

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

1. Name of Property

historic name Moreland Theater Building

other names/site number _____

2. Location

street & number 11810-11824 Buckeye Road N/A not for publication

city or town Cleveland N/A vicinity

state Ohio code OH county Cuyahoga code 035 zip code 44120

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 at the following level(s) of significance:

national statewide local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

determined not eligible for the National Register removed from the National Register

other (explain:) _____

Signature of the Keeper Date of Action

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5. Classification

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

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

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

- private
- public - Local
- public - State
- public - Federal

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

Contributing	Noncontributing	
1		buildings
		district
		site
		structure
		object
1		Total

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

Number of contributing resources previously listed in the National Register

N/A

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

- RECREATION AND CULTURE/theater
- COMMERCE/TRADE/specialty store
- COMMERCE/TRADE/business
- DOMESTIC/multiple dwelling
-
-
-

Current Functions
(Enter categories from instructions.)

- VACANT/NOT IN USE
- COMMERCE/TRADE/specialty store
-
-
-
-
-

7. Description

Architectural Classification
(Enter categories from instructions.)

- LATE 19TH AND EARLY 20TH CENTURY
- REVIVALS
-
-
-
-

Materials
(Enter categories from instructions.)

- foundation: BRICK
- walls: BRICK, STONE/limestone, CERAMIC
TILE
- roof: ASPHALT
- other: STONE/limestone, BRICK, WOOD,
METAL

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Narrative Description

Summary Paragraph

The Moreland Theater Building is a two-story, steel-frame brick theater and commercial building built in 1927 (photo 1 and figure 1). The plan is roughly trapezoidal with a west side extension; the building fills most of the lot. On the façade, tapestry brick walls are combined with limestone facing. The foundation is brick, and the flat roof is a modified bitumen system. There is one brick chimney toward the center. The interior contains approximately 35,553 square feet including the partial basement.¹ In addition to the ornately-decorated theater, there are four stores on the first floor with five office suites and two apartments on the second floor. A tailor shop occupies one of the stores; the remainder of the building is vacant and in fair condition.

Despite some losses, the Moreland Theater Building retains most of its distinctive, character-defining features. The design of the façade clearly delineates the different uses of the building. Above the broad, arched entrance to the theater is an eye-catching variant of a Palladian window with engaged columns, sidelights, and lion's heads. A smaller composition of baroque ornament marks the entrance to the second floor. The storefronts retain their original configuration and most of their original materials, while original 6/1 windows identify the second-story offices. Inside, the layout of the building is largely intact. The theater lobby retains most of its plaster decoration and terrazzo floor. The large theater auditorium retains the majority of its lavish, baroque decoration, including original lamps hanging from brackets shaped like griffins. Dressing rooms below the stage speak to the theater's vaudeville beginnings. Original woodwork, cabinetry, and flooring are found in many of the stores, apartments, and offices. The varnished wood doors and transoms in the offices are especially evocative of the 1920s.

The Moreland Theater Building is located on the east side of Cleveland on Buckeye Road, which was once a long, dense business district composed largely of one- and two-story brick commercial buildings. There are now some gaps in the streetscape, but the buildings immediately to the east and west of the Moreland are extant (photo 2). Across the street, the three-story, Beaux Arts Weizer Building is one of the most prominent buildings on the street and is listed in the National Register of Historic Places.

Narrative Description

Exterior

The façade of the Moreland Theater Building faces north to Buckeye Road and is composed of six bays consisting of the theater, second floor entry, and four storefronts in an asymmetrical arrangement (photo 1). All of the windows on the façade are original. The theater bay (11820 Buckeye) is the largest and most ornate. A broad, flat-topped arch leads into the recessed theater entrance, which is paved with marble. A planter in the center marks the spot where the box office stood. Four pair of original French doors lead into the theater lobby; the doors and the transom above have been boarded. The crown molding within the entry includes fluted, egg and dart, and bead and reel moldings. The exterior walls surrounding the entrance arch are faced with limestone, and shallow recessed arches with roundels at the top flank the opening. The arches originally held cases for theater posters; the roundels had carved heads in them. By the 1940s the theater entrance had been clad in black architectural glass (figure 2). By the 1970s the glass had been removed, and the limestone is now coated with plaster. Above the limestone that tops the entrance arch, "Church of God in Christ Inc." has been painted on a band of exposed brick where the marquee was removed sometime after the mid-1970s. On the second story above the theater entry, an expansive variation on a Palladian window is rendered in limestone, with bricks in a woven pattern within the center arch. Engaged columns separate three 6/1 double-hung wood windows in the center from the flanking 6/1 sidelights. The sidelights in turn are flanked by 9/9 double-hung wood windows topped by carved lion's heads. There are two Artstone² plaques with lyres on the parapet wall above the Palladian window. The blade sign that projected from the center of the arch is missing, along with a pediment at the roof line behind the blade and a limestone pinnacle on each side.³ The metal structure that supported the blade remains.

¹ GSI Architects, "Conceptual Feasibility Report: The Moreland Theatre Building, Cleveland, Ohio" (Cleveland: GSI Architects, 2004), 4.

² Artstone is the American Artstone Company's brand of cast stone, a refined precast concrete product designed to simulate cut stone.

³ According to David Wallach, grandson of original owner A. T. Wallach, the blade sign was still there in 1962.

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Three bays to the west, the entrance to the second floor (11814 Buckeye) is smaller than the theater entrance but equally ornate (photo 3). A round arched doorway leads into the recessed entry with red tile floor, brick walls, and plaster ceiling with a copper lantern. There is a single wood door with a window. On the exterior walls, limestone facing surrounds the entrance. Above the entrance, carved limestone entablature is supported by scrolled brackets. The name "Moreland" appears within the frieze. Two urns top the cornice and flank a smaller pair of brackets with grotesque faces that enclose a roundel and support a small arched cornice. On the second story above, limestone facing surrounds a pair of 6/1 double-hung wood windows. Skirting below the windows is decorated with corbels and guttae. The frieze above the windows is decorated with scrolls and guttae. Three small limestone pinnacles that projected above the roof line are gone.

Two large storefronts are located at each end of the façade, with two smaller storefronts in the middle between the theater and the second floor entrance. The storefronts retain their original configuration of kick plate, shop window, and transom. Some of the windows have been boarded, and the transoms have been covered. Three of the storefronts retain their original black tile kick plates; on one storefront (11818 Buckeye) the tile has been covered with wood. The store entrances are paved with red tile, and all retain their original wood doors with windows. Three of the storefronts have one doorway. There are two doors into the westernmost storefront, 11812 and 11810 Buckeye, although historically these both opened into one interior space. There is limestone facing at the ends of the façade and above the storefronts, topped by an Artstone belt course. Above the belt course, the tapestry brick walls are laid in English cross bond. Fifteen 6/1 double-hung wood windows light the offices along the front of the second story. Above the windows is a brick dentil course topped by an Artstone cornice and finally a brick parapet with an Artstone cap. An Artstone turret ornaments the northeast corner.

The east side of the building fronts E. 119th Street (photo 4). The corner storefront wraps around to the east side with tiled kick plate, shop window (boarded) and transom (covered). There is limestone facing alongside and above the shop windows, topped by an Artstone belt course. Tapestry brick walls above the shop window are laid in English cross bond. Two 8/1 double-hung wood windows light a second-story office and an apartment. Above the windows is a brick dentil course topped by an Artstone cornice and finally a brick parapet with an Artstone cap. This more elaborate treatment continues only to the edge of the shop window. Beyond that (to the south), the tapestry brick wall is laid in common bond with seventh course Flemish headers. On the first story, a fixed single-pane wood window and a door in a rectangular doorway open into the corner store. Two arched doorways open into a stairwell and the theater lobby corridor. On the second story above, five 1/1 double-hung wood windows light the apartment. A final pair of 1/1 double-hung wood windows lights the theater's east fan room; this opening is shown as louvered on the blueprints. Beyond that, an expanse of unbroken wall marks the theater auditorium. Toward the rear are two doorways into the auditorium; one is boarded. High on the wall, an opening filled with metal louvers originally housed a fan.

The rear face of the building rises to the top of the theater's fly gallery (photo 5). The wall is common brick laid in common bond with seventh course headers. The wall is pierced by one ground floor door located toward the east side. A strip of concrete paving adjoins the rear of the building. A low retaining wall topped by a chain link fence borders the paved area and marks the property line. A vacant lot beyond the fence separates the building from the houses that line E. 119th Street.

The west side of the building faces an alley that separates the theater building from the commercial building next door. The wall is common brick laid in common bond with seventh course headers. On this side, the front (north) section of the building extends westward beyond the theater auditorium. The front section contains no openings on the first story. On the second story, five 1/1 double-hung wood windows open into an incised light court, lighting an office, women's restroom, and apartment. The extension has a south-facing rear wall, which adjoins the one-story theater restrooms on the first story (photo 6). At the juncture, a small fixed window and a bricked-in doorway open into a basement stairwell. On the second story of the south-facing wall, two pair of 1/1 double-hung wood windows and a smaller fixed window light the apartment. In the corner a doorway opens onto the roof of the restrooms. The one-story restroom section has double doors opening into the theater corridor and two boarded window openings. On the theater wall above the restrooms, an opening with metal louvers marks the west fan room. Continuing to the south, there is another boarded window opening on the south wall of the restrooms. On the west wall of the theater, two doors open into the auditorium and one into the backstage area. High on the auditorium wall is a semicircular opening with a fan. The ground along the west side is paved with concrete.

Interior

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The front doors of the theater open into the lobby, which opens into the foyer, or inner lobby, which leads directly into the auditorium. From the foyer, a corridor extends to the left (east) and right (west). The lobby (photo 7) has a terrazzo floor, marble baseboards, and plaster walls and ceiling. The side wall decorations are identical: at each end is a medallion with bellflower swags (photo 8) and in between are two frames for posters. The architects' drawings show that these are original. The ceiling is coffered around the perimeter and has a central medallion. Portions of the plaster walls and ceiling have been lost due to water damage.

Two square columns mark the transition between lobby and foyer; originally there was a third column in the middle, and doors between the columns separated these spaces. The floor in the foyer and adjoining corridors is concrete; walls are plaster. In the foyer, the plaster ceiling has been lost to water damage, but it remains intact in the corridors. Double plywood doors flanked by windows lead directly from the foyer into the auditorium. The doors and windows were inserted post-1978 into a large, rectangular opening that originally contained a knee wall, allowing people to look into the auditorium. On each side of the doors is an arched opening filled with drywall; these were two of the four entrances into the auditorium. Continuing to the right (west) down the corridor, the south wall has two openings into the auditorium: a rectangular opening with decorative corbels at each end followed by an arched entrance to the auditorium (photo 9). Studs have been inserted into the rectangular opening, previously the location of the popcorn stand.

On the wall opposite the rectangular opening, a door opens to a steep stairway leading up to the second floor. There are five narrow rooms on the second floor of the theater, with the projection room in the center and a fan room at each end. There is a small lavatory off the projection room, which is lit by a central light court. The building's furnace now occupies the space where the projectors were located; the openings to the auditorium remain in the wall. There is a film storage table in the projection room; a motor generator for motion pictures and a spotlight are stored in adjoining rooms. The original cooling fan apparatus fills the west fan room but has been removed from the east fan room.

Returning to the first floor corridor and continuing west, steps lead down and through an arched opening to the men's and women's restrooms off to the left. The restrooms have been remodeled with new fixtures, but the floor plan with women's lounge area remains the same. Opposite the restrooms, a door on the right side of the corridor opens into a stairway to the basement. At the west end of the corridor are double exit doors. Returning to the foyer and proceeding to the east, there is a newer doorway on the left (north) that opens into store #1. Just beyond, the corridor has been partitioned, but not to the full height of the ceiling. The rectangular and arched openings into the auditorium, mirroring those in the west corridor, have been filled in. The rectangular opening originally contained a knee wall, and the arched opening was an entrance. At the east end of the corridor, steps lead down to double exit doors. All of the apparent changes to the foyer and corridor—new entrance to the auditorium, closed openings, new door into the store, corridor partition, and remodeled restrooms—date after 1978 when the Church of God in Christ moved into the building.

The theater auditorium remains for the most part one large, undivided space (photo 10). At the rear of the auditorium, the church installed partitions (post-1978) to create two small offices and two storage areas. The partition walls rise part way to the ceiling and are built on a wooden platform that extends the width of the auditorium. The platform extends beyond the partition walls into the auditorium as a raised seating area above the auditorium floor. A low wall at the edge of the platform is broken by three sets of stairs leading down to the auditorium floor, which is concrete and level. In 1963, when the theater was remodeled as a dinner theater, the seats were removed, the floor was leveled, and the raised seating area was built at the rear. At the front of the auditorium, there are two stepped wooden platforms on each side of the stage, and the original stage floor has been extended outward over the former orchestra pit. Two small offices have been partitioned in the backstage wings. These changes were made by the church after 1978.

The auditorium side walls are identical, abundantly decorated in the baroque style (photo 11). They remain largely as shown in the architects' drawings except for repainting and places where the plaster has been damaged. Nearest the stage, a niche with a pedestal is topped by a mask and bellflower swags. Next along the wall, an arched entrance to the backstage is flanked by engaged columns topped by lion's head brackets that support a balcony above. Sphinxes flank a shield on the frieze between the brackets. Continuing past the balcony, six small arches are arranged on a diagonal above a latticed area, marking the area where the organ pipes were installed. Next, an arched doorway with double exit doors is flanked by engaged Corinthian columns topped by shields. There is a coat of arms within the arch above the door. Above that, original light fixtures flank decorative brackets that support a broken scroll pediment. The remainder of the wall is decorated with nine arches in groups of three. At each end and between each group, an ornate metal lamp hangs from cast iron brackets shaped like griffins (photo 12). Lamps and griffins are original. The plaster arches have suffered extensive water damage, but the center group is largely intact (photo 12). The stained glass windows in two of

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the arches may date from a later remodeling. The auditorium ceiling is coffered, with chandeliers that may have been installed during the 1963 remodeling.

At the northeast corner of the building, store #1 (11824 Buckeye) was partitioned into four spaces sometime after 1978. There is a stair to the basement in the rear of the store. The floor is terrazzo (covered in places by carpet), and the walls (excepting the new partitions) and ceiling are plaster. Most of the interior woodwork around the doors and display cases remains in place. One of the display cases has etched glass doors. Store #2 (11818 Buckeye) and store #3 (11816 Buckeye) are the two smaller stores located between the theater and second floor entrance. They retain their original configurations. There is a stairway to the basement in the rear of store #2. A door through the west wall of store #3 opens to the basement stairs that serve store #4 as well. The original asphalt floor tiles are visible in places. Store #4 (11812 and 11810 Buckeye; photo 13), at the northwest corner of the building, was originally one space despite having two front doors. Sometime after the mid-1970s the space was divided down the center. Some of the freestanding square columns in the center of the store are now attached to this center wall. There are some additional partitions in the rear of the store. The floor is vinyl and carpet, and there is a dropped ceiling.

The building has a partial basement divided into three sections by the large unexcavated area beneath the lobby and most of the auditorium. In the front of the building, each store has a cellar with space for storage and utilities, including a toilet. The boiler room is located on the west side beneath the theater restrooms. In the rear of the building, the basement below the stage is accessed from stairs on each end of the backstage area. On the east end of the basement, three dressing rooms still have mirrors and sinks. A small lavatory adjoins the dressing rooms. It was not evident in the dark and cluttered basement whether the orchestra pit and organ chamber remain intact.

The second story of the building is accessed through a small vestibule with marble floor and wainscot; a copper lantern hangs from the plaster ceiling. The interior wood door has a multi-pane window. Stairs to the second floor lead to a narrow corridor running east and west and lit by the central light court that also lights the theater projection room. At the east end of the corridor, a second stairway leads down to an entrance on the east side of the building. Opening north from the corridor are five office suites, four of them with reception rooms (photo 14). At each end of the corridor is an apartment. There is also a women's rest room at the west end of the corridor and a men's rest room near the east end. On the south side of the corridor there is one additional office and a laundry room. The offices retain their original character to a large degree, particularly evident in numerous doors with varnished woodwork and transoms. Many offices have their original asphalt floor tiles, black or red or a checkered pattern of both. The apartments retain many of their original fixtures, including built-in kitchen and storage cupboards, bathroom tile and fixtures, and gray asphalt floor tiles.

Summary

The Moreland Theater Building retains the integrity needed to evoke its past as a commercial and office building and most of all as a theater. Although the theater marquee and blade are gone, the broad, arched entrance with marble floor and French doors and the ornate treatment of the second story above all show the way in to the theater. The storefronts retain their original configuration and most of their original materials, while original 6/1 windows identify the second-story offices. The Moreland building remains one of the most prominent buildings on Buckeye Road, as it has been since 1928. Interior alterations consisting of some impermanent partitions and changes to door openings have not significantly altered the Moreland's plan or spaces. Some of the plasterwork in the theater lobby and auditorium has been damaged or lost, but most of it remains, speaking to the baroque exuberance of theater design in its day. The stores, apartments, and especially the offices retain the quality woodwork and cabinetry that were commonplace in the 1920s but rare today.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ENTERTAINMENT/RECREATION

ETHNIC HERITAGE/EUROPEAN

Period of Significance

1927-1961

Significant Dates

1927

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Braverman and Havermaet, architects

Period of Significance (justification)

The Moreland Theater Building was constructed in 1927. It appears that 1961 was the last year that the theater functioned as a movie theater and performance venue for the Buckeye neighborhood. The theater was closed in 1962 and was remodeled in 1963 as a dinner theater intended to attract a broader clientele from outside of the neighborhood.

Criteria Considerations (explanation, if necessary)

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Statement of Significance Summary Paragraph

The Moreland Theater Building is significant under Criterion A in the area of ethnic heritage/European for its prominent role in the social and cultural life of the Hungarian community centered on Buckeye Road in Cleveland. When the Moreland was built, and for many years after, Cleveland was home to the second largest community of Hungarians in the world, and most of them lived in the Buckeye neighborhood. Not only the theater, but also the businesses in the Moreland building catered to the Hungarian community. The Moreland is significant under Criterion A in the area of entertainment/recreation as one of a small number of extant neighborhood theaters in Cleveland. Before World War II, every neighborhood had at least one movie theater, and they were as important to neighborhood life as churches and schools. As a theater, the Moreland is also significant under Criterion C, again as one of Cleveland's few surviving examples of the once common theater and commercial building type. The Moreland Theater Building is being nominated at the local level of significance.

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

The Buckeye Neighborhood

The Buckeye neighborhood was typical of the ethnic enclaves that developed in Cleveland during the late nineteenth century. Hungarians began coming to Cleveland in substantial numbers in the 1870s. The first immigrants were mostly men and largely transient; they came to work in the factories, and many returned to Hungary. Some lived on Cleveland's west side, but the largest number lived on the east side, clustering in the vicinity of E. 79th Street south of Woodland Avenue. As the community grew, it expanded eastward along Buckeye Road. Hungarians opened stores, taverns, real estate agencies, and other businesses. They established churches, benevolent organizations, and cultural groups, such as St. Stephen's Dramatic Club and the Cleveland Hungarian Self-Culture Society. Cleveland's Hungarian population grew from 9,558 in 1900 to 43,134 in 1920.⁴ Following World War I, about half of the Hungarians in the U.S. returned to Hungary. In 1921 the U.S. government established immigration quotas, putting a stop to the back and forth migration between Hungary and the U.S. The Hungarians who stayed in Cleveland purchased homes and became U.S. citizens. The Hungarian business district along Buckeye Road expanded eastward beyond East Boulevard (now Dr. Martin Luther King Jr. Boulevard) all the way to E. 130th Street. Residential streets extended north and south from Buckeye. Seven Hungarian churches, eight clubhouses, and more than three hundred Hungarian-owned businesses served the community. Although the Buckeye neighborhood was overwhelmingly Hungarian, there were smaller numbers of other nationalities, mostly Czechs and Slovaks. By the late 1930s, about 40,000 people lived in the Buckeye neighborhood; about 35,000 of them were Hungarian.⁵

Cleveland Theaters

The 1920s was the golden age of movie theaters, when theaters were built in record numbers, and picture palaces gave new meaning to the word opulent. Movies gained supremacy over vaudeville as the most popular form of theatrical entertainment. Older vaudeville theaters were converted to show motion pictures, and new theaters were equipped for both vaudeville and motion pictures or for motion pictures alone. In Cleveland, the grand Hippodrome (1907, demolished) on Euclid near Public Square was built for theater and opera, adding motion pictures later. The Stillman Theater (demolished) on Euclid at E. 12th Street was built in 1916 as Cleveland's first theater exclusively for motion pictures. The theater district developed at Playhouse Square in the early 1920s covered all of the theatrical bases. The Hanna and Ohio theaters were built in 1921 for legitimate theater; the Ohio was converted to movies the following year. The State—designed for movies and vaudeville—and the Allen—for movies exclusively—also opened in 1921. The Palace was built in 1922 for vaudeville, adding motion pictures four years later. These were Cleveland's picture palaces, ranging in size from one thousand to well over three thousand seats. These palatial theaters interpreted Roman, Renaissance, baroque, and neoclassical designs using exotic woods, marble, rich fabrics, and gilded and painted plaster adorned with murals, tapestries, and crystal chandeliers. Usually these theaters were not freestanding, but rather located within commercial and office buildings.

⁴ Susan M. Papp, *Hungarian Americans and Their Communities of Cleveland* (Cleveland: Cleveland State University, 1981), 170.

⁵ *Ibid.*, 227.

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Like the downtown theaters, Cleveland's neighborhood theaters were often built for both vaudeville and motion pictures. They were smaller than most of the downtown theaters, with anywhere between five hundred and two thousand seats. Their lobbies and auditoriums were highly decorated in the same eclectic styles as the downtown picture palaces, although they were relatively restrained in comparison. Neighborhood theaters were located in commercial buildings that also contained stores, offices, and/or apartments. They were second-run theaters—new films opened first at the downtown theaters and then came to the neighborhood theaters, usually thirty-five days later. By the end of 1920, the *Plain Dealer* listed about sixty theaters showing “photo plays” in Cleveland's neighborhoods. One of these was the Regent Theater, built that year on Buckeye at E. 117th Street. By 1928, when the Moreland Theater opened, the newspaper movie theater listings were more selective, so it is not possible to compare numbers. It appears that some of the older theaters had closed, yet many new theaters had been built, including the Commodore, Garden, Granada, Imperial, Kinsman, LaSalle, Lyric, Mayfield, and Variety, to name just a few.

The Moreland Theater Building

The Moreland Theater Building was built in 1927 on Buckeye Road at the corner of E. 119th Street. Real estate entrepreneur A. T. (Adolph) Wallach (1881–1959) was at the head of the Buckeye-E. 119th Street Company that built and owned the Moreland. Born in Austria, Wallach came to Cleveland in 1907. His real estate investments included both new buildings and old. Among his holdings was the National Register-listed Hoyt Block (1875) at W. 6th St. and St. Clair Avenue. His office was in the Society for Savings Building on Public Square.⁶ Braverman and Havermaet, architects, designed the building in the baroque style that was popular for theaters at that time. The theater was designed for both vaudeville and motion pictures. The below-stage area was equipped with an orchestra pit and organ chamber, which housed a \$40,000 Kimball organ. There were three dressing rooms for stage performers. The plans show the auditorium seating capacity at 1,296, about average for a neighborhood theater at that time. In a press release for the new theater, the management boasted “the most modern system of indirect side lighting, air purifying systems, newest type of projection machines, in a fireproof booth, and every facility and resource to contribute to the complete enjoyment of its patrons.”⁷ The air purifying system relied on two huge fans at each end of the theater's upper level. One of the fans is still in place, as are the ornate hanging lamps on the auditorium side walls, presumably part of the modern side lighting. In addition to the theater, the building contained four stores on the first floor and five office suites and two residential apartments on the second floor. The construction cost of the building was reportedly \$300,000.⁸

The theater opened on January 12, 1928 with the film *The Cat and the Canary*; Larry Jean Fisher, “The Texas Organist,” at the Kimball organ; and George Williams and his Music Box Merrymakers on stage.⁹ The Universal-Variety theater chain operated the theater. Programming for the Hungarian community began early on, with the Hungarian Elite Mixed Choir performing in March. The stores were fully occupied with (from east to west) Marshall Drug Company (11824), Fuller Cleaning & Dyeing Company (11818), Cort Shoes (11816), and Julius Goldman's men's furnishings (11810). By 1929, two physicians, a dentist, and a lawyer occupied the offices upstairs, and one of the apartments was leased. But the theater was already losing money, most likely due to competition from the Regent Theater, which was less than two blocks away and well-established in the business.

On October 1, 1929, Paul Gusdanovic acquired the lease for the Moreland Theater. Gusdanovic, a Croatian, was well-established as a successful theater operator. At various times he had operated the Strand, Orpheum, Corlett, and Norwood theaters. In 1927 Gusdanovic acquired a partnership interest in the Regent Theater. After October 1, 1929, Gusdanovic operated the Moreland and Regent theaters jointly. The stock market crashed less than a month later. The Moreland Theater closed in December, then reopened showing Hungarian films, then closed again. In November 1930 the Moreland reopened with a new sound system and began showing talking films, but it closed again in 1931. During this time Hungarian community events and performances took place in the theater, including a speech by Count Michael Karolyi, president of the Hungarian Republic. In 1932 Gusdanovic renewed his lease on the Moreland Theater, agreeing to keep the theater open an average of two days a week between September and May. But Hollywood films were not the usual bill of fare at the Moreland. Instead, Gusdanovic showed Hungarian films and rented the theater for Hungarian

⁶ *Cleveland Plain Dealer*, “1 Dead, Several Hurt in Traffic Accidents,” March 6, 1959; David Wallach, telephone conversation with Jane Busch, November 7, 2010.

⁷ W. Ward Marsh, “Lubitsch Changes Style for ‘The Student Prince;’ New Film Theater Opens,” *Cleveland Plain Dealer*, January 12, 1928.

⁸ James G. Monnett, Jr., “New Subdivision on County Park,” *Cleveland Plain Dealer*, January 24, 1928.

⁹ Marsh, “New Film Theater Opens.”

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shows and community events. From 1933 to 1935 the Magyar Színház—Hungarian Theater—rented the theater, performing drama and light opera twice a week. The Buckeye neighborhood was a Democratic stronghold, and political meetings and rallies often took place at the Moreland. But these programs were not sufficient to make a profit for the theater. Gusdanovic would later testify that from October 1929 through the end of his lease in 1937 he lost \$80,000. By comparison, during the same interval he lost \$15,000 at the Regent Theater, which continued to show second-run Hollywood movies.¹⁰

The onset of the Depression brought closings and turnover among the other tenants of the Moreland building, but by the mid-1930s the storefronts were again fully occupied. Marshall Drug remained at 11824, a dentist occupied 11818, S. C. Wagenman Paint Stores Company occupied 11816, and Louis Davis's dry goods store was at 11810. Davis Dry Goods would be a long-term tenant, remaining until 1960. The second-floor offices were more fully occupied than in 1929, with two dentists, two physicians, two lawyers, and M. M. Kallo, listed in the city directory as "baths." An architect lived in apartment A.

In October 1937 the G. & P. Amusement Company acquired the lease for the Moreland Theater. Samuel Greenberger and David Polster were partners in the company. Both were experienced movie theater operators who had emigrated from Hungary in 1921. They promoted their nationality in *Szabadság*, Cleveland's leading Hungarian newspaper: "We can say with pride, that the Hungarian businessmen of Buckeye Road have gained two new members."¹¹ G. & P. introduced a radical change in Moreland Theater programming: daily double features of Hollywood movies. To this end they remodeled and redecorated the theater and installed a new RCA sound system.¹² It is likely that the Art Moderne black glass façade (figure 2) was installed on the theater at this time. The Moreland Theater was now in direct competition with Gusdanovic's Regent, but a third competitor outshone them both. In 1937 the Colony Theater opened on Shaker Square with its elegant Art Moderne lobby, the newest equipment, and parking, which enabled it to attract moviegoers from outside its neighborhood. Second-run movies now went to the Colony, and the Moreland and Regent competed for third-run movies.¹³ The Regent had the advantage of established relationships with film distributors, and it appears that it often obtained the more desirable films. Nevertheless, through the late 1930s and 1940s the Moreland Theater showed Hollywood films as well as Hungarian films. The Moreland continued to host political rallies and meetings.¹⁴

Although the Moreland Theater managed to stay open through 1949, it was losing money. In March 1949 G. & P. Amusement Company filed a lawsuit in federal district court against Gusdanovic; Cooperative Theaters of Ohio, which booked films for 140 Ohio theaters including the Regent; and four Hollywood film distributors. G. & P. alleged that Gusdanovic and the others conspired to ruin the Moreland, preventing the latter from competing fairly with the Regent for films and costing the Moreland \$175,000 in lost revenues. The suit was still awaiting trial when the Moreland Theater closed for lack of business in March 1950. The trial began in September 1951, and a year later the court ruled against G. & P. Amusement Company, stating that there was no conspiracy against the Moreland Theater, only normal competition. The judge opined that the Buckeye neighborhood could not support two movie theaters in such close proximity, and that the Regent offered more to its customers. G. & P. appealed, but in 1954 the U.S. Court of Appeals upheld the district court's decision.¹⁵

Meanwhile, the other businesses and professionals in the Moreland Theater Building fared better than the theater. In 1938 Alex Wolovits purchased the recently-opened Wolovits Jewelry at 11818 Buckeye from his cousin. Wolovits would remain there for more than three decades as the jeweler of choice on Buckeye. In 1942 the Red Cross Pharmacy moved from its previous location on lower Buckeye at E. 89th Street into the Marshall Drug space. A sign in the pharmacy

¹⁰ G. & P. Amusement Co. v. Regent Theater Co., U.S. District Court, Northern District of Ohio, Eastern Division, September 8, 1952, FindACase, [http://oh.findacase.com/research/wfrmDocViewer.aspx/xq/fac.%2FFDCT%2FNOH%2F1952%2F19520908_0000035.NOH.htm/gx](http://oh.findacase.com/research/wfrmDocViewer.aspx/xq/fac.%2FFDCT%2FNOH%2F1952%2F19520908_0000035.NOH.htm/gx;); *Cleveland Plain Dealer*, 1929–1937.

¹¹ *Szabadság*, "Theater and the Arts: Moreland Theater in New Hands," October 6, 1937. Translated by Andrea Meszaros.

¹² *Ibid.*; *Cleveland Plain Dealer*, "Remodeled Moreland Will Reopen Oct. 9," October 6, 1937.

¹³ G. & P. Amusement Co. v. Regent Theater Co.

¹⁴ *Cleveland Plain Dealer*, 1937–1949.

¹⁵ G. & P. Amusement Co. v. Regent Theater Co.; *Cleveland Plain Dealer*, "Conspiracy to Ruin Theater is Charged in \$525,000 Suit," March 16, 1949; *Cleveland Plain Dealer*, "Film Rivalry Suit Opens Here Today," September 17, 1951; Ted Princiotto, "U.S. Judge Finds No Plot in Failure of Movie House," *Cleveland Plain Dealer*, September 9, 1952; *Cleveland Plain Dealer*, "Praises Ruling of Judge Freed," November 18, 1954.

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window read "Magyar Patika," Hungarian pharmacy. The employees spoke Hungarian and sold European cures that included leeches. Wolovits Jewelry and Red Cross Pharmacy were anchors of the Buckeye business district, serving the thriving Hungarian community of the Buckeye neighborhood. After World War II, second generation Hungarian Americans started moving to the suburbs, but a new wave of immigrants came from Hungary, refugees from the war and from the new Soviet regime. Unlike the late nineteenth-century immigrants who were mostly laborers, the new immigrants were middle class, middle-aged, and well educated. They were very active in politics and in maintaining their homeland traditions. A third wave of Hungarian immigrants came to the neighborhood after the Hungarian Revolution of October 1956. There was great public sympathy and support for the freedom fighters who revolted against the Soviets. This younger group of refugees tended to assimilate more rapidly than those who came after World War II.

By the early 1950s, the Moreland Theater had company in its failure, as many of Cleveland's older movie theaters closed. By 1952, movie theater attendance had dropped to fifty-four million a week from a peak of ninety million a week in 1946.¹⁶ Moviegoers tended to drive to newer theaters in the suburbs. The Moreland Theater reopened in the early 1950s, managed by A. T. Wallach and his son Edward, an attorney. But programming was sporadic, consisting mostly of Hungarian films or films of interest to the Hungarian community. For example, St. Margaret School's PTA sponsored a showing of *Life and Miracles of Mother Cabrini*, and St. Stephen's Sport Club showed a film on the 1954 world championship football (soccer) game. One lessee was decidedly not part of the Hungarian community—for a short period in 1954 the controversial Group 16 film club showed uncensored movies at the Moreland. The theater remained a venue for political meetings and rallies. In the late 1950s there were several programs honoring the Hungarian freedom fighters.

By 1960, however, events at the Moreland Theater were few and far between. In March 1960, eight-year-old Frank Hohn gave an organ recital to raise funds to buy books for Hungarian refugee children in Austria. A Hungarian poet spoke at the theater in February 1961. It appears that the Moreland Theater was closed in 1962. The Regent Theater closed that year and was demolished soon after. In 1963 three theater professionals determined to give new life to the Moreland Theater as a dinner theater for musical shows. Gerard Gentile, William Boehm, and Eugene Woods had experience at Musicarnival, Cain Park, and other Cleveland theater venues. Woods, the general manager, also operated nursing homes. They remodeled the Moreland auditorium, leveling the floor and adding a terraced area in the rear for tables and chairs, with theater seating in the front. Players Theater Café opened early in January 1964 with a musical variety show.¹⁷ For the next few months, Players presented condensed versions of such fare as *Merry Widow*, *Mikado*, and *Maritza*, a Hungarian operetta that Magyar Színház had performed at the Moreland in the 1930s. But in April, Players closed, and in May, Woods became the center of a scandal over fraud and mismanagement of his nursing homes. Woods became a fugitive, wanted by the FBI for larceny. In October, new management opened a dinner theater called Playbill-East Theater. But in 1965 the theater was vacant again.

In July 1967 the theater reopened as a dance hall and café called the Beach Party Room. Sand was spread three inches thick on the auditorium floor, and artificial palm trees and tropical grasses were added to create the atmosphere of a California beach party.¹⁸ By October the sand had been removed, and the Second Shadow Lounge opened with a liquor bar, mezzanine restaurant, six thousand square-foot dance floor, and eight go-go girls on stage. Projection machines illuminated the room with psychedelic lights.¹⁹ In February 1968 state liquor agents raided the lounge for serving liquor after hours. In March, a fire reportedly gutted the lobby. The fire did not, however, destroy the original plaster decorations. By then the Buckeye neighborhood had changed substantially. As in all of Cleveland's ethnic neighborhoods, middle-class families left the old neighborhood and moved to the suburbs. Disinvestment followed the decrease in property values, and there was tension between the Hungarians who remained and the blacks who moved in. The neighborhood became unstable, and crime increased. The Red Cross Pharmacy was robbed in 1967 and closed in 1968; a Hadassah resale shop later moved into the space. In 1969 an attempted robbery of Wolovits Jewelry made front page headlines when police shot and killed two of the robbers.²⁰ Alex Wolovits kept the store open until 1972, when he moved it to suburban South Euclid.

Nevertheless, there were efforts among both blacks and Hungarians to create a stable, integrated neighborhood. One organization dedicated to preserving and protecting the neighborhood was the Buckeye Neighborhood Nationality Civic

¹⁶ Leonard Hammer, "Exhibitors Here Snap 'Nuts' to Talk of Movies' Death," *Cleveland Plain Dealer*, September 1, 1952.

¹⁷ Glenn C. Pullen, "Players Theater Café Doors to Swing Open," *Cleveland Plain Dealer*, January 5, 1964.

¹⁸ Glenn C. Pullen, "Tons of Sand Make for Fun at New Beach Party Room," *Cleveland Plain Dealer*, July 7, 1967.

¹⁹ Glenn C. Pullen, "He Fears a Musical Hell," *Cleveland Plain Dealer*, October 22, 1967.

²⁰ Andrew Juniewicz, "Man, Woman Killed by Police in Holdup," *Cleveland Plain Dealer*, November 30, 1969.

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Association. In June 1969 the association presented its first Buckeye improvement awards, including an award to Alex Marody for redecorating and reopening a Hungarian playhouse in the old Moreland Theater.²¹ The Déryné Színház was named for a famous Hungarian actress. The fire damage was repaired, seats were installed again in the auditorium, and the walls were decorated with murals of Hungarian dancers in traditional costume. For the next few years Déryné Színház presented a variety of performances by Hungarian artists under the auspices of the Hungarian Cultural Society.²² But in 1974 the theater was vacant again. The storefront where Wolovits had been was vacant, and there was only one tenant in the offices upstairs. Edward Wallach had signs made to make it appear that he had an office in the building, although he actually maintained his law office elsewhere. In 1975 the theater reopened for a short time as the Festival Theater, showing old movies and foreign films. That was the last effort to operate a theater in the Moreland.

In 1978, Edward Wallach sold the Moreland Theater Building to the Church of God in Christ. For nearly thirty years after that, the theater was used as a worship space. The church used some of the retail and office space for its activities and rented out the other. In 2007 the Buckeye Area Development Corporation (BADC) purchased the building. Founded in 1970, the BADC is a not-for-profit community development corporation serving the Buckeye-Woodland neighborhood. Among its projects was the rehabilitation of the historic Weizer Building across the street from the Moreland Theater. BADC plans to rehabilitate the Moreland as the Buckeye Cultural Center, which will be a catalyst for the revitalization of the Buckeye commercial corridor. Today the Buckeye neighborhood is predominantly African American, with only a handful of Hungarian households. At the Buckeye Cultural Center, BADC plans to celebrate the Hungarian heritage of the neighborhood as well as serve its current residents.

Significance within the Buckeye Neighborhood

The Moreland Theater holds a unique position in the history of the Buckeye neighborhood. No other venue hosted Hungarian films, theatrical performances, and political gatherings for large audiences. Although Hungarian artists performed early on at the Moreland, it was, ironically, the Moreland's failure as a commercial movie theater that led to it expanding its niche programming for the Hungarian community. Several repurposed social halls still stand on Buckeye, but their activities were more limited in scope. A number of churches represent the community's religious life; St. Elizabeth's Magyar Roman Catholic Church on Buckeye at E. 90th Street is listed in the National Register of Historic Places. As a commercial building, the Moreland building was home to the Red Cross Pharmacy and Wolovits Jewelry, two anchors of the Buckeye business district. It was—and is—one of the most prominent commercial buildings on Buckeye. The National Register-listed Weizer Building across the street is one of very few on the street that is more imposing. There is likely a historic commercial district that encompasses the Moreland; nevertheless, the Moreland Theater Building is significant on its own.

Significance among Cleveland Theaters

The Moreland Theater Building is one of Cleveland's few surviving examples of the once-common neighborhood theater and commercial building. The Moreland was designed by architects Braverman and Havermaet, the partnership that launched the career of prominent Cleveland architect Sigmund Braverman (1894–1960). Born in Austria-Hungary, Braverman immigrated to Pittsburgh with his family, earning a B.S. from Carnegie Institute of Technology in 1917. He came to Cleveland following service in World War I. All of the biographical materials on Braverman state that he came in 1920, but he does not appear in the *Cleveland City Directory* as either a resident or an architect until 1923, when he was living at the Hotel Sovereign on East Boulevard and practicing architecture in partnership with Kurt Havermaet. The Braverman papers, which date predominantly from the 1940s and 1950s, make no mention of Havermaet or their partnership, but some information can be gleaned from newspapers and city directories. Like Braverman, Kurt Havermaet first appears in the city directory in 1923, residing at 11310 Superior Avenue. Havermaet had recently emigrated from Belgium, sponsored by Braverman.²³ Their office was in the Ulmer Building on Public Square. The partnership continues to appear in the city directories through 1928, but in 1929 Braverman is listed individually as an architect, and Havermaet disappears from the directory. From 1932 to 1935 Braverman was assistant and then acting city architect for the city of Cleveland. In 1937 the Cleveland Chamber of Commerce named Braverman's Brantley Apartments on Euclid Heights Boulevard in Cleveland Heights the outstanding apartment building of the year. The Art Moderne Brantley marks the transition in Braverman's work from historical eclecticism to the modernism of his later work.

²¹ *Cleveland Plain Dealer*, "Buckeye Improvement Awards Are Won by 6," June 29, 1969.

²² Cleveland Landmarks Commission nomination form for Moreland Building, January 1974, file number 156, at Cleveland City Hall.

²³ Michael Loje, telephone conversation with Jane Busch, November 16, 2010.

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After World War II Braverman gained a national reputation for Jewish religious architecture. He designed more than forty synagogues and temples in twelve states and Canada. In the Cleveland area these included the Young Israel Synagogue in South Euclid, Warrensville Center Synagogue in Cleveland Heights, and Temple Emanu El in University Heights.²⁴

During their six-year partnership, Braverman and Havermaet designed a number of commercial and apartment buildings, favoring terra cotta on the former and blending Romanesque, gothic, and other historical motifs for the latter. Among their apartment buildings were the Edgecliff Manor on Lake Avenue in Lakewood; the New Shelton Club, a bachelor hotel on E. 102nd Street in Cleveland; and The Traybird Apartments at E. 97th and Chester. A list of Braverman's works that he compiled ca. 1950 includes five theaters, the Moreland among them.²⁵ Most, if not all, of these theaters would have been designed during Braverman's partnership with Havermaet. In Lakewood, a suburb to the west of Cleveland, the Hilliard Square Theater on Hilliard Road is quite similar to the Moreland. Built in 1927, the two-story brick building with stone trim is somewhat larger than the Moreland, with five storefronts on the ground floor and eight apartments upstairs. The theater, designed for vaudeville and motion pictures, seated 1,100 on the main floor and more in the balcony. The theater interior is highly ornamented in the classical style. It closed in 1988, and today the building is largely vacant and suffering active water damage.²⁶ In Coshocton, Ohio, the three-story commercial building that housed the Pastime Theater still stands on Main Street; the status of the theater is unknown. A 1983 photo shows the façade clad with decorative terra cotta and urns at the roofline.²⁷ In Cuyahoga Falls, the Falls Theater built ca. 1925 on Front Street was still standing in 2009. The modest two-story, Craftsman-style brick commercial building has two storefronts flanking the theater.²⁸ The Allen Theater on S. Main Street in Akron, later renamed the Astor, has been demolished.

Braverman and Havermaet's commercial and theater buildings were typical of the neighborhood and small-town theaters that proliferated during the 1920s and were so important in the social and cultural life of the day. Yet the vast majority of these theaters have been lost. In 1945 there were sixty-eight neighborhood movie theaters in the city of Cleveland in addition to twelve downtown movie theaters.²⁹ Today, the Moreland is one of eight neighborhood theaters in Cleveland that are extant and retain integrity. The oldest is the Gordon Square Theater (1912) at W. 64th Street and Detroit Avenue in the Gordon Square Historic District. The theater was built in 1912 for vaudeville, but it showed foreign films for a few years in the 1930s. Today Cleveland Public Theater occupies the building and is restoring the theater. The Gordon Square Theater contributes to the National Register-listed Gordon Square Historic District. The Capitol Theater (1920) at W. 65th Street and Detroit also contributes to the Gordon Square Historic District. Located in the Gordon Square Building, the Capitol was built for vaudeville and motion pictures. Vacant for two decades, the Capitol Theater reopened in 2009 following historic rehabilitation that divided the theater into three screens while retaining its historic character.

On Cleveland's east side, The Metropolitan Theater (1913) at E. 50th Street and Euclid Avenue was built as an opera house but began showing moving pictures early on. The Metropolitan underwent several changes in use before the Agora Theatre and Ballroom occupied the building in 1985. The Mayfield Theater (1923) on Mayfield Road in Little Italy was a relatively small theater of about eight hundred seats. It operated in the 1970s as the New Mayfield Repertory Cinema but has been vacant since then. It is a designated Cleveland landmark. Two theaters built in 1927, the Variety and the LaSalle, are most similar to the Moreland Theater. The Variety Theater at W. 118th Street and Lorain Avenue was one of Cleveland largest neighborhood theaters, with nineteen hundred seats, located within a commercial building with ten storefronts and twelve apartments. The theater is highly intact, with its original seats and most of its decorative detailing, but two decades of vacancy have caused deterioration. The Variety Theater is listed in the National Register, and a friends group is working on its rehabilitation. The LaSalle Theater on E. 185th Street has undergone a few more alterations than the Variety, but most of its historic fabric remains, including the original box office and marquee. The theater has been vacant since the mid-1990s, but the current owner, the Northeast Shores Development Corporation, is planning to rehabilitate the building. The LaSalle has been designated a Cleveland landmark, and a nomination has been

²⁴ *Cleveland Plain Dealer*, "Architect Braverman Dies in Heights Home," March 28, 1960; Sigmund Braverman Papers, series I and II, Western Reserve Historical Society, Cleveland, Ohio; Jane Busch Mouri, "Apartments in the Moderne Style," *Western Reserve* (February–March 1986), 44–46.

²⁵ Partial list of buildings executed, ca. 1950, container 1, folder 23, Braverman Papers series II.

²⁶ Steven Litt, "Owner of Hilliard Square Theater Looking to Sell Historic Lakewood Building So It Can Be Restored," *Cleveland Plain Dealer*, April 1, 2009; Loje, telephone conversation.

²⁷ <http://americanclassicimages.com/Default.aspx?tabid=141&txtSearch=CATAdvancedSearch1%2c35%2c3%2c-1&catpageindex=20&catpagesize=25&ProductID=31963>.

²⁸ <http://cuyahogafallshistory.com/gallery/thumbnails.php?album=24&page=1>.

²⁹ John Vacha, "Movie Theaters," in *The Encyclopedia of Cleveland History* online, <http://ech.case.edu/ech-cgi/article.pl?id=MT3>.

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prepared to list it in the National Register of Historic Places.³⁰ Lastly, the Colony Theater (1937) on Shaker Square is most relevant to the Moreland Theater because it was a direct competitor. The theater has been divided into six screens, but the lobby retains its Art Moderne design and details. The Colony Theater contributes to the National Register-listed Shaker Square Historic District. The Colony, LaSalle, Variety, Mayfield, Metropolitan, Capitol, Gordon Square, and Moreland theaters are a small proportion of the neighborhood theaters that existed in Cleveland during the movie theater heyday. Individually and collectively these theaters are significant representatives of this important building type and social phenomenon.

Conclusion

The Moreland Theater Building is significant for its unique and prominent role in the social, cultural, political, and commercial life of the Hungarian neighborhood centered on Cleveland's Buckeye Road. The Moreland building is also significant as one of Cleveland's few surviving examples of a neighborhood commercial and theater building, a distinctive architectural type that was integral to neighborhood business and social life.

³⁰ Mary Ogle, "LaSalle Theater Building," National Register of Historic Places nomination. Cleveland, 2011.

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Previous documentation on file (NPS):

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

Primary location of additional data:

State Historic Preservation Office
 Other State agency
 Federal agency
 Local government
 University
 Other
Name of repository: Buckeye Area Development Corporation

Historic Resources Survey Number (if assigned): CUY-968-10

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10. Geographical Data

Acreage of Property 0.54 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>17</u> Zone	<u>449872</u> Easting	<u>4592065</u> Northing	3	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing
2	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing	4	<u> </u> Zone	<u> </u> Easting	<u> </u> Northing

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

The property consists of Cuyahoga County parcel number 129-18-013

Boundary Justification (Explain why the boundaries were selected.)

This is the current and historical parcel containing the Moreland Theater Building.

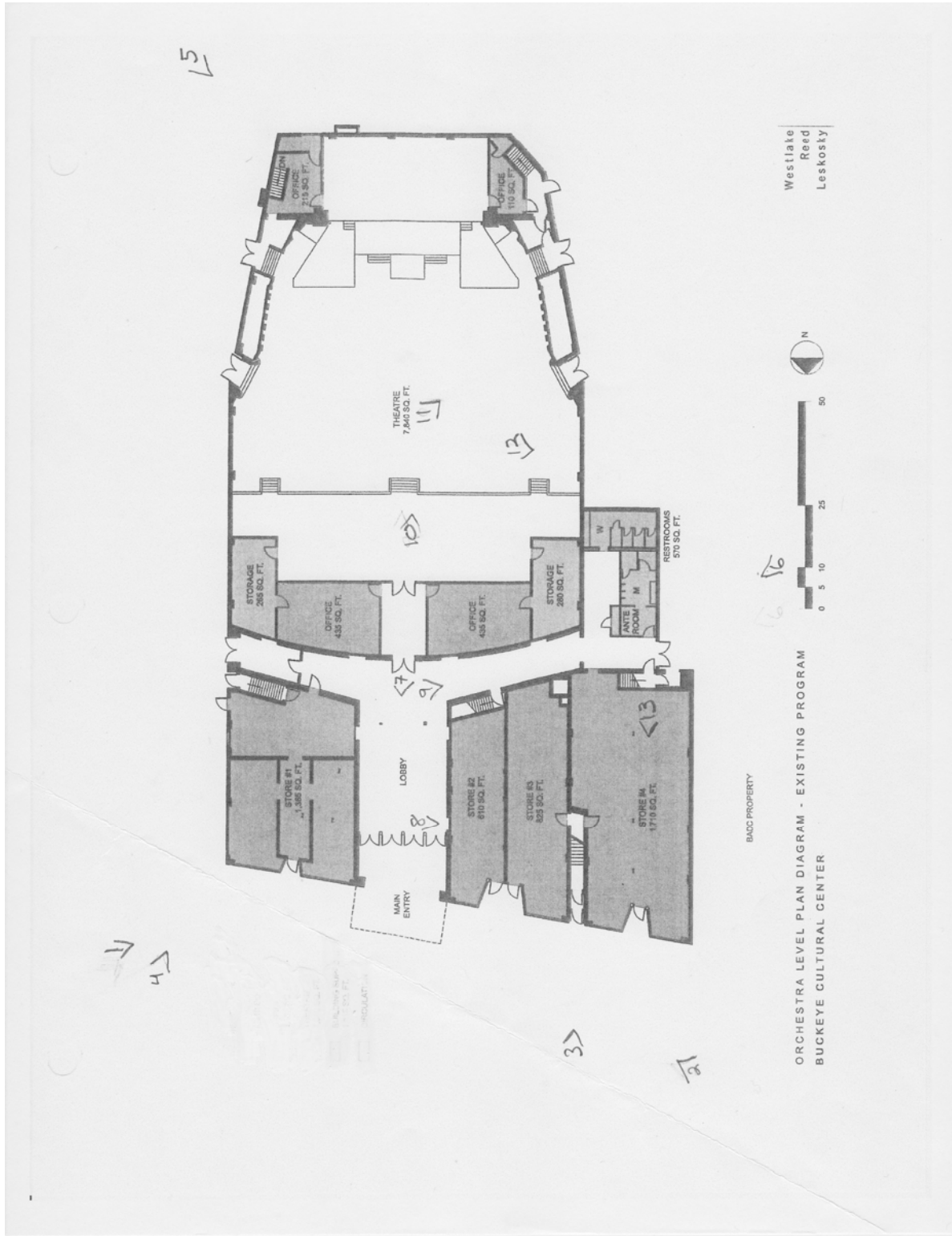
11. Form Prepared By

name/title Jane C. Busch, consultant
organization For Buckeye Area Development Corporation date April 4, 2011
street & number P.O. Box 18525 telephone 216-321-0985
city or town Cleveland Heights state Ohio zip code 44118-0525
e-mail buschj@att.net

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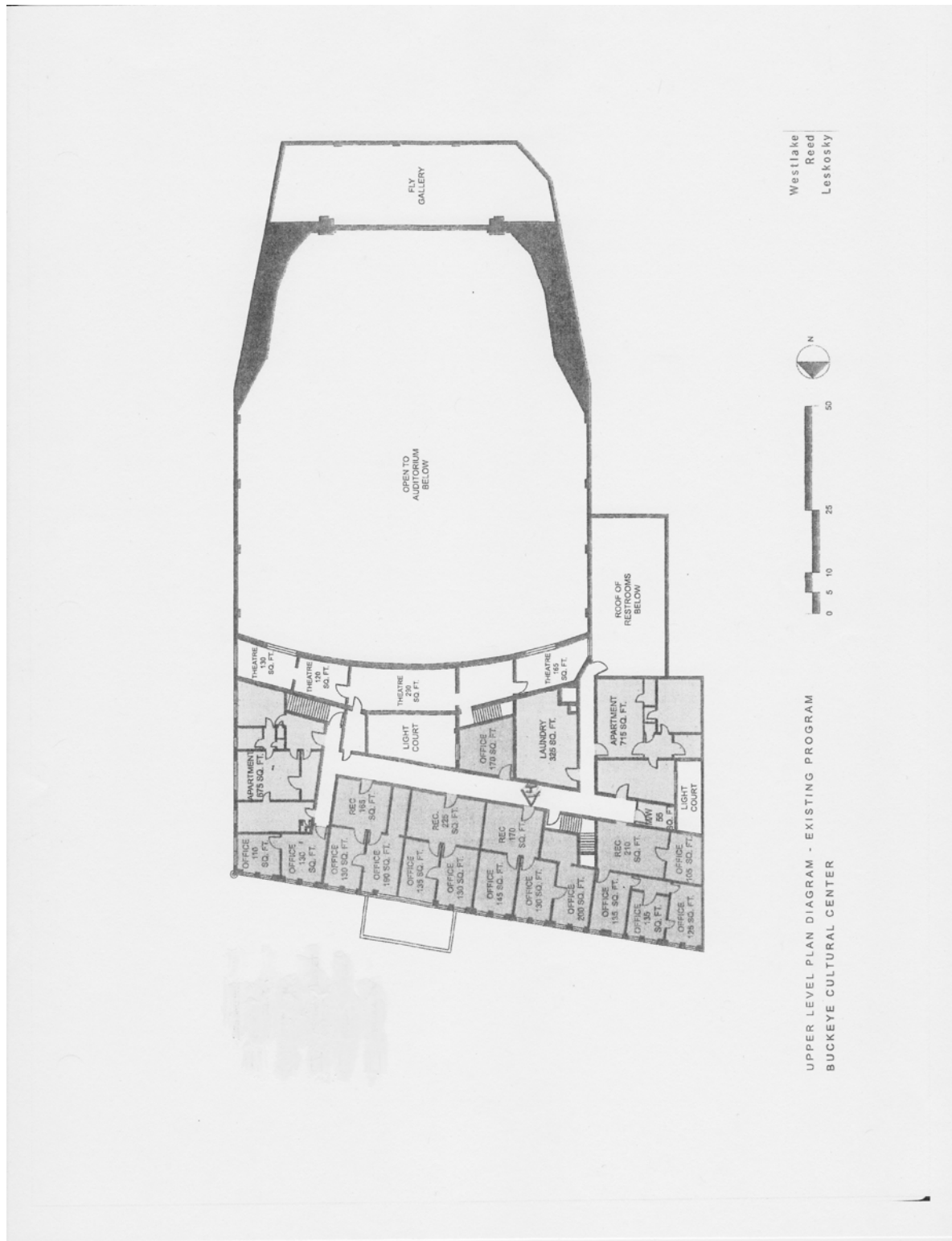
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Additional Documentation



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UPPER LEVEL PLAN DIAGRAM - EXISTING PROGRAM
BUCKEYE CULTURAL CENTER

Moreland Theater Building
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Photographs:

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

Name of Property: Moreland Theater Building

City or Vicinity: Cleveland

County: Cuyahoga

State: Ohio

Photographer: See below

Date Photographed: See below

Description of Photograph(s) and number:

- 1 of 14. Front (north) elevation, looking southwest, Jane Busch, January 2011
- 2 of 14. Buckeye Road streetscape, looking southeast, Jane Busch, January 2011
- 3 of 14. Entrance to second story, looking south, Jane Busch, January 2011
- 4 of 14. East elevation, looking southwest, Jane Busch, January 2011
- 5 of 14. South (rear) elevation, looking northwest, Jane Busch, November 2010
- 6 of 14. West elevation, looking northeast, Jane Busch, January 2011
- 7 of 14. Theater lobby, looking north, Garnell Jamison, January 2011
- 8 of 14. Theater lobby detail, looking west, Jane Busch, November 2010
- 9 of 14. Theater corridor, looking southwest, Jane Busch, January 2011
- 10 of 14. Theater auditorium, looking south, Garnell Jamison, January 2011
- 11 of 14. Theater auditorium, looking southwest, Garnell Jamison, January 2011
- 12 of 14. Theater auditorium detail, looking west, Jane Busch, November 2010
- 13 of 14. Store #4 (11810 Buckeye) interior, looking north, Garnell Jamison, January 2011
- 14 of 14. Reception room and office, looking north, Jane Busch, November 2010

Property Owner:

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

name Mr. John Hopkins, Executive Director, Buckeye Area Development Corporation
street & number 11802 Buckeye Road telephone 216-491-8450
city or town Cleveland state Ohio zip code 44120

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

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