

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.

1. Name of Property

Historic name: Pantages Theatre

Other names/site number: Utah Theatre

Name of related multiple property listing:

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

2. Location

Street & number: 144 S. Main Street

City or town: Salt Lake City State: UT County: Salt Lake

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this X nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property X meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide X local

Applicable National Register Criteria:

X A ___ B X C ___ D

/SHPO	
Signature of certifying official/Title:	Date
<u>Utah Division of State History/Office of Historic Preservation</u>	
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

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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

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only **one** box.)

- Building(s)
- District
- Site
- Structure
- Object

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY REVIVALS: Italian Renaissance

MODERN MOVEMENT: Moderne

Materials: (enter categories from instructions.)

Principal exterior materials of the property: BRICK, CONCRETE, TERRA COTTA, GLASS

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Pantages Theatre is located at 144 S. Main Street, on a parcel of 0.65-acres on Block 69, Plat A, in downtown Salt Lake City, Salt Lake County, Utah. There are no outbuildings or accessory structures. The Pantages Theatre is composed of two phases of construction. The first phase was the Main Street building, ca. 1872, in the commercial block Victorian style. The building is rectangular in shape, two stories in height, and constructed of brick. The second phase, 1918-1920, included the construction of the Pantages Theatre behind the original commercial building, and the connection of the two through a hallway. The hallway is the only theater-related space within the commercial block located on the eastern half of the site. The theater block was placed on a mid-block site and occupies the western half of the site. Spaces within the theater block include the Foyer, Mezzanine, Auditorium, Balcony, and Stage. Despite the Stage reaching 70 feet in height, the theater block portion of the building is not visible from Main Street. Originally the interior was heavily decorated in the Italian Renaissance style with Classical-motif plaster relief, murals and frescoes, statuary, marble accents, and a Tiffany stained glass ceiling light. The theater construction included a re-sheathing of original commercial façades in the Italian Renaissance style along with a theater marquee and lighted signage. Signage was changed by 1929 when the name was changed to the Orpheum. The façade was renovated to the Moderne style and signage changed again ca. 1937 when the name was changed to the Paramount Utah

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Theatre. In ca. 1967, non-contributing alterations were made to the façade (minor) and interior (major) including a unique upper/lower level split of the Auditorium to create the first twin-plex in Utah. The building has experienced alterations common to commercial buildings, and specifically theaters, keeping in fashion and function. However, the structure has good integrity in terms of location, setting, and feeling. The building continues to read as a theater on both the exterior and interior. The theater has been vacant since at least 1995 and has been publicly owned by the Redevelopment Agency of Salt Lake City since 2010.

Narrative Description

The historic Pantages Theatre was constructed on Block 69 in downtown Salt Lake City at 144 S. Main St. The city was surveyed and platted according to the Plat of the City of Zion and as such, each city block is 10 acres in size. Thus, the Pantages Theatre was located at roughly the mid-block point and was within an area that was historically known as the theater district. Today this area is known as downtown Salt Lake City's cultural district with the Eccles Utah Performing Arts Center, designed by Pelli Clarke Pelli and opened in 2016, located across the street. The Kearns Building, a 10-story, terra cotta-sheathed, historic office building is located to the north of the Pantages Theatre, while a one-story commercial block, originally three separate storefronts but heavily altered, is located to the south.

The Pantages Theater site is composed of two separate rectangular building masses joined by a one-story block between at ground level. The masses, or buildings, were built at two separate times and joined by 1920 when the theater was constructed. The eastern building was built as one structure with three commercial storefronts. The western building is the theater block and while roughly rectangular on the ground, steps up in height from east to west as the building spaces increase in size from Entry Hall/Lobby to Foyer to Mezzanine to Auditorium to Stage. The building envelope is roughly 70 feet wide at front, 110 feet wide at back, and 330 feet in total length. While the main (east) façade is two stories, the building rises to approximately 70 feet at its highest point, which happens at the furthest rear mass of the building and top of the furthest rear of the stage. As it stands today, the building encompasses approximately 39,916 total square feet.

Exterior

The original architectural style of the Pantages Theatre exterior was Italian Renaissance Revival, which was the style of the façade between the theater's opening in 1920 through at least 1937. By 1938, the exotic revival style exterior was renovated in a Moderne style, including the marquee and signage. The majority of the façade that is present today reflects the Moderne era. The east façade is the main façade and has a zero setback along the sidewalk of Main Street. The main façade is two stories.

The elevation is generally divided horizontally by a ground floor of commercial storefronts and an upper story of window fenestration and theater signage, and divided vertically into four bays.

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When viewing the bays from north to south, each progressively gains a small measurement of width. Horizontal division is reinforced by three belt courses: a capping belt course of terra cotta along the parapet; a mid-belt course that secondarily serves as a continuous window sill; and a low belt course of terra cotta above the transom windows at the south and center-south bays and aluminum above the display windows on the north bay, thus visually seen to be slightly lower on the north. Belt courses all discontinue horizontally at the center-north bay. The center-north bay

is the Pantages Theatre entry and is distinctive in its horizontally-projecting portico roof, signage area halfway up the façade, and vertically-projecting parapet with large backlit lettering that spells out *UTAH ARTS*. The total signage area is constructed of formed sheet metal and is lined with a single row of small incandescent lights, and the center area is backlit, at one time featuring removable lettering. The center-north storefront is composed of a black aluminum system with five doors. Piers on each side of the storefront are smooth-finished plaster over concrete.

On the ground floor, the south and center-south storefronts have contemporary commercial entry systems of display windows, doors, and small bulkheads. The door system of the south storefront is black aluminum with tile bulkheads, with a ribbon of gasket-buttet plate-glass windows over a fixed awning. The door system of the center-south storefront is silver aluminum with painted wood panel bulkheads. The display windows extend from the ground to the top of the storefront, spanning the full height of the ground floor. The entrance has been recessed from the original entrance location and the walls have been finished in a continuous pattern of decorative Moderne star tiles in terra cotta. The historic entry of terrazzo is extant on the exterior of the current storefront. As the north bay is space internally associated with the theater, its storefront is a series of equally-sized display windows with metal trim and contiguous tile bulkhead.

The upper floor areas are continuously sheathed in rectangular terra cotta tiles that are each roughly 1½ feet by 3 feet in dimension. The north bay upper floor fenestration is two, single, double-hung wood windows with two-over-two sashes of horizontal muntins. As the center-north bay is the Pantages Theatre entry, it does not have upper floor fenestration. The center-south bay upper floor fenestration is a centered, square shaped, picture window flanked by two, single, double-hung wood windows with two-over-two sashes of horizontal muntins. A single row of terra cotta tiles provides a mullion-type division between windows. The south bay upper-floor fenestration is a centered, two-paned, center-divided picture window. It is flanked by two double-hung wood windows with two-over-two sashes of horizontal muntins. Again, a single row of terra cotta tiles provides a mullion-type division between windows. All upper floor windows are slightly inset into the façade and the inset is trimmed with terra cotta tile.

The north, south, and west facades are all brick masonry. Portions of these three facades are obscured due to abutting adjacent structures. The visible portions of the north and south facades have no window fenestration, but do include two sets of double-doors on each for egress exiting on both the ground floor and upper level. The roof is flat and covered with an EPDM membrane roofing material.

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Interior

The interior style of the Pantages Theatre is Italian Renaissance Revival, but was also self-promoted by the theater chain as Pantages Greek style in an effort to brand their opulent ornamentation.

The lowest level is the Basement (Floor 1) and is approximately 9,159 square feet. Concrete foundation walls and structural piers are displayed throughout the Basement and create a series

of storage and utility rooms. The largest of these spaces is 96 feet by 25 feet with up to 20-foot ceilings, and all are empty. Remnants of the Midgley Bros. heating system and one of the earliest air conditioning systems in the city, that also served many other buildings and businesses on Main Street, can be seen. The east half of the Basement includes two large restrooms, both with anterooms and reached by stairways from the floor above. Restrooms have been updated and do not contain any historic features. The west half of the Basement contains a series of individual dressing rooms that all open onto a common hallway, and the performer's restroom. All rooms are vacant. Dressing rooms and hallway display original wood trim and some built-in tables.

The Ground Floor (Floor 2) is the only level directly accessible from the exterior and contains approximately 16,678 square feet of space. The public entrance to the Pantages Theatre from Main Street is through a non-historic vestibule created by a flush-mounted series of doors to provide additional security. The historic door line is extant, recessed from the security doors by about 14 feet. The Entry Hall, or Lobby, is the next room proceeding west. This area is 140 feet in length by 20 feet in width with a gently sloping floor incline. Original finishes of the Entry Hall include marble flooring and baseboards, and walls and ceiling of flat and decorative plaster in relief, panels, and projecting. A variety of colors used for the marble flooring was placed in geometric patterns. Lighting was provided in regularly spaced coves and through the use of decorative teardrop-shaped ceiling lights. By 1950, alterations in the Entry Hall had replaced some of the decorative panels with backlit panels for promotion and advertising, the marble floor was carpeted, and the ceiling lighting replaced with fluorescent cubes. Later alterations in the Entry Hall have been removed.

The Entry Hall terminates to its west into the Foyer, a heavily ornamented two-story space that provides an elegant intermediary space to the Auditorium and to the Balcony. The Foyer is 60 feet by 55 feet in dimension with stairways on the south to the basement and main restrooms, and a ramp to the southeast and stairway to the north that both lead to the Mezzanine and Balcony. A few small storage rooms and a small men's restroom are along the north and south edges of the Foyer. Aside from an architrave, every other surface within the Foyer contains decorative plaster work. Regularly spaced, fluted two-story pilasters with Corinthian capitals give a structural sense to the space. The pilasters hold up a full entablature of multiple levels of decorative frieze capped by a continuous ring of oversized dentils. The ceiling includes recessed panels of flat plaster with built-up decorative plaster surrounding and floral medallions. The second level of the Foyer is open on three sides to the Mezzanine, allowing sound to move from the Auditorium,

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through the acoustical sound accelerator and Mezzanine, and into the rear orchestra seats and Foyer.

Minor alterations within the Foyer are few and include the painting over of original murals, general repainting of walls and decorative features, and missing chandeliers. The only major alteration was the ca. 1967 addition of steel columns in the concrete floor to support an escalator that rose to the west up to the Mezzanine and served as the entrance to The Penthouse theater space. The escalator has been removed.

The Ground Floor of the Auditorium is 114 feet by 97 feet in measurement. The floor is slanted concrete, walls are unfinished brick, and the decorative ceiling cannot be viewed from the Auditorium floor due to the ca. 1967 installation of a steel platform for the upper-level theater. No seats remain in the space. Among the other non-historic-period alterations made ca. 1967 was the removal of the decorative finishes and plaster at the Ground Floor level.

Floor 3 is the Mezzanine, measuring approximately 3,250 square feet with the main hallway measuring 46 feet in width and 75 feet in length. It is a partial floor that is accessed from below by a ramp on the south and a stairway on the north. From the Mezzanine, stairways in the northwest and southwest corners provide access to the Balcony (Floor 4) above. The ramp is about 10 feet in width with a 6 percent grade. The only enclosed room on the Mezzanine is a small restroom with an anteroom on the east side. The Mezzanine is open to the Foyer below through a series of openings on three sides, and to the Auditorium through an arched sound accelerator.

This acoustical accelerator is one of the most interesting and innovative features of Priteca's theater designs. Like other theaters he designed, it is located at the rear of the main floor under the balcony. Similar to the perspective Louis Sullivan had when designing the Auditorium Theater in Chicago, Priteca felt that members of the audience with the cheapest seats should see and hear as well as those with the most expensive. Based on his earlier interest and training in acoustics, he conceived of an idea for a concave surface located several feet in front of the Mezzanine which allowed sound to resonate under the Balcony and delivering improved sound for those seated at the rear of the Auditorium.¹ (Sias and Lentz 1976)

The ramp and Mezzanine balustrade overlooking the Foyer are finished in smooth plaster, displaying a series of inset panels, with a marble baseboard and cap. The floor is concrete, originally finished with carpet. The Mezzanine coved ceiling displays a series of successive built-up trim of varying Classical motifs in plaster. Each cove contains a ceiling light fixture with a decorative circular plaster medallion with a repeating Fleur de Lis pattern ringed by a wreath. Structural columns exhibit capitals with small floral medallions and a wreath cap. Stairways that access the Balcony in the northwest and southwest corners display original steps and decorative iron balustrades with stained wood handrails. The newel posts for the stairways are emblazoned

¹ Frank Lloyd Wright later utilized a similar device in an auditorium for Tempe, Arizona, which had been attributed to Priteca.

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with a shield with a capital letter *P* for Pantages. Only one alteration to the Mezzanine is present. Portions of the Mezzanine concrete floor, Foyer balustrade, sound accelerator balustrade, and sound accelerator have been removed to accommodate the escalator that was installed in 1968 to access The Penthouse theater.

The top level of the theater is the Balcony (Floor 4) and is approximately 10,829 square feet in size. The current Balcony, which reflects 1968 alterations to create The Penthouse space, measures 124 feet by 87 feet which includes the history balcony of stepped seating and the steel platform floor. Due to installation of the floor in the Auditorium, the highly ornamental upper walls, ceiling coves, and the Tiffany ceiling light (dome) can only be viewed from the Balcony level. All ornamentation is original and in good condition aside from some non-historic repainting. Areas on the west have not been repainted as that was covered by the film screen for more than twenty years. After the screen was removed, the area was not altered and currently displays a time-worn original finish. The domed ceiling is suspended from the roof. The centerpiece of the ceiling is a rectangular mosaic of stained glass by Louis Tiffany, surrounded by a series of built-up plaster reliefs in Classical, floral, and wreath patterns with equally spaced hanging medallions. The entire light is surrounded by a smooth finish plaster. Below the smooth plaster, within the coves on all sides, are symmetrically balanced – horizontally and vertically – entablature of Classical ornamentation in decorative plaster. Among the decorative elements one can find panels of florals, wreaths, torches, and Fleur de Lis; trim of wreath, egg and dart, several sizes of dentils, and shields, medallions, paintings, cherubs and other statuary.

The only other space on Floor 4 is a 15-foot by 23-foot projection room that is at the center top of the Balcony and contains a small water closet within the larger room. Alterations on the Balcony level include the addition of the steel platform floor, removal of original seats, aisle handrails, and Balcony pony wall. Similar to conditions described on the Ground Floor, removal of plaster and decorative finishes on the north and south interior walls and above the Balcony's steel floor can be seen between floor and the decorative plaster band at a level even with the top of proscenium. While the proscenium remains encrusted with a variety of Classical motifs, the central projecting floral cartouche with torch that displayed a capital letter *P* for Pantages was removed for installation of a screen.²

The second story or upper level of the Main Street commercial block is vacant and inaccessible. The two retail spaces within the block have been modernized and no historic fabric remains.

There are no outbuildings or accessory structures associated with the Pantages Theatre.

² The floral cartouche with "P" marked torch appears as a common feature in several Pantages theaters designed by Priteca.

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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.)

- 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

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

ENTERTAINMENT/RECREATION

Period of Significance

1918-1971

Significant Dates

1918-1920

1929

1937

1968

Significant Persons

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

B. Marcus Priteca, Architect

Earl B. Newcomb, Builder

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Pantages Theatre at 144 S. Main St., Salt Lake City, Salt Lake County, Utah, is significant under Criterion A in the area of Recreation/Entertainment and Criterion C for Architecture. The period of significance for the Pantages Theatre is 1920-1971, which starts at the date of the completion of construction, through the last theater renovation (1967), and up through fifty years before the current year. The theater continued operation through 1992. Under Criterion A, the Salt Lake City Pantages Theatre is significant as one of only a few vaudeville era theaters in Utah to have been adapted for film. Having now exceeded 100 years of being extant, the Pantages has proven to be resilient by retaining its high style interior over several decades while remaking itself multiple times to stay current. One of the renovations included the creating the first twinplex in Utah, and the first twinplex within an existing building. Constructed at the height of vaudeville's popularity in Utah, but also within an era of theater construction across the state, the Pantages Theatre is one of the few remaining examples of how theaters were some of the most ornate buildings in any town.

The Salt Lake City Pantages Theatre, significant under Criterion C in the area of Architecture, was originally constructed between 1918-1920 by well-known vaudeville empresario Alexander Pantages who constructed and operated one of the largest entertainment circuits in America and Canada. Architect for the theater was Pantages' preferred designer B. Marcus Priteca, whose works include the famous Hollywood Pantages Theatre as well as dozens of other theaters and Pacific Northwest landmarks. The style of the Salt Lake City Pantages Theatre is Italian Renaissance, branded as "Pantages Greek," and was hailed as the most decorative theater in the state in the early twentieth century. It included innovative engineering in the use of a Warren steel truss, a Sturtevant HVAC system, and Priteca's innovation of an acoustical sound accelerator. In order to keep up with theater economics over several decades, the theater's exterior was altered four times, and the interior once. Prior to 1938, the third story of the theater was removed, the facade resheathed in Art Moderne aesthetic, and a new Moderne marquee installed. In 1968, the center section of the facade and marquee were again replaced, now with a smaller projecting roof of simple design. This was also the first major renovation of the interior, which created an up-and-down twin-plex on the interior and removed original interior finishes in the lower Auditorium in order to accommodate the renovation. Despite the alterations, the Salt Lake City Pantages Theatre retains integrity of setting, location, and design as a theater.

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

Criterion A Significance: Entertainment

The Salt Lake City Pantages Theatre is significant under Criterion A for its multiple adaptations over time to meet the changes in the theater and film industries. Despite operating under four different names and facing local and national entertainment competition, the theater served as a central venue for Utah’s cultural and entertainment community for more than seventy years, showing dozens of premieres and films so popular they were held over for years and created local cultural traditions that continue to be popular.

Settlers of Salt Lake City, who were members of The Church of Jesus Christ of Latter-day Saints,³ entered the Valley in 1847. The Mormons valued a rich social life with emphasis on arts and culture and as a demonstration of that philosophy, performed concerts, plays, and dances in the bowery, a temporary shelter made from placing tree boughs on a frame structure, at the southeast corner of Temple Square starting that same year.⁴ (Metten 1992)

As early as 1850 a group, The Deseret Dramatic Association, assembled to entertain the settlers with plays held at the Bowery. Their leader, Brigham Young, had himself been in a play in their previous settlement at Nauvoo, Illinois. According to author Howard Lamar, “...From the beginning of The Church of the Latter-day Saints, theater, music and dance were part of its members’ lives.” This emphasis on the arts is still evident in Utah’s society today.⁵ Social Hall was dedicated in 1853 and was conveniently located mid-block on the east side of State Street only one block from Temple Square. It was the new home of early entertainment in the city including home-talent theatricals and musicals.⁶ (Barlow 2016) “During the winter they keep up theatrical exhibitions in Social Hall, and generally the performances are better sustained in all their parts than in theaters of Atlantic cities.” (Metten 1992)

³ This is the proper and preferred name for the Church, but the Church’s style guide accepts historical use of “Mormon Pioneers” in contexts such as this and abbreviations simply as “the Church.” For brevity in this document, both will be used, as well as simply “Pioneers,” (capitalized throughout as a proper noun), “Mormons,” and sometimes “members.” No disrespect is meant to The Church of Jesus Christ of Latter-day Saints in abbreviation, to any subsequent church in Salt Lake City, Utah, nor to other groups of pioneers who settled here or in other regions. This is simply a convenience where the meaning is not likely to be confused here.

⁴ The tradition of theater continues in the Church today. For example, the Church has presented “pageants,” or pageants are outdoor theatrical productions that celebrate a place, person, or event in religious history, including many presented annually around the world. (Metten 1992) (Woodbury 1992) According to Merriam-Webster, the etymology and historical derivation of the noun *bowery* is from the Dutch *bouwerij*, from *bouwer* farmer, from *bouwen* to till; akin to Old High German *būan* to dwell, and is also used as an adjective to describe something that is covered with tree boughs and/or branches and leaves.

⁵ In 2018 Utah ranked third in the country for attendance at arts events with 67% attending a visual or performing arts event. Utah Cultural Alliance 2020.

⁶ Additional uses of the Social Hall included sessions of the Utah Territorial Legislature, official meetings, receptions, banquets, library, and gymnasium.

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To meet the demand for quality wholesome entertainment in the city, Brigham Young was persuaded to build a greater venue for theater. (Lamar 1998) The Salt Lake Theatre was constructed on the southeast corner of Block 75. Given that it was constructed with limited funds provided by the Church, its construction began in July 1861 and was completed in March 1862 at a cost of \$100,000. (Sanborn Fire Insurance Map Co. 1889) (Smith 2001) The large theater with its Greek Revival exterior and interior modeled after London's Drury Lane Theatre, was considered to be "one of the best of its time in the west" and later dubbed the "Cathedral in the Desert." (Engar 1994) Brigham Young, who is said to have provided half the funds to build the theater, attended often. Contrary to the thoughts of many religious leaders of the era, Young believed theater to be a blessing. During the dedication, Young said:

"Upon the stage of a theatre can be represented in character, evil and its consequences, good and its happy results and rewards; the weakness and the follies of man, the magnanimity of virtue and the greatness of truth. The stage can be made to aid the pulpit in impressing upon the minds of a community an enlightened sense of a virtuous life, also a proper horror of the enormity of sin and a just dread of its consequences. The path of sin with its thorns and pitfalls, its gins and snares can be revealed, and how to shun it." (Brigham Young University Religious Education and BYU Journeys 2012)

Connection to the Transcontinental Railroad arrived in Salt Lake City in 1870, giving the city the ability to more easily bring entertainment and entertainment products such as the phonograph, which became more accessible and affordable with each passing decade due to technological advances. Another early venue was the Walker Opera House, which was also on Block 69 but on the south-facing side. It rivaled the Salt Lake Theatre for a time, requiring the New York booking agencies to attempt to evenly divide the entertainment. (Engar 1994) However, it only remained active for about ten years, part of it as the Grand Opera House, before burning down in 1891. (Smith 2001) (Sanborn Fire Insurance Map Co. 1884) (Sanborn Fire Insurance Map Co. 1889)

In the decades around the turn of the century, women's clubs such as the Ladies' Literary Club, the Reapers' Club, the Authors' Club, and the Wasatch Literary Club engaged in active academic learning for personal and community betterment, as well as entertainment. They extended their desire to improve the community to advocacy for free libraries, public schools, and improved living conditions. (Alexander 1995, 265-266) In 1895, Maud May Babcock, known as the First Lady of Utah Theater, produced and directed *Eleuthenia* at the Salt Lake Theatre. One hundred of her female University of Utah students performed in what was the university's first dramatic production and the first play produced by a university in the United States. (Watkins and Better Days 2020-2021)

In 1905, vaudeville entertainment was introduced in Utah with a Christmas Day performance at the Orpheum Theatre at 132 S. State St. in Salt Lake City. (Engar 1994) Only three years later (1908), Utah's first movie theater opened at the Empire on State Street. (Smith 2001-2021)

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The Pantages vaudeville circuit, one of the most well-known entertainment companies in the west, opened in Salt Lake City in 1913 in a theater space at 44 E. Broadway (300 South). (Historic Theaters of Salt Lake City 2013) Despite competition from the Orpheum chain, which had already been operating successfully out of their theater on State Street since 1905, Pantages also had success. And that success of the theater over the first five years led Alexander Pantages to invest in a larger and more elegant theater in a new location. Pantages arranged a 50-year lease through an existing storefront on Main Street to create a long hallway to the theater's auditorium, built in the center-of-the-block building behind Main Street's commercial area. (Redevelopment

Agency of Salt Lake City and Modern Out West 2021) The 10-acre blocks of downtown Salt Lake City facilitated cheaper construction in the center of the blocks where accessory and industrial structures, and workforce housing were typically located.

Vaudeville was an accessible form of entertainment in American life from the mid-1800s until the late 1920s and was considered to be "an essential part of every community" and "symbolic of the cultural diversity of early twentieth century America." A vaudeville show was made up of a variety of seven to eight short acts like singing, dancing, juggling, playlets, acrobats, comedy sketches, etc. Vaudeville provided a way for people to experience different cultures, often for the first time, and was one "the earliest entertainment forms to cross racial and class boundaries."⁷ ("About Vaudeville" 1999)

However, technological advances and personal tastes were already beginning to change. In New York City in 1913, the first deluxe theater in the U.S. built expressly for showing movies, the Regent Theater, opened. (Potter 1975) By the late 1910s, every community wanted their own movie theater, no matter what the size of the community. Having a theater showed that a town was progressive and as an attraction, created local entertainment and economic development. Communities that had already erected performance-oriented theaters converted them wholly to showing films or made modifications to do both types of entertainment. The ease of showing films in small rural communities made business much easier and less expensive than scheduling a troupe that would need to travel by train.

When the theater was ready to open in December 1920, Salt Lake City had two vaudeville houses (Pantages and Orpheum), three local company houses (Hippodrome, Salt Lake, Wilkes), one road show house (Salt Lake), and twelve motion picture houses.⁸ (Salt Lake Telegram 1919) Unfortunately, the life of the Salt Lake City Pantages Theatre as a vaudeville venue was short-lived. By the 1930s vaudeville was losing favor with national and local audiences, and theaters began switching over to movies, which by the late 1920s included sound in almost all films. But Pantages had come into financial trouble and needed to make the hard decision to pull his company out of Salt Lake City and sell the theater.⁹

⁷ The other from this era was the traveling circus.

⁸ These included American, Broadway, Cosy, Empire, Isis, Liberty, Paramount-Empress, Photoplay, Princess, Rialto, and Strand.

⁹ Reportedly, when Pantages regained a firm financial position he inquired about buying the Salt Lake City theater back, but was not successful.

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The Salt Lake Theatre held its final performance on October 20, 1928. After more than a decade of commitments to keep the theater going despite financial losses and productions that didn't meet Church expectations nor philosophies, the Church sold the property to Mountain States Telephone & Telegraph. (Alexander 1995, 266-267) It was demolished shortly after the final performance despite public outcry.

Pantages sold the theater to Radio Keith Orpheum in 1929, the name was changed to the R-K-O Orpheum, and it operated under that name through 1936. The Salt Lake City Pantages was one of six theaters that Pantages sold to R-K-O in 1929, reportedly for \$4.5-\$5 million total. (Redevelopment Agency of Salt Lake City and Modern Out West 2021) The conversion of the Pantages, a performance space, to a movie theater likely followed as R-K-O was a well-known Hollywood production company. However, it is unknown how much renovation was done other than hanging a movie screen from the stage fly. (Wikimedia Foundation, Inc. 2021) Given the 1929-1930 date of conversion, this made the Salt Lake City Pantages the last theater to change over to showing film, happening just after the transformation at the Orpheum on 200 South.¹⁰ (Busselborg and Roberts 1976) The timing for conversion in Salt Lake City was fortuitous as the Great Depression was about to hasten the decline of vaudeville entertainment nationwide. (Mroczka 2013)

Having run into financial issues, Pantages sold his cherished Salt Lake City theater to Radio Keith Orpheum in 1929, the name was changed to the R-K-O Orpheum, and it operated under that name through 1936. But the Great Depression created a bit of upheaval in the theater industry and led to changes in Salt Lake City. The Stadium Theatre, located just across the street from the RKO Orpheum, was opened in November 1933. Only a year later it was renamed Studio Theatre, remodeled in 1939, and sold to Paramount Pictures for operation by the early 1940s.¹¹ (Smith 2000-2021) In ca. 1937, Paramount acquired the former Pantages Theatre from RKO Orpheum and changed the name to the Utah Theatre.

Starting in the 1930s, competition from new forms of personal entertainment were emerging. The "golden age of radio" was just starting as vaudeville declined, bringing daily and weekly entertainment at no cost to audiences directly to their homes. In 1933, one of the most popular shows was The Lone Ranger. (Kuiper 2021) With technology improvements, radios became smaller and less expensive, leading to them becoming the central piece of furniture in the average family's living room.

By 1939, over 28 million households had a radio creating a familiar ritual of parents and children crowding around the set to hear the latest episode of their favorite program or comedian. (Oregon Public Broadcasting and Public Broadcasting Service (PBS) 2003-2014) The radio had become indispensable for Americans during the World War II era, delivering timely news and realistic stories like never before. In 1950, at a height of popularity for the radio, only 9% of American households owned a television. However, it became a necessity and exponential growth from

¹⁰ Now known as the Capitol Theatre at 46 W 200 S.

¹¹ It last operated as the Utah III by Plitt Theaters as a discount venue and closed in 1975.

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year to year throughout the decade led to 87% of households owning one by 1960. (TV History and Cokeley 2014) Given this level of competition, the theaters needed to change their business model in order to survive.

But now with its direct association with Paramount, the Utah Theatre became a well-known site for film premieres in Salt Lake City and Utah including Union Pacific (1939), Brigham Young (1940),¹² and Ramrod (1947). (Fox 2011) (Johnston 1940) The 1965 release of *The Sound of Music* led to a nearly two-year run for the film and Salt Lake City being one of the highest ticket sales locations per capita due to repeat customers.¹³ (Wikimedia Foundation, Inc. 2021)

In 1968 after Intermountain Theaters renewed their lease with owners Fred A. and Lucille Carleson, they began an extensive renovation of the Utah Theatre. That year the theater was split into two spaces - one over the other - for showing films. Though the idea for multiple screens in a single building was a concept that dated back several decades, it had recently become financially feasible when Stanley H. Durwood opened the first purpose-built twinplex in the U.S. in Kansas City in 1963 to tremendous success. (Roe n.d.)

Architect Henry George Greene, a “pioneer of this type of project,” conceived and produced the Utah Theatre’s piggyback theater plans and Jacobson Construction of Salt Lake City was the contractor for the \$250,000 project. (Smith 2001) The projecting marquee was changed to flush-mounted signage on the main facade. This was partially due to the fashion of the time and functional ability to utilize larger, temporary lettering to attract attention of passing automobile drivers, but also due to mounting safety concerns about the potential negative effects of falling projecting signs in an earthquake.

Since 1847, there have been 193 theaters in Salt Lake County with 106 of those located in Salt Lake City. The following table provides a quantitative picture of the types of theaters operating at milestone dates in the history of the Salt Lake City Pantages Theatre.

Venue Type/Year	1920	1937	1968	1992	Current
Performance	19	5	4	8	7
Film	0	16	20	15	7

(Smith n.d.)

The LDS Church also allowed and encouraged their members to attend movies in meetinghouse

¹² The world premiere of *Brigham Young* was shown on August 24, 1940, at 8:15 p.m. at seven Salt Lake City theaters, including the Utah Theatre, for 8,000 attendees. Johnston 1940.

¹³ The popularity of *The Sound of Music* in Utah continues to this day with an annual sing-along weekend that is frequented by hundreds of returning fans that also dress as their favorite characters.

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cultural halls as proceeds supported various Church interests. (Engar 1994) While this may not be culturally unique to Utah, its widespread use and popularity has likely had an impact on the growth and support of all types of theaters throughout the decades.

Criterion C Significance: Architecture

The Salt Lake City Pantages Theatre is significant under Criterion C for its continuous architectural and technical adaptation to meet the trends in theater and movie houses over seventy years of operation. The adaptations have been visible in the changing marquees, updated façade, and interior alterations. The interior exhibits a transition from the elaborate architectural form of the early twentieth century to a twinplex with split screens on the main floor and in the balcony to meet new business and customer demands while retaining the original theater's character – such Priteca's acoustical accelerator – as well as finishes in the majority of the building.

Prior to construction of the Pantages theater, a commercial building existed on the theater site. The first portion of the original, Main Street-facing building, was built ca. 1872 and was added onto later with additional brick storefronts. Occupants included the Masons, Auerbach Department Store, Shipler Photo, Cox Brothers Billiards, and Shapiro Travel Goods. The building originally had a third story but it was removed ca. 1937. (Smith 2001)

The Pantages vaudeville circuit opened in Salt Lake City in 1913 in a theater space at 44 E. Broadway (300 South). (Historic Theaters of Salt Lake City 2013) The success of the theater over the first five years led Alexander Pantages to invest in a larger and more elegant theater in a new location. Pantages arranged a 50-year lease through an existing storefront on Main Street to create a long hallway to the theater's auditorium, built in the center of the block building behind Main Street's commercial area. (Redevelopment Agency of Salt Lake City and Modern Out West 2021) The 10-acre blocks of downtown Salt Lake City facilitated cheaper construction in the center of the blocks where accessory and industrial structures, and workforce housing were typically located.

Construction began in late 1919 and was completed in 1920. This was a period when most theaters in the city were required to be dark for many months due to the impact of the Spanish Flu and attempts to limit its spread, and a time when most construction work was curbed nationally due to national materials shortages from World War I. The new Pantages Theatre cost \$525,000 to construct and included a stage, foyer, and mezzanine that were all said to be fireproof construction, a selling point of the period. (Sanborn Fire Insurance Map Co. 1926) One of a number of innovative features of the Salt Lake City Pantages Theatre was the Warren steel truss. The truss helped provide structural rigidity for the expansive Auditorium as well as the Mezzanine. However, due to World War I conservation efforts, some citizens and officials were upset by the use of metal in building a house of entertainment. After much correspondence that led to delays in construction, Pantages received approval to continue building. (Redevelopment Agency of Salt Lake City and Modern Out West 2021)

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Another innovation was the installation of a Sturtevant air conditioning system, one of the first of its kind in Utah. As described in *The Salt Lake Tribune*:

“By means of the ventilating system, one of the largest and best of its kind, every cubic inch of air in the structures is changed every three and a half minutes. Air is taken from the roof, washed with cold water, heated to a correct temperature, then distributed through the building from 800 “mushroom” ventilators in the first floor and balcony. It is then forced up through the roof. The method, known as the Sturdevant [sic] System, was installed at a cost of \$65,000. By means of automatic adjusters the temperature is kept at any desired degree, winter or summer. In the warm season, the air will be cooled with ice.” (The Salt Lake Tribune 1920)

When the theater was ready to open in December 1920, it was the job of manager Frank Newman to move theater operations to the new 2,200-seat building. At the time of its opening, vaudeville entertainment was at its national height and motion pictures (or photoplay) were just emerging in popularity. Salt Lake City had two vaudeville houses (Pantages and Orpheum), three local company houses (Hippodrome, Salt Lake, Wilkes), one road show house (Salt Lake), and twelve motion picture houses.¹⁴ (Salt Lake Telegram 1919)

Considered to be America’s foremost theatre architect, Benjamin Marcus Priteca was born and educated in Glasgow, Scotland, graduated from Edinburgh University in 1907, and apprenticed under well-known architect Robert MacFarlane Cameron for five years. During this time, he became interested in the research of Wallace Sabine of Harvard University on the acoustical properties of sound. (Flom 2008) This interest would end up guiding his burgeoning career into theater design. Priteca moved to Seattle in 1909, on a traveling scholarship, at the height of the Alaska-Yukon-Pacific Exposition. (Potter 1975) His first work in the U.S. was for architect E.W. Houghton, a fellow Englishman in Seattle. (AIA Seattle 2021)

Priteca and Pantages met by chance in Seattle in 1910. By 1911, at the age of 21, Priteca was commissioned to design the Pantages Theatre in San Francisco. This was the start of a very productive relationship; the two worked together for the next two decades. Priteca designed all of Pantages’ theaters between 1911 and 1929 in both America and Canada. During his prolific career he was considered to be the Northwest’s leading architect, designing a variety of building types and over 200 theaters for four chains. (“B. Marcus Priteca (1881-1971)” 2001) At the height of his career, Priteca also maintained offices in Los Angeles, Oakland, and San Francisco, and continued working into his early 70s. (Potter 1975) He was inducted in 1951 into the AIA College of Fellows (FAIA) and affectionately referred to as “Mr. Architect of Seattle.” (AIA Seattle 2021) (Caglia 1978)

Additions to his considerable body of theater work were the body for the locomotive automobile, an angled grille and first angled windshield for the Paige automobile, forerunner to the Graham-

¹⁴ These included American, Broadway, Cosy, Empirese, Isis, Liberty, Paramount-Empress, Photoplay, Princess, Rialto, and Strand.

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Paige, the Seattle Opera House, Congregation Temple de Hirsch, and the Longacres racetrack which was constructed in 1933 and operated until 1992, making it the longest continually operated thoroughbred track on the West Coast. (Wikimedia Foundation, Inc. 2021) (Sias and Lentz 1976) In addition to his considerable body of work, his affability made him a valued institution among professionals and architecture students in the Pacific Northwest. (Potter 1975) Many of Priteca's theaters have endured, the most notable being the Hollywood Pantages.¹⁵

Priteca's architectural style was often branded as "Pantages Greek" and many of his buildings shared a similar style. The buildings were designed to transport their patrons from their ordinary lives into a world of opulence, beauty and comfort. This was accomplished with lavish interiors made up of over 400 tons of plaster, mahogany, marble floors, Tiffany chandeliers and a magnificent Tiffany skylight.

"The Salt Lake City Pantages Theatre contains many of the classic elements of Greek Revival, including pilasters, cornices, entablature, moldings, dentils, consols, and balustrades. However, the architecture's historical eclecticism is revealed through the presence of the composite column orders or Pompeiian wall panels, which are considered to be Romanesque. The overabundance of decoration and frescoes could be considered Baroque, and in accordance with the time of its construction, the Tiffany chandeliers and original furnishings sprinkle the theater with traces of the Art Nouveau movement." (Redevelopment Agency of Salt Lake City and Modern Out West 2021)

One of the trademark features of the Pantages and Priteca collaboration was the innovative use of the "acoustical accelerator." This was designed by Priteca and located at the rear of the main floor under the balcony.

"Priteca, like Louis Sullivan, felt that members of the audience with the cheapest seats should see and hear as well as those with the most expensive. Priteca conceived the idea of a concave surface located several feet in front of the mezzanine crossover which allows the sound to resonate under the balcony, permitting improved acoustics for those seated in the rear orchestra. Although the "acoustical accelerator" device was used much later by Frank Lloyd Wright in an auditorium he designed in Tempe, Arizona, the original idea may be attributed to B. Marcus Priteca." (Sias and Lentz 1976)

The builder was Earl B. Newcomb. He was referred to as the construction engineer and architect. (The Salt Lake Telegram 1918) Newcomb appears to be a minor figure in design and construction in Utah as there are no further records of his work in Utah and he was never licensed by the American Institute of Architects. However, he is listed as the construction engineer for several other Pantages theaters and thus can be considered as the preferred builder

¹⁵ The Hollywood theater is an iconic architectural landmark with a history of significant events including as the location for the Academy Awards for ten years, home to the five highest-grossing weeks in Los Angeles theatrical history, and as a popular production location for current television shows, movies, and music videos. (Broadway in Hollywood and carbonhouse 2021)

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working with Priteca and for Pantages.¹⁶ (Caglia 1978) (“Pantages Theatre Historic Resource” 2021) Newcomb is also listed among the general building contractors of the Associated General Contractors, Southern California Chapter in 1921, and received Civil Engineer’s License number 3114 in California. (Associated General Contractors 1921) (Department of Consumer Affairs, Board for Professional Engineers, Land Surveyors, and Geologists 1982)

Unfortunately, the life of the Pantages Theatre as a vaudeville venue was short-lived. By the 1930s vaudeville was losing favor with national and local audiences, and theaters began switching over to movies, which by the late 1920s included sound in almost all films. Pantages sold the theater to Radio Keith Orpheum in 1929, the name was changed to the R-K-O Orpheum, and it operated under that name through 1936. The Salt Lake City Pantages was one of six theaters that Pantages sold to R-K-O in 1929, reportedly for \$4.5-\$5 million total. (Redevelopment Agency of Salt Lake City and Modern Out West 2021)

In ca. 1937, Paramount acquired the theater from R-K-O Orpheum and changed the name to the Utah Theatre. Several exterior changes were made as the vaudeville was swept out and motion pictures ushered in. The third story of the Main Street commercial building was removed and a new Moderne style facade of terra cotta tile installed. A new marquee and signage with generous neon lighting was one of the prominent changes. Few alterations were made on the theater interior other than the installation of a film screen and projection and sound equipment.

In 1968 after Intermountain Theaters renewed their lease with owners Fred A. and Lucille Carleson, they began an extensive renovation. That year the theater was split into two spaces - one over the other - for showing films. Architect Henry George Greene, a “pioneer of this type of project,” conceived and produced the piggyback theater plans and Jacobson Construction of Salt Lake City was the contractor for the \$250,000 project. (Smith 2001) The projecting marquee was changed to flush-mounted signage on the main facade. This was partially due to the fashion of the time and functional ability to utilize larger, temporary lettering to attract attention of passing automobile drivers, but also due to mounting safety concerns about the potential negative effects of falling projecting signs in an earthquake.

The “Penthouse Theater” was built on the Balcony level and seated 624. The lower theater, referred to as the “Utah Theater,” held 807. Each theater had its own entry/exit. (Redevelopment Agency of Salt Lake City and Modern Out West 2021) This unconventional approach created Utah’s first twin theater or twin-plex, but also required extension alterations on the interior. It later became known as the Utah I & II. Its renovation was reflected by the removal of the Balcony on the Sanborn map for the site. (Sanborn Fire Insurance Co. 1969) The first film to be shown at The Penthouse Theater was Rosemary’s Baby, but the most remembered may be the Utah premiere of Jaws in 1977. After 1983, the Utah Theatre complex expanded across the street to occupy the former Studio Theatre (161 S. Main St.) and renamed it the Utah III. The Utah Theatre continued to operate as a movie complex until June 1992. (Smith 2002) (Smith 2001)

¹⁶ Other theaters by Priteca, Pantages, and Newcomb included Los Angeles, CA (1921) and Fresno, CA (1928).

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Use of the space expanded when the Salt Lake Repertory Theater called the Pantages home starting in 1988 where live productions were staged once again. (May 2006) They remained here until at least 1992. (Smith 2001)

The theater was acquired by Richard Howa, local developer and principal of the Howa Construction Company, in 1992. His vision was to revive the theater in the building, possibly as a dinner theater and as part of a downtown arts district revitalization plan. By the early 2000s no firm plans had materialized despite Howa's strategic maneuvering to have rehabilitation as a larger Broadway-style venue considered.

After verbal threats from Howa to elected officials and in the press to demolish the theater if the city and county could not make revitalization happen, the theater was acquired from Howa by the Redevelopment Agency of Salt Lake City (RDA) in January 2010. The building remained vacant during Howa's ownership between at least 1995 and 2010. (May 2006) Since acquisition in 2010, the RDA researched adaptive use and rehabilitation options, some in collaboration with the Salt Lake County Center for the Performing Arts and local nonprofits. In November 2019, Mayor Jackie Biskupski, RDA Executive Director, and the RDA Board (Salt Lake City Council) agreed to sell the theater to Hines. The plan of Hines is to demolish the theater and construct an apartment building, documenting and salvaging parts of the theater for posterity. The Save the Salt Lake City Pantages Theatre Coalition organized in 2020 in order to advocate for saving the theater, rehabilitating the building according to the Secretary of the Interior's Standards and reopening it as a private film and performance venue.

Additional Historic Context

The Pantages Theatre parcel was originally property within the undivided greater Salt Lake Valley, historically home first to the Fremont civilization and later to Numic speaking tribes.¹⁷ (Simms 2008, 230-232) Three Numic tribes surrounded the Salt Lake Valley, which served as a buffer zone: Goshutes to the southwest of the Great Salt Lake; Northern Shoshone to the north; and Utes occupying land to the southeast. These tribes lived in relative peace with no major conflicts. (Lewis 1994)

The Mormon Pioneers entered the Valley in 1847 by way of Emigration Canyon. Orson Pratt, assisted by Henry Sherwood, was tasked with completing the first land survey. The initial survey was Plat A and laid out according to Joseph Smith's Plat of the City of Zion. Plat A consisted of 135-acre square blocks each ten acres in size. One block was designated for public buildings and the others were divided equally into eight 1.25-acre rectangular lots to accommodate a single-family home and large garden. The Pantages Theatre is located within Plat A with the property initially utilized as a homestead. (Alexander 2002, 19) As the city grew homesteads moved farther from the downtown and lots were converted to business and civic use.

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¹⁷ Given that state archaeologist's data and other research have shown little evidence of archaeology from the pre-pioneer settlement periods being present in the area, this narrative starts with the historic period Indigenous use.

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Alexander Pantages was a Greek immigrant and became a key figure in the early 1900s and successful businessman from vaudeville theater in the United States and Canada. Capitalizing on the desire for entertainment during the Gold Rush - he began his foray into vaudeville first in Alaska and then in Dawson City, Canada. After a short time in New York, he relocated west to Seattle in 1903. It was there he started his first solo development and operation endeavor, the Crystal Theater, which was soon followed by The Pantages Theater. His theater circuit empire quickly took root and spread across the western states where he ultimately either owned or operated a circuit of at least 70 theaters where patrons could see vaudeville shows and movies. (Redevelopment Agency of Salt Lake City and Modern Out West 2021)

Pantages is said to have personally selected and booked the acts, remaining heavily involved in day-to-day operations even as the circuit grew. At a time of enormous investment in vaudeville, the Pantages vaudeville circuit opened in Salt Lake City in 1913 in a theater space at 44 E. Broadway (300 South). (Historic Theaters of Salt Lake City 2013) The success of the theater over the first five years led Alexander Pantages to invest in a larger and more elegant theater in a new location. The Salt Lake City Pantages Theater, designed by architect B. Marcus Priteca, opened December 1, 1920. It cost \$525,000 to construct and featured Warren steel trusses and an air conditioning system, one of the first of its kind in Utah.

Vaudeville's audiences began dwindling with the advent of the radio and the introduction of sound in movies sped its demise. By the late 1920s, the stock market had crashed and Pantages' theaters were in financial trouble. Around the same time, he was accused of sexual misconduct by a young female performer and his wife caused a death while driving drunk. These unfortunate circumstances led him to sell six theaters, including the Salt Lake City Pantages Theatre, to Radio Keith Orpheum in 1929 for \$4.5-\$5 million, thereby ending Pantages' association with Salt Lake City and Utah. (Redevelopment Agency of Salt Lake City and Modern Out West 2021)

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Pantages (Utah) Theatre
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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: _____

Historic Resources Survey Number (if assigned): _____

Pantages (Utah) Theatre
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10. Geographical Data

Acreege of Property 0.65 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 40.455743 N Longitude: -111.533084 W

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

BEG S 17 FT FR NE COR LOT 8, BLK 69, PLAT A, SLC SUR; N 89°57'07" W 202.13 FT; N 0°05' E 7 FT; N 89°57'07" W 12.87 FT; N 0°05'20" E 10 FT; N 89°57'07" W 116.13 FT; S 0°08'24" W 108.833 FT; S 89°57'07 E 115.05 FT; S 0°05'20" W 0.354 FT; S 89°57'07" E 1.125 FT; S 0°05'20" W 7.479 FT; S 89°57'07" E 62.25 FT; N 1.32 FT; E 1.95 FT; N 0°03'50" E 21.58 FT; S 89°46'09" E 150.53 FT; N 77.246 FT TO BEG.

Parcel boundary description for parcel 15-01-229-068-0000 retrieved from Salt Lake County Assessor's website on July 22, 2021.

Boundary Justification (Explain why the boundaries were selected.)

The boundary of the site is the legal parcel boundary, which matches the physical outline of the building and the property, which is on an urban lot with zero setbacks from the lot line.

Pantages (Utah) Theatre
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11. Form Prepared By

name/title: Kirk Huffaker, Principal / Amy Reid, Production Assistant
organization: Kirk Huffaker Preservation Strategies
street & number: 159 W. Broadway, Suite 200
city or town: Salt Lake City state: UT zip code: 84101
e-mail: kirk@kirkhuffaker.com
telephone: (801) 949-4040
date: September 1, 2021

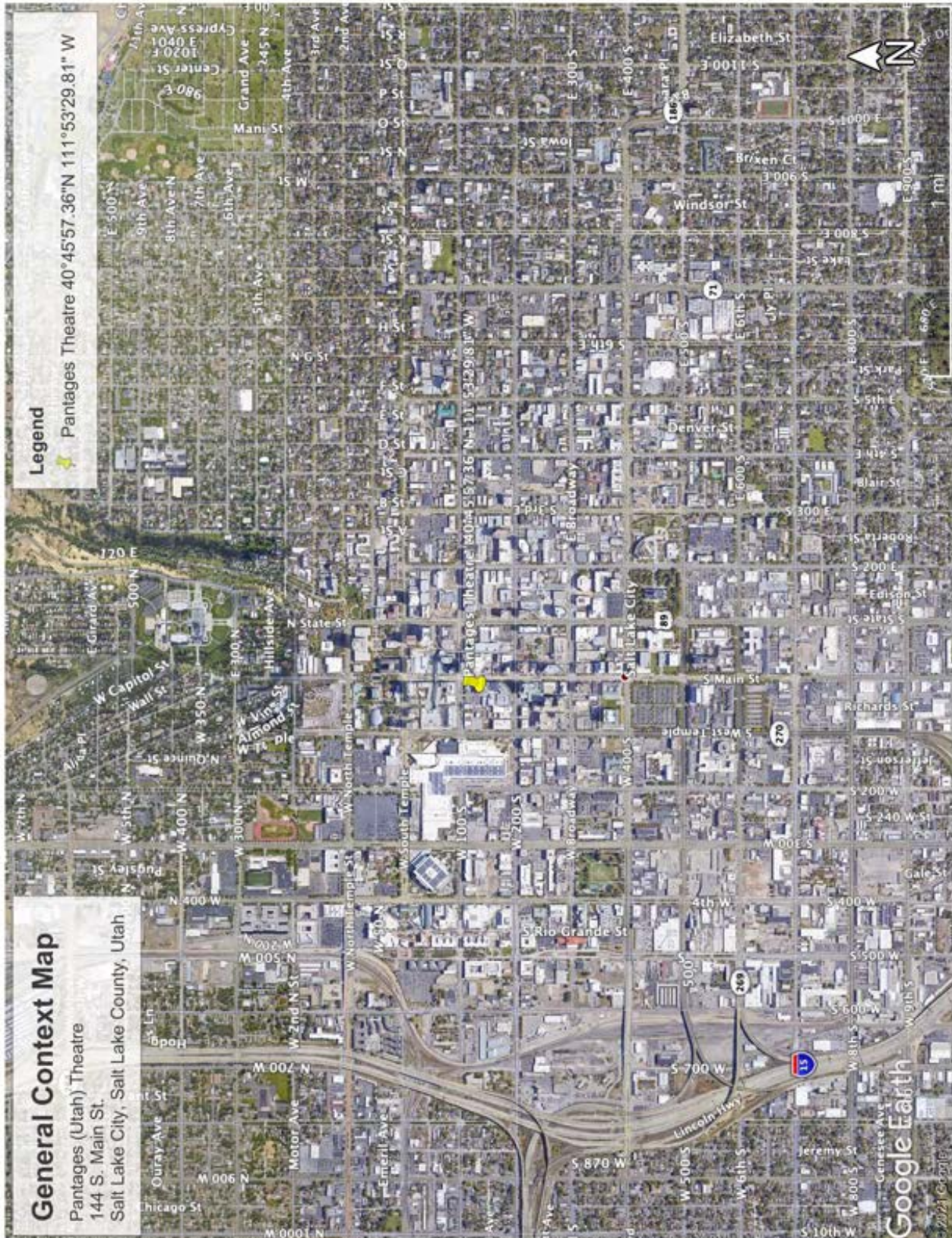
Additional Documentation

Submit the following items with the completed form:

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

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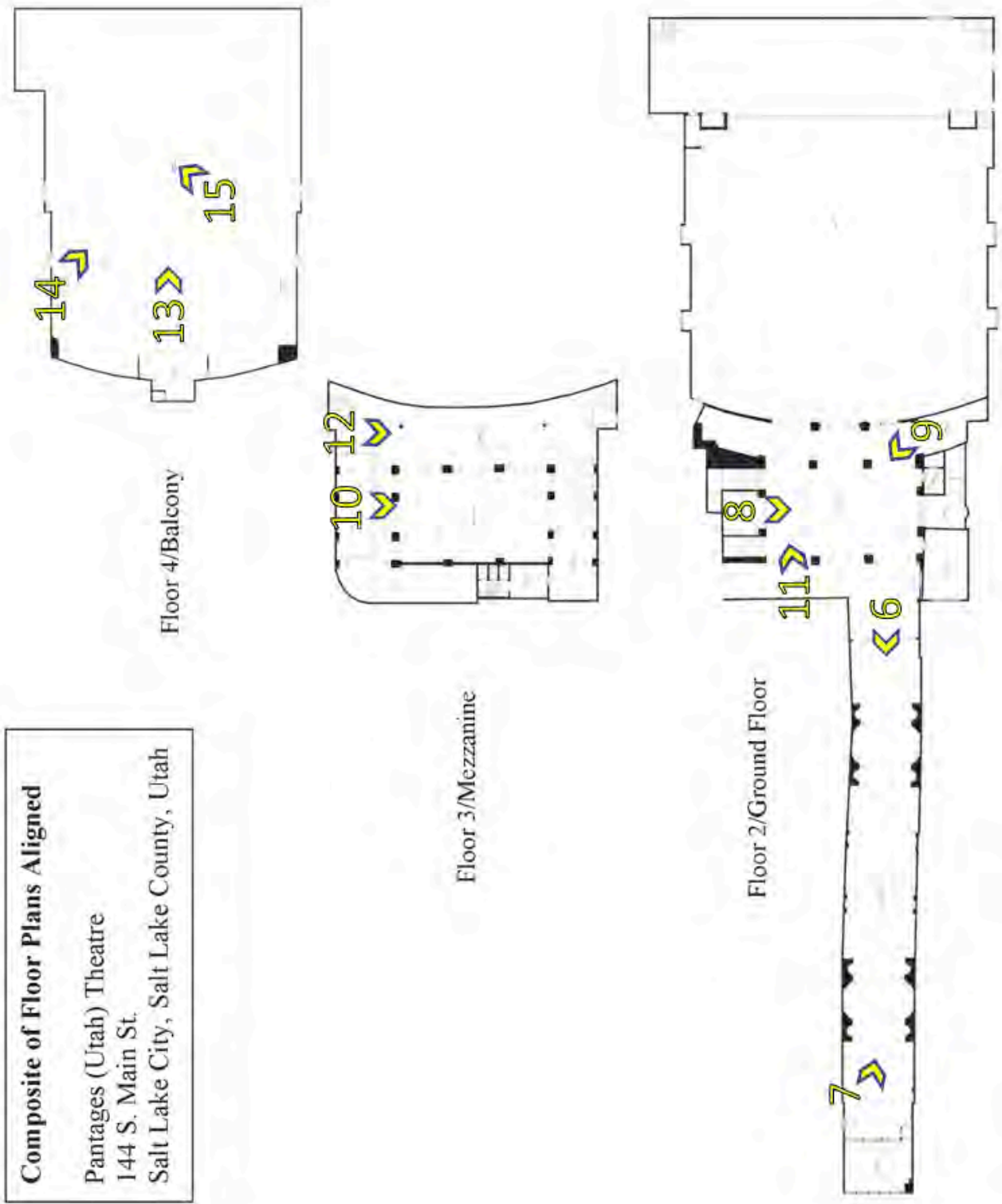
Exterior Photo Key Map



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Interior Photo Key Map



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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Pantages (Utah) Theatre

City or Vicinity: Salt Lake City

County: Salt Lake

State: UT

Photographer/Date Photographed:

Photos 1-5	Kirk Huffaker	July 2021
Photo 6	Jarod Hall	February 2017
Photo 7	Owen Butler	November 2020
Photos 8, 15	Trent Smith	October 2020
Photo 9	Kirk Huffaker	February 2020
Photos 10-11	Libby Haslam	November 2020
Photo 12	Peter Goss	November 2020
Photo 13	Sam Scholes	August 2012
Photo 14	Mike Terry	October 2010

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Photos List

Photograph 1	Exterior, main (east) façade, July 2021. Camera view west.
Photograph 2	Exterior, south façade, July 2021. Camera view northeast.
Photograph 3	Exterior, south façade, July 2021. Camera view north.
Photograph 4	Exterior, rear (west) façade, July 2021. Camera view southeast.
Photograph 5	Exterior, north façade, July 2021. Camera view south.
Photograph 6	Interior, Entry Hall, February 2017. Camera view east.
Photograph 7	Interior, Entry Hall, November 2020. Camera view northwest.
Photograph 8	Interior, Foyer, October 2020. Camera view north.
Photograph 9	Interior, Foyer, February 2020. Camera view southeast.
Photograph 10	Interior, Foyer ceiling detail, November 2020.
Photograph 11	Interior, Foyer detail, November 2020.
Photograph 12	Interior, Mezzanine, November 2020. Camera facing north.
Photograph 13	Interior, Auditorium, proscenium and Tiffany ceiling light (dome). Camera facing west.
Photograph 14	Interior, view from balcony to ceiling (dome) and proscenium showing seating area for The Penthouse/Utah II (1968). Camera facing north.
Photograph 15	Interior, Tiffany ceiling light (dome) detail, October 2020.

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Photograph 1. Exterior, main (east) façade, July 2021. Camera view west.



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Photograph 2. Exterior, south façade, July 2021. Camera view northeast.



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Photograph 3. Exterior, south façade, July 2021. Camera view north.



Photograph 4. Exterior, rear (west) façade, July 2021. Camera view southeast.



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Photograph 5. Exterior, north façade, July 2021. Camera view south.



Photograph 6. Interior, Entry Hall/Lobby, 2017. Camera view east.



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Photograph 7. Interior, Entry Hall/Lobby, November 2020. Camera view northwest.



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Photograph 8. Interior, Foyer, October 2020. Camera view north.



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Photograph 9. Interior, Foyer, February 2020. Camera view southeast.



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Photograph 10. Interior, Foyer ceiling detail, November 2020.



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Photograph 11. Interior, Foyer detail, November 2020.



Photograph 12. Interior, Mezzanine, November 2020. Camera facing north.



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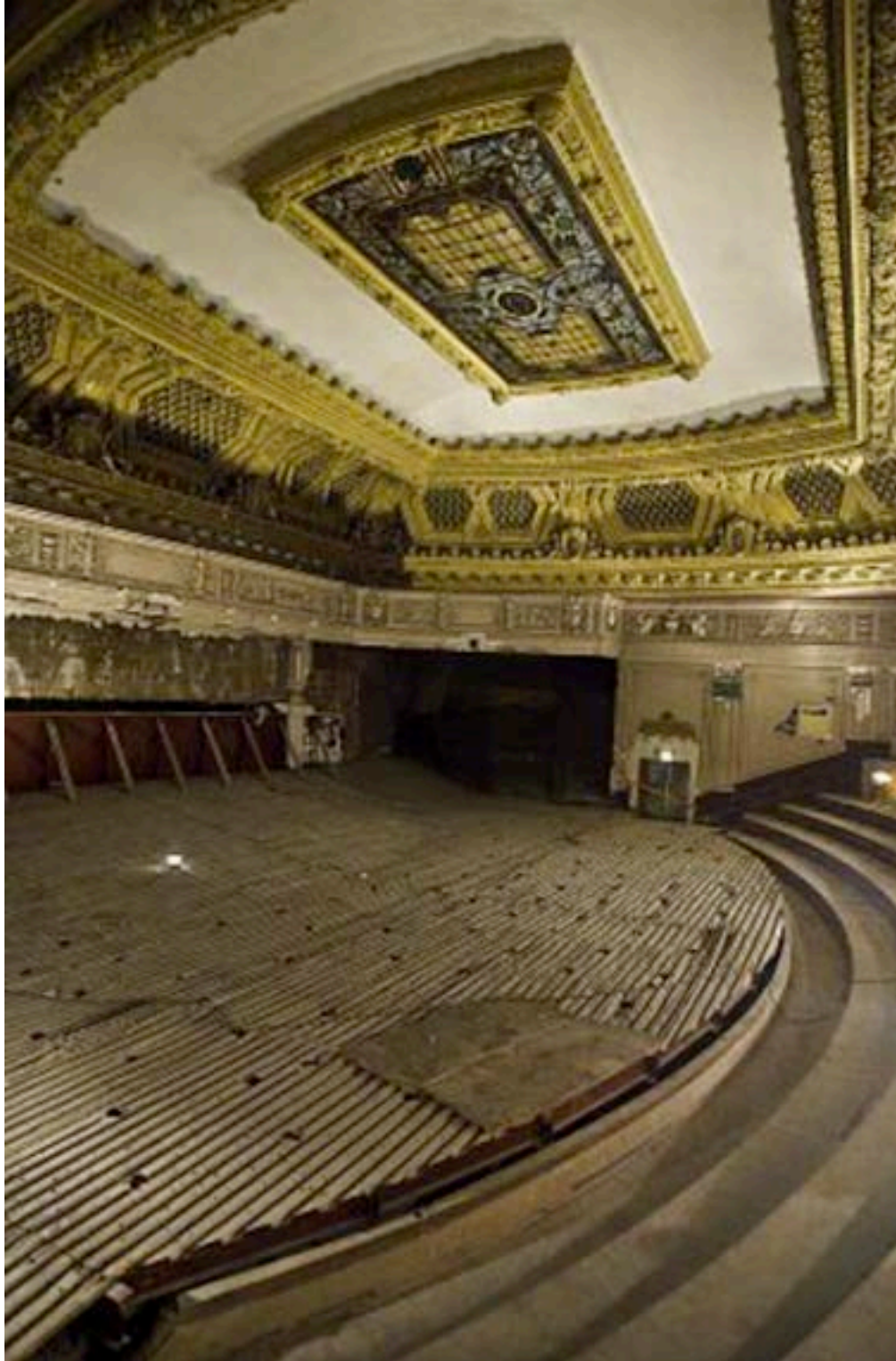
Photograph 13. Interior, Auditorium, proscenium and Tiffany ceiling light (dome). Camera facing west.



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Photograph 14. Interior, view from balcony to ceiling (dome) and proscenium showing seating area for The Penthouse/Utah II (1968). Camera facing north.



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Photograph 15. Interior, Tiffany ceiling light (dome) detail, October 2020.



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Figure 1. Historic, view of balcony steel beam from stage during construction, 1919.



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Figure 2. Historic exterior, view of workers preparing the theater's new façade, 1920.



Figure 3. Historic exterior, view of the completed Pantages Theatre façade, 1920.



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Figure 4. Historic interior, Entry Hall/Lobby, view west, 1921.



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Figure 5. Historic interior, north end of Foyer, view north, 1921



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Figure 6. Historic interior, south end of Foyer, view south, 1921.



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Figure 7. Historic interior, general view of house from stage, view east, 1921.



Figure 8. Historic interior, view of balcony and proscenium, view northwest, 1921.



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Figure 9. Historic interior, Tiffany ceiling light (dome) detail, 1921.



Figure 10. Historic exterior, crowd watching the World Series in front of and at the Pantages Theatre (top left), view northwest, 1928.



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Figure 11. Historic exterior, façade with new marquee after name changed to the Orpheum, view northwest, 1934.



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Figure 12. Historic exterior, façade with new marquee after name changed to the Utah, view west, 1943.



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Figure 13. Historic interior, Entry Hall/Lobby showing modernization, view west, 1950.



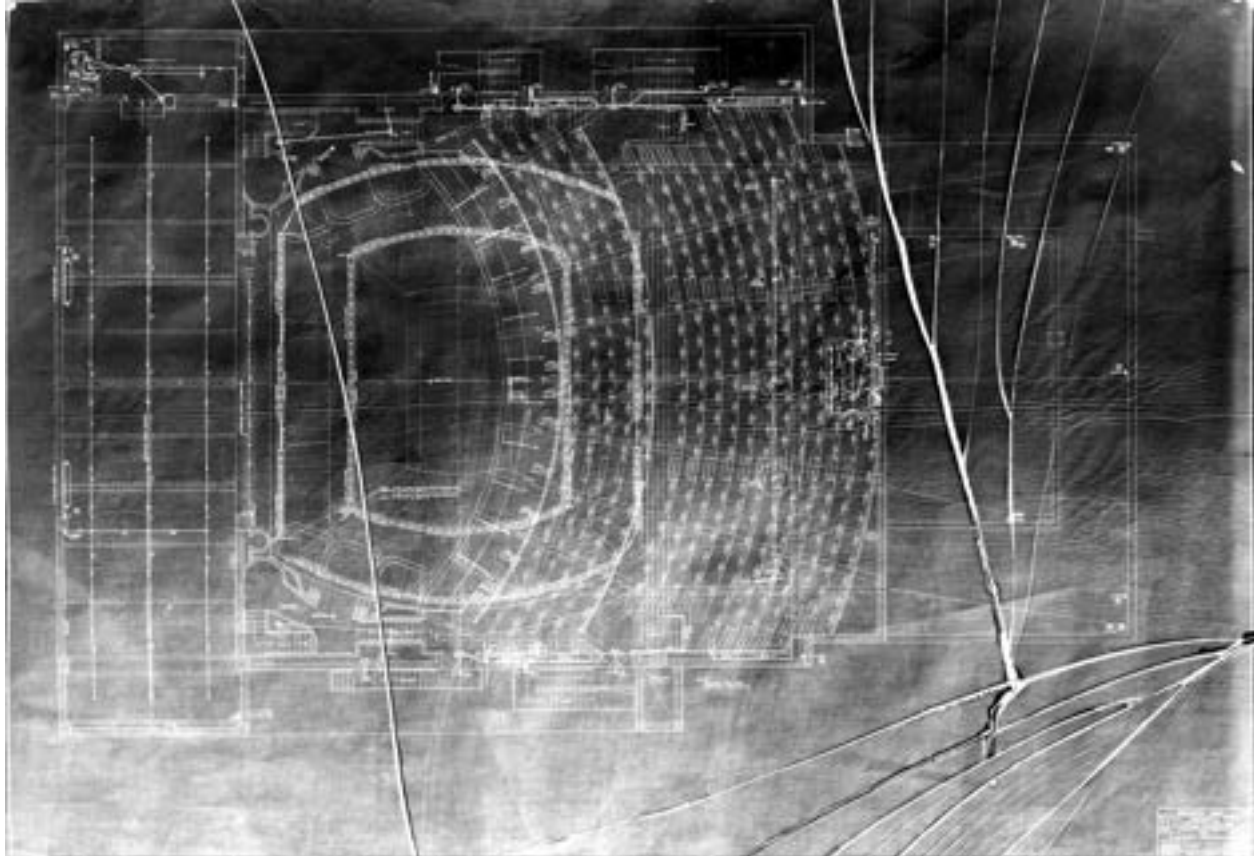
Figure 14. Historic exterior, main façade with larger marquee lettering, view southwest, 1958.



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Figure 15. Historic, Balcony and reflected ceiling plan, drawing by architect B. Marcus Priteca, glass plate negative, 1919.



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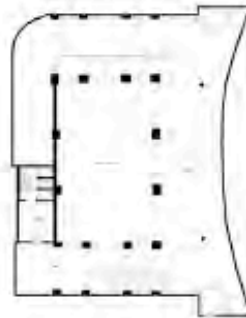
Composite of Floor Plans Aligned

Pantages (Utah) Theatre
144 S. Main St.
Salt Lake City, Salt Lake County, Utah

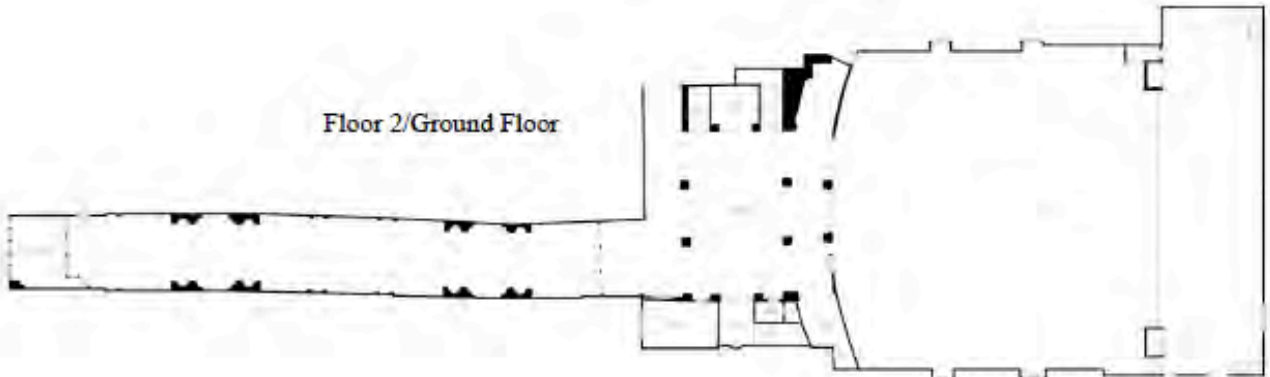
Floor 4/Balcony



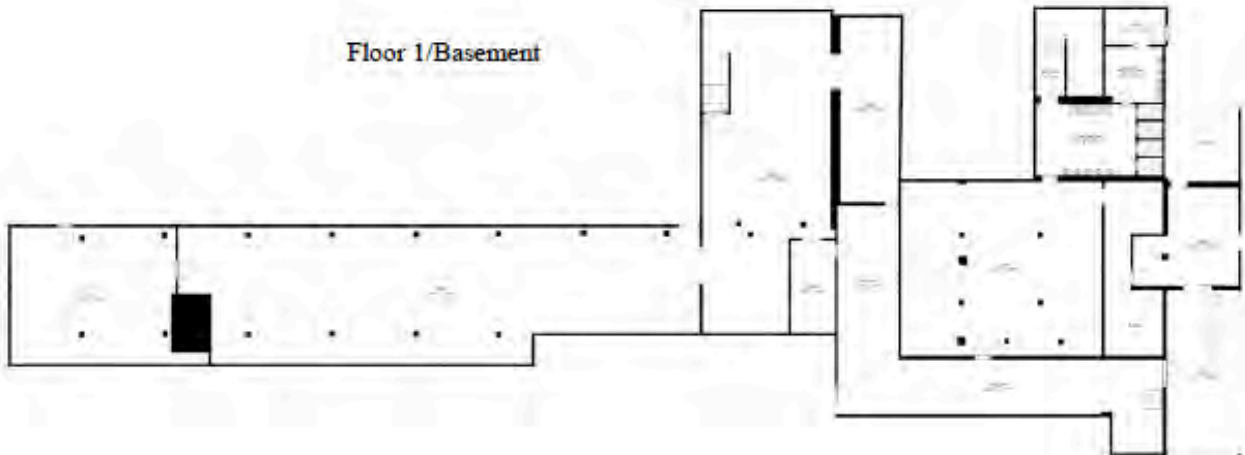
Floor 3/Mezzanine



Floor 2/Ground Floor



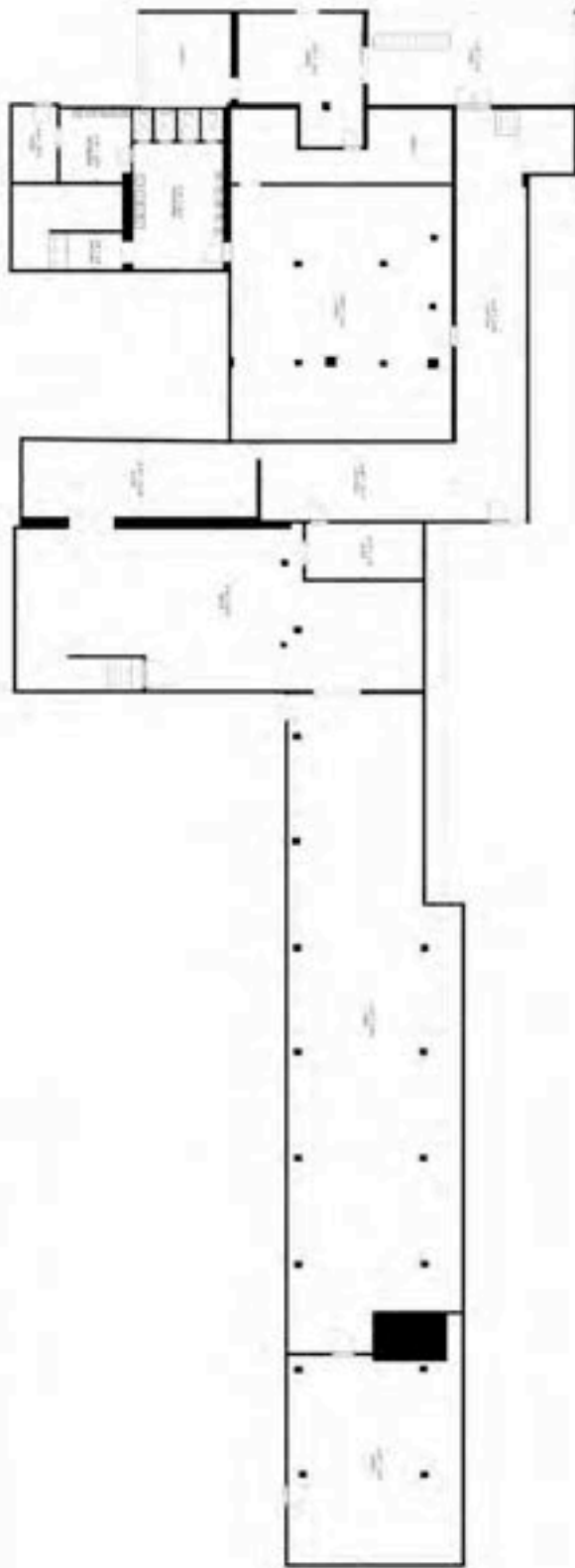
Floor 1/Basement



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Floor Plans – Floor 1/ Basement
9,159 square feet
Pantages (Utah) Theatre
144 S. Main St.
Salt Lake City, Salt Lake County, Utah



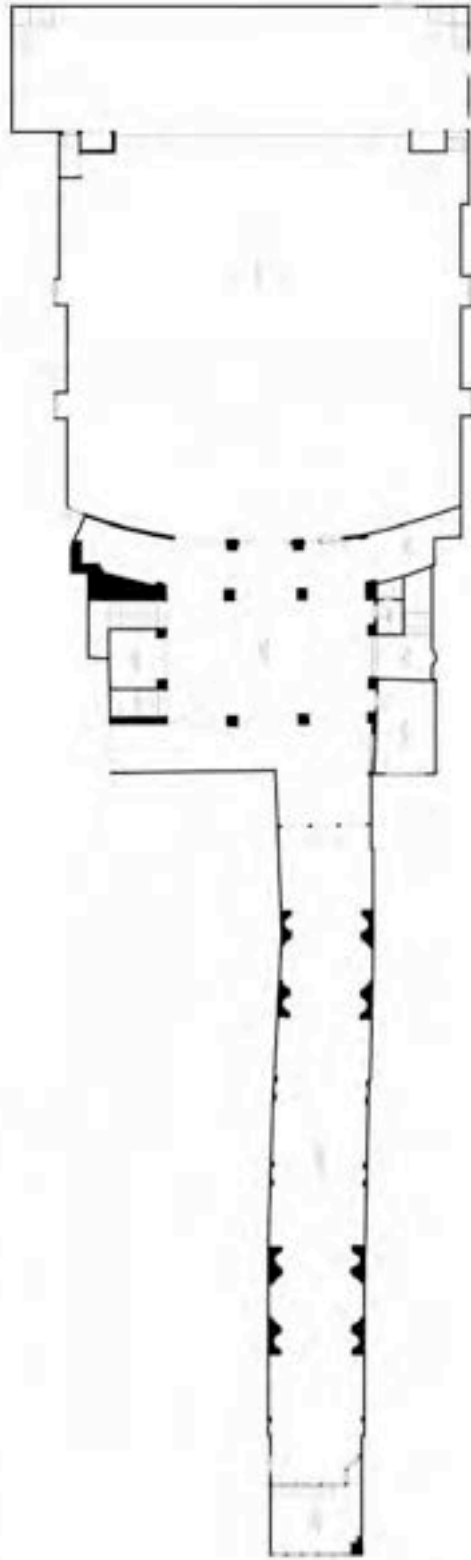
Not To Scale



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Floor Plans - Floor 2/Ground Floor
16,678 square feet
Pantages (Utah) Theatre
144 S. Main St.
Salt Lake City, Salt Lake County, Utah

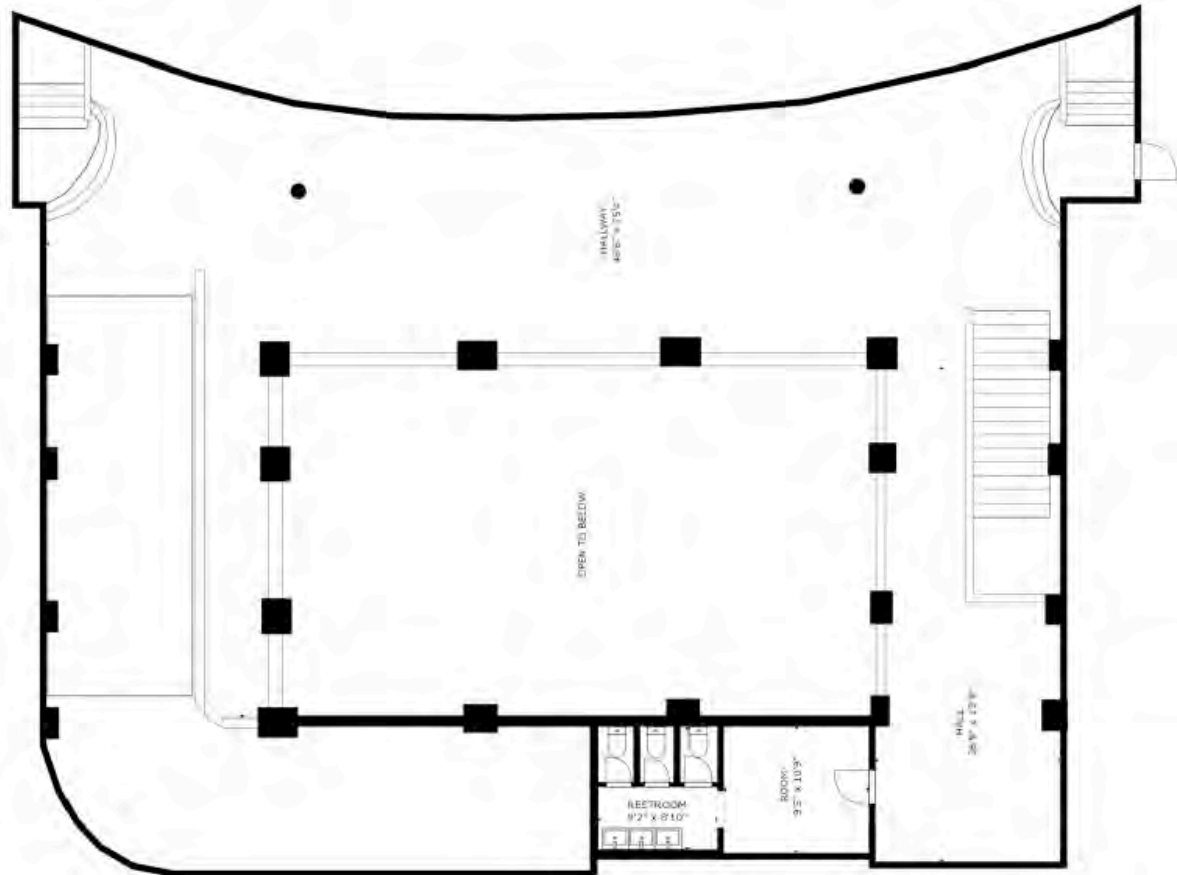


Not To Scale



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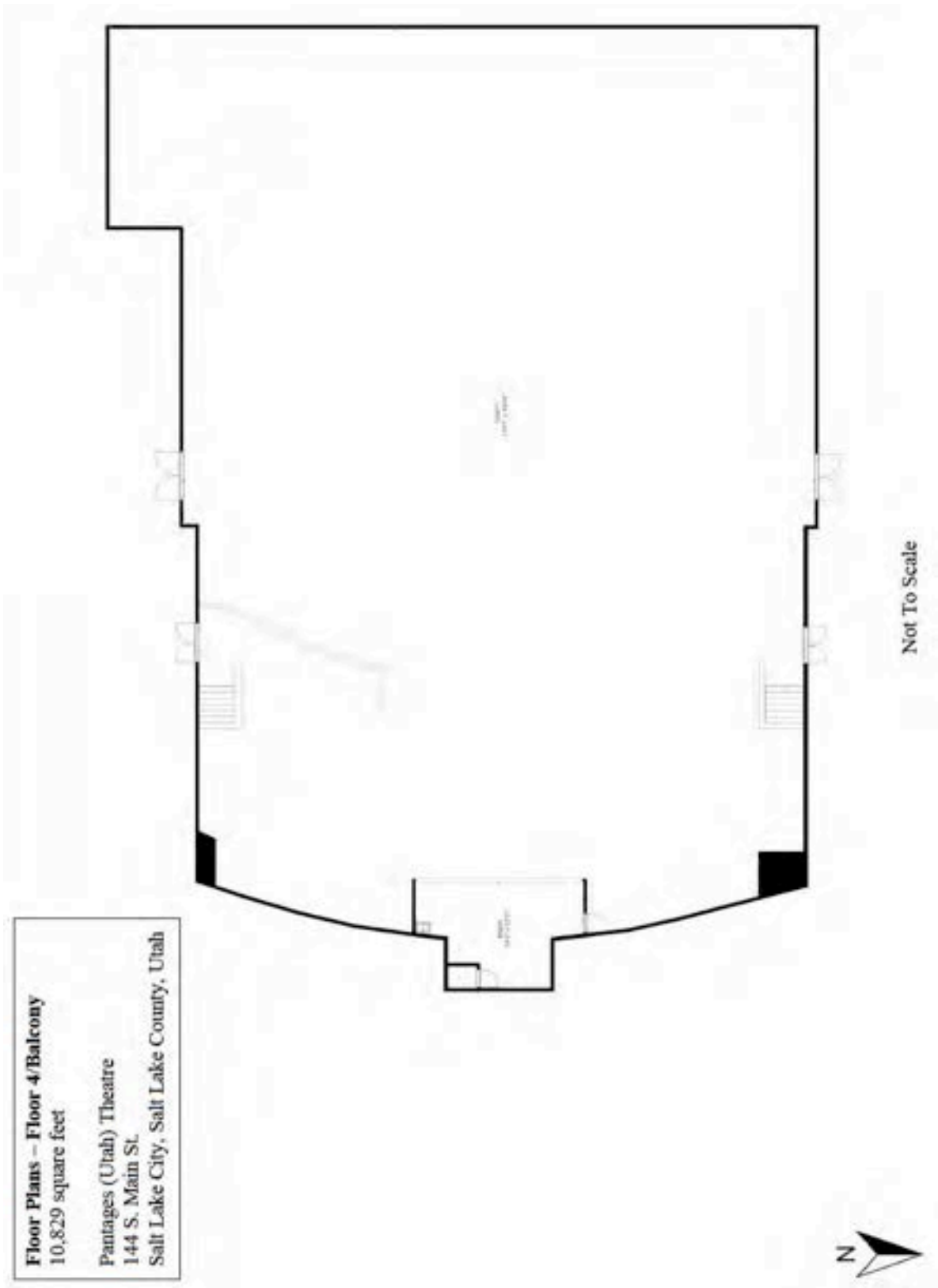
Not To Scale

Floor Plans – Floor 3/Mezzanine
3,250 square feet
Pantages (Utah) Theatre
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Property Owner information:

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

Name Redevelopment Agency of Salt Lake City

Address 451 S. State St., Room 404

City or Town Salt Lake City State UT Zip code 84111

Telephone/email (801) 535-7240 / danny.walz@slcgov.com

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Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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.