

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



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This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Inland Theater
other names/site number _____

2. Location

street & number 306 Main not for publication
city or town Martin vicinity
state South Dakota code SD county Bennett code 007 zip code 57551

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this x 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 x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national x statewide local

Jay D. Vogt SDSHPO 05-29-2013
Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. 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):
Low Edson H. Beall 7-30-13
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
(Check as many boxes as apply.)

Category of Property
(Check only **one** box.)

Number of Resources within Property
(Do not include previously listed resources in the count.)

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

n/a

n/a

6. Function or Use

Historic Functions
(Enter categories from instructions.)

Current Functions
(Enter categories from instructions.)

Recreation and Culture: Theater

Recreation and Culture: Theater

7. Description

Architectural Classification
(Enter categories from instructions.)

Materials
(Enter categories from instructions.)

Modern Movement: Art Deco

foundation: Concrete
walls: Concrete; Brick
roof: Synthetic
other: _____

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

The Inland Theater is located at 306 Main Street in downtown Martin. It sits midblock on the north side of Main street and is bordered on both sides by commercial buildings. The building measures 80' x 31' and is 2,400 square feet. That front is faced with blond brick. The most prominent feature of the Art Deco theater is its prominent marquee and central ticket booth flanked by paired metal doors. Other Art Deco characteristics include two tall, narrow windows on the second floor and vertical decorative brick motifs that stretch from the marquee to the roof. These features, along with tall "INLAND" sign above the marquee, give the simple building its vertical emphasis. The interior includes original artwork on the ceiling panels, four original lighting sconces, and the original motor-driven decorative velvet curtain.

Narrative Description

Setting

The Inland Theater is located midblock on Main Street on the north side of the block between 3rd and 4th Avenues. Main Street is six block long (running east to west) with a mixture of buildings dating approximately from the 1910s-2000s. Buildings along Main Street are one- and two-story and constructed out of brick or have a brick veneer in a utilitarian commercial style. Newer buildings are metal and some older buildings have metal/glass treatments common of 1950s rehabilitations. Many of the buildings have metal or cloth awnings. Undeveloped lots are also interspersed among the buildings.

The Inland Theater is located on the north side of Main Street. To the east of the Inland Theatre is a circa 1970s concrete and glass one-story building and modern metal pole building. To the west of the Inland Theater is a pair of brick buildings dating from circa 1930s, a undeveloped lot, a false-front building covered in metal and a brick building with several unsympathetic infills to its openings. Across the street from the Inland are a couple undeveloped lots. To the east of these are a two-story and one-story brick building, both of which have altered storefronts. The two-story building has an unaltered second floor and the one-story is partially sided in metal. To the west of the undeveloped lots are four simple one-story buildings – one is stucco, two are brick and the corner building has metal siding.

Commercial and public buildings comprise the rest of the Main Street. The street is wide with vertical parking on both sides.

Exterior

The façade (south elevation) is symmetrical and measures thirty-one inches across. The brick is laid in a running bond on the majority of the façade. A triangular metal marquee centered over the ticket booth extends approximately eight feet out over the sidewalk at its tip. The marquee has white sign boards on either side to advertise the feature movies. The tip of the marquee is flat and houses some non-working neon fixtures. Above the marquee is the metal INLAND sign, which provides vertical emphasis and incorporates a streamline design. The INLAND sign and marquee are attached with metal brackets. Wire running from the building to the marquee and sign give additional support. The marquee and sign are colored red, white, and blue.

Directly below the marquee is the ticket booth and entrance. There is ribbed wood trim around the doors and booth. The front of the ticket booth protrudes slightly from the façade. This exterior portion of the booth has a glass window flanked by two small sidelight windows. The base of this portion was originally glass blocks. Those blocks have been damaged and have been covered with wood. Flanking the ticket booth are the original paired metal doors. Each door has a single large pane of glass. There are diagonal metal bars on each side of the doors and the exterior of the doors have an additional metal pull handle.

Flanking the main entrance are metal poster boards for advertising. A course of brick surrounds the poster boards on the sides and top; the top is laid in a soldier course. Above the poster boards are six-over-six double hung windows. The windows have brick sills and lintels laid in a header bond course. One window has an air-conditioning unit in the lower sash and the other window has been boarded over (to darken the projector room). Beginning at the top of the poster boards is a vertical decorative course of brick. It is a single brick wide and begins at the top of the soldier course above

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the poster boards and runs to the roof, creating a protruding rectangle motif around the window. The tops of these rectangle motifs are also laid in a soldier course. These decorative brick motifs extend slightly above the roofline at the parapet. The central portion of the parapet extends slightly higher than the motifs.

The rear of the building is covered in stucco. There are metal exit doors at each corner.

The east and west elevations border neighboring buildings.

Interior (see sketch)

The entrance doors open up to a pair of entrance vestibules that access either side of the ticket booth. The ticket booth has a brick facing on the bottom and large glass window on top. The east window of the booth has a speaking tube and opening at the bottom to exchange money. Exiting the vestibules are paired doors that match the entrance doors. Both the ticket booth and frame for the entrance doors have wood trim. This same trim is continued on the interior surrounds and moldings.

The double metal entry doors lead into a small lobby. Off the east end of the lobby are the men's and women's restrooms. The men's restroom is approximately 3' x 10' and the women's approximately 4' x 4'. Off the west end of the lobby is a supply room approximately 4' x 4'. To the west of the supply room is a narrow stairway that accesses the projector room. Centered in the lobby is the concession stand. This stand is approximately 10' x 10' and extends into the theater.

Entrances into the main portion of the theater are on either side of the central concession stand. The inside of the theater has a cement floor angle down to the stage with carpet down the aisles. There are three blocks of seating: a central block (nine rows with seven seats each) flanked by two aisles and two narrow blocks of seating located against the side walls (eleven rows with four seats). The chairs are padded cloth with wood armrests.

The east and west walls of the theater's interior are covered with cloth for acoustic purposes. Near the top of the walls is modern track lighting. There are two original metal lights on both the east and west wall.

The rectangular stage is wood and is approximately four feet in height. Flanking the stage are exits with their original exit lamps. The original cloth screen and decorative curtain remain. Under the stage is the electric motor that runs the curtain. The original speakers are behind the stage. A row of neon lights run down the center of the theater on the ceiling. Below the lights is a decorative panel three foot in width running the length of the theater and painted to compliment the curtain. Similar designs have also been covered up on the east and west walls by the acoustical cloth.

The stairs off the west end of the lobby access a small office and projection room.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance

(Enter categories from instructions.)

Architecture

Period of Significance

1939

Significant Dates

1939

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Builder: Rasmussen and Floyd
Interior Art: John Verslieus

Period of Significance (justification)

The period of significance is the date of construction.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Inland Theater is eligible under Criterion C for **Architecture** as a good example of an Art Deco style theater in a small town South Dakota setting. It has statewide significance due to its integrity and the scarcity of this resource type in South Dakota. It represents a rare resource found on small town Main Streets and symbolizes how the popular Art Deco style was interpreted during the 1930s.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

History of the Inland Theater

The first theater in Martin was built in 1925-26 by Charles S. and Joseph P. Allen.ⁱ The theater was also used for dances, bridge parties, stage shows, basketball games and also as a courtroom.ⁱⁱ The Allen Theater was one of the first in western South Dakota to have talkie movies and also showed local movies of rodeos, football games and general films of Martin.ⁱⁱⁱ A tornado destroyed the Allen Theater in 1939.^{iv}

Mr. and Mrs. C.E. Bradshaw began construction on the Inland Theater in September of 1939. They selected a site on Main Street directly west of Palmer's store. The theater was proposed to be "one of the finest between here and Sioux Falls and will be air conditioned, have soft, comfortable seats, etc. It will be complete in every detail including carpets, draperies, modern lighting effects etc."^v General contractors Rasmussen and Floyd of Chadron, Nebraska built the theater with C.S. Kilber of Merriman, Nebraska furnishing the materials.^{vi}

Construction of the theater was well under way by December of 1939, at which time interior work was beginning. The interior of the theater was plastered, the cement floor had been poured, the ceiling was installed, and the wiring was partially completed.^{vii} By the end of December, interior decorators had finished decorating the walls and ceilings, installed the lights, and completed the wiring.^{viii} Zeno Mackay did the wiring and Raymond Byrnes did the plumbing and heating.^{ix} The building was also made fireproof to comply with state law and was equipped with an air conditioner.^x

John Verslieus of Grand Rapids, Michigan drew all the original artwork for the interior. Verslieus had done decorations for buildings all across the United States.^{xi} The interior was lighted with indirect lights which harmonized with Verslieus' color

ⁱ Bennett County Historical Society. *70 Years of Pioneer Life in Bennett County South Dakota 1911-1981*. (Pierre: SD, State Publishing Co., 1981), 56.

ⁱⁱ Ibid, 56.

ⁱⁱⁱ Ibid, 56.

^{iv} Ibid, 56.

^v "Bradshaw Will Build Theater" *The Martin Messenger*. 28 September 1939.

^{vi} "Next Sunday Set As the Date For Opening Theatre" *The Martin Messenger*. 11 January 1940.

^{vii} "Plastering the New Theater This Week" *The Martin Messenger*. 14 December 1939.

^{viii} "New Theater is Decorated Inside" *The Martin Messenger*. 28 December 1939.

^{ix} "Next Sunday Set As the Date For Opening Theatre" *The Martin Messenger*. 11 January 1940.

^x "Next Sunday Set As the Date For Opening Theatre" *The Martin Messenger*. 11 January 1940.

^{xi} Ibid.

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scheme.^{xii} The movie screen was the new and improved "Da-Lite" third dimension type.^{xiii} The sound system was a RCA high fidelity and the projectors were Simplex machines.^{xiv}

The curtain was a beautiful gold hue with colorful trimming and was motor driven.^{xv} Other interior amenities included padded carpeting throughout the building, two rest rooms, a cry room, and drinking fountain in the lobby.^{xvi} All of the lights, including the marquee, were by F.A. Van Husen of the Western Theatre Supply of Omaha.^{xvii} Mr. Neuman and Mr. Coyne of the Western Theatre Supply company of Omaha did the installation of the sound system.^{xviii}

The theater opened on 14 January 1940 with the showing of "The Under Pup" with continuous showings from 2 to 10 p.m.^{xix} Marshall Robertson was the projectionist and Miss Wanda West and Miss Jane Wordeman were the uniformed usherettes.^{xx} Capacity for the new theater was just over 300 seats.^{xxi} Admission to the theater was 34 cents for adults, 24 cents for high school students, and 16 cents for children, plus tax.^{xxii}

Inland Memories (By Roseanna Renaud, Friends of the Inland Theater, compiled 29 January 2013)

1940s

Jackie (Olson) McCue stood inside grandmother Lulu Holme's Markota Bakery (where the Broken Boot is now located), gazing often at the workmen erecting the new movie house. "I'd look out my Grandma's bakery window and watch them build that theater," said Jackie now 83. "I just couldn't wait until they turned on those lights." Jackie's mother, Iona Olson, and sisters Jeanne, Betty, and Marilyn (Micki), had moved to Martin just seven years earlier and both Jackie and Ione helped Lulu in the bakery. The Inland finally opened for business on a bitterly cold day, January 14, 1940, and Jackie had ten cents for a ticket to the very first movie. It was magical. In later years, a teenage Jackie snagged the Inland usherette job from Dode Usher and began working for the Inland's original owners, the Bradshaws, for \$1.25 a week. Although the original usherettes wore uniforms, there were none required when Jackie began working there. "The main thing was you had a flashlight and showed people to their seats, and you'd have to ask people to take their child out if it was crying," said Jackie. Cameron and Iona Belle Kenny, who helped run the West Hotel, worked at the Inland, as well as their stepfather Herman Page. Herman's job was to make and sell popcorn from a large square popcorn maker which was located within the small room now used for concession storage, just inside the southwest entrance door. Jackie thought it was really good popcorn, and hasn't tasted anything better since. There was no candy or soft drinks. Just popcorn. A small lobby water fountain provided the only beverage. Wednesday nights were Bank Night and the line of people attending this popular occasion stretched out of the theater's southwest entrance doors and westward all the way down the block. "They would draw at the end of the show and if someone didn't get it, the prize would increase by five dollars," she said. Jackie was making \$4.00 per week when she quit her Inland job prior to her Bennett County High School (BCHS) Class of 1948 senior year, because she wanted to sit with friends and watch the movies. Her sister Micki (Olson) Livermont, inherited the job.^{xxiii}

In 1944, 15-year old Chuck Tutsch was staying in Martin with Joe and Stella Williams while attending high school, and doing odd jobs at the Martin Hotel for twenty-five cents an hour. Bradshaw approached him and asked if he would like to work as a projectionist at the Inland. Figuring it was a step up from emptying trash and unplugging the sewer at the hotel, Chuck made the switch. "I was a poor kid from the country and it gave me the opportunity to have few bucks in my pocket," said Chuck. "And it gave me some responsibilities so it probably helped mature me a

^{xii} Ibid.

^{xiii} Ibid.

^{xiv} Ibid.

^{xv} Ibid.

^{xvi} Ibid.

^{xvii} Ibid.

^{xviii} Ibid.

^{xix} Ibid.

^{xx} Ibid.

^{xxi} Ibid.

^{xxii} "The Inland Theatre" *The Martin Messenger*. 8 February 1940.

^{xxiii} Roseanna Renaud. Inland Memories personal correspondence 29 January 2013.

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bit." Chuck's family lived seventeen miles outside of Martin and came to town about once a year, so he hadn't watched the Inland construction, but remarked it was quite the topic of neighborly conversation for some time. He remembers playing 78 rpm recordings of piano music before and after each movie. "I played those records time and time again. We didn't have a whole lot of choices, but it was good listening." Chuck learned how to run the original Simplex projectors from Bradshaw and if a problem cropped up he knew he could turn to the boss for help. "I watched all the movies. Once in a while you'd have a break in the film and you'd have to stop, turn on the lights, and splice that film because you couldn't run it."^{xxiv}

Chuck's wife, Joyce (Farmer) Tutsch, recalls when she went to the Inland with her family to see "Gone With the Wind." The 1939 film had a general release in 1941, and was re-released in 1947 and 1954. "They had to have an intermission so they could rewind," says Joyce. "That was one of my favorite movies. Another one was "From Here to Eternity" (1953). Frank Sinatra was just a skinny whippersnapper." She and her sisters used to go to the Saturday matinees, where "rip-roaring cowboy westerns" with the likes of Roy Rogers and Gene Autry entertained them all afternoon.^{xxv}

"Kay (Ogden) Gregg still doesn't care for The Three Stooges. At age five, her father, Emery Ogden, took Kay and sister Carol to see the comedy trio at the Inland. "Carol and I hid under the seats because we were scared," she laughed. "I guess because they whacked each other and it scared us." She said they were in the back of the theater, where the current concession stand is now. "I don't think they're funny to this day." When Kay was in high school, Tom and Julia McKee became the Inland's second owners.^{xxvi}

1950s-1970s

Pat (McKee) Petznik was a sixth-grader when her parents, Tom and Julia McKee, purchased the Inland and moved the family from Winner to Martin in 1956. "I believe I started being the popcorn girl about 8th grade. When I graduated from 8th grade I went to work at Cook's Drug Store but still worked in the popcorn stand in the evenings." She remembers when her father removed a couple of rows of seats at the rear of the theater, so he could relocate the concession stand. "He was sneaky, as he piped the popper into the interior of the theater and made people hungry with the aroma." Both of her parents sold tickets from the ticket booth just inside the southeast entrance door, and Tom ran the projector when the high school age projectionists weren't available. A 1958 *Bennett County Booster* newspaper article gives some insight into the 1950s era theater business, and the McKees talked about the types of movies that were important to them. "When we came here we wanted to show family type pictures," say Tom and Julia McKee, owners and proprietors of Martin's Inland Theater. "We think, on the whole, that we have succeeded." The McKees ordered their movies from nine different companies and salesman working out of Denver and Minneapolis who would call on the couple every two or three months to book upcoming movies. "We look up the names of the shows in Box Office Magazine and get the rating, which is worked out by reports from a group of magazines. We pay more attention to what Parent's Magazine says because we would like parents to feel that they can send their children to our theater to see a good, clean show. We have found, however, that the ideas of even Parent's Magazine are not always the same as our own."^{xxvii}

My mother, Opal (Coats) Smith, cleaned the Inland for the McKees in the sixties. When we weren't in school, she would bring my siblings and I to help out, and I suspect to keep watch for unpredictable childhood behavior. We older kids would start at the rear of the theater and sweep the debris from the previous night's movie, a jumble of crumpled candy wrappers and empty soft drink cups, down the sloping concrete floor, under the seats, and up to a spot just in front of the movie-screen stage, where Mom would collect the entire mess in a dust pan. I couldn't understand why there was always litter on the floor, as the McKees always placed themselves strategically at both exits with trash bins after each movie. If anyone came up the aisle with empty hands, one got 'the eye' so it was good to have something for the bin. The toilets were always a challenge and I don't think I need to say more about this subject. Could be the reason I shy away from bathroom duty to this day. When Mom was done, the theater was flawlessly clean and ready for the evening's show, because that's just the way she does things. When I became a BCHS freshman in 1969, Mr. McKee asked me if I wanted a job in the concession stand. Did I? Handling concessions, with Red Hots and Hot Tamales right at your fingertips, was a dream come true. I can still smell the freshly popped corn from the old popcorn maker, and I thought I was quite the expert at filling each individual bag with just the right amount from the old metal scoop. After the movie began, I would patiently wait for Mr. McKee to come tell me to get myself a popcorn and go watch the movie. Okay, maybe not so laid-back times, what with

^{xxiv} Ibid.

^{xxv} Ibid.

^{xxvi} Ibid.

^{xxvii} Ibid.

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"Butch Cassidy," "True Grit," and "The Wild Bunch" waiting for me not more than five steps away, within the Inland's cool dark cocoon. It wasn't long before I was sweet on an older boy who ran the projector. I mean, who could resist a guy who knew how to switch out movie reels? I'm sure Chuck Tutsch had the same problem in 1944. I'll have to go ask him.^{xxviii}

1970s-1990s

Paul Nelson became the Inland's third owner in the late 1970s. He operated the business with wife Mary Ann for a number of years before putting it up for sale in 1991. The Inland sat unused and vacant for six years, until its rescue in 1997. Mr. and Mrs. Nelson now reside in the countryside just outside of Martin.^{xxix}

1997-Present

Most small-town theater owners will tell you that you can't make money running a movie house in today's market. But then that's not the reason they do it anyway. Steve Claussen returned home in 1997 after living in Rhode Island for a time, and on a drive down Main Street one day he spotted the Inland, in a mournful state of disrepair. He thought someone should buy the property and bring movies back to Main Street. And that's just what he did. With the help of family and friends, Steve breathed new life into the 1939 gem. "It was in really terrible shape. You could see daylight through the ceiling so we had to redo the roof," said Steve. The original wall murals had sustained water damage, so they were covered by burlap soundproofing material ordered from Massachusetts. Expensive restoration, out-of-reach on a tight budget, would have to wait. The original ceiling murals still remind patrons of what lies just beneath the burlap surface. Rosenbaum's Signs, of Rapid City, repaired the Inland's neon marquee, lighting up the face of the Inland once again. Renovation went on throughout the summer of 1997. It was a lot of hard work, but Steve credits his family, especially his parents, Robert and Shirley Claussen, and brother, Greg, for all their support. "I was blessed to have them," Steve said. "We just all thought the community needed a theater." May people came forward with offers to help; folks like Irv Moffitt, Lyle Haynes, Chris O'Bryan, Elton Three Stars and family, to name a few. For everyone involved, it was more than a business venture. It was a gift for the town of Martin.^{xxx}

Steve will never forget the Inland's grand reopening in October of 1997, with the showing of the first "Men in Black" film, because a blizzard brought six inches of bitter blowing snow to town. "You couldn't even see across the street." Because he was new to the theater business, he had several friends there to show him how to splice, rewind, and thread the film. He was also on the telephone going through every step with theater owner Gerald Bullard, who had helped Steve with every aspect of theater set-up. But somewhere in the back of Claussen's mind, nagging doubts lingered. "I was thinking we did all of this work, and we weren't going to have anyone here because no one would be able to get to the show in that kind of weather." He needn't have worried. It was a packed house.^{xxxi}

A favorite Claussen brothers Inland memory was showing the typical creepy Halloween movie, served up with a twist of fear for local high school students. "When we booked Halloween movies, my brother Greg and I worked it out where I went upstairs and faked that we had projector problems. I'd turn the lights off and Greg climbed on stage. When I turned the projector back on, there he was with a fake bloody knife. When he jumped down on the stairs, all the kids went running out of the theater screaming and hollering. It was awesome." Probably couldn't get away with that trick today.^{xxxii}

Now

Movie theater attendance takes a whipping from the likes of Netflix, Vudu, Roku and other direct content platforms. But the most difficult trial of all will most probably conclude at year's end, when 35 mm reel movies become a thing of the past, gone the way of live musical accompaniment for silent movies, and every housewife's favorite -dish night. A September 6, 2012 *Huffington Post* article explains it best: "For small-theater owners, the problem is the sudden switch from 35 mm film, an industry standard since about 1910, to digital - a format that's cheaper for both studios and distributors, and doesn't scratch like traditional film will. The switch means theater owners must buy new projection equipment, computers and and a sound system." Patrick Corcoran, a spokesman for the National

^{xxviii} Ibid.

^{xxix} Ibid.

^{xxx} Ibid.

^{xxxi} Ibid.

^{xxxii} Ibid.

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Association of Theatre Owners, said costs of converting to digital average around \$70,000 per screen. About 60 percent of the nation's 5,750 theaters have switched to all-digital equipment.^{xxxiii}

Art Deco

Art Deco is now the accepted designation of the aesthetics to come out of the 1920s and 1930s, though it was called Art Moderne during its day.^{xxxiv} Art Deco was "mediational" and sought to bridge traditional or ancient forms and symbolism with futurist style and imagery.^{xxxv} Its styles emphasized the future and the themes of the machine age using the forms of the past, but did not break completely with historical influences.^{xxxvi} The Art Deco style originated out of the *Exposition Internationale des Arts Decoratifs et Industriels Modernes* held in Paris in 1925.^{xxxvii} The show covered 55 acres in downtown Paris with over 20 countries participating in the exposition and was viewed by 16 million visitors in six months.^{xxxviii} Interestingly, the United States did not participate.^{xxxix} However, Paris was not a city that Americans shunned during the period, and artists and architects were influenced, helping the Art Deco Style become popular in the United States from 1925-1940.^{xl} However, there is no conclusion as to when Art Deco really "arrived" in the United States.^{xli} It did, however, arrive at a time when Period Revivals were at a peak in the United States, giving the American public a new kind of architecture that rejected the prominent classicist historicism.^{xlii}

Execution of the Art Deco style ranged from skyscrapers to simple buildings on Main Street. The style is characterized by a linear, hard edge or angular composition that stresses vertical emphasis and uses stylized decorations for highlights.^{xliii} Facades are often arranged in a series of setbacks and emphasize geometric forms with strips of windows adding to the vertical feel and composition.^{xliv} Hard-edge low relief ornamentation is found around doors and window openings and ornamental detailing is often executed in the same building materials found on the building – such as metals, colored glazed bricks, and mosaic tiles.^{xlv}

Art Deco suited the vogue styling of the modern skyscraper. Whereas Art Nouveau, with its obsession with decadent symbolism and designs of nature, was the previous stylistic rage, Art Deco designs deviated by embracing machinery and power.^{xlvi} Using modern materials such as plastic, chrome, and opulent fabrics, their designs also incorporated zigzags, vertical emphasis, bright and shiny colors, and about anything else that hinted at speed.^{xlvii} There was a "pizazz and

^{xxxiii} Ibid.

^{xxxiv} R Stephen Sennett, ed. *Encyclopedia of 20th Century Architecture Volume 1 A-F*. (New York: NY, Taylor and Francis Books Inc, 2004), 69.

^{xxxv} Richard Stiner. "Art Deco: Polemics and Synthesis." *Winterther Portfolio* v25, no.1 (Spring 1990), 22-24.

^{xxxvi} John C. Poppeliers and S. Allen Chambers Jr. *What Style Is It? A Guide to American Architecture*. (Hoboken: NJ, John Wiley and Sons Inc., 2003), 122-124; Stiner, "Art Deco Polemics," 27.

^{xxxvii} Thomas Carter. *Utah's Historic Architecture: 1847-1940*. (Salt Lake City: UT, University of Utah Press, 1988), 169.

^{xxxviii} Stanley Meisler. "Art Deco: High Style" *Smithsonian*, vol.35, Issue 9 (November 2004), 2.

^{xxxix} Ibid, 2.

^{xl} Walter G. Kidney. *The Architecture of Choice: Eclecticism in America 1880-1930*. (New York: NY, George Braziller Publisher, 1974), 59.

^{xli} Ibid, 59.

^{xlii} Carter, 169.

^{xliii} John Blumenson. *Identifying American Architecture: A Pictorial Guide to Styles and Terms 1600-1945*. (Nashville: TN, American Association For State and Local History, 1977), 7.

^{xliv} Ibid, 77.

^{xlvi} Ibid, 77.

^{xlvii} Meisler, 2.

^{xlviii} Ibid, 2.

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energy” associated with Art Deco, as well as “glamour and luxury.”^{xlviii} Expressions of this can be found on some early American skyscrapers such as the Woolworth Building, Chrysler Building, and the Empire State Building. The widespread construction of tall, urban office buildings during the period of Art Deco’s popularity has caused some historians to label it the “skyscraper style.”^{xlix}

Art Deco became just as popular in less monumental architecture. It was common in governmental buildings, including many courthouses in South Dakota, but it also found its way onto Main Street. Landmarks of Art Deco are not often palaces of royalty, cathedrals, or monumental architecture, but are often commercial buildings and roadside structures.^l Art Deco’s increasing presence on Main Street in the 1920s and 1930s has been described as “transcending social class, as egalitarian and democratic, and as the modern aesthetic of the people.”^{li}

The period of Art Deco’s popularity was a period of popular modernism.^{lii} Art Deco’s influence was also cosmetic, giving modern facelifts to established Main Streets all across America with colorful architectural skins, glazed terra cotta, Vitrolite, Carrara glass, ceramic panels, glass panels, glass brick, neon, and other Art Deco materials.^{liii} Many Americans found Art Deco’s color and excitement, polychromatic stylized facades, neon lighting and zigzag profiles visually appealing.^{liv}

Art Deco Style Theaters

The glamour of Art Deco was perfectly suited to the emerging film industry during the 1920s and 1930s. It was said that Hollywood “beamed Art Deco to the world.”^{lv} Movie palaces of all sizes were elaborately furnished, inside and out, which conveyed the contemporary aspirations of Deco-styled night clubs, ocean liners, offices and skyscrapers.^{lvi} Theaters were designed to be showplaces inviting both the rich and poor into the lavish surroundings and escape into the world of Hollywood.^{lvii}

In many ways, Art Deco was a design movement tied to the cinema.^{lviii} Both emerged simultaneously with the public’s fascination with the architectural style as well as the film industry. Hollywood’s so-called “Golden Age” of the early 1930s spurred on the maturing of the movie theater as a specific building type.^{lix} The first Art Deco-designed movie theater is reportedly the Hollywood Pantanges, designed by B. Manus Priteca in 1931.^{lx} Major theaters, such as the Roxy and Radio City Music Hall developed the Art Deco style in New York while others like the Paramount in Oakland, California not only advanced the Art Deco style but also promoted the burgeoning film industry. The style and movies became so intertwined that the logos of major movie studios such as Twentieth Century-Fox, Universal, and RKO incorporated Deco influenced print fonts in their movie posters, advertisements and lobby cards.^{lxi}

^{xlviii} Ibid, 2.

^{xlix} Sennett, 70.

^l Ibid, 69.

^{li} Ibid, 69.

^{lii} Ibid, 69.

^{liii} Ibid, 69.

^{liv} Ibid, 69.

^{lv} Meisler, 4.

^{lvi} Ibid, 4.

^{lvii} Martha Hagedon-Krass. *Fox-Watson Theatre National Register of Historic Places Nomination*. 1988, 6.

^{lviii} James Buhler, Caryl Flinn and David Neumyer ed. *Music and Cinema*, (Hanover: NH, Wesleyan University Press, 2000), 301.

^{lix} George Kramer. *Cascade Theatre National Register of Historic Places Nomination*. 2001, 8-6.

^{lx} Ibid.

^{lxi} James Buhler, Caryl Flinn and David Neumyer ed. *Music and Cinema*, (Hanover: NH, Wesleyan University Press, 2000), 77.

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A stripped-down version of Art Deco styling also found its way to small-town movie houses all across America. Most were simplified edifices of major big city theaters that were splashed around the movie literature of the time. As America passed out of the jazz age and into the Depression, small-scale theater design evolved to become more standardized and reserved to conform to the era. The level of expense once lavished on theaters such as the Roxy, Grauman's Chinese, and the Paramount were now seen as repellent to those out of work and forced to wait in the bread lines.^{lxxi} Art Deco style theaters were also often the only example of the style in small towns. While Art Deco was acceptably modern for a movie theater, it was often not considered appropriate for other building types.^{lxxii} Dr. Herbert Scherer described this phenomenon in Bismarck, North Dakota saying: "Inserting an Art Deco theater into a row of dreary, staid, commercial buildings had the effect in the Midwest in the 1930s of buzzing a field of hard red winter wheat with an unidentified flying object. Foreign to local culture, the object brought excitement. It was glamorous and sleek. People were not sure how to respond!"^{lxxiv}

During this period individual architects specialized in theater design and became renowned for their work.^{lxxv} It seemed as though theater design had become as important as the movies being shown.^{lxxvi} The public's fascination with film and the glamour promoted by the movie companies stimulated an increase in the embellishment of theater design.^{lxxvii} These embellishments peaked in the 1920s but assumed less ornamentation as the Depression progressed. However, even in small theaters geometrical designs and reserved ornamentation provided the quintessential expression of the Art Deco style.^{lxxviii} Art Deco styling could be accomplished in exciting, yet economical ways.^{lxxix}

Art Deco theaters continued to change during the Depression. Only a few hundred theaters (of all architectural styles) were built between 1932 and 1954.^{lxxx} The smaller number of Art Deco theaters became more and more restrained with simple design.^{lxxxi} Evidence of these changes can be found on Art Deco theaters in some South Dakota towns.

Art Deco Styled Theaters and South Dakota Main Streets

Art Deco arrived on small town Main Street at the same time it was influencing larger commercial, institutional and governmental architecture. The initial arrival was in the late 1920s and 1930s and reflected the same basic tenants of rectilinear geometric forms.^{lxxxii} New materials such as Vitrolite or Carrara Glass were materials used in the ornamentation of the building as well as the treatment of the signs themselves as part of the architectural scheme.^{lxxxiii} Vitrolite and Carrara were structural glass (belonging to Libby-Owens-Ford and Pittco Companies respectively) which was produced through a mechanical process that added colors and fluorides to it to make it opaque.^{lxxxiv} In the 1930s and 1940s, a second or streamlined phase of Art Deco hit Main Street with its "slick, machine-inspired imagery" that architects used to create a new appearance for businesses during and after the Depression.^{lxxxv} By the 1940s, designs became more reserved, but still imparted the idea of architecture as a practical art enhanced by industrialization.^{lxxxvi} However, this was

^{lxxi} Ross Melnick and Andreas Fuchs. *Cinema Treasures: A New Look at Classic Movie Theaters*. (St. Paul: MN, MBI Publishing Co., 2004), 77.

^{lxxii} Kramer, 8-7.

^{lxxiv} Herbert Scherer. "Marquee on Main Street: Jack Liebenberg's Movie Theaters: 1928-1941." *Journal of Decorative and Propaganda Arts*. (Spring 1986), 1.

^{lxxv} *Warner Theater National Register Nomination*. 1984, 11.

^{lxxvi} *Ibid*, 11

^{lxxvii} *Ibid*, 11.

^{lxxviii} Kay Homewood and Aldean Banker. *Dream Theater National Register Nomination*. 2004, 4.

^{lxxix} *Ibid*, 4.

^{lxxx} Elizabeth Rosin, Dale Nimiz and Kristen Ottenson. *Historic Theaters and Opera Houses of Kansas National Register of Historic Places Multiple Property Submission*. 2004, E-55.

^{lxxxi} *Ibid*, E-55.

^{lxxxii} Longstreth, 46.

^{lxxxiii} *Ibid*, 49.

^{lxxxiv} Carol J. Dyson and Floyd Mansberger. "Structural Glass: Its History, Manufacture, Repair, and Replacement." *Cultural Resource Management (CRM)* v18, no.8 (2005), 16.

^{lxxxv} *Ibid*, 46.

^{lxxxvi} *Ibid*, 49.

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often done without the ebullient character created by streamlined detail and massing.^{lxxvii} In South Dakota, these trends continued on Main Street into the 1950s.

Richard Longstreth's *The Buildings of Main Street: A Guide to Commercial Architecture* would classify buildings such as the Inland Theater as a one-part commercial block, which is also consistent with Bennett County, South Dakota's Office of Equalization which classifies the property as a one-story commercial property.^{lxxviii} The one-part commercial block has a single story that is treated in a variety of ways, much like the lower zone of two-part commercial blocks that are more common on most Main Streets.^{lxxix} The single story of the one-part commercial block was most commonly a retail space.

The one-part commercial block developed around 1850 and was common in large cities and small towns.^{lxxx} It was popular because it was easy to construct, represented a small investment and was viewed as an intelligent speculative approach to property development.^{lxxxi} Most one-part commercial blocks signified an investor's claim on the land, often with intentions to build a larger and more profitable building in the future.^{lxxxii} Because of this development, many one-part commercial blocks have been razed and redeveloped as larger buildings.

Early one-part commercial blocks in South Dakota were often simple, wood false-front buildings. Ornamentation from prevailing architectural styles popular at the time, such as Queen Anne or Italianate, were sometimes added to boost appeal. As downtown areas matured and more permanent brick and stone buildings were constructed, various interpretations of architectural styles were applied to both one-part and two-part buildings.

Small town movie theaters were a common building form that fit the one-part commercial block typography on South Dakota Main Streets. Even though they were generally small buildings, they tended to stand out due to their conspicuous façade features and appended signs (this was also true of larger complexes in bigger cities as well).^{lxxxiii} The first floor commercial space of the theater was the dominant part of the building, while the upper part was a blank wall for signage and optional ornamentation.^{lxxxiv} Even though the single story one-part commercial blocks were substantially smaller in scale to the commercial buildings and blocks that surrounded them, their visible exteriors made them appear more substantial.

Theaters like the Inland more closely identify typographically with one-part commercial blocks even though they appear one-and-a-half or two-stories. According to Longstreth, one of the primary differences between a one-part and two-part block are the distinction and divisions of the zones. Two-part commercial blocks are clearly horizontally separate, either harmoniously or contrastingly, from the exterior. More importantly, the two-part form reflects different uses inside, with retail common on the lower level and professional offices, banking rooms, lodge rooms, etc. on the upper floors. In the case of these small theaters, there really is not a distinction in interior space, except for the small projection rooms above the lobby. For these reasons, these smaller theaters can be classified as one-part commercial blocks.

Art Deco styling was adapted on some of these one-part commercial block movie theaters. As Longstreth observed, Art Deco examples of the one-part commercial could be quite elaborate.^{lxxxv} He continued:

^{lxxvii} Ibid, 49.

^{lxxviii} Bennett County Directory of Equalization Office. Inland Theater Building Assessment Record, 2012.

^{lxxix} Carol J. Dyson and Floyd Mansberger. "Structural Glass: Its History, Manufacture, Repair, and Replacement." *Cultural Resource Management (CRM)* v18, no.8 (2005), 16. 54.

^{lxxx} Ibid, 54.

^{lxxxi} Ibid, 54.

^{lxxxii} Ibid, 55.

^{lxxxiii} Ibid, 63.

^{lxxxiv} Rosin, Nimiz and Otteson, E-48.

^{lxxxv} Longstreth, 63.

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“Using the abstract, geometric, vertical motifs popular during the late 1920s, an elegant decorative program was often made integral, emphasizing the façade’s division into separate units rather than its overall horizontal form. Treatment of streamlined design is more varied. Storefront remodeling probably became more widespread during the Depression than it had been before, and many stores were completely transformed in the process. With the small building in particular, the façade is so often designed as a prominent display unto itself, with brightly colored surfaces, bold graphics and, in the case of retail stores, intricate arrangements of recessed display windows.”

Although Art Deco was popular 1925-1940, the style did continue later into the 1950s in places like South Dakota. Examples from this post-World War II era may be simpler and more restrained in appearance, lacking some of the flashy details of the earlier style.^{lxxxvi} Also, some examples can exhibit mixtures of both Art Deco and Modern styles.^{lxxxvii}

Extent Art Deco styled theaters are uncommon in South Dakota. There are three Art Deco or Art Deco-influenced theaters currently listed on the National Register in South Dakota: the Dells Theater in Dell Rapids, the Lund Theater in Viborg, and the College Theater in Brookings. The Siston Theater in Sisseton is listed on the State Register of Historic Places. Four other Art Deco or Art Deco-influenced theaters have also been identified in the South Dakota Historic Sites Survey database including the Pix Theater in Winner, the Hipp Theater in Gregory, the Crystal Theater in Flandreau and the Inland Theater in Martin. Other Art Deco or Art Deco styled theaters may not be surveyed in some areas of South Dakota.

The Inland Theater in Martin is a simple one-part commercial building with Art Deco influences. It has several features of the simplified Art Deco style popular in small town theaters of the 1930s. The most prominent feature is the large metal marquee and signboard complete with neon and prominent vertical INLAND sign. Other features on the façade indicative of the style include some simple rectilinear geometric motifs flanking the marquee and poster cases, paired metal doors flanking the ticket booth, and the ticket booth itself with its round glass window (the bottom of the ticket booth also used to have glass block). Interior features include original artwork by John Verslieus of Grand Rapids, Michigan, original metal light fixtures in the theater, and the original decorative satin curtain.

Similar Art Deco/Art Deco Influenced Theaters in South Dakota

The Siston Theater was built in 1938 in Sisseton and is described in the State Register of Historic Places nomination as “an excellent example of a typical small town Art Deco theatre.”^{lxxxviii} Paired metal doors and the ticket booth are covered by a large cantilevered marquee with rounded corners and lighted bulbs. A vertical sign rises from the marquee spelling SISTON. Other Art Deco features on the building include curved corners, glass block, and glazed tiles on the façade.

Similar Art Deco style theaters of the period identified in South Dakota includes the Pix Theater in Winner. The Pix was built in 1937 and became a theater in 1950. It has a three-line marquee above paired metal doors with an art moderne styled awning cantilevered from the façade. There are large lighted relief letters spelling PIX topping the awning on both sides.

The Lund Theater in Viborg is listed on the National Register under Criterion C for its Art Deco style architecture. It was built in 1916 but remodeled in the 1950s. The remodel included the application of steel tiles with enamel coating contrasting with bright and lighter colors. Double metal doors are recessed on the façade and covered by a cantilevered marquee. On top of each side of the marquee is the spelling LUND. Above the marquee are vertical tiles that match the color scheme of the first story. The Lund fits into the second or more streamlined phase of Art Deco.^{lxxxix}

^{lxxxvi} Ibid, 65.

^{lxxxvii} Greiner, Alyson L. *Thematic Study of Historic Movie Theaters in Central Oklahoma 2004-2004*. (Oklahoma City: OK, Oklahoma State Historic Preservation Office, 2005), 57.

^{lxxxviii} John Adams. *Siston Theatre State Register of Historic Places Nomination*, 1.

^{lxxxix} Mike Vogel. *Glud Theater National Register of Historic Places Nomination*. 8-2.

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Another example of a later Art Deco styled theater is the Hipp Theater in Gregory. Like the Lund Theater in Viborg, the Hipp was built at an earlier date and remodeled in 1946-47 as a theater.^{xc} The Hipp Theater has triple recessed metal doors that are covered by a cantilevered canopy. In the center of the canopy is a vertical sign spelling HIPP. The remodeled Hipp Theater is a two-part commercial block with its upper stories reflecting that appearance. The Art Deco styling of the Hipp is very minimal.

The Crystal Theater in Flandreau was built in 1913 and redone with some Art Deco styling circa 1950s. The entrance has been modernized with a cantilevered marquee with neon and a vertical sign spelling CRYSTAL, giving the building an Art Deco look.

The Lund, Hipp, Pix and Crystal Theaters mirror Art Deco styled trends that were occurring in downtown districts all across the nation in the middle of the century. Storefronts were being modernized to conform with new architectural and cultural trends, including the arrival of the automobile age. These four were all built early and remodeled in the 1940s and 1950s with features such as steel canopies (either tension supported or cantilevered), mosaic tiles, enamel or metal panels, structural and glass block, steel or other metals for windows, doors and signs.^{xc} Signage was often designed to be large, illuminated, and perpendicular from the upper floor or mounted in letters with dramatic font styles on large signboards.^{xcii}

There are also two more Art Deco styled theaters in National Register listed historic districts. The Dells Theater in Dell Rapids has a central ticket booth flanked by paired metal doors. Above the entrance is a cantilevered marquee; above the marquee is a vertical sign that spells DELLS.^{xciii} Unlike the one-part and two-part form of the other identified theaters, the Dells Theater has more of an enframed window wall with large center section surrounded by a wide continuous border. The College Theater in Brookings is a more streamlined version of Art Deco. The brick building is faced with glazed ceramic panels with rounded display windows.^{xciv}

The definition of what constitutes an Art Deco or Art Deco-styled theater, especially in small town South Dakota, is not concise. However, the theaters listed above have already been listed in the National Register for their Art Deco architecture or have been evaluated and listed as eligible in the South Dakota Historic Sites Database. Art Deco, its later Streamlined phase, and Modern influences continued on Main Street, particularly in storefront remodels, into the 1950s and even early 1960s.^{xcv} Theaters, like the Pix, Lund, and Crystal mentioned above, represent these later influences while others such as the Siston and Inland were built originally as Art Deco theaters.

Significance and Integrity Statement

The Inland Theater is significant statewide as one the best examples of an unaltered Art Deco styled theater. Very few of these theater resources remain due to redevelopment in larger communities and neglect/abandonment in smaller communities. The ones that do remain are the best representative examples this period and architectural style.

According to SHPO survey records, few Art Deco buildings were constructed in South Dakota. Art Deco was primarily used in three property types – commercial buildings, large public buildings, and theaters. However, Art Deco was not

^{xc} Gregory County Historical Society. *Tour of Historic Main Street Gregory, South Dakota*. 1982.

^{xc} Carol J. Dyson. "How to Work With Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefront Components Guide." Presented to the National Main Streets Conference. (Philadelphia, April 2nd, 2008), 4-15.

^{xc} Dyson, "How To Work With Storefronts of the Mid-Twentieth Century: A Mid-Twentieth Century Storefront Components Guide, 8-9.

^{xciii} Scott Gerloff. *Dell Rapids Historic District National Register Nomination*.

^{xciv} Sherry De Boer. *Brookings Commercial Historic District National Register Nomination*.

^{xcv} Deborah Slaton and William G. Foulks. *Preserving the Recent Past 2*. (Washington: D.C., Heritage Preservation Education Foundation National Park Service Association for Preservation Technology International, 2000), 2-58.

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common in South Dakota. Commercial examples can be found in a few of the larger cities and public buildings are limited to county courthouse and city buildings in a few of the larger cities. Theaters are often the only Art Deco buildings in small towns. Theaters in small towns are also rare due to population decline.

The Inland Theater retains great integrity in all seven aspects. There has been little alteration to the building's design and materials from the historic period and the setting remains unchanged. The only alterations were an expansion of the concessions stand and the rearranging of theater seats.

Developmental history/additional historic context information (if appropriate)

Movie Theater History

Thomas Edison's company copyrighted its machine-viewable *Edison Kinetoscopic Record of a Sneeze* in 1894 and two years later was holding public showings of projected Vitascope images in New York City.^{xcvi} The Lumiere brothers from France brought their similar *Cinematographe* machine developed in 1895 to the US in 1897.^{xcvii} These first public showings, which were the work of decades of technical development, marked the beginnings of American cinema.^{xcviii} It would take time, but the motion picture industry would eventually supplement vaudeville theater and live stage productions.

However, most early moving picture shows on the frontier would not be shown in theaters. Instead, "Magic Lantern" men brought them to the yet unsettled parts of the West like South Dakota. The magic lantern was the name given to the earliest moving picture projectors brought to the rural sections of the country.^{xcix} The equipment included carbide tanks (which operated in the absence of electricity), a Victrola that provided background music, and a large box of Victrola spools.^c These magic lantern men set up wherever they could draw a crowd and were quite a novelty act. Entrepreneurs soon found out that anyone who could get their hands on a projection machine and learn how to operate it was sure to attract throngs of interested folks in small towns.^{ci} These Magic Lantern men wandered the countryside setting up in town halls, lodge rooms, country school houses, and any other place dark enough to show picture shows, including tents at carnivals and county fairs.^{cii}

By the first decade on the 1900s film presentations were being moved from vaudeville houses to permanent motion picture houses coined nickelodeons, the first of which was a storefront theater founded by John and Harry Davis in Pittsburgh, Pennsylvania.^{ciii} The evolution of the nickelodeon mirrored that of the motion picture – as films began to become popular on their own outside of the larger vaudeville scene, so did the venues built to show them.^{civ} As films came of age, they directly competed with vaudeville's middle class customers.^{cv} New York City was the genesis of this movement and the development of movie theaters were the work of "single-minded exhibitors banking on little more than instinct."^{cvi} However, this phenomenon soon spread to entrepreneurs across the nation and, by 1910, nearly all American communities of every size had some permanent scheduling of moving picture shows.^{cvi}

^{xcvi} Stanley I Kutler, ed. *Dictionary of American History*. (New York: NY, Charles Scribner's Sons, 2003), 361.

^{xcvii} Rosin, Nimiz and Otteson, E-36.

^{xcviii} Kutler, 361.

^{xcix} "Magic Lantern Man Brought First Moving Pictures To Frontier." *Sturgis Press* 18 April 1974.

^c Ibid.

^{ci} William Lampe. *Frame By Frame in Huron: A History of Movie Theaters In Huron, South Dakota*. (Huron: SD, The Print Shop, 1982), 36.

^{cii} Lampe, 36.

^{ciii} Rosin, Nimiz and Otteson, E-38

^{civ} Melnick and Fuchs, 11-12.

^{cv} Ibid, 12.

^{cvi} Ibid,, 12.

^{cvi} Rosin, Nimiz and Otteson, E-37.

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The transition between vaudeville theaters, nickelodeons, and motion picture houses was gradual and crossover between venues did occur. Like vaudeville theaters, nickelodeons displayed prominent signs, posters, colorful advertising and phonographs playing music outside to attract customers, but their interiors were modest compared to vaudeville theaters.^{cviii} On the interior of theaters, proscenium arches and orchestra pits were removed or phased out of new theater design as they were no longer needed.^{cxix} Seating also changed to straight rows that all faced the screen.^{cx} Some theaters were also built with small stages, but they were never intended for stage acts.^{cxii} Hundreds of nickelodeons were scattered throughout New York City along with mixed vaudeville houses, but no motion picture-only theaters existed on Broadway in 1913.^{cxiii} From New York City, motion picture-only theaters spread across America and by 1926 there were 20,000 movie theaters nationwide.^{cxiii}

In the 1920s, movie theater owners marketed the business to the newly emerging American middle class, which created "the most profitable mass entertainment industry in United States history".^{cxiv} Entrepreneurs grasped onto the novelty of this new form of entertainment by building modern, comfortable theaters where middle class Americans could relax at a cost often half that of a vaudeville or opera house theater.^{cxv} Along with a little relaxation, patrons could also get informed via 10-minute newsreels which were often shown before the movie.^{cxvi} This was a popular medium to disseminate news before television and supplemented radio and newspapers.^{cxvii}

As the number of motion picture houses increased, so did their technology. By 1930, 9,000 theaters had been wired for sound as talkies supplemented the silent films of the earlier era.^{cxviii} Sound had seemed "imminent yet remote" for many years in motion pictures, partly due to the lack of amplification.^{cxix} The cost associated with wiring for sound was also prohibitive, but theater owners either found a way to keep up with technology or went out of business (in later years air conditioning would become a new necessary expense, presently (2013) it's converting from film to digital). Vitaphone and Movietone were the sound equipment introduced in the late 1920s which supplanted records that had to be synchronized separately with the film.^{cxx} Film projecting technology continued to improve as well and it was said that many movie goers were equally impressed with the technology as the movie. Movies were becoming entrenched as a national pastime. Hardworking people all across the nation who toiled by day could escape inside a theater to the "gaudy magnificence, the romance of stage and screen, and the immersion of the mighty sounds of a Wurlitzer organ which were the best of the American Dream they could find."^{cxxi}

People needed an escape more than ever during the 1930s as the Depression affected every industry, including motion pictures. Ticket sales predictably decreased as there was less expendable money in most people's pockets and movie theaters reacted by cutting services and costs.^{cxxii} Most theaters downsized, became more efficient in how they ran their

^{cviii} Ibid, E-38

^{cix} Artifacts Architectural Consulting. *Historic Theaters: Statewide Survey and Physical Needs Assessment*. (Olympia: WA, Washington State Department of Archeology and Historic Preservation, 2008), 33.

^{cx} Ibid, 33.

^{cxii} Ibid, 33.

^{cxiii} Melnick and Fuchs, 26.

^{cxviii} Ibid, 65.

^{cxiv} Rosin, Nimiz and Otteson, E-41.

^{cxv} E-40.

^{cxvi} Greiner, Alyson L. *Thematic Study of Historic Movie Theaters in Central Oklahoma 2004-2004*. (Oklahoma City: OK, Oklahoma State Historic Preservation Office, 2005), 57.

^{cxvii} Ibid, 57.

^{cxviii} Melnick and Fuchs, 69.

^{cxix} Lampe, 79.

^{cxx} Lampe, 102.

^{cxxi} Wolf Von Eckardt. "Wolf Von Eckardt on Architecture." *New Republic*, vol.178, Issue 15, (April 1978) 20.

^{cxxii} Rosin, Nimiz and Otteson E-41

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operations, and for the first time added concessions inside the theater. Movie theaters began selling candy (and then later soft drinks and popcorn) within their doors, whereas patrons would previously purchase these items at neighborhood confectionary stores and soda fountains.^{cxxiii} This reversed a cultural trend that frowned upon selling food in theaters, which was previously an activity found only in lower-class entertainment venues.^{cxxiv}

While physical movie theater development continued to grow and expand in cities and small towns across the nation in the 1920s and 1930s, broader changes were occurring within the film industry itself that would affect all theaters big and small. By the 1920s, big business had monopolized the movie industry, as it had department stores and grocery chains.^{cxxv} By the 1930s, the "Big Five" Hollywood companies – Paramount, Loew's Inc. (owner of Metro-Goldwin-Meyer), Warner Brothers, Twentieth-Century Fox, and Radio-Kieth-Orpheum (RKO) controlled the American film industry.^{cxxvi} These companies controlled all the major regional chains of movie theaters. These studios did not need to control every movie theater to dominate the industry; they just had to control the 2,000 or so major ones in the higher income markets in major cities and shopping districts, which they did.^{cxxvii} These large 2,000 theaters sold more tickets and did more business than all the other small theaters across the nation combined.^{cxxviii}

In 1948, the Big Five's monopoly was broken for controlling first-run theaters, which in turn controlled access to their distribution operations.^{cxxix} The Big Five were forced to sell off their theater chains. Independent owners got a little boost from this, but movie theater attendance declined in the 1950s and 1960s with the arrival of television. In 1952, there were 2,000 television stations broadcasting in the United States.^{cxxxx} In 1953, movie theater attendance dropped to forty-six million, close to a fifty percent drop from the ninety million who attended annually in 1946-48.^{cxxxi} The movie business continued to compete with the new television medium by introducing 3-D technology and Cinerama, but attendance continued to taper.^{cxxxii} The movie business continued to evolve by opening chain theaters again in the 1980s, but these were more often located in shopping malls than in the traditional home of the movie theater, the downtown business district.^{cxxxiii}

Martin and Bennett County History

Bennett County in southwestern South Dakota was part of the Pine Ridge Indian Reservation established when South Dakota became a state in 1889. The South Dakota state legislature established Bennett County in 1909, primarily out of an area of the no longer extant Lugenbeel County. Congressional acts of 1910 removed Bennett C

ounty from the reservation in 1910 through a process of allotment. Over 53,000 people registered for the land lottery which was held in October of 1911.^{cxxxiv}

Those whose names were drawn could select 160 acres of land from either Bennett or Mellette Counties. They had to establish residence on the land, make a specified dollar improvement to it, and in some cases cultivate a portion. Land was valued anywhere from 50 cents to \$6 per acre, with most grazing land averaging from \$1.25 – \$1.50 an acre.^{cxxxv}

^{cxiii} Ibid, E-41.

^{cxiv} Ibid, E-41.

^{cxv} Ibid, E-42.

^{cxvi} Ibid, E-42.

^{cxvii} Ibid, E-42.

^{cxviii} Ibid, E-43.

^{cxix} Ibid, E-43.

^{cx} Ibid, E-54

^{cxxi} Ibid, E-54

^{cxiii} Ibid, E-54.

^{cxiiii} Ibid, E-43.

^{cxiv} Bennett County Historical Society. *70 Years of Pioneer Life in Bennett County South Dakota: 1911-1981*. (Pierre: SD, State Publishing Co., 1981), 17.

^{cxv} Ibid, 17.

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Martin was platted and established in November 1911. It was originally part of John Swallow's Indian allotment, but was sold to Peter Fitch and Samuel Allen. In 1912, Martin became the county seat by defeating neighboring LaCreek in a special election.^{cxxxvi} Martin was incorporated in 1926 by a 68 to 62 vote.^{cxxxvii}

^{cxxxvi} Bennett County Historical Society. *Memories of Our Hometown Martin SD: 1911-2011* (Chamberlain: SD, Register Lakota Printing, 2012), 10.

^{cxxxvii} Ibid, 42.

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Inland Theater
Name of Property

Bennett County, SD
County and State

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The Martin Messenger. 28 September 1939 – 8 February 1940.

Sturgis Press. 18 April 1974

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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): BT 000 00567

Inland Theater
Name of Property

Bennett County, SD
County and State

10. Geographical Data

Acreage of Property Less than one
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>14</u> Zone	<u>277623</u> Easting	<u>4783923</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

Verbal Boundary Description (Describe the boundaries of the property.)

Original Township Block 9, Lots 19 and West 6.9 feet of 20, Martin, Bennett County, South Dakota

Boundary Justification (Explain why the boundaries were selected.)

Boundary includes only the theater.

11. Form Prepared By

name/title C.B. Nelson
organization SD State Historic Preservation Office date 2 January 2013
street & number 900 Governors Drive telephone 605-773-3458
city or town Pierre state SD zip code 57501
e-mail Chrisb.nelson@state.sd.us

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.
A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Inland Theater
Name of Property

Bennett County, SD
County and State

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Inland Theater

City or Vicinity: Martin

County: Bennett State: SD

Photographer: C.B. Nelson

Date Photographed: 15 July 2012

Description of Photograph(s) and number:

1 of 12 (Photos direction facing)

- | | |
|---|-------|
| 1. SD_BennettCounty_InlandTheater_0001.tif | North |
| 2. SD_BennettCounty_InlandTheater_0002.tif | North |
| 3. SD_BennettCounty_InlandTheater_0003.tif | East |
| 4. SD_BennettCounty_InlandTheater_0004.tif | North |
| 5. SD_BennettCounty_InlandTheater_0005.tif | West |
| 6. SD_BennettCounty_InlandTheater_0006.tif | North |
| 7. SD_BennettCounty_InlandTheater_0007.tif | North |
| 8. SD_BennettCounty_InlandTheater_0008.tif | North |
| 9. SD_BennettCounty_InlandTheater_0009.tif | North |
| 10. SD_BennettCounty_InlandTheater_0010.tif | North |
| 11. SD_BennettCounty_InlandTheater_0011.tif | East |
| 12. SD_BennettCounty_InlandTheater_0012.tif | West |

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Steve Claussen
street & number PO Box S telephone _____
city or town Martin state SD zip code 57551

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

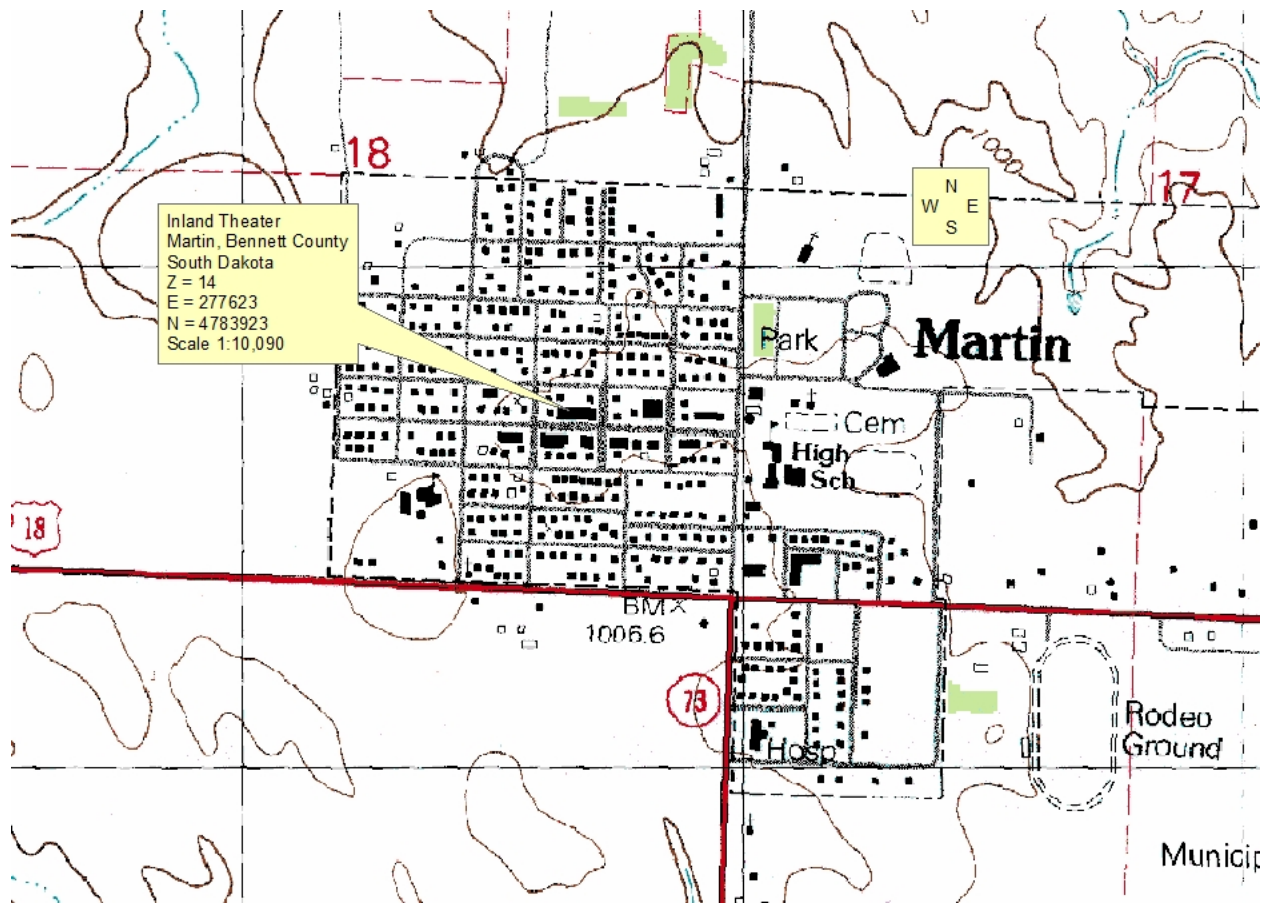
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

United States Department of the Interior
Here
National Park Service

National Register of Historic Places
Continuation Sheet

Inland Theater
Name of Property
Bennett County, South Dakota
County and State
Name of multiple listing (if applicable)

Section number 10 Page 1



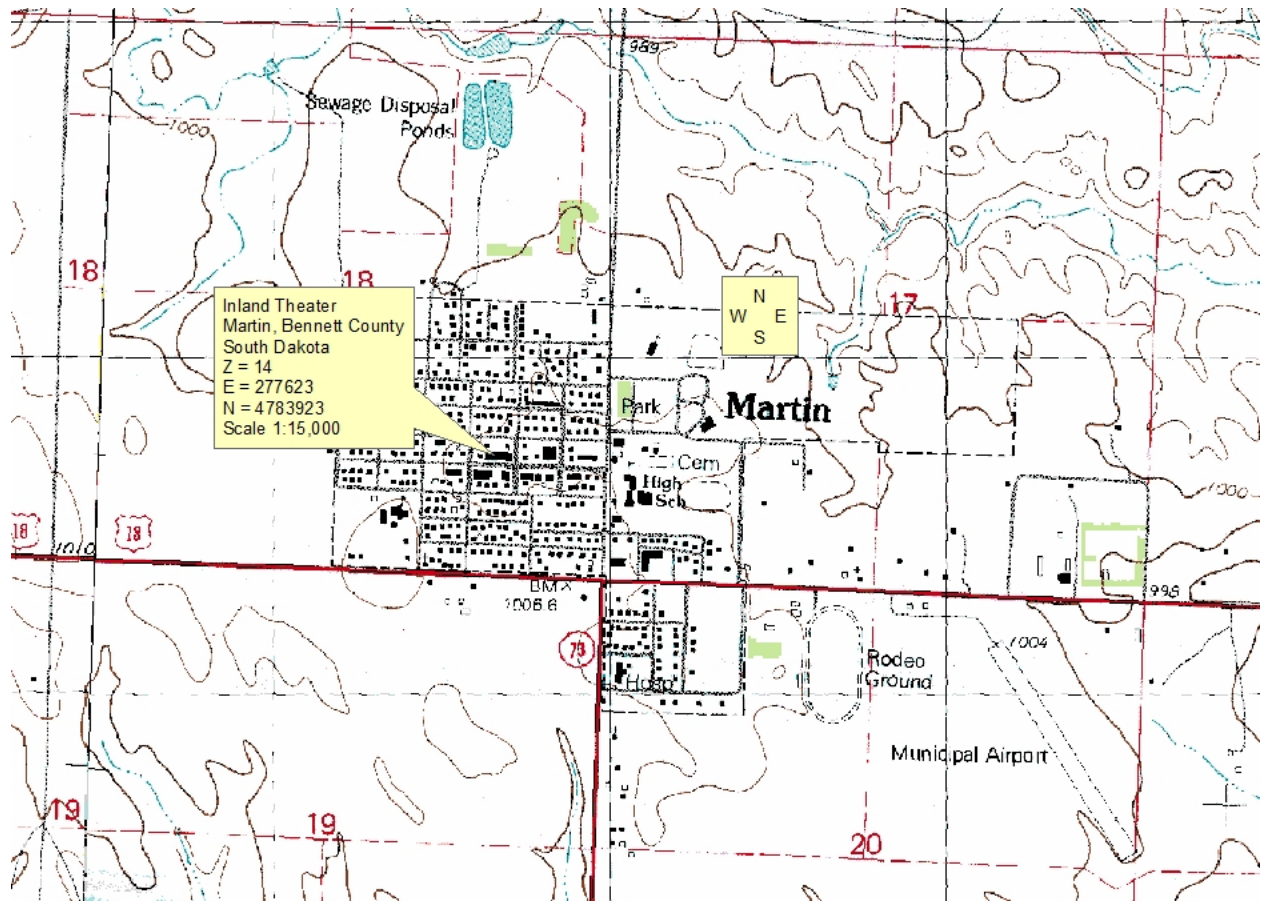
Map created in ArcMap 10 on 05/05/2013.

United States Department of the Interior
Here
National Park Service

National Register of Historic Places
Continuation Sheet

Inland Theater
Name of Property
Bennett County, South Dakota
County and State
Name of multiple listing (if applicable)

Section number 10 Page 2



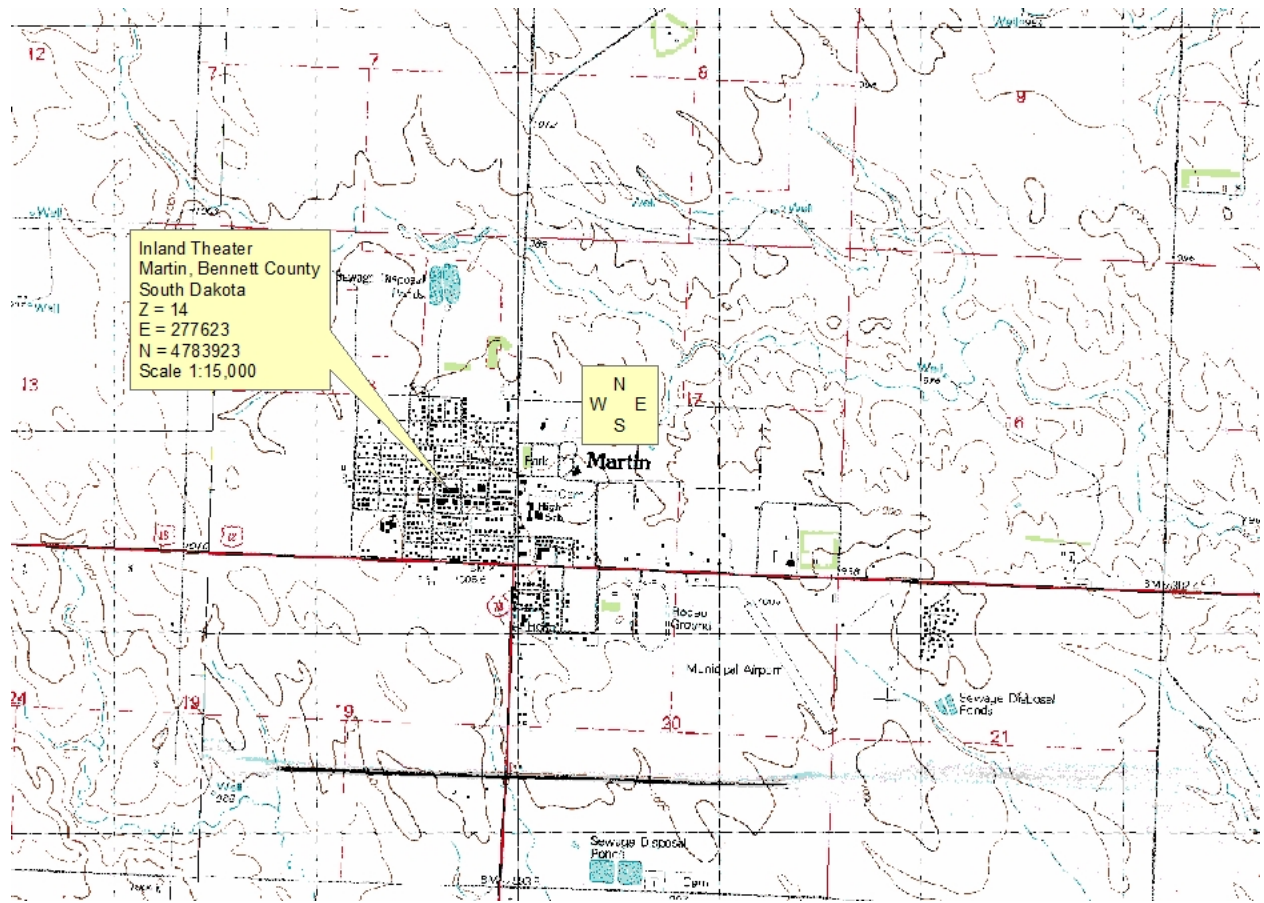
Map created in ArcMap 10 on 05/05/2013.

United States Department of the Interior
Here
National Park Service

National Register of Historic Places
Continuation Sheet

Inland Theater
----- Name of Property
Bennett County, South Dakota
----- County and State
----- Name of multiple listing (if applicable)

Section number 10 Page 3



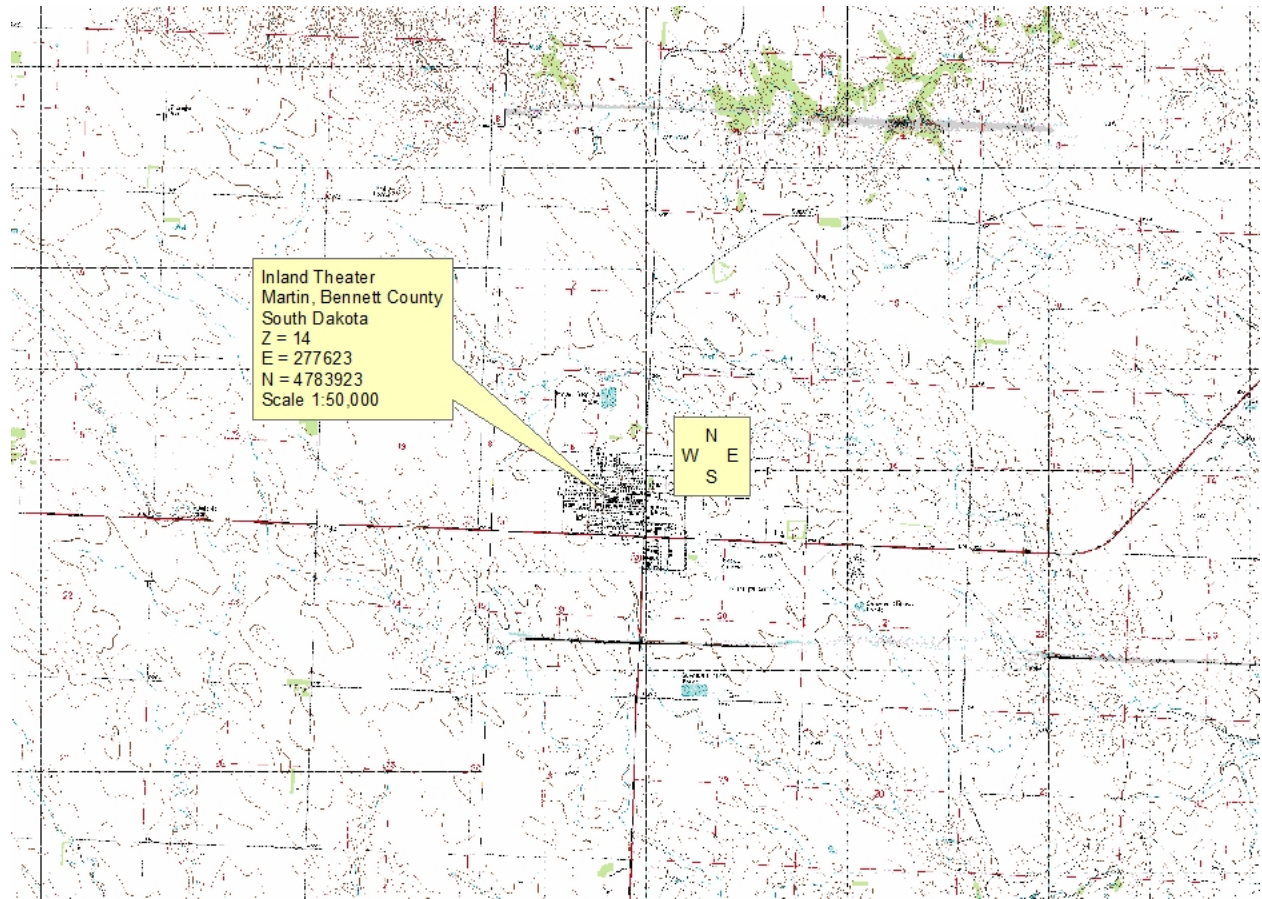
Map created in ArcMap 10 on 05/05/2013.

United States Department of the Interior
Here
National Park Service

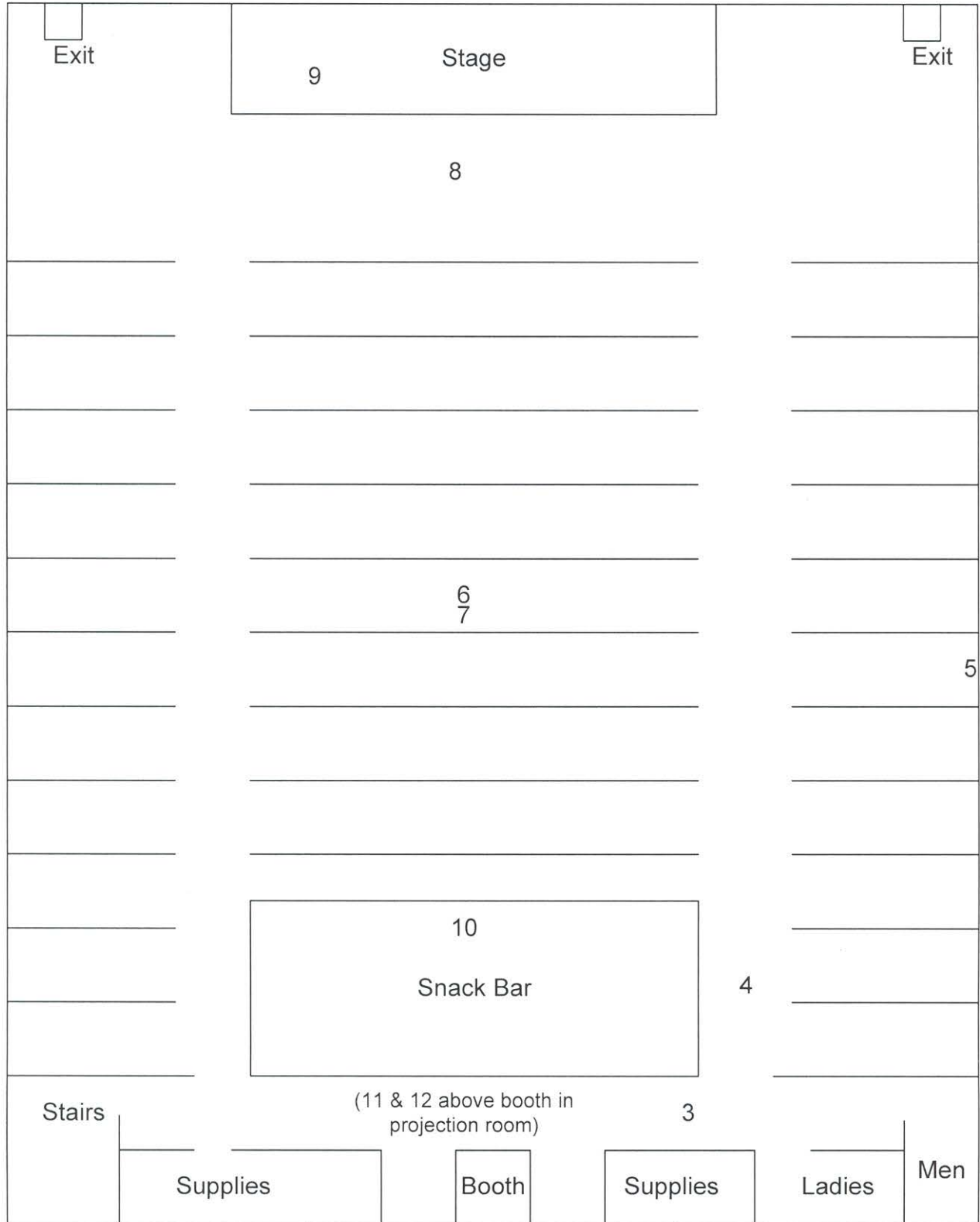
National Register of Historic Places
Continuation Sheet

Inland Theater
----- Name of Property
Bennett County, South Dakota
----- County and State
----- Name of multiple listing (if applicable)

Section number 10 Page 4



Map created in ArcMap 10 on 05/05/2013.



1

Marquee

Inland Theater
 (Numbers indicate
 photographer's position)

2

SS
R





















EXIT

EXIT

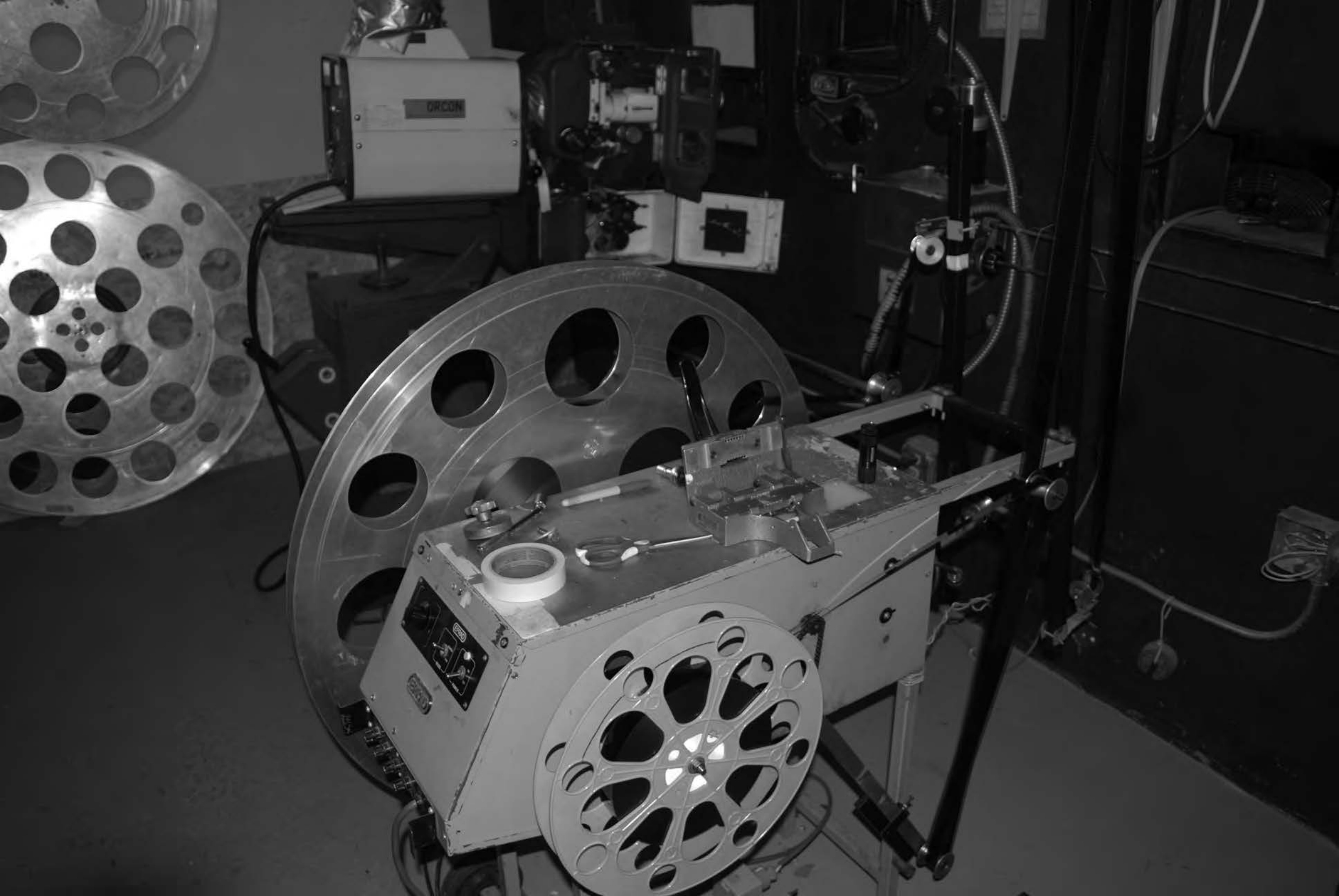
[Small rectangular sign on the left pedestal]

[Small rectangular sign on the right pedestal]



RECEIVED
JUL 10 1975
A&A
101 S. 1st St.
Waco, Tex.
76798
342-378





UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Inland Theater
NAME:

MULTIPLE
NAME:

STATE & COUNTY: SOUTH DAKOTA, Bennett

DATE RECEIVED: 6/p4/13 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 7/31/13
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 13000570

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 7.30.13 DATE

ABSTRACT/SUMMARY COMMENTS:

**Entered in
The National Register
of
Historic Places**

RECOM./CRITERIA _____

REVIEWER _____ DISCIPLINE _____

TELEPHONE _____ DATE _____

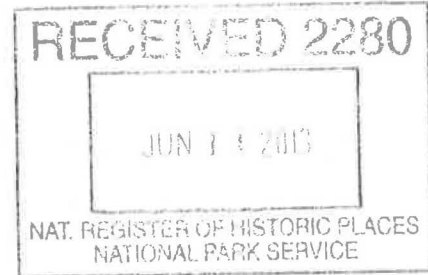
DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



9 June 2013

Keeper of the National Register
National Register of Historic Places
National Parks Service
1201 Eye St NW
8th Floor (MS 2280)
Washington DC 20005



Dear Keeper of the National Register:

Enclosed are 4 National Register of Historic Places nominations approved by the South Dakota State Historical Society Board of Trustees and State Historic Preservation Officer Jay D. Vogt. The nominations enclosed are for the *Inland Theater*, *Wientjes Barn and Ranch Yard*, *First Congregational United Church of Christ*, and *Gregory National Bank*.

If you have any questions regarding any of these submittals, please feel free to contact me at 605-773-3103 or at chrisb.nelson@state.sd.us.

Sincerely,

Chris B. Nelson
Historic Preservation Specialist