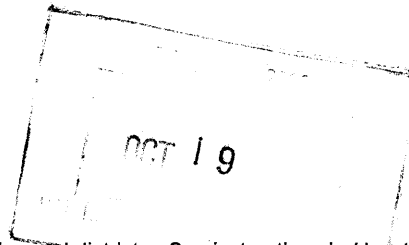


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in 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 The Strand Theatre

other names/site number _____

2. Location

street & number 345 Main Street N/A not for publication

city or town Rockland N/A vicinity

state Maine code ME county Knox code 013 zip code 04841

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.)

[Signature] 7/29/04
Signature of certifying official/Title Date

Maine Historic Preservation Commission

State or 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 certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this 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): _____

[Signature] 12/2/04
Signature of the Keeper Date of Action

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.)

Table with columns for Contributing and Noncontributing resources, listing counts for buildings, sites, structures, objects, and 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

None

6. Function or Use

Historic Functions

(Enter categories from instructions)

RECREATION AND CULTURE / THEATER

Current Functions

(Enter categories from instructions)

WORK IN PROGRESS

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT

OTHER / Egyptian Revival

Materials

(Enter categories from instructions)

foundation GRANITE

walls BRICK

roof SYNTHETICS / Rubber

other

Narrative Description

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

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MATERIALS, cont.

walls METAL / Steel
walls TERRA COTTA (Tiles)
walls ASBESTOS
walls SYNTHETICS / Fiberglass (Panels)

DESCRIPTION

The Strand Theatre stands in the city of Rockland where mid-coast Maine hugs Lermond's Cove. Here the deep-water harbor allowed the easy export of the rock that named the community, limestone, one of only two significant deposits of limestone in New England. Within a city that specialized in exporting natural resource - first lime and then fish, the Strand Theatre of 1923 shows the other side of the county seat as a service community. The brick theatre served as a community institution that imported cultural ideas and dreams, bringing national trends, stylistic fads, informative newsreels, cathartic laughter and tears to coastal Maine. The structure, which remained owned by the Dondis family for over 75 years, has always been used for the exhibition of films -silent and talking - and live-theatre productions. It is the sole survivor of the three theatres in Rockland constructed during the early twentieth century.

In a downtown shaped by the harbor and the major fires of 1853, 1920 and 1952, brick and a few scattered wooden buildings squeeze the constricted Main Street of Rockland. Belaying the population that hovers around 8000, the extensive but very narrow commercial district continues for over half a mile, consisting largely of two and three-storied buildings. The northern portion features largely Italianate structures, with the repeated rhythms of storefront, upper-story window, and cornice. The Strand Theatre stands near the southeastern corner of the business district, where the fire of 1920 leveled the cadence of nineteenth-century architecture. The theatre built in the last weeks of 1922 and the early weeks of 1923 by the general contractors W. H. Glover and Co., was the first structure, simple and bold in appearance, to rise from the ashes of that fire.

The west-facing rectangular structure consists of three components: the two-story block of the front facade that incorporates the lobby and balcony; the main body of the theatre under a roof that slopes gently down from the balcony level; and the three-story fly tower that contains the stage of the theatre. The front facade of brick painted red, forty-five and a half feet wide and thirty feet high, is a symmetrical three-part composition, separated and framed by substantial pilasters. These pilasters are accented by geometric ceramic tile designs of green and blue at their midpoint and top. The designs are reminiscent of the ankh, the symbol in ancient Egypt that signifies enduring life as the motif of the sun god. The central bay of the facade is further accented by the curved line of its brick cornice, the curved line of the window opening on the second floor, and the dramatic statement of the ca. 1940 movie

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marquee. The marquee is a triangular projection with a broken ogee pediment that extends ten feet out over the recessed entrance to the theatre. On the sign, the name of the theatre is outlined, although the neon has been removed, and below this is an area featuring three lines for changing film information. The central second-floor window has been filled in with painted wood, but its brick surround remains intact, as does the vent in the upper portion of the window, visible in early photographs.

To either side of the facade's central bay, the flanking portions feature a flat cornice line. The second floor of both these bays hold paired recessed rectangular panels defined by the brickwork. The first floor in the southwestern corner of the building repeats the design elements of the second floor. But on this lower level the recessed panels contain small, high rectangular windows and a space for the exhibition of film posters. On the other front corner of the facade, a recessed pair of wooden doors provides an exit and contrasts with the plain brick wall that continues to the central bay, pierced only by a small rectangular vent. On the roof and stepped back behind the central bay of the facade, a small rectangular structure for mechanical systems tops the front block.

The plain sides of the one-hundred-and-four-foot long theatre, exposed initially and by the subsequent demolition of one of its neighbors, show the terracotta-tile blocks that sheath the eighteen-inch steel girders. The southern facade is covered in red fiberglass panels from the late 1970s when the neighboring building was demolished and the exposed wall showed deterioration. The tiles on the eastern and northern facades of the fly tower have been covered with stucco on the first-floor level and synthetic sheets of siding, stamped with a brick pattern on the upper portion. Sheets of metal joined by standing seams sheath the west face of the fly tower.

The exterior of the theatre has changed from its original appearance of the 1920s. The two-part marquee was originally a rectangular projection with a separate sign of dramatic proportions. On the vertical sign, electric bulbs encircled the S of "Strand" and outlined the shaped edge. The front facade initially contained small storefronts on the first floor. The store in the southwestern corner was absorbed into the theatre itself in the mid-1930s and the facade reworked to permit additional display space. In the late 1940s the interior space of the storefront in the northwestern corner was retained as the candy concession, but the facade reworked to provide a recessed double-door exit for the theatre and additional display space.

The interior of the theatre boasts its original stamped tin ceiling, still visually held up by five large unadorned pilasters per side. Another holdover is the asbestos projection booth. Over time emergency exits have had to be moved as other buildings were constructed around the theatre. The 1923 theatre included an organ loft in the southwestern corner of the theatre that was greatly expanded within fourteen months of the theatre's opening to become a curving, concave balcony. This remains with its original bead board sheathing. That early expansion also created the existing stage and fly tower; the Dondis family had anticipated all of these improvements during the initial planning of the Strand theatre. In the late seventies the theatre was "twinned," turning the balcony level into a small, separate screening

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area on its own. That modern change has been reversed with the exception of a large steel girder still blocking the original balcony. The Strand Theatre is currently undergoing renovation with plans of returning to the appearance of the 1940s. The windows of the front facade will be restored to their period configuration, the sign refurbished, and the interior rehabilitated to a single theatre space, with balcony, for films and live stage shows.

The style of the building draws from several sources in an unusual synthesis for the time and is difficult to categorize neatly. The early 1920s and the burgeoning motion picture industry saw the warring of disparate trends toward both the machine aesthetic and the simplification of architectural form and ornament on one hand, and on the other, the opulent continuation of the revival styles and the application of imaginative and fantastic decoration to the exaggerated shapes of movie palaces. The details of the Strand's ornamentation refer to a style embraced by the industry, Egyptian Revival.¹ Austere and visually bold in its lines, no doubt a reflection of economic realities and winter construction for its owners, the building also echoes the look of industrial construction at the time and employs some of the experimental materials of that time. The citizens of Rockland were clearly aware of its unusual appearance. The Courier-Gazette of Tuesday, February 13, 1923 anticipated the opening of the theatre in the coming days with this front-page statement that seems to withhold approval. "[T]he front wall is brick of an ornamental design quite different than anything else in this city, and the rear and side walls are constructed of tiles - another innovation for Rockland."

¹ In her article on the art of movie theatres, Stephanie Klavens notes that only six theatres remain nationally of the many that were built in this style. She probably is not counting ones like the Strand with only modest pretensions toward the fashion.

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.

Areas of Significance

(Enter categories from instructions)

ENTERTAINMENT / RECREATION

Period of Significance

1924 - 1954

Significant Dates

1924

1936

C. 1940, C. 1948.

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

W. H. Glover Co., builder, Rockland, Maine

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 a 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.

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: _____

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STATEMENT OF SIGNIFICANCE

The Strand Theatre primarily draws its significance from its role in the community and region's recreational landscape. A local family began the business in the early 1920s and they persisted for over seven decades through the struggles created by a difficult, monopolistic industry in the midst of a technological transformation, the Great Depression, a death in the family, World War II, and changing economic surroundings. The theatre continued to bring entertainment to Rockland and its hinterland, a community known for its exports and resulting transient population. The theatre stands as a piece of signature architecture, proclaiming visually its function, and its differences from a downtown still dominated by nineteenth-century architecture. Certainly the shape of the theatre's canopy still communicates without words its flashy purpose, becoming, as Ben Hall, a film historian, describes marquees, an "electric tiara whose reflections would dance in the windshields" of the new automotive landscape. The Strand Theatre is the only survivor of the three movie theatres that served the Rockland area in the 1920s. The physical modifications to the building reflect the changing nature of the film industry, its owners and its consumers. The Strand Theatre is being nominated to the National Register of Historic Places under Criterion A, for its significance within the entertainment and recreational history of Rockland, Maine.

The settlement of Rockland grew in the nineteenth century with the commercial production and export of lime, supplying not only Boston with the basics of plaster and mortar, but also New York and New Orleans. One of the later nineteenth-century inventions for the use of lime was a pencil form. The lime pencil, primarily produced in Rockland, was utilized in lanterns in order to create "limelight" for dramatic presentations. The granite industry of the neighboring islands also headquartered in the city, which was incorporated in 1848 as Rockland. When the introduction of reinforced concrete pulverized the limestone and granite industries in the beginning decades of the twentieth century, Rockland's residents turned to other natural resources, those of the sea. The number of fish caught and then processed in the factories of Rockland made it one of the four most productive fishing ports in New England by the 1950s. Rockland's economic prosperity was based largely on the exporting of resources, not the importing of items for local consumption. The theatre, and its pull through popular culture, provided an additional magnet for the county seat, which had become a regional service center. The films and the live entertainment became one of the few things that the city imported for distribution.

The Strand Theatre was built on the east side of Main Street at the site of the Willoughby Block, one of four business blocks that were destroyed by the fire of June 16, 1920. This was during the transition from an economy based on lime to one full of fish. The site was bought by Ida Povich Dondis in the late fall of 1922. A little over a month later she sold the property to the Dondis Amusement Company, a company formed for the management of theatres and amusement places by Mrs. Dondis, her husband Joseph and her sister Annie Povich. The company had the theatre constructed quickly in the winter months, beginning the clearing of burned debris from the parcel on November 7th, 1922, and opening on February 21st of 1923 with the silent film "My Wild Irish Rose." It was the first building to arise from the

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devastated section of the central business district. From the beginning, the business was a family affair, although certainly others assisted. Miss Povich served as ticket seller and Mr. Dondis managed the theatre. One of the two small storefronts became the new home for the cigar store of James, Joseph Dondis' brother. The other was occupied as a florist shop. In the years to come virtually all of James and Joseph's children helped their parents in either the cigar/candy store or the theatre itself.

Born in Russia in 1884, Joseph Dondis traveled with his parents and siblings to the United States when he was a child, coming to Rockland in 1906. He did not achieve the success he sought, despite trying a variety of businesses that included peddling small wares, a grocery and crockery store, a clothing store, and a fish business -- until he began the theatre. The inspiration for the change in career path is not known, but demonstrates an interesting parallel with a widespread Paramount marketing effort.

Paramount Pictures Corporation formed the first national distributorship of feature films in 1914. Three years later in an effort to promote the recreational activity to middle-class Americans and increase the number of potential theatre outlets, the company began a campaign of several years' duration in national magazines such as the Saturday Evening Post and Ladies Home Journal with a slogan insisting that "You can have the Strand in your own hometown." This campaign, which also appeared in movie trade magazines of the time, referred to the Strand Theatre of New York City, an early and elaborate movie palace designed by Thomas Lamb in 1914. The articles pointedly recommended that smaller communities could buy into the glamour and comfort of the urban experience, building as Kathryn H. Fuller notes, on the marketing changes in the very early twentieth century that transformed unpretentious department stores into castles of consumption. Whether the Dondis family saw the evocative ads and articles that promised that lethargic towns could be altered into "centers of metropolitan animation during the hours that used to yawn" can't be documented, but nevertheless, they heard the siren call of the industry.

The financial potential of the Rockland Strand seemed evident quickly in the mix of silent films, musical numbers and comedy acts offered in the opening days. Within fourteen months, existing mortgages were retired in order to obtain new, larger ones for the expansion of the theatre and a little later, the expensive addition of appropriate audio equipment for the movies with sound. This reflected the change nationwide in the entertainment industry as the middle class increasingly partook of the pleasures of moving pictures. The construction of movie palaces, magnificent and modest, provided a new family-oriented venue rather than the penny arcades and nickelodeons of modified storefronts. And sound, of course, played its part. By May of 1927 short features with sound were showing at the Strand, but in February, 1929 the addition of more sophisticated Vitaphone sound equipment brought the "singing and talking pictures" to Rockland with the film "Alias Jimmy Valentine." But a variety of programs from vaudeville acts to the film of the famous 1927 boxing match between Jack Dempsey and Gene Tunney - that of the "long count" - enticed customers to the seats of the Strand.

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Starting the business when they did, the Dondis family saw the evolution of motion pictures and their production. During the late teens and early twenties, motion-picture film producers followed the established patterns of American industry by expanding both horizontally to control the increasing number of exhibitors and vertically to control the entire process of production, distribution, and exhibition. Joseph Dondis, as an independent theatre owner, had difficulty obtaining the first-run films he wanted and needed. He received a threatening letter from Adolph Zukor's Publix Theaters Corporation, which had acquired Paramount and other producers and exhibitors. Joseph Dondis' sons, Meredith and Harold, recall their father traveling down to Washington D. C. to testify at Congressional hearings in the late 1920s that considered the possible violation of the Sherman Anti-Trust Act by Paramount Famous-Lasky Corporation. The company and their policy toward any new exhibitors softened and they approached the Dondis Amusement Company and, no doubt, many others in the country. The family created another corporation the Rockland Amusement Company with the following stockholders: Mr. and Mrs. Dondis, their lawyer Ensign Otis, and his wife Elizabeth. The local branch of Paramount, "M & P," then contracted with the Rockland and Dondis Amusement companies for the management of all three theatres in Rockland - the Strand, the Empire, and the Park - and eventually the Waldo Theatre in Waldoboro.² Joseph Dondis also partially owned and managed theatres in Skowhegan and Calais.³ These patterns of control and acquisition marked the path of the Paramount/Publix theatre expansion. And part of the company's plans included the creation of management classes for those associated with them. In the late nineteen-twenties, Paramount offered specific guidelines for managers to increase the attendance at their theatres. As Douglas Gomery writes, these methods pulled on the ideas of chain-store operations to keep costs low and revenues high. He details the suggestions that were not only offered to theatre managers at the time, but also to students at the Harvard Business School by Sam Katz, the theatrical tycoon.

Despite the national and local drop in attendance during the Great Depression, the Dondis family and the Strand Theatre continued. In a talk to the local Lion's Club in the early nineteen-thirties, Dondis stated that Rockland was the only "motion picture location in the country which had shown a profit in 1931 and 1932, although materially reduced." Paramount itself had to go into receivership and reorganization during the early thirties. Most theatres added novelties to increase attendance. For example, around 1933 popcorn, candy and soft drinks were offered for the first time in theatres. This mirrors the portrait of the Strand painted by the Rockland city directories. Between 1931 and 1935 James Dondis' tobacco shop began to offer candy for theatregoers. Another example would be the bank nights at the Strand advertised in 1928, perhaps one of the "events" that Katz recommended to managers of Paramount theatres, which were also detailed specifically in the book about the management of motion picture

² The Park Theatre, also known as the Rockland and Knox Theatre, opened in 1910 and closed in 1963. The owners at that time, New England Theatres, complained that television had eroded their business. The Empire Theatre, initially known as the Dreamland, began business in 1907 and ended in 1928. Neither structure remains today.

³ The extant Georgian Revival Strand Theatre of Skowhegan, constructed in 1929, is both more elaborate inside and out and larger in capacity than Joseph Dondis' initial theatre.

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theatres published in 1938 by Frank H. Ricketson, Jr. But after a difficult decade for all businesses, Mr. Dondis suffered a heart attack in the spring of 1940. His extended recovery appeared to be just ending in late October when he died suddenly. Mrs. Dondis, an experienced businesswoman in her own right, continued the family business.⁴

World War II provided an incredible boost to the film business. In February 1942 Walter Winchell announced during a radio broadcast that the government had certified the motion picture industry as a necessary war industry. Certainly by this time the movies were vitally intertwined with American life — reflecting many changes in modern society and triggering others. As Maggie Valentine wrote in her consideration of the theatres of S. Charles Lee, “movies boosted morale, kept the public informed, sold war bonds, and showed propaganda films.” They also served as collection points for thousands of tons of recyclable materials. Valentine noted that the amount of money raised by “free movie” days, where admission was by bond was estimated to be \$100 million dollars. The Home Front of Penobscot Bay: Rockland During the War Years by Paul Merriam, Thomas J. Malloy and Theodore Sylvester, Jr. highlights the importance of the local theatre for the war effort. They observed that the second drive for war bonds in September of 1942 sold completely out and that \$170,000 was raised at the Strand Theatre in a single night. Successive campaigns also did well and were just part of the events with a military theme. Another example from the Strand’s history were the fashion shows for the female members of the armed services that took advantage of the theatre’s stage.

Rockland itself was drawn heavily into the war effort because of its well-protected deep harbor suitable for major naval trials, an operating shipyard, a Coast Guard base, and the military airport at Owl’s Head. This drew additional people to the city whose population before the war in 1940 was 8900. But as a service center, it must be considered that there were 22,000 individuals within ten miles of the theatre. The potential audience swelled with the servicemen and women in the area, but also with the growing labor force. Not only were there local war industry jobs, but also during the war there was bus service daily from Rockland to Bath Iron Works for each of the three shifts. It is no wonder that the Strand and Park theatres occasionally offered midnight shows for the increased audience. Nationally, movie attendance increased almost thirty percent in the war years over the decade before.

While attendance at movie theatres dropped in the nineteen-fifties with the advent of television, the Strand survived. The neighboring Empire and Park theatres both were gone by the early 1960s. Ida Povich Dondis managed the movie theatre until 1981 when she retired at the age of eighty-eight. Her eldest son Meredith assisted her with the management and continued on his own, before selling the

⁴ Mrs. Dondis, who had her own women’s clothing store and participated in earlier family business concerns, had well learned her lessons about the competitive world of entertainment. In July of 1941, when selling a double tenement house in Rockland that had housed the extended family during the early years in town, she inserted a deed restriction that prevented the parcel from being used as a site for a commercial or moving-picture theatre for one hundred years.

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theatre in 2000.

The initial construction and subsequent changes in the theatre itself illustrate the shifting priorities and needs of the film industry. The building used unusual materials in, what seemed at the time, an odd design. A rare building material in Maine, the terracotta tile-blocks were part of the technological experiments in the early twentieth century and are more commonly seen today as the building components for silos in the Midwest. The almost severe facade with its few embellishments marked a change in function and in mindset for the nineteenth-century business district. The asbestos projection booth was one of the many construction details that demonstrated the apprehension of the owners about fire: they were well aware of the dangerous side of motion-picture technology, as well as the events that had created available space in the neighborhood. The anticipation by Joseph Dondis of the construction of the balcony and stage reflected not only his optimism, but also that of the period and industry. The circa 1936 change of the first small storefront into useable space for the theatre, notably the creation of a more spacious restroom for women, interestingly enough corresponds to one of the general improvements recommended by the marketing branch of the Publix theatre chain in their suggestions for splendid service. The updating of the marquee circa 1940 appears to relate to the increased business as growing military preparation brings more potential customers to the area and added visibility to a facade that had become familiar. The other storefront was modified soon after the death, in 1948, of James Dondis who ran the cigar/candy store. The twinning of the theatre in the late seventies was a pragmatic reaction to the growing number of multiple screen theatres. This began in the mid-nineteen-sixties with the construction of the first twinned or double-screened movie theatre. This process continued throughout the seventies and accelerated in the nineteen-eighties to multiplexes. As William Paul discusses in his article about the malling of movies, during this period the exclusive-run downtown theatre virtually disappeared, particularly from smaller communities, as many commercial ventures moved to the outskirts of cities with easy parking and cheap rent.

Throughout those years of 1923 to 2000 the Strand theatre owned by the Dondis family maintained a consistent face to the street of Rockland, entertaining the fishermen, the servicemen, and the families scattered over the midcoast area of Maine. Those who extracted and exported the resources of the vicinity were drawn to the popular entertainments of their day, the cultural imports of Hollywood. The theatre, initially seen as a "quite different" design in a nineteenth-century commercial context, heralded changes in the architectural world at large toward restrained ornamentation and rationalized form. The bold and bright lines of the structure and its marquees acted as visual cues for the building's various roles. The Strand served the Rockland region as a recreational center, a community gathering spot in difficult times, and a teller of timeless tales clothed in a magical display of twentieth-century technological advances. In 1931 Meredith had celebrated his eleventh birthday at his father's Rockland theatre with a party where his young brother Harold, who had "limelight" aspirations of his own, gave readings and impressions before the film "The King of the Wild" was shown. Meredith would work as an usher, and his cousins worked as projectionists, ticket takers, and assistants behind the candy counter. The Strand theatre shaped much of his life as it had shaped that of his parents. The movie

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industry itself had molded American consumers as much as they had molded its products by their choices. The Rockland Strand stands as a monument to a long-lasting family business, a world-changing recreational industry, and a local landmark that evokes other times in the flickering light of the movies.

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10. Geographical Data

Acreage of Property .11 acre

UTM References

(Place additional UTM references on a continuation sheet.)

1 1 9 4 9 1 2 5 3 4 8 8 3 0 8 9
Zone Easting Northing

3 1 9
Zone Easting Northing

2 1 9
Zone Easting Northing

4 1 9
Zone Easting Northing

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 Robin A.S. Haynes

organization date 24 June 2004

street & number 46 Edwards Street telephone (207) 442-7301

city or town Bath state ME zip code 04530

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

street & number telephone

city or town state zip code

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 Project (1024-0018), Washington, DC 20503.

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National Park Service

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VERBAL BOUNDARY DESCRIPTION

The boundaries of the nominated property are fully described by the City of Rockland tax map parcel 1H2.

BOUNDARY JUSTIFICATION

The above described boundaries represent all of the property historically associated with the theatre since the purchase of land for it in 1922.

United States Department of the Interior
National Park Service

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THE STRAND THEATRE

KNOX COUNTY, MAINE

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PHOTOGRAPHS

Photograph 1 of 4
Joshua Bright
Rockland Strand LLC
June 15 and 16, 2004
South and west elevations; facing northeast.

Photograph 2 of 4
Joshua Bright
Rockland Strand LLC
June 15 and 16, 2004
East side of Main Street; facing northeast.

Photograph 3 of 4
Joshua Bright
Rockland Strand LLC
June 15 and 16, 2004
West elevation; facing east.

Photograph 4 of 4
Joshua Bright
Rockland Strand LLC
June 15 and 16, 2004
Interior showing rear balcony and projection booth; facing west.

All negatives are stored at the Rockland Strand Office, 328 Main Street, Studio 150, Rockland, Maine.