

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 McCutchen Theatre

Other names/site number N/A

Name of related Multiple Property Listing N/A

2. Location

Street & number 106 East Commercial Street

N/A	not for publication
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City or town Charleston

N/A	vicinity
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State Missouri Code MO County Mississippi Code 133 Zip code 63834

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

Applicable National Register Criteria: A B C D


Signature of certifying official/Title

7/1/19
JP Date 06/26/19

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official _____ Date _____

Title _____ State or Federal agency/bureau or Tribal Government _____

4. National Park Service Certification

I hereby certify that this property is:

entered in the National Register determined eligible for the National Register

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

other (explain:) _____

Signature of the Keeper _____ Date of Action _____

McCutchen Theatre
Name of Property

Mississippi County, MO
County and State

5. Classification

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

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

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

<input checked="" type="checkbox"/>	private
<input type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input checked="" type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

<u>Contributing</u>	<u>Noncontributing</u>	
1	0	buildings
0	0	sites
0	0	structures
0	0	objects
1	0	Total

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

RECREATION AND CULTURE/theatre

Current Functions
(Enter categories from instructions.)

VACANT/NOT IN USE

7. Description

Architectural Classification
(Enter categories from instructions.)

MODERN MOVEMENT/Art Deco

MODERN MOVEMENT/Moderne

Materials
(Enter categories from instructions.)

foundation: CONCRETE

walls: BRICK

roof: CONCRETE

other: _____

NARRATIVE DESCRIPTION ON CONTINUATION PAGES

McCutchen Theatre
Name of Property

Mississippi County, MO
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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.

STATEMENT OF SIGNIFICANCE ON CONTINUATION PAGES

Areas of Significance

ENTERTAINMENT/RECREATION

ARCHITECTURE

Period of Significance

1947-1969

Significant Dates

1947-1948

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Branson, Uzzell S.

Staples, Clarence

9. Major Bibliographical References

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

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 # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

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recorded by Historic American Engineering Record # _____
recorded by Historic American Landscape Survey # _____

Name of repository: Mississippi County Library, Charleston, MO

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property Less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

1 36.923517 -89.349560 3 _____
Latitude: Longitude: Latitude: Longitude:

2 _____ 4 _____
Latitude: Longitude: Latitude: Longitude:

UTM References

(Place additional UTM references on a continuation sheet.)

_____ NAD 1927 or _____ NAD 1983

1 _____
Zone Easting Northing

3 _____
Zone Easting Northing

2 _____
Zone Easting Northing

4 _____
Zone Easting Northing

Verbal Boundary Description (On continuation sheet)

Boundary Justification (On continuation sheet)

11. Form Prepared By

name/title April Scott and Hannah Kintzel

organization Southeast Missouri State University HP program date Feb. 6, 2019, revised March 25, 2019

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city or town Festus state MO zip code 63028

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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**
- **Photographs**
- **Owner Name and Contact Information**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

McCutchen Theatre

Name of Property

Mississippi County, MO

County and State

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.

Photographs

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

Photo Log:

Name of Property: McCutchen Theatre

City or Vicinity: Charleston

County: Mississippi State: Missouri

Photographer: Photos 1-9 and 11-12: Hannah Kintzel; Photos 10, 13, and 14: April Scott

Date

Photographed: Photos 1-9 and 11-12: March 6, 2018; Photos 10, 13, and 14: March 20, 2019

Confirmed accurate by April Scott on March 20, 2019

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 14: South facade, facing north

2 of 14: North elevation, facing south

3 of 14: West elevation, facing east-southeast

4 of 14: Exterior shot of sign, facing north

5 of 14: Exterior shot of front doors, facing north

6 of 14: Interior 1st floor main lobby, facing south

7 of 14: Interior 1st floor main lobby close-up of cornice, facing northwest

8 of 14: Interior 1st floor main lobby close-up of ticket booth, facing south

9 of 14: Interior 1st floor main lobby close-up of snack bar, facing west

10 of 14: Interior north end of auditorium with stage and screen, facing north from under balcony

11 of 14: Interior south end of auditorium with balcony, facing south

12 of 14: Interior 2nd floor east room close-up of window, facing south

13 of 14: Interior 1st floor main lobby snack bar and foyer entry, in west entryway facing northeast

14 of 14: Interior 1st floor main lobby, at ticket booth door facing north

McCutchen Theatre

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Figure Log:

Include figures on continuation pages at the end of the nomination.

Figure 1: McCutchen Theatre Floor Plan

Figure 2: Photo Key

Figure 3: McCutchen Theatre South Façade First and Second Levels, July 1948

Figure 4: Boundary Map

Figure 5: Contextual Map

Figure 6: Location Map of Similar Modern Styles

Figure 7: Modern Style Building, 205 East Commercial Street

Figure 8: Modern Style Building, 201 North 1st Street

Figure 9: New Theatre South Façade, November 1941

Figure 10: Advertisement of McCutchen and New Theatre Showtimes for July 22-30, 1948

Figure 11: Advertisement of Display of G.E. Kitchen Featured in a Movie at the McCutchen, August 1948

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N/A
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Summary

The McCutchen Theatre, built in 1947 and 1948, is a three-story brick commercial block with a flat roof and zero lot setback located at 106 East Commercial Street in Charleston, Mississippi County, Missouri. The building, built for use as a single screen movie theatre, has a rectangular plan. The exterior's style is postwar Art Deco. The façade is dominated by a large illuminated metal and neon marquee that angles out from the building. At street-level, the façade is clad in panels of light grey pigmented structural glass and red porcelain enamel. The projecting single-pane glass and porcelain enamel ticket booth is centered and flanked by two double-door entranceways with elaborate door pulls and large fixed-glass windows for movie advertising materials. The two upper levels of the façade are clad in buff brick, and the windows of the two upper levels are recessed metal casement windows. The verticality of the building is emphasized using unbroken piers and a setback of the taller central mass from the outer bays. Except for the circular glass and pulls on the entry doors, the exterior design utilizes straight line and simple square or rectangular shape. The circular glass and pulls of the entry doors unite the exterior with the style of the interior, as the interior's design emphasizes softer forms through curvilinear line and form more closely related to the Moderne or Streamline Moderne style. It is visible in the curved lobby and foyer walls; curved staircases; the curved concession counter's face and top; and curved glass blocks and circular glazing around ticket booth. The auditorium has a main seating level and a balcony for seating and access to two levels of business-related rooms. The seating has been removed from the auditorium. The roof has collapsed over the main seating level, leaving the walls, screen, and other decorative elements exposed to the weather.

Elaboration

Setting:

The McCutchen Theatre is located in Charleston's downtown commercial district, half a block east of Main Street, which is a major north-south route through the town (see Figure 5). The theatre is also a block west of an early 20th century hotel and a block south of the county's courthouse. The area is populated by many other early to mid-twentieth century commercial block buildings. Other commercial buildings in the downtown with similar modern styles are the property at 205 East Commercial Street and the property at 201 North 1st Street (see Figures 6-8). There are some open lots in the immediate area, but the setting has maintained the characteristics and integrity of the downtown commercial district in which the McCutchen was built.

The theatre building occupies most of the lot's boundaries. It is sited on the lot with zero setback along East Commercial Street's sidewalk over which the marquee extends. The rear (north elevation) of the McCutchen faces the Mississippi County Courthouse on the block to the north. There is a narrow sidewalk along the north elevation's foundation and a narrow strip of grass between that sidewalk and Court Street. The west elevation is separated from the neighboring

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building on East Commercial Street by a very narrow alley. Near the north end, it is separated from the neighboring building on Court Street by a small graveled alley. The east elevation abuts the neighboring buildings on this side. There are no parking lots or designated parking spaces for the theatre.

Exterior:

The theatre is constructed of a concrete foundation, brick of varying colors and bond patterns, and a flat concrete roof. The building is rectangular, measuring approximately 40 feet by 135 feet, running in a north-south orientation with the narrow elevations facing streets (see Figures 1 and 4). The roof is flat and bounded by a parapet that steps down in four stages as it extends from the façade to the north elevation. Unless otherwise noted, all windows and other materials are historic. Some pieces of neon tubing from the marquee have been stored in the lobby. The current owner has stated that the previous owner has some of the pigmented structural glass and porcelain enamel panels that are missing from the façade.

Façade (South Elevation):

The two outermost bays of the façade each account for approximately one-quarter of the building's width. The central bay encompasses the remaining half of the building width and is approximately two feet taller than the outer bays. The metal marquee projects at an angle from either corner of the building over the first level, tapering to a centered panel over the sidewalk (see Photo 1). The east and west display sections are topped with freestanding, three-dimensional "McCutchen" metal lettering with neon lighting within the letters. The display sections are outlined with a metal frame with a pattern of holes. The metal panels that make up the center piece are blue and have several holes as well. A large, rounded letter "M" projects from the center panel. The photo that accompanied Ann Latimer's July 1948 *The Enterprise-Courier* article on the upcoming opening of the McCutchen shows that the marquee had considerably more neon tubing than it does at present, indicating that the holes are related to the attachment of the neon lighting materials to the marquee.¹ The photo also indicates that the metal was historically a lighter color. The display panels were outlined with neon in an alternating s-curve pattern. The center piece had several horizontal rows of tubing. The "M" was framed by vertical runs of neon tubing and neon within the letter (see Photo 4 and Figure 3).

The first story of the façade is built with red brick laid in common bond and clad with light grey pigmented structural glass and red porcelain enamel panels. The red panels occupy the lower third of the of this level, and the structural glass is laid from the red panels to just below the area where the sign supports attach to the building. The structural glass also covers the overhangs of the two entryways. These materials became synonymous with modernity in the 1930s and 40s, being used in both new construction and renovation of existing commercial buildings and in

¹ Ann Latimer, "Newspaper Finds the McCutchen is Tops in Just About Everything," *The Enterprise-Courier* (Charleston, MO), July 15, 1948.

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various modern styles including Art Deco.² The use of these modern materials contributed to the claims that the McCutchen was “one of the most modern theatres between St. Louis and Memphis.”³ Most of the red panels are gone, and some of the structural glass is cracked or has pieces missing. The owner has indicated that the previous owner has some of these materials. Both outer bays have a pair of large fixed-glass display windows joined and framed by narrow metal channels. The central bay recedes from the outer bays, creating two narrow, perpendicular walls between the inner corners of the outer bays and the central bay that are not readily seen from the street. Both narrow walls have a single wood door. The doors provide the only access to narrow, unfinished spaces used as storage areas between the exterior wall and stairwells’ curving plaster walls. From this recessed plane, the double-door entrances protrude at an angle to the centered ticket booth. The three-sided ticket booth projects from the building. The upper half is constructed with three panels of glass with a metal frame at the top and counter level. The red porcelain enamel panels cover the booth below the counter to the sidewalk (see Photo 5).

The lobby is accessed from the sidewalk through a set of double doors on either side of the ticket booth. The door design incorporates Art Deco elements of symmetrical geometric patterns, large expanses of glass, and metal. The doors are clad in a laminate or plastic that is severely faded. Historically, the finish was the same as that of the doors throughout the theatre, a “ribbed mahogany.”⁴ Each door has a large, vertically oriented metal-framed glass semi-circle. A large quarter circle made of three rows stainless steel square tube dissected by a fourth tube serves as additional geometric decoration and the door handle (see Photo 5). When closed, a pair of doors forms a larger symmetrical pattern of a glass circle and metal semi-circular grille (see Photo 1). While the door pulls are not present on the doors in the photo accompanying the article on the theatre’s opening, there is a mention of their “handsome aluminum pull bars” in *The Charleston Democrat’s* article on the upcoming opening.⁵ As the articles were written prior to the theatre’s opening, it is suspected that the theatre was not complete at the time that the photo was taken, and the pulls are historic, but added after the photo was taken but by opening night.

The façade’s second and third stories are clad in varying shades of buff brick laid in Flemish bond. The parapet is capped with concrete. The outer bays have four recessed belt courses at regular intervals, adding a horizontal detail to the bays. The top row of brick on the outer bays is laid as a soldier course. The outer bays are symmetrical, and both have a nine-light metal casement cluster on the second level with a functional three-light casement window on either side of a fixed three-light panel (see Photos 1 and 12).

The center bay is recessed approximately a brick’s width from the outer bays and has two pairs of unbroken recessed piers flanking the center. Eight three-light metal casement windows are set

² Douglas A. Yorke, Jr., “Materials Conservation for the Twentieth Century: The Case for Structural Glass,” *Bulletin fo the Association for Preservation Technology* 13, no. 3 (1981): 19, accessed March 15, 2019, <http://doi:10.2307/1493961>.

³ “McCutchen Theatre Opens July 20th,” *The Charleston Democrat* (Charleston, MO), July 15, 1948.

⁴ Latimer, “...McCutchen is Tops.”

⁵ Latimer, “...McCutchen is Tops;” “McCutchen Theatre Opens July 20th.”

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N/A
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in the piers, four on the second level and four on the third level. The recesses and casement windows enhance the verticality and setbacks indicative to the Art Deco style.

East and West Elevations:

The east and west elevations are clad with red brick laid in common bond and capped with camel-back tiles. The east elevation meets the wall of the neighboring single-story building, and the west elevation is separated from the neighboring single-story building by a narrow gap (see Photo 3). The buff brick of the façade extends north along either elevation approximately ten feet. The buff brick of the north elevation extends south along either elevation approximately one foot. A narrow chimney is located on the east elevation, approximately 50 feet south of the northeast corner. The east and west elevations have no fenestration or entryways.

North Elevation:

The north elevation is clad in variations of buff brick, with the majority laid in Flemish bond. It is separated into three bays. The narrow outer bays are approximately two feet taller than the central bay and have a single metal door. The central bay has a gutter along the roofline and a square downspout near either end. The central bay features a large, vertically oriented rectangular detail created with various brick patterns. The interior field of the rectangle is laid in Flemish bond outlined with a column of brick laid as stretchers on either side and a soldier course along the top and bottom. This outline is flanked on either side with a shorter area filled with three columns of three-brick basket weave bond. This pattern is then outlined with an outer column of stretchers and a soldier course at top and bottom (see Photo 2).

The exterior appears to be in good condition, despite the almost total loss of the roof. The marquee's metal braces have rusted, and the wood header it was attached to is rotted. The sign's coating is failing and the east "McCutchen" sign is being supported by cyclone fencing. The brick is stained at various points. Several pieces of the pigmented structural glass and porcelain enamel panels are broken or missing. The casement windows may not be operational at this time, and some panes are broken. On the north elevation, cracks are evident in the masonry from the roofline to the top corners of the decorative infill. The east downspout has separated from the gutter, allowing water to run down the brick, promoting staining and biological growth.

There have been no major renovations to the exterior of the building. Although it has suffered from neglect, the McCutchen's exterior conveys the same look and feel today as it was described when it was near completion as a single-screen movie theatre.⁶

⁶ Ibid.

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N/A
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Interior:

The double doors of the front façade open to the lobby, which includes a concession area on the east wall, stairs to the balcony on either side of the entries, and access to the ladies' lounge and men's room. Opposite the lobby doors, a wide entryway leads to a narrow foyer with entrances to the main floor of the auditorium at either end (see Figure 1). The interior is designed in softer, flowing, curvilinear details associated with the Streamline Moderne style. Minor décor changes have been made, but the configuration remains as it was when built.

The lobby is the most detailed space. It is an elliptical room with curving plaster walls, cornice, and a domed ceiling (see Photos 6, 13, and 14). The dome is skirted by a plaster cornice with three bands of decoration: a row of vertical stylized leaves and two rows of variation on dentil molding (see Photo 7). The baseboard is a wide, minimally detailed, dark-stained wood, and the door trim is simple, narrow, dark wood with a rounded profile. The red carpeting is worn but still intact. Curved, red carpeted stairways that lead to the balcony level are located on either side of the entryways. The thin handrails are made of a bright metal and feature ends that are finished with a downward curl.

The ticket booth is separated from the lobby by glass block walls that extend from the south wall and wrap around to a single centered wood door with a porthole window. The glass block is trimmed with the same dark wood baseboard, a cornice, and narrow trim around the doorway (see Photo 8). The curved snack bar fills the width of a wood-trimmed cove on the east side of the lobby. The body of the bar is concave with rounded corners, faced in a light orange wood veneer. There is a rectangular glass display window with glass shelves near the north end, and it is topped with a light faux marble Formica counter, as mentioned in the articles describing the new theatre (see Photo 9).⁷

The auditorium and the lobby are separated by a narrow foyer. The ladies' lounge and bathroom is accessible at the northeast of the lobby, and the bathroom retains the historic pink 4" square tiles, marble partitions, and white and tan floor tiles. The men's is similar, but the floor has been partially refinished with historic small, dark brown square tiles.⁸ The sinks are not specifically described in any of the articles, but they are assumed to be historically accurate. A small room is accessible from the ladies' lounge and the west end of the foyer. The walls are clad with acoustical tiles and the north wall has a large fixed glass window looking into the auditorium. The room was referred to as a "crying room," which allowed mothers to remove children from the auditorium while still being able to watch the movie.⁹

The auditorium's detail is austere, with a restricted color scheme. The use of trim with a simple chamfered profile is used throughout the interior, separating the lower 5 feet of the plaster wall from the section of wall covered with Zonolite, a vermiculite-based product used in plasters for

⁷ Ibid.

⁸ Lattimer, "...McCutchen is Tops."

⁹ Ibid.

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sound deadening and as a fireproof material.¹⁰ Patches of the original colors of pink and red are visible throughout the auditorium.¹¹ The concrete floor is raked downward toward the screen area, which is located at the north end of the space. The floor levels out at approximately one-third of the distance from the screen. The seating, now removed, was arranged to be accessible from either side of the two aisles that lead from the foyer. Seating capacity during the design process was estimated at 700 on the main floor and 241 in the balcony.¹² The capacity upon completion was 648 on the main floor and 185 in the balcony.¹³ The screen hung above a small, curved stage at the north end of the space. The front edge of the stage is outlined with a row of light bulb sockets. The screen was surrounded by curtain legs and borders above the screen. Single metal doors that lead outside are located on either side of the screen area (see Photo 10).

The balcony, located on the south end of the auditorium, has a stepped floor. The pink color of the auditorium's upper walls continues around the balcony walls, but the areas below the trim was historically painted green, which can be seen on the south wall.¹⁴ Two single stall bathrooms are located at the southeast end of the balcony's south wall. The east stall's door is locked or stuck. The west stall has retained the historic tiles, with white 4" square wall tiles bordered with black tiles and white floor tiles with black accents.¹⁵ A stairway next to the bathrooms leads to the third level projection room. A single doorway near the west end of the balcony's south wall leads to an office and storage space. The roof is still intact over the balcony and projection room (see Photo 11).

The spaces accessed from the balcony's west side are the theatre's business office and storage room. There is also a small bathroom between the two rooms. The two nine-light windows and four three-light casement windows are accessible from these rooms. The projection room is located on the third level. The stairway from the balcony leads to an unfinished bathroom in the southeast corner. The projection room is accessed through a steel door on the west wall of the bathroom/stairway. The projection windows' sliding metal shutters are intact (see Photo 11). There is no projection equipment left, but there are some shelves and other furnishing. The four casement windows located on the third level of the façade are accessible in the projection room.

Unfortunately, the seats have been removed as well as the lighting fixtures. Both elements have been described in various newspaper articles. The seats were red leather and plush with laminated arm rests in an oak finish from the American Seating Company. The lobby cornice housed a lighting system that indirectly lit the rotunda. The foyer was lit with lights that could

¹⁰ Helen Hunter Chapman, "A Teenager Sneaks a Look at the Theatre," *The Enterprise Courier* (Charleston, MO), July 15, 1948; Zonolite Company, *Zonolite Brand Vermiculite Insulation, Lightweight Aggregates, Acoustic Materials*, (1951): 1,6,8, accessed March 23, 2019, APT Building Technology Heritage Library, <https://archive.org/details/ZonoliteBrandVermiculiteInsulationLightweightAggregatesAcoustic/page/n7>

¹¹ Lattimer, "...McCutchen is Tops."

¹² "Russell Building Sold to Theatre Owners," *The Charleston Democrat* (Charleston, MO), June 5, 1947.

¹³ Chapman, "A Teenager Sneaks a Look."

¹⁴ Lattimer, "...McCutchen is Tops."

¹⁵ Ibid.

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cast “three different shades of soft colors.” The lighting in the auditorium had a “double clock center which sheds indirect light in five shades.”¹⁶

Integrity:

The McCutchen Theatre’s character-defining features that convey its postwar Art Deco style are its large lit marquee; pigmented structural glass; porcelain enamel panels; geometrically decorated laminate, glass, and aluminum entry doors; emphasis on verticality; and smooth, simple lines. The interior’s character-defining features are the smooth, curved surfaces and glass, metal, and laminate materials that define the space as Streamline Moderne. Although some of the building’s materials have been removed and some of the décor has been altered, most of the historic features are intact. The building and interior spaces have not been altered in any way from the historic layout.¹⁷ The location of the McCutchen Theatre maintains the look and feel of Charleston’s downtown district and center of the town’s life. The exterior massing and interior space and configuration specific to a small town, single-screen movie theatre remain unchanged. The McCutchen retains integrity of location, design, setting, materials, workmanship, feeling, and association, able to convey its significance as a local destination for recreation and culture and as an Art Deco and Streamline Moderne movie theatre.

¹⁶ Lattimer, “...McCutchen is Tops;” Chapman, “A Teenager Sneaks a Look.”

¹⁷ Ibid.

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N/A
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Summary

The McCutchen Theatre, at 106 East Commercial Drive in Charleston, Mississippi County, Missouri, is locally significant under Criterion A, in the area of Entertainment and Recreation and Criterion C, in the area of Architecture. Constructed between 1947 and 1948, it is an important example of movie theatres built to accommodate the primary form of entertainment in a small town and an example of the postwar Art Deco and Streamline Moderne styles used on commercial buildings in this era. Construction of the McCutchen began soon after the lot of the American Theatre, a brick and wood building destroyed by fire in May 1947, was cleared. The American's owners, O.W. and May McCutchen, hired Uzzell S. Branson as the architect and Clarence Staples to rebuild. For area residents, the McCutchen offered a destination where they could escape from their daily lives through the movies and interact with fellow community members. The McCutchen's period of significance extends from 1947, when construction began, to 1969, when the theatre was purchased from the McCutchen family by Malco Theatres, Inc, a corporation that owned theatres in several states.

Elaboration

History and Significance to Recreation and Culture:

Humphrey Warren first entered the town of Charleston, Missouri at its present-day site, in c. 1830. Charleston's population grew slowly until the late 1800s, when the town became known as a wealthy trading hub due to the area's rich farmland, proximity to the Mississippi River, and access to the Iron Mountain Railroad. In 1901, Charleston's population was approximately 2,000, and the site that would become the American Theatre and later the McCutchen lot was the location of the E.W. Ogilvie C.O.D. Store. In 1913, East Commercial, where the McCutchen sits today, was the town's first paved street (see Figure 4).¹⁸ During the 1920s, O.W. McCutchen and his wife began operating the American Theatre in a former furniture store at 106 East Commercial Street.¹⁹ On Thursday, December 19, 1929, the American Theatre featured "the first talking picture to be shown in Charleston" called "The Rainbow Man."²⁰

By 1941, the town's population had grown to almost 5,200, and the citizens had two theatres to choose from: the American Theatre at 106 East Commercial Street and the New Theatre at 119 West Commercial Street, which opened that November. Both theatres were owned by the McCutchens, who also owned theatres in Blytheville, Arkansas, and Sikeston, Missouri.²¹ During the 1940s, Charleston did not appear to have many other options for entertainment other than the two McCutchen-owned theatres. The American Theatre seated 600, but seating capacity

¹⁸ "Missouri Population 1900-1990 (All Incorporated Places)," Missouri Census Data Center, accessed March 16, 2019, <http://mcdc.missouri.edu/trends/historical/cities1900-1990.pdf>; Betty F. Powell, *History of Mississippi County, Missouri: Beginning through 1972* (Independence: BNL Library Service, 1975), 106-123.

¹⁹ "Fire Destroys Theatre Tuesday: Entire Block Threatened; Blaze finally Confined to Four Walls," *The Enterprise-Courier* (Charleston, MO), May 15, 1947.

²⁰ "Talkies Have Premiere Here Sunday Matinee," *The Enterprise-Courier* (Charleston, MO), Dec. 19, 1929.

²¹ "Missouri Population 1900-1990 (All Incorporated Places);" "New Theatre Opens Here Tonight," *The Enterprise-Courier* (Charleston, MO), November 13, 1941.

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is unknown for the New Theatre.²² Dances would occasionally be held for adults, and the community pool was open in the summer.²³ Based on a comparison of show advertisements for the New and the American and later the New and the McCutchen, the New Theatre offered far fewer movies and showtimes. The New typically offered three movies over four days, while the McCutchen would offer five to seven movies at several times throughout the week as well as occasional midnight shows.²⁴

On the afternoon of April 22, 1947, an electrical fire was discovered in the American Theatre but brought under control. Approximately three weeks later, on the morning of Tuesday, May 13, 1947, the American Theatre burned down due to a fire of unknown origin.²⁵ *The Enterprise-Courier* published an article in its Thursday, May 22, 1947 edition stating that according to Mrs. McCutchen, they would rebuild and the new theatre “would be strictly modern, larger, and finer than the old American.”²⁶ The McCutchens immediately began planning to replace the theatre with one that was fireproof. They hired Branson, who had been working as an architect in Blytheville, Arkansas, by January of 1920, as his services were offered through the Blytheville Lumber Company.²⁷ Early estimates put the seating capacity between 900 and 1,000. An article in *The Enterprise-Courier* on May 29, 1947, announced that the McCutchens had purchased the Russell Building, which backed to the American Theatre property and faced Court Street. The building would be demolished, allowing them to build one of the highest-capacity theatres in Southeast Missouri, which would front East Commercial and extend to Court Street.²⁸ In April 1948, *The Charleston Democrat* ran an article announcing that the new theatre would open in July. Also, it was not going to be named the American, but the McCutchen in honor of the owners.²⁹

Opening night of the McCutchen, July 20, 1948, was a major event in the region. Members of the capacity crowd came from near and far, including Blytheville, Arkansas; Cairo, Illinois; St. Louis, Missouri; and Memphis, Tennessee. Representatives from movie studios such as Paramount Pictures, Universal Pictures, and Warner Brothers were also present, and congratulatory telegrams arrived from stars including Cary Grant, Loretta Young, and Robert Mitchum.³⁰

²² “Fire Completely Destroys Theatre Here Tuesday,” *The Charleston Democrat* (Charleston, MO), May 15, 1947.

²³ “Good Food, Free Dancing, The New Charlestonian,” *The Charleston Democrat* (Charleston, MO), July 10, 1947;

“Pool Opens June 14,” *The Charleston Democrat* (Charleston, MO), June 10, 1948.

²⁴ “Movie Showtimes” (advertisements), *The Charleston Democrat* (Charleston, MO), April 11, 1947 and July 22, 1948.

²⁵ “Fire Destroys Theatre Tuesday: Entire Block Threatened; Blaze finally Confined to Four Walls,” *The Enterprise-Courier* (Charleston, MO), May 15, 1947.

²⁶ “New Theatre Proposed Here,” *The Enterprise-Courier* (Charleston, MO), May 22, 1947.

²⁷ *American Lumberman, Part I* (Chicago: American Lumberman, 1920), 86.

²⁸ “McCutchens Buy Russell Building,” *The Enterprise-Courier* (Charleston, MO), May 29, 1947.

²⁹ “McCutchen Theatre to Open in July,” *The Charleston Democrat* (Charleston, MO), April 29, 1948.

³⁰ “Capacity Crowd at McCutchen Opening,” *The Charleston Democrat* (Charleston, MO), July 22, 1948.

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With the opening of the McCutchen Theatre in 1948, Charleston citizens once again had their choice of two theatres and continued participating in the larger cultural trend of the times in which Americans utilized movie theaters not just for entertainment, but for socializing and sharing community news. Maggie Valentine, a professor of architecture, stated that the movie theatre was a uniquely American phenomenon.³¹ Kevin Corbett takes that idea further, proposing that theatre buildings have become symbols of community, similar to that of a church or post office.³²

The prominent features of the McCutchen such as the cry room, air conditioning, large capacity, acoustic treatment, and fireproof construction reflect its historical significance as a primary location for recreation and entertainment within Charleston. These conveniences were likely exciting draws for the citizens. The early reviews of the theatre focused on those features and surmised that the moviegoers would be pleased and impressed with the modern conveniences.³³

The McCutchen immediately became the leading theatre in Charleston, offering more options and showtimes throughout the week. The New Theatre typically offered three or four older movies Thursday through Sunday. The McCutchen was open every day and offered five to seven movies - a mix of first-run and older fare - along with Paramount news reels (see Figure 10).³⁴ The McCutchen also participated in promotional events. In September 1948, the theatre presented the Cary Grant comedy "Mr. Blandings Builds His Dream House" and featured a miniature display of the new "G.E. Kitchen" used in the movie (see Figure 11).³⁵

The significance of this small-town theatre becomes apparent when talking to residents of Charleston who fondly remember their times spent at the McCutchen. City Council member Jack Whiteside can recall many fond memories of attending the theatre with his family. He also remembers how the McCutchen Theatre reflected the times with its segregated seating. Mr. Whiteside explained that the main theater was open to whites and the balcony was designated for blacks and a small smoking section.³⁶ Lattimer's article in *The Enterprise-Courier* also described the use of the balcony for segregation. She described a "division down the center of the balcony" to designate the section for blacks and states that the balcony bathrooms were provided for the segregated audience.³⁷

By the late 1960s, the McCutchen was the only theatre in Charleston. It was owned by the McCutchen family until May 1969, when it and two of the family's other theatres were sold to

³¹ Maggie Valentine, *The Show Starts on the Sidewalk: An Architectural History of the Movie Theatre, Starring S. Charles Lee* (New Haven: Yale University, 1994), 3, 5.

³² Kevin Corbett, "Bad Sound and Sticky Floors," in *Hollywood in the Neighborhood: Historical Case Studies of Local Moviegoing*, ed. Kathryn Fuller-Seeley (Berkeley: University of California Press, 2008), 243-44, 246.

³³ Lattimer, "...McCutchen is Tops," Chapman, "A Teenager Sneaks a Look."

³⁴ Movie Showtimes" (advertisements), *The Charleston Democrat* (Charleston, MO), July 22, 1948.

³⁵ "Don't Fail to See...Cary and Myrna's Love Nest" (advertisement), *The Charleston Democrat* (Charleston, MO), August 26, 1948.

³⁶ Jack Whiteside (city council member) in discussion with Hannah Kintzel, May 2018.

³⁷ Lattimer, "...McCutchen is Tops."

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Malco Theatres, Inc., a company based in Memphis, Tennessee, that owned 48 theatres in four other states.³⁸ O.W. McCutchen had died in 1954, and his wife May died less than a year after the sale.³⁹

Movie selection and showtimes under Malco ownership declined in the 1970s.⁴⁰ In February 1972, a movie was seized from the McCutchen Theatre based on complaints that it was obscene. Malco closed the theatre briefly on the basis that it could not afford to operate the McCutchen if X-rated films could not be shown.⁴¹ The theatre reopened as a result of an agreement reached through the help of Charleston's Chamber of Commerce. Malco agreed to reopen the McCutchen, and several local businesses agreed to subsidize twelve weeks of McCutchen advertisements to support the theatre and show the community that the theatre was willing to offer "wholesome entertainment."⁴² The willingness of the local business community to keep the theatre open may have been an example of the town's attempts to keep commerce in the downtown. In October 1972, *The Enterprise-Courier* released a special "Progress Edition" outlining plans to revitalize the downtown to attract retail businesses in the following three to five years and reviewing what has been achieved between 1967 and 1972.⁴³

The theatre continued offering limited fare. Additionally, information for other Malco theatres in southeast Missouri and northeast Arkansas was appearing along with the McCutchen ads in *The Enterprise-Courier*, adding more competition to the struggling theatre. This continued into May 1977, when the closure of the McCutchen was announced as an advertisement that read, "The McCutchen Theatre is now closed. We invite you to attend a movie in Sikeston."⁴⁴

Architectural Significance:

Construction of the McCutchen came in 1947 and 1948, when various modern architectural styles were evolving and being incorporated into the design of commercial buildings. The Art Deco style emerged from an international exhibition of decorative and industrial art in Paris in 1925. The style drew from various influences throughout the world, combining these influences with the products of mass production and new technologies in an effort to create in a sophisticated, bold, new idiom.⁴⁵ The excessive costs of materials during the Depression and the

³⁸ "McCutchen Theatre Sold to 48-House System," *The Enterprise-Courier* (Charleston, MO), June 5, 1969.

³⁹ "Olen Walker McCutchen," Find a Grave, accessed February 2, 2019, <https://www.findagrave.com/memorial/132694888/olen-walker-mccutchen>; "May Dark McCutchen," Find a Grave, accessed February 2, 2019, <https://www.findagrave.com/memorial/9925784/may-mccutchen>.

⁴⁰ "McCutchen Showtimes" (advertisements), *The Enterprise-Courier* (Charleston, MO), January 13, 1972 and February 17, 1972.

⁴¹ "Action Follows Seizure of Movie Print: Malco Closes McCutchen Theatre," *The Enterprise-Courier* (Charleston, MO), March 2, 1972.

"McCutchen Theatre Re-opens but Needs More Patronage," *The Enterprise-Courier* (Charleston, MO), March 16, 1972.

⁴³ "1967-1972 Five Years of Progress in Charleston," *The Enterprise-Courier* (Charleston, MO), October 19, 1972.

⁴⁴ "Movie Showtimes" (advertisements), *The Enterprise-Courier* (Charleston, MO), July 1, 1976 and May 5, 1977; "Closed" (advertisement), *The Enterprise-Courier* (Charleston, MO), May 12, 1977.

⁴⁵ Ernest Burden, *Illustrated Dictionary of Architecture*, 3rd ed. (Chicago: McGraw-Hill, 2012), 34, 334-335.

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materials rationing and shortages during the Second World War led to a more subdued version of Art Deco in the postwar years. This postwar Art Deco featured smoother surfaces with little to no ornamentation. Emphasis on straight line and angular shapes was maintained, using more complex shapes or circular forms for accent. Variation within a single material through setbacks, massing, and line was maintained, and use of color became more refined.⁴⁶ The McCutchen Theatre's exterior conveys these austere characteristics through the recessed piers, central bay setback, and vertical emphasis executed in the buff brick and fenestration of the two upper levels. Most of the accenting materials are concentrated at street level, as exhibited by the intact metal marquee, colored glass and porcelain panels, large sections of plate glass, and metal frames and hardware found on the first-floor façade. The most complex ornamentation on the façade is at the points of entry: the dissected semi-circular glass and door pulls. Many of the materials common to postwar Art Deco were borne from improved technology and mass production, such as tubular stainless steel and aluminum, neon lighting, wood laminates, large, metal-framed windows, pigmented structural glass, plastics, and durable coatings such as porcelain.⁴⁷ The McCutchen's exterior has retained several such materials that are character-defining features for the style. The fenestration consists of steel-frame casement windows. The façade is eye-catching due to the glossy, bold colors of the structural glass and porcelain enamel panels, large laminated doors, and metal and aluminum accents on the doors and around the glazing. Color schemes often included warm tones contrasted with pale greens or blues accented with shiny metals or strong hues.⁴⁸

Streamline Moderne, the dominant style of the McCutchen Theatre's interior, grew out of the Art Deco style during the 1930s. It incorporates much of the same materials but emphasizes the affinity for smooth, sleek forms by reducing the use of ornamentation and sharp angular forms in favor of flowing, curved, and swept shape and line.⁴⁹ There are very few right angles in the McCutchen's lobby or foyer. The lobby is an elliptical space with a domed plaster ceiling, and the foyer's walls are also curved. The trim around the passageways and snack bar are cut with an elliptical profile. The north corners of the ticket booth are curved, and its door has a porthole window. The walls of the stairwells curve as they ascend to the balcony. Even the snack bar features a convex face with rounded corners and a top with matching curves. The materials commonly used in Streamline Moderne designs were those that could conform to flowing forms, such as laminated woods, plastics, glass, plaster, and metals.⁵⁰ These materials are intact at the McCutchen, seen in the curved glass blocks of the ticket booth's corners, the laminates of the snack bar and doors, curved plaster walls, and the rounded woodwork.

As filmmaking technology improved and the popularity of motion pictures grew in the early 20th century, viewing moved out of penny arcades, vaudeville venues, and converted spaces and into

⁴⁶ Barbara Capitman, Michael D Kinerk, and Dennis W Wilhelm, *Rediscovering Art Deco U.S.A.* (New York: Penguin Books, 1994), 56.

⁴⁷ Barbara Capitman, et al., *Rediscovering*, 2.

⁴⁸ David Gebhard, *The National Trust Guide to Art Deco in America* (New York: John Wiley & Sons, Inc., 1996), 4-6.

⁴⁹ Burden, *Illustrated Dictionary of Architecture*, 34.

⁵⁰ Gebhard, *The National Trust Guide to Art Deco in America*, 11.

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buildings designed specifically for motion picture showings.⁵¹ Prior to World War II, movie theatre architecture reflected the romance, exoticism, and elegance of the movie plots and sets.⁵² In the 1930s, movie plots became more substantial, full-length features with sound. The audience became more absorbed in the feature and required less extravagance in the buildings.⁵³ The modern technologies of the postwar Art Deco and Streamline Moderne styles and motion picture presentation were perfect partners. Art Deco offered the eye-catching materials at the street level where many of the Art Deco materials are concentrated – what Valentine calls beginning of the “psychological environment” of the movie-going experience.⁵⁴ The flexibility of the styles also prevented the rest of the building from upstaging itself. The simplicity in detail and space and use of modern materials and technologies allowed the building to house large crowds, a large screen, and proper acoustics.⁵⁵

Comparison:

The height of the McCutchen theatre, necessary to house the screen, made it one of the tallest buildings in the downtown district, but its postwar Art Deco features enhanced the ability to attract attention. The illusion of verticality provided by the recessed piers and a taller, setback central bay further emphasized the height, creating an eye-catching structure. The large, metal, plastic, and neon marquee that protrudes to a point over the sidewalk could also draw attention from blocks away through the lighting and dynamic line of the protrusion. The large windows on street level provided advertisement space for current and upcoming movies. The medium gray pigmented structural glass covering the first story of the façade had a resemblance to a more expensive stone material and would gleam from the lighting of the marquee. The wide double doors, accented with geometric patterns in the glass and door pulls, drew the viewer to the ticket booth and the entrances.

While the McCutchen is the only postwar Art Deco/Streamline Moderne movie theatre in town, it is not the only existing commercial building designed in a modern style (see Figure 6). The building at 205 East Commercial Street is just to the southeast of the McCutchen. It was built between 1911 and 1919 and was utilized as an auto dealership and garage.⁵⁶ It is a one-part brick commercial block building with a stepped parapet and stucco finish (see Figure 7). The building has very little existing or visible ornamentation. The facades have been covered by stucco, and the fenestration has been closed in or otherwise altered. The building at 201 North 1st Street, located on the block northeast from the rear of the McCutchen, is a single-story brick

⁵¹ Valentine, *The Show Starts on the Sidewalk*, 6.

⁵² Ibid.

⁵³ Craig Morrison, *Theatres* (New York: W.W. Norton & Co., Inc., 2006), 29.

⁵⁴ Valentine, *The Show Starts on the Sidewalk*, 9.

⁵⁵ Valentine, *The Show Starts on the Sidewalk*, 161; Morrison, *Theatres*, 265-6.

⁵⁶ Sanborn Map Company, “Charleston, Missouri, 1911 September, sheet 4,” MU Digital Library, University of Missouri, accessed March 21, 2019, <https://dl.mospace.umsystem.edu/mu/islandora/object/mu%3A139853>; Sanborn Map Company, “Charleston, Missouri, 1919 July, sheet 4,” MU Digital Library, University of Missouri, accessed March 21, 2019, <https://dl.mospace.umsystem.edu/mu/islandora/object/mu%3A139858>.

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commercial postwar Art Deco building. Constructed circa 1949, it was built to house telephone equipment and offices.⁵⁷ This building features horizontal bands along the top, square ornamentation, and a stepped surround at the entryway, all executed in brick a few shades darker than the rest of the fabric. This structure exhibits limited use of postwar Art Deco design elements of massing, line, and color variation within one material, but does not exhibit the use of any modern materials popular in the style. This building has also been altered through blockage of the windows and the addition of an exterior steel skeleton (see Figure 8). Neither building has the integrity of the McCutchen as a postwar Art Deco theatre due to the non-historic alterations and lack of ability to exhibit the use of modern materials in postwar Art Deco like the McCutchen does today.

Conclusion

The McCutchen Theatre is significant as an example of Criterion A, in the area of Recreation and Culture and Criterion C, in the area of Architecture. Construction of the McCutchen began soon after the loss of its predecessor, the American Theatre, and was designed to offer greater seating capacity than the American while co-existing with the New Theatre only two blocks away. Much newspaper space was devoted to construction progress and the conveniences that the new theatre would bring to moviegoers. The prominence of this small-town theatre in Charleston, Missouri reflected the larger societal phenomenon of movie theatres as a place of refuge from the burdens of everyday life for Americans during its operation as a movie theatre under McCutchen ownership between 1948 to 1969. It is significant as an example of postwar Art Deco and Streamline Moderne because a great majority of the character-defining features are intact, and the setting conveys the feel of the downtown commercial district in which it was built, retaining the integrity of workmanship, materials, design, feeling and setting.

⁵⁷ "Sketch of New Charleston Telephone Building," *The Enterprise-Courier* (Charleston, MO), May 20, 1948.

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2018 Mississippi County PRC, March 6, 2018. Edited by Hannah Kintzel, May 2, 2018.

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Verbal Boundary Description:

The parcel of land which the McCutchen Theatre is located is 0.15 acres and is part of the NW ¼, NW ¼ of Section 5, Township 26 N, and Range 16 W.

Verbal Boundary Justification:

The boundary includes the McCutchen Theatre building and has not been altered since the construction of the building began in 1947

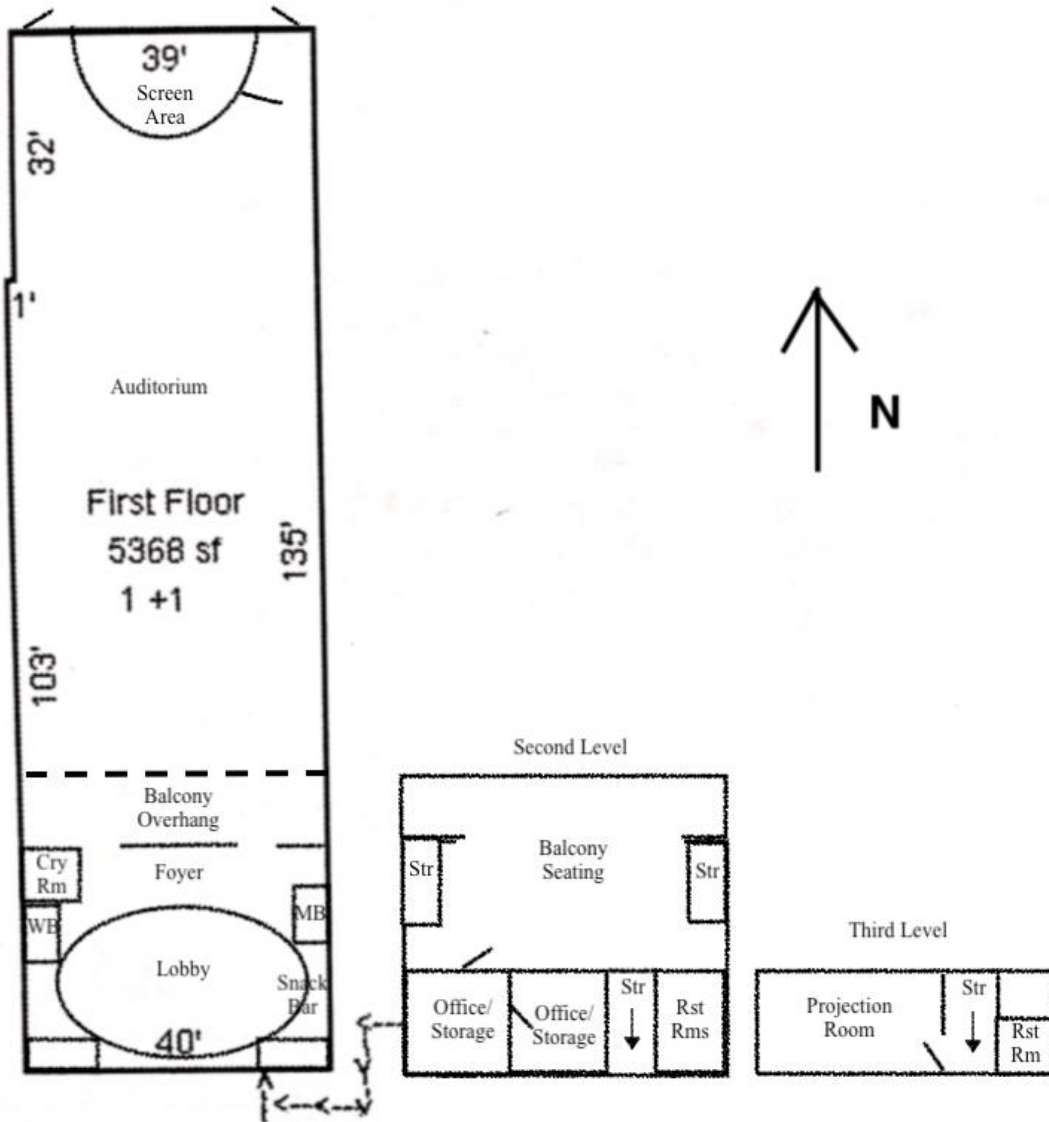
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Figure 1

McCutchen Theatre, Charleston, Missouri Current Floor Plan



Source: 2018 Mississippi County, Missouri PRC, March 6, 2018, edited by Hannah Kintzel, May 2, 2018, scanned with CamScanner

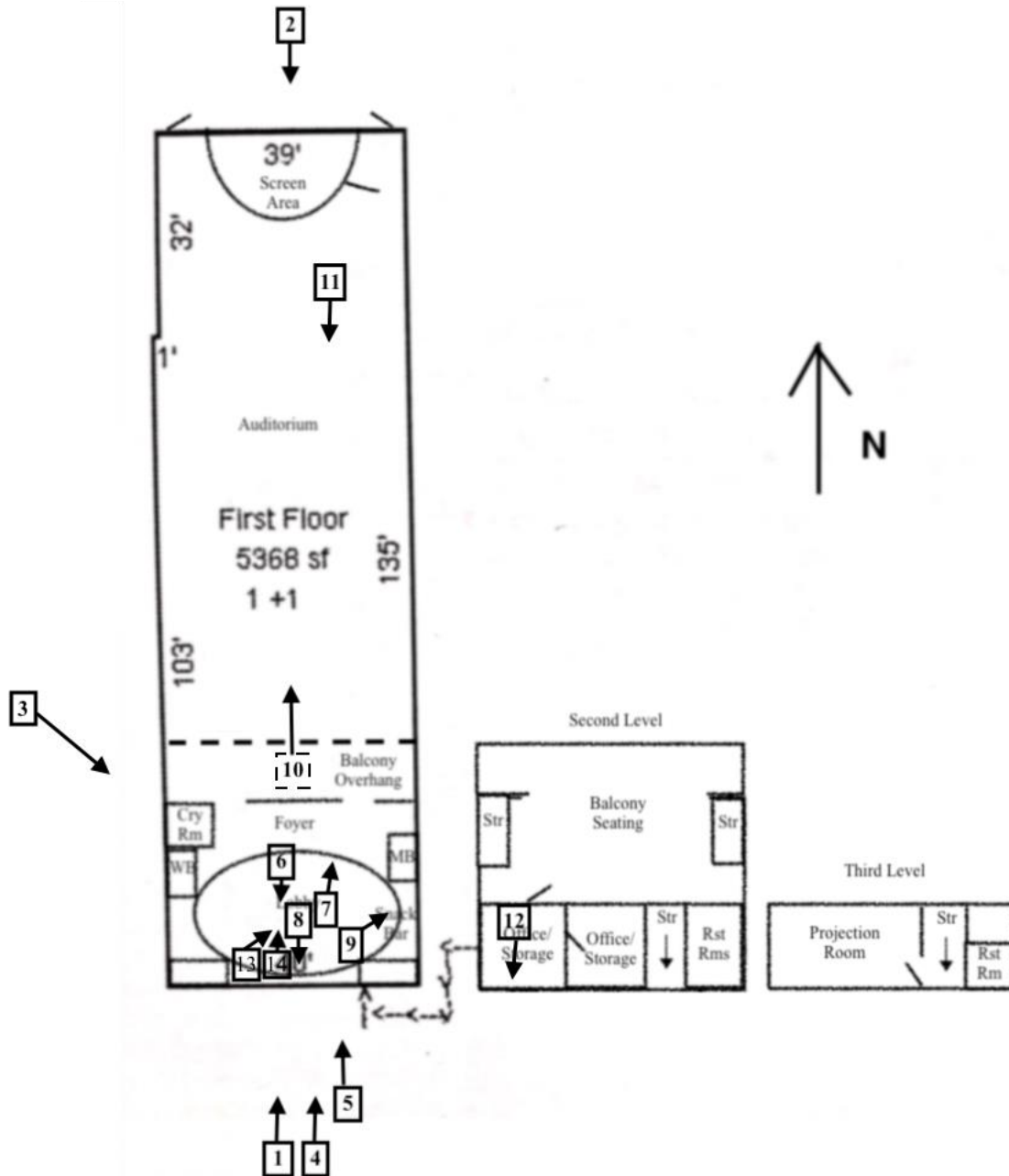
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Figure 2

Photo Key



Source: 2018 Mississippi County, Missouri PRC, March 6, 2018, edited by Hannah Kintzel, May 2, 2018, revised by April Scott, March 21, 2019.

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Figure 3

McCutchen Theatre Façade (South Elevation) First and Second Levels, July 1948



Source: *The Enterprise-Courier* (Charleston, MO), July 15, 1948, photographer unknown.

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Figure 4

McCutchen Theatre Boundary Map



36.923517 -89.349560
Latitude Longitude

Source: Google Earth, accessed May 3, 2018.

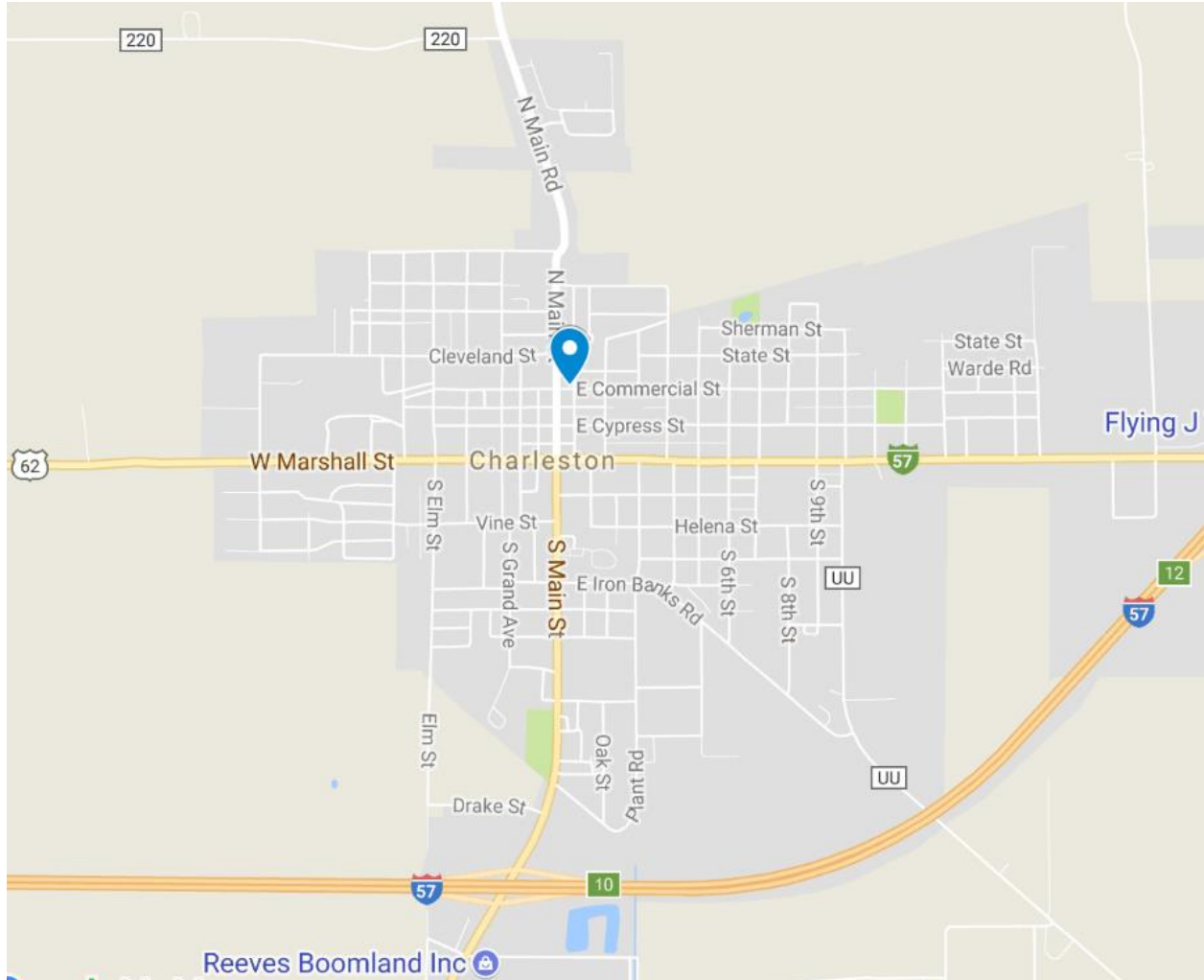
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Figure 5

McCutchen Theatre Contextual Map



Source: Google Maps, accessed May 3, 2018.

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Figure 6

Buildings with Similar Modern Styles in Charleston, Missouri



Source: Google Earth, accessed March 21, 2018.

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Figure 7

One Part Commercial Block Art Deco, 205 East Commercial Street
Visible from the front of the McCutchen Theatre



Photographer: April Scott, March 20, 2019

National Register of Historic Places
Continuation Sheet

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McCutchen Theatre

Name of Property
Mississippi County, MO

County and State
N/A

Name of multiple listing (if applicable)

Figure 8

One Part Commercial Block Postwar Art Deco, 201 North 1st Street
Visible from the North Elevation of the McCutchen Theatre



Photographer: April Scott, March 20, 2019

National Register of Historic Places
Continuation Sheet

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McCutchen Theatre

Name of Property
Mississippi County, MO

County and State
N/A

Name of multiple listing (if applicable)

Figure 9

New Theatre Façade (South Elevation) November 1941



Source: *The Enterprise-Courier* (Charleston, MO), November 13, 1941, photographer unknown.

National Register of Historic Places
Continuation Sheet

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McCutchen Theatre
Name of Property
Mississippi County, MO
County and State
N/A
Name of multiple listing (if applicable)

Figure 10

Advertisement of McCutchen and New Theatre Showtimes for July 22-30, 1948

McCUTCHEEN THEATRE

Thurs., Fri., July 22, 23
The Pirate
STARRING
Judy Garland and Gene Kelly
Box Office Opens 6:45 p.m.
Show Starts 7:00 p.m.

Saturday, July 24
Bells of San Angelo
STARRING
Roy Rogers and Dale Evans
CARTOON
Chapter 1: "JESSE JAMES RIDES AGAIN"
Box Office Opens 12:30 p.m.
Show Starts 12:45 p.m.
(Continuous Show)

Sun., Mon., July 25, 26
Wallflower
STARRING
Robert Hutton and Joyce Reynolds
PARAMOUNT NEWS
CARTOON
Sunday - Box Office Opens 1:15 p.m.
Show Starts 1:30 p.m.
(Continuous Show)
Monday - Box Office Opens 6:45 p.m.
Show Starts 7:00 p.m.

Tuesday, July 27
Her Husband's Affairs
STARRING
Franchot Tone and Lucille Ball
THE SEARCH OF TIME
SELECTED SHORTS
Box Office Opens 6:45 p.m.
Show Starts 7:00 p.m.

Wed., Thurs., Fri., July 28, 29, 30
The Emperor Waltz
STARRING
Bing Crosby and Joan Fontaine
PARAMOUNT NEWS
SELECTED SHORTS
Box Office Opens 6:45 p.m.
Show Starts 7:00 p.m.

NEW THEATRE

NOTICE
ADMISSION REDUCTION
Children 10c
Adults 30c

Thurs., Fri., July 22, 23
Always Together
STARRING
Robert Hutton and Joyce Reynolds
SELECTED SHORTS
Box Office Opens 6:45 p.m.
Show Starts 7:00 p.m.

Sat., Sun., July 24, 25
Driftin' River
STARRING
Eddie Dean
CHAPTER 4
"Buck Bradford"
CARTOON
Saturday - Box Office opens 12:30
Show Starts 12:45
(Continuous Show)
Sunday - Box Office Opens 1:15 p.m.
Show Starts 1:30 p.m.
(Continuous Show)

Thurs., Fri., July 29, 30
Blondie and The Dough
STARRING
Penny Singleton and Arthur Lake
SELECTED SHORTS
Box Office Opens 6:45 p.m.
Show Starts 7:00 p.m.

KS

1000.00
800.00
600.00
400.00
200.00
100.00
50.00
25.00
12.50
6.25
3.12
1.56
0.78
0.39

Co.

Source: *The Charleston Democrat* (Charleston, MO), July 22, 1948.

National Register of Historic Places
Continuation Sheet

Section number Figures Page 29

McCutchen Theatre
Name of Property
Mississippi County, MO
County and State
N/A
Name of multiple listing (if applicable)

Figure 11

Advertisement of Display of G.E. Kitchen Featured in a Movie at the McCutchen, August 1948

THE CHARLESTON DEMOCRAT THURSDAY, AUGUST 26, 1948

DON'T FAIL TO SEE

**CARY AND MYRNA'S
LOVE NEST!**



DORE SCHARY presents
CARY GRANT ☆ **MYRNA LOY** ☆ **MELVYN DOUGLAS**
in
MR. BLANDINGS BUILDS HIS DREAM HOUSE

"Mr. Blandings Builds His Dream House"
And
The General Electric Kitchen Used In
The Picture on Display In Miniature In
The Lobby
At The
McCutchen Theatre - Thurs., Fri. Sept. 2-3
The G. E. Kitchen
Will Feature

- The New 1949 General Electric Range
- The New 1949 Two-Door General Electric Refrigerator
- The New 1949 General Electric Dishwasher

YOUR GENERAL ELECTRIC
DEALER IN CHARLESTON

The Wigdor Furniture Company
Phone 135 Phone 135

Source: *The Charleston Democrat* (Charleston, MO), August 26, 1948.



mccutchen

mccutchen

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GOLF

Charleston, SC







McUTCHEN

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