

(Oct. 1990)

**United States Department of the Interior
National Park Service**

187



**NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM**

1. NAME OF PROPERTY

HISTORIC NAME: Texas Theatre
OTHER NAME/SITE NUMBER: N/A

2. LOCATION

STREET & NUMBER: 231 W. Jefferson Boulevard
CITY OR TOWN: Dallas
STATE: Texas CODE: TX COUNTY: Dallas CODE: 113 ZIP CODE: 75208
NOT FOR PUBLICATION: N/A
VICINITY: N/A

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 (nationally) (statewide) (locally). (See continuation sheet for additional comments.)

Signature of certifying official

2-18-03
Date

State Historic Preservation Officer, Texas Historical Commission
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting or other official

Date

State or Federal agency and bureau

4. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

entered in the National Register
 See continuation sheet.

determined eligible for the National Register

See continuation sheet
 determined not eligible for the National Register

removed from the National Register

other (explain):

Signature of the Keeper

Date of Action

4-1-03

5. CLASSIFICATION

OWNERSHIP OF PROPERTY: private

CATEGORY OF PROPERTY: building

NUMBER OF RESOURCES WITHIN PROPERTY:	CONTRIBUTING	NONCONTRIBUTING
	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: 0

NAME OF RELATED MULTIPLE PROPERTY LISTING:

Historic and Architectural Resources of Oak Cliff, Dallas, Texas

6. FUNCTION OR USE

HISTORIC FUNCTIONS: Recreation and Culture: Theater

CURRENT FUNCTIONS: Recreation and Culture: Theater

7. DESCRIPTION

ARCHITECTURAL CLASSIFICATION: Late 19th and 20th Century Revivals: Italian Renaissance

MATERIALS: FOUNDATION CONCRETE
WALLS BRICK, CERAMIC TILE, STUCCO
ROOF OTHER/roll roofing
OTHER

NARRATIVE DESCRIPTION (see continuation sheets 7-5 through 7-12).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 5

Texas Theatre
Dallas, Dallas County, Texas

The Texas Theatre, constructed in 1931 at a cost of \$250,000, was designed by Texas theater architect W. Scott Dunne. The "Texas," the largest suburban theater in Texas when it was constructed, is an "atmospheric" theater, a genre designed to enhance the fantasy and exoticism of the movies. The 2-story stucco façade is located mid-block fronting on Jefferson Boulevard at the commercial heart of the community of Oak Cliff, Dallas, Texas. The bulk of the theater is placed in a set-back position on the lot, to permit retail storefronts along Jefferson Boulevard. The L-shaped plan arrangement also permits access to an alley for exiting the theater and includes a passageway connecting the alley with Jefferson Boulevard. The interior of the theater was designed with a Venetian Court theme, complete with sound effects, clouds and a night sky of twinkling stars in the Auditorium. A renovation prior to 1956 resulted in the addition of stucco over all the highly decorative brick and stone facade. This was the appearance of the theater on November 22, 1963, when Lee Harvey Oswald was apprehended for the assassination of President Kennedy inside the auditorium, an event that led to unprecedented media coverage of assassination theories that to continue to this day. The Texas Theatre maintains its historical integrity and association with the arrest of Oswald and as a place of local entertainment representative of the movie industry era associated with the "movie palace." A rehabilitation effort is in progress with the intent to return the theater to its appearance in 1963.

The Texas Theatre is located in the mid-block of the 300 block of West Jefferson Boulevard. The block is composed of low-rise commercial buildings dating to the 1920's and 1930's. Prior to the commercial development of Jefferson Boulevard, the street was lined with large residential structures. This earlier period of development is still represented today in the neighborhoods surrounding Jefferson Boulevard.

Oak Cliff began to develop in 1887, when Thomas Marsalis and John Armstrong purchased 2,000 acres of property and renamed Hord's Ridge for the large Oak trees in the area. The City of Oak Cliff was annexed into Dallas in 1903. In the succeeding years from 1910 to 1935, West Jefferson Boulevard became the commercial, financial and social heart of Oak Cliff. Businessmen saw West Jefferson as an opportunity to locate businesses along the street car and Inter Urban transit lines, providing professional services, retail goods, and other services to the surrounding neighborhoods which were developing during this time: Winnetka Heights, Miller Stemmons, King's Highway, Ruthmede, Kessler Park, Lake Cliff and Trinity Heights. With prosperity came aspirations to compete with Dallas with more commercial and even high-rise development. The only significant high-rise building built on Jefferson Boulevard, Jefferson Tower (Medical Dental Building, NR 2000), is located one block west of the theater. To the east and further to the west are 1 and 2-story commercial structures.

Several of the neighborhoods surrounding Jefferson Boulevard and the theater are listed on the National Register of Historic Places as part of the Oak Cliff Multiple Properties listing including Kings Highway Historic District to the north, Winnetka Heights Historic District to the south, Bishop Arts Commercial Historic District to the north and the Landcaster Avenue Commercial Historic District to the east. (NRL 1994-06-17)

The footprint of the Texas Theatre has not changed since its original construction in 1931. The theater occupies an L-shaped plot of land that was historically laid out for three residential lots. The short leg of the L-shaped plan fronts on Jefferson Boulevard and serves as the entrance to the theater. The longer leg of the L-shaped plan houses the auditorium of the theater, located at the rear of the block with a rear façade on an alley. The rectangular area left out of the theater plan fronts on Jefferson Boulevard and was developed as retail space. It is not known if this development was part of the original theater development, although it appears to have been designed to harmonize with the theater. There is no

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 6

Texas Theatre
Dallas, Dallas County, Texas

physical connection between the theater and the retail space. The retail space is currently under different ownership. A passageway adjacent to the retail space connects the alley to Jefferson Boulevard.

The current appearance of the Texas Theatre is the result of several alterations to the Jefferson Boulevard façade: prior to 1956, 1965, and 1991. The appearance today is closest to the appearance of the theater in 1963 when Oswald was arrested there. The primary façade on Jefferson Boulevard is 30 feet wide and 2 stories tall. Stucco, installed prior to 1956, covers the original brick and cast or natural stone materials. The ground floor consists of a central opening with a subtle arch expression that occupies most of the width of the façade and leads to a recessed entry vestibule. Stucco that was added in 1965 has recently been removed from the entry vestibule and a pale pink ribbed ceramic tile, installed prior to 1956, is now visible. The suspended stucco ceiling of the vestibule that was added in 1965 has recently been partially removed to expose a plaster ceiling with a light cove around the perimeter that was installed prior to 1956. The ticket booth is covered with the same pink tile as the walls. Two pairs of entrance doors that were added in 1965 are of wood with round glazed openings. The floor is the original 1931 gold and red terrazzo with stars in front of each set of doors. Flanking the entrance are recently exposed cast stone piers with classical ornament on which there are display cases for movie posters. These piers were covered with pink tile prior to 1956. There is no marquee. The materials that are currently visible on the façade date to alterations undertaken prior to 1956 and are those that existed during Oswald's arrest in 1963. Beneath these materials are the 1931 materials.

On the upper floor are three steel casement windows adorned by cast or natural stone arches. Simple pilasters surround each window and the outside edge of the window bay is adorned with a spiral shaped molding that extends upward to the parapet. Ledges and ornament adorn the blank wall area above the windows. The window bay is subtly recessed from the remainder of the façade. A sign spelling "Texas" (with the "e" missing) is mounted vertically on the west side of the façade; the sign is similar to the sign that existed in 1963.

The party walls and the set-back facade facing south are of brick covered with stucco and adorned simply with a terra-cotta tile coping stone. The rear façade, facing the alley, is of brick covered with stucco and adorned with the same copingstone. A fire-escape that serve as an exit from the balcony level remains. The fire escape also extends up to the roof level. The passageway that connects the alley to the street on the east side of the property is covered with contemporary glazed ceramic tile, which is in the process of being removed as part of the current phase of construction. Contemporary metal gates provide security. The roof is composed up built-up and roll roofing membrane and the deck is sloped to drains.

The original appearance of the Jefferson Boulevard façade of the Texas Theatre in 1931 was quite different. The original design of the façade evoked an Italian medieval structure with Venetian influences expressed in a lively and bold composition of decorative brickwork and cast or natural stone. Alternating bands of light and dark brick and patterned brickwork provided texture, color and relief to the otherwise mostly solid masonry façade. The façade was taller than it is currently and a campanile adorned the west side. The ground floor consisted of a central opening, without the later arch expression, leading to an entry vestibule. The walls of the vestibule were of stucco with recessed display cases for movie posters. The ceiling was flat and made of plaster. The ticket booth projected from the entrance door plane and was flanked by pairs of multi-light doors. The floor was gold and red terrazzo with stars in front of each set of doors. A rectangular illuminated marquee projected over the sidewalk and was hung from the façade. The marquee was simple and included an arch form in the center. Flanking the entrance were cast or natural stone piers with classical ornament. A recessed display case for movie posters was centered on each pier.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 7

Texas Theatre
Dallas, Dallas County, Texas

The upper part of the façade was punctuated by three steel casement windows embellished with arches filled with decorative brickwork. Above the windows, cast or natural stone ledges and ornament that appear to be remnants of a cornice punctuated the brick. Above the ledges was more brick topped with a strong cornice with a central pediment. Urns adorned the top of the pediment at the east end of the façade. A false window or recessed opening filled with decorative brick was located just under the cornice element to further emphasize the height of the structure. The campanile on the west side of the facade was octagonal in shape with a steeply sloped pyramidal shaped roof of clay tile. Recessed openings around all sides of the campanile suggested window openings but were filled in with decorative brickwork. A sign spelling "Texas" was mounted vertically on the west side of the façade. The sign was illuminated and topped by a star.

In 1931, it is not known what the party walls and rear facades of the building looked like, however, it is assumed that they were very similar to the existing appearance. A rendering of the theater used for the opening day program suggests that these walls were stucco.

The current appearance of the interior of the theater reflects a combination of its original appearance and an extensive renovation that occurred in 1965. Construction is in progress that will partially remove the 1965 alterations, with future plans for restoring the theater to its 1963 appearance. The lobby leads directly to a concession area off of which is the entrance to the auditorium. From the lobby, a staircase leads to the balcony level, which is open to the lobby. A second staircase leads to second floor offices directly above the entry vestibule. The concession area includes a double-height space toward the rear, which again connects the first and balcony floors. A third stair connects the concession area to the balcony.

The auditorium is accessed directly off of the concession area. A sloped concrete floor provides good sight lines. A proscenium and narrow wood stage are the focus of the auditorium. The walls are of plaster with recesses formed in arched shapes as decoration. The ceiling is original. The stage platform is built on top of and in front of the original stage. Behind the stage is a narrow passage built of wood that connects stage right and left. Wood steps connect the stage and passageway levels. A fire in 1995 damaged the back stage areas and the east auditorium wall that originally was designed to evoke a Venetian chime tower and canal scene in which the organ was housed. Charred hollow clay tile walls are still evident to the rear and east of the stage. There is a four-foot high crawl space under the stage that is used for storage. To the right and left of the stage are exits, which lead to the exterior passage that connects the alley to the street. At some time prior to 1963, the theater seats were replaced with the seats that currently exist.

On the balcony level the public areas are visually connected to the lobby below. Restrooms are located to each side of the two entrances to the balcony seating. Stairs lead to the balcony seating area. Between the stairs is a closet in which is a "wishing well," a decoratively tiled wall that once held water or a drinking fountain. The stepped balcony seating area is constructed of concrete. The balcony seating is missing. Simple metal handrails provide protection. Above the balcony and accessed from the balcony is the projection room and mechanical areas. The second floor offices, which are accessed from the lobby, are reached via a balcony that overlooks the lobby. The offices are simple with plaster walls and ceilings, all of which appears to have been unaltered since 1931.

In 1931, the interior of the building was fantastical. The theme for the interior was a Venetian Court with special effects that included canals, bridges, buildings and balconies. "Clouds" floated over a sky studded with 118 twinkling

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 8

Texas Theatre
Dallas, Dallas County, Texas

stars. Movie patrons could hear water flowing and oars splashing just behind the false wall at either side of the stage. A Venetian-style chime tower concealed the pipes for the Barton organ. Second in size only to the one at the Fair Park Auditorium, the Barton organ was large for a Dallas theater.

The "programme" published for opening day entitled "Uncle Mack's "Texas" describes in predictably grandiose terms, the appointments of the theater. The original colors used in the decorations, upholstery, tiles and carpets were very lavish. The opera chairs cost nearly \$19,000 when they were put in. There were 1,240 yards of very high-grade carpet, installed for a cost of \$5,000. The balcony and booth are constructed of concrete and steel and were fireproof. It was said that if a fire started in the projection booth it would be confined to that area only. The booth, which is located above the balcony level, was considered large for its day. The original movie equipment was Motiograph DeLuxe sound equipment. This equipment had been improved before installation into the Texas. At the time, no other theater in the country had this equipment. In addition, larger theaters around the country had only two projectors with sound machines while the Texas had three projection machines and three sound machines. They were arranged so that if one machine broke, another machine was ready to take over. There were two large amplifiers, each complete in itself. The sound equipment and projection equipment, together with generators, amplifiers and other equipment cost \$12,000. (Programme, 1931)

The cooling and ventilating system, installed by the Buffalo Engineering Company of Dallas, was almost entirely invisible to the audience. The system consisted of two immense blowers mounted high above the screen in the east end of the building, each propelled by ten horse power motors which blew approximately 200,000 cubic feet of air per minute into the front part of the theater through grills in such a way that you could scarcely feel it upon you. In warm weather the air was cooled through water. A tank containing 4,000 gallons of water was pumped by a large motor, which forced the water continuously through hundreds of spray nozzles making an almost solid sheet of water through which the air had to pass. This not only cooled the air to the proper temperature, but also washed the dust from the air.

At the rear of the auditorium up in the balcony was another room called the "exhaust room". A large powerful fan pulled the warmer air out of the theater as frequently as necessary. The heating system was concealed behind ornamental grills located in four parts of the theater. Gas furnaces with oscillating fans furnished warm air, keeping uniform temperature throughout the theater. The furnace was equipped with an air filter so that all air passing through it was clean before being delivered into the auditorium.

Sometime between 1931 and 1956 (a photograph dated 1956 depicts the alterations), the Jefferson Boulevard façade was altered by the application of stucco over all the façade materials. The form of the building, including the campanile, remained intact however. The entry vestibule was most likely renovated at the same time as the façade. A subtle arch was added above the central entrance, the ceiling was dropped and a cove light around the perimeter was added, and the walls were built-out and clad in a pale pink ribbed ceramic tile material. The ticket booth was also covered with pink tile and a second ticket booth was installed closer to the street. The marquee and the sign were replaced. The interior was not altered by this time.

By November 22, 1963, the date of Lee Harvey Oswald's arrest in the theater, the exterior alterations made prior to 1956 were still intact. The interior of the theater was essentially as it appeared in 1931. Photographs taken at the time of Oswald's arrest depict the appearance of the theater on the exterior and interior.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 9

Texas Theatre
Dallas, Dallas County, Texas

In April of 1965, the Texas Theatre was remodeled extensively on the exterior and the interior. (DMN Apr. 14, 1965) On the exterior, the upper-most section of the façade was removed, including the cornice, pediment and the campanile. The façade was then encased with stucco on furring strips that completely covered the façade. The new stucco façade was painted in the design of a large Texas flag. The marquee and sign were removed. The recessed entrance was apparently also renovated, although the details are not known. On the interior, plaster covered every surface except the ceiling of the theater auditorium and portions of the Lobby. The changes on the interior were cosmetic in nature, with plaster applied over new stud partitions or on furring strips. Plaster was applied directly to the historic plaster on the ceilings of the lobby and balcony public spaces, but the auditorium ceiling was left unaltered. Some of the atmospheric decorative treatment of the theater auditorium may have been removed at this time and some of it was lost in the fire that occurred in 1995. Probes indicate that the 1965 plaster can be easily removed and the original materials, can be returned to view in most of the theater.

Soon after the remodeling, the Texas Theatre was sold by Rowley United to United Artists. The theater remained profitable until the mid-1970's. In December of 1989, United Artists closed the theater saying they were losing money on showing second run movies. (DTH Dec. 23, 1989)

In a 1990 editorial, the Dallas Morning News strongly supported preservation of the Texas. (DMN Jan. 5, 1990) Efforts were begun by a non-profit organization to reopen the theater and restore it to its former grandeur in 1931. The Texas Theatre Historical Society purchased the building in November of 1990. They proceeded with fundraising efforts to make the mortgage payments. With the help of volunteers, they were able to briefly reopen the theater. (DMN June 20, 1990).

In 1991, the film director Oliver Stone used the Texas Theatre in the filming of the movie "JFK". (DTH Mar. 31, 1991) In order to present the appearance of the theater on the day Oswald was arrested, Stone had the 1964-1965 materials removed from the exterior of the building and to simulate the missing campanile, built a plywood box in the general location of the campanile. A total of \$10,000 was spent to remove the 1965 alterations from the exterior. The interior of the theater was unaltered for the film.

In February of 1992, the Texas Theatre Historical Society closed the theater when they were unable to make a mortgage payment. (DMN Mar. 5, 1995) In July 1993, Texas Rosewin Midway, owned by Ron DuBois and his uncle, Don DuBois, purchased the property from United Artists. Don DuBois had worked as an usher at the Midway and Rosewin Theaters. (DMN Aug. 2, 1994) They began to show second run movies in January of 1994. (DMN Jan. 20, 1995) On March 4, 1995, a five-alarm fire destroyed the movie screen and burned a hole in the roof of the building. Damages were estimated at \$350,000. (DMN Mar. 5, 1995)

Pedro Villa purchased the theater in 1996 after the fire and rehabilitated the structure to be used as an entertainment center for the Oak Cliff community. Mr. Villa operated the theater for live entertainment and special events until 1998. Villa sold it back to the Dubois family however when it became financially infeasible to continue the theater's operation.

In 2001, the Oak Cliff Foundation, a non-profit arm of the Oak Cliff Chamber of Commerce, purchased the theater. The purchase was funded with a grant/loan of \$1.6 million from the Community Development Block Grant (CDBG) program, which is managed by the City of Dallas Office of Economic Development. The theater was purchased

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 10

Texas Theatre
Dallas, Dallas County, Texas

from Mr. DuBois for \$400,000. The grant was accompanied by a commitment from Dallas Summer Musicals to manage and operate the theater as a place of live performance for a five-year period. The Oak Cliff Foundation is responsible for a renovation of the theater and has a role in developing community programs beyond those to be undertaken by Dallas Summer Musicals. An advisory group will be established to make recommendations for the theater's continued use. An adjacent commercial space fronting on Jefferson Boulevard, also owned by DuBois, is a purchase option for the Foundation.

The Foundation hired an architect, Komatsu Architecture, of Fort Worth, Texas and a Construction Manager, Phoenix I of Dallas, Texas to begin the renovation work. Plans were submitted to the Texas Historical Commission for Section 106 review and the Commission made a determination of "no adverse effect" in July of 2002. Due to the limited funds available to the Foundation at this time, the project was phased. Phase I will include the necessary improvements for making the theater usable and able to be opened to the public for live performances in accordance with the Foundation's contract with the City of Dallas and Dallas Summer Musicals. The work of Phase I includes upgrading the mechanical systems, minimal toilet facilities, and expansion of the stage into the theater and by utilizing the passage from the alley to Jefferson Boulevard, theatrical equipment, cleaning of the seats, and general painting. Minimal dressing room facilities will be constructed and the existing restrooms will be renovated for use. Some of the 1931 interior features will be exposed to view as a result of the work, but a complete restoration to the appearance of the theater in 1963 is not planned for Phase I. Minimal work on the exterior of the building will include temporary marquee that is reminiscent of the marquee that existed in 1963 and roof repairs.

Phase II work will require the purchase of the commercial structure immediately adjacent to the theater; the Oak Cliff Foundation has an option to purchase this property. The work is to include expanded restroom facilities and dressing rooms to serve live performance needs within a portion of the commercial structure. An elevator to provide accessibility to the balcony level is also planned that would enable use of the balcony by the public. Exterior and interior restoration to the appearance of the theater in 1963 is part of Phase II work. Phase II is contingent upon the fundraising efforts of the Foundation.

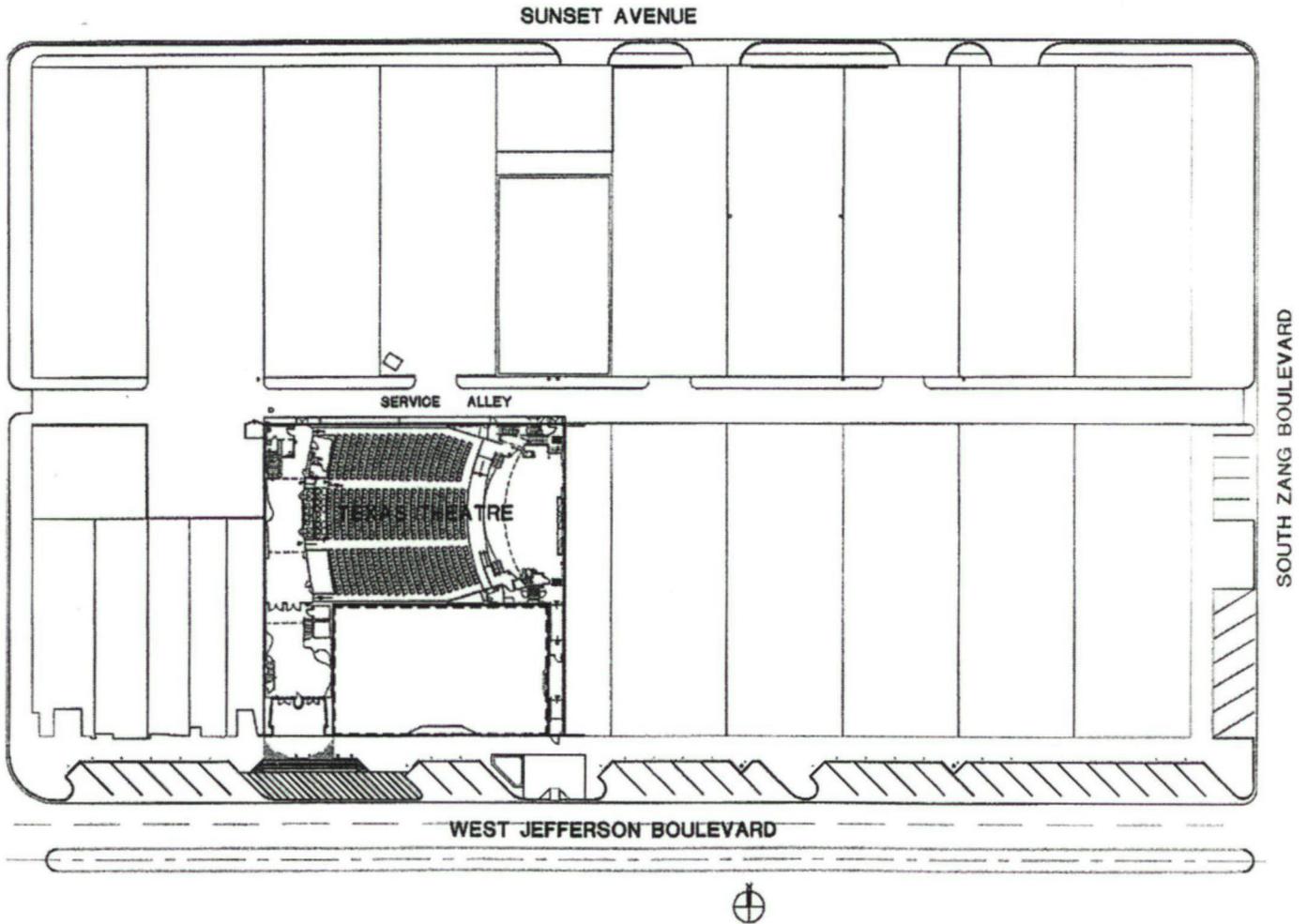
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 11

Texas Theatre
Dallas, Dallas County, Texas

2002 Site Plan



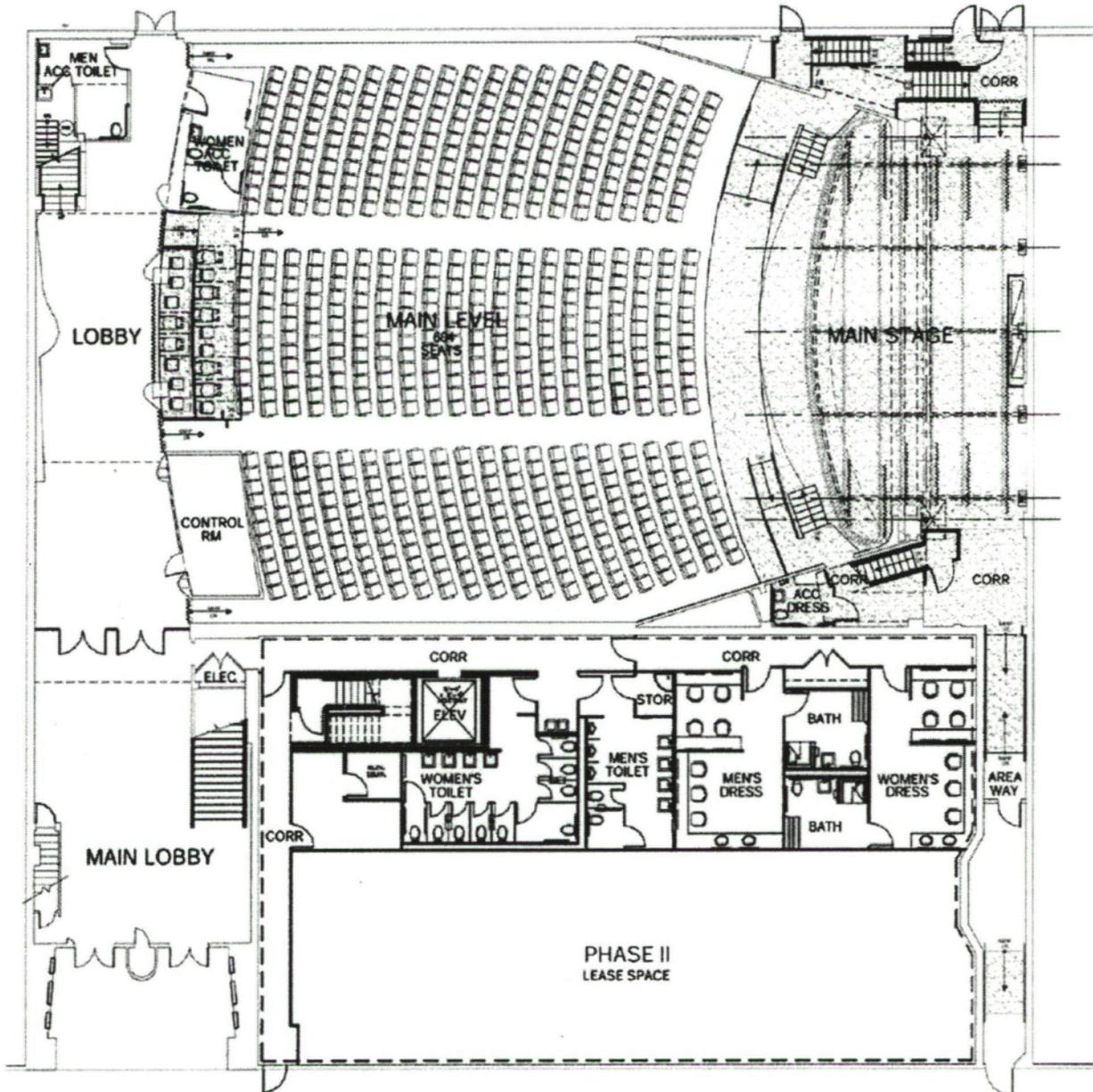
United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 7 Page 12

Texas Theatre
Dallas, Dallas County, Texas

2002 Plan



FIRST FLOOR PLAN



8. STATEMENT OF SIGNIFICANCE

APPLICABLE NATIONAL REGISTER CRITERIA

- 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 VALUE, 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: G

AREAS OF SIGNIFICANCE: Politics/Government; Entertainment/Recreation

PERIOD OF SIGNIFICANCE: 1931-53; 1963

SIGNIFICANT DATES: 1963

SIGNIFICANT PERSON: N/A

CULTURAL AFFILIATION: N/A

ARCHITECT/BUILDER: Architect: W. Scott Dunne; Builder: Oak Cliff Amusement Co.

NARRATIVE STATEMENT OF SIGNIFICANCE (see continuation sheets 8-13 through 8-24).

9. MAJOR BIBLIOGRAPHIC REFERENCES

BIBLIOGRAPHY (see continuation sheets 9-25 through 9-26).

PREVIOUS DOCUMENTATION ON FILE (NPS): N/A

- 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 #

PRIMARY LOCATION OF ADDITIONAL DATA:

- State historic preservation office (*Texas Historical Commission*)
- Other state agency
- Federal agency
- Local government
- University

Other -- Specify Repository:

Dallas Public Library; Sixth Floor Museum (Dallas); JFK Assassination Records at: www.archives.gov

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 13

Texas Theatre
Dallas, Dallas County, Texas

The Texas Theatre, 231 W. Jefferson Boulevard, in Dallas, Texas, is nominated to the National Register under Criterion A, at the national level of significance in the area of Politics/Government and at the local level of significance in the area of Recreation/Entertainment. The 1931 Texas Theatre is significant at the local level as a theatre of the "movie palace" era, an atmospheric theater based upon the designs of John Eberson, a nationally known theater designer. The Texas Theatre was designed by W. Scott Dunne, an architect who designed numerous atmospheric theaters across the state of Texas. As places of recreation, these theaters expressed the importance of the emerging movie industry and a public's desire for an escape to new experiences and places.

The Texas Theatre is significant at the national level as the site of the arrest of Lee Harvey Oswald on November 22, 1963. Oswald was apprehended by the Dallas Police at 1:51 pm, just over an hour after the shooting of President John F. Kennedy and half an hour after the shooting of Dallas Police Officer J. D. Tippett eight blocks from the theater. Oswald was seated in the auditorium when the police apprehended him following a short struggle in front of several witnesses. The arrest of Oswald led to a series of events and media coverage unprecedented in the history of the United States, spurred by the shooting of Oswald in the basement of Dallas City Hall two days later by Dallas night club owner Jack "Ruby" Rubenstein. On November 29, 1963, President Johnson established the President's Council on the Assassination of President John F. Kennedy, also known as the Warren Commission. The Warren Commission Report, published on September 24, 1964, was the subject of intense scrutiny and criticism which spawned an immense amount of speculation and theory associated with the President's assassination and Oswald's role in it. The role that Oswald played in the President's assassination has been the subject of thousands of books and articles in part because Oswald, who was shot two days after President Kennedy was killed, was never thoroughly interrogated or tried in court for the crime of assassinating the President, leaving many unanswered questions to speculation (Dealey Plaza, NHL 1993). Along with the site of Kennedy's assassination, Dealey Plaza, the Texas Theatre serves to remind and to help reconcile the events in Dallas on November 22, 1963 and after. Because of its direct association with well-documented events of national importance, the building meets Criteria Consideration G as property which has achieved significance within the past 50 years.

Development of the Oak Cliff Commercial District ¹

By 1931, when the Texas Theatre completed, the well-established downtown district of Oak Cliff served the needs of residents who found shopping across the river in downtown Dallas inconvenient. Separated by the Trinity River separating the two, Dallas (on the east side) and Oak Cliff (on the west) began as distinct and separate communities in the 1840s. By the turn of the 20th century, Oak Cliff residents debated the pros and cons of annexation by Dallas. On March 17, 1903, residents voted for annexation by a mere 18 votes. Although now officially a part of Dallas, Oak Cliff came equipped with its own government system, public schools, business district, waterworks, electric company, and newspapers.

The Trinity River, initially responsible for the separate development of Dallas and Oak Cliff, continued to encourage self-sufficiency among Oak Cliff residents. Although never a *permanent* barrier to Dallas, the river's frequent flooding (1844, 1866, 1871, and 1890) most likely convinced Oak Cliff residents that a certain degree of autonomy. After the disastrous 1908 flood, city leaders desired to establish more permanent links between Oak Cliff and Dallas. The Oak Cliff (now Houston) Viaduct, completed in 1912, was heralded as an important step toward

¹ Adapted from *Medical Dental Building* National Register nomination (2000).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 14

Texas Theatre
Dallas, Dallas County, Texas

integrating Dallas and Oak Cliff. No well-established political or economic programs were in place, however, to truly merge the two communities. Consequently, Oak Cliff continued along its own path of development with a high level of self-sufficiency, and residents enjoyed the convenience of having their own commercial district.

In Oak Cliff, West Jefferson Boulevard anchored the commercial district. Though originally platted for residential development, the street became an active transportation route, first serving as the right-of-way for the Dallas and Oak Cliff Elevated Railway, then for streetcars and the Dallas-Ft. Worth Interurban. The boulevard eventually became a major thoroughfare for automobiles and buses. Commercial activity began in the late 1800s at the intersection of West Jefferson Boulevard and Tenth Street at the terminus of the elevated railway. Shopkeepers recognized the advantages of locating to this area, through which numerous Oak Cliff residents traveled to and from Dallas. In 1901, a new center for commercial development developed further west at the intersection of Tyler Street and West Jefferson Boulevard.

Between 1910 to 1920, developers platted new areas such as Winnetka Heights, Miller-Stemmons, King's Highway, Ruthmede, Kessler Park, Lake Cliff, and Trinity Heights for residential development. West Jefferson Boulevard achieved prominence as the neighborhood's commercial center. Oak Cliff's population continued to rise through the 1920s. During this decade, several businesses joined the older commercial establishments to make West Jefferson Boulevard the second-largest commercial district in the city. Along West Jefferson Boulevard, city residents could find apartments, hotels, a bank, beauty parlor, furniture store, dry cleaners, theaters, a bakery and deli, a music store, grocery stores, and a Masonic Lodge, as well as other shops and offices.

Local Significance of the Texas Theatre

The 1931 Texas Theatre is significant on a local level for its representation of the early years of the movie industry – the era of the “movie palace -” and for the importance of these theaters to the communities they served. For Oak Cliff, the Texas Theater was the largest and most grand theater to serve the community as a place of entertainment. The largest suburban theater in Texas when it opened on April 21, 1931 with 2,000 seats, the Texas Theatre was developed by Oak Cliff Amusement Company, a division of Robb and Rowley (R&R) Theater Enterprises. The Hughes-Franklin chain, owned by Howard Hughes and Harold B. Franklin, purchased Robb and Rowley Enterprises shortly before the theater opened. Texas-based theater architect W. Scott Dunne designed the Texas Theatre.

Architect W. Scott Dunne was born in St. Louis and attended Washington University where he received his architecture degree. Dunne came to Texas in 1917 as an instructor at Texas A&M. Later he joined A. C. Finn in Houston. (Handbook of Texas Online) Dunne is listed as a partner with A.C. Finn of Houston in the 1922 and 1923 City Directories. In 1924, Dunne had his own firm. He apparently served as architect for R&R Theaters during this time. His theaters for the R&R chain include the Plaza in El Paso, the Ritz in Corpus Christie, the Texas in Seguin, the Texas in Palestine, the Paramount in Amarillo and theaters in Beaumont, Sherman, McAlester, Coleman, Big Spring, Del Rio and San Angelo. He also designed the Dal-Sec Theaters, four film exchange buildings and the Fair Park Amphitheater. In Dallas, Dunne's theaters included the Melba and Arcadia. Dunne was a member of the Dallas AIA, the Dallas Art Association, Knights of Columbus, and the Catholic Church. He died on October 19, 1937 at the age of 50. (DMN Oct. 20, 1937).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 15

Texas Theatre
Dallas, Dallas County, Texas

The Texas Theatre was part of a tradition in movie house design that began in the early 1920's known as the "atmospheric" or "movie palace" style of theater. It was a fantasyland within four walls, with a theme such as Spanish, Mediterranean or even Egyptian. Architect John Eberson developed the atmospheric style of theater. Eberson designed the Dallas Majestic Theater (1921) and the Houston Majestic (1923), his first atmospheric. Dunne was designing the Hope/Melba Theater in Dallas about the same time Eberson was designing the Majestic Theater. Dunne was probably influenced by Eberson's designs. It is interesting to note that the original brick exterior of the Texas Theatre was a ribbon pattern of cream and dark brick very similar to that of the Fox Theatre in Atlanta (1929), which was designed by Eberson.

The atmospheric theater was a national phenomena and Texas had examples in most major cities by the 1930's; Dunne designed many of these theaters. The theater in San Angelo designed by Dunne is similar to the Texas Theatre but reflects a transitional time in theater design when movie houses were designed for both film and for live theater, primarily Vaudeville Theater. The San Angelo theater for example has dressing rooms and restrooms below and behind the stage. The Texas Theatre retains the stage and proscenium but not the dressing rooms and backstage areas found in San Angelo. By the time the Texas Theatre was designed, there was more faith in the future of motion pictures, the "talkie" having just come into the mainstream, and the dual role of the movie theater was on its way out.

The design of the Texas Theatre illustrates the important place movie theaters held in society the 1920's and 1930's. Movie palaces were places where rich and poor came together, a gathering place usually located downtown or at the commercial center of the community. Movies became big business in the 1920's. The public's insatiable demand for movies translated into more comedies and swashbuckling epics. (Naylor, p. 13) In their prime, movie theaters were full three or four times a day. In this era prior to television, the newsreels at the movies gave people the ability to witness for the first time President Roosevelt battling the Depression and the Allies' efforts to defeat the Axis powers. (Naylor, p. 14) The movies were a relief from every day pressures and a passport to new lives and places not readily available to the public. The opening of a new movie theater was an important local celebration, as important as any politician's speech.

Robb and Rowley Theater Enterprises, also known as R&R Theaters, was owned by C.R. McHenry, Harold B. Robb, E.H. Rowley, W.G. Underwood and David Bernbaum. These men held various positions in the company: Robb was president, Rowley was secretary, Underwood was vice-president, Bernbaum was treasurer and McHenry owned Oak Cliff Amusements, a part of R&R Theaters. C.R. "Uncle Mac" McHenry, a local impresario, owned three theaters in the West Jefferson area: the Rosewin, the Midway and the Texas. In July 1922, he opened the Rosewin Theater on Tyler Street. The Rosewin was the first suburban theater in Oak Cliff. In 1927, McHenry purchased the Midway Theater, which had 450 seats but was enlarged to hold 685.

McHenry began plans for the Texas Theatre before he had completed purchase of the Midway. He wanted to develop a movie theater that would be like the Hollywood movie palaces. Construction on the Texas was initially delayed because of the advent of "talkies". New technology would have to be refined before construction could begin.

"Uncle Mac" McHenry was known in Dallas and Oak Cliff for his sensational and unique advertising ploys. He was apparently a master of human nature. In his advertisements, he would pan a movie and then state that a film critic thought it was good. "Come see for yourself" read the next line of the ad. (Dallas Magazine, April 1932 p.8) McHenry often held promotions and contests to ensure a faithful audience. He often greeted patrons by name as they entered the theater and asked how they liked the movie as they left. (DMN April 21, 1931)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 16

Texas Theatre
Dallas, Dallas County, Texas

The grand opening of the Texas Theatre was held Tuesday, April 21, 1931, San Jacinto Day. With 2,000 seats, it was the third largest theater in Dallas, only the Majestic and Palace Theaters had more seats. The Texas was the first theater in Dallas built for talking pictures. On opening day, 7,000 people came to see movies at the new theater. A record four showings of "Parlor, Bedroom and Bath", with Buster Keaton, was the feature attraction. Uncle Mac McHenry was on hand to greet all the guests. Roy Christian, manager of the Oak Cliff Dallas Commercial Association presented McHenry with a cap, gown and an "official" diploma as "Doctor of Amusements". (DMN April 22, 1931) The Texas showed second run movies supplemented by shorts, newsreels, comedies and cartoons. Three programs a week were shown to keep people interested. They had hundreds of pictures under contract, but selected only 156 to show. The shows ran continuously each day from 2:15 p.m. until 11:00 p.m., or sometimes later. They tried not to have shows last longer than two hours. The matinee prices were only 25 cents for adults and 10 cents for children until 6:00 p.m., then on weekends and nights the prices went up to 35 cents for adults. In addition to movies, there were local vaudeville shows and organ concerts featuring the mammoth Barton Organ. The organist for the Texas Theatre was Dwight Brown who also played at the Hippodrome and Palace in Dallas.

After the Golden era of movies was over, the Texas Theatre continued to serve the neighborhood. The theater had operated as a United Artists or an affiliate since the mid-1950's. The building became internationally known on November 22, 1963, when Lee Harvey Oswald, alleged assassin of President John F. Kennedy, was apprehended in the theater shortly after the shooting of Dallas Police officer J.D. Tippitt.

National Significance of the Texas Theatre

President John F. Kennedy was shot in Dealey Plaza at 12:30pm and was pronounced dead at 1:00pm at Parkland Memorial Hospital in Dallas. (DTH November 22, 1963) Soon after, the Texas Theatre became internationally known as the site of Lee Harvey Oswald's arrest for the assassination of the President.

Oswald reportedly left his place of employment at the School Book Depository and returned to his place of residence in Oak Cliff at 1026 North Beckley just prior to 1:00pm. Police Officer J. D. Tippet was shot at 1:14pm near the corner of East Tenth and Patton Streets in Oak Cliff, several blocks south of Oswald's residence and eight blocks from the Texas Theatre. Several people witnessed the crime. Witnesses reported seeing Oswald cut across the lawn of a residence located at 400 East Tenth Street where he reportedly unloaded a gun, leaving behind several bullets that became important evidence. Oswald was later seen a block away at a gas station on the corner of Crawford and Jefferson Boulevard where he removed and left behind a jacket. Oswald was also seen walking down the alley that runs parallel to Jefferson headed west. Police had arrived on the scene of Officer Tippet's murder while Oswald was walking nearby, heading west toward the Texas Theatre. Soon after arriving on the site of the shooting, the police were mistakenly led to apprehend an employee of the Jefferson Branch Library. Shortly after a dramatic arrest scene outside the Library, the employee was released. At about the same time as the mistaken arrest, a shoe store manager located at 213 West Jefferson noticed a man who stepped into the store's vestibule with his back to the street. Police cars with sirens blaring were headed to the Library less than a mile away. The store manager reported that the man left the vestibule and headed west on Jefferson Boulevard toward the Texas Theatre. The store manager stepped out onto the street, as had many shop keepers who were curious about the police sirens and on edge after the shooting of President Kennedy, and noticed the man slip into the Texas Theatre behind the back of the ticket taker. The ticket taker had also stepped onto the street to see what was going on. The store manager told the ticket taker of the man that had slipped into the theater and as a result, the ticket taker

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 17

Texas Theatre
Dallas, Dallas County, Texas

notified the police of a suspicious man. Both the shoe store manager, Johnny Brewer, and the ticket taker, Julia E. Postal, as well as a concession operator and several patrons were in the theater at the time of Oswald's apprehension.

When the police arrived at the theater they were directed to the balcony where they searched in vain for several minutes. In the meantime, police surrounded the exterior of the theater where they awaited the suspect's possible fleeing from one of the exit doors into the alley behind the theater. Inside the theater, from behind the stage curtain, Brewer had kept his eye on the suspicious man seated on the orchestra level near the entrance to the auditorium. In an effort to alert the police of the man's location within the theater, Brewer opened one of the exit doors into the alley where the police briefly apprehended him. After an explanation, Brewer led police to the man's location. The house lights were raised and the police closed in and apprehended Oswald. Oswald reportedly responded to the police with his arms in the air and the comment "Well, it's all over now." A short struggle ensued. The police removed Oswald from the theater and into a squad car at about 1:52pm where they were met by an angry mob of approximately 100 people. Some in the crowd was apparently under the impression that Oswald was the President's killer, having not heard about Officer Tippett's murder. (Myers, 1998) Oswald was arrested for the murder of Officer Tippett that evening.

On November 23, 1963, Oswald was charged with murdering President Kennedy with a rifle fired from the sixth floor of the Texas School Book Depository. On November 24, 1963 at 11:21am Oswald was shot by Jack "Ruby" Rubenstein in the basement of the Dallas City Hall while he was being transferred to the county jail. Ruby was convicted for Oswald's murder on March 14, 1964, the conviction was appealed and Ruby died on January 3, 1967 before the new trial could begin. (The Handbook of Texas Online).

On November 29, 1963, President Johnson established the President's Commission on the Assassination of President John F. Kennedy, also known as the Warren Commission. Chaired by Justice Earl Warren, the Commission submitted their report on September 24, 1964 concluding that Oswald had acted alone in the assassination of the President. From the moment the report was published, the criticism and skepticism about the circumstances surrounding the President's assassination and Oswald as the sole assassin began. In February of 1975, the House of Representatives select committee convened to re-examine the assassinations of President Kennedy, Robert F. Kennedy and Martin Luther King Jr. ,the Committee determined the JFK was "probably killed as the result of a conspiracy." In 1992, a law was passed ordering the further release of classified documents relating to the assassination. In 1993 President Clinton named a board to review those documents. (The Handbook of Texas Online)

Along with the official reports of these investigations, a vast body of literature has developed about the assassination. The House Select Committee's 1979 report noted that over a thousand articles and books had been written analyzing the details of the assassination--an event that occurred within a period of only 8 seconds. Much of this material focuses on one or more of the conspiracy theories, speculating about whether or not Oswald acted alone, and correspondingly, whether or not foreign countries, such as Cuba or Russia, had been involved in any way. Only recently, a London television company produced a 5 1/2 hour program entitled, "On Trial: Lee Harvey Oswald," using a judge and jury, and also cross-examinations and testimony from people associated in some manner with the assassination. The jury voted 7 to 5 that Oswald acted alone. (NRN Dealey Plaza). The site's national significance is based upon its association with events that have made a significant contribution to American history.

Integrity of the Texas Theatre

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 18

Texas Theatre
Dallas, Dallas County, Texas

The historic integrity of the theater, despite the 1965 remodeling, is good, particularly with respect to the period associated with Lee Harvey Oswald. The theatre still retains its location, design, setting, feeling and association with both the Oswald arrest and its importance as a local place of entertainment. The materials and workmanship of a portion of the exterior, of the entry vestibule and of the majority of the interior are also intact. On the exterior, the theater remains similar to its' appearance in 1963 (refer to comparison photograph on page x).

The upper-most part of the façade has been removed and the campanile is gone. But the stucco exterior and the remainder of the building remains intact and as it appeared in 1963. Once the first phase of the rehabilitation is complete, there will be a temporary marquee designed to simulate the 1963 marquee and the entry vestibule of pink tile will be exposed to view. When all planned phases of the Texas Theatre restoration are completed, the exterior of theater will be restored to its appearance in 1963. On the interior, most of the materials and features of the 1931 design exist but have been covered by the 1965 renovation materials. Portions of these materials and features are being restored in the current rehabilitation project, and future plans include complete restoration to the appearance of the interior in 1963. The only significant interior features that have been lost are the architectural treatment of the walls to each side of the stage in the auditorium and a portion of the staircase from the lobby to the balcony level. Extensive probes indicate that the vast majority of the historic interior is intact beneath the plaster covering and can be exposed to view fairly easily. Most of the plaster covering construction is built away from the historic walls or is already delaminating as can be seen on some of the ceilings and walls. The historic ceiling of the auditorium was never covered with plaster. The historic encaustic tile floor has been exposed and is in good condition, as are plaster column capitals, wood stair and balcony railings, moldings and other details. The entrance, lobby, concession area, balcony areas and the volume, ceiling and seating of the auditorium are intact.

The features of the interior that are not intact include the architectural treatments surrounding the stage and screen which are known to have existed from historic photographs. The original theater seats have been replaced but there is no documentation available at this time to determine the date of the seat replacement campaign. However, the existing seats are the same seats that existed when Oswald was apprehended. The seat that Oswald occupied when the police caught him (he sat in several seats during his brief time in the theater according to witnesses) is no longer in the theater. The row in which Oswald's seat was located was removed during the 1965 renovation. However, the future plans for the theater include restoration of this row of seating. The stage is being enlarged to accommodate a live performance use. In the Lobby, a portion of the original stair to the balcony level is gone and the concession area was completely removed and redone in 1965 but future plans include its restoration. Despite these regrettable changes, the theater retains a high degree of integrity and the majority of the historic fabric of the building, including the magical atmosphere created by W. Scott Dunne, remains intact, if partially covered at this time. The Oak Cliff Foundation intends to restore both the interior and the exterior to its appearance in 1963 as soon as funding is available.

The block of Jefferson Boulevard in which the theater is located is different only in the type and architectural embellishments employed by new retail establishments. The area surrounding the theater is also intact: the gas station where Oswald's coat was found remains, the corner of Tenth Street and Patton where Officer Tippet was shot is essentially unchanged, the rooming house where Oswald lived is unchanged on the exterior, and other sites where evidence of Oswald's role in the death of Officer Tippet are sufficiently intact to evoke the setting of Oswald's second crime and his eventual capture in the Texas Theatre. Unfortunately, the residence located at 400 East Tenth Street where Oswald was seen removing bullets from a gun, has been demolished and the Jefferson Branch Library where college student Adrian D. Hamby was mistakenly apprehended just about the time Oswald was entering the Texas Theatre has

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 19

Texas Theatre
Dallas, Dallas County, Texas

also been demolished. Yet, there is sufficient context surrounding and including the Texas Theatre, including the appearance of Jefferson Boulevard itself, to enable a full understanding of Oswald's alleged actions on the day of Officer Tippett's and President Kennedy's murder (refer to comparison photographs on page x).

The significance of the theater as an atmospheric theater of the "movie palace" age is retained on the interior of the building, but less so on the exterior. The stucco that was applied to cover all of the character defining features of the original Jefferson Boulevard facade was in place prior to 1963. However, the majority of the materials and features that remain today were in place in 1963 and the taller parapet with pediment and campanile that remained in 1963 but were removed in 1965 can be restored. The changes that the theater has undergone are part of the community's history – from neighborhood movie palace to the infamous site of Oswald's arrest – the theater has played a critical role in the history of Oak Cliff.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 20

Texas Theatre
Dallas, Dallas County, Texas

Historic and Current Photographs



Photograph taken November 23, 1963; from Warren Commission Document (CD)5, FBI Photo # 51 (Myers, p. 143)



Photograph taken September 20, 2002 (Nancy McCoy)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 21

Texas Theatre
Dallas, Dallas County, Texas

Texas Theater, 1932



United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 22

Texas Theatre
Dallas, Dallas County, Texas



Photograph of 401 East Jefferson taken March 17, 1964
FBI Director's Briefing Book Killing of Officer J. D. Tippet, Photo #36 (Myers, p. 91)



Photograph of 401 East Jefferson taken September 20, 2002 (Nancy McCoy)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 23

Texas Theatre
Dallas, Dallas County, Texas



Photograph of 1026 North Beckley taken November 22, 1963; Fort Worth Star Telegram Collection (Myers, p. 50)



Photograph of 1026 North Beckley taken September 20, 2002 (Nancy McCoy)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 8 Page 24

Texas Theatre
Dallas, Dallas County, Texas



Vestibule of Texas Theatre after capture of Oswald. Photograph taken November 22, 1963.
Warren Commission, Hill (Gerald) Exhibit C, National Archives, College Park, Maryland (Myers p. 189)



Lobby looking into Auditorium. DPD Crime Lab Photo #11
Texas Attorney General's Files on the Kennedy Assassination, Texas State Archives, Austin, Texas.
Photograph taken November 22, 1963 (Myers, p. 170)

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 9 Page 25

Texas Theatre
Dallas, Dallas County, Texas

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October 20, 1937
April 14, 1965
January 5, 1990
June 20, 1990
August 2, 1994

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section 9 Page 26

Texas Theatre
Dallas, Dallas County, Texas

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Gary Mack, Researcher, Research Department of the Sixth Floor Museum

Souvenir Programme, *Uncle Mack's "Texas" Theatre for Opening Tuesday, April 21, 1931*, reprint on file at Oak Cliff Foundation.

10. GEOGRAPHICAL DATA

ACREAGE OF PROPERTY: less than one acre

UTM REFERENCES	<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
	14	703740	3624740

VERBAL BOUNDARY DESCRIPTION: City of Dallas block 48/3168, lot: Part of 3, 4 and 5

BOUNDARY JUSTIFICATION: Nomination includes all property historical associated with the building

11. FORM PREPARED BY

NAME/TITLE: Nancy McCoy

ORGANIZATION: Nancy McCoy, A.I.A.

DATE: September 2002

STREET & NUMBER: 2026 Mayflower Drive

TELEPHONE: (214) 732-4661

CITY OR TOWN: Dallas **STATE:** Texas

ZIP CODE: 75208

ADDITIONAL DOCUMENTATION

CONTINUATION SHEETS

MAPS (see continuation sheets 7-11 and 7-12)

PHOTOGRAPHS (see continuation sheet Photo-27)

ADDITIONAL ITEMS

PROPERTY OWNER

NAME: Oak Cliff Foundation (Ms. Danelle Baldwin Smith, Executive Director)

STREET & NUMBER: 660 S. Zang

TELEPHONE: (214) 943-6533

CITY OR TOWN: Dallas **STATE:** Texas

ZIP CODE: 75208

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section PHOTO Page 27

Texas Theatre
Dallas, Dallas County, Texas

Texas Theatre
231 W. Jefferson Blvd.
Dallas, Dallas County, Texas
Photographed by Ninette McDonald
August 2002
Negatives on file with the Texas Historical Commission

Photo 1
South elevation
Camera facing north

Photo 2
Lobby interior
Camera facing north

Photo 3
Auditorium
Camera facing west

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Texas Theatre
NAME:

MULTIPLE
NAME:

STATE & COUNTY: TEXAS, Dallas

DATE RECEIVED: 2/21/03 DATE OF PENDING LIST: 3/07/03
DATE OF 16TH DAY: 3/23/03 DATE OF 45TH DAY: 4/07/03
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 03000187

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: Y
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: Y

COMMENT WAIVER: N

___ACCEPT ___RETURN ___REJECT _____DATE

ABSTRACT/SUMMARY COMMENTS: *In addition to local sign for Entertainment/Recreation, this Property has national importance and is exceptional for its association with the 1963 assassination of President John F. Kennedy. It is undergoing restoration to reverse Daley changes & fire damage. The Texas Theater gained international attention as the location where Lee Harvey Oswald was apprehended ^{then} following his alleged shooting of the President on Nov. 22, 1963. Oswald was arrested upon being found seated in the theater's auditorium. The theater joins Dealey Plaza as the 2 sites ^(in Dallas) most directly associated with this tragic event, and the ~~the~~ circumstances that led to the extensive investigation by the Warren Commission the following year.*

RECOM./CRITERIA Accept A + Crit. Cons. C.

REVIEWER McClelland DISCIPLINE Heston

TELEPHONE 202-354-2258 DATE 4/01/03

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



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Rent-A

TEXAS THEATRE

231 WEST JEFFERSON BLVD.

DALLAS, DALLAS CO., TEXAS

PHOTOGRAPH 1 of 3



TEXAS THEATRE

231 WEST JEFFERSON BLVD.

DALLAS, DALLAS CO., TEXAS

PHOTOGRAPH 2 of 3

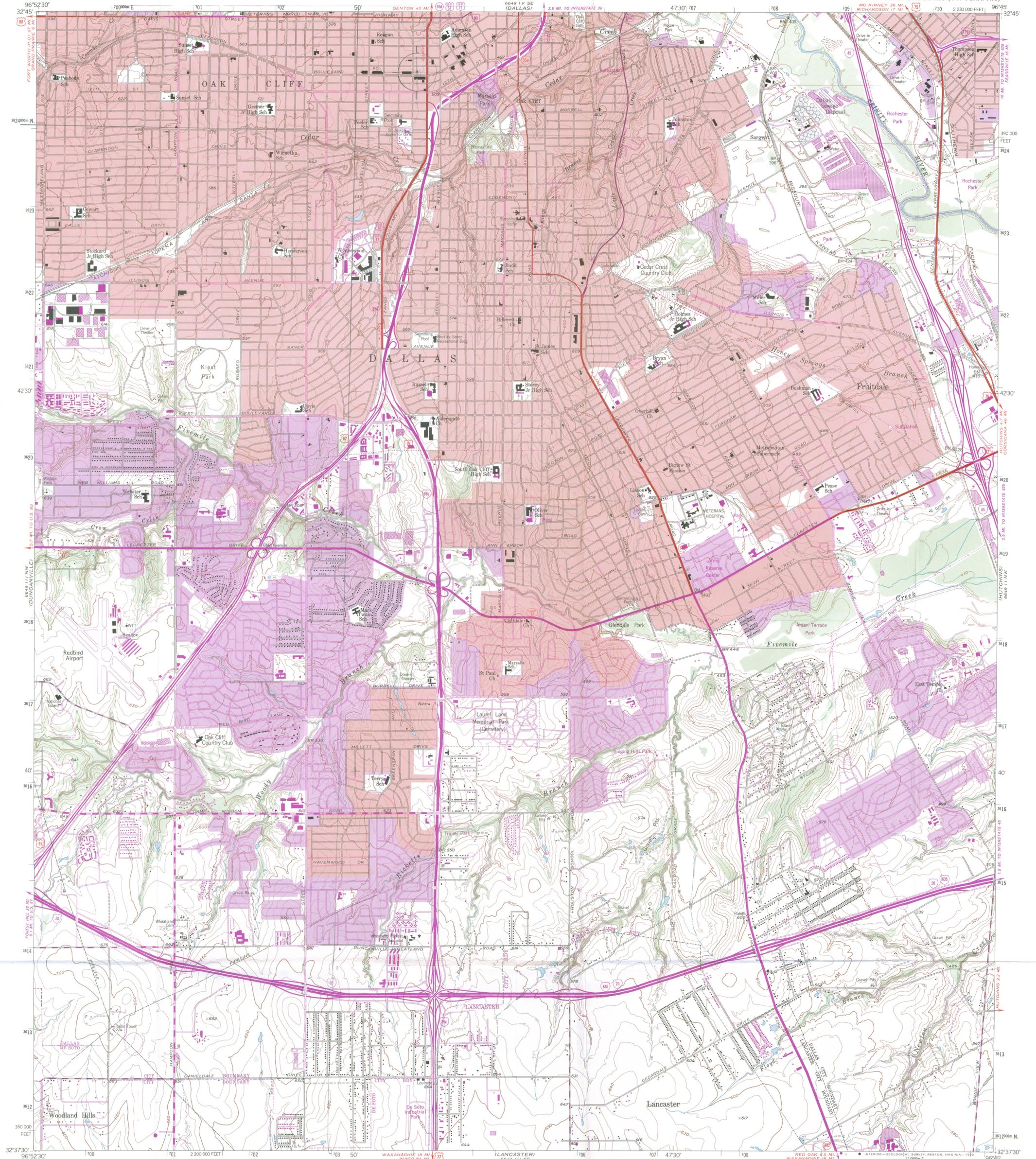


TEXAS THEATRE

231 WEST JEFFERSON BLVD.

DALLAS, DALLAS CO., TEXAS

PHOTOGRAPH 3 of 3



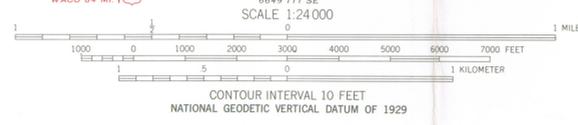
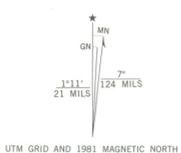
Mapped, edited, and published by the Geological Survey

Control by USGS and NOS/NOAA
Culture and drainage in part compiled from aerial photographs taken 1952 and 1956. Topography from City of Dallas surveys 1954 and by planetable surveys 1958.

Polycyclic projection. 10,000-foot grid ticks based on Texas coordinate system, north central zone. 1000-meter Universal Transverse Mercator grid ticks, zone 14, shown in blue. 1927 North American Datum To place on the predicted North American Datum 1983 move the projection lines 11 meters south and 26 meters east as shown by dashed corner ticks

Red tint indicates areas in which only landmark buildings are shown
There may be private inholdings within the boundaries of the National or State reservations shown on this map

Revisions shown in purple and woodland compiled from aerial photographs taken 1979 and other sources. This information not field checked. Map edited 1981
Purple tint indicates extension of urban areas



CONTOUR INTERVAL 10 FEET
NATIONAL GEODETIC VERTICAL DATUM OF 1929

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



QUADRANGLE LOCATION

ROAD CLASSIFICATION

Primary highway, all weather, hard surface	Light-duty road, all weather, improved surface
Secondary highway, all weather, hard surface	Unimproved road, fair or dry weather

Interstate Route
 U. S. Route
 State Route

OAK CLIFF, TEX.
N3237.5-W9645.7/7.5

1958
PHOTOREVISED 1981
DMA 6649 111 NE-SERIES V882

3296-324