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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 The Mayfield Theatre Building
other names/site number Mayfield Art Theatre, Old Mayfield Theatre, New Mayfield Repertory Cinema

2. Location

street & number 12300 Mayfield Road

NA	not for publication
NA	vicinity

city or town Cleveland

state Ohio code OH county Cuyahoga code 035 zip code 44106-1928

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

Barbara Power Dept. Head, Inventory & Registration April 22, 2013
Signature of certifying official/Title Date

Ohio Historic Preservation Office, Ohio Historical Society
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:)

Patricia Andrews
Signature of the Keeper

6/14/2013
Date of Action

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5. Classification

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

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

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

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

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

Contributing	Noncontributing	
1	0	buildings
		sites
		structures
		objects
1	0	Total

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

NA

Number of contributing resources previously listed in the National Register

NA

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

RECREATION AND CULTURE/theater

Current Functions
 (Enter categories from instructions.)

VACANT/NOT IN USE

7. Description

Architectural Classification
 (Enter categories from instructions.)

LATE 19TH AND EARLY 20TH CENTURY
AMERICAN MOVEMENTS/Commercial Style

Materials
 (Enter categories from instructions.)

foundation: BRICK/CONCRETE
 walls: BRICK

 roof: SYNTHETICS/Rubber
 other: WOOD/Storefront

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Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Located at 12300 Mayfield Road in the Little Italy neighborhood on the east side of Cleveland, the Mayfield Theatre sits on the south side of Mayfield Road in one of the commercial blocks that line the hill that eventually rises out of the neighborhood and past Lake View Cemetery and into Cleveland Heights. In Little Italy, the commercial buildings along Mayfield are small with restaurant, bakeries, and retail spaces on the first floors, and offices and housing on the upper floors. The neighborhood feels lively and a bit crowded due to the building density, narrow sidewalks, traffic, and tight on-street parking. While there has been some demolition and loss of population in the neighborhood, Little Italy is still an enclave of narrow streets and many commercial and residential buildings all located within a relatively small, geographically confined area (Photos 0001-0003). The two-story Mayfield Theatre building was constructed as a movie house with a large apartment on the second floor above the street. The building occupies most of its rectangular parcel, spanning from the sidewalk on Mayfield Road almost to the rear alley, also known as Fairview Court (Photos 0004, 0013; Figure 2). The building abuts the two-story commercial building to the west (Photo 0005) but most of the east elevation is exposed due to the proximity of an adjacent parking lot (Photos 0011, 0012). The most notable feature on the building is the marquee that extends over the sidewalk (Photos 0005-0008, 0030; Figures 7, 8); the original blade sign was also in place until blown down by Hurricane Sandy October 29, 2012. The marquee is in its original location but has been modified over the years (Figures 7-16, Photos 0005, 0006). The building is within the Cleveland Landmark Little Italy Historic District, and is also designated as an individual Cleveland Landmark (#132). The building is currently vacant.

Narrative Description

The Mayfield Theatre is a nearly symmetrical, two-story, flat-roof, yellow brick commercial building with stone appointments and patterned brick that originally housed a theater on the first floor and a large apartment on the second floor. There is a partial basement under the front section of the building. Rectangular in shape, the building abuts the sidewalk on Mayfield Road and extends south, almost to the alley at the rear of the lot (Figure 2). The façade (north elevation) features a wide, central, inset entrance and rectangular marquee that extends over the sidewalk (Photos 0004-0006). While the bones of the marquee are original, the trim and side panels have been modified over the years (Figures 6-15, Photos 0005, 0006). Above the marquee and slightly off-center was the large original blade sign that read "Mayfield" (Photos 0005-0008) before a storm blew it off the building in 2012 (Photo 0030). The damaged sign will be used to replicate a new sign during the building rehabilitation.

Out at the sidewalk, two movie poster cases appear on each side of the inset entrance. The area around the movie poster cases is trimmed out in wood with wood bulkheads below. On either side of the movie poster cases is a single round-arch opening flanked by brick and stone piers. The brick arch and spandrel is slightly inset and features a keystone and stone brackets that terminate the arch. Both arched openings have replacement doors, are currently boarded, and the stone details in the arches and piers have been painted. Based on the interior floor plan, these openings likely housed doors used for exiting the theater but no historic photo has been found to confirm that detail. The main inset entrance features a single door that provides access to the second floor apartment and two pairs of doors that provide access to the theater; all five doors have been replaced (Photos 0009, 0010). Two historic photos, one taken from the exterior and one taken from the inside the lobby, shows the originals were likely double-leaf, ten-light wood doors (Figures 12, 22). Above the single door and each of the paired entrances are Arts and Crafts-style glass transoms that are original to the building (Photo 0010). On the side walls, an additional door under a boarded transom and crown molding appears next to the movie poster cases. The inset entrance has stucco walls that terminate in crown molding that runs above the doors and a couple feet below the plaster ceiling, creating a coved ceiling. A small opening on the west sidewall was likely used for ticket sales. The original terrazzo floor at the entrance remains but is cracked and patched with concrete in places. Overall, the exterior of the building is good condition.

The exterior of the second floor features groups of windows sitting between a continuous stone sill and a continuous brick lintel, both of which span the façade (Photos 0004, 0007, 0008). Stone and brick stringcourses, and brick and stone laid up in patterns to ornament the front of the building wrap the corners. The top of the wall terminates in a stone parapet cap that turns to clay tile caps along the sides and rear of the building. The original blade sign that was affixed to the

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facade at this level extended above the parapet (Photos 0005, 0006); the sign will be replicated and installed in the same location. To the left are two brick openings containing three windows each; to the right are two brick openings containing paired windows. The replacement one-over-one windows are covered by aluminum storm windows. A brick chimney that penetrates the roof but is set back from the facade is visible from the front of the building.

The west elevation abuts an adjacent two-story building and is not visible. The east elevation abuts a slightly raised open parking lot for the adjacent property (Photos 0011, 0012). The windowless common brick wall steps down from the two-story space at the front of the building to a single story until it reaches the two-story height of the theater fly space at the rear of the building. A house that fronts on the rear alley obscures the south end of this elevation. Historically, a house nearly touched this elevation, causing the brick to be protected or become soiled in areas (Photo 0011; Figures 2-4). At the rear of the second floor apartment, a section of the parapet wall has been extended upward and a shed roof addition has been added at the rear of the living unit (Photo 0011). A section of fence is also visible; it sits up on the roof adjacent to a roof deck/patio. Similarly, a shed roof addition has been added over the flat roof in front of the two-story fly space at the rear of the building (Photo 0012).

The rear elevation along the alley consists of the two-story fly space flanked by two theater exits; the exits are a half a floor below grade (Photo 0013). Egress was likely up concrete walks that are now missing but rose from the doors up to the grade of the alley. A small wood framed house and store that fronted the alley, Fairview Court, and was attached to the back of the theater was demolished at some point. It's not clear exactly when these buildings were constructed but they are on the 1926, 1949 and 1952 Sanborn Fire Insurance Maps (Figures 2-4). They were never a part of the Mayfield Theater and were likely built on the alley shortly after the theater construction was complete, as shoehorning buildings into any vacant space was very typical for the Little Italy neighborhood (Photo 0013 illustrates the close proximity of the buildings; the adjacent house is also shown in Figures 2-4). It appears that the location of the east exit on this elevation was extended toward the alley at some time and now projects past the rear wall of the theater (Photo 0013).

The interior of the theater features a small entrance lobby with the theatre space accessed through two pairs of double-leaf, ten-light wood doors that would have matched the original exterior entrance doors; the glass has been covered but the doors remain in place (Photo 0022). The lobby currently has a dropped ceiling, plaster walls, simple plaster moldings that create wall panels, and a terrazzo floor that is cracked and patched with concrete. Once inside, the ceiling height at the back of the theater is low to accommodate a partial floor above that originally housed projection equipment (Photo 0014). The projection booth is accessed from a metal ladder that was once enclosed (Photo 0023). Flanking the lobby are spaces that originally housed the restrooms, the box office, storage, basement access, and the exit corridors that lead to the arched openings at the front of the building. There are two unadorned plaster columns that, along with a sloping floor and high ceiling, mark the entrance into the seating area of the theater (Photos 0015-0017). The 743 original wood theater seats were removed during two separate renovations, and the replacement seats are no longer in place. The high ceiling is flat plaster with the only ornamentation being the six original chandeliers (Photo 0017-0021) that are still in place and remnants of the surface-mounted fixtures that are missing. Two small skylight openings appear on the centerline of the ceiling, which may have been from a later renovation. The walls are also flat plaster with simple plaster pilasters capped by Ionic capitals. Between the pilasters are simple decorative panels with bracketed boxes (like a window box) mounted high and centered in each panel which were used to house up-lights (Photos 0018, 0019). A small stage with a proscenium is located at the front of the theater space (Photos 0017, 0020). The proscenium features more decorative fluted pilasters, Ionic capitals, decorative brackets and trim, and other decorative plaster castings applied to the wall above the stage. The stage has a slight curve and projects out from the face of the west wall of the theater. Although not built for stage productions, the stage includes a tall fly space. Boarded openings on either side of the stage marks where the double-leaf exit doors would have provided exit up and into the rear alley (Photo 0020).

The second floor apartment (Photos 0024-0029) is accessed from the inset front entrance through a single door located next to the paired theatre entrance doors. A set of straight-run stairs leads to an eight-room unoccupied apartment that is approximately 2,400 SF in size. The space includes two small c.1980 rooftop additions at the rear of the apartment, one of which is visible from the east elevation (Photo 0011). The partial basement also features a straight run of stairs, and houses mechanical equipment and storage. Overall, the interior of the building is in fair to good condition with isolated areas of deterioration.

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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.)

ENTERTAINMENT/RECREATION

Period of Significance

1922-1959

Significant Dates

1922-23

Significant Person

(Complete only if Criterion B is marked above.)

NA

Cultural Affiliation

NA

Architect/Builder

Dominic R. Cefaratt, Architect

Period of Significance (justification)

The Period of Significance is bounded by the start of the theatre construction in 1922. The end date coincides with end of the Mastandrea family involvement with the theatre in 1959.

Criteria Considerations (explanation, if necessary)

NA

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

The Mayfield Theatre on Mayfield Road in Cleveland, Ohio is significant under Criterion A in the area of ethnic heritage for its prominent place in the social and cultural history of the Little Italy neighborhood. Built at time of significant Italian immigration and development of the Little Italy neighborhood, the Mayfield Theatre provided recreation and entertainment to a close-knit, self-contained and self-sufficient Italian immigrant community. With the loss of dozens of neighborhood movie theaters built in the first half of the 20th century, the Mayfield Theatre remains as an example of a recreation and entertainment venue that served its Italian neighborhood almost exclusively during the period of significance. The Mayfield Theatre Building is being nominated at the local level of significance.

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

Cleveland's Italian Settlements

"Although Italian names can be found in Cleveland city directories from the late 1850s, not until the Civil War did an Italian community begin forming in the city. The 1870 census listed 35 Italians in Cleveland; during the following 50 years, more than 20,000 Italian immigrants came to the city. Most immigrants were contadini (peasants) from Mezzogiorno (southern Italy), where extreme poverty and government negligence brought unbearable hardship."¹

"By the 1920s.....six Italian neighborhoods had been established. The largest [and first to be established] was Big Italy, located along Woodland and Orange avenues from E. 9th St. to E. 40th St. Little Italy, centered on Mayfield and Murray Hill roads, proved the most enduring of the settlements. Nearby, at E. 107th St. and Cedar Ave., a community grew around St. Marian Church. Also on the city's east side was a substantial Italian settlement in Collingwood. Two settlements were on the west side, one near Clark and Fulton avenues and one on Detroit near W. 65th St., the latter an offshoot of the former. Eventually, by the late 1920s, a 7th community was established by people moving out of Big Italy to the Woodland and E. 116th St. region. In each community, the Italians transplanted their institutions, including nationality parishes, hometown societies, mutual-aid organizations, and a multiplicity of family-owned businesses. Cleveland's Italians lacked any sense of national identity. Italy for them was the village from which they came. What the Italians brought to Cleveland were the traditions, values, patron saints, and dialects from the villages they represented. Their affinities and affiliations were largely with their paesani (fellow villagers)."²

"Most of Cleveland's Italian immigrants came after the turn of the century, when the city was expanding its streets and city services. Many worked on bridges, sewers, and streetcar tracks, while also providing cheap labor for factories and railroads. Skilled in embroidering and needlework, Italian women and men worked in large numbers in the clothing and garment industries, employed by Printz-Biederman, Joseph & Feiss, M. T. Silver, and other clothing factories. The immigrant settlements often differed according to occupation. Big Italy, the oldest colony, located close to the city's markets, became the center of the city's fruit industry because many of the immigrants came from Sicily, where fruits were grown. Frank Catalano, a pioneer settler, introduced to Cleveland such tastes as oranges, olive oil, figs, anchovies, garlic, bananas, nuts, and other delicacies. Catalano, with his Italian competitors, made Cleveland the center of Ohio's produce industry."³

"In Little Italy, the chief occupations included tailoring, monument work, and gardening. While Italian landscapers tended the estates on the heights [Cleveland and Shaker Heights] above Little Italy, stonecutters applied their skills to cemeteries, churches and private homes. The pioneer stonecutters were Jas. Broggini, coming to Cleveland in 1870 and establishing a monument work on Woodland Ave., and Joseph Carabelli, immigrating in 1880, seeing the opportunity for monument work in Lake View Cemetery [borders Little Italy], and establishing what became the city's leading marble and granite works."⁴ Carabelli was the builder of the famed Wade Memorial Chapel in Lake View Cemetery, designed by the noted Cleveland architectural firm Hubbell and Benes [West Side Market, YMCA, Cleveland Museum of Art] and dedicated in 1901 to the memory of Jephtha Wade. Wade, a Cleveland businessman and philanthropist throughout his

¹ Van Tassel and Grabowski, The Encyclopedia of Cleveland History, p. 582.

² Ibid.

³ Ibid.

⁴ Ibid.

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life, had established Cleveland as an early telegraph center by 1850, and was key in the creation of the Western Union Company in 1856.⁵

"Most fresco and mosaic work in Cleveland was accomplished by Italian artist immigrants."⁶ Cleveland's Italians were also active in manufacturing.⁷ Ohio Macaroni Co., established in 1910, became Ohio's largest macaroni company by 1920, and Roma Cigar Co., started in 1913, produced 20,000 cigars weekly by 1920.⁸

"No institution better reflects the uniqueness of Cleveland's Italian community than the hometown society, enabling the paesani [fellow countrymen] to transplant the solidarity of their native villages, and helping to keep them from being absorbed by Cleveland's greater Italian community. Meeting weekly, they reminisced in their village dialect, maintained family acquaintances, continued ties with their Italian village, buried their dead, cared for windows and children, and found employment for the unemployed and housing for those without shelter."⁹ By 1930, most of the hometown societies were affiliated with the Sons of Italy, first established in Cleveland in 1913.¹⁰

As a source for social services, recreational activities, and education, "the church was, perhaps, the major non-familial institution. Fr. Pacifico Capitani arrived from Rome in 1886, and on 8 May 1887 the first Italian nationality church in Ohio was dedicated to St. Anthony, serving Big Italy. By the late 1920s, Cleveland's Italian-born exceeded 32,000 and the nationality churches increased: St. Marian (1905), Holy Rosary (1892) serving Little Italy, St. Rocco (1922), Holy Redeemer (1924) serving Collinwood, and Our Lady of Mt. Carmel West (1926). By 1937, enough Italians had moved to the Woodland-E. 116th area to establish Our Lady of Mt. Carmel East. Despite the overwhelming association of Italians with Roman Catholicism, several Protestant Italian churches were established, including St. John's Beckwith (1907) in Little Italy. The nationality churches unified the various paesani, as no single group could build its own church. Still each group of paesani held a banquet and street parade honoring its patron saint. By the 1980s the Feast of the Assumption, sponsored by Holy Rosary Church, was one of the sole surviving feasts and had grown to an enormous event."¹¹ The Feast continues to be held in Little Italy every August and is attended by tens of thousands of people from around the city and region.

The Italian-American press was one of the most effective means of ethnic expression. In 1903, the first Italian newspaper in Ohio, *La Voce Del Popolo Italiano* [The Voice of the Italian People] was founded in Cleveland. By 1915 it became the first Italian newspaper in the U.S. to publish articles in both Italian and English; and by 1920 it claimed a circulation of 15,000 in Cleveland and another 30,000 throughout Ohio and other states.¹² *La Voce* suspended publication in 1944 when circulation dropped to under 2,000.¹³ Along with two other Italian newspapers, *La Stampa* and *L'Araldo* (1938-1957), these papers interpreted American law, made clear economic and social rights, emphasized the advantages of citizenship, and became an incentive for literacy, offering news from the homeland.¹⁴

"In the late 1920s, events within the American experience challenged Cleveland's Italian community. The burdens created by Prohibition, the Depression, and passage of restrictive immigration legislation placed Italians in a defensive position and made the community politically active. The rise of Mussolini, which tended to gain international respect for Italy, had strong symbolic importance for immigrants."¹⁵ Italians in Cleveland took great pride in the revitalized Italy but that changed in 1940 when Italy declared war on France and England.¹⁶ "Between then and the entry of the U.S. into the conflict, almost all local support for Mussolini melted. Perhaps the greatest benefit of the situation was the ethnic maturity resulting from the identity crisis experienced when Italians found themselves classified as 'enemy aliens.' Ethnicity transformed as Italians redirected their energy toward the war effort."¹⁷

⁵ Van Tassel and Grabowski, p. 372.

⁶ Ibid, p. 582.

⁷ Ibid.

⁸ Ibid, p. 583.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid, p. 619.

¹⁴ Ibid, p. 583.

¹⁵ Ibid.

¹⁶ Ibid, p. 584.

¹⁷ Ibid.

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"World War II was a watershed for Cleveland's Italians. Many had relatives fighting on both sides. By 1942, 2,500 served in the U.S. armed forces. "Italians' ethnic identity survived the war but was transformed; post-war Italians realized they were Americans of Italian descent. Impetus for change after 1945 came from the returning veterans who sought advanced educational opportunities, more space, higher incomes, and contact with non-Italians. Inter-marriage and a movement to the suburbs ensued. Italians on the east side moved out to Mayfield Heights and Lyndhurst. West side Italians moved along W. 25th St. to Parma. Still, many of the old settlements, except Big Italy, remained viable into the 1970s, partly because of the continuing migration of Italians into Cleveland. By 1960 there were still 19,317 foreign-born Italians in the city."¹⁸

The Little Italy Neighborhood

The Mayfield Theatre was built on Mayfield Road in 1922-23 in the east side Cleveland neighborhood known as Little Italy. Little Italy is located between E. 119th to E. 125th streets on Murray Hill and Mayfield roads. "Established in 1885, this physically well-protected and well-defined ethnic enclave is bordered by the forested bluff of Lake View Cemetery to the north and east and the Regional Transit Authority's Windermere-Airport Rapid Transit line and the Case Western Reserve University campus to the west. Often referred to as 'Murray Hill' because of the street by that name in the center of the neighborhood, the Italian hill town has [had] a reputation as a closed community whose assets are historical and original. By the late 1890s, many Italian immigrants had settled in the Mayfield-Murray Hill area and worked in the nearby marbleworks,"¹⁹ as well as being employed in the skilled lacework, garment making, and the embroidery trades. "Unlike the tradesmen and laborers that peopled Big Italy, the men and women who developed Little Italy were mostly artisans—tailors, woodworkers, and stonecutters. It is no coincidence that Little Italy is located adjacent to Cleveland's elegant park-like Lake View Cemetery, opened in 1869. Many of the cemetery's monuments and mausoleums were crafted by Italian immigrants living in Little Italy."²⁰ "In 1911 it was estimated that 96% of the inhabitants were Italian-born, and another 2% were of Italian parents. Many of these Italians were Neapolitan."²¹ "The largest group came from the towns of Ripamolisano, Madrice, and San Giovanni in Galdo, Campobasso Province, in the Abruzzi region."²²

"Little Italy became a thriving, vibrant community due in large part to an unlikely pied piper—Joseph Carabelli. Different from most of the people whom he encouraged to settle in the area, Carabelli was from northern Italy, was a Protestant, and had spent 10 years working in New York City before moving westward to Cleveland. His Lake View Granite and Monumental Works provided employment for more than a few new arrivals. In addition, Carabelli's friendship with Cleveland John D. Rockefeller provided the neighborhood with funds for services and programs that would keep most of Cleveland's Italian new arrivals away from public assistance. The most notable of these projects was the creation of Alta House [NR, 2005-10-14, listed as Alta Public Library], named for Rockefeller's daughter. The institution, which combines community services with social activities, thrives to this day."²³ Carabelli was elected to the Ohio House of Representatives in 1908 and died in 1911, but the business he started in 1879 continues today as the Johns-Carabelli Company. "The Mayfield settlement owes its inception largely to the keen foresight, prodigious labor and sterling character of this artistic Italian pioneer."²⁴

The continuation of the Cleveland electric Railway in the early 20th century out to Mayfield Road made it easier and more attractive for Italian immigrants to migrate east to Little Italy [from Big Italy]. Friends and relatives from abroad joined residents already established in the neighborhood, and the area grew from a tiny enclave to a self-contained and self-sufficient community in less than a decade. New arrivals found work as stonecutters, garment workers, and food handlers and waiters in Cleveland's growing number of Italian eateries."²⁵

"In the 1990s, Little Italy was one of the few city neighborhoods attracting thousands of suburban shoppers in a rush to capitalize on its historical charm. Relatively crime-free, Little Italy [was] a trendy, upscale center for art, dining, and gracious living. By 1994 fewer than half of the residents were Italian, with numerous Asian and Middle Eastern graduate students from CWRU [Case Western Reserve University] among the newcomers."²⁶

¹⁸ Van Tassel and Grabowski, p. 584.

¹⁹ Ibid, p. 658.

²⁰ Mitchell, Sandy. *Images of America: Cleveland's Little Italy*, p. 7.

²¹ Van Tassel and Grabowski, p. 658.

²² Ibid.

²³ Mitchell, p. 7.

²⁴ Coulter, Charles W. *The Italians of Cleveland*, p.17.

²⁵ Mitchell, p. 21.

²⁶ Van Tassel and Grabowski, p. 658.

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Cleveland Movie Theaters

Movie theaters began as nickelodeons as “early as 1896 in New Orleans and New York City but they didn’t begin to spread to the rest of the country until after 1900. If you look in the city directories for Cleveland prior to 1905 you won’t see any listings for movie theaters; they just don’t appear. And after 1905 they are very limited until about 1915 and then you start to see, not hundreds, but many listed. I would say probably at least 50 spread across the city.”²⁷

In 1903, “Cleveland got its first movie theater when *The Great Train Robbery* began showing at the American Theater on Superior Ave. near E. 6th St.”²⁸ These were “vaudeville houses or legitimate theaters that showed movies as an addition to the Vaudeville performance; we haven’t reached nickelodeon stage yet.”²⁹ “Most of the early [movie] theater audiences in Cleveland as well as in other cities across the country were middle-class; they were housewives who were taking an afternoon respite from their children, or they were office workers who could duck into a movie theater during their lunch hour. They could afford the 25 cents admission charge.”³⁰

“Movies were first used as fillers for vaudeville acts in legitimate theaters across the country.”³¹ As movies became more popular, “theater owners started films earlier and earlier each day to accommodate growing box office.”³² “In 1900 vaudeville performers across the country went on strike to protest a new policy on the part of theater managers which saw 5-10% of salaries being taken to be used as theatrical agent’s fees. Theater managers filled their programs with movies and kept the audiences coming in, and the strike was broken.”³³

“The cost of the theater for the ordinary individual who was considered lower-class—most of these people were immigrants to this country—was too expensive. Most made a dollar a day, and that had to feed, clothe and house their families so they couldn’t afford 25 cents to go to the movies. There was, however, an enterprising group of individuals who decided that the lower-class was, if you’ll pardon the expression, a plum ready to be picked and they decided they were going to figure out a way to get the lower-class into the theaters. They began to look for a way to exploit this potential audience, and what they did resulted in the establishments of the first nickelodeons.”³⁴

“The early nickelodeons were storefronts that housed a variety of pinball-type games, slot machines, and mutoscope flip card viewers [visitors to Cedar Point and Euclid Beach may remember these—the hand-cranked machines you put a penny or two in and you’d see a minute or so of the cards flipping and the motion of the people on the cards]. The nickelodeon owner/operator would “curtain off an area in the back of the storefront, set up a few chairs and call it a nickelodeon. They’d put a sign out in front advertising the day’s feature for a nickel. Eventually there were thousands of nickelodeons across the country frequented mostly by new immigrants with little disposable income.”³⁵

At a time when nickelodeons were providing a few minutes of entertainment for the masses, a group of theater owners decided it was time to remove the slot machines and games and convert exclusively to movie houses. “The Bijou Dream, built in 1904 at 410 Euclid at E. 4th, was the first nickelodeon designed in Cleveland to exclusively show movies. Many theaters in Cleveland were designed as legitimate theaters that became movie houses—the Bijou Dream was built to be a movie house.”³⁶

“Most of the audiences in the nickelodeons were newly-arrived immigrants. They were sometimes, after a short time, able to establish a business of their own; they operated lunch rooms, restaurants, cigar stores, confectionaries, small retail businesses.”³⁷ Many explored the possibility of showing movies, a new infant industry. “In Cleveland in 1908, Woodland, Central and Scovill avenues were dotted with storefront theaters—everybody wanted to be in the picture business. In 1905 in the City Directory they list Klein & Cohen as being tobacconists at 2728 Woodland... and in 1908,

²⁷ Kish, Jeanne. Nickelodeons and Early Movie Houses in Cleveland, transcription.

²⁸ Van Tassel and Grabowski, p. 714.

²⁹ Kish.

³⁰ Ibid.

³¹ Ibid.

³² Ibid.

³³ Ibid.

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

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three years later, the Victoria Electric Theater was at that site. Klein & Cohen had gone into a different business...changing from tobacconists to movie managers. Down the street the same situation existed—Samuel Perlman and Harry Sheingold, who in 1905 were cutting people's hair and in 1908 were running a movie theater on the same site, the Woodland Imperial Electric Theater. These theaters, like the Alpha, the Buckingham, the Erie, the Fountain, the Main, the People's, the Royal, and the United States, were located all up and down Scovill, Central and Woodland [avenues]."³⁸

Dozens of neighborhood theaters popped up across Cleveland, catering to the various tastes of ethnic enclaves and neighborhoods. "Most of the theaters and the buildings that housed them are gone, due to time, neglect and urban renewal."³⁹ At first, the movie programs usually ran 15-20 minutes. "Films featured in the nickelodeons were shown little or no advanced advertising. The main newspaper in Cleveland, the *Plain Dealer*, in the first decade of the 20th century did not advertise films at all. In the beginning of the second decade, downtown theaters had advertisements listing their weekly film attractions but not until after 1914 do you start to actually see advertisements for films in the neighborhood theaters."⁴⁰

"Not only [did] the newspapers ignore the infant film industry but so do the middle class. Once the novelty of the motion picture had worn off, the members of the middle-class who had been its first supporters abandoned it. They began to view the nickelodeons and their products as 'penny claptrap and flickering monstrosities'."⁴¹ "The lack of publicity coupled with disdain allowed the early film industry to grow almost unchecked by middle-class morality and sensibilities. Coinciding with the expansive growth in the number of neighborhood theaters in 1914-15 in Cleveland, "the middle class had begun to fear the influence of the nickelodeon on the immigrant class. The middle-class, through their churches and settlement houses like Hiram House and other social institutions, had controlled the shaping of the moral fiber of the newly-arrived immigrant. Now the bad influence reared its ugly head and they had to have some way to control this bad influence so they decided that the way they would control it was with censorship. In 1914, a long battle begins that goes on for three years in Cleveland over who was going to censor films, how were they going to be censored, and whether there was going to be any censorship at all."⁴² While the censorship issue was debated both within the city and even at the state level, the topic was set aside with the coming of World War I.

"By the time of World War I, the city was dotted with movie houses bearing such fanciful names as Wonderland, Fairyland, Moonlight, Lark, See It, and Enjoy U. There were a total of 32 movie listings in 1917, including seven downtown, 15 on the east side, and 10 on the west side."⁴³

"The period between the world wars was the heyday of motion pictures, heralded by the appearance of the great first-run theaters in downtown [Cleveland]."⁴⁴ "The 1920s was the golden age of movie theaters, when the 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 the 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."⁴⁵

³⁸ Kish.

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Ibid.

⁴³ Van Tassel and Grabowski, p. 714.

⁴⁴ Ibid.

⁴⁵ Busch, Jane. Moreland Theater Building NRN, p. 9.

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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 [the Mayfield had one second floor apartment but never any retail at street level]. They were second-run theaters—new films opened first at the downtown 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."⁴⁶ While some of the older theaters closed, dozens of new theaters opened in Cleveland in the 1920s (Figures 23-42).

The Great Depression changed attendance at the movies. "It is really more inexpensive entertainments which flourish during the thirties. This is the decade of radio, and families stay home during the week to listen to Amos 'n Andy, Burns and Allen, and Orson Welles' Mercury Theatre."⁴⁷ But on Saturdays, "even millions of poverty-stricken Americans scrape together 25 cents to go to the movies. Eighty-five million people a week flock to escapist fare like the Busby Berkley spectacles, the Marx Brothers comedies and the new 'family movies' featuring child stars like Shirley Temple and Mickey Rooney."⁴⁸

"Movie houses adopted a number of devices to cope with their first great threat, the economic downturn of the Depression. The most pervasive was Bank Night, which offered cash prizes to those whose names were drawn. About 30 local theaters successfully challenged a police ruling in 1936 that the practice violated the state anti-lottery laws. Other particular audience come-ons included China Night, Crystal Night, and a Bingo-like game called Screeno. Double features were also common by the mid-1930s, in spite of protests from purists. If such gimmickry couldn't restore prosperity, World War II with its gasoline rationing made the neighborhood movie theater the home front's most popular form of entertainment."⁴⁹

"V-J Day (15 Aug. 1945) marked the apogee of the movie theater, as a total of 101 were listed in Cuyahoga County. Besides 12 downtown houses and two drive-ins, they included 68 neighborhood theaters in the central city, and 19 in the suburbs. Typically, movies opened locally in one of the six first-run movie houses downtown before being released to the neighborhoods. Most of the film distributors were centralized in or near the Film Exchange Building at 2108 Payne Ave."⁵⁰

The 1950s were the "era of 'stay-at-home' entertainment. Television is now the new American toy, with comedies, quiz shows and spectacles mesmerizing the public. Popular novels are also zooming in sales, as people stay home in droves. In consequence, both the quality and quantity of theatre and the output of the film industry are affected. Movie houses are closing all over the county, and those that remain open tend to show longer runs of epic movies."⁵¹ "Under the postwar impact of television and the rush to the suburbs, the decline of the neighborhood movie theater was cataclysmic. Forty of them were gone 1952 and their spacious auditoriums appropriated by such heirs as bowling alleys, churches and furniture stores."⁵² "Even the proud first-run theaters downtown had screened their last feature by 1969."⁵³

"The real wave of the future for movie houses came with the construction of the first modern suburban shopping centers in the 1960s. The first twin theater appeared at Parmatown in 1967, and the first quad (four screens) at Westgate in 1971 [in Parma and Fairview Park, suburbs of Cleveland]. Many of the surviving older theaters were converted to twin or triple screens, and new 'multiplex' theaters were subdivided into more but ever smaller cubicles in order to attract a fragmenting audience and maximize the benefits of automated production equipment. When Hoyts Tower City Cinemas opened 1991, it gave downtown 11 movie screens where none had existed for years. Movie listings in 1995 yielded only 27 theater locations within Cuyahoga County, but among them they harbored a total of 145 screens."⁵⁴

The Mayfield Theatre

⁴⁶ Busch, Jane. Moreland Theater Building NRN, p. 9.

⁴⁷ Kennedy and Schultz, *Playhouse Square Cleveland*, p.36.

⁴⁸ Ibid.

⁴⁹ Van Tassel and Grabowski, p. 714.

⁵⁰ Ibid.

⁵¹ Kennedy and Schultz, p.42.

⁵² Van Tassel and Grabowski, p. 714.

⁵³ Ibid, p. 715.

⁵⁴ Ibid.

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Prior to the construction of the Mayfield Theatre, the Venice Theatre operated for a brief time in Little Italy. The Venice was first located 12014 Mayfield Road and appears in the Cleveland City Directory in 1916. The Venice isn't listed again until 1921 and then at a new address, 12010 Mayfield Road where it remained until closing permanently sometime in 1923. It's likely that the Venice operated in storefronts that were not specifically designed for theater use and when the Mayfield Theatre opened in 1923, the Venice was shuttered for good. A 1919 report by the Cleveland Americanization Council for the Mayor's Advisory War Committee stated that "there are no distinctly Italian theaters in the in the city. The Venice, a movie theatre in the Mayfield settlement [Little Italy], owned and operated by Gabriel Gullia, shows the same pictures which are shown in the larger picture houses but at a later time, and is filled to capacity nightly. The Venice Hall is frequently used for political meetings."⁵⁵

Designed by architect Dominic Cefaratt, the Mayfield Theatre was built in 1922-23 by Michele Mastandrea and his wife Christina on the site of a dry goods store they owned and operated at 12300 Mayfield Road in Little Italy. Very little is known about Dominic Cefaratt. He is listed in the architect's section of the Cleveland Public Library's Fine Arts Catalog as Dominic R. Cefaratt and had an active practice from 1917 through 1922. He first appeared in the 1916 Cleveland City Directory as the Vice President of Workingmen's Realty & Home Building Company; in this entry, his first name was spelled Dominick. From 1917 through 1920, Cefaratt was listed in the City Directory as an architect with an office in the Columbia Building on Prospect Avenue at E. 2nd (Figure 5, demolished 2011 for casino parking garage). In 1921, Cefaratt (first name spelled Domenic) joined the Star Construction Company, Inc. as a Vice President and architect. Star Construction was located in the Permanent Building (1890, demolished) at 746 Euclid Avenue but appeared to have only been in business for about a year—beginning in 1922, the company was no longer listed in the City Directory. In 1922, Cefaratt (first name now spelled Domenek) appeared in the City Directory as an architect with an office in the Bangor Building at 262 Prospect Avenue (Figure 6, demolished). After 1922, he no longer appeared in the City Directory and likely left Cleveland. There is no known record of Cefaratt's other architectural commissions in Cleveland, nor is there an obituary marking his death.

Founder and owner of the Mayfield Theatre for 33 years, Michele Mastandrea was born in Italy in 1885 and came to Cleveland in 1905.⁵⁶ He first appeared in the 1911 Cleveland City Directory as a shoe salesman at a store located at 12115 Mayfield Road. By 1914, he had established a dry goods store at 12300 Mayfield Road on the parcel where he would have the Mayfield Theatre built in 1922-23. In 1918, the dry goods store expanded to offer general merchandise which eventually included furniture.⁵⁷ The 1913 Sanborn Map (Figure 1) shows a house on the rear of the property (12227 Fairview Court) where Mastandrea lived with his wife Christina and their five children. The house appears to have been demolished for the theatre construction, and then another house and store built at the rear of the theatre that fronted on Fairview Court. Mastandrea and his family lived at the Fairview Court address until 1929 when they moved into the apartment over the theatre. Mastandrea and his wife lived above the theatre until their deaths in 1955 and 1958, respectively.⁵⁸ He also founded and was president of the St. John's Citizens Club, an organization for Clevelanders who were born in his native town in Italy, and he was a member of Holy Rosary Church.⁵⁹

The Cleveland Plain Dealer and *Cleveland Press* did not cover the opening of the Mayfield Theatre in 1923. In fact, little is written anywhere about the architect, the owner, the theatre or its place in the history of Little Italy. This is likely due to a number of factors—isolation, prejudice, and the sheer number of theater openings during the 1920s. As noted, Little Italy was isolated both by geography and the ethnic barriers of language and culture. Geographically, the neighborhood was somewhat landlocked by its topography and the development around it—Lake View Cemetery to the north and east, the above grade railroad and transit lines to the west and south, and the development of Case Western Reserve University, and later University Hospital to the west. The self-contained neighborhood was further defined by its Italian-speaking, immigrant population that did not have significant social standing within the greater Cleveland community and, therefore, were largely ignored by the "mainstream" press unless there was crime or something untoward to report. Like other Italian settlements in Cleveland, Little Italy got most of its news from the Italian newspapers of the day—*La Voce Del Popolo Italiano*, *La Stampa* and *L'Araldo*. While the Cleveland dailies largely ignored Little Italy, Cleveland merchants and companies outside the Italian settlements did run ads in the Italian newspapers, mostly in Italian. It's almost certain that *La Voce Del Popolo Italiano*, which was published until 1944, would have covered the opening of the Mayfield

⁵⁵ Coulter, p. 40.

⁵⁶ *Cleveland Plain Dealer*, Mastandrea obituary, August 29, 1955.

⁵⁷ *Ibid.*

⁵⁸ *Cleveland Plain Dealer*, Mastandrea obituaries, August 29, 1955 and June 13, 1958.

⁵⁹ *Cleveland Plain Dealer*, Mastandrea obituary, August 29, 1955.

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Theatre as well as featured advertisements for the theatre on its arts page. Unfortunately, copies of the newspaper only exist on microfilm through the middle of October, 1922.

Furthering reinforcing the class distinctions made by some, "in 1916, there was a booklet that was published in the United States that outlined for prospective theater owners some simple instructions to follow before choosing a site to build their theater on. The author suggested that an ideal location would be one in a densely-populated, workingman's residential section. You didn't build it where there were wealthy people living.....and you build it on a well-traveled business street. It also suggested banning lower-class Italians and Blacks so they wouldn't upset the other patrons."⁶⁰ Mastandrea followed most of these suggestions—densely-populated, workingman's residential section, on well-traveled business street—but he welcomed his Italian friends and neighbors, providing recreation and entertainment to the Little Italy community.

The Mayfield Theatre was built at a time when both downtown and neighborhood movie theater construction was booming. More than 75 movie theaters were built in Cleveland from 1915 through 1919. Over 60 more movie theaters opened in the decade of the 1920s, and several dozen more were built in the 1930s and 1940s.⁶¹ (See Figures 23-43) Many of these theaters had notable architects and designs, and several are listed in the National Register of Historic Places. Most notable is the Playhouse Square Group in downtown Cleveland, which contains five theaters listed in 1978—the State and the Ohio opened in February, 1921; the Hanna opened in March, 1921; the Allen opened in April, 1921; and the Palace opened in November, 1922. While the Ohio, Hanna, and Palace opened for live stage shows, the State and the Palace were built as grand movie houses. The other listed theaters are in Cleveland neighborhoods—the Capitol (1921) listed in 1985, the Variety (1927) listed in 1982, and the LaSalle (1927) and the Moreland (1927), both listed in 2011. Other neighborhood theaters built around the same time as the Mayfield include the Cameo, Euclid-Beach, Garden, Globe, Grand Central, Hough, Imperial, Keystone and New Broadway, to name a few. The lack of coverage given to Little Italy by the Cleveland dailies and the sheer number of theater openings is likely another reason the Mayfield opening wasn't covered in 1923.

The first time the Mayfield Theatre appears in the *Plain Dealer* is in a September 2, 1923 movie ad promoting the "6th Annual Paramount Week," which offered a full week of movies produced by Paramount Pictures and shown at dozens of downtown and neighborhood theaters across Cleveland.⁶² The Mayfield participated in Paramount Week again in September of 1925.⁶³ With the exception of limited movie advertising over the 33-year Mastandrea ownership, the Mayfield Theatre was mentioned in newspaper articles only a handful of times. In November 1930, opposing Senatorial candidates gave speeches at the Mayfield and the Globe theatres the night before the national election.⁶⁴ In April 1933, all neighborhood theaters including the Mayfield were closed temporarily during a dispute with projector operators and film exchanges.⁶⁵ In a 1938 article about the commemoration of Columbus Day, the St. John's Citizen's Club founded by Mastandrea is mentioned, as is his son, Rodino Mastandrea, organizer of the event on Mayfield Road.⁶⁶ Several other public notices show that the theatre was used occasionally for meetings and gatherings in the neighborhood, including activities during the Feast of the Assumption and Columbus Day celebrations, and by the St. John's Citizen's Club.

Two years after Michele Mastandrea's death in 1957, the Mayfield Theatre was reinvented and opened as a new film-art house called the Mayfield Art Theater. The new owners were Jack Silverthorne, manager of the Hippodrome and Keith's 105th theaters, and Jack Lewis who was with the old Telenews Theater, the Hippodrome and Keith's 105th as well as a salesman for Universal International and RKO Radio Pictures.⁶⁷ It was noted that the theater had been showing Italian language (without English subtitles) films and second-run Hollywood movies prior to re-opening as an art theater. The new owners had the marquee redone, the interior repainted and new drapes added along with a CinemaScope screen and new projection equipment. The art theater featured first-run pictures from Italy, England, Mexico and France, as well as Disney films, and other comedies, dramas, and documentaries.⁶⁸

⁶⁰ Kish

⁶¹ Cleveland movie theatres and drive-ins [Inventory]: <http://www.scribd.com/doc/17678447/Cleveland-movie-theatres>

⁶² *Cleveland Plain Dealer*, September 2, 1923, pg. 7.

⁶³ *Cleveland Plain Dealer*, September 6, 1925, pg. 7.

⁶⁴ *Cleveland Plain Dealer*, November 3, 1930.

⁶⁵ *Mayfield Herald*, April, 1933.

⁶⁶ *Cleveland Plain Dealer*, October 12, 1938.

⁶⁷ *Cleveland Plain Dealer*, September 15, 1957, pg. 171.

⁶⁸ *Ibid.*

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In June of 1958, Christina Mastandrea died in the apartment above the theater she shared with her husband until his death in 1955.⁶⁹ On January 1, 1959, the Mayfield Art Theater was leased by Jack Silverthorne to Great Films, Inc. of Cleveland, making it part of a national chain of art movie houses. The new operators presented revivals of famous pictures, as well as foreign films and first-run releases.⁷⁰ By September of that year the theater had a new operator—Rod R. Mastandrea, a Cleveland attorney and son of founder Michele Mastandrea.⁷¹ However the theater closed by the end of the year.

The movie house was leased briefly in June of 1961 to establish a live theater venue but closed several months later.⁷² The building remained vacant during the mid-1960s and was advertised for sale in 1967 and 1968. After being dark for nearly a decade, the theater opened again as the Old Mayfield Theatre to show silent and vintage films.⁷³ The movie house was closed again in October of 1969 after patrons were threatened and racial tensions were feared during a race riot.⁷⁴ The Old Mayfield Theater briefly re-opened in January, 1970 to once again show classic films but closed a few months later.⁷⁵

In October, 1975, the theater opened once again as the New Mayfield Repertory Cinema to show revival films. The original wood theater seats that remained were removed and the interior refurbished.⁷⁶ Sheldon Wigod, a former Baldwin-Wallace College Shakespeare and Drama professor, was the driver of the re-opening, serving as artistic director and operating the theater with a board as a not-for-profit corporation.⁷⁷ The theater struggled at times to meet its expenses, and suffered from short closings occasionally under additional funds could be raised to pay the bills. Ten years after opening, the New Mayfield Repertory Theater closed permanently in 1985. The Mayfield Theatre was designated Cleveland Landmark in 1981 and is also a contributing building in the locally landmarked Little Italy Historic District.

Conclusion

The Mayfield Theater Building is significant for its prominent recreation and entertainment role in the social, cultural, and commercial life of the enduring Italian immigrant neighborhood still known today as Little Italy. As a surviving example of a commercial theater/mixed use building once found across Cleveland but now too often lost to neglect and demolition, the Mayfield Theatre represents an important piece in the history of the Little Italy neighborhood.

Developmental history/additional historic context information (if appropriate)

NA

⁶⁹ *Cleveland Plain Dealer*, Mastandrea obituary, June 13, 1958.

⁷⁰ *Cleveland Plain Dealer*, January 1, 1959, pg. 50.

⁷¹ *Cleveland Plain Dealer*, September 1, 1959, pg. 28.

⁷² *Cleveland Plain Dealer*, June 9, 1961, pg. 28.

⁷³ *Cleveland Plain Dealer*, September 27, 1968, pg. 64.

⁷⁴ *Cleveland Plain Dealer*, October 4, 1969, p. 200.

⁷⁵ *Cleveland Plain Dealer*, January 14, 1970, pg. 52.

⁷⁶ *Cleveland Plain Dealer*, September 22, 1975, pg. 52.

⁷⁷ *Cleveland Plain Dealer*, February 2, 1979, pg. 40.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

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- Photograph Collection, Cleveland Public Library, Downtown.
- Photograph Collection, Cleveland Memory Project, Cleveland State University.
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- Van Tassel, David, D. and John J. Grabowski, eds. *The Encyclopedia of Cleveland History*. 2nd ed. Bloomington and Indianapolis: Indianan University Press, 1996.

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 – CSU: Cleveland Memory Project
- Other
- Name of repository: Western Reserve Historical Society

Historic Resources Survey Number (if assigned):

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10. Geographical Data

Acreage of Property .2 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

1	<u>17</u>	<u>450129</u>	<u>4595160</u>	3	<u></u>	<u></u>	<u></u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u></u>	<u></u>	<u></u>	4	<u></u>	<u></u>	<u></u>
	Zone	Easting	Northing		Zone	Easting	Northing

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

The boundary of the Mayfield Theatre property appears as a dashed line on the attached Photo Key map. The Permanent Parcel Number is 121-04-015.

Starting at the northeast (front) corner of the property on Mayfield Road, proceed westerly along the property line at the edge of the side walk 50' to the northwest corner of the building where it abuts the neighboring building to the west; thence proceed southerly along the western property line that abuts the adjacent building approximately 175' to the southwest corner of the property and the intersection with the rear alley; thence proceed easterly along the rear property line at the alley 50' to the southeast corner of the property; thence proceed northerly along the eastern property line and building line 175' back to the northeast corner of the building and the point of origin.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries follow the original 1922-23 property lines of the Mayfield Theatre.

11. Form Prepared By

name/title Heather Rudge
organization Weber Murphy Fox date January 8, 2013
street & number 1801 East Ninth Street, Suite 1500 telephone 216-452-1201
city or town Cleveland state Ohio zip code 44114
e-mail hrudge@wmf-inc.com

Additional Documentation

Submit the following items with the completed form:

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

The Mayfield Theatre 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: Mayfield Theatre

City or Vicinity: Cleveland

County: Cuyahoga

State: Ohio

Photographer: Heather Rudge, Weber Murphy Fox

Date Photographed: June/July 2012 (0001-0023); January 2013 (0024-0029); April 2014 (0030)

Photograph Number, Description and Camera Direction: Listed below

Photograph 1 of 30

Description: Mayfield Road

Camera Direction: West

Photograph 2 of 30

Description: Mayfield Road

Camera Direction: Northeast

Photograph 3 of 30

Description: Mayfield Road

Camera Direction: East

Photograph 4 of 30

Description: Mayfield Theatre Building, north elevation

Camera Direction: South

Photograph 5 of 30

Description: Mayfield Theatre Building, north elevation

Camera Direction: Southeast

Photograph 6 of 30

Description: Mayfield Theatre Building, north elevation

Camera Direction: Southwest

Photograph 7 of 30

Description: Mayfield Theatre Building, sign detail

Camera Direction: Southwest

Photograph 8 of 30

Description: Mayfield Theatre Building, sign detail

Camera Direction: Southwest

Photograph 9 of 30

Description: Mayfield Theatre Building entrance

Camera Direction: Southwest

Photograph 10 of 30

Description: Mayfield Theatre Building entrance

Camera Direction: South

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Photograph 11 of 30

Description: Mayfield Theatre Building, east elevation
Camera Direction: West

Photograph 12 of 30

Description: Mayfield Theatre Building, east elevation
Camera Direction: Southwest

Photograph 13 of 30

Description: Mayfield Theatre Building, south elevation
Camera Direction: North

Photograph 14 of 30

Description: Interior, lobby
Camera Direction: North

Photograph 15 of 30

Description: Interior, lobby and theatre space
Camera Direction: North

Photograph 16 of 30

Description: Interior, lobby and theatre space
Camera Direction: North

Photograph 17 of 30

Description: Interior, theatre space
Camera Direction: South

Photograph 18 of 30

Description: Interior, theatre space, west wall
Camera Direction: Southwest

Photograph 19 of 30

Description: Interior, theatre space, east wall
Camera Direction: Southeast

Photograph 20 of 29

Description: Interior, theatre space and stage
Camera Direction: South

Photograph 21 of 30

Description: Interior, theatre space, original pendant lighting
Camera Direction: Southeast

Photograph 22 of 30

Description: Interior, lobby doors
Camera Direction: Northwest

Photograph 23 of 30

Description: Interior, access to projection booth
Camera Direction: Northwest

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Photograph 24 of 30

Description: Interior, second floor apartment
Camera Direction: Southeast

Photograph 25 of 30

Description: Interior, second floor apartment
Camera Direction: Northwest

Photograph 26 of 30

Description: Interior, second floor apartment
Camera Direction: Northeast

Photograph 27 of 30

Description: Interior, second floor apartment
Camera Direction: North

Photograph 28 of 30

Description: Interior, second floor apartment
Camera Direction: East

Photograph 29 of 30

Description: Interior, second floor apartment
Camera Direction: South

Photograph 30 of 30

Description: Mayfield Theatre Building, north elevation with sign missing
Camera Direction: Southwest

HISTORIC MAPS AND PHOTOS – Please see attached Continuation Sheets 1-43

Property Owner:

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

name Terry Tarantino
street & number 2463 Edgehill Road telephone 216-721-8155
city or town Cleveland Heights state Ohio zip code 44106-2407

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.).

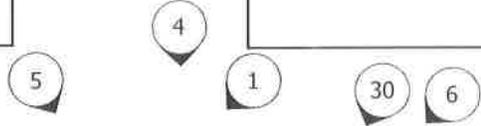
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to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

Mayfield Theatre Building

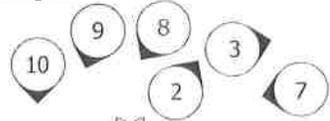
12300 Mayfield Road, Cleveland OH
NRN Exterior Photo Key

October 2012 / January 2013

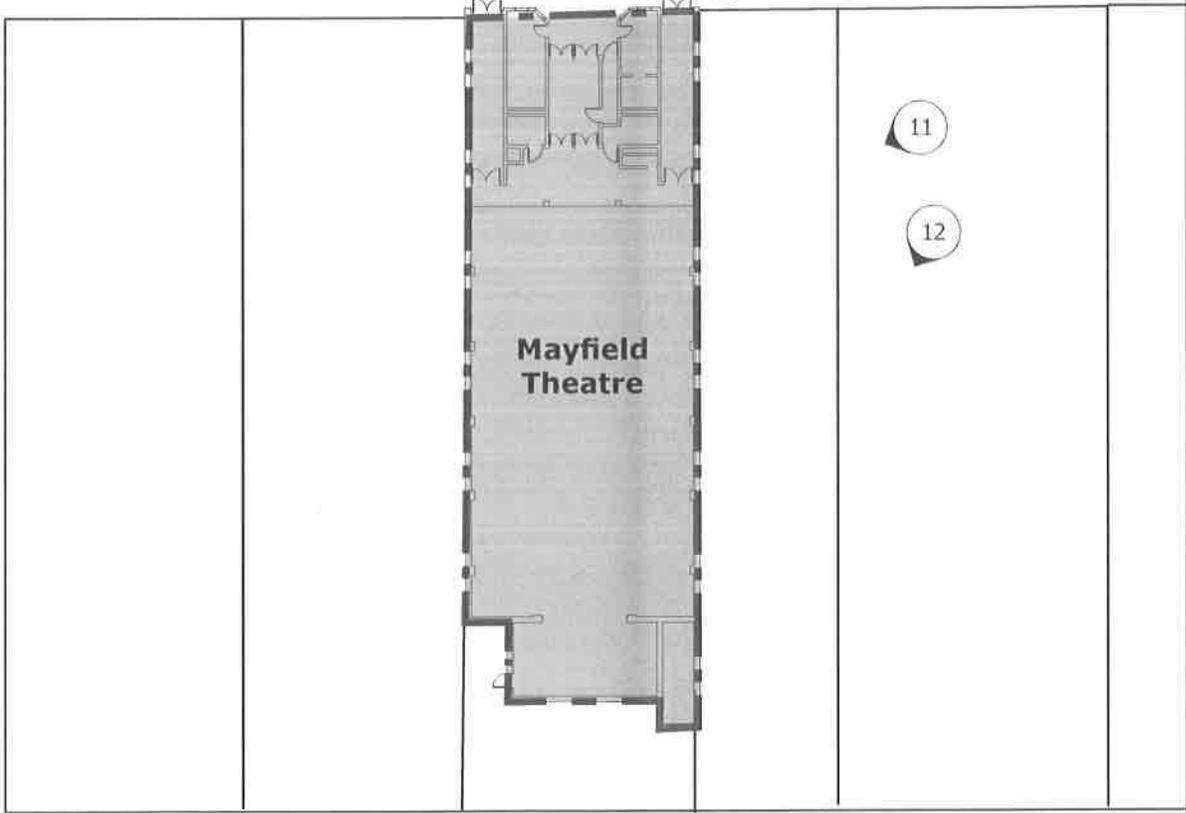
E. 123 ST.



MAYFIELD RD. S.E.



MURRAY HILL RD. S.E.

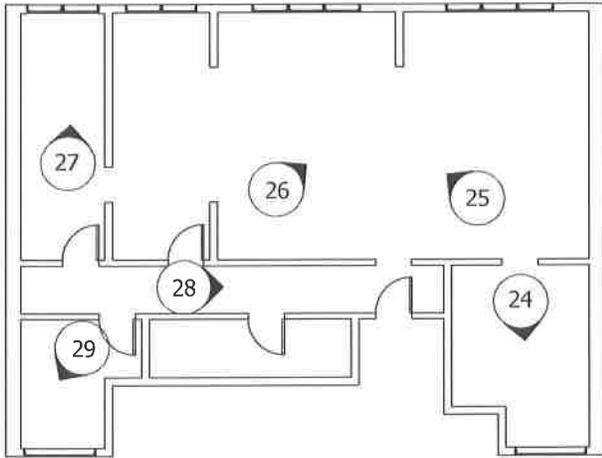


FAIRVIEW CT. S.E.

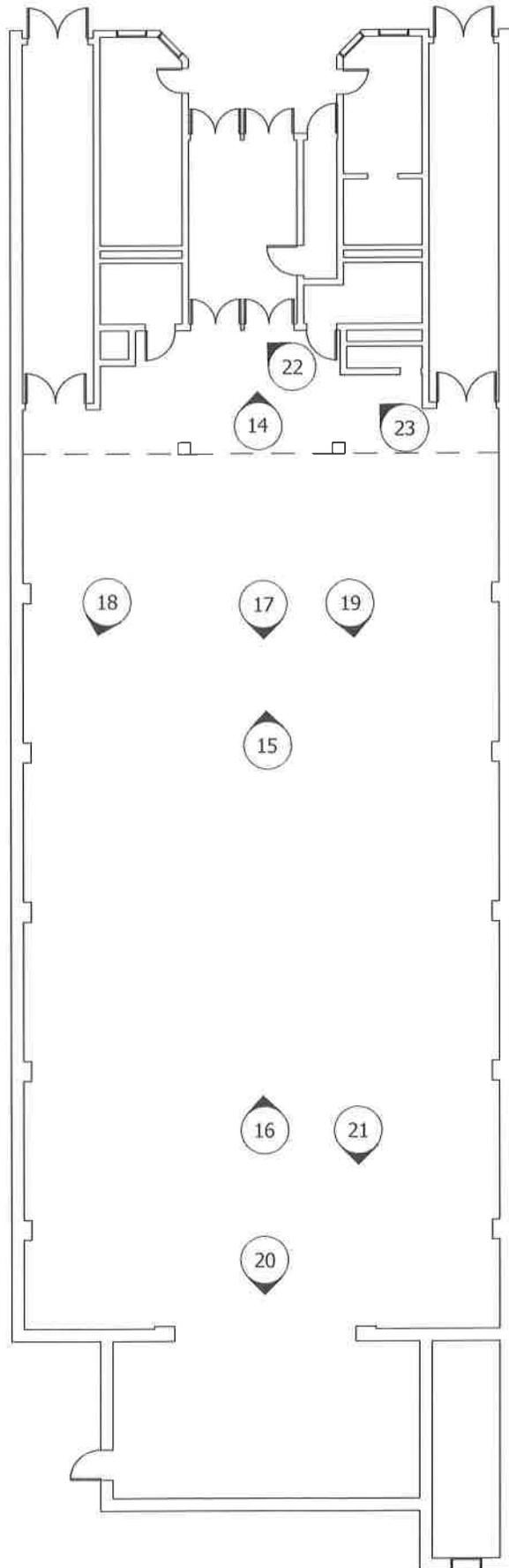
Mayfield Theatre Building

12300 Mayfield Road, Cleveland OH
NRN Interior Photo Key

October 2012 / January 2013



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(NOT TO SCALE)



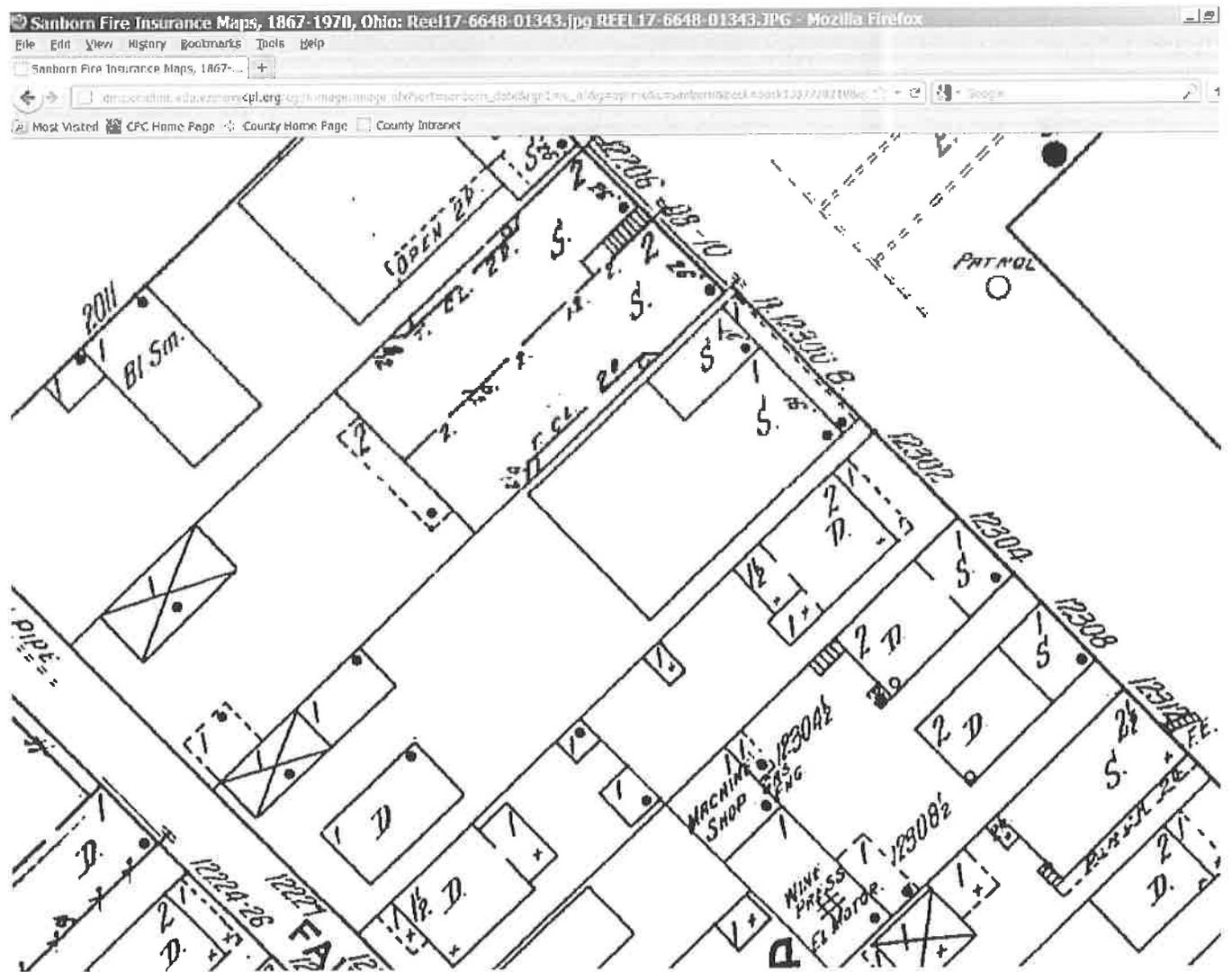
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FIGURE 1 – 1913 Sanborn Fire Insurance Map; parcel at 12300 Mayfield Road shown at center with earlier buildings.



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FIGURE 2 – 1926 Sanborn Fire Insurance Map; parcel at 12300 Mayfield Road shown at center with Mayfield Theatre occupying most of the parcel with dwelling and store structures fronting on the rear alley, Fairview Court.



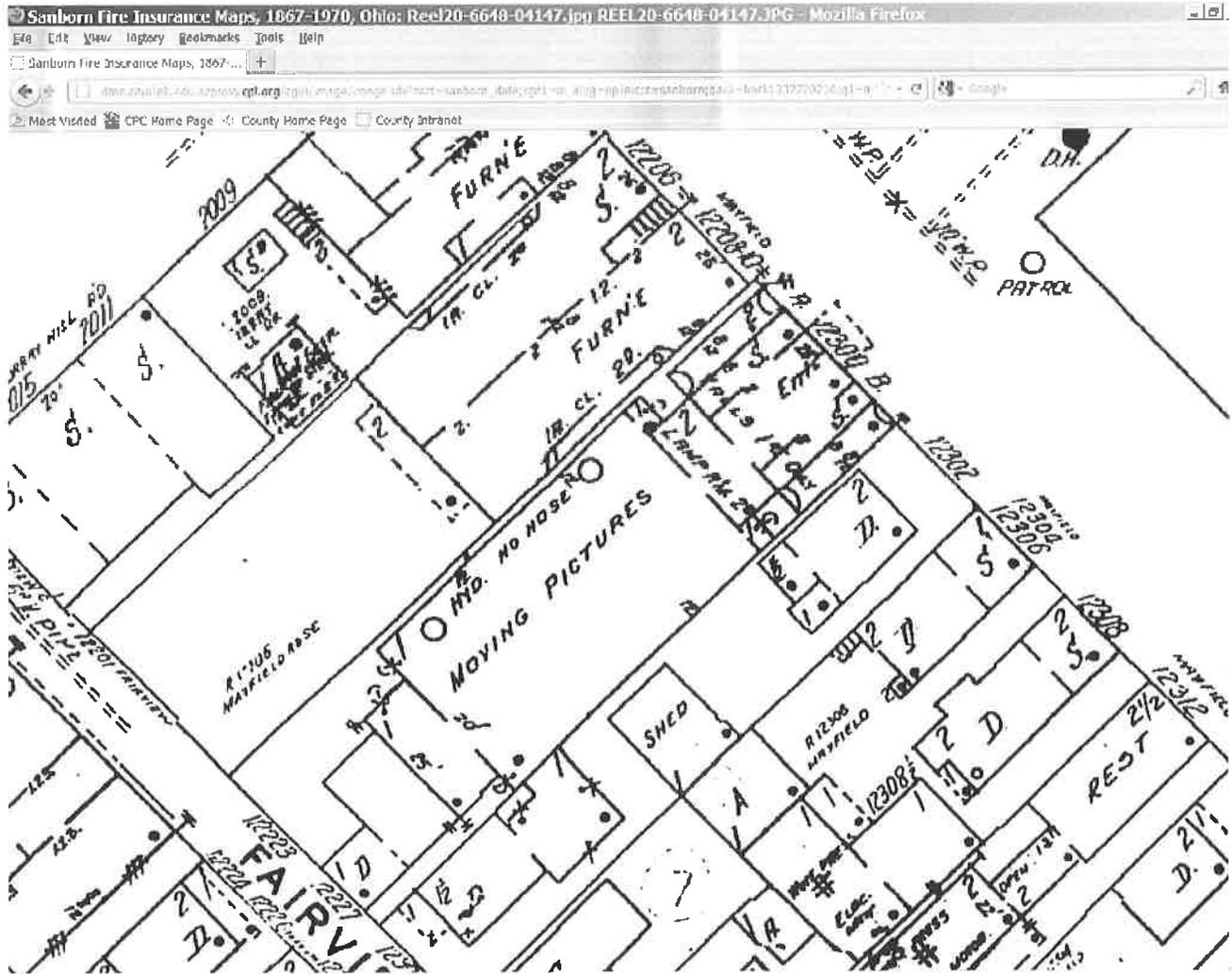
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FIGURE 3 – 1949 Sanborn Fire Insurance Map



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FIGURE 4 – 1952 Sanborn Fire Insurance Map



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FIGURE 5 – Columbia Building in 1909 (demolished 2011), Prospect and E. 2nd Street, in downtown Cleveland; location of Architect Dominic Cefaratt’s office 1917-1920.
Photo: Photograph Collection, Cleveland Memory Project, Cleveland State University.



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**FIGURE 6 – Bangor Building (demolished), 262 Prospect Street, in downtown Cleveland;
location of Architect Dominic Cefaratt’s office.**

Photo: Case Western Reserve University, University Archives.



Description: 6-story commercial building containing
labs, classrooms, and offices

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FIGURE 7 – Little Italy, looking east up the hill on Mayfield Road at Murray Hill, Mayfield Theatre in background, 1928.

Photo: Photograph Collection, Cleveland Memory Project, Cleveland State University.



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FIGURE 8 – Mayfield Theatre detail, 1928

Photo: Photograph Collection, Cleveland Memory Project, Cleveland State University.



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FIGURE 9 – Little Italy, looking west down the hill on Mayfield Road, Mayfield Theatre in background, c.1930.

Photo: Western Reserve Historical Society, Little Italy Photograph Files; used with permission.



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Figure 10 - Little Italy, looking east up Mayfield Road, Mayfield Theatre on right at the telephone pole, c.1950s.

Photo: Western Reserve Historical Society, Little Italy Photograph Files; used with permission.



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FIGURE 11 – Mayfield Theatre re-opens as the Mayfield Art Theatre, c.1957.

Photo: Western Reserve Historical Society, Little Italy Photograph Files; used with permission.



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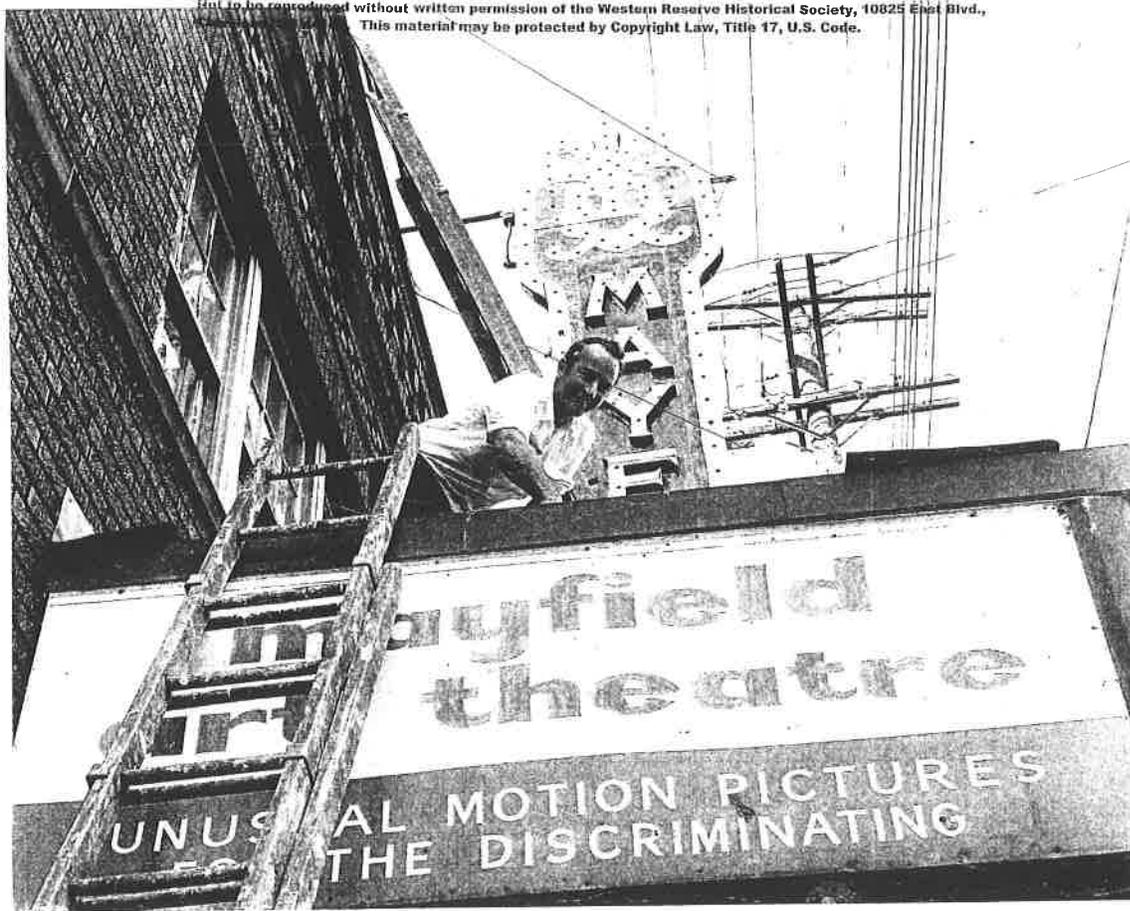
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FIGURE 12 – Mayfield Art Theatre, c.1957

Photo: Western Reserve Historical Society, Little Italy Photograph Files; used with permission.



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FIGURE 13 – Mayfield Theatre, 1963

Photo: Photograph Collection, Cleveland Memory Project, Cleveland State University.



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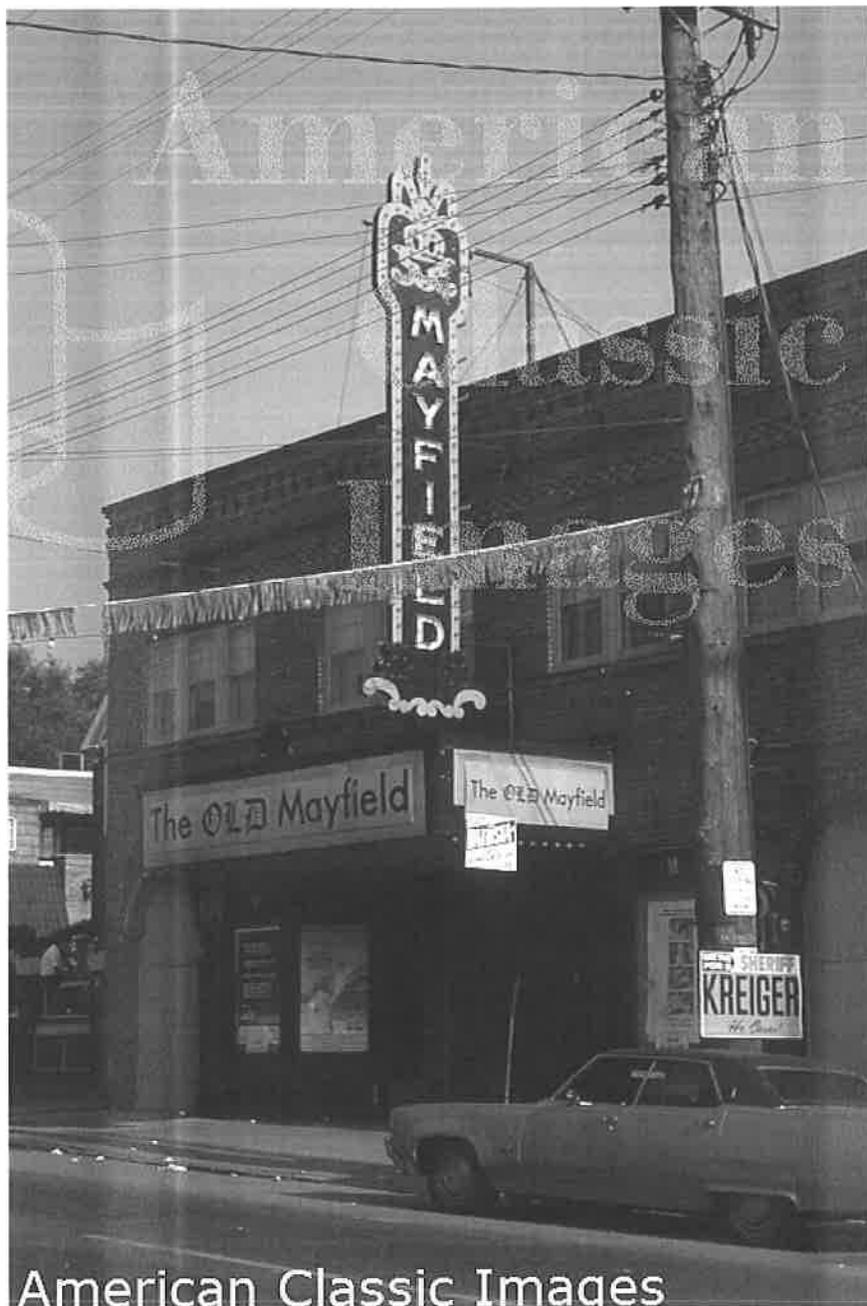
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Figure 14 - Mayfield Theatre named changed to The Old Mayfield, c.1970

Photo: www.americanclassicimages.com



American Classic Images

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FIGURE 15 – Mayfield Theatre re-opened as The New Mayfield Repertory Cinema, 1976.

Photo: *Cleveland Plain Dealer*, Historical Newspaper Database, Cleveland Public Library.



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FIGURE 16 – The New Mayfield Repertory Cinema, 1976

Photo: *Cleveland Plain Dealer*, Historical Newspaper Database, Cleveland Public Library.



The New Mayfield Theatre is located at 12300 Mayfield Rd. in Cleveland's Little Italy.

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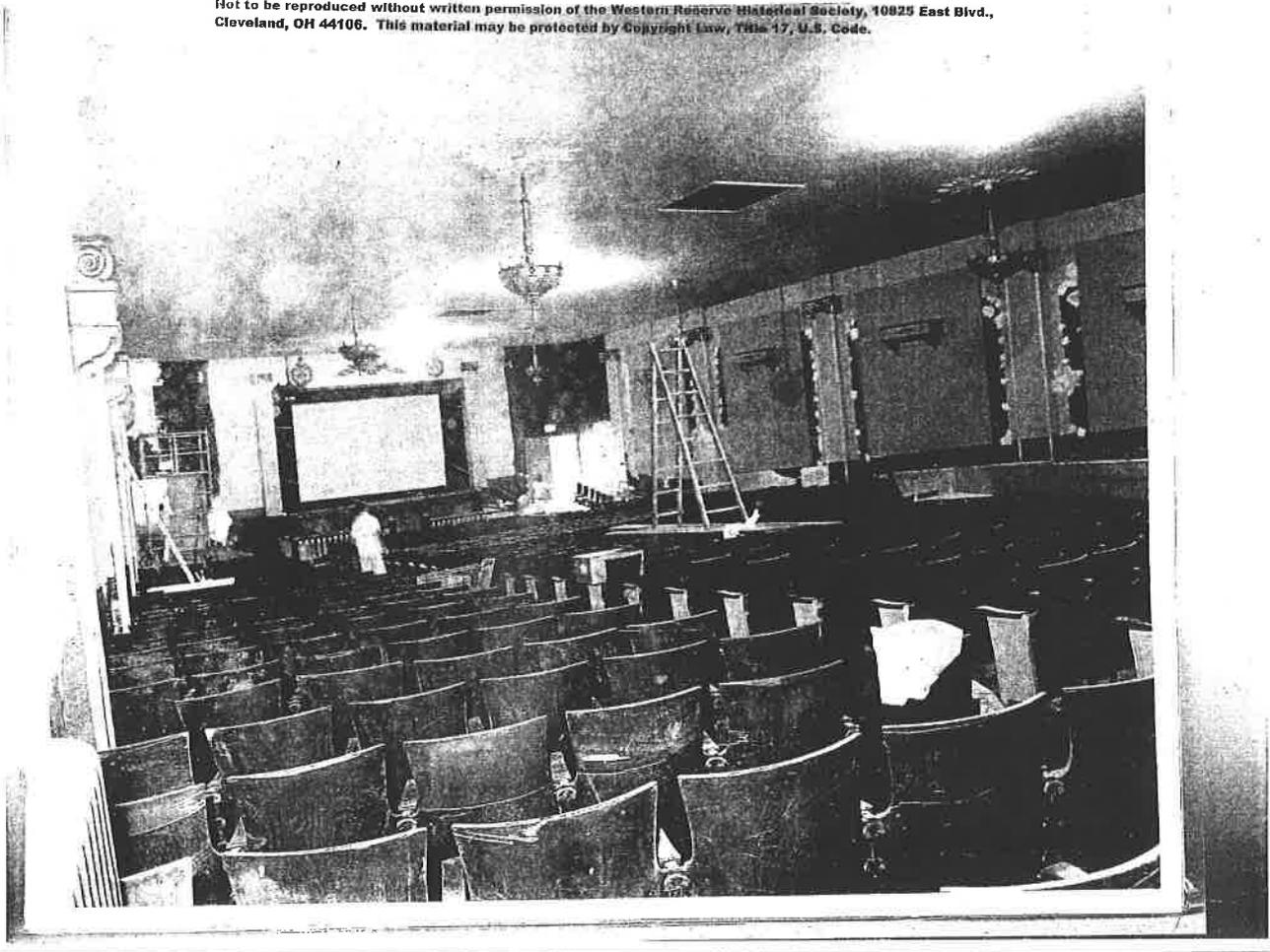
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FIGURE 17 – Theatre interior with original wooden seats still in place on left, and new seats in center section, date of photo unknown.

Photo: Western Reserve Historical Society, Little Italy Photograph Files; used with permission.

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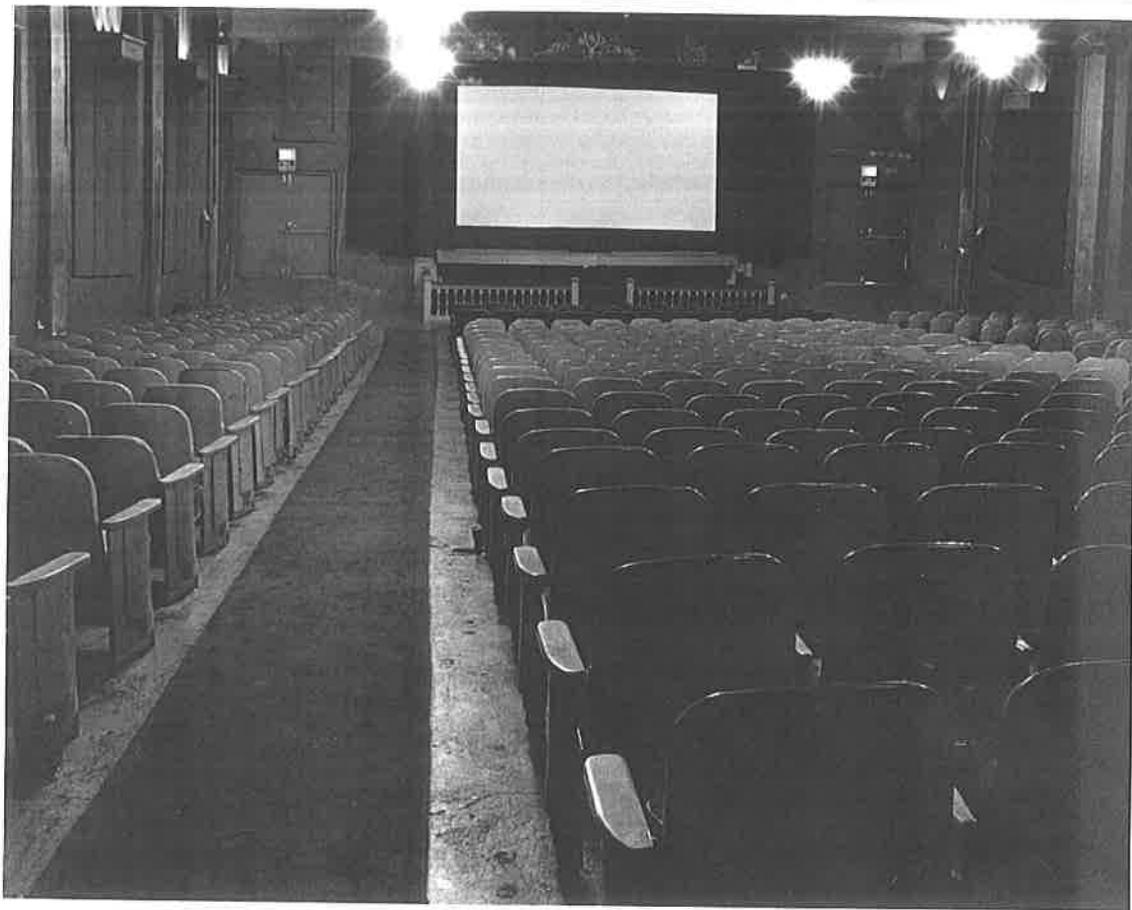
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FIGURE 18 – Theatre interior with original wooden seats removed and all new seats installed, c.1975.

Photo: Cleveland Landmarks Commission Files, Cleveland City Hall.



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FIGURE 19 – Theatre interior, west wall with light boxes and pilasters, date of photo unknown.
Photo: Cleveland Landmarks Commission Files, Cleveland City Hall.



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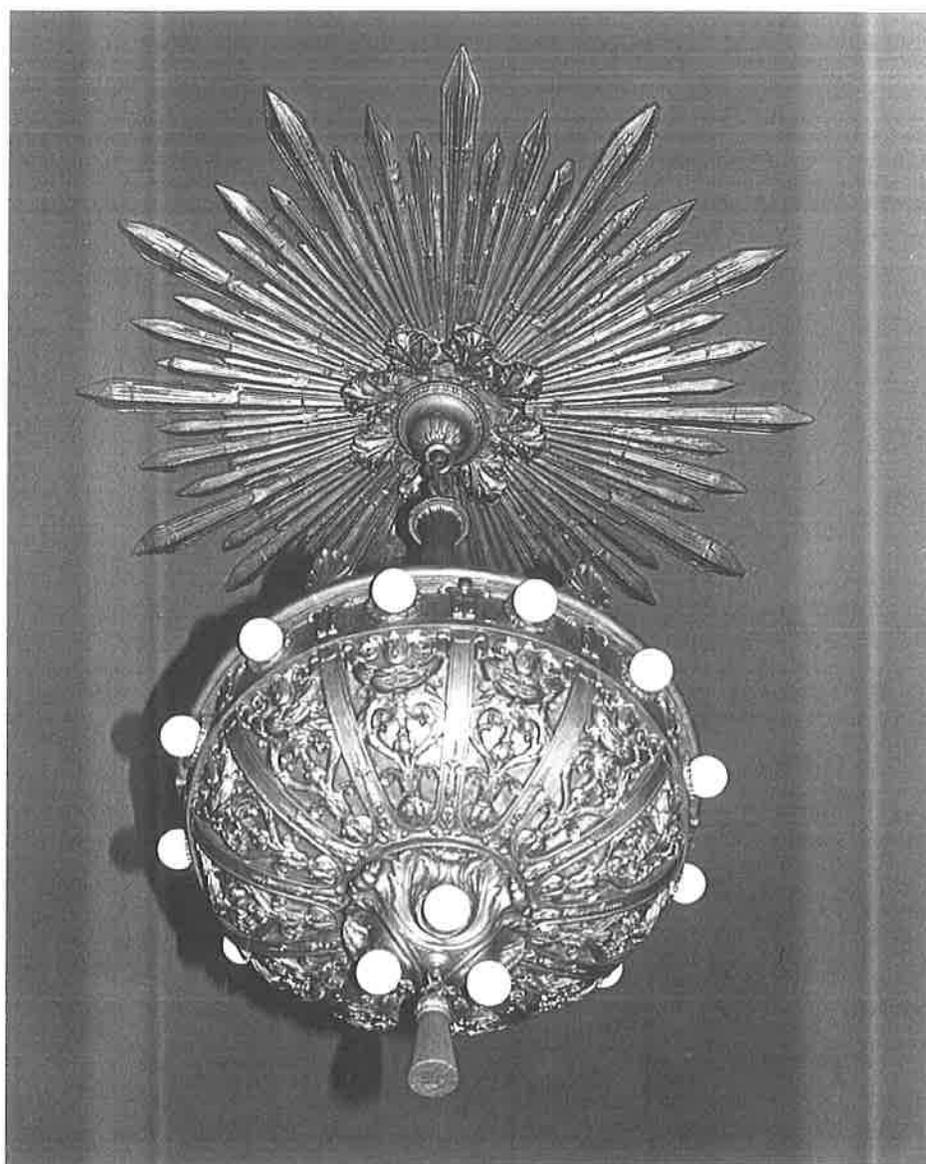
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FIGURE 20 – Theatre interior, original pendant fixture (total of six) still in place, date of photo unknown.

Photo: Cleveland Landmarks Commission Files, Cleveland City Hall.



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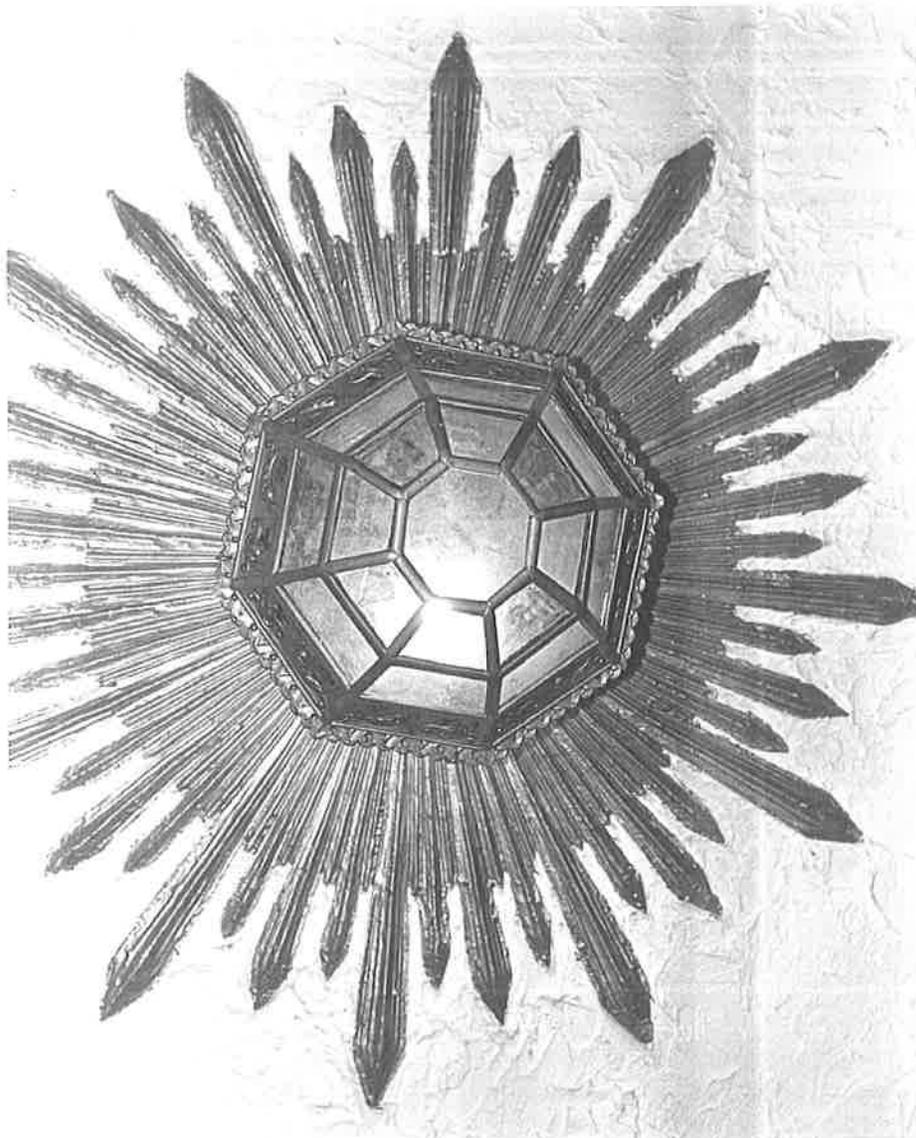
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FIGURE 21 – Theatre interior, original surface-mounted fixture used in the lobby and down the center of the theatre between the pendant fixtures; all missing, date of photo unknown.

Photo: Cleveland Landmarks Commission Files, Cleveland City Hall.



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FIGURE 22 – Theatre interior, original pendant fixture (total of six) still in place, date of photo unknown.

Photo: Western Reserve Historical Society, Little Italy Photograph Files; used with permission.



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FIGURE 23 – Advertisement for Mayfield Art Theatre, from *Cleveland Movie Theatres and Drive-Ins*: <http://www.scribd.com/doc/17678447/Cleveland-movie-theatres>



Mayfield
12300 Mayfield Road
1923-1959, 1975-1985; 743 seats
Reopened in May 1957 as an art theatre.

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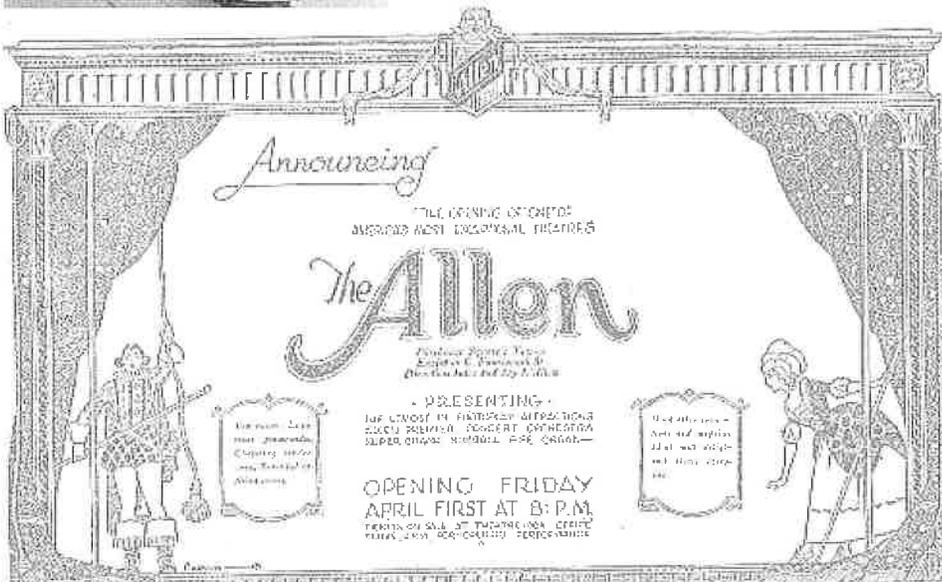
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FIGURES 24-43 – Sample list and selected advertisements of other downtown Cleveland and neighborhood movie theaters built around or operated during the same time as the Mayfield Theatre. The following ads and information are from *Cleveland Movie Theatres and Drive-Ins*: <http://www.scribd.com/doc/17678447/Cleveland-movie-theatres>



Allen (NR)
 1501 Euclid in the Playhouse Square District
 1921-1968, 1993-; 2,500 seats
 Owners: Developed by two Canadian theater impresarios, Jules and Jay Allen of Toronto; because the Allen brothers were not affiliated with a major motion-picture circuit, they experienced difficulty in securing first-run features; in 1923 Loew's took it over when Famous Players of Canada took over all the Allen chain in Canada; 1932 RKO took over; 1949 Warner Bros. joined in the theater's management; 1953 Stanley-Warner Theatres assumed the lease; 1993 Playhouse Square Foundation.



Almira
 3236 W. 105th St.
 1927-1952; 950 seats
 Owners: 1945 Co-operative Theatres of Ohio (Booking and Buying Agency);
 1950 Selected Theaters Company (Co-Op)

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Ambassador

12416 Superior
 1926-1951; 950 seats
 Owners: 1945 Schultz, Nate (Co-Op); 1950 Selected Theaters Company (Co-Op)

Amphion

W. 25th & Walton
 1918-1927
 Owner: 1921-1927 Washington Theatres Circuit

Arion

Kingsman Road
 1924-1945; 500 seats
 Owners: 1927-1928 Washington Circuit; 1930 Deutsch & Shenker; 1935 Belle Amusement Company; 1940 Kaplin Circuit

Astor

8405 Hough
 1927-1966; 999 seats
 Owner: Washington Theatres Circuit



Broadvue
 4172 Pearl
 1927-1987; 1,700 seats
 Owners: 1935, Schine Circuit; 1945 Gross, Frank, Circuit; 1950 Frankroy Company (Co-Op) ; 1955-1969 Associated Theatres (Cleveland)

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Cameo

Euclid between 8th & 9th
1925-1940; 1,176 seats

Owner: Loew's & Skirball Brothers Circuit; listed in the Loew's Column 1927-1931

Capitol

1400 W. 65th St.

1921-1981; 1,300 seats; October 3rd, 2009-

Owners: 1921 Toronto's Allen circuit; 1925-1930 Ohio Amusement Company; 1935-1955 Associated Theatres (Cleveland); 2009- Cleveland Cinemas

Cedar

7502 Cedar

1916-1950; 750 seats

Owners: 1930 Universal Chain Theatrical Entertainment Inc.; 1945 Gross, Frank, Circuit



Circle
10210 Euclid
1921-1958; 1,975 seats
Owners: 1928-1938 Loew's; 1940-1950 Community Circuit Theaters.]

Commodore

15208 Lakeshore

1927-1972; 1,781 seats

Corlett

12711 Miles

1920-1951; 900 seats

Owner: 1930-1950 Gusdavovic Circuit (booked by Co-Op)

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Cozy
Lorain & Clark
1918-1925

Crown
105 & Columbia
1916-1927, 1939-1949; 500 seats
Owners: 1935 Belle Amusement Company; 1940 Kaplin Circuit; 1950 Co-operative Theatres of Ohio (Booking and Buying Agency)

Doan
10402 St. Clair
1915-1952; 1,325 seats
Owners: 1919-1932 Loew's (listed in the Loew's colum starting in 1928; 1935-1940 Associated Theatres (Cleveland); 1945-1950 Warner Brothers

Éclair
7606 St. Clair
1918-1954; 520 seats
Owner: 1950 Co-operative Theatres of Ohio (Booking and Buying Agency)



Euclid
16359 Euclid
1920-1952; 1,000 seats
Owners: 1935 Scoville, Essick & Reif; 1930 Community Theater Company; 1935-1950 Community Circuit Theaters

Euclid-Beach
15600 Lakeshore
1925-1935

Ezella
7007 Superior
1919-1967; 1,400 seats
Owners: 1922-1945 Scoville, Essick & Reif; 1950-1964 Modern Theaters

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Fairyland
1884 W. 25th St.
1915-1925
Owner: Ohio Amusement Company



Five Points
St. Clair Ave.
1920-1932, 1935-1945; 1,200 seats
Owners: 1925-1930 Ohio Amusement Company; 1935-1940 Associated Theatres (Cleveland)

Garden
3120 W 25th St.
1924-1968; 1,400 seats
Owners: 1925-1930 Ohio Amusement Company; 1935-1950 Associated Theatres (Cleveland); 1955-1969 General Theatres Company

Globe
5217 Woodland
1923-1940, 1950; 600 seats
Owner: Washington Theatres Circuit

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THE NEW GORDON SQUARE W 65TH AND DETROIT
 OPENING 1ST P.M. CHRISTMAS DAY
OPENING PROGRAM
 Two Days
Mary Pickford in
"Johanna Enlists"
 and
"Fatty" Arbuckle
 in his best comedy production
"THE COOK"
 Music by the Gordon Square Orchestra

Gordon Square (NR) 1918-1932 Owners: Ohio Amusement Company and Scoville, Essick & Reif

LOEW'S GRANADA DETROIT & WEST 117TH ST.
OPENING TONIGHT
 Doors Open at 7 O'Clock
 ONE PUBLIC PERFORMANCE
 TONIGHT STARTING AT 8 O'CLOCK
 Tomorrow Continuous,
 2 P. M. to 11 P. M.
 INITIAL SCREEN PRESENTATION:
 METRO GOLDWYN-MAYER'S
"THE BIG PARADE"
 with John Gilbert, Renee Adoree
 With Original Music Score
 Played by Ving Moore's Orchestra
 Special Introductory Organ Divertissement on
 the New \$40,000 Warlitzer, by E. H. Hunt.
 ORCHESTRAL FEATURES and
 STAGE ATTRACTIONS
 PRICES FOR "THE BIG PARADE"
 Evenings, 50c; Afternoons, 35c; Children, 25c

Granada 11621 Detroit 1927-1970; 2,144 seats Owners: 1927-1954 Loew's; 1961-1969 Associated Theatres (Cleveland)

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Grand Central
Central Avenue
1925-1945; 400 seats
Owner: Belle Amusement Company

Haltnorth
2571 E. 55th St.
1915-1966 ;1,398 seats
Owner: Washington Theatres Circuit

Hough
79 1820 E. 79th St.
1925-1958; 917 seats
Owners: 1926-1930 Washington Theatres Circuit; 1940-1955 Co-operative Theatres of Ohio (Booking and Buying Agency)

Imperial
14229 Kinsman
1926-1953; 1,253 seats
Owners: 1926-1927 UB Theatres; 1927-1929 Universal Variety Theatres; 1930 Variety Amusement Company; 1935-1950 Associated Theatres (Cleveland)



<p>Jennings W. 14th St. near Fairfield 1916-1950; 800 seats Owner: 1935-1960 Associated Theatres (Cleveland)</p>

Jewel
12412 St. Clair
1916-1959; 800 seats
Owners: 1925-1930 Ohio Amusement Company; 1935-1950 Associated Theatres (Cleveland)

Keith's 105th Street
10520 Euclid 1921-1966, 1971-1982; 2,300 seats
Owners: 1924-1954 Radio-Orpheum-Keith; 1961 Telenews Theatres, Inc.; adult movies from the early 1970's until it closed

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Keystone
Waterloo & 156th.
1923-1927



Knickerbocker
8315 Euclid
1915-1952; 1,022 seats
Owners: 1925-1930 Ohio Amusement Company; 1935-1945 Associated Theatres (Cleveland)



LA SALLE E. 185 Kildeer KE 5513
Closed
GALA GRAND OPENING!
TOMORROW NIGHT AT 6:30
"Everything New But the Name"
ALL NEW Seats—Sound—Projection
DECOR and LIGHTING
Come Join the Merry Crowd
and Celebrate Our Grand Opening
Opening Attraction
RICHARD WIDMARK, LINDA DARNELL
"SLATTERY'S HURRICANE"

La Salle (NR)
523 E. 185th St. 1927-28 1991 1,375 seats
Owners: 1930-1950 Gusdavovic Circuit (booked by Co-Op); 1955 Co-operative Theatres of Ohio (Booking and Buying Agency); 1961-1990 General Theatres Company

Lakeview
1064 Lakeview
1918-1924, 1927, 1930-1935
Owner: 1930 Ohio Amusement Company

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GRAND OPENING TONIGHT
E. 55th - LEXINGTON
DOORS OPEN 6 P. M.

Performance at 8:45 and 10:15
"KINDRED OF THE DUST"
AN EXCELLENT PICTURE
A Drama of a Man's Belief and a Woman's Love
By Paul R. Ryan
With Ralph Graves and Misses Cooper
A SHARPE COMEDY
Music by the Lexington Jazz Orchestra Conducted by André Harwood

DANCING
10:30 to 12 P. M.
Every evening except Sunday
All patrons of both performances entitled to dance on the beautiful large stage admirably arranged for dancing. No extra admission. Over 2000 seats.
Special Dance Music by Lexington Jazz Orchestra

Electrical Display Sign for the
LEXINGTON THEATRE
Installed by
Cosume Sign Systems, Lima, Ohio
Manufacturers of Electric Displays for
Theatres and Commercial Advertising
Represented in Cleveland and Vicinity by
The Electric Sales and Engineering Company
104 Hoover Bldg. Main 1871
"Let Us Display Your Business"

LUMBER
For This Building Furnished By
The Lake Shore Saw Mill & Lumber Co.
Foot of East 45th Street
Dealers in Lumber, Sashes and Grating,
Bath, Dress and Blinds.
Coal Department Under the Name of
ACME COAL AND COKE CO.
Ready to Ship and Capital 100%

PLASTERING
on this building
done by
McKenney Plastering Co.
12631 Inglewood Ave.
Edley 9674
Art Stone Furnished by
The W. W. Ballentine Co.
Cut Stone Contractors
E. 94th St. and Oak St. Edley 9707
PAINTS Furnished by
The Painters Products & Mfg. Co.
High Grade Paints and Oils
-Only One Brand-
Edley 9699 2123 Payne Bldg. Main 1122
Hardwood Flooring Furnished by
JAS. HOLLAN MFG. CO.
2041 Clark Avenue Edley 8877

Lighting Fixtures
Furnished and Installed by
Euclid Av. Elect. Fixture Co.
5213 Euclid Ave. Read. 3717

Millwork Furnished by
Madlen Millwork & Lumber Co.
610 NEWMARKS FERN BUILDING
Prout 1458
Art Glass Doors Installed by
E. F. KRAUSE
An Glass and Stained Works
Manufacturers of Art Glass for All Purposes
Edley 2068 418 Fremont Ave. West

HEATING AND VENTILATING SYSTEMS
Installed by
A. L. Becker Heating & Ventilating Co.
411 East Avenue Main 2700

A.B. Chase Grand Piano
The H. B. Bruck & Sons Co.
1411 N. State St. at 30th

LEXINGTON THEATRE

Lexington 1779 E. 55th St. 1922-1964; 1,330 seats Owner: Schwartz-Shulman Circuit

Liberty
105th/Superior
1919-1966 1,450 seats
Owners: 1919-1932 Loew's; 1935-1945 Associated Theatres (Cleveland); 1950-1969 Community Circuit Theaters

Lincoln
3375 W. 25th
1919-1950
Owners: 1930-1931 Associated Theatres; 1935-1938 RKO

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Lorain-Fulton
3405 Lorain
1921-1963; 609 seats
Owners: 1935-1950 Associated
Theatres (Cleveland); 1961 Modern
Theaters

Lyceum
3545 Fulton
1915-1977; 1,800 seats
Owners: 1945-1955 Co-operative Theatres of Ohio (Booking and Buying Agency); 1961-1969 General Theatres Company; 1976-1977 Camelot Theatres



Lyric
11601 Lorain
1926-1962; 1,121 seats
Owner: Community Circuit Theaters

LYRIC Lorain-W. 116—Corinna Griffith,
Tom Moore. "Synchronizing Sues."
DISCOVERY NIGHT AT 8:30 p. m.

Madison
9400 Madison
1915-1923, 1933-?, 1969; 1,600 seats
Owners: 1922-1945 Scoville, Essick & Reif; 1969 Modern Theaters

Main
2510 Scovill
1916-1921, 1939-1949; 982 seats

Majestic
1779 W. 25th
1918-1925

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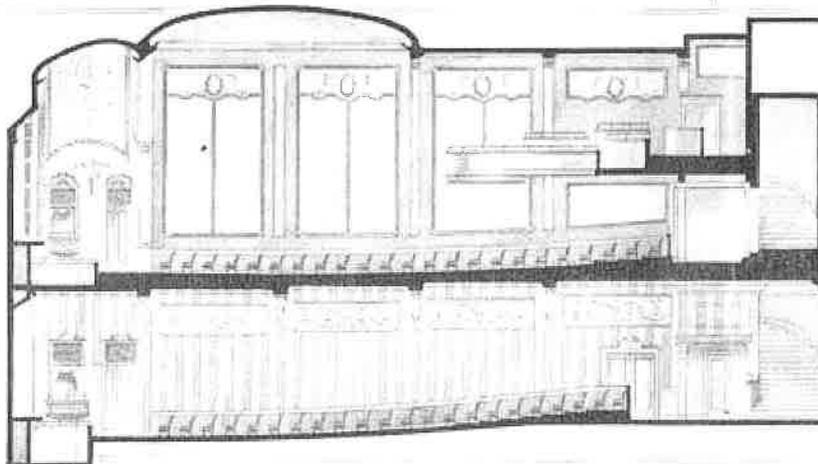
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HOWSTONS.
MALL
Euclid Avenue
Near to W. H. Euclid Store
Superior Avenue
Opp. Postoffice
Open Today
The Euclid Ave.
Mall Theatre
With 1000 Seats
"The Only Duplex
Theater Of Its Kind
In The World"
Two Complete Theaters
Under One Roof—The Chi-
max in Theater Building—
Safety, Comfort, Conve-
nience Assured.

Showing Today
Viola Dana
IN
"The
Mortal
Sin"
Starting Tomorrow
CLARA
KIMBALL
YOUNG
IN
"The Price
She Paid"

Mall 2 (a.k.a Lower Mall & Upper Mall)

303 Euclid
1917-1960; 1,414 seats
Opened in 1917 for films with organs in each auditorium; entrances on both Euclid and Superior, with one auditorium directly above the other; due to hill you would enter directly from Superior into Lower Mall (600 seats, no balcony) and from Euclid into the Upper Mall (900 seats, one balcony); this was one of the first twin theatres; they both played the same program until 1946; the lower level was listed as Lower Mall 1946-1960
Owners: 1919-1933 Loew's; 1940-1961 Community Circuit Theaters



Sectional Plan of New Dual Theater Building, Cleveland, Built with Entrances from Streets of Different Levels: The Same Moving Pictures are Shown in Both Houses, Beginning at Different Times for the Convenience of Patrons

United States Department of the Interior
National Park Service

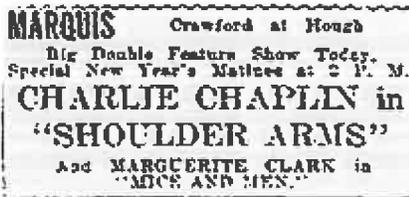
National Register of Historic Places
Continuation Sheet

The Mayfield Theatre Building
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Name of multiple listing (if applicable)

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Manhattan

Superior & E. 105th
1918-?, 1945
Owner: 1925 Homestead Theater Company



Marquis Crawford & Hough 1918-1925

Marvel

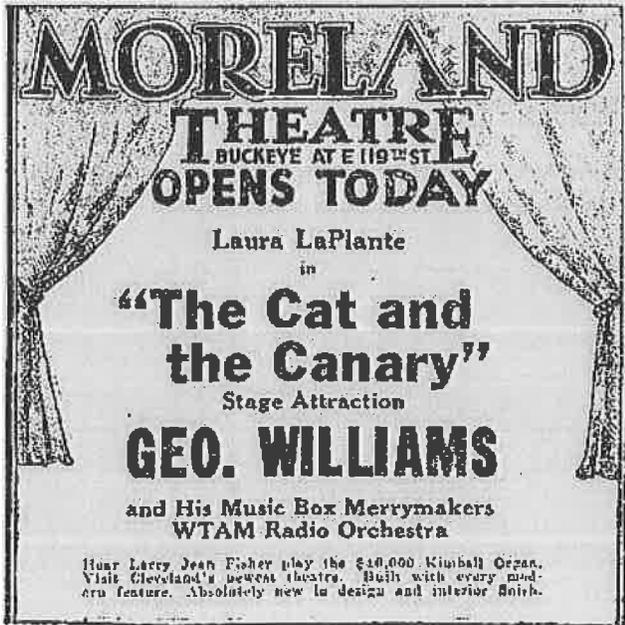
2785 W 25th St.
1919-1953; 990 seats
Owner: 1945-1950 Co-operative Theatres of Ohio (Booking and Buying Agency)

Milo

10009 Miles
1918-1923, 1933-1951
Owners: 1935 Schine Circuit; 1945 Co-operative Theatres of Ohio (Booking and Buying Agency)

Monarch

Euclid and E. 105th
1915-1928



Moreland (NR) E. 119th & Buckeye 1928-1956 Owners: 1928-1929 Universal-Variety; 1930 Variety Amusement Company; 1935 Gusdavovic Circuit (booked by Co-Op)

United States Department of the Interior
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National

1727 E. 55th St.
1916-1926

National

5202 Clark
1918-1921, 1934-1937

Nemo

6318 Detroit
1918-1922

New Broadway

5811 Broadway
1925-1950; 1,200 seats
Owners: 1925 Homestead Theater Company; 1945-1950 Co-operative Theatres of Ohio (Booking and Buying Agency)

New Victory

3990 E. 71st St.
1920-1925, 1930-? 1950; 780 seats
Owner: 1945-1960 Co-operative Theatres of Ohio (Booking and Buying Agency)

Norval

5300 Storer
1918-1952; 799 seats
Owner: 1935 Schine Circuit

Norwood

6210 St. Clair
1918-1962; 702 seats
Owners: 1930-1935 Gusdavovic Circuit (booked by Co-Op); 1945 Co-operative Theatres of Ohio (Booking and Buying Agency)



Olympia (NR)

3353 E. 55th St.
1918-1980; 1,400 seats; live performances 1911-1915
Owners: 1930 Gusdavovic Circuit (booked by Co-Op); 1945-1955 Co-operative Theatres of Ohio (Booking and Buying Agency); 1961-1969 General Theatres Company

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Park

10209 Euclid
1921-1957
Owner: 1925-1953 Loew's

Plaza

892 E. 153rd St.
1926-1959
Owners: 1927-1930 Washington Theatres Circuit; 1935-1945 Associated Theatres (Cleveland); 1950 Associated Theatres (Cleveland) & Washington Theatres Circuit partnership; 1955-1961 Washington Theatres Circuit

Quincy

8312 Quincy
1919-1922, 1935-1955
Owner: 1935-1955 Gross, Frank, Circuit

Regent

11621 Buckeye
1920-1962; 1,500 seats
Owners: 1930-1950 Gusdavovic Circuit (booked by Co-Op); 1955 Co-operative Theatres of Ohio (Booking and Buying Agency); 1961-1964 General Theatres Company

Rex

4306 Warner
1918-1950; 400 seats



Rialto

1879 W. 25th St.
1919-1950; 1,000 seats
Owners: 1925-1930 Scoville, Essick & Reif; 1940-1950 Associated Theatres (Cleveland)

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Ridge

3116 W. 73rd St.

1918-1950; 585 seats

Owners: 1922-1923 Scoville-Essick-Reif ; 1935 Associated Theatres (Cleveland); 1950 Co-operative Theatres of Ohio (Booking and Buying Agency)

Ritz

978 E. 123rd St.

1926-1952; 1,030 seats



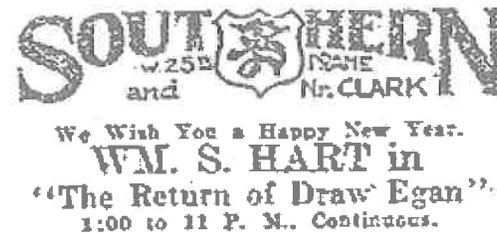
Savoy
St. Clair Ave.
1915-1943; 986 seats
Owners: 1925-1930 Ohio Amusement Company; 1935 Allen Theater, Inc. & Associated Theatres (Cleveland) partnership; 1940 Kaplin Circuit

Shaw-Hayden

1381 Hayden

1919-1968; 1,000 seats

Owners: 1921-1926 Washington Circuit; 1927-1929 Universal Variety; 1930 Variety Amusement Company; 1935-1964 Associated Theatres (Cleveland); 1969 Washington Theatres Circuit



Southern
3153 W. 25th St.
1916-1931, 1945-1960; 698 seats
Owners: 1921-1927 Washington Circuit; 1930 Ohio Amusement Company; 1935 Belle Amusement Company; 1955-1967 General Theatres Company

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Standard

811 Prospect

1915-1989; 658 seats

Owners: 1930 Community Theater Company; 1935-1975 Community Circuit Theaters



STILLMAN
THEATRE

Adjoining Hotel Statler

NOW OPEN

Showing 11 A. M. to 11 P. M.

E. H. SOTHERN

in "THE CHATTEL"

Reserved Seats Now for Next Week

Matinees 15c, 25c
Even., 15c, 25c, 50c



Stillman

1111 Euclid

1916-1963; 1,905 seats

Owner: Loew's

Stork

8410 Lorain

1918-1952; 700 seats

Owners: 1922-1923 Scoville-Essick-Reif; 1935-1940 Community Circuit Theaters

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Strand
Prospect & E. 9th 1915-1945; 614 seats
Owners: 1930 Community Theater Company; 1935 Community Circuit Theaters

Sun
8818 Buckeye
1915-1921, 1936-1937, 1949-1956; 700 seats
Owners: 1925 Deutsch & Shenker; 1950 Co-operative Theatres of Ohio (Booking and Buying Agency); 1955 General Theatres Company



Sunbeam
1919-1923, 1934-1937, 1945; 500 seats
Owners: 1923-1930 Scoville, Essick & Reif ; 1935-1940 Associated Theatres (Cleveland)

Superior
8421 Superior
1918-1952
Owners: 1935 Belle Amusement Company; 1940 Kaplin Circuit

Union
10508 Union Ave.
1918-1951; 720 seats
Owners: 1945 Schultz, Nate (Co-Op); 1950 Selected Theaters Company (Co-Op)

Union Square
11417 Union Ave.
1927-1960; 2,000 seats
Owners: 1930 Variety Amusement Company; 1935-1955 Associated Theatres (Cleveland)

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University

10606 Euclid 1928-1964; 900 seats
Owners: 1930 Community Theater Company;
1935-1961 Community Circuit Theaters

You've Heard About It!
You've Read About It!
You've Talked About It!

**SEE FOR YOURSELF
TONIGHT AT 6:30**

WHEN CLEVELAND'S LARGEST THEATER

THE UPTOWN

St. Clair at E. 106th

OPENS ITS DOORS FOR THE FIRST TIME

Its massiveness, its grandeur, its homelike atmosphere, its comfort, its gorgeous promenade, its awe-inspiring and eye-filling foyer, its many innovations, and last but not least, its gigantic inaugural bill will be the

TALK OF CLEVELAND

Dedicated to the amusement seekers of Cleveland, THE UPTOWN will offer every Sunday and Thursday a complete new bill of

CAREFULLY SELECTED VAUDEVILLE

UPTOWN SYMPHONY ORCHESTRA

PICTURES SOUND and TALKING

ALWAYS A DOWNTOWN SHOW
AT UPTOWN PRICES

Prices Tonight Main Floor 40c Balcony 30c Children 15c Ladies 50c

FREE PARKING FOR 1,000 CARS

Uptown

10545 St. Clair
1928-1956; 2,902 seats
Owners: 1928-1946 Warner Brothers; 1955
Associated Theatres (Cleveland)

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VARIETY
LORAIN AT W. 118th

**Opens
Tomorrow**
Thanksgiving Matinee

CLARA BOW IN HULA

ON THE STAGE
New York Approved Vaudeville

Edward Benedict Guest Organist	Harold Krell Variety's Own Organist
-----------------------------------	--

Coming--Sunday-- Dolores Del Rio in
"Loves of Carmen"



Variety (NR)

11815 Lorain

1927-1984; 1,980 seats

Owners: 1927-1946 Warner Brothers; 1955-1975 Community Circuit Theaters

United States Department of the Interior
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Virginia

819 E. 152nd

1918-1927

Owner: 1921-1926 Washington Circuit



West Park

Lorain Ave.

1920-1938; 936 seats

Owners: 1930 Community Theater Company;

1935-1940 Community Circuit Theaters

WIND-A-MEER

Euclid Ave. at Lake Front, E. Cleve.

Wind-A-Meer

13931 Euclid Ave.

1915-1957; 800 seats

Owners: 1927-1929 Universal-Variety;

Associated Theatres (Cleveland)



CHARLIE CHAPLIN
in "Shoulder Arms"

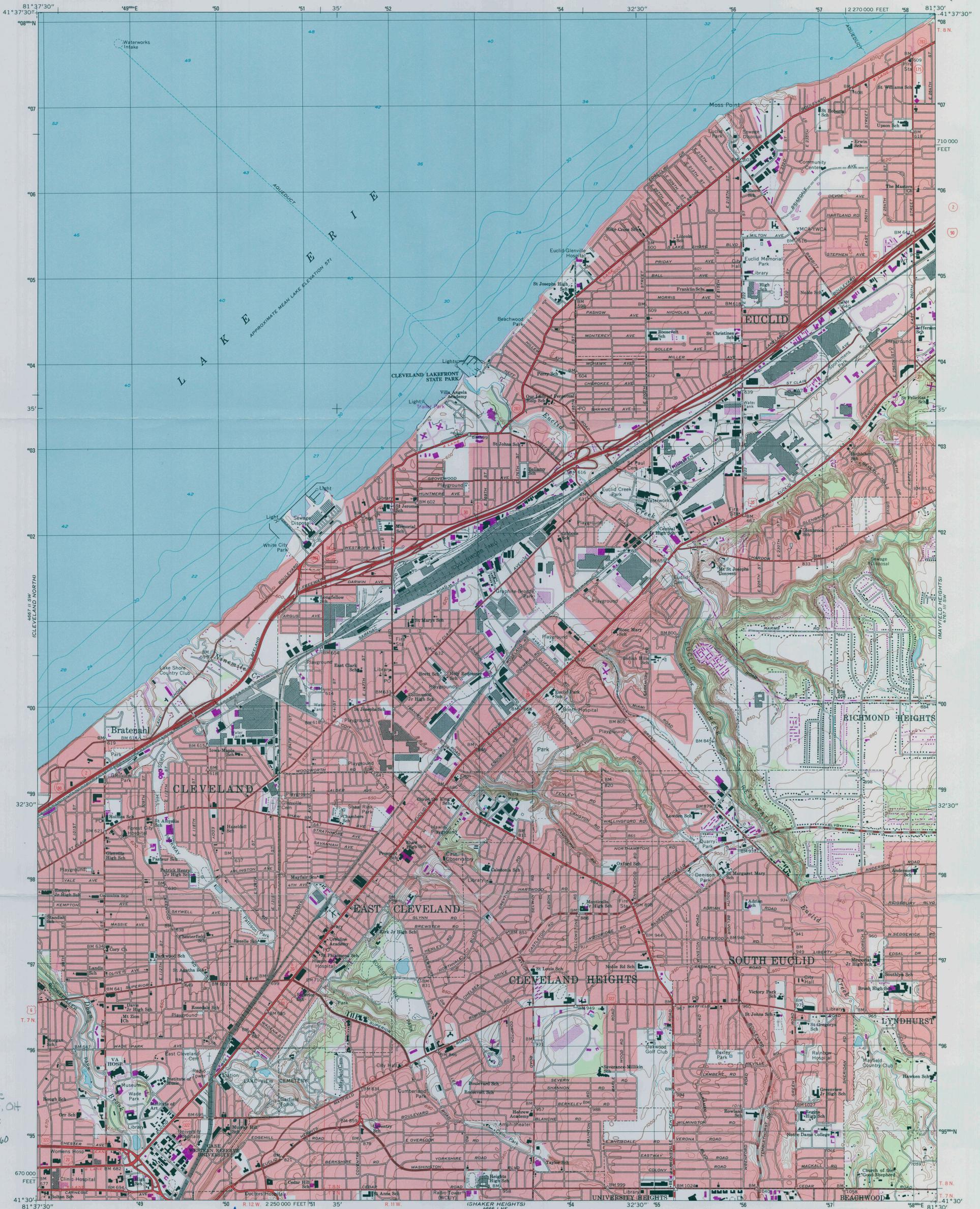
Yale

8105 St. Clair

1918-1962; 965 seats

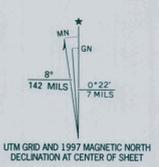
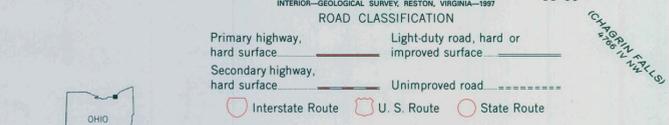
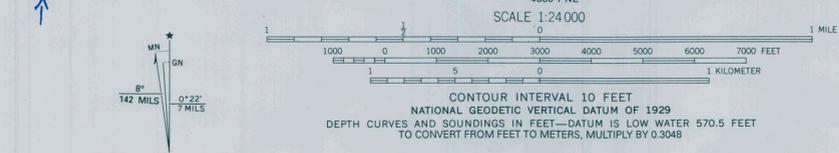
Owners: 1935-1930 Ohio Amusement Company;

1945 Co-operative Theatres of Ohio (Booking and
Buying Agency)



Mayfield Theatre
Cuyahoga County, OH
• UTM Reference:
1.17/450129/459160

Produced by the United States Geological Survey
Topography compiled 1952-53. Planimetry derived from imagery taken 1977. Photomapped using imagery dated 1994; no major culture or drainage changes observed. Survey control current as of 1963. Boundaries, other than corporate, revised 1997.
North American Datum of 1927 (NAD 27). Projection and 10 000-foot ticks: Ohio coordinate system, north zone (Lambert conformal conic).
1000-meter Universal Transverse Mercator grid, zone 17
North American Datum of 1983 (NAD 83) is shown by dashed corner ticks. The values of the shift between NAD 27 and NAD 83 for 7.5-minute intersections are obtainable from National Geodetic Survey NADCON software.
Selected hydrographic data compiled from U.S. Lake Charts 35 (1959) and 354 (1962). This information is not intended for navigational purposes.
Entire area lies within the Connecticut Western Reserve. Land lines established by private subdivision of the Connecticut Western Reserve. There may be private inholdings within the boundaries of the National or State reservations shown on this map.
Information shown in purple may not meet USGS content standards and may conflict with previously mapped contours.



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U.S. GEOLOGICAL SURVEY, P.O. BOX 25286, DENVER, COLORADO 80225
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

EAST CLEVELAND, OHIO

1994

DMA 4667 II SE—SERIES V852





SORBO'S
BAKERY
CAFE

SORBO'S
BAKERY

REMANFIELD

SORBO'S
BAKERY

Trattoria
ON
THE
HILL
PATIO OPEN

DO NOT
BLOCK
PARKWAY

DO NOT
BLOCK
PARKWAY

NO
PARKING



eld
E. 123 S

NO
OUTLET

Mama Santa's

Mama Santa
RESTAURANT
PIZZERIA

GUARINO'S
RESTAURANT
LIQUORS

CHOCOLATES
MAYFIELD SMOKE SHOP 722-5808

CAN'T FIND JESUS?
LOOK FOR HIS MOTHER

FJF 3733



GUARINO'S
RESTAURANT
LIQUORS

OPEN
DAILY

TAURUS SES

MAYFIELD



MURRAY HILL
ART & WALK
OHIO'S PREMIERE
ART GALLERIES
OPEN YEAR ROUND



MAYFIELD

MAYFIELD

CORBO'S
BAKERY
CAFE

TWO
HOUR
PARKING
7 AM TO
6 PM

30
MINUTE
PARKING
7 AM TO
6 PM

MURRAY HILL
ART

CORBO'S
BAKERY

Free

OPEN

CORBO'S
BAKERY & CAFE
26-72-403-2372
HARRISBURG, PA



MAYFIELD

MAYFIELD

CORBO
BAKERY
CAFÉ

CORBO'S
Open Inside
←



M
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MAYFIELD

MAYFIELD



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M



M



M





12300

CIA

SAFETY





A red Mercedes-Benz SUV parked in the lot. The license plate is visible and reads "LEVIN MANALIS".

A red BMW sedan parked in the lot. The license plate is visible and reads "FOA 1896".

A black Ford pickup truck parked in the lot. The license plate is visible and reads "POM 7895".

An orange and white traffic barrel located on the left side of the parking lot.

An orange and white traffic barrel located on the right side of the parking lot.

A white bucket located on the ground near the right traffic barrel.

A small white sign posted on the brick wall, containing illegible text.





































MAYFIELD

Right Now!
December Art Walk
Nov 30, Dec 1 & 2

Right Now!
December Art Walk
Nov 30, Dec 1 & 2

CORBO'S
BAKERY