



### National Register of Historic Places Registration Form

This form is for use in nomination or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

#### 1. Name of Property

historic name Ritz Theatre and Hoskins Rexall Drug Store No. 2

other name/site number Red Speeks' Country Music Theatre

#### 2. Location

street & number 111 - 121 North Main Street

n/a  not for publication

city or town Clinton

n/a  vicinity

state Tennessee

code TN

county Anderson

code 001

zip code 37716

#### 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.)

Herbert L. Hays  
Signature of certifying official/Title

10/28/98  
Date

Deputy State Historic Preservation Officer, Tennessee 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 official/Title

Date

State or Federal Agency and Bureau

Date

#### 4. National Park Service Certification

I hereby certify that the 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

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Name of Property

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.)

- private, public-local, public-State, public-Federal

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

Table with 2 columns: Contributing, Noncontributing. Rows for buildings, sites, structures, objects, and Total.

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

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

RECREATION AND CULTURE/theater

COMMERCE/specialty store

HEALTH CARE/medical business

LANDSCAPE/object

Current Functions

(Enter categories from instructions)

WORK IN PROGRESS

COMMERCE/specialty store

HEALTH CARE/medical business

LANDSCAPE/object

7. Description

Architectural Classification

(Enter categories from instructions)

Moderne

Materials

(Enter categories from instructions)

foundation BRICK

walls BRICK

PORCELAIN ENAMEL

roof ASPHALT

other CONCRETE, STEEL, TERRAZZO,

GLASS BLOCK, NEON

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Name of Property

County and State

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.)

Not Applicable

- 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 of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1945-1948

Significant Dates

1945

1947

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Speight and Hibbs, Architects, Clarksville, TN

Hughes, Edd, general contractor, Dickson, TN

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS): N/A

- preliminary determination of individual listing (36 CFR 67) has been requested
previously listed on the National Register
previously determined eligible by the National Register
designated a National Historic Landmark
recorded by HABS #
recorded by HAER #

Primary location of additional data:

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

Name of repository: East Tennessee Development District

Name of Property

County and State

10. Geographical Data

Acreage of Property approximately 2/5 acre

UTM References

(Place additional UTM references on a continuation sheet.)

USGS Topo: Clinton Quadrangle, 137-SW

UTM grid boxes for Zone, Easting, and Northing coordinates for 1, 2, 3, and 4.

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

Form fields for name/title, organization, date, street & number, telephone, city or town, state, and zip code.

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

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.

Photographs

Representative black and white photographs of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

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

Form fields for name/title, street & number, telephone, city or town, state, and zip code for the property owner.

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.

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 1

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

DESCRIPTION

The Ritz Theatre and Hoskins Rexall Drug Store No. 2 are located on North Main Street, across from the Anderson County Courthouse in Clinton, Tennessee. Clinton (pop. 10,223) is located in central Anderson County, on the banks of the Clinch River. The town was the largest in the county until World War II when the Oak Ridge townsite was constructed nearby by the Army Corps of Engineers as part of the Manhattan Project [N.R. listed 1991].

The building was completed in 1945, remodeled from two early twentieth century one-story brick commercial buildings on the site. The nominated property is comprised of the theatre itself with a small storefront incorporated into the northwest facade and a Rexall drug store attached to the exterior south wall. The foundation and exterior walls of the north and south elevations as well as the rear (east) elevation are of brick and appear to date from the early twentieth century, circa 1910. A change in the brick on the east and north elevations indicates the addition of the second story that forms the theatre's auditorium. Prior to its remodeling, the building was a tire store and a Chevrolet automobile dealership.

The building was remodeled in 1944-1945 with yellow glazed brick and porcelain enamel in a Moderne design. Designed by the Clarksville firm of Speight and Hibbs, the theatre is two stories and has a recessed entrance with a projecting ticket booth. The street level has been covered with circa 1970 permastone, but the original plan of the entrance has not been altered in any way.

A contemporary newspaper article described the theatre on opening day:

"Modern lights of neon add to the colorful decorations that give the Ritz an ultra-modernistic appearance.

"The building itself is of the most modern construction with the floors of concrete, the walls of masonry, the balcony and roof steel-supported. Terrazzo floors in the lobby and foyer and tile floors and walls in the rest rooms add beauty to the building.

"All the lighting is indirect and the method of handling the light is one that has been devised by architects Speight and Hibbs of Clarksville, over many years of constructing and remodeling theatres. . .

"The front wall material is a tile block in a cream mat [sic] finish. In the center will be the blue porcelain enamel with the letters "RITZ". The lobby walls and the marquee also will be of the same porcelain enamel

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 2

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

material in many colors harmonizing with the design of the walls on the inside of the theatre.

"The carpeting in the aisles and in the balcony will be in tones of green and rich red and black, with a floral design....The seats are of the most modern style, fully upholstered finish in rich cream, providing the utmost comfort.

"The auditorium walls are of a rose-tan, with elaborate design of green, gold, and Indian red. The ceiling is of dull blue and green."<sup>1</sup>

The primary (west) elevation faces Main Street and the Anderson County courthouse. The glazed brick facade is divided into horizontal bands running across the west elevations of the theatre and drug store. The bands are created by one recessed brick course running horizontally across the facade. These "speedlines" are characteristic of the Moderne style and were meant to recall the trail left by moving objects in comic books, like Flash Gordon.<sup>2</sup> In the elevation above the marquee are six vertical sections of blue porcelain enamel panels with fluted yellow dividers. Neon and red glass letters spell "RITZ" with one letter in each of the four center sections. The original neon lighting is evident, but is not operational (although it is repairable). The lower panels of the bottom left, bottom right, and middle two sections are spaces that held glass block windows. One of the glass block windows remains in the bottom right corner, the others were replaced with modern windows circa 1980.

The corners of the building are rounded in the Moderne style. A section of an interior round staircase wall projects from the second story of the southwest corner and is lit with a glass block window. The horizontal bands continue across the Rexall storefront. Original glass and neon letters spell out "Hoskins Rexall Drugs" across the storefront. The smaller storefront in the northwest part of the theatre building is incorporated into the first floor of the main elevation and is comprised of a metal and glass door and a rectangular metal framed display window. Built to house a jewelry store, it is now a military surplus store.

The marquee forms a canopy over the sidewalk and ticket booth. The marquee is designed to hold standard marquee letters. It appears to be of glass construction

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<sup>1</sup>"New Ritz Theatre To Open Thursday In Modern Plant," (*Clinton Courier-News*, 1 November 1945), 1.

<sup>2</sup>Maggie Valentine, *The Show Starts on the Sidewalk*, (New Haven, CT: Yale University Press, 1994): 117.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 3

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

backlit with white fluorescent lights. It has two sides joined in the middle by a small section decorated with horizontal chrome bands and a large "R" lit with incandescent light bulbs. The entire marquee is bordered with a dark glass band lit with neon lights along the top and sides. Horizontal chrome bands decorate the ends of the marquee. Incandescent light bulbs are evenly spaced in the fascia to provide bright light on the sidewalk. A band of green terrazzo outlines the foundation and light, putty-colored terrazzo extends to the edge of the city sidewalk.

Entrance into the theatre lobby is through two sets of circa 1970 double glass and aluminum doors. The original doors were of solid wood construction with half-moon windows at the edges. The doors are set into a curved wall. The rounded ticket booth is located south of the lobby doors and has permastone on the lower half with the glass booth and a black marble counter in the upper half. The facade was originally clad with black and white structural glass. South of the ticket booth is a circa 1970 single glass and metal door leading directly up a set of stairs. This door was originally a solid wood door with a half-moon window. When segregation was legal, African-American patrons were required to use this entrance, which leads directly to the balcony. There are original glass poster display cases located in several places across the facade.

The south elevation of the building forms the south wall of Hoskins' Rexall Drug Store and is of brick construction. When the building was constructed there were windows along the entire length of the facade. These windows were removed and the spaces filled with brick when the drugstore was remodeled in 1944-1945. A painted sign on the upper west corner advertises the drug store and soda fountain. This is not the original hand-painted sign, but is very similar to it.

The rear (east) elevation is of brick construction. A glass block window with a concrete sill is located midway between the foundation and the roofline and probably provided light for the drug store's storeroom. A single door and two double doors lead to the basement of the drug store. There is a platform and stairs of wood construction leading to the back entrance of the drug store. The platform and the doors are protected from the weather by metal canopies. "Hoskins Drug Store" is painted in blue letters against a white background in the upper left corner of the elevation. There is evidence of a painted sign across the back that is barely visible and appears to show the Chevrolet trademark and the name of the automobile dealership that occupied the building prior to 1945.

The rear elevation of the theatre is two stories and is also of brick construction. The lower portion is of older circa 1910 brick and the upper portion is of newer brick, evidence that the building was remodeled in 1944-1945 and not newly constructed.

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

**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 4

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

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There are wide wood doors on each side of the elevation that originally served as loading entrances to the backstage area of the theatre. Wood platforms project out above these doors and support modern HVAC units. A larger unit is located at the top northeast corner of the roof.

The rear section is all that is visible of the north elevation because there is another one-story commercial building attached to it. The elevation is of brick construction and has a stepped roof line, graduating from the street to the rear. There are double doors of metal in the visible portion of the elevation which lead to the wing area of the theatre. The doors are marked with a hand painted sign which reads, "THEATRE STAGE DOOR ENTRANCE."

The interior of the theatre building is comprised of a lobby, a foyer between the lobby and auditorium, and the backstage area. The part of the theatre containing the auditorium, the stage, and the balcony is commonly called the "house" and all sections behind the proscenium wall, including side wings, are part of the backstage area. Appendix A which follows section seven contains diagrams and definitions pertaining to theatre space. Directions are usually given from the point of reference: house-right being to the audience's right, stage-right being to the audience's left.

The theatre lobby has original terrazzo floors and steps with curved brass handrails that rest on terrazzo bulkheads. The terrazzo is laid in sections of green, gold, and a neutral putty color. The walls are curved and lead to two sets of plain wood doors with brass handles and push plates. The door leads to a foyer between the lobby and the house. Restrooms are located on either side of the lobby and retain the original signs showing the appropriate gender silhouetted against a frosted glass screen. Both restrooms retain original tile walls, floors, porcelain fixtures, and round mirrors. The snack bar is located in the southeast corner of the lobby and may have been upgraded in the 1970s, although this is clearly its original location. The ceiling molding is of wood in a dentilated pattern.

There is a foyer between the lobby and the auditorium which contains stairs on either side leading to the balcony. The stair banister walls are curved and capped with a smooth wood handrail. On the stair landings are freestanding wood and glass cases which once held movie posters and announced coming attractions. The east wall of the foyer is comprised of three display cases. Doors on either side of the wall lead into the auditorium.

The auditorium has concrete block walls painted in a swirl motif of tan, coral, rust and aqua. The walls of the auditorium are decorated with large painted swirls culminating in applied disks which were originally backlit with neon lights. The neon



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 5

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

light on the south wall is still functional. The auditorium has an original acoustic ceiling of wood particle panels. The house lights are large round disks with neon backlighting. There is a painted design around the perimeter of the auditorium, below the molding. Fluorescent work lights have been added and are located down the center of the ceiling. On either side of the stage area are large rounded pilasters that reach to the ceiling, each culminating around a houselight.

The proscenium is framed on two sides and across the top by a single rounded pilaster. The stage has a curved apron that projects in front of the proscenium. Various vent screens are built into the walls on both sides of the proscenium. A circa 1970 stage projects from the proscenium and was probably added for the Red Speeks Show. The stage is of wood construction, approximately four feet tall and has a tongue and groove wood dance floor.

A curtained doorway house-right of the stage leads from the house to the backstage areas. The theatre retains its original electrics, Bulldog VacuBreak safety switches, "equipped with 'clampmatic' contacts." A barn scene has been painted on the far upstage (east) wall for use during the Red Speeks Show.

A radio/television control room of plywood construction has been added to the back of the auditorium, behind the last row of seats. It was added in the 1970s by Red Speeks for broadcasting his radio shows. The auditorium seats approximately 500 with another 300 or so seats in the balcony. The seats are arranged with two aisles on either side of a center section that is twelve seats wide. There are blind rows six seats wide on each side of the aisles. According to a 1945 article in the *Clinton Courier-News*, the seats were originally a cream colored fabric. They have been reupholstered with vinyl and retain the original spring seats, wood backs, and metal arms. The aisles are carpeted; the floor is painted concrete.

The balcony has unupholstered wood seats. The projection room is a concrete block room located at the back of the balcony, on the west wall of the theatre. It has several very small openings in its east wall through which the projector lenses were pointed. There is an original metal fire door leading into the projection room.

There is a small storefront incorporated into the northwest section of the primary elevation. It has a single wood door and a display window framed in metal. Because the storefront is under the marquee of the theatre, it is considered a part of the theatre building. There are no connecting doors between the theatre and this storefront. Like the rest of the facade, it has been covered with circa 1970 permastone.

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

**National Register of Historic Places**  
**Continuation Sheet**

Section number 7 Page 6

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

Hoskins Rexall Drug Store is located adjacent to the Ritz Theatre and should be considered a part of the same building. The facades of both buildings were designed as a single feature by Speight and Hibbs. Like the theatre, the drug store was remodeled from an early twentieth century commercial structure. The drug store has large plate glass display windows resting on bulkheads covered with structural glass, probably Carrera glass or Vitrolite. The store retains the original neon signs reading "Hoskins Rexall Drugs." There is a fabric awning above the storefront. A sign is painted on the exterior of the south wall advertising the drug store and restaurant, "Serving you since 1930." "Hoskins" is spelled out in the terrazzo in front of the entrance.

On the front sidewalk is an original freestanding neon streetsign reading "Hoskins Restaurant Good Food." The signpost is approximately fifteen feet tall. The sign is outlined in neon and is decorated with chrome bands that echo the design of the theatre marquee.

The drug store retains nearly all of its original interior appointments. The only major change was the addition of a dropped ceiling in 1972 following a fire that damaged the roof and ceiling at the front of the store. The drug store contains an original soda fountain along the south wall. It has stainless steel stools with red vinyl seats and retains all of its original aluminum fixtures—ice cream freezers, blenders, soda taps, etc.—behind the counter. The store is divided lengthwise by a low wall of storage shelves and drawers. On the south side of the wall are wood booths with high backs and laminated table tops. There is a coat rack attached to each booth. The floors are brown terrazzo with base molding of black laminate.

The walls of the store are paneled wood with a medium blonde finish. The original wood display cases and shelves continue to be utilized for the display of goods. The pharmacy is in its original location at the rear of the store and is indicated by a large wood sign of cursive letters reading "Prescriptions" on the back wall. There are storage areas and restrooms behind the pharmacy's rear wall.

A kitchen is located in the southeast corner of the store, behind the restaurant booths. It has a north wall of glass block, a single swinging door of wood construction and a pass through window.

Behind the pharmacy and across from the kitchen, at the rear of the store, is the original Beauty Shop. It retains the store's original paneled ceilings (probably asbestos) and wood crown molding. The space is divided into booths of wood paneling. Each booth contains a workstation of wood with a rectangular mirror and

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

**National Register of Historic Places  
Continuation Sheet**

Section number   7   Page   7  

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

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black laminate counter. The floors are of brown linoleum tile. Although much of this space is used for storage, two booths are still used as a beauty shop.

There is a staircase between the kitchen and beauty shop which leads to a small office above the kitchen. There is a white neon sign above the stair entrance which reads "Beauty Shop." The office has been remodeled but contains some original wood furnishings, including a built-in wall unit, a cabinet, and a two-drawer file cabinet. The original louvered vents remain in place in the wall. The vents are located above the pharmacy and the kitchen and enabled the store manager to oversee operations of the pharmacy and restaurant.

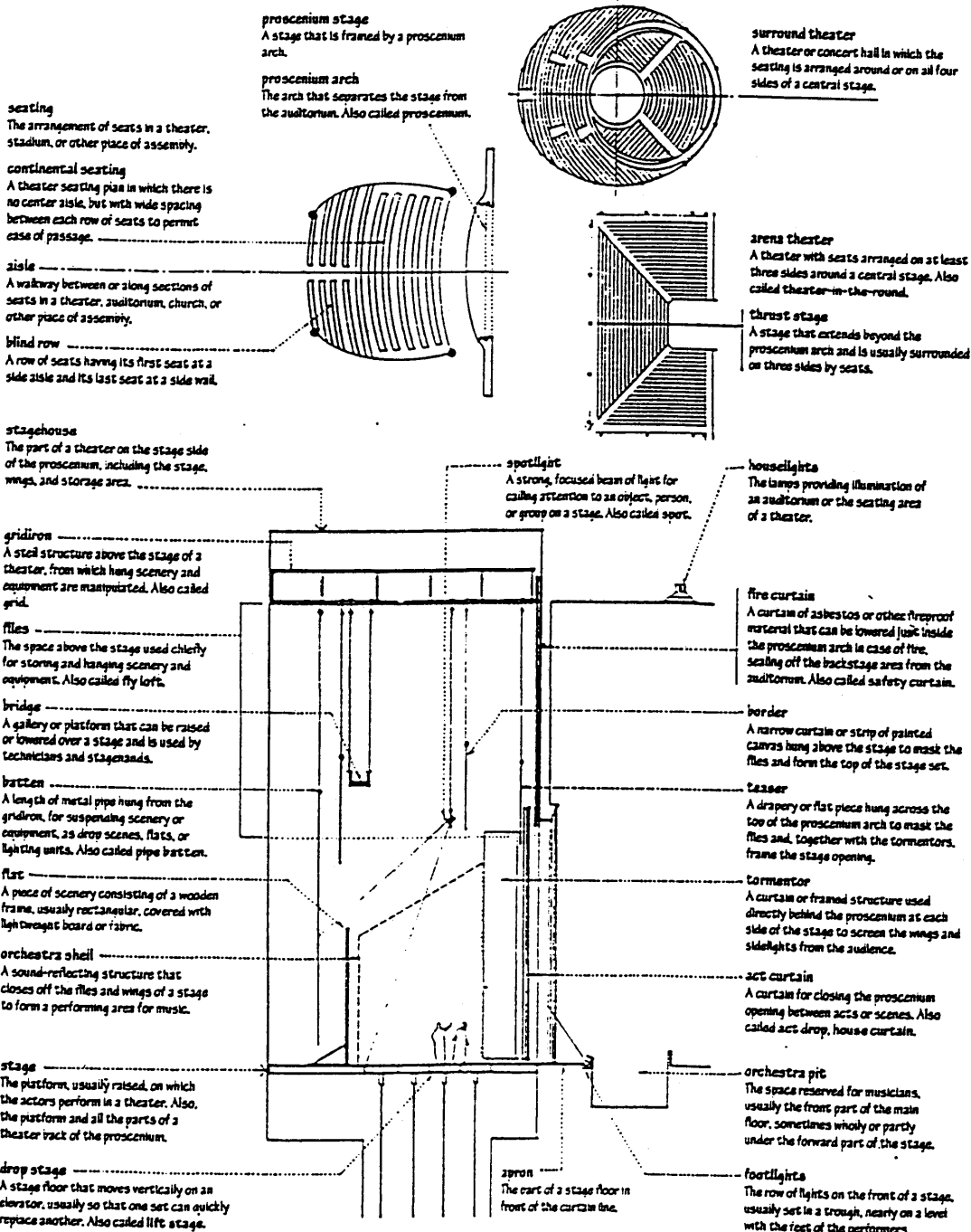
United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 8

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

Appendix A

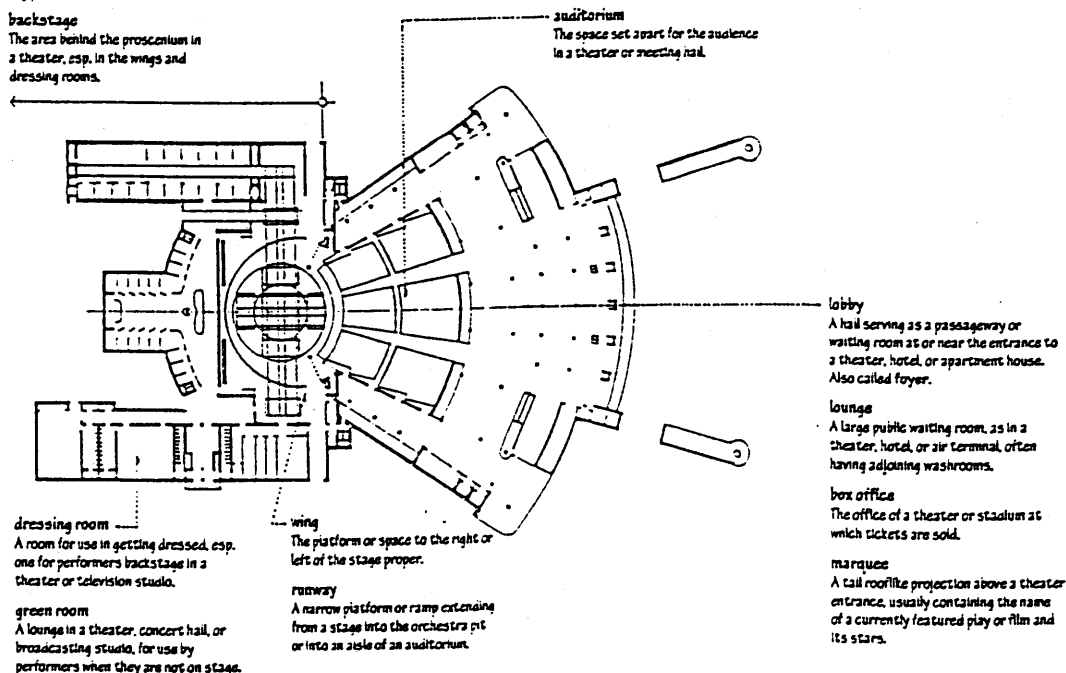
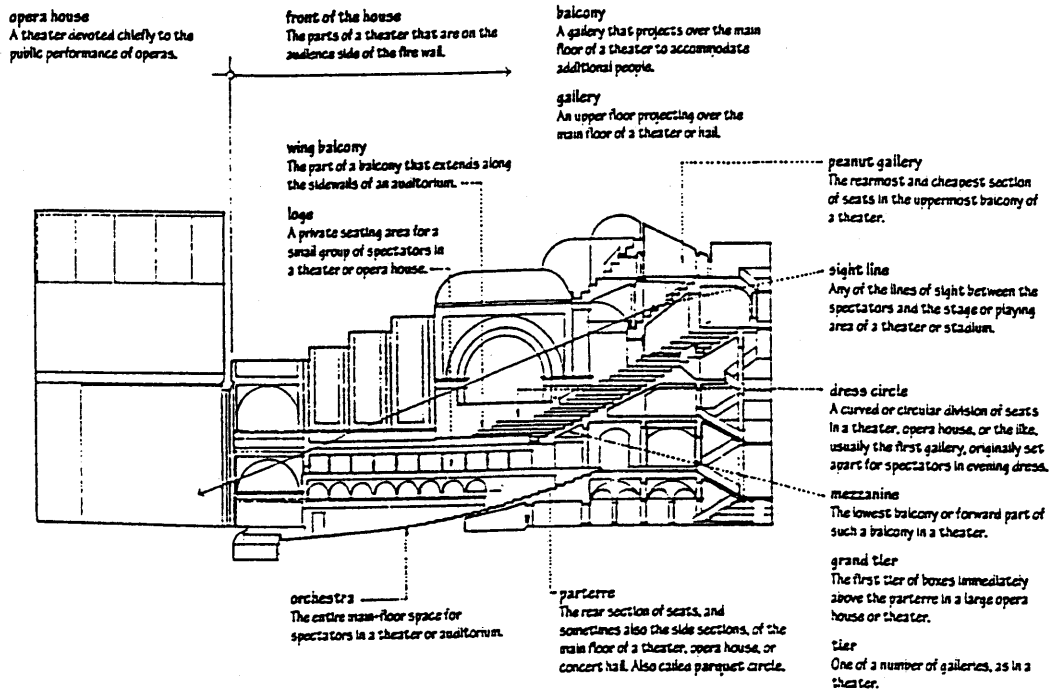


United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 7 Page 9

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN



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

**National Register of Historic Places**  
**Continuation Sheet**

Section number 8 Page 10

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

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**SIGNIFICANCE**

**Introduction**

The Ritz Theatre is located in the heart of Clinton in Anderson County and is eligible for the National Register under criterion C as an example of a Moderne style theatre designed by the Clarksville architectural firm of Speight and Hibbs. This is one of the best documented examples of their work so far identified in Tennessee. It shares similar exterior characteristics with the Crockett Theatre in Lawrenceburg, Tennessee [N. R. listed, 1997], and is strikingly similar on the inside to the Ruffin Theatre in Covington, Tennessee [N. R. listed, 1992], both designed by Speight and Hibbs. Speight and Hibbs specialized in, but were not limited to, designing and remodeling theatres throughout the region, especially in Tennessee, Kentucky, Alabama, Georgia, Mississippi, and North Carolina. The Ritz is one of the best documented examples of Speight and Hibbs' Moderne-style theatres in Tennessee.

The adjacent Hoskins Rexall Drug Store is also eligible for the National Register under criterion C as a remarkably maintained mid-twentieth century pharmacy and soda fountain. The exteriors of these two businesses are visually united by Speight and Hibbs' design for the facades.

**The Ritz Theatre**

The town of Clinton (pop. 10,223) is a quiet, moderate town on the banks of the Clinch River. In the nineteenth and early twentieth centuries, Tennessee freshwater pearls were farmed nearby, until the construction of nearby Norris Dam in 1936 caused the water temperature to fall and the mussels to stop producing pearls. The Southern Railroad came through town in the 1890s, bringing with it hotels and depots. The primary industries in town were Magnet Mills, founded in 1906 to manufacture ladies' hosiery, and Bush Brothers Cannery. These two companies employed hundreds of workers and softened the effects of the Great Depression on Anderson County. The town had two main thoroughfares, called Depot Street (now Market) and Jacksboro Road (now Main Street). In 1908 a devastating fire roared through Depot Street. Afterwards, all buildings in designated areas of Clinton were constructed of brick. The county has had four courthouses, the latest one built in 1967 on North Main Street.

The Ritz theatre was built during World War II but was forced to use few wartime substitutions in its construction—many of the materials had been purchased before the outbreak of the war. The War Production Board approved final plans for the theatre in fall of 1944, limiting the capacity to 850 instead of the proposed 1000. Carpet and other materials had been purchased before the onset of the war, and

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 11

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

concrete and glass were not restricted materials. By March 1945, the theatre was described as having a "modern glass front in black and white."<sup>1</sup> The remodeling of the theatre building took in three storefronts, comprising the theatre itself in addition to Rose Jewelers in the theatre's northwest corner and Hoskins Drug Store to the south. The theatre and the attached drugstore were remodeled from an earlier building that contained the Mims-Bowling Chevrolet Company and the City Service Tire Company. In late summer 1942, several engineers arrived in Clinton, probably from Washington and Chicago, and opened offices in the garage showroom of the building. The engineers were associated with the Manhattan Engineering District and were looking for suitable sites on which to build the uranium-separation plants that supported the Manhattan Project. Construction of the Oak Ridge townsite and plants began a few months later.<sup>2</sup> The final decision to locate these top-secret sites in East Tennessee was most likely made in this building.

The town of Clinton changed greatly during World War II by its proximity to the top secret Manhattan Project townsite of Oak Ridge. Houses, rooms, any spare space, including chicken coops, were rented out to workers in Oak Ridge.<sup>3</sup> During the war, Clinton became the "reluctant funnel through which literally tens of thousands of [Manhattan Project] workers, their baggage, and their families would be squeezed."<sup>4</sup> The pre-war population of Clinton was 2,761; by 1943 the population had grown to 6,917. There was an 851% increase in retail sales in Anderson County between 1939 and 1948.<sup>5</sup> Approval by the War Production Board for the construction of the Ritz was probably influenced by its proximity to Oak Ridge.

Construction on the theatre began on October 2, 1944 and the theatre opened in November 1945, apparently after many "heart-breaking" delays caused by wartime shortages of manpower and materials. The roof of the former tire company building was raised about thirty feet, turning the structure into a two-story building. The theatre was owned by Rockwood Amusements, Inc. of Nashville (Kermit Stengel, president) and managed by Earl E. Young. Young was a veteran of the Army Air Forces and served with the U. S. Army Motion Picture Service, becoming supervisory

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<sup>1</sup>Clinton Courier-News, 22 March 1945.

<sup>2</sup>Clinton Courier-News, 9 August 1945.

<sup>3</sup>Charles W. Johnson and Charles O. Jackson, *City Behind A Fence*, (Knoxville: University of Tennessee Press, 1981), 52.

<sup>4</sup>*Ibid*, 47.

<sup>5</sup>Kimberley Murphy and Philip Thomason, "Historic and Architectural Resources of Oak Ridge, Tennessee," (National Register Multiple Property Documentation Form, 1991.), Section E, page 27.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 12

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

manager for five War Department theatres.<sup>6</sup> Rockwood Amusements also operated the Clinton Theatre (also called the Palace) on Market Street and planned to run both theatres simultaneously. The company also had plans for postwar construction of another theatre in Lake City. In the late 1940s, there were three motion picture theatres operating in Clinton. The Princess Theatre was showing movies as early as 1915 but was closed by the time the Ritz opened. The Palace Theatre (later called the Clinton Theatre) opened in 1923,<sup>7</sup> and the Ritz Theatre opened in 1945 with grand praise of its modern construction.

The building was not quite complete when it opened, but far enough along to celebrate its opening with fanfare, especially in the pages of the *Clinton Courier-News*, the town's bi-weekly newspaper. *George White's Scandals*, a Gershwin musical starring Joan Davis and Jack Haley was the opener, accompanied by a newsreel and a Disney short. Other movies shown in the first week were *Rockin' in the Rockies* (a comedy) and *The Princess and the Pirate*, with Bob Hope and Virginia Mayo. The Ritz advertised as "Clinton's Family Theatre" and charged adults forty cents and children sixteen cents, compared to the Clinton Theatre's thirty and fourteen cents admissions.

The Ritz was heralded as "The Most Modern Theatre in the South." As one of only a handful of theatres built during WWII, it may well have been the most modern. One newspaper article described in detail how the modern air conditioning units operated. The screen at the Ritz was a new and improved type. The bricks for the building were supplied by West Virginia Brick Company of Charleston, the seats were designed with "Floating Comfort, Streamlined Posture, and Form-Fitting Backs" by International Seat Corporation of Union City, Indiana. Phillips and Quarles Hardware Company of Nashville supplied the hardware, although one can assume from contemporary newspaper advertisements that Clinton Hardware also contributed to the materials. The Ritz was decorated in a "Modernistic Style. . . as modern as tomorrow" by A. M. Thompson of Clarksville.<sup>8</sup> Rugs and draperies were provided by Castner-Knott Company of Nashville. Edd Hughes of Dickson, Tennessee, was in charge of the work and was most likely the general contractor.

Local well-wishers in the business community who sponsored advertisements in the *Clinton Courier-News* included Lewallen-Millers Department Store, Clinton Power Commission, Home Furniture Company, Hoskins Drug Store, Mutual Insurance Agency, Dinny's Cafe, and Speight and Hibbs.

<sup>6</sup>*Clinton Courier-News*, 1 November 1945, 7-9.

<sup>7</sup>Carole King and Sherrill Vowell, "A Place for Living," in *Clinton—An Identity Rediscovered*, eds. Margaret Anderson and Robert Marlowe (Clinton: *Clinton Courier-News*, 1985), 36.

<sup>8</sup>*Ibid.*



United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 13

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

Lack of support and expenses that exceeded its income forced the Ritz to close in 1969. It showed as its last double feature *Hello Down There* and *A Time for Killing* in October of that year. Also showing during its last week were *My Side of the Mountain* and *The Chairman* with Gregory Peck and Anne Haywood.

Verlin "Red" Speeks leased the theatre from Rockwood Amusements beginning in 1972 to produce and record "The Red Speeks Show," a country music show broadcast on Friday and Saturday nights on WBIR-FM radio. It was at this time that the projecting stage with its dance floor was added to the proscenium. A radio/television control room was also added at the back of the house. The Red Speeks Show was broadcast until 1987 when Speeks was charged with allowing unlicensed music to be performed in the theatre. Speeks never appealed the lawsuit, which was brought by ASCAP. Red Speeks died in 1993.

Hoskins Drug Store No. 2

An attached storefront in the northwest facade of the theatre was to be occupied by Rose Jewelers, a branch of Parker Jewelry Company and is now occupied by a military surplus store. Hoskins opened its second pharmacy in the south storefront in 1947. The drugstore retains the original fountain, dining booths, wood paneling, and trim, and display windows and is to be considered a contributing building. The freestanding neon sign located on the front sidewalk is listed as a contributing object. The interior was designed by Rexall's company architect and was patterned after the design of a Chicago drug store in the Rexall chain. The drugstore was supposed to be one of the most modern drug stores in the state when it opened.

Hoskins Drug Stores is part of a small chain of pharmacies founded by Rolland Carvel Hoskins, of Clinton. He purchased his first drug store on Market Street in 1930 from Dr. O. R. Stansberry, following the pharmacist's stroke. In an attempt to increase sales in the store, he soon put in a beauty shop and a popcorn machine. He would hire schoolboys to sell popped corn by the bagful to drivers who pulled up to the curb, thus offering a "drive-in" service.

The original drug store served employees of the nearby textile mill and Bush Brothers Cannery. The construction of Norris Dam in the early 1930s brought thousands of Tennessee Valley Authority employees to Anderson County and Hoskins opened a second drug store across from the courthouse, five storefronts north of its present location on Main Street. He opened two stores in Oak Ridge during World War II

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 14

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

and also operated stores in Knoxville, Norris, LaFollette, and Harriman.<sup>9</sup> A third store was opened in Oak Ridge immediately following the war in the present-day location of Big Ed's Pizza. Hoskins Drug Store No. 2 moved to its present location adjacent to the Ritz Theatre in 1947 after the remodeling was complete. Both Clinton stores are still owned and operated by the Hoskins family.

Hoskins was famous for his chicken salad sandwiches which he made using roosters instead of hens. Long before Mayfield Dairy Farms Inc. began marketing the confection, Hoskins served a "Brown Cow" at the soda fountain by stabbing a ten-cent dip of vanilla ice cream with a tongue depressor and dipping the whole thing in chocolate.

Hoskins has never had to close its doors to its customers, even when a fire broke out during the lunch hour in 1972. The fire damaged a portion of the roof and ceiling above the main entrance. A dropped ceiling was installed after the fire.

Many of the original drawings for the building have been located, although most are of electrical and structural systems. No elevations or floor plans of the theatre have been found at this point, although there is a ground plan for the drug store. The present owners of the theatre purchased the building and plan to reopen it as a first-run movie theatre, the only one in Clinton. They are taking advantage of historic preservation tax credits in the rehabilitation.

The Ritz Theatre has had few alterations and retains its architectural integrity as the only documented Moderne building in Anderson County, and one of only two known Moderne-style theatres in the sixteen-county East Tennessee Development District. The Princess Theatre, constructed in 1939, in Harriman is the other Moderne-style theatre [N.R. listed (Roane Street Commercial District) 1989], and Knoxville can boast of its own movie palace, the 1928 Tennessee Theatre [N.R. listed 1982]. Likewise, Hoskins Drug Store exemplifies the mid-twentieth century popularity of the soda fountain. It also retains a remarkable integrity of feeling, association, design and materials and is therefore worthy of listing in the National Register.

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<sup>9</sup>The Pellissippi Genealogical and Historical Society of Clinton, Tennessee, *Bicentennial History of Anderson County, 1796-1996*. (Jacksboro, TN: Action Printing, Ltd., 1997), 368.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 15

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

Speight and Hibbs

The architectural firm of Speight and Hibbs was established by Clarence Warren Speight (1903–1979) and James Lacy Hibbs (1905–1985)<sup>10</sup> in 1938 in Clarksville, Tennessee, specializing in residential and small commercial commissions. Hibbs took a leave of absence from the firm to serve in the Army Corps of Engineers during World War II. While Hibbs was away, Speight partnered with Henry Clinton Parrent, Jr., a former classmate at the University of Pennsylvania. Apparently, Speight was not registered as an architect in the state of Tennessee, a requirement enacted in 1921, and depended on his various partners for licensing. After his tour of duty, Hibbs returned to his old position as partner in the firm and took full advantage of the post-war building boom. The firm was hired in 1945 as the Chief Architect for Austin Peay State University's new master plan and several academic buildings.

The firm specialized in the design and remodeling of movie theatres during the 1940s and 1950s, although they also designed, by Speight's own admission, "every type of building that can be imagined, except a jail."<sup>11</sup> Speight formed a business relationship with Nashville businessman Cowan Oldham and through that relationship was able to secure commissions to build approximately 200 theatres in small towns throughout Tennessee and the Southeast by the late 1950s. Speight and Hibbs was associated with the Cumberland Amusement Company of McMinnville, the Ruffin Amusement Company of Covington, and Rockwood Amusements, Incorporated, of Nashville, owners of the Ritz Theatre in Clinton.<sup>12</sup>

20th Century Construction Materials

The materials used to build the theatre are all twentieth century products: steel-supported concrete, terrazzo floors, structural glass, glass block, porcelain enamel, and neon are hallmarks of Moderne architectural design.

The lobby floor and the exterior entranceway of the Ritz Theatre is of terrazzo. Terrazzo is a nonresilient mosaic floor surface made of small pieces of marble imbedded in a matrix of cement or epoxy. It was first developed around 1895 but did

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<sup>10</sup>James Lacy Hibbs is no relation to noted Nashville architect Henry Clossen Hibbs, although H. C. Hibbs was known to have collaborated with Clarence Speight on some pre-WWII projects.

<sup>11</sup>Clarence Speight, in his unpublished autobiography, quoted in Robbie Jones, "Tennessee Architecture: Professional Builders and Architects, 1920-1950."

<sup>12</sup>Robbie D. Jones, "Tennessee Architecture: Professional Builders and Architects, 1920-1950." This unpublished manuscript was prepared in April 1998 and furnished by Mr. Jones to the author. All information on Speight, Hibbs and their various associates is taken from this paper.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 16

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

not gain widespread popularity until the late 1910s, partly because it was prone to cracking and was not widely touted in trade publications. Prior to the 1920s, most stone and concrete floors were decorated with marble or tile mosaic. Terrazzo floors are secured using brass strips that can be manipulated into an infinite number of decorative patterns. Architects began to realize terrazzo's design potential in the early 1920s, and its suitability for the smooth, curvilinear designs of the Art Deco and Moderne styles, prevalent from the late 1920s through the 1940s.<sup>13</sup> Terrazzo became more widely used than tile mosaic because of advances in technology that made it cheaper and easier to produce. The introduction of brass divider strips made the material less prone to cracking and the invention of the electric grinding machine made installation of terrazzo floors faster and more accurate, and hence, cheaper than marble or mosaic tile.<sup>14</sup> The terrazzo of the theatre lobby extends out onto the sidewalk and outlines the foundation of the theatre.

In the 1930s and 1940s, glass blocks were used in industrial and architectural applications. Generally not load-bearing, walls of glass block admit light, while offering sound-proofing and insulating qualities. Although designers had been experimenting with glass blocks since the late 1880s, it was not until 1935 that Owens-Illinois introduced Insulux, the first widely used hollow glass block. A similar product was developed by Pittsburgh-Corning in 1936. Two years later, the use of glass block was so prevalent that *Architectural Forum* declared that "the glass age had finally arrived."<sup>15</sup> Speight and Hibbs incorporated a glass block window in the exterior wall of the balcony stairs (the "Colored Only" entrance to the theatre for African-Americans) and in the upper facade of the building.

Structural glass is unique to buildings built in the twentieth century. First developed circa 1900, it is commonly known by the trade names Argentine, Carrara, Glastone, Marbrunite, Nuralite, Opalite, Sani-Onyx, and Vitrolite and was popular as a decorative building material until the mid-1960s. Structural glass is the term given to any variety of opaque architectural glass. It is resistant to abrasion and warping and its surface is nearly impervious, making it ideal for use "during the 1930s for Moderne shop fronts, service stations, movie theatres, and other buildings."<sup>16</sup> Changing design tastes and the emergence of alternative materials, like porcelain

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<sup>13</sup>Walker C. Johnson, "Terrazzo," chap. in *Twentieth Century Building Materials* (New York: The McGraw-Hill Companies, 1995), 236.

<sup>14</sup>*Ibid*, 237.

<sup>15</sup>Dietrich Neumann, Jerry G. Stockbridge, and Bruce S. Kaskel, "Glass Block," chap. in *Twentieth Century Building Materials* (New York: The McGraw-Hill Companies, 1995), 196.

<sup>16</sup>Carol J. Dyson, "Structural Glass," chap. in *Twentieth Century Building Materials* (New York: The McGraw-Hill Companies, 1995), 201.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 17

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

enamel, caused a decline in the use of structural glass in the 1950s and its relegation to utilitarian interior spaces like kitchens and baths.<sup>17</sup> Structural glass, most likely Carrara or Vitrolite is seen on the storefront of Hoskins Drug Store. The lower facade of the theatre was also covered with structural glass and chrome.

The Ritz's porcelain enamel marquee was not installed until after the grand opening of the theatre. Porcelain enamel is made of a thin coating of glass fused to metal at extremely high temperatures. It is non-porous and can be manufactured with a range of physical and chemical properties. The most common metals used as substrates in porcelain enamel are iron, steel, aluminum, and stainless steel. Developed in the mid-1920s, it is commonly known by the trade names Glasiron Macotta, Mirawall, Porcelite, Porcelok, V-Corr, Veos, and Zourite. Prior to World War II, enamels were most commonly applied to cast iron or steel. It was not until after World War II that new enameling steels were developed, including titanium steel. By 1950 enamel formulations had also been developed for aluminum.

In its early days of development, porcelain enamel was used to make tiles and shingles, with Howard Johnson's signature orange roof as a famous example. White Castle, Stuckey's and A&W also adopted brightly colored roofs of porcelain enamel as their signatures. "The largest area of growth—in architectural panels—coincided with the increasing popularity of the Moderne movement. Many stores, theaters, restaurants, and particularly gas stations. . . used porcelain enamel to establish images of modernity.<sup>18</sup> During the 1930s, the dominant finish for porcelain enamel was glossy, also known as lustrous or glazed. Porcelain enamel panels were custom sized and installed sequentially on site. In the 1930s, flanged veneer panels became the most common type used. The panels were usually fastened together and attached to wood, masonry and steel surfaces with screws, springs, hooks, clips, lugs, or clamps.

The use of neon in lighting fixtures dates to the early 1920s when Claude Neon signs installed its first sign at a Packard automobile dealership in Los Angeles, California. The founder of the company, George Claude, was a French scientist who developed liquid oxygen, the acetylene torch and systems that preceded the development of chemical warfare in World War I. He patented a long-lasting corrosion resistant electrode for use in neon tubes in 1915. The gases that fill the glass tubes are a mixture of neon, which glows red, and argon, which glows blue, and mercury, which changes the argon to turquoise. All other colors are made by putting these gases,

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<sup>17</sup>*Ibid*, 202.

<sup>18</sup>Thomas C. Jester, "Porcelain Enamel," chap. in *Twentieth Century Building Materials* (New York: The McGraw-Hill Companies, 1995), 257.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 18

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

sometimes with mercury into colored glass tubes.<sup>19</sup> Neon was most popularly used in the 1930s through the 1950s, and is often associated with roadside architecture. It is most utilized for billboards, diners, hotels, and motion picture theatres. Although it was commonly used to advertise a product, it was also an architectural feature used to outline and define buildings at night.<sup>20</sup>

### Overview of Motion Picture Theatres

The evolution of motion pictures influenced the architectural evolution of the theatres in which the movies were shown. The earliest moving pictures, developed just prior to the turn of the nineteenth century, were often shown in outdoor lots rented for the occasion. Screens and projectors were also added to existing playhouses. In the early part of the twentieth century, entrepreneurs showed moving pictures in rented rooms for a nickel's admission, hence, the term nickelodeon. By 1907, there were more than 3,000 nickelodeons and over two million people were watching movies daily.<sup>21</sup> Roxy Rothafel, a New York theatre manager, attempted to add respectability to the nickelodeon theatre by adding moving curtains, colored lights, a pianist and a vocalist, trappings associated with the "legitimate" theatre. He understood the value of entertainment, saying that you shouldn't 'give people what they want—give 'em something better.' "He was credited with democratizing culture while improving the status of motion pictures by banning reserved-seat policies and keeping admission prices as low as possible. . . . Roxy's influence on the motion picture theatre was so great that he became the eponym for hundreds of motion picture theatres across the United States."<sup>22</sup> By the early twentieth century, movie-going represented a new and socially-acceptable past-time for middle-class families, and movie attendance doubled between 1910 and 1920.<sup>23</sup>

The movie palaces of the late 1910s and 1920s were ornate extravaganzas that "glorified the monumentality of the film experience. The surroundings created a palpable emotional atmosphere for the movies, extending the fantasy of the film to

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<sup>19</sup>Sheila Swan and Peter Laufer, *Neon Nevada* (Reno: University of Nevada Press, 1994), 82.

<sup>20</sup>Murray, Janet, "The Claude Neon News," *SCA Journal*, (Spring-Summer, 1993), 30.

<sup>21</sup>Susan McCarter, "Historic American Theatres," *Historic Preservation Forum* 10/4 (September 1996): 33.

<sup>22</sup>Maggie Valentine, *The Show Starts on the Sidewalk, An Architectural History of the Movie Theatre* (New Haven, CT: Yale University Press, 1994), 36.

<sup>23</sup>Donna R. Braden, "'The Family That Plays Together Stays Together': Family Pastimes and Indoor Amusements, 1890–1930," in *American Home Life, 1880–1930, A Social History of Spaces and Services*, eds. Jessica Foy and Thomas Schlereth (Knoxville, TN: University of Tennessee Press, 1992), 146.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 19

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

include the physical environment in which it was viewed."<sup>24</sup> Live performances often preceded the showing of the motion picture and therefore required an apron, the part of the stage that projects in front of the proscenium. Theatre owners "moved beyond the solely functional requirements of the building in search of artistic enhancements that called for architectural expertise."<sup>25</sup> Many theatre architects were European and were trained in the Beaux Arts style. Familiar with the grand opera houses of Europe, these architects employed excessive period revivals in their theatre designs for movie palaces. Indeed, theatres came to be seen as palaces, with large staffs employed to wait on customers, and promotional artifacts — like handprints impressed on a cement sidewalk — were used as a common publicity gimmick. Movie palaces designed in exotic revival styles often had well-appointed opera boxes, domed ceilings, relief ornamentation and large hotel-like lobbies. Their exteriors were decorated with patterned brick, terra cotta relief, limestone, granite and marble. Related to the exotic revival styles was the atmospheric theatre — designed to give the impression of being outdoors. An excellent example of the atmospheric theatre is Atlanta's Fox Theatre, now used as a live performance venue.

After talking pictures were introduced in 1927, the entire focus of the movie-going experience became the movie itself. New theatres were constructed that could accommodate sound. With the increased sophistication of motion pictures in the 1930s, and in the hard-times of the Great Depression, theatre designs became tuned in to more conservative tastes for things efficient, economical, and sleek, and were not as overly ornate as the movie palaces of the 1920s. A new generation of American-born architects were more interested in modernistic approaches to design and steered away from historical precedents. By the 1940s, the Moderne movement was in evidence, as new and improved materials came on the market and wartime restrictions on metals and other building materials were lifted.<sup>26</sup>

The movie theatres which were built following World War II were often in the Moderne style, often mistakenly identified as "Deco" or "Art Deco." The two styles are often confused as both styles were popular concurrently, with Art Deco's popularity in the 1930s giving way to the post-war fascination with automobiles, trains, and anything else that moved fast. Where Art Deco is characterized by stylized geometric shapes and an emphasis on the vertical, Moderne is more streamlined, with horizontal lines that are associated with speed and sleekness. The Art Deco style tends to be more decorative, with details of natural materials like terra cotta and stucco; the Moderne style is functional with glass, enamel, and chrome details. Art

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<sup>24</sup>Valentine, 34.

<sup>25</sup>*Ibid.*, 38.

<sup>26</sup>*Ibid.*, 95 and 114.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 8 Page 20

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

Deco style was influenced by architects and designers of buildings. The Moderne style was influenced by the industrial designers who built ships, trains, automobiles and airplanes. Common everyday objects, including small appliances, ladies' makeup containers, and cigarette lighters were also streamlined (see Appendix B, following section 8). In *The Show Starts on the Sidewalk*, Maggie Valentine explains that "the revolutionary impact of the 1930s on architecture and design can be seen by comparing the design of buildings and automobiles between 1931 and 1939. Both the theatres and the cars parked in front of them were marked by a change from boxy and static forms with delicate detailing to horizontal configurations with broad sweeping lines."<sup>27</sup>

In the 1930s and 1940s, movie theatres became dominating structures in urban streetscapes. They were designed with the automobile in mind as America became increasingly mobile and auto-dependent. The marquees projected over the sidewalks and often had neon-lit towers that could be seen for miles around. Flashing multi-colored lights, shiny metal trim, and swirling curvilinear designs in the floor and on the walls all served to draw the audience in from the street. The visually dynamic quality of the streamlined Moderne style was ideal for attracting the attention of downtown motorists. The style was seen as futuristic and its projected image of modernism was ideal for selling and promoting movies.

With the exception of a few built to keep up morale on the home front, almost no motion picture theatres were constructed during World War II.<sup>28</sup> Rations were placed on metals and other building materials needed for the war effort. Sound and projection equipment, likewise, was earmarked for military use only. Many of Hollywood's leading directors, like Frank Capra,<sup>29</sup> joined the Armed Forces, where they made training films. Early in 1942, however, the motion picture industry was designated as a necessary war industry—instrumental in building morale at home. The War Production Board monitored and rationed materials, including construction materials, and approved any new construction projects. Theatres participated in the war effort by selling bonds and showing newsreels and propaganda films. Between 1941 and 1945, theatre attendance averaged eighty-five million per week, as compared to sixty-nine million a decade earlier, and forty-nine million a decade later.<sup>30</sup>

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<sup>27</sup>*Ibid.*, 118.

<sup>28</sup>"Post-War Plans by Theatre Architects," *Theatre Catalog* 4 (1945): 9; cited in Valentine, 128.

<sup>29</sup>Frank Capra directed, among others, *It Happened One Night*, *Mr. Smith Goes to Washington*, *Meet John Doe*, and *It's A Wonderful Life*.

<sup>30</sup>Valentine, 130.



United States Department of the Interior  
National Park Service

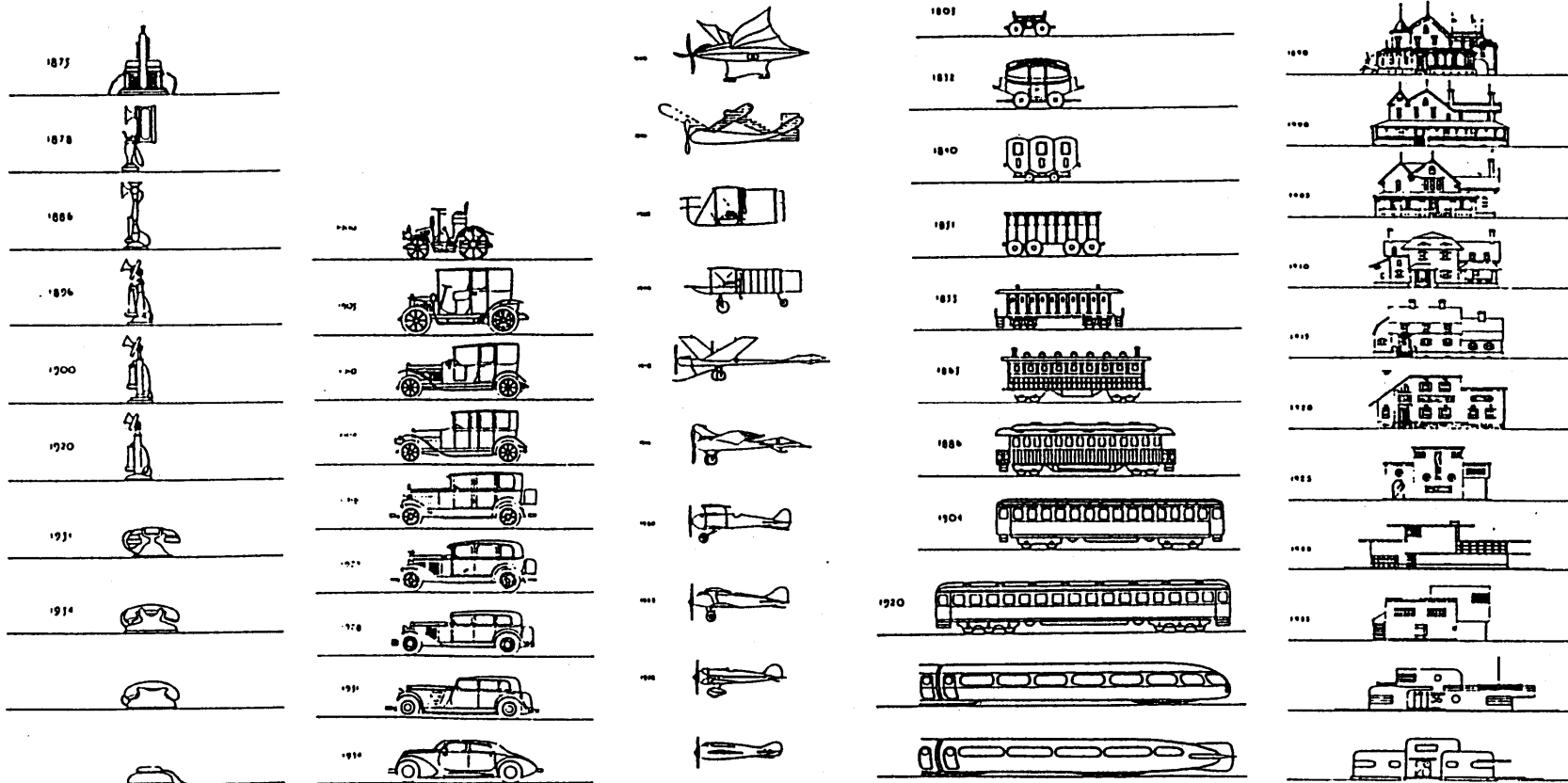
National Register of Historic Places  
Continuation Sheet

Section number 8 Page 21

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

Appendix B

"In 1934 Raymond Loewy executed a famous series of 'evolution charts,' illustrating the tendency toward simplification and sheerness in everything from automobiles, airplanes, and railroad trains to glassware and women's fashions. Many of the following charts also illustrate the origins of streamlining and of the new horizontality.<sup>31</sup>



<sup>31</sup>Martin Grief, *Depression Modern, The Thirties Style in America*, (New York: Universe Books, 1986), 21.

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 22

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

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National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 23

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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 9 Page 24

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

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United States Department of the Interior  
National Park Service

National Register of Historic Places  
Continuation Sheet

Section number 10 Page 25

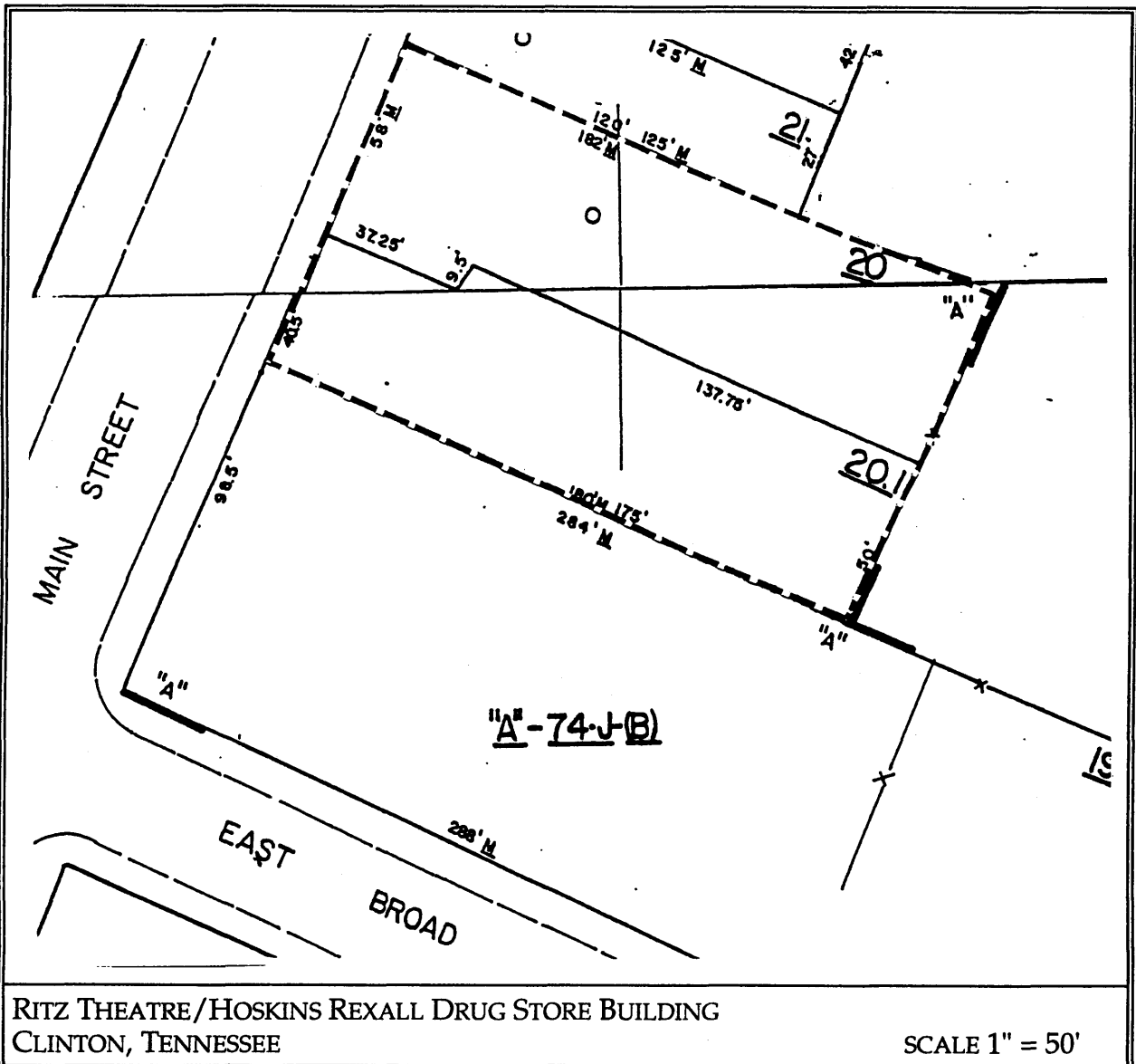
Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

**VERBAL BOUNDARY DESCRIPTION**

The nominated property includes the joined buildings containing the Hoskins Rexall Drug Store, the Ritz Theatre and the military surplus store, originally Rose Jewelers, shown as Lots No. 20 and 20.1 in Block "A" on the accompanying tax map.

**BOUNDARY JUSTIFICATION**

The boundary represents the early twentieth century buildings which were remodeled by Speight and Hibbs in 1945. Because these buildings are joined stylistically, they are being nominated as one property.



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

**National Register of Historic Places  
Continuation Sheet**

Section number    Photos    Page    26

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

Property:                    Ritz Theatre/Hoskins Rexall Drug Store Building  
Location:                    Clinton, Anderson County, Tennessee  
Photographer:              Kimberley Murphy, East Tennessee Development District  
Negatives:                   Tennessee Historical Commission  
   2941 Lebanon Road, Nashville, TN 37241-0442

\*\*Historic Photographs are copies of circa 1946 or 1947 postcards. One shows the interior of Hoskins Rexall Drug Store. The other is a streetscape shwng the Ritz Theatre before the facade was completed.

#	Description	Date	View	Neg. #
1	Primary (west) elevation, with surrounding buildings	3/98	NE	A-4
2	Primary (west) elevation	3/98	S	A-2
3	Primary elevation and marquee	3/98	NNE	A-5
4	Primary elevations of theatre and drug store	3/98	NNE	A-7
5	South elevation of drug store	6/98	E	D-8
6	East (rear) elevation of drug store	6/98	N	D-7
7	East (rear) elevation of theatre	6/98	SW	D-6
8	North elevation of theatre	6/98	SW	D-4
9	Theatre entrance and box office, with marquee fascia	6/98	S	D-19
10	Theatre entrance and box office, with marquee fascia	6/98	S	D-20
11	Theatre lobby	3/98	SE	A-13
12	Double doors leading from lobby to house (at foyer)	3/98	SE	A-30
13	Stairs to balcony from foyer	3/98	N	B-8
14	Theatre auditorium and balcony	3/98	NW	A-19
15	Theatre auditorium and stage	3/98	NW	B-0
16	Theatre interior showing stage, from projection room	4/98	SE	C-12
17	Swirl motif at proscenium with ceiling house light	3/98	SE	A-16
18	Swirl motif on south wall	3/98	E	A-31
19	Swirl motif on south wall, with disk light and seats	3/98	S	A-15
20	Freestanding poster display case	3/98	NW	A-28
21	Electrics	3/98	E	A-34
22	Exterior of theatre and drug store from sidewalk	3/98	N	B-21
23	Primary elevation of drug store	6/98	E	D-11
24	Primary elevation of Hoskins drug store	6/98	S	D-24A
25	Drug Store interior, facing prescription counter at rear	3/98	SE	B-16
26	Drug Store interior, showing display shelves	3/98	N	B-15
27	Drug Store interior showing booths	3/98	NW	B-12
28	Drug Store interior, showing soda fountain	3/98	SE	B-13
29	Drug Store interior, showing counter at soda fountain	3/98	SE	B-17

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

**National Register of Historic Places  
Continuation Sheet**

Section number \_\_\_\_\_ Owners \_\_\_\_\_ Page 27

Ritz Theatre/Hoskins Rexall Drug Store Building, Clinton, TN

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**Ritz Theatre**

Dean, Jane & Dena Brock  
942 Lake City Highway  
Clinton, TN 37716  
423-457-7451

**Hoskins Drug Store No. 2**

Ms. Dudley H. Bostic & Ms. Mollie H. Scarborough  
Hoskins Drug Store  
111 N. Main Street  
Clinton, TN 37716

**Main Street Militaria**

Owned by the Brocks and leased to Main Street Militaria