flat and slightly sloped to direct rainwater runoff. The north and south elevations had three foot parapets.

EXTERIOR ALTERATIONS

The first floor exterior of the main facade has undergone numerous alterations over the past sixty-seven years. At some

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time after 1936, the original marquee was replaced with a shallower one featuring neon lighting. Later modifications included the removal of the balustrades at the second zone in the 1970s and the addition of pilasters to visually support the outer arches at the second and third story levels. Additional alterations involved replacing the original glazed wooden doors with solid wooden doors, relocating the ticket booth to the south end of the entry area, and blocking up the two windows flanking the entry area (Photo 3).

Restoration activity during the 1980s has returned the exterior to its essential original appearance (Photos 4 and 5). The original marquee and ticket booth were replicated and returned to their original positions. Flanking the now centrally located ticket booth are double entrance glazed wooden doors which were relocated eight feet west toward Brevard Avenue. The side windows have been reopened, but with twelve pane fixed windows. The second and third zones remain unchanged except for the replacement of the missing balustrades and the retention of the two added pilasters.

INTERIOR

The interior of the building consists of a foyer, lobby, auditorium, and stage on the first floor; an upper lobby and balcony seating on the second floor; and offices and additional balcony seating on the third floor.

On the north and south sides of the foyer are public restrooms. Inside the lobby are two concession stands and staircases against the north and south walls to permit patron access to the second floor. The auditorium consists of rows of seats divided into three parts by two aisles. The shell of the stage house, with the exception of the stage floor, is terra cotta block (Photo 6). A removable 26' x 8' stage apron has been constructed in a manner which prevents damage to the orchestra pit and stage front. The hardwood stage floor extends the entire width of the building. The proscenium includes two decorated arches (Photo 7). At the north and south ends of the back of the stage are stairs leading to mechanical equipment platforms on the second floor. The floor plan has not been substantially altered despite the addition of the restrooms and concession stand.

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On the second floor, walls were removed to make room for public restrooms, offices, and a concession area. The balcony seating area remains essentially unchanged. The upper part of the eastern half of the auditorium is left open. The theater office, originally found on the second floor, has been relocated to the third floor.

The third floor consists of a projection booth, light booths, employee restrooms, the theater office, and additional balcony seating (Photo 8). The light booths are modern additions and are situated in what was once balcony seating.

Electrical systems have been replaced and brought to code. The plumbing system had been completely replaced, with an expanded number of toilets for both patrons and performers. The air conditioning system has been re-engineered and installed so as to inconspicuously serve the facility with the compressors mounted on the exterior. New ductwork is hidden within the many recesses of this building.

Significant spaces of the Aladdin Theater's interior have undergone modifications over the years. The lack of original interior plans, photos, or drawings from the theater's early period has made rehabilitation difficult. In 1986, the firm of Shepard Associates Architects and Planners of Jacksonville, Florida, was retained by the Playhouse Board to prepare a Master Restoration Plan for the Aladdin Theater. Updating the building systems, code compliance, and accessibility were addressed in conformance with the Secretary of the Interior's Standards for Rehabilitation.

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SUMMARY

The Aladdin Theater is significant under Criterion A in the areas of Entertainment/Recreation and Performing Arts as the only theater serving the Cocoa area from 1924-1936, and in the area of Social History because it served as a focal point of community civic and cultural activities during the late 1920s and the heart of the Great Depression. It is also significant under Criterion C as an excellent local example of Italian Renaissance Revival style architecture as applied to a theater building and the work of P. Thornton Marye, a prominent architect in the Southeast during the first half of the twentieth century.

HISTORICAL CONTEXT

The Town of Cocoa was founded in 1882. Originally named Indian River City, it was an isolated village that could only be reached by steamboat and wagon until 1893 when the Jacksonville, St. Augustine, and Indian River Railway extended to Cocoa. The advent of the railroad was largely responsible for Cocoa's population growth in the late 1890s. Its impact on the community and the Indian River area was dramatic, as it opened the area to tourists and permanent settlers and facilitated the shipment of agricultural and fisheries products to northern markets.

Population growth in Cocoa continued during the first two decades of the twentieth century. By 1912, it had grown to 550 and accelerated rapidly during the World War I years, increasing to 1,200 persons by 1918. The Florida Land Boom that followed World War I initiated a period of dramatic growth throughout the state during the first half of the 1920s. During this brief but dramatic period of growth, Cocoa spread to areas outside its traditional city boundaries, and new construction replaced many of the older buildings in the downtown area. A number of landmark buildings were constructed from 1917 through 1927, including the Sanders Block, constructed in 1917 and owned by J. M. Sanders, a prominent local businessman; and the Masonic Temple, built in 1919. At the time of its construction, the Masonic Temple was the most modern building in town. Perhaps the most significant landmark in the city erected during the Boom, however, was the Aladdin Theater, which was constructed in 1924. The Italian Renaissance Revival style building was designed by P. Thornton Marye of the Atlanta, Georgia, architectural firm of Marye, Alger and Alger, and erected at a cost of \$80,000. W.H. Bower of Cocoa served as the building contractor.

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Cocoa's growth during the Land Boom was facilitated in part by an extensive highway building program undertaken by the State of Florida that supplemented the rapid expansion of the state's privately owned railroads. Particularly important was the construction of the Dixie Highway which made much of the east coast available to tourists and settlers by the end of the 1920s. By 1925, the population of Cocoa had risen to 1,800. The economic and social character of the city was by that time well established. Tourism and agriculture--primarily activities related to citrus growing, packing, and processing--were the mainstays of the economy. The citrus industry also supported secondary businesses such as rail shipping, trucking, banking, and a wide variety of retail enterprises.

The Florida Boom collapsed in 1926, bringing to an end a significant period of growth for communities throughout the state. The onset of the Great Depression, beginning in 1929, further exacerbated the economic problems of communities in Florida. Still, the population of Cocoa grew to 2,200 by 1930.

Little development occurred in Cocoa between 1930 and the end of World War II. Beginning in the 1950s, Florida saw a resurgence of tourism and waves of new residents entered the state, seeking to take advantage of the warm climate and the booming economy. Cocoa also benefited from this growth, its development further fueled by activities related to the space industry which was established in the area in the 1960s.

The downtown area declined, however, as the aging building stock deteriorated and customers were attracted to more modern shopping centers and professional offices in the suburbs and nearby communities that had grown up after the war. Vigorous efforts by city officials and local merchants to restore the downtown area and make it more attractive to shoppers have today reversed this trend so that both tourists and residents of the community frequent the restaurants and shops in the historic downtown of Cocoa.

Historic Significance

Before 1924, Cocoa had had two facilities which served as theaters, the Cory Theater and the Victor Theater. The Corey which had gone out of business in 1913, was followed by the

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Victor which closed its doors on July 14, 1924 after eleven years of service to the community. Neither the Victor nor the Corey had been constructed as theaters, but were warehouses converted to that purpose with the installation of stages and benches to accommodate the seating of audiences. In 1923, C. Sweets Smith and Amos L. Wooten sold land on Brevard Avenue to Fred Bryan and H.M. Cogswell who planned to build a modern, fully equipped theater. Construction of their Aladdin Theater was nearing completion when the old Victor shut down.

Opening night for the Aladdin was August 18, 1924, and the Cocoa Tribune reported the largest crowd ever to attend a comparable event in the city. The admission price was thirty-five cents for adults and twenty cents for children. The theater, erected at a cost of \$80,000, was acclaimed as the finest facility of its sort in the state, and exhibited the investors' confidence in the future growth of the community. Despite the fact that Cocoa had only 2,000 residents, the Aladdin boasted a seating capacity of 800 persons and amenities normally found in the theaters of major U.S. cities.

The owners of the grand hotels in the area were excited about having a magnificent theater as an added draw to tourists who would be able to enjoy the same first-run films and shows as as they could back home in New York or Chicago. The attitude of the area was best summed up in a statement by a representative of the Brevard County Bank and Trust Company, who was quoted in the August 14, 1924 Cocoa Tribune as saying:

The completion of the ALADDIN is more by far than a mere physical accomplishment of brick and stone, it is the expression of Cocoa's hospitality, the comfortable housing of those desiring entertainment in a restful atmosphere of refined elegance, and a monument to the community loyalty and spirit of the builders.

After the excitement of the grand opening, the Tribune continued to announce and comment upon new movies and stage attractions appearing at the Aladdin. The coronation of the Orange Festival King and Queen took place in the theater, and live performances of the travelling company of the successful Broadway show "My China Doll" were held in February 1925. A five-piece orchestra enhanced the showing of silent films, and a \$12,000 Morton pipe organ installed in March of 1925 thrilled patrons of the theater by providing dramatic musical accents for

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films. The organ was also played during intermissions and complemented live stage performances.

In April 1925, the Aladdin was leased for a ten year period to the Southern Enterprises Corporation, which began active operation of the theater on May 31. The firm, however, was plagued with management problems, and Bryant and Cogswell moved control of the Aladdin to the new Publix Theatres Corporation. Minor modifications were made inside and outside the theater, as the Publix Theater people tried to improve the stage size, sound quality, and building access.

The next two years saw the Aladdin host opera stars May Valentine, Grace Bishoff, and Miss Cecil Ardin, in addition to a number of road shows. The most famous of the show people to visit the theater who is still widely known today is Buddy Ebsen, who appeared on January 5, 1928 with Vilma Ebsen, both of whom received second billing as tap and eccentric dance artists. Vaudeville acts were regular lively additions to the silent picture shows.

The Aladdin was also the focal point of civic activities. On May 11, 1928, candidate Ruth Bryan Owen, daughter of William Jennings Bryan, addressed a gathering of local voters at the Aladdin while seeking her party's nomination for the 4th Congressional District seat. She won her party's nomination and ultimately the seat in Congress. She was later appointed by President Franklin D. Roosevelt to be the U.S. Minister to Denmark, the first woman to ever hold such a position. On Christmas morning in 1928, the theater was host to three hundred underprivileged children from the community. In addition to a free show, the children received fruit, candy and toys donated by local businesses, concerned individual citizens and two packing houses. The Christmas morning program was conducted several more times, and was typical of the theater's service role in the community.

From 1930 to 1936, the Aladdin hosted local beauty pageants, talent shows, more political speakers, fund raisers, and even a light heavyweight boxing match, as it struggled along with the rest of the nation and its community to keep from succumbing to the economic tragedy of the Depression. Sound newsreels were added in 1930 to try to increase attendance, and in April of that year, a separate ticket booth and a stairway through the north room of the building to the upper balcony were added to take care

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of black patrons. This was done to add revenues and perhaps to keep the theater open during the summer.

With the times placing extreme pressure on the co-owners of the Aladdin, Herbert M. Cogswell sued to dissolve his partnership with Fred Bryan in April 1936. Litigation continued into 1937. In the meantime, the August 27, 1936 edition of the Cocoa Tribune announced that R.B. Koblegard, Jr. of Ft. Pierce had purchased a lot on Brevard Avenue to be the site of a new theater. This apparently pressured Bryan and Cogswell to dispose of the Aladdin, for on September 16, the theater was sold to the United Theater, Inc., better known as the Sparks Group. The Aladdin continued in operation as a movie theater. Its passing from local control, however, coincided with the end of Cocoa's most vigorous period of development before 1945, and marked the end of the building's historic period of significance as the community's center of cultural and civic activity.

The theater was bought and sold several times to various movie theater chains until the City of Cocoa acquired it c1976 and named it the Cocoa Village Playhouse. In 1982, the City initiated efforts to sell the building which was in poor condition, and several abortive efforts were made to rehabilitate it. In July 1985, Brevard Community College bought the old theater from the City for one dollar, and created a nonprofit board to run it. Financed with private contributions and grants from the State Division of Cultural Affairs and the Division of Historical Resources, the college has rehabilitated the building according to the Secretary of the Interior's Standards. The Aladdin is now used primarily for live performances, but is also available for rent for any legitimate purpose, including weddings and the showing of art films. The Aladdin has been a member of the League of Historic American Theaters since 1988. The theater is a significant cultural local landmark in Cocoa, and is the focal point of efforts to renovate the historic downtown commercial district in the community.

This statement of historic significance is based on information provided by Walter L. Gilfilen, Brevard Community College.

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ARCHITECTURAL CONTEXT

Italian Renaissance Architectural Style

The Italian Renaissance Revival is one of several Mediterranean influenced styles which were particularly significant in Florida during the Land Boom of the 1920s. The roots of Mediterranean influenced architecture in the state can be traced to the Spanish Renaissance and Moorish Revival hotels constructed by Henry Flagler and others during the 1880s. Spanish and other Mediterranean influenced styles were popularized during the Panama-California International Exposition at San Diego in 1915, and by the 1920s had swept California, Florida, and other Sunbelt states. The Italian Renaissance style became a popular style for public buildings. The application of the style to residential architecture is less common.

Buildings of this style are commonly three to four stories in height and have a low-pitched or flat roof, often accented by barrel tiled pent roofs or parapet capping. Facades are symmetrical and have a horizontal feel to them due to belt courses and different window treatments on each story. Prevalent features include widely overhanging eaves supported by decorative brackets, arches above doors, large windows, and porches, and upper story windows smaller and less elaborate than windows below. Typical adornments consist of quoins, a roof line parapet or balustrade, and an entry area accentuated by classical columns or pilasters.

P. Thornton Marye

Philip Thornton Marye was born September 4, 1872 in Alexandria, Virginia. He was educated in private schools and later was graduated from the University of Virginia, in 1890. He began an architectural practice in Newport News, Virginia, which lasted from 1892 to 1904, when he moved to Atlanta, Georgia. The remainder of his career was based in that city. He was initially associated with Richard W. and Barrett Alger, forming the firm, Marye, Alger & Alger. Successive firms were Marye, Alger & Vinour and Marye, Vinour & Armistead.

Marye's firms were primarily involved in the design of commercial and public buildings in the Southeast. Many of their works were commissioned by the Southern Bell Telephone &

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Telegraph Company. Other types of buildings designed by his firms include a state penitentiary, courthouses, railroad terminals, banks, auditoriums, and theaters. Marye's recorded works in Florida include the old State Supreme Court, Railroad Commission and Library Building in Tallahassee (1912; also known as the Whitfield Building, it was demolished in recent times), the Aladdin Theater in Cocoa (1924), and the Southern Bell Telephone & Telegraph Company buildings in Miami and Orlando (1925-1926). Marye died December 1, 1935.

Architectural Significance

The Aladdin Theater was designed by P. Thornton Marye, a member of the Atlanta architectural firm of Marye, Alger and Alger. The firm, which would later design the famous Fox Theater in Atlanta, was contracted by the Aladdin owners to plan a theater which would bring the grandeur of a large metropolitan theater to Cocoa and Brevard County. Marye designed the Aladdin to embody most of the Italian Renaissance characteristics including a flat roof, a symmetrical facade, and arches above doors and large windows, turned balustrades, and a pent roof with decorative brackets on the main facade. The building also displays fine, decorative brick work. All of these features make the Aladdin Theater one of the most distinctive buildings in Cocoa.

The Aladdin Theater has had minor alterations during its history, but the design and material integrity of the original 1924 structure have remained faithful to the architect's conception. The original architectural rendering, as well as historical photographs, verify that the character of the theater has remained essentially unchanged. The Aladdin Theater stands preserved as both a symbol of a period of grandeur in entertainment and as a significant building in the cultural life of Brevard County citizens.

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UNPUBLISHED MATERIAL

- Oral interview with John D'Albora by Walter Gilfilen, 1989.
- Oral interview with Randy Ellinore by Walter Gilfilen, 1989.

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Oral interview with David Nesbit* by Walter Gilfilen, 1989.

Oral interview with Edna Wilkins* by Walter Gilfilen, 1989.

Oral interview with Ralph Williams by Walter Gilfilen, 1989.

*Individuals who attended the opening show, August 1924.

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Photographs 1 Aladdin Theater, Cocoa, Brevard Co., FL

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- 1. (1) Aladdin Theater, 300 Brevard Avenue
- (2) Cocoa, Brevard County, Florida
- (3) The Blanche Studio
- (4) 1925
- (5) Harrison Vanderslice Collection
- (6) Facade (west), camera facing northeast
- (7) 1 of 8

Items 1 and 2 are the same for photographs 1 through 8.

- 2. (3) Woodward
- (4) 1928
- (5) Al Stefurak Collection
- (6) Facade (west), camera facing east
- (7) 2 of 8

- 3. (3) Vivanne Bonsall
- (4) 1985
- (5) Brevard Community College, Media Services
- (6) Facade (west), camera facing southeast
- (7) 3 of 8

- 4. (3) Walter L. Gilfilen
- (4) 1989
- (5) Brevard Community College, Development Office
- (6) Facade (west), camera facing east
- (7) 4 of 8

- 5. (3) Walter L. Gilfilen
- (4) 1989
- (5) Brevard Community College, Development Office
- (6) Facade (west), camera facing southeast
- (7) 5 of 8

- 6. (3) Vivanne Bonsall
- (4) 1985
- (5) Brevard Community College, Media Services
- (6) Stage house, camera facing south
- (7) 6 of 8

- 7. (3) Walter L. Gilfilen
- (4) 1989
- (5) Brevard Community College, Development Office
- (6) Interior of auditorium, camera facing east
- (7) 7 of 8

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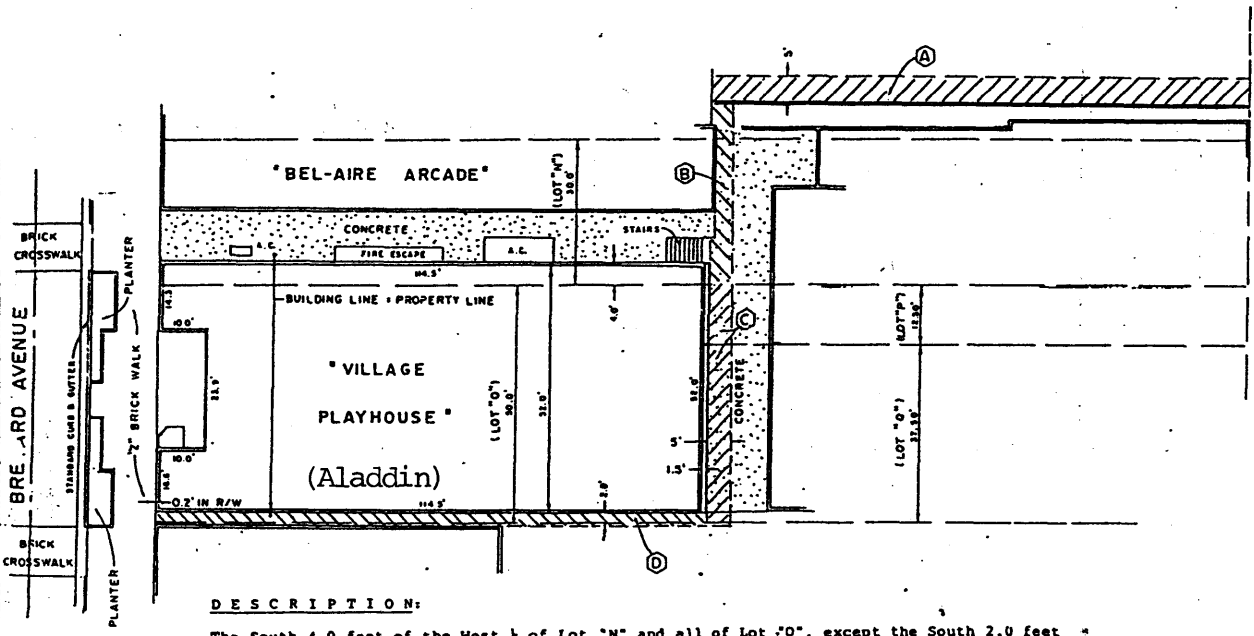
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Photographs 2 Aladdin Theater, Cocoa, Brevard Co., FL

Section number _____ Page _____

- 8. (3) Vivanne Bonsall
- (4) 1985
- (5) Brevard Community College, Media Services
- (6) Balcony, camera facing north
- (7) 8 of 8

SKETCH OF SURVEY



DESCRIPTION:

The South 4.0 feet of the West 1/2 of Lot "N" and all of Lot "O", except the South 2.0 feet of the TAX ASSESSOR'S PLAT OF A PART OF TOWN OF COCOA, as recorded in Plat Book 1, Page 32, of the Public Records of Brevard County, Florida Together with an undivided 1/2 interest in the North 10 feet of the South 14 feet of the west 1/2 of Lot "N".

DESCRIPTION OF UTILITY EASEMENTS ARE AS FOLLOWS:

- A.) The North 5 feet of the South 10.4 feet of the East 1/2 of Lot "M".
- B.) The West 5 feet of the East 1/2 of Lot "N" and the West 5 feet of the South 5.4 feet of the West 1/2 of Lot "M".
- C.) The West 5 feet of Lots "P" & "Q".
- D.) The South 2 feet of Lot "O" and the North 1 foot of Lot "U".

NOTE: The TAX ASSESSOR'S PLAT OF COCOA did not specify lot dimensions. Current Brevard County tax assessment maps, the plat of COCOA RIVER DEVELOPMENT, recorded in Plat Book 11, Page 75 and the plat of JACQUES DEVELOPMENT, recorded in Plat Book 4, Page 32 were used to determine lot dimensions.

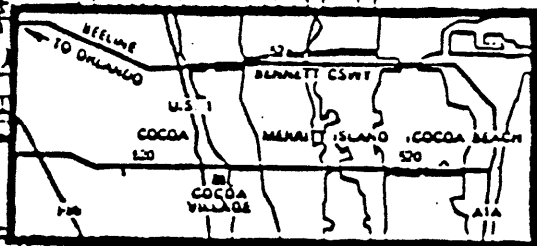
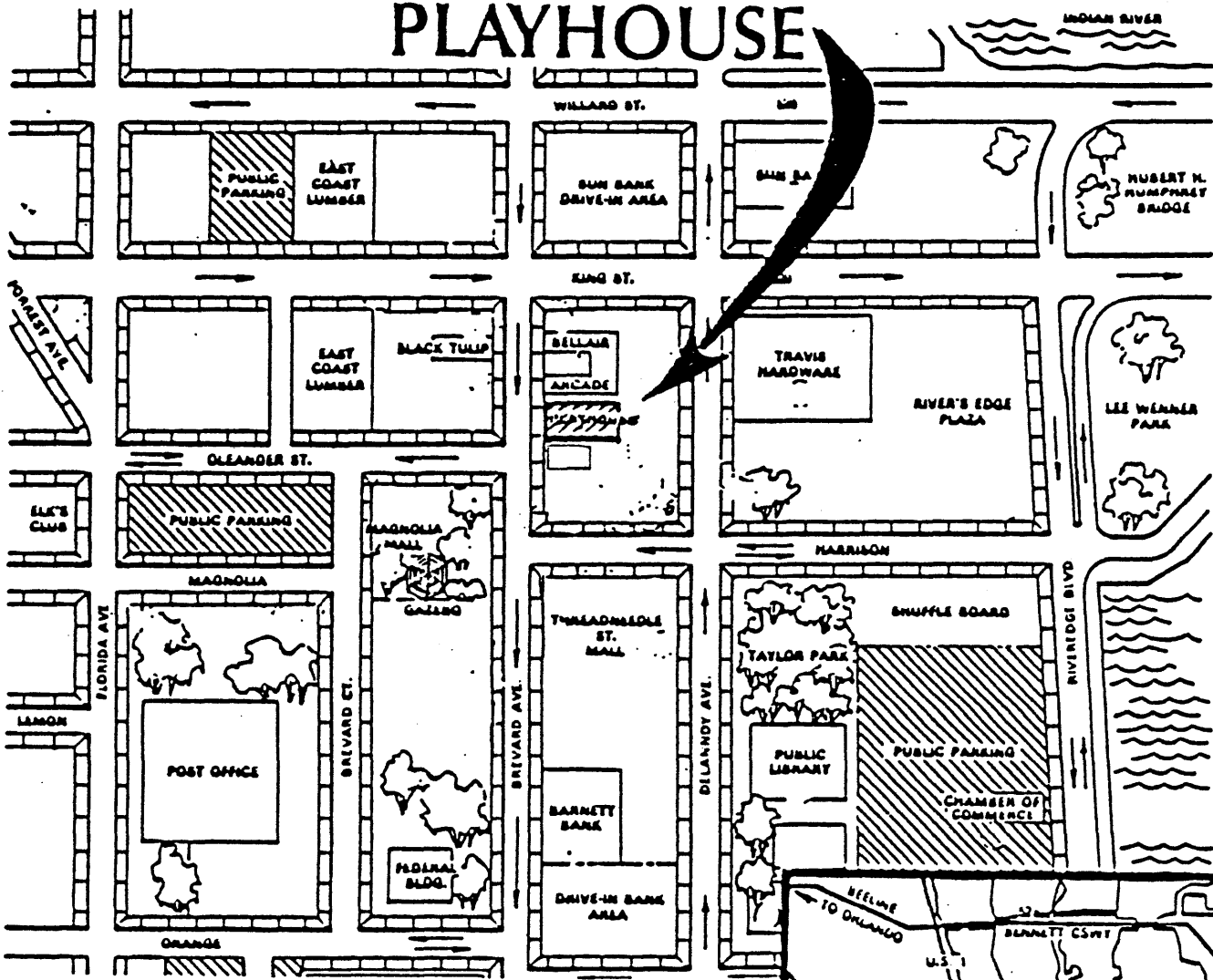
FREDLUND and PACKARD Inc.
 engineers & land surveyors
 635 BREWARD AVENUE
 COCOA, FLORIDA
 P. O. BOX 774 (30°) 632 - 6135

PREPARED FOR THE EXCLUSIVE USE OF
BREWARD COMMUNITY COLLEGE

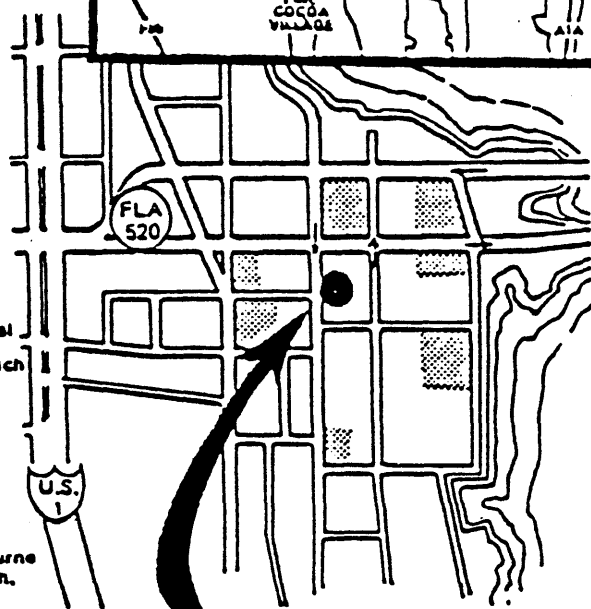
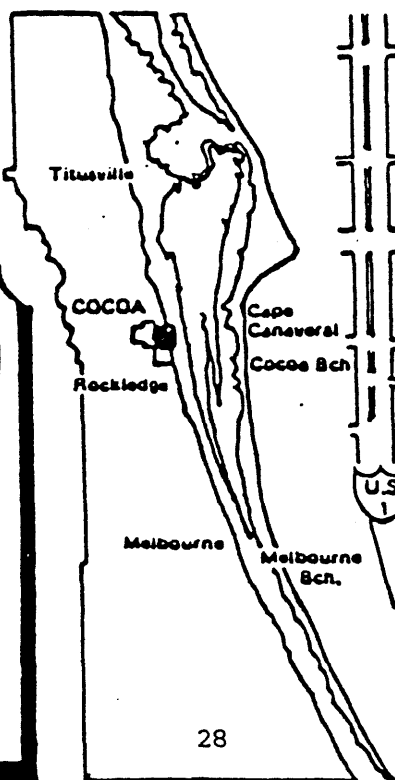
DATE: 8/29/86 BNDRY & IMPS W.J.F.
 FIELD BOOK PAGE DWG. NO. B - 938

ALADDIN THEATER
 Cocoa, Brevard Co., FL

COCOA VILLAGE PLAYHOUSE



The Playhouse is centrally located on Florida's East Coast, central in Brevard County and centered in the City of Cocoa, thereby affording maximum audience reach with minimum promotional effort. Ample parking facilities (shaded areas) are located close to and surrounding the theatre in downtown Cocoa Village.



COCOA VILLAGE PLAYHOUSE
300 BREVARD AVENUE
COCOA, FLORIDA 32922