Form No. 10-300 (Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

DATA SHEET

FOR NPS USE ONLY
RECEIVED MAY 23 1977
DATE ENTERED MAR 28 1978

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

1 NAME

HISTORIC: Loew's and United Artists' State Theatre

AND/OR COMMON: Penthouse and United Artists' Theatre

2 LOCATION

STREET & NUMBER: 625 South Fourth Street

__NOT FOR PUBLICATION

CITY, TOWN: Louisville __ VICINITY OF

CONGRESSIONAL DISTRICT: 3 and 4

STATE: Kentucky CODE: 021

COUNTY: Jefferson CODE: 111

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
__DISTRICT	__PUBLIC	X OCCUPIED	__AGRICULTURE	__MUSEUM
X BUILDING(S)	X PRIVATE	__UNOCCUPIED	__COMMERCIAL	__PARK
__STRUCTURE	__BOTH	__WORK IN PROGRESS	__EDUCATIONAL	__PRIVATE RESIDENCE
__SITE	**PUBLIC ACQUISITION**	**ACCESSIBLE**	X ENTERTAINMENT	__RELIGIOUS
__OBJECT	__IN PROCESS	X YES: RESTRICTED	__GOVERNMENT	__SCIENTIFIC
	__BEING CONSIDERED	__YES: UNRESTRICTED	__INDUSTRIAL	__TRANSPORTATION
		__NO	__MILITARY	__OTHER:

4 OWNER OF PROPERTY

NAME: United Artists' Theatre Circuit

STREET & NUMBER: 115 Middle Neck Road

CITY, TOWN: Great Neck __ VICINITY OF

STATE: New York 11021

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.: Jefferson County Courthouse

STREET & NUMBER: Sixth and Jefferson Streets

CITY, TOWN: Louisville

STATE: Kentucky 40202

6 REPRESENTATION IN EXISTING SURVEYS

TITLE: Survey of Historic Sites in Kentucky

DATE: 1972 __FEDERAL X STATE __COUNTY __LOCAL

DEPOSITORY FOR SURVEY RECORDS: Kentucky Heritage Commission

CITY, TOWN: Frankfort

STATE: Kentucky

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
__EXCELLENT	__DETERIORATED	__UNALTERED	X ORIGINAL SITE
X GOOD	__RUINS	X ALTERED	__MOVED DATE_____
__FAIR	__UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The 1928 Loew's and United Artists' State Theatre, designed by John Eberson, is situated on the east side of Fourth Street, between Chestnut Street and Broadway in what is now the heart of Louisville's downtown commercial district (see photograph 14). The present site of the theater was formerly occupied by the St. Joseph's Infirmary (see photographs 16, 17, and 18).

The structure has a Fourth Street frontage of only forty feet, but extends eastward from Fourth Street to an alley two hundred feet, and forms an enormous ell behind the neighboring theatre building to provide space for the theater proper with its seating capacity of 3,300. The building is composed of brick with an elaborate ceramic tile facade (see photograph 12 and map 1).

The facade rises symmetrically to a height of about four stories and is executed in a Spanish Baroque "Churriguerresque" style. In the upper levels the facade resembles a retablo facade common to that style. The tri-part retablo configuration is centered upon a marquise tower, which replaces the traditional central niche. Tile relief surface ornamentation is rich and varied. Cartouches, acanthus leaves, urns and coats-of-arms enliven the facade, and numerous finials are silhouetted at the skyline. Unfortunately, two more recent rectangular signs have been added, partially obscuring facade detail (see photographs 12, 15, and 19).

A large pendant marquise shelters the box office area on the first floor. The entry is recessed and consists of two sets of four glazed doors each, arranged one on either side of a central polygonal ticket office (see photographs 12 and 13).

The theater interior carries through the predominantly Spanish Baroque "Churriquerresque" styling found on the theater facade. All surfaces are richly textured with an aggregation of ornament. In addition, a marvelous, jewel-tone, polychromatic finish has been applied to the plaster walls.

Foyer and inner lobby both have a ceiling height of about three stories. Located in the foyer and rising the full height of the Fourth Street exterior wall is a magnificent plaster retablo. A central niche, indirectly lit, bears a replica of Donatello's David (see photograph 1).

Along the southern wall of the foyer is a grand staircase to the mezzanine level. About midway up, the stairs pass beneath a gilded baldachino. Paralleling this staircase is an escalator, (see photograph 6) apparently added when the balcony was transformed into the Penthouse Theatre in 1963. This is the only noticeable interior change.

The foyer ceiling is deeply coffered (see photographs 1 and 6), and the floor consists of geometric tilework. Detracting somewhat from the symmetry of the tilework is a rather large refreshment area in the center of the foyer.

The inner lobby and mezzanine extend the entire width of the theater and are of spacious though more narrow proportions (see photograph 2). Colossal pilasters with encrusted ornamentation at the top for capitals rise the height of the lobby walls and appear to support a vaulted ceiling (see photograph 3). Like that of the foyer, the lobby ceiling is also coffered, only here every other coffer is filled with a plaster bust of some historic person. Among those found in Loew's "ceiling of celebrities" are Dante, Socrates, Beethoven and even Eberson himself (see photographs 3, 4, and 5).

(continued)

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
__PREHISTORIC	__ARCHEOLOGY-PREHISTORIC	__COMMUNITY PLANNING	__LANDSCAPE ARCHITECTURE	__RELIGION
__1400-1499	__ARCHEOLOGY-HISTORIC	__CONSERVATION	__LAW	__SCIENCE
__1500-1599	__AGRICULTURE	__ECONOMICS	__LITERATURE	__SCULPTURE
__1600-1699	X ARCHITECTURE	__EDUCATION	__MILITARY	__SOCIAL/HUMANITARIAN
__1700-1799	__ART	__ENGINEERING	X MUSIC	X THEATER
__1800-1899	__COMMERCE	__EXPLORATION/SETTLEMENT	__PHILOSOPHY	__TRANSPORTATION
X 1900-	__COMMUNICATIONS	__INDUSTRY	__POLITICS/GOVERNMENT	__OTHER (SPECIFY)
		__INVENTION		

SPECIFIC DATES 1927-28 BUILDER/ARCHITECT John Eberson

STATEMENT OF SIGNIFICANCE

The United Artists/Penthouse Theatre is an outstanding example of the "film palace" of the 1920s. It is the only theater remaining in Louisville with its original interior mostly intact. The structure is a masterpiece of the architect John Eberson's famous "atmospheric" theaters.

The Loew's and United Artists' State Theater opened at 10:15 a.m. on Saturday, September 1, 1928, to an eager crowd which, according to newspaper accounts of the opening, had been forming a line along Fourth Street from early morning for a chance to glimpse the interior of the much-heralded new theater. Throughout the day, capacity crowds in the 3,300-seat playhouse viewed the continuous program consisting of a feature film, "Excess Baggage," with sound accompaniment, world events in the Fox Movietone News, and Metro's first comedy, "The Old Gray Horse." In addition to these film offerings, Loew's management had engaged Jan Garber and his band to entertain between screenings, and featured H. Haden Read, a Louisvillian, on the Wurlitzer organ.

About eight o'clock that evening, with all previous opening attendance records believed to have been broken, formal dedication ceremonies were held. Mayor William B. Harrison, Governor Flem D. Sampson and Col. E. A. Schiller, vice-president and general manager of Loew's Incorporated, gave short addresses.

What had caused the extraordinary fanfare on September 1, 1928, was more than the opening of a capacious new theater, for Louisville had many fine theaters. The primary attraction was the unveiling of an Eberson "atmospheric," the first in the state, and indeed, in the entire region.

John Eberson (?1875-1954) originated the vastly popular "atmospheric" school of theater design and completed, with his organization, nearly a hundred such theaters in the United States from 1923 through 1930, as well as numerous foreign commissions including the Rex in Paris, 1932, according to Elroy Quenroe in his 1975 master's thesis "John Eberson in Richmond Virginia: Architect for the Twenties" at the University of Virginia.

These theaters ranged from palatial, highly original designs for the major theater chains of Paramount, Universal, Warner Brothers and Loew's, to what Quenroe calls the "low cost 'recipe' plans for small town theatres."

Eberson came to the United States from his native Rumania in 1901 with some formal training in technical engineering but no architectural experience or study. This he began to acquire while operating an electrical supply and contracting shop in St. Louis. In this capacity he met George Johnson, a St. Louis contractor-architect, and importantly, a scenic designer and theater promoter. With Johnson, the young Eberson prepared plans and specifications for theater constructions, and eventually superintended site constructions.

(continued)

9 MAJOR BIBLIOGRAPHICAL REFERENCES

"Governor and Mayor Praise New Theater." The (Louisville) Herald-Post, 2 September, 1928.

"Graveyard Shift Fixes Organ." The Louisville Times, 24 August 1964.

Hall, Ben M. The Best Remaining Seats. New York: C. N. Potter, 1961, p.93.

"Hear the Wurlitzer Organ in the New Loew's State Theater." Advertisement, The (Louisville) Courier-Journal, 1 September 1928. (continued)

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .5 acre

UTM REFERENCES

	ZONE	EASTING	NORTHING
A	16	608710	4238320
B			
C			
D			

VERBAL BOUNDARY DESCRIPTION

The structure is in City Block 13-K on Lot 129. The property forms an ell with the front portion 40 feet by 200 feet, and the rear portion 145 feet by 130 feet.

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

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE
Denise E. McNulty, Research Assistant

ORGANIZATION
Historic Landmarks and Preservation Districts Commission

DATE
April, 1977

STREET & NUMBER
617 West Jefferson Street

TELEPHONE
587-3501

CITY OR TOWN
Louisville

STATE
Kentucky 40202

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL ___ STATE ✓ LOCAL ___

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

STATE HISTORIC PRESERVATION OFFICER SIGNATURE Edward W. Mills

TITLE State Historic Preservation Officer

DATE May 18, 1977

FOR NPS USE ONLY

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

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE 3-28-78

ATTEST: Catherine W. Cole

KEEPER OF THE NATIONAL REGISTER

DATE 3-26-78

GPO 892-453

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The United Artists'/Penthouse Theatre

Metropolitan Preservation Plan
1973 Local
Kentuckiana Planning and Development Agency
Louisville, Kentucky

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At either end of the lobby are matching, open, grand staircases leading up to the mezzanine. The open mezzanine has a series of small balconies, each with a curved iron railing (see photograph 2). The south wall of the mezzanine is perforated with niches, indirectly lit, and entries into the theater balcony. Access to lounge areas is also from the mezzanine (see photographs 7, 8, 9, 10, and 11).

Foyer, lobby and mezzanine all are rather dimly lit by a variety of original fixtures, mainly wall sconces. (see photograph 2). Other original furnishings include gilded wall mirrors, velvet tapestries and a "marble" water fountain with a shell-shaped basin (see photographs 3 and 7).

The theater proper has a large central screen, as well as a stage area. Preceding the stage and screen is the outline of the old orchestra pit, which has been filled in. Both side walls of the theater have been treated like stage sets, and are indirectly lit. Silhouetted against the blue light are arcades and other architectural forms reminiscent of Spanish palace architecture. Located on the western wall, near the stage is a niche which may be entered from the side aisle.

The theater ceiling is a simple plaster vault, once lit by Eberson's "stars," electric low-wattage bulbs in canisters, but now illuminated only by indirect light at the periphery.

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In 1908 with this practical knowledge of architecture, he opened a short-lived architectural office in Hamilton, Ohio.

Eberson gained further experience in theater architecture when he moved to Chicago in 1910. From that base he designed a large number of vaudeville theaters across the Midwest and South thereby earning the nickname "Opera House John."

It was the quick transformation of the vaudeville theater into the motion picture theater during the 1920s which, according to Quenroe, sparked a renewed interest in theater design and left Eberson "to reap the windfall."

At first Eberson's designs followed a traditional standard in plan and ornamentation, until he broke with that standard in favor of his "atmospheric" designs in 1923. Two factors appear to have led to Eberson's creation of the "atmospheric." Quenroe cites an article written by the architect in which he explains that the elaboration of ornament in the standard-style theaters had reached such a pitch that "an appreciative amusement-loving public could expect no more development in this direction." This dissatisfaction with the status quo of ever-increasing ornamentation coupled with an awareness of the increasing impracticality of such ornamentation from a cost perspective, encouraged development of a new approach. Emphasis would be shifted from the ornamentation to creation of a "warm and friendly atmosphere," carried out in architectural treatment.

This atmosphere was the product of an elaborately detailed, exotic environment--mostly of Mediterranean extraction--which provided a complete escape for the moviegoer. The first of these theaters was Hoblitzelle's Majestic Theatre built in Houston, Texas, in 1923. The interior resembled, according to Quenroe, "a classical garden, with pergola-topped, vine-covered walls upon which plaster caryatids demurely surveyed the audience, while in the seemingly non-existent ceiling constellations of fifteen-watt stars twinkled through gently floating clouds."

The concept proved equally as successful with theater owners as with patrons since construction costs were lowered by replacement of the formerly chandeliered and intricately plastered ceiling with a simple vault. Some indirect lighting at the vault periphery, a sprinkling of low-wattage lights in canisters, and a special Eberson "cloud machine" created the desired effect of a pleasant evening sky. According to Quenroe's study, the clouds were achieved by "revolving gauze discs in front of a 'magic lantern.' " Eberson's original discs were "painted in Italy and noted for their realism." However, the factor which actually made Eberson's theaters--even with all their elaborate interior detailing--more affordable than the traditional designs was the Eberson organization. Anticipating the success of the "atmospheric," Eberson established Michaelangelo Studios which produced the furnishings and effects for the new theaters. This concern consisted of decorators, scenic designers, specialists in artificial planting, and birds. According to Quenroe in his thesis, the Studio worked on a contract basis and traveled to each site to insure proper arrangement and installation of the prefabricated interiors.

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Although Eberson's interiors were not historically accurate in their architectural detailing, they were always unique. His interiors combine elements from different styles, each well-researched, to create a fantastic composite, literally unlike any place ever known.

Louisville's Loew's and United Artists' State Theatre of 1928 was an "atmospheric" in a predominantly Spanish Baroque "Churriguerresque" style. Throughout, the theater displays the highly textured surfaces and elaborate encrustations of ornament common to this style, as well as the characteristic architectural motifs. The facade resembles a Churriguerresque retablo facade ingeniously adapted around a central marquise tower. The copper marquise and tower, as well as all ornamental sheet metal work received from Eberson's Studio was installed by a local firm, J. F. Wagner's Sons Co., according to a Louisville Courier-Journal advertisement September 1, 1928. The retablo configuration reappears within the theater foyer, and rises three stories up the foyer's exterior wall. A central niche features a copy of Donatello's David, indirectly illuminated.

Rising from the foyer to a mezzanine level is a broad staircase which passes beneath a richly decorated, gilded baldachino. The inner lobby ceiling is a deeply coffered vault which features hundreds of busts of historic personages. According to Ben M. Hall in his book The Best Remaining Seats, a bust of Eberson himself appears amid those of Dante, Beethoven, Socrates and many others. At either end of the lobby are identical broad, open marble staircases which rise the full three stories. From the mezzanine level, one overlooks the inner lobby from curving iron balconies. Opposite these is the theater wall, perforated with niches and entries into the theater balcony. Even the lounge areas, located off the mezzanine, carry out the fantastic illusion with mirrored walls and a black marble fireplace.

The theater proper is accurately and enthusiastically described in a contemporary passage from an article about the new "Loew's State" in the Louisville Herald-Post, September 2, 1928: "The side walls are made of Spanish castles, that give the impression of being out of doors. The massive ceiling of the theatre shows a vivid sky, with rolling clouds and twinkling stars. Everywhere the eye roams a dove or two is seen as though in flight."

To the right of the stage is the theater's deepest niche. Stone steps wind upward into it, so that the moviegoer can actually wander through a miniature garden complete with a cast-metal fountain, sculpture, potted dried "trees" and a stuffed parrot perched on a swing. Lavish furnishings complement a decor which is a peculiar though pleasant mixture of Spanish Baroque and Medieval splendor. Massive carved wooden chairs, velvet tapestries and "bronze" busts are carefully arranged for the enjoyment and comfort of theater patrons. Located at one end of the mezzanine is a sculpted "marble" water fountain with a shell-shaped basin.

Lighting fixtures are varied and elaborate. Sconces illuminate the long hall of the lobby, which was also originally lit by a bronze and crystal chandelier according to an article in the Louisville Herald-Post, September 2, 1928. Free-standing wrought-iron

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candelabra and suspended, opaque, leaded-glass lanterns shed soft light upon the mezzanine. Special effects were created by the theatrical use of indirect lighting from wall niches and at the vault periphery. Although all of the present indirect lighting is blue, information from contemporary newspaper accounts reveals that many different colors were originally used.

Floor coverings for the entire theater consisted of a thick red-and-gold pattern carpeting. An interview with Elmer Carrell, March 14, 1977 revealed that the carpeting was received from the theater company in twenty-seven-inch rolls, then stitched and installed in the Louisville theater by the local firm of Carrell-Rogers. The present floor coverings are not those originally installed.

In addition to the use of exotic architectural motifs and lavish furnishings, color was an important tool used by Eberson to create the desired "friendly" atmosphere. The rich, jewel-tone, polychromatic plaster walls of the Louisville "Loew's State" are certainly characteristic of Eberson's use of color. Quenroe details in his thesis, the architect's fascination with color, particularly pastels and earth-tones, which he believed were better able to spark the imagination than the primary colors.

To further the illusion of grandeur, the Loew's State was equipped with a glittering new Wurlitzer organ. The organ had a repertoire of sounds ranging, according to Ben M. Hall in his book, The Best Remaining Seats, from "a brass band to the honk of a Model T." At least once during a performance the massive organ rose by mechanical lift to about fifteen feet above the stage. Spotlighted there, the organist would perform, until the lights were dimmed and the organ sank back into a pit. Hall details the history and importance of the Wurlitzer calling it the "life and breath" of the movie palace. A Wurlitzer advertisement in the Louisville Courier-Journal, September 1, 1928, in reference to the opening of the Loew's State notes that "leading theatres in almost every foreign country" had also installed Wurlitzer organs. Such was the precedent for a Loew's Wurlitzer.

An article in the Louisville Courier-Journal, August 24, 1964 reveals that H. Haden Read, featured at the theater's opening, was considered master of the Loew's Wurlitzer. During the disastrous Louisville flood of 1937, the organ was spared by being raised on its lift above water level. The organ was renovated in 1964 by a student from the Baptist Seminary School of Church Music, James M. Wingate. According to the newspaper article, the organ had been virtually unused for two decades.

A gauge of the popular success of the new "atmospheric" can be found in a passage from the Louisville Herald-Post review of September 2, 1928: "Here must be all the embodiments of wealth and splendor that have been held in the popular imagination. Here the kitchenette dweller may walk through marble halls, and here the girl from the third-floor back may raise her face toward vaulted ceilings. There are shining mirrors and glowing lamps. There is brightness for commonplace lives and space to stimulate the wanderings of confined imagination."

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The site for the Loew's and United Artists' State Theatre was formerly occupied by St. Joseph's Infirmary, built in the mid-19th century. The Infirmary, which also occupied the site of the Theatre Building, was set back from Fourth Street, and was quite compatible with its green spaces and black cast-iron fence with the once residential neighborhood between Chestnut Street and Broadway.

In a deed dated April 6, 1926, the Nazareth Literary and Benevolent Institute, based in Nelson County, Kentucky, sold St. Joseph's Infirmary to Lawrence Jones of Louisville for $150,000 in cash and the assumption of $1,000,000 in notes. These notes were payable to the Fidelity and Columbia Trust Company of Louisville, from whom the Institute had borrowed the sum in an October 29, 1924 mortgage of the Fourth Street property as well as the site of their proposed new hospital on Preston Street. Under the agreement the Nazareth Literary and Benevolent Institute was to occupy and retain title to the Infirmary until October 29, 1926, however, since the date for completion of the new facility was uncertain.

Certain specifications for the construction of the new theater as well as a twenty-five-year lease were set forth in a deed dated March 12, 1927, between Lawrence Jones and Mamie P. Jones, Henning Chambers and Mina B. Chambers, Samuel C. Miller and May L. Miller, William H. Veeneman, the Fidelity and Columbia Trust Company of Louisville, and the Marcus Loew Booking Agency, a New York corporation. Lawrence Jones, et al, parties of the first part and "landlord" under the agreement, were to erect a theater with a capacity of "not less than three-thousand, but best efforts to provide for three-thousand-three-hundred seats," at a total cost "not to exceed seven-hundred-fifty-thousand dollars." While selection of the architect was the duty of the "landlord," "tenant" was to approve the selection. It was stipulated that the architect should have "wide experience in the construction of theatres." The theater lease was for a duration of twenty-five years at a rate of $100,000 annually. This lease and rate may be the source for later newspaper articles which place the theater cost at $2,000,000 and $2,500,000.

In April, 1927, the theater was deeded to the Theatre Realty Company, which was composed of the former owners with Lawrence Jones as president. According to a Louisville Courier-Journal article, April 25, 1948, the theater was then sold to the Louisville Operating Company, Inc., of Delaware, a corporation which was "controlled by Metro-Goldwyn-Mayer and United Artists." The article pointed out that Loew's owned the controlling interest in MGM so that, in effect, they finally "owned" the theater which they occupied. When a federal court decree of October, 1954, directed Loew's to break up mutual control of its theaters with United Artists to prevent exclusion of competition, Loew's sold its Louisville theater to United Artists'.

Early in 1963 the theater was remodeled by the "addition" of the Penthouse Theatre. This was created from the nine-hundred seat balcony by enclosing the area with a large second screen. This theater, according to a Louisville Courier-Journal article of April 13,1963, was to be used primarily for extended engagement, reserved-seat performances. "Lawrence of Arabia" was the first film offering. The only other major alteration has been the addition of an escalator alongside the original stairway from the foyer to the mezzanine.

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The primary importance of Louisville's Loew's and United Artists' State Theatre is that it exemplifies a unique type of theater construction which prevailed in the United States as well as internationally during the 1920s and early 1930s, and that it is a surviving work by the author of the "atmospheric" school, John Eberson.

Attesting to the architectural and historical significance of this theater are the words of Col. E. A. Schiller, vice-president and general manager of Loew's, from an interview in the Louisville Herald-Post, September 1, 1928: "Our new theatre in Louisville...is the finest on our circuit. Even though we have beautiful theatres in cities all over the world, the efforts of the entire organization have been centered on Louisville, to give that city a theatre to be proud of."

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"Huge Crowds Visit Loew's New Theater." The (Louisville) Herald-Post, 2 September 1928.

Interview with Elmer Carrell, The Carrell-Rogers Company, Louisville, 14 March 1977.

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"Loew Opening Draws Crowd." The (Louisville) Herald-Post, 1 September 1928.

"Loew's Sold to Eastern Corporation." The (Louisville) Courier-Journal, 25 April 1948.

"Loew's Theatre Changes Ownership." The (Louisville) Courier-Journal. 24 October 1954.

"Louisville's New $2,000,000 Theatre." Photographs, Rotogravure Section, The (Louisville) Herald-Post, 2 September 1928.

"On the Screen." The (Louisville) Courier-Journal, 2 September 1928.

"Penthouse Theatre Praised As Downtown Attraction." The (Louisville) Courier-Journal, 13 April 1963.

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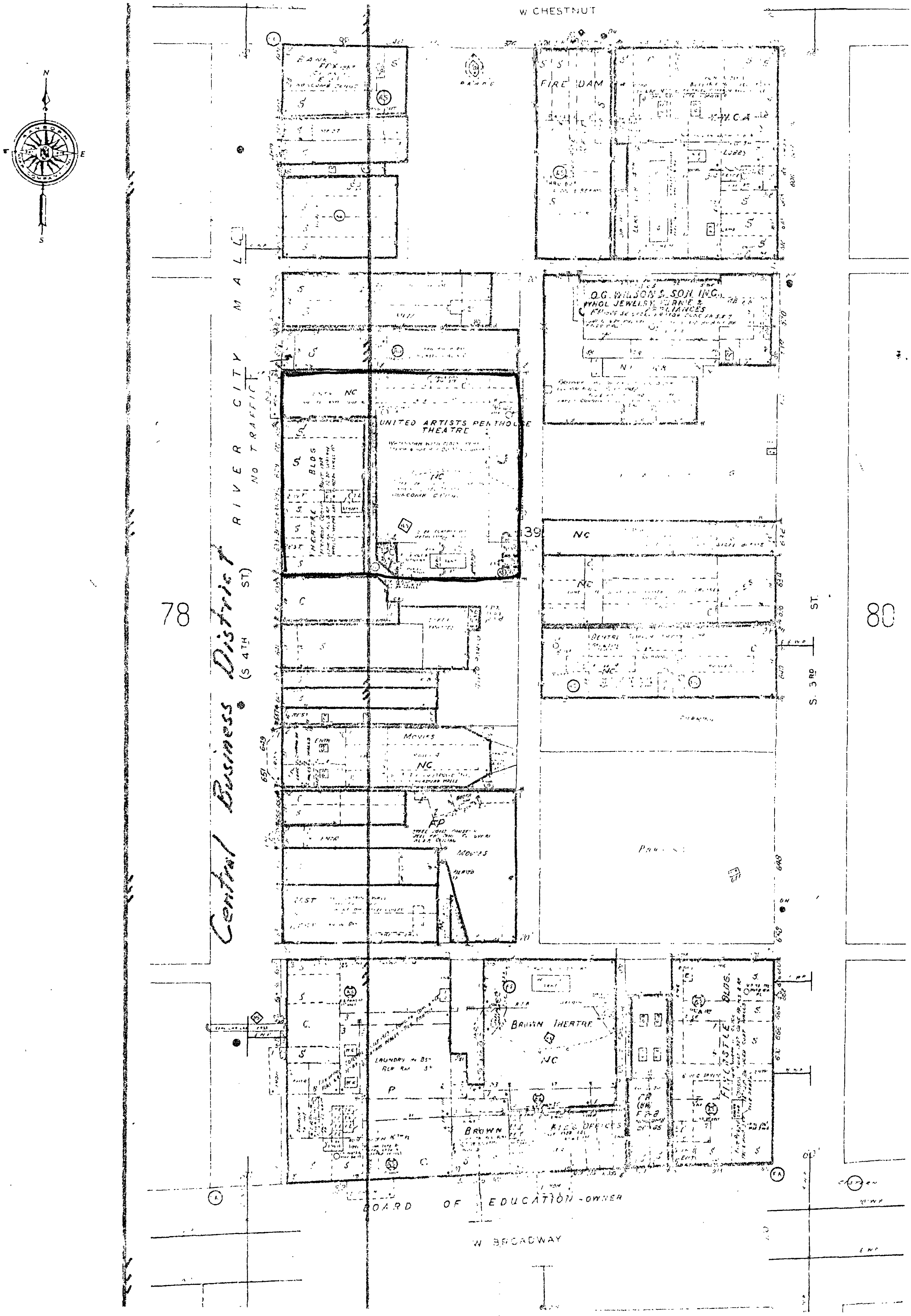

W CHESTNUT
FIRE DAM
Y.M.C.A
O.G. WILSON'S SON INC.
WHOL JEWELRY FURNITURE & APPLIANCES
RIVER CITY MALL
NO TRAFFIC
(S 4TH ST)
Central Business District
UNITED ARTISTS PENTHOUSE THEATRE
THEATRE BLDG
NC
78
80
S. 3RD ST.
MOVIES
BROWN THEATRE
BROWN
FINCASTLE BLDG.
LAUNDRY IN BST
BOARD OF EDUCATION - OWNER
W BROADWAY