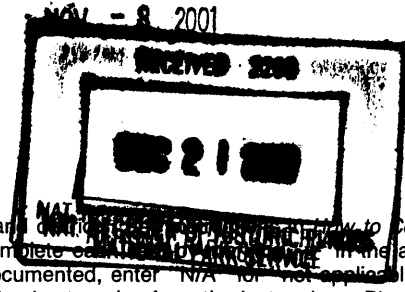


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



1539

This form is for use in nominating or requesting determinations for individual properties and districts. Complete this form and submit it with the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Lakeside Ballroom

other names/site number Lakeside Pavilion

2. Location

street & number 1202 N. 4th St. not for publication N/A

city or town Guttenberg vicinity N/A

state Iowa code IA county Clayton code 043 zip code 52052

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Howell G. Siske, DSHPO, November 9, 2001
Signature of certifying official/Title Date

STATE HISTORICAL SOCIETY OF IOWA

State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

Edson A. Beall
Signature of the Keeper

2.4.02
Date of Action

Lakeside Ballroom
Name of Property

Clayton County, IA
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

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

N/A

Number of contributing resources previously listed in the National Register

6. Function or Use

Historic Functions
(Enter categories from instructions)

Recreation and Culture/Music Facility

Current Functions
(Enter categories from instructions)

Recreation and Culture/Music Facility

7. Description

Architectural Classification
(Enter categories from instructions)

No Style

Materials
(Enter categories from instructions)

foundation Concrete

walls Metal/Aluminum

Asphalt

roof Asphalt

other _____

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Entertainment/Recreation

Period of Significance

1927-1951

Significant Dates

1935

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Schroeder, Louis

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

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 #

Primary location of additional data:

- State Historic Preservation Office
Other State agency
Federal agency
Local government
University
Other

Name of repository:

Lakeside Ballroom
Name of Property

Clayton County, IA
County and State

10. Geographical Data

Acreage of Property less than one acre

UTM References

(Place additional UTM references on a continuation sheet.)

1

1	5
---	---

6	5	5	0	4	0
---	---	---	---	---	---

4	4	7	4	0	6	0
---	---	---	---	---	---	---

Zone Easting Northing

3

--	--

--	--	--	--	--	--

--	--	--	--	--	--	--

Zone Easting Northing

4

--	--

--	--	--	--	--	--

--	--	--	--	--	--	--

 See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title David C. Anderson

organization _____ date July 2, 2001

street & number 169 Lundy Bridge Drive telephone (5-3) 382-3079

city or town Waukon state Iowa zip code 52172

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

name John Hess

street & number 1202 N. 4th St. telephone (563) 252-1355

city or town Guttenberg state Iowa zip code 52052

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. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7 Page 1

Lakeside Ballroom
Clayton County, IA

DESCRIPTION

The Lakeside Ballroom is located on the north end of the City of Guttenberg next to the Mississippi River near a backwater known as Bussey Lake. Besides what is occupied by the ballroom, the property includes land both north and east that abuts the river dike that dates from 1937, when a lock and dam was built just downstream. Although the area north of Cincinnati St. where the ballroom is located was platted (in 1848) into streets and 100' by 50' lots, it has never been developed and remains open recreational space.

The ballroom has overall dimensions of 173 by 114 feet. As originally built in 1927, the building was an approximately 146 by 85 foot rectangle except for entry porches on the middle of the east side and north side and a small room off the southwest corner purportedly used for storing liquor during the Prohibition Era. In 1935 the facility was enlarged to include a 20 by 95 foot segment on the south end to house a bar and kitchen and a 20 foot wide space nearly the full length of the building on the west side to house bathrooms, a maintenance room and additional seating. It is now a space separate from the dance floor and is used as a game room with its own bar. The interior wall here, originally the exterior, includes several 6 foot wide openings at about waist height with sliding doors still in place that could be opened to provide ventilation. More recent additions and modifications include a renovation of the main entrance porch and cloakroom, a handicapped accessible entrance into the bar, and a storage shed attached to the south end.

The interior features an unimpeded dance floor with dimensions of 126 by 60 feet limited on the long sides by freestanding columns on 12 foot centers, by a stage to the north, and by a wall with doors into the bar to the south. Storage and dressing rooms are located on both sides of the elevated stage, of which the walls and ceiling are placed diagonally to open into the main space to enhance the projection of sound. A proscenium, built in about 1970, extends 12 feet into the main space. The dance floor (original) is 1½ inch wide maple, and two large charred spots on either side of the proscenium mark the locations of space heaters that have been replaced by a forced-air heating system.

Except for the game room and the ticket booth and cloakroom, respectively located on the west and east sides, there is an additional 10 feet of space between the columns and outside walls along both sides of the dance floor. Originally this was a promenade set off by a railing, but at present it is occupied by tables and chairs.

The ceiling is an off-white painted matrix of wooden lattice and heavy paper attached to the bottom chord of the roof trusses. These span the entire distance between the columns and they include both solid and built-up wood segments in the diagonal and horizontal members and one-inch steel rod verticals. 1930s vintage light fixtures are also attached to the bottom chord of the trusses. The lattice matrix is flat except near the walls where it is arched, providing a smooth transition from horizontal to vertical surfaces.

The principal feature of the 70 by 20 foot room added to the south end of the ballroom in 1935 is a 52-foot bar, and the decorative elements on its front match the globes on the ballroom light fixtures. The former liquor storage room is incorporated into the kitchen and mechanical room.

The windows can also be dated to 1935, and except for the single window on the north side, they are arranged in pairs of 3/1 double-hung wood units on both long sides and as individual units of the same type elsewhere. These occupy spaces that originally included shutters that could be opened for ventilation.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 7, 8 Page 2

Lakeside Ballroom
Clayton County, IA

The roof is clad with asphalt shingles applied on vertically laid sheathing attached to purlins that span the series of trusses. Originally "Lakeside" was painted on both sides, which would have been visible from U.S. Highway 52 which ascends a steep bluff as it heads north out of the city. There is no floor or insulation in the attic space.

The ballroom rests above ground on concrete posts, and a crawl space is enclosed by a makeshift skirt during the winter months.

Except for the 1935 segment on the west side, the exterior walls are clad in aluminum siding. Under this is an asphalt-surfaced composition board that was applied over the 1927 wood drop siding in 1935.

While the ballroom is no longer part of an "amusement park" of more than two acres that included a baseball diamond, stands, parking and picnic space, the setting has not changed much since 1935, and some of the parking and picnic space remains.¹ The land immediately west of the ballroom is now owned by the local school district and is used for athletic practice and events including baseball. The two lots directly south are no longer part of the ballroom property, but they remain vacant. The interior of Lakeside remains mostly as it was after the modifications carried out in 1935. The building is in good overall condition.

¹"Local Men Buy Lakeside Dance Hall and Park," *The Guttenberg Press*. March 21, 1935.

SIGNIFICANCE

The Lakeside Ballroom is significant under National Register of Historic Places Criterion A in the area of Entertainment and Culture, as a facility that enabled citizens of Guttenberg and the surrounding area to experience a wide range of music and dance styles provided by nationally known as well as regional and local performers. Its size and the associated grounds also allowed for large gatherings to celebrate important holidays, historic events, and to have picnics and attend baseball games. The history of the ballroom illustrates locally certain social and technological changes associated with evolving entertainment patterns that were national in scope.

Guttenberg is a city of 2,257 in population today, and it was surveyed and platted in 1848. It occupies a large tract of bottomland between the Mississippi River and steeply rising bluffs to the west. The city grew rapidly as a shipping point and business center for the farms that developed on the uplands to the west. The population has always been predominately German-American. In 1927 William (Bill) Kann Sr. built the Lakeside Pavilion, which was operated by two of his sons, Edmund and William Jr., known as Sonny and Bruder, respectively. The senior Kann's family were German immigrants who had built up a prosperous farm in Clayton Co., and by the time Bill Sr. built Lakeside he was a successful local entrepreneur who owned a general store and a grain warehouse in Guttenberg.

Bill's granddaughter, Barbara Kann Leitgen, suggests that he was motivated to build this property for several reasons. Bill and his wife Josephine had seven children, and all but one had strong musical interests. The parents hired a music teacher to come up from Dubuque each week to give lessons to them all. The pavilion, as it was initially called, was intended to provide a venue for local, regional and national musical groups, but for the Kann family band as well. And it served as a business venture for Edmund and William Jr. while providing a place for a wide range of entertainment options.¹

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 3

Lakeside Ballroom
Clayton County, IA

Lakeside represented a substantial investment, and much attention and expense were given to the floor alone. The facility is said to have cost \$17,000 to construct, and it was built by local contractor Louis Schroeder, "one of northeast Iowa's pioneer master carpenters."² In 1935 the Kanns sold Lakeside, and the new owners in effect converted the facility into a ballroom, which type had initially developed in large cities as individual spaces in hotels or as stand-alone facilities equipped to operate year-round. But by 1935 Lakeside was something more than a building devoted to music and dance:

The deal gives Messrs. (Ed) Eberhard and (Del) Morley possession of a tract of slightly more than two acres, laid out as an amusement park, with a well platted baseball diamond, stands, parking and picnic space and on a surfaced road just off a main-travelled paved highway. . . . It has been widely used as a dance hall, a dining hall and an auditorium for very large gatherings.³

The property changed hands again in 1970 and in June of 2000, but few changes were made after the modifications and additions of 1935. Before looking more closely at Lakeside's history and relating it to changing patterns of American social history from the 1920s to the 1950s, these patterns must be identified and briefly discussed.

Property Types and Changing Music and Dance Traditions

Although no systematic effort to define and distinguish pavilions, ballrooms, dance barns and other property types has been made, Lon Gault, in his wide-ranging survey of ballrooms and other dance facilities across the U.S., has identified several variables in properties associated with dance and music performance, and has also provided some reasons for the changes in dance behavior and the evolution of the building types that accompanied them in the first half of the 20th century.⁴ While his term "ballroom" encompasses nearly all the different types, his distinctions are expressed in modifiers, e.g. "Night Club Ballrooms," "Pavilion Ballrooms," "Country Ballrooms," and so on with a total of eight types, and these are not all independent structures. Nor is the list complete, since there were other facilities including dance barns, and dancing was held in large rooms of many kinds, e.g. in the upper floors of commercial buildings and in opera houses. Over time, the term ballroom came to mean an individual structure built for year-round use and was accordingly more substantial and structurally complex than a dance pavilion.

The dance pavilion did not need heat, insulation, or even windows since in the Midwest they were only operated from about Easter into early fall. The pavilion is itself an evolution of the "bowery," which was not much more than a temporary dance platform erected in a park or other wooded location. By the 1920s and 30s the dance pavilion was common in many locations across the U.S. including the Midwest and northeast Iowa, but very few remain.⁵

It is apparent from Gault's illustrated survey that the interior décor was more important than how it looked outside. There would be a prominent sign or entrance marquee, and he indicates that the early big city ballrooms were conceived as "dance palaces" based on the somewhat earlier large motion picture theaters which were designed to attract "the masses."⁶ Good examples in the Midwest would be the Trianon (1922) and Aragon Ballrooms in Chicago based on the 17th century Grand Trianon Palace and in the "Spanish-Moorish" style, respectively. Country and small city ballrooms like Lakeside were large but not opulent in décor. Gault's illustrations indicate that many pavilion ballrooms had no ceiling at all, with fanciful creations hung from the rafters, or if a ceiling was present it might be little more than crisscrossed cords or festoons suspended from the walls. Lighting was often provided by a network of tiny bulbs hung from horizontal wires at or near the ceiling. The lattice ceiling and small colored lights were typical for dance pavilions in the Midwest, according to Lawrence Welk, who played in many

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 4

Lakeside Ballroom
Clayton County, IA

of them, including Lakeside, at one time or another. Recalling the Fourth of July celebration in about 1925 at Scatterwood Pavilion on Scatterwood Lake near Aberdeen, South Dakota, Welk recalled that this pavilion, "like most pavilions of the day, was built with latticed arches and grillwork and wired with lights which sparkled at night."⁷

The location of these dance pavilions/ballrooms on lakes is another common feature. One of the earliest of these, built in 1909 on Lake Minnewaska in Glenwood, Minnesota, is also known as Lakeside (Pavilion until ca. 1947, Ballroom thereafter). And according to Lawrence Welk, in the summer of 1925 there were seven pavilions at intervals of one-half to one mile around Lake Okoboji in northwest Iowa with a different band playing at each.⁸

An important factor national in scope behind the ballrooms built between the end of World War I and the mid-1930s was an interest in new dance forms that developed out of jazz and ragtime during the years just before this period. Gault claims that over a hundred new dances were created between 1912 and 1914. These were markedly different from but did not replace the formal dances preferred by the upper classes that patronized ballrooms in large urban hotels (quadrilles, lancers, gallops and gavottes) or the traditional dances of the rural Midwest – the two-step, waltz and polka. The new dances appealed in particular to younger and middle-class individuals, and by 1920 social dancing became America's most popular recreation, according to Gault.⁹ The new jazz-influenced dance music that became so popular in the 1920s originated in large urban centers such as Chicago, St. Louis and Kansas City, to mention only Midwestern locations.

Basing his conclusions on field work in southwestern Wisconsin, author Philip Martin contrasts the music and dance traditions of the pre-ballroom era, when the "house party" was the most common form of rural entertainment, with the larger-scale pavilion, dance barn, or ballroom events where professional musicians playing the new music created a new social situation and even new opportunities for local musicians, as well as marking the decline of the fiddle and rise of the piano accordion, drums, sax, clarinet and horns, which were better suited to the large spaces and crowds that gathered in the ballrooms.¹⁰ Martin points out, however, that though the house parties declined rapidly as the automobile became commonplace and farm consolidation accelerated, the traditional music was transcribed for the new ensembles and drew crowds of middle-aged or older patrons to the same facilities where the new music could be heard (on different nights!). Several local bands in the Guttenberg area as well as regional and national groups such as Lawrence Welk were regular performers at Lakeside.

Entertainment and New Technologies

The advent and growth of the automobile was without doubt a major factor in the emergence of new forms of entertainment after 1900. Large dance facilities such as Lakeside in or near small towns like Guttenberg (population 1,918 in 1930) had to draw patrons for many miles around to be successful. At the same time, without improved roads the automobile might not get you to the dance on time if at all, particularly during the late spring, as newspaper reports of events at Lakeside indicate. However, this facility and others on or near the Mississippi had good rail connections, and there was a good deal of travel between Guttenberg, McGregor, Waterville, Dubuque, Clinton and Davenport for dancing.

Other new technologies that related to ballrooms and the new music and dance were the radio and phonograph, with the former perhaps most important because it was locally accessible to the average person.¹¹ Powerful radio stations like WGN and WLS in Chicago or KSTP in Minneapolis featured live performances by bands from locations at the Drake Hotel or Trianon Ballroom. These same bands went on tour and made one-night stands in

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 5

Lakeside Ballroom
Clayton County, IA

places like Guttenberg, at the Plagman Dance Barn (also in Clayton Co.) and elsewhere where the facilities could handle crowds in the hundreds, making it profitable for even the best known musicians to perform there.

Another new technology of the time that played a role in the Lakeside operation was the airplane. The Kann brothers owned an airplane and had a radio antenna strung between towers on the roof of the pavilion. While the function of radio at the pavilion is not known, it may have been for communication with their plane, which was used to transport "beverages" from Illinois. The plane could land in the field just north of the pavilion, which had its name on the roof so as to be easily identified from the air.¹²

Although the heyday of the pavilions and ballrooms included the Prohibition Era (1919-1933), alcohol was usually available in one form or another. Drinking and the blatant sexuality expressed in much of the new music and dance – also present in motion pictures of Hollywood's "pre-code" era – taken together with new opportunities for youthful exploration of sexual activity provided by the automobile, all stimulated interest in and suspicion of dance halls and pavilions. These factors and the widespread antipathy toward and outright prohibition of any form of dancing among large segments of the population created conflict with the dominant Protestant moral code that held sway in many small towns.¹³ Even in Guttenberg, a river town predominately German and against prohibition, there were reminders in the newspaper reports of activities at Lakeside that "perfect order will be maintained at all times," and the like. An article published in *The Ladies' Home Journal* in 1922 titled "Our Jazz-Spotted Middle West. Small towns and Rural Districts Need Clean-up as Well as Chicago and Kansas City," included condemnation of Iowa and Illinois river-town dance halls with their "modern jazz and bootleg liquor" because "men took girls from such places to closed, parked cars."¹⁴

Another form of entertainment associated with dance pavilions was baseball. Judging from *The Guttenberg Press*, the town's weekly newspaper, baseball was the most important subject of local news, with a report of the Lakeside Giants' latest game placed with headlines on the upper left side of the front page in every issue during the late 20s and early 30s. The Kanns set up a diamond with bleachers next to the pavilion, and as of April 10, 1930, the Giants became a semi-pro team owned by William Kann Jr. In the Midwest the association between baseball and dancing was close during this period. Writing in 1970, Lawrence Welk commented that local ballgames "were taken as seriously (in the 1920s) as the World Series is today."¹⁵

Events at Lakeside

While Lakeside represented a complex of entertainment options, the main attraction was the new music and dance forms that came with it. The ballroom's inaugural event, on August 18, 1927, was hugely successful:

It is estimated that 1800 or more people were present at the opening dance at Lakeside – all neighboring towns and communities being well represented – some coming many miles from far-off cities and other states to enjoy an evening of pleasure here at the finest dance pavilion in the middle west. The Little Benny Orchestra of Minneapolis, Minnesota furnished excellent music for the occasion Carl Kann of this city is a member of the orchestra.

With the many beautiful lights the Lakeside looks wonderful. No expense has been spared by the Kann brothers to make the Lakeside the most modern and up-to-date dance pavilion to be found anywhere.¹⁶

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 6

Lakeside Ballroom
Clayton County, IA

Most of the performers featured at Lakeside in the first few years would be unfamiliar today, but local news reports give enough information to indicate what the music may have been like. A front-page story on Oct. 6, 1927,

“Lakeside Drawing Record Crowds. Colored Orchestra to Appear Friday, Oct. 7,” illustrates several things about the facility as an expression of its time and place. For one thing, events were always front-page news. In this case, at least half the copy looks to have been supplied by the performers’ agent:

For Friday night the management has hired Jesse Stone and his Blue Serenaders, the best colored orchestra on the road today. It is the prevalent idea that colored bands can only play jazz The popular demand is for jazz . . . and the public must be satisfied, but an occasional interpolated sweet number is enjoyed all the more by the lovers of real music.

The opening dance the following year was poorly attended, “due to the cool weather and bad roads” (April 5, 1928), but then Guttenberg was accessible by other means of transportation. Mention of special trains from Dubuque, boats coming in from McGregor and Prairie du Chien and elsewhere in Wisconsin are found in the reports, and the Kanns owned a vessel to ferry Lakeside attendees over from Wisconsin.¹⁷ Other jazz bands that played at Lakeside include “Polk and His St. Louis Ramblers; a nine piece, hot colored band” (June 14, 1928), and Jimmy Wade and his “Club Alabam” orchestra on May 24, 1929.

Jimmy Wade has one of the finest colored bands in the U.S. today. They were the first band to go over the air at station WBBM, Chicago; played two solid years at the Moulin Rouge Café and followed Ben Bernie into the Hotel Roosevelt, New York City, for two famous seasons.

Wade has a musical aggregation that furnishes music of the “intense” order rendered in the inimitable style of the colored race.¹⁸

Other types of entertainment were also featured during this period, and some of the musical groups included variety acts, for example:

The Lakeside Ballroom management has provided a treat for Friday night, Jimmy Raschel and His New Orleans Ramblers, a colored band of 11 pieces will furnish the music for dancing.

This is really a versatile band playing sweet and hot music intermingled with the funniest of comedy. They combine a dance band with a vaudeville act.¹⁹

In October 1930, Miss America came to Guttenberg and crowned a local girl Miss Lakeside. This took place at a dance contest and Miss Lakeside was the partner of the best dancing couple as judged by Miss America (Oct. 30, 1930).

Fourth of July events were also held on the Lakeside grounds:

A fourth of July celebration that will be crammed full of attractions is being prepared for Guttenberg by the members of the baseball association and the management of Lakeside. A list of free attractions is assured, starting with a parade. There will be bands and orchestra music, baseball games, races, dancing afternoon and evening and a gigantic display of fireworks in the evening.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 7

Lakeside Ballroom
Clayton County, IA

The entire field at Lakeside, with its big dance hall, the ball diamond and plenty of parking space, will be turned over to the merry-makers that day.²⁰

Even though an amazing variety of musical groups appeared at Lakeside into the 1930s, some were more popular than others as indicated by their return engagements and press reports. For example, Wayne King, whose career extended well beyond World War II, first appeared at Lakeside in April 1931. He had been a regular at the Trianon and Aragon Ballrooms in Chicago and was familiar "to every radio fan in the U.S." His appearance on May 5, 1932 was attended by an estimate of over 1,500 persons from "all the towns in the northeastern corner of the state" plus Dubuque, Waterloo, Prairie du Chien and elsewhere. Known as the "Waltz King" and described as "friendly and dignified," he provided in his music little evidence of the exotic allure expressed in much of the new jazz-based dances that bothered many critics.²¹ King's theme song, "The Waltz You Saved For Me," is indicative of a shift away from jazz and toward a smoother "big band" version of jazz favorites but also more traditional fare.

The Great Depression, World War II, the 1950s and Beyond

Although hardly ever mentioned in *The Guttenberg Press*, the depression of the 1930s did have a negative effect on entertainment at Lakeside after about 1930. There was increasing competition for people's limited money to spend on entertainment, and there are fewer notices in the press of events at the ballroom.²²

As the 1933 season was approaching, management and newspaper went all out in a piece printed at the top of the front page of *The Guttenberg Press* (April 13, 1933). Entering its seventh season, Lakeside (referred to as the local pavilion) was purported to be the largest in northeast Iowa, one of the best known in the state, and one of the most popular dance halls outside Chicago. It was noted that on July 5 of the preceding year, "despite the depression" Wayne King had played to one of the largest crowds in the history of the pavilion.

When new owners took over Lakeside in 1935, they stated their intention to feature larger and better-known dance bands and orchestras. Judging from news reports and advertisements, this meant the popular big bands of the 1930s, many of which featured more traditional dance music. The names of some of these groups are still well known today, at least by anyone over 55 or 60: Wayne King, Lawrence Welk and Dick Jurgens, among others, and the management also hosted many groups from Guttenberg and the northeast Iowa region.²³

Lakeside provided space for more than musical and dance forms of entertainment, and some events would not be called entertainment at all. For example on Sept. 11, 1938, 100 years to the day after the first court session held in the Territory of Iowa, the Clayton Co. Bar Association hosted a commemoration that featured several well-known speakers from the fields of jurisprudence and law, including the State Supreme Court and the President of the University of Iowa. The celebration included a reenactment of the first court session.²⁴

In 1940 the fourth annual celebration of Guttenberg Days (June 21-23) was held on the grounds. Events included the circus-style All-American Exposition Show, live broadcasts over WMT (Cedar Rapids), WMT entertainers, several musical groups, and boat rides. Les Hartman and the Iowa Cornhuskers provided music for the big dance following a baseball game (Guttenberg vs. Cascade) on Saturday. Lawrence Welk took to the Lakeside stage a month later, but after the U.S. entered the war in 1941, activity at Lakeside declined as war news came to occupy more and more space in *The Guttenberg Press*.²⁵

Meanwhile, the lock and dam completed in 1937 had necessitated the construction of a large dike and some loss of Lakeside's grounds and park east of the ballroom, and in 1941 the land west of the building was sold to the Gut

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 8 Page 8

Lakeside Ballroom
Clayton County, IA

tenberg School District. Moreover, by 1948 additional competition had developed nearby for the dancing public. There are notices of dance events at Guttenberg's Turner Hall during the 20s and 30s, but in the late 40s dances were also advertised at the Community Hall in New Vienna and at the Prom Ballroom in Garnavillo.

Entertainment activity picked up after the war, and in addition to "Welk Style" traditional music which was especially popular with middle-class, middle-age dancers, country and western music was popular locally as was western swing, which style was perhaps the last vestige of the influence of jazz on popular dance music.²⁶

With the advent of Rock and Roll, a new style of music entered the scene, and this was first experienced at Lakeside in the last half of the 1950s, beginning with the appearance of the Everly Brothers before they became nationally famous. This music was to become especially popular with young people, and it shared the stage at Lakeside into the 1960s and beyond with local musicians (e.g., the Jolly Ridge Hillbillies) and nationally known country-western performers like Pee Wee King and his Golden West Cowboys and Johnny Cash.²⁷ Even though by 1940 dancing had become acceptable enough to be included in high school proms and even allowed in certain church basements, the advent of rock and roll caused a revival of the moral opprobrium earlier exercised upon the jazz-inspired music and its practitioners and for much the same reason, its blatant sexuality.

Lakeside has continued to feature music and dancing but also private gatherings, banquets, fund-raising events and more. The current owners plan to renovate the ballroom and perhaps contribute to a revival of interest in ballroom dancing now underway in Iowa and elsewhere.²⁸

Summary

The many events listed above represent only a sample chosen to illustrate the full range of entertainment and other activities held at Lakeside over the years. Its history relates to major social and technological changes and events that took place during the period 1927-1950: Prohibition, radio communications, the Great Depression, World War II, the widespread adoption of the automobile and road improvements in the rural Midwest.

Changes in entertainment options and opportunities during this period reflect a decline in farm numbers and population in the countryside. The ethnic traditions of first and second generation European and American immigrants featured in house party gatherings were transformed into band music with instrumentation that could accommodate the larger gatherings in dance halls, pavilions and ballrooms made possible by the automobile.

Emerging mass media introduced music styles and traditions based on non-European traditions and made it available all across the country. Lakeside represents a property type that evolved from simple origins into a large-scale facility that reflected the changes from a primarily rural lifestyle based on farming to increasingly urban patterns and concentrations.

Lakeside also represents a change in what was deemed acceptable as entertainment by local stewards of morality. As the U.S. entered the Great Depression and World War II, the "flaming youth, . . . energy, movement and change" accompanied by illicit drink, jazz and new dance forms of the Roaring Twenties were replaced and transformed into the soothing sounds and rhythms of the big bands.²⁹ The period from about 1930 to the present is also characterized in Lakeside's performance record by the persistence of professional local and regional groups that feature popular music from the period, while others maintained, albeit in altered form, the traditional folk music and dance forms of the house party era.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 9

Lakeside Ballroom
Clayton County, IA

¹Leitgen, Barbara Kann. "Lakeside Ballroom." Unpublished ms. February 2001. The historical information in this ms. was related to Mrs. Leitgen by her father Carl and aunt May, two of the seven Kann children.

²"Lakeside Pavilion to Open August 18." *The Guttenberg Press*, August 11, 1927. The \$17,000 figure comes from Jacobs, Walter W. *The First One Hundred Years. A History of Guttenberg, Iowa* (1994), p. 106.

³ibid.

⁴Gault, Lon. *Ballroom Echoes* (1989).

⁵Gault lists ballrooms from all across the U.S., but his main focus is on the Upper Midwest. Many were built but few are extant or possess historic integrity. Only three ballrooms/pavilions are listed on the SHPO inventory, and Rainbow Gardens in Allamakee Co. is no longer extant. In Winneshiek, Allamakee and Clayton Counties in northeast Iowa four of these properties are known to be extant: The Inwood (1922, 1929) in Spillville, Matter's Ballroom (1917, 1934) near Decorah, Dreamland in Postville, and Lakeside in Guttenberg.

⁶Gault, Chapter 3.

⁷Welk, Lawrence. *Wunnerful, Wunnerful!* (1971), pp. 49-52.

⁸ibid. The Lakeside Pavilion in Glenwood is listed on the NRHP.

⁹Gault, pp. 1, 2, 13. R. S. and H. M. Lynd in *Middletown* (1929, 1956) make the same point, declaring that by the early 1920s "dancing was a universal skill among the young" (p. 282).

¹⁰Martin, Philip. *Farmhouse Fiddlers* (1994).

¹¹Middletown, p. 269. See also Welk on this subject (p. 82). Gault, who devotes three pages to Lakeside (pp. 228-230), claims that the Kanns "had a radio transmitter and tower on top of the ballroom to broadcast big band music throughout their patrons' listening and commuting district." Nothing has been found locally to corroborate this. Advertisements for cars, car tires, radios and radio batteries are prevalent in the pages of *The Guttenberg Press* during the 1920s.

¹²Leitgen, op. cit. Interview with the author on 1-17-01.

¹³Morain, Thomas J. *Prairie Grass Roots* (1988). pp. 148, 159, 166-169. Atherton, Lewis. *Main Street on the Middle Border* (1954). pp. 272-276.

¹⁴Excerpts of this piece are quoted in Atherton on pp. 273-274 and in note 51 to page 274.

¹⁵Welk, p. 52.

¹⁶*The Guttenberg Press*, 8-25-27.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 10

Lakeside Ballroom
Clayton County, IA

¹⁷Leitgen Interview on 1-17-01.

¹⁸*The Guttenberg Press*, 5-23-29.

¹⁹*ibid.*, 4-16-31.

²⁰*ibid.*, "Plan Program for July 4th," 6-14-33.

²¹*ibid.*, 5-7-32.

²²Leitgen Interview on 1-17-01. Mrs. Leitgen remembered her father's comments to the effect that the Depression was a hard time for the Ballroom and that it was a factor in its sale in 1935.

²³Jacobs, p. 106.

²⁴Jacobs, p. 120.

²⁵*The Guttenberg Press* issues for 6-13-40, 6-20-40, and 7-22-40.

²⁶"Welk Style" is from an advertisement for Tex Cromer and His Orchestra appearing on 6-13-51. The full quote is "We Know You'll Like This Welk Style Band."

²⁷Rutledge, Larkin. "Lakeside Was The Place To Go." *The Guttenberg Press*, 6-28-00 and 7-5-00.

²⁸As indicated by an Iowa Rock and Roll Hall of Fame that inducts ballrooms as does a national organization of the same name.

²⁹The quotation is from Morain, p. 147.

United States Department of the Interior
National Park Service

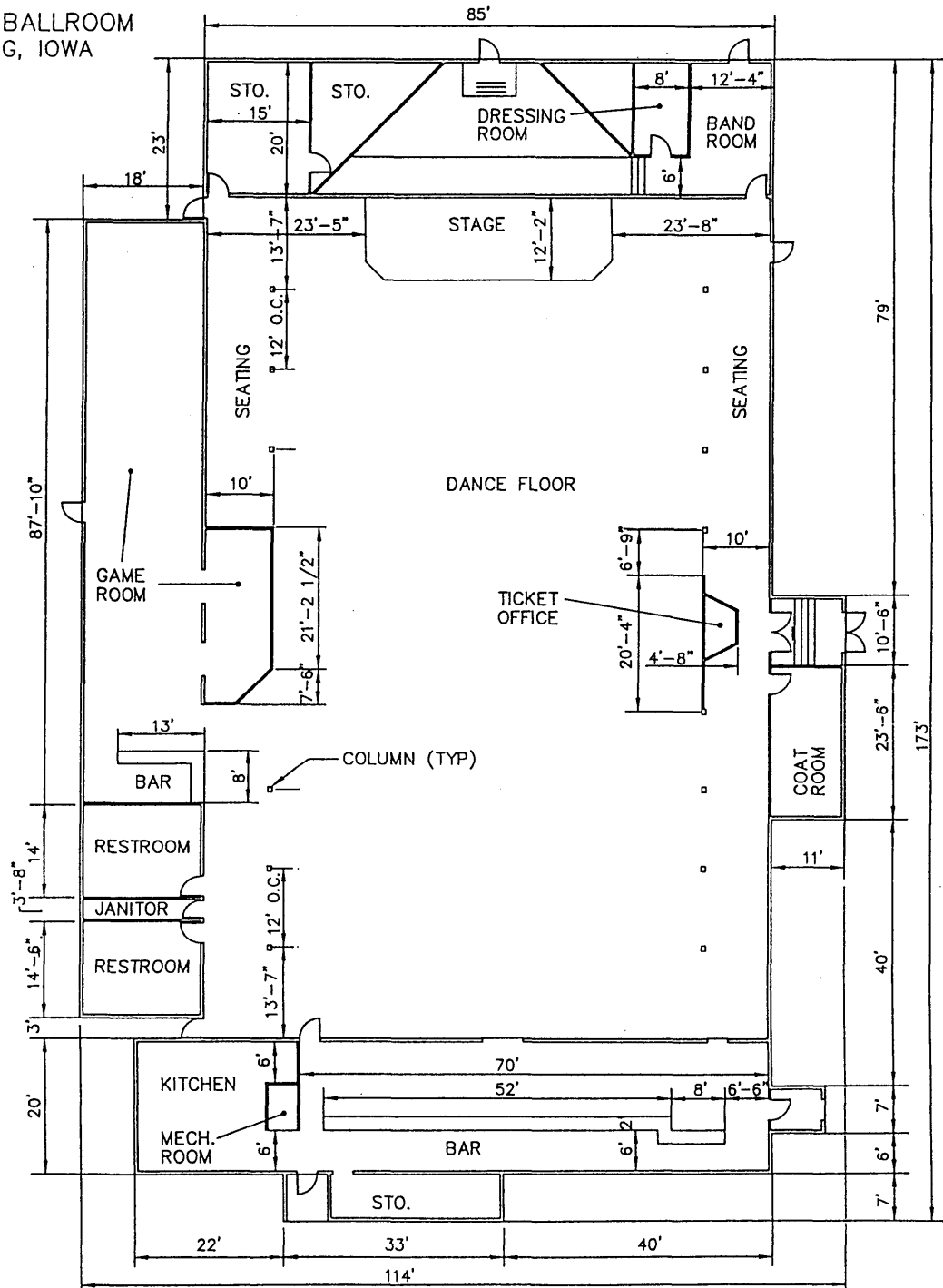
NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 11

Lakeside Ballroom
Clayton County, IA

LAKESIDE BALLROOM
GUTTENBERG, IOWA

PLAN



United States Department of the Interior
National Park Service

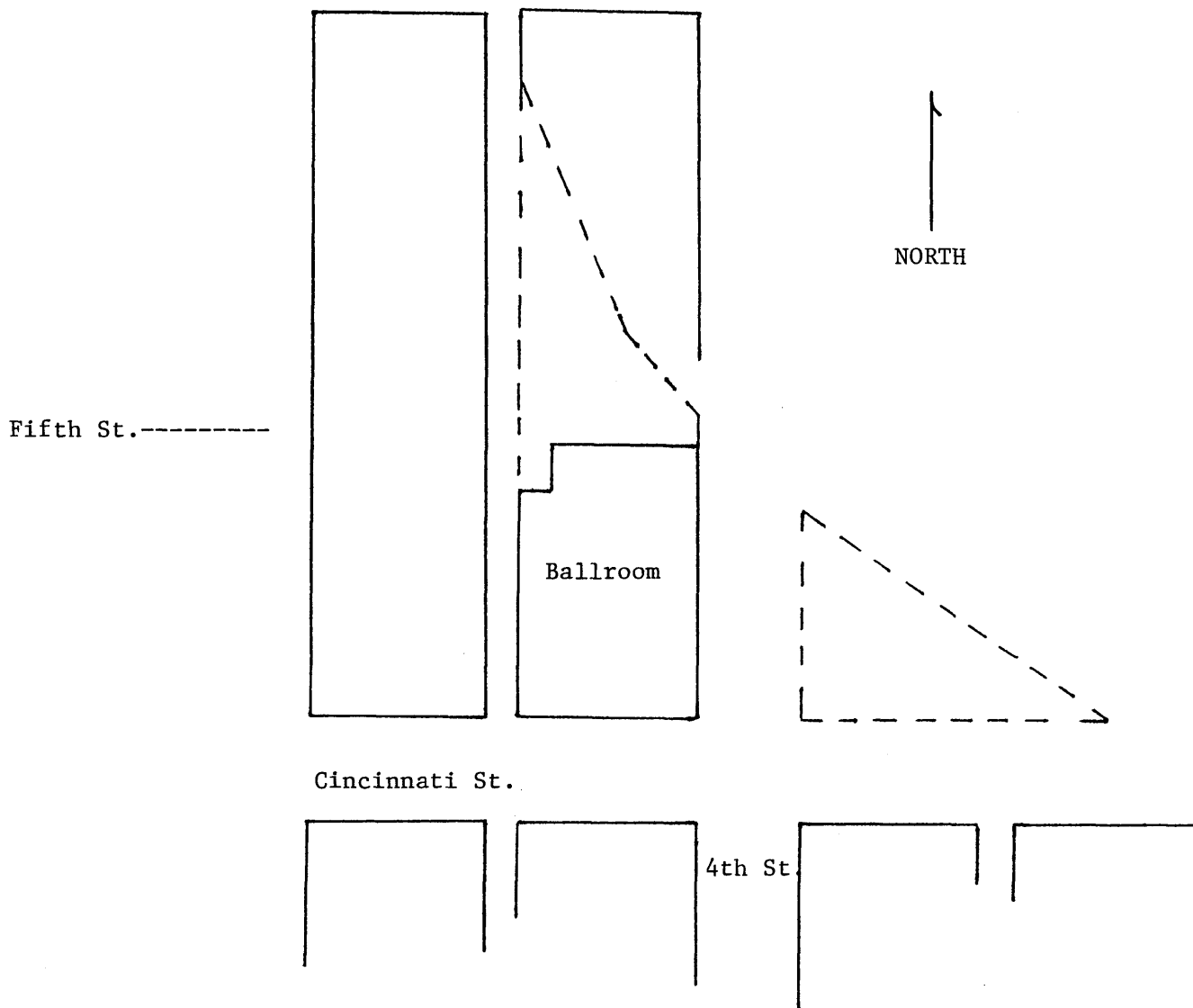
NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 12

Lakeside Ballroom
Clayton County, IA

Site Plan

The PROPERTY BOUNDARY includes the Ballroom and land indicated by the - - - - lines.



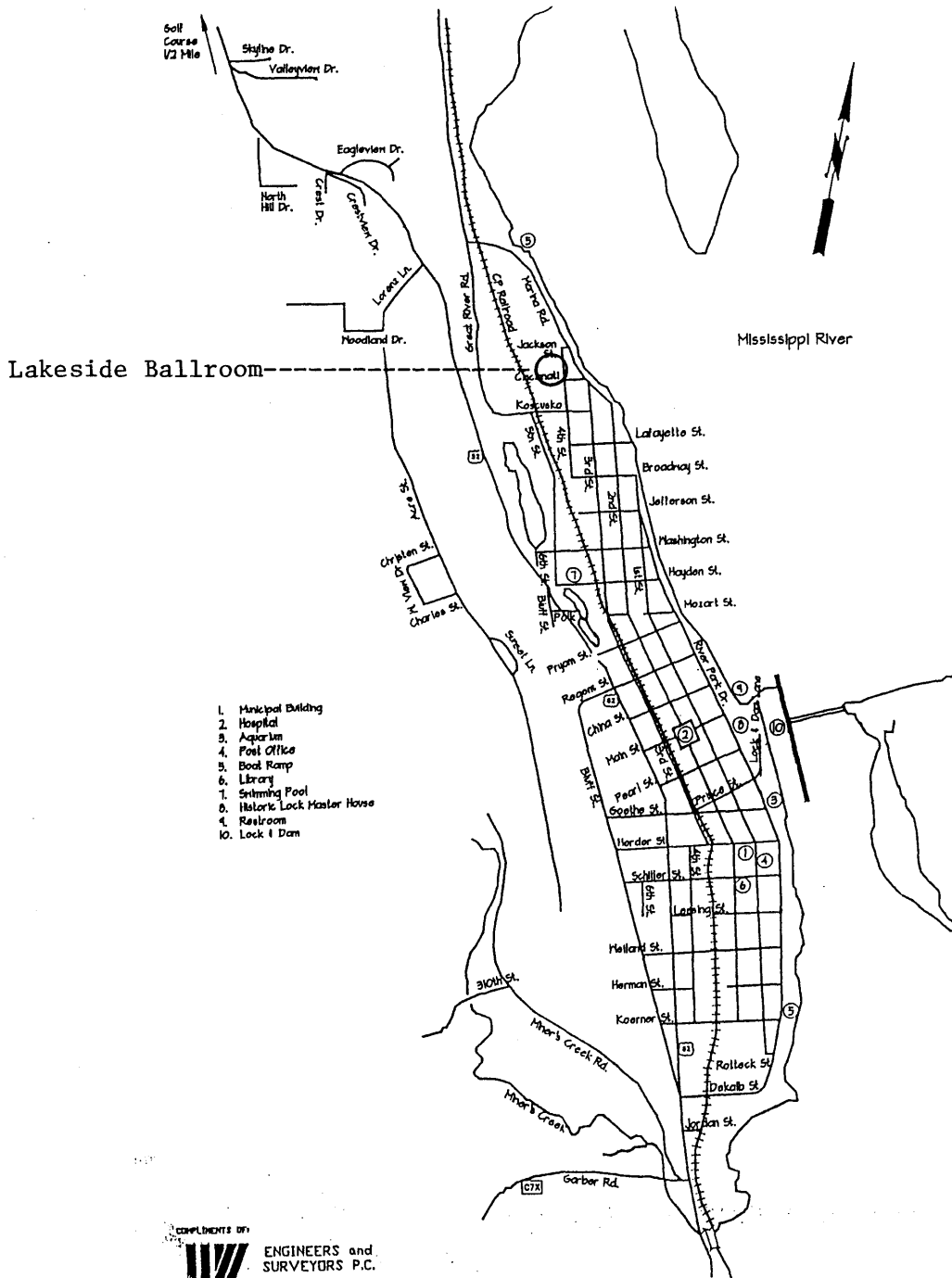
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 13

Lakeside Ballroom
Clayton County, IA

City of Guttenberg



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 14

Lakeside Ballroom
Clayton County, IA

Map of Iowa



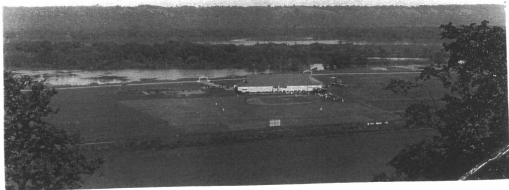
United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 15

Lakeside Ballroom
Clayton County, IA

View of Lakeside Ballroom from Hwy. 52
Historic Photo - No Date
Barbara Leitgen Collection



United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section 8 Page 16

Lakeside Ballroom
Clayton County, IA



LAKESIDE BALLROOM, GUTTENBERG, IOWA

Interior of Lakeside Ballroom facing North
Historic Photo - No Date
Barbara Leitgen Collection



View of Lakeside Ballroom facing West
Historic Photo - No Date
Barbara Leitgen Collection

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 9, 10 Page 17

Lakeside Ballroom
Clayton County, IA

BIBLIOGRAPHY

- Atherton, Lewis. *Main Street On The Middle Border*. Bloomington: Indiana University Press, 1954.
- Condon, John. *From Barn to Ballroom: A History of Matter's Ballroom*. 1998. An unpublished ms. in the author's possession.
- Gault, Lon. *Ballroom Echoes*. Andrew Corbet Press, 1989. No place of publication.
- Hess, John. Multiple conferences with the author. 2000-2001.
- Jacobs, Walter W. *The First One Hundred Years. A History of Guttenberg, Iowa*. Guttenberg Press, 1994.
- Leitgen, Barbara Kann. Interview, 1-17-01. Multiple telephone conferences, 2001.
- Lynd, Robert S. and Helen M. Lynd. *Middletown. A Study in American Culture*. New York, 1956. Originally published in 1929.
- Martin, Philip. *Farmhouse Fiddlers. Music and Dance Traditions in the Midwest*. Mt. Horeb (WI): Midwest Traditions, 1994.
- Morain, Thomas J. *Prairie Grass Roots: An Iowa Small Town in the Early 20th Century*. Ames, Iowa, 1988.
- Ronan, James P. Telephone Interview, 1-28-01.
- Rutledge, Larkin. "Lakeside Was The Place To Go," *The Guttenberg Press*, June 28 and July 5, 2000.
- The Guttenberg Press*. 1926-1951.
- Welk, Lawrence. *Wunnerful, Wunnerful!* Englewood Cliffs, NJ, 1971.

GEOGRAPHICAL DATA

Verbal Boundary Description

Lakeside Ballroom occupies a parcel in the City of Guttenberg described as follows:

Beginning at the Southwest corner of Block One Hundred Seventeen (117), thence North 0° 17' E 121.03 feet, thence S 55° 23' 35" E 215.47 feet; thence N 89° 34' W 177.94 feet to the point of beginning.

Lots One (1), Two (2), Three (3) and Four (4), in Block One Hundred and Sixteen (116), in the Town of Guttenberg, Clayton County, Iowa, except Commencing at the Southeast corner of said Block 116, thence North 0° 17' East 173.50 feet to the place of beginning; thence North 0° 17' East 26.10 feet; thence North 89° 34' West 21.45 feet; thence South 39° 03' 11" East 33.82 feet to the place of beginning.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section 10 Page 18

Lakeside Ballroom
Clayton County, IA

That part of Lots Five (5), Six (6) and Eight (8), in Block One Hundred and Sixteen (116), in the Town of Guttenberg, Clayton County, Iowa, described as follows: Beginning at the southwest corner of said Lot 5, thence N 0° 17' E 168.30 feet; thence S 22° 22' 23" E 157.66 feet; thence S 39° 03' 11" E 29.75 feet; thence N 89° 34' W 78.55 feet to the point of beginning.

Boundary Justification

The above description includes the remaining portion of the land historically associated with Lakeside Ballroom.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section Add'l Page 19

Lakeside Ballroom
Clayton County, IA

PHOTOGRAPHS

Photographer: D.C. Anderson

DATE: Photo No. 1 is dated Jan. 17,
2001. The remainder date from
November 14, 2000.

All Are "Camera Facing"

- No. 1 General View from Hwy. 52 - SE
- 2 View of South and East Sides - NW
- 3 View of South and West Sides - NE
- 4 View of North Side - S
- 5 Interior - N
- 6 Stage - N
- 7 East Side, Interior - N
- 8 Detail of Lamp/Ceiling - E