NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

1. Name of Property

historic name: ____Gillioz Theater

other name/site number: ___N/A

2. Location

street & number: _____325 Park Central East

not for publication: N/A

city/town: __Springfield

vicinity: N/A

state: MO county: _Greene code: 077 zip code: 65806

3. 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: _N/A_

Name of related multiple property listing: __N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this _x_ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _x_ meets ____ does not meet the National Register Criteria. ___ See continuation sheet.

G. Tracy Mehan 5/25/91

Signature of certifying official G. Tracy Mehan III, Director, Date

Department of Natural Resources and State Historic Preservation Officer

State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. ___ See continuation sheet.

Signature of commenting or other official Date

State or Federal agency and bureau

5. 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 Keeper Date of Action

6. Function or Use

Historic: RECREATION AND CULTURE Sub: Theater

Current : VACANT/NOT IN USE Sub:

7. Description

Architectural Classification:

LATE 19TH AND 20TH CENTURY REVIVALS
_Mission/Spanish Colonial Revival_____

Other Description: __N/A_____

Materials: foundation _Concrete_ roof _Asphalt____
walls _Brick____ other _Terra Cotta_
_____

Describe present and historic physical appearance. _X_ See continuation sheet.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: __Local_____.

Applicable National Register Criteria: _A and C_

Criteria Considerations (Exceptions) : _N/A___

Areas of Significance: __Entertainment_____
__Architecture_____
_____
_____
_____
_____

Period(s) of Significance: _1926 - 1941_

Significant Dates : _1926_

Significant Person(s): __N/A_____
_____

Cultural Affiliation: __N/A_____

Architect/Builder: __L.P. Larsen and Fred Jacobs/Architects_
__M.E. Gillioz Company/Builder_____
_____

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.
_X_ See continuation sheet.

9. Major Bibliographical References

_X_ See continuation sheet.

Previous documentation on file (NPS):

_ preliminary determination of individual listing (36 CFR 67) has been requested.
_ previously listed in the National Register
_ previously determined eligible by the National Register
_ designated a National Historic Landmark
_ recorded by Historic American Buildings Survey # _____
_ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

X State historic preservation office
_ Other state agency
_ Federal agency
_ Local government
_ University
_ Other -- Specify Repository: _____

10. Geographical Data

Acreage of Property: _Less than 1 acre_

UTM References:	Zone	Easting	Northing		Zone	Easting	Northing
A	15	474365	4117821	B	__	_____	_____
C	__	_____	_____	D	__	_____	_____

Springfield, MO Quad

Verbal Boundary Description: _X_ See continuation sheet.

Boundary Justification: _X_ See continuation sheet.

11. Form Prepared By

Name/Title: __Philip Thomason/Kimberley Murphy_____

Organization:__Thomason and Associates_____ Date:__3/12/91_____

Street & Number:_P.O. Box 121225_____ Telephone:_615-383-0227____

City or Town:__Nashville_____ State:_TN_ ZIP:_37212_____

The Gillioz Theater is a two-story, single bay, Spanish Colonial Revival theater building constructed in 1926 in downtown Springfield, Missouri. The Gillioz Theater was built in an ell shape with the primary facade and entrance fronting Park Central East. This section contains a hallway which connects with the lobby, auditorium, and stage in the rear ell section. This rear ell fronts on East Olive Street, an alley, and a vacant lot. The Gillioz Theater encompasses its entire lot and there are no accessory structures or sites. The building is of brick and terra cotta construction, rests on a concrete foundation, and has a flat roof of rolled asphalt roofing material. The building has not been significantly altered and retains both its exterior and interior integrity.

The primary facade is oriented towards the south and is 14.5' in width. This facade is composed of a recessed entrance bay, metal and glass marquee, and upper facade of terra cotta tiles. This entrance is framed by brick pilasters with a sheathing of terrazzo and glazed green terra cotta tiles. The recessed entrance bay has an original glazed tile and terrazzo floor, a textured plaster ceiling, original circular metal and glass light fixtures, and concrete walls. In the center of the entrance was originally a freestanding ticket booth but this has been removed in past years.

At the ceiling of the entrance is a plaster cornice with acanthus leaf and leaf and dart molding. Three sets of original double doors lead into the theater. These doors have had the glass sections covered with plywood panels but their original configuration remains apparent. The doors are single light glass and wood design and above the doors are rectangular single light transoms. Dividing each set of doors are wood and plaster pilasters with leaf and egg and dart capitals. The walls of the entrance bays have three sets of recessed display panels. These panels were originally of glass and held theater playbills. The glass panels are presently covered with plywood but over the panels are original wood and plaster friezes with urns, winged Griffins, and floral decoration.

The present angled marquee over the entrance is of metal and glass with an Art Deco stepped frontispiece and streamlining. This marquee was added to the building ca. 1955 and the word "Gillioz" is located at the top of both sides of the marquee. Both neon and white electric light fixtures remain extant.

The upper facade has an exterior of glazed, cream colored terra cotta tiles laid in rectangular and diamond shaped patterns. At the corners of the building is terra cotta banding with raised diamond shaped tiles on a

tan background. At the roofline is a blind arcade of terra cotta panels in salmon and grey colors. Dividing each arch in the arcade are corkscrew columns of terra cotta and above each arch is a keystone. The building has a terra cotta cornice with a shed roof of clay pantile roofing tiles. At the corners of the roof are projecting terra cotta piers and urns.

In the center of the upper facade is a large stained glass arched window. This window has metal framing and opaque glass lights. In the center of the window is a circular stained glass panel in shades of green with the letter "G" defined in blue glass. The window surround has engaged corkscrew columns and terra cotta scalloped panels. Above the stained glass window are paired arched windows with metal framing and blue stained glass panels. These windows share a terra cotta sill and have corkscrew columns.

The east facade of the rear ell of the building originally shared a party wall with a five-story garage. This garage has been razed and the exterior brick wall of the theater building is visible. This facade has six bays with each bay divided by brick piers. There is no fenestration and at the roofline is terra cotta coping.

The building's north facade faces East Olive Street and has four bays with each bay divided by a brick pier. This facade is of wire brick construction. The basement level has an original five panel wood door in the east bay. The first floor level has an original five panel wood door in the east bay and a metal fire escape. In the west bay of the first floor are five panel double doors and a two light transom. These doors open onto the rear of the stage area. There is no fenestration on the upper facade and at the roofline is terra cotta coping.

The west facade of the rear ell faces an unnamed alley and has six bays with each bay divided by brick piers. The central bay has original double doors of wood panel design. Two other door openings on the first floor level have ca. 1970 solid wood doors and added plywood panels. On the upper facade is an emergency exit with a solid steel door and the remains of a metal fire escape. This bay also has a metal casement window with nine opaque lights. In the ell of the west facade is an original arched stained glass window with multi-light metal stained glass lights.

The interior of the building is composed of an entrance hallway, lobby, auditorium and stage area. Two staircases lead to a separate mezzanine, lobby, and balcony area above the auditorium. At the south wall of the balcony is an enclosed projection room. Below the stage area is a basement

with storage areas and heating and cooling mechanical equipment. The interior is composed of reinforced concrete with elaborate decorative features of formed plaster and concrete.

The interior retains most of its original Spanish Colonial Revival detailing which was largely executed in formed plaster and wrought iron. The richness and variety of the detailing is impressive and this detailing remains in good condition. The original seats in the auditorium have been removed and stored in the lobby areas. These seats are of wood and metal construction with ca. 1970 seat cushions.

The three sets of double doors at the entrance open onto a hallway which is 14.5' in width. This hallway has plaster walls scored to resemble stone and along the walls are three blind arches with plaster voussoirs and keystones. Separating each arch is a scored concrete and plaster pilaster. Each pilaster has a c. 1940 metal and glass wall light fixture. Above the blind arches is a plaster frieze with winged Griffins, shield, and garland designs. This frieze is also embellished with a leaf and dart cornice. On the upper section of the wall is a plaster wall surface divided into bays by engaged corkscrew columns. The ceiling of the hallway has plaster and wood coffering.

On the south wall of the hallway above the entrance is an open balcony with a wrought iron railing and columns with Doric capitals. These columns are extensively decorative with raised panels of Griffins, winged cherubs, leaf and dart and floral designs. The column capitals have floral and leaf and dart molding.

Leading from the hallway into the lobby are three sets of original double doors. These doors have two recessed wooden panels with original wrought iron hardware. This lobby has a plaster frieze at the ceiling with shell and wave molding relief design. Leading from this lobby to the second floor mezzanine and balcony is a staircase. This staircase has a wood handrail, wrought iron corkscrew newel post, and balusters which are both square and corkscrew in design. Adjacent to the staircase on the wall are circular metal and glass light fixtures added ca. 1940.

The lobby area adjacent to the auditorium has plaster walls with blind arcades and at the ceiling is a plaster cornice with egg and dart and leaf and dart molding. A decorative feature of this lobby are three connected arched windows with multi-light opaque glass lights. This window arrangement is located in the center section of the north wall. On the west

wall of the lobby is a staircase with a wooden handrail and railing of wrought iron. The railing has balusters in square and corkscrew designs.

The mezzanine level on the second floor has a large circular opening which illuminates the first floor lobby below. This opening has a railing with a wood handrail and wrought iron square and corkscrew balusters. The walls of the mezzanine have blind arches and a textured plaster surface. At the ceiling is a large oval frieze with garlands, acanthus leaves, and egg and dart molding. The ceiling is of textured plaster and at the cornice is leaf and dart molding.

Adjacent to the mezzanine level on the second floor is the balcony's lobby area. Stairs lead from this lobby up to the balcony and built below the balcony's seating area are restrooms and storage areas. Leading to the storage areas are original rounded arch wood doors with a central raised panel. This panel is painted with floral designs. The original restroom areas have had their original doors and fixtures removed. The original doors leading to the balcony have been removed and stored in the building. Existing doors are ca. 1970 solid wood design.

The auditorium is a large rectangular space with two aisles dividing the seating area into three sections. In front of the stage is a sunken orchestra pit and above the first floor seating area is a second floor balcony. Leading into the auditorium are rectangular entrances with original double doors. These doors have vertical wood panels and circular glass lights.

The floor of the auditorium is of concrete and all seats have been removed. The walls of the auditorium are of textured plaster and flanking the stage are paired arcades. These arcades have paired arches with plaster grilles and are divided by an engaged Ionic column. The column has diamond shaped panels and floral medallions. Below the arcades are balconets with aprons decorated with winged cherubs, garlands, urns, and egg and dart plaster molding.

The ceiling of the auditorium has a large recessed blind oculus with a textured plaster surface. The oculus has a plaster frieze with acanthus leaf and egg and dart molding. Encircling the oculus are coffered square panels with floral medallions. The ceiling adjacent to the oculus also has rectangular plaster beams with painted floral designs. Inserted into the ceiling are triangular return ducts with plaster grilles decorated with leaf molding. Sections of the ceiling also display diamond shaped panels

painted grey and tan.

The balcony is reached by two sets of concrete stairs from the second floor level. The balcony consists of three concrete seating areas separated by aisleways. At the edge of the balcony is an original wrought iron railing. The balcony's apron has a decorative plaster surface with shields, cartouches, and friezes with oval and floral designs. Extending from either side of the balcony are two box seats with wood floors and a wrought iron railing. The walls above the balcony level are of textured plaster, have ca. 1940 metal and glass light fixtures, and attached plaster panels in garland and shield designs. Prominent on the walls are rectangular blind false windows with small glass arched lights. These windows are framed by engaged Ionic columns decorated with floral designs and the cornices have plaster urns.

At the rear, or south wall, of the balcony is an enclosed projection booth with concrete and plaster walls and floor. This booth retains two original spotlights and other mechanical equipment. The booth incorporates two small rooms; a storage room and bathroom.

The proscenium arch of the stage has a voluted plaster keystone and surround with bound floral moldings, medallions, and a running floral fret band. At the ceiling above the arch is a plaster cornice with small modillion blocks and dentils. Flanking the arch are return ducts with plaster grilles. These grilles have cartouches and egg and leaf molding. In front of the stage is a sunken orchestra pit with an original wrought iron railing. The orchestra pit has a concrete floor and plaster walls. The stage itself has a wood floor and over the stage is extensive fly and storage space. Beneath the stage floor are storage rooms, dressing rooms, and mechanical rooms containing the building's furnace and air conditioning units.

Since its construction, alterations to the building have not been extensive. On the building's main facade the ticket booth and projecting sign have been removed and a new marquee was added in the mid-1950s. No other significant alterations have occurred to the exterior. On the interior of the building the greatest change has been the removal of the original seats and draperies. The seats have been stored in the building but their condition is poor and they are not expected to be retained in future restoration efforts. Only a few areas of original plasterwork are badly deteriorated and most of the ornate plaster designs are in fair to good condition.

The Gillioz Theater is significant under criteria A and C for its importance in Springfield entertainment and its architectural design. The building was constructed in 1926 in the Spanish Colonial Revival style and is the largest and grandest movie palace built in the city. Its exterior design is unique in the downtown area and the majority of its ornate interior detailing remains intact. The Gillioz is an excellent example of the grand theater palaces built in Missouri during the early 20th century.[1] Its period of significance is from its 1926 construction date to the fifty year mark of 1941. The theater is presently vacant but plans are underway for its rehabilitation.

Springfield's earliest theaters were live theaters that hosted "legitimate" stage plays as well as popular Vaudeville acts in the late nineteenth and early twentieth centuries. There were three such theaters by 1905, The Diemer, The Baldwin, and a Vaudeville theater in Doling Park. The first motion picture theater in Springfield was probably The Star theater on Boonville Street, which opened in 1905 showing "The Old Maid and the Fortune Teller", and "The Great Mine Explosion".[2] The next movies were shown in 1906, when two showmen came to the city and operated two projectors in a vacant building next to the Baldwin Theater. They showed westerns and comedies until admission sales dropped off, when they packed up and moved to another city.[3]

Movie technology improved tremendously between 1905 and 1915 and movie "houses" began to appear on first floor levels in commercial buildings throughout the country. Many vaudeville theaters and even an open air theater operated in Springfield at this time. One of the most notable live theaters in the city was the Landers, built in 1909.[4] The Landers was

[1] Mary Bagley, The Front Row: Missouri's Grand Theaters (St. Louis: Gateway Publishing, 1984), p. 160.

[2] Arthur Paul Moser, "Early Motion Picture Theaters of Springfield, September 1982" TMs [photocopy], p. 1, Shepherd Room Information Files, Springfield Public Library, Springfield, Missouri.

[3] Ibid.

[4] Ibid, p. 5.

designed by Carl Boller, who had already designed many lavish movie palaces in collaboration with the Springfield architectural firm of Miller, Opel, and Torbett.[5] The theater began showing a mix of live theater and silent films during World War I. By 1921, the Landers was showing motion pictures exclusively and in 1928 became the first theater in Springfield, and the thirty-fifth in the nation, to show talking pictures. The theater fell into disrepair in the 1960s, but was renovated in the 1970s by the Springfield Little Theater and listed on the National Register of Historic Places.[6]

The Springfield Leader reported in 1914 that theaters in the city were losing money, especially since the opening of The Landers.[7] Continuing improvements in motion picture technology and the introduction of talking movies after 1926 reversed this trend and increased the popularity of the motion picture until by 1930 there was a weekly movie attendance of 100 million people across the nation. Peak construction years for the movie palaces were between 1925 and 1930 with many of the theaters owned, operated, or leased by Hollywood's film studios.[8]

Frank Headley, a Springfield promoter and real estate owner, first conceived the idea for the Gillioz Theater in 1924.[9] He secured the first options on the lots on which the new theater was to be constructed, and approached M.E. Gillioz, a noted building contractor from Monett, Missouri, with his idea.[10]

Maurice Earnest Gillioz was a well-known businessman in southwest Missouri during the first half of the twentieth century. He was born in 1877 and went to work as a construction worker for the Santa Fe Railroad.

[5] Bagley, p. 154.

[6] Bagley, p. 154-155.

[7] Moser, p. 7.

[8] David Naylor, American Picture Palaces (New York: Prentice Hall, 1991), p. 32.

[9] "New Theater Was Headley's Idea," Springfield Leader, 10 October, 1926.

[10] Moser, p. 8.

After twelve years with the railroad, he went to Pierce City, Missouri, and started a construction business that became well-known in the region. By the mid-1920s, Gillioz was one of the most prominent builders and developers in southwest Missouri and he agreed to help finance and build the theater which was to be named in his honor.

The Gillioz Theater was designed in 1926 by United Studios, Incorporated, of Chicago in a Spanish theme with Mediterranean, Italian, and Moroccan influences. L.P. Larsen was president of United Studios and a noted theater architect in the region who later designed Joplin's Fox Theater.[11] Larsen worked with designer E.W. Wingo, United Studios's western representative in Springfield, and theater architect Fred Jacobs to design the theater. The theater was built by the Gillioz Company of Monett, Missouri, at a cost of $300,000. It was operated by United Studios under the direction of the Universal Film corporation.[12]

The building was designed with a narrow entrance on St. Louis Street (now Park Central East) with the lobby and auditorium area extending a block north to East Olive Street. The building's primary facade was designed with a sheathing of terra cotta tiles, a decorative roof of Spanish clay tiles, and a large arched stained glass window. Attached to this facade was a metal and glass marquee and a large projecting sign. At the theater's entrance was a freestanding ticket booth. The other facades of the building were simple in design and were built with minimal detailing.

The interior of the building was lavish in its amount of plaster ornamentation and draperies. The entrance hallway and mezzanine were designed with elaborate plaster friezes, cornices, and corkscrew columns. Wrought iron was used in the staircase and mezzanine railings and large draperies hung from the ceilings and walls. The auditorium was designed

[11] "New Gillioz Theater Equipped and Furnished by United Studios, Inc.," Springfield Republican, 10 October 1926, p. 4; "Fox Theater," Joplin, Missouri, National Register Nomination on file with the Missouri Department of Natural Resources, 9 November 1989.

[12] "Formal Opening of New Gillioz Theater Will Take Place Tomorrow," Springfield Republican, 10 October 1926, p. 1.

with a large proscenium stage and extensive Spanish designs were applied to the walls and ceiling. The theater featured an extensive air circulation system with large air ducts located in the auditorium.

The theater opened on Monday, October 11, 1926 amid anxious anticipation on the part of the city. The Springfield Leader and the Springfield Republican published special Sunday supplements on October 10th highlighting the Gillioz. The sections contained articles about the theater, its construction, and management, and advertisements by local firms welcoming the theater. In its advertisement, Universal Studios proclaimed the beauty of the Gillioz: "It is doubtful if and such comprehensive vision of beauty has ever been so ably and skillfully combined with actual execution as the Gillioz Theatre." [13]

The evening's program opened with the National Anthem played by the "singing organist" Glen Stanbach on a Wurlitzer organ. The dedication was followed by a performance by Marvin Niles and his New Idea Orchestra. Three presentations were given by the Swiss Song Birds from Grauman's Million Dollar Theater, an accordionist, and Martin and Taylor "famous WDAF entertainers."[14] The main feature of the evening was the movie "Take It From Me" starring Reginald Denney. Opening night tickets sold out immediately and the theater was filled to capacity.[15]

The Gillioz was known for its service, with ten ushers and doormen, and provided top entertainment throughout the Depression and into the 1960s.[16] In 1939, the color film "Jesse James," starring Tyrone Power, Henry Fonda, Randolph Scott and Nancy Kelley, hosted its world premier there.[17] The

[13] United Studios full page advertisement, Springfield Republican, 10 October 1926, Gillioz Section, p. 5.

[14] "Huge Crowd Attended Formal Opening of Gillioz Theater," Springfield Leader, 12 October, 1926, p. 6.

[15] "New Gillioz Theater is Formally Opened," Springfield Republican, 12 October 1926, p. 1; Bagley, p. 160.

[16] Bagley, p. 160.

[17] Harris Dark and Phyllis Dark, Springfield of the Ozarks (Woodland Hills, California: Windsor Publications, 1981), p. 118.

theater went beyond showing movies and provided a hardwood stage for vaudeville and theater productions. The Gillioz Organ Shows were begun to help build morale on the home front during wartime in December, 1944. Art Clinton, a well known west-coast organist, was hired to direct the song fests and established the Gillioz Trio. In addition to Clinton, the trio included Marilyn, "the Singing Cashier" and George, the master of ceremonies. Marilyn led audiences "who had been so out of the habit of community singing that they were out of the swing."[18]

A contest called "Beauty With A Voice" was held to give fifteen young singers the opportunity to sing on the stage of the Gillioz. One girl sang every week and audiences were asked to vote for their favorite. The two winners were each given a five week singing contract with the Gillioz Trio.[19] The Gillioz remained in the center of Springfield's social scene and in 1952 Ronald and Nancy Reagan attended a movie premier there.[20] Like most other theaters of its era, the Gillioz was segregated and open only to white patrons until the 1960s.[21]

The theater was owned by Maurice Gillioz until 1948 when it was sold to the MoFox Realty Company. This company owned and operated the theater until 1973. Gillioz's experience in building his theater in Springfield resulted in his construction company being selected to build the Fox Theater in Joplin in 1930. Gillioz also built the Monett, Missouri Gillioz Theater but this building is no longer extant. No other theater buildings are known to have been built by his firm.

The Gillioz, like many of the grand old movie palaces, began to founder in the 1960s, with the increasing popularity of cinemas and movie duplexes. The theater was reduced to showing adult films and finally closed in the

[18] Souvenir Programme, Gillioz Organ Song Fest, ca. 1945.

[19] Ibid.

[20] Bagley, p. 160.

[21] Telephone interview with former theater manager Richard Powell, 13 March 1991.

early 1970s.[22] In 1981, the Springfield Regional Opera performed "La Traviata" in the theater amid speculation that the Gillioz would serve as a permanent home for the opera. The opera's musical director discouraged the idea because the stage was too small and because the opera's use of the theater might hurt Springfield's chances of getting a quality convention center.[23] A move toward renovation of the theater began in 1983, when a local developer purchased the building but these plans never materialized due to lack of funds. The present owner plans to rehabilitate the Gillioz to complement any future performing arts center by sponsoring civic events, concerts, and classic film screenings.[24]

Although closed for almost twenty years the Gillioz displays much of its original design and detailing. Most of its original interior plaster work remains and the exterior has not been significantly altered. The Gillioz, retains its distinction as "one of the greatest movie palaces in southwestern Missouri."[25]

[22] Ibid.

[23] Bill Tatum, "The Gillioz - Opera Promises Theater Comeback - at least Temporarily," Springfield News-Leader, 6 July 1980, sec. G, p. 1.

[24] Sifford, Gary, "New owners target 1984 reopening for Gillioz Theater," Springfield Leader and Press, 25 November 1983, sec. B, p. 1; "Restoration of Gillioz is planned," Springfield Leader and Press, 1 October 1984, sec. C, p. 5; Sifford, Gary, "New Work on an Old Friend, Owners target summer for Gillioz's reopening," Springfield Leader and Press, 2 January 1985, sec. B, p. 1.

[25] Bagley, p.141.

Gillioz Theater Architects - L.P. Larsen and Fred Jacobs, Chicago, Illinois

Gillioz Theater Builder - M.E. Gillioz Construction Company, Monett, Missouri

Gillioz Theater - Contractors and Suppliers

The opening of the Gillioz Theater was a major media event in Springfield and builders, craftsman, and suppliers who worked on the building took out ads in the local newspapers to promote their businesses.

Central Wire and Iron Works (St. Louis): All stairs, fire-escapes and other ornamental ironwork.

The Ford Brass Company (Springfield): Designed, furnished and installed the "highly efficient, intricate and colorful" lighting system.

Kelly Coal and Material Company (Springfield)

Lee Savage Painting and Decorating Company (Springfield): Provided the stained glass and art glass designed by Stanley Utwatt, the firm's trained glass artisan.

L.C. Lowe Metalworkers (Springfield): All metal work done by the firm.

The Lumberman's Supply Company (Springfield)

Marblehead Lime Company (Chicago): Brickwork and walls built with white lime and crushed limestone from the firm's Springfield plant.

J.B. McCarty, Plumbing and Heating Company (Springfield): Installed a Nu-way automatic oil burner.

Morgan-Wicks Wallpaper and Paint Company (Springfield): Ornamental painting of the theater.

The Northwestern Terra Cotta Company (Chicago)

Queen City Wood Works and Lumber Company (St. Louis)

Smith Brothers, Plaster Contractors (Springfield): All "Plain and fancy" plastering in the theater.

Springfield Planing Mill and Lumber Company (Springfield)

The United Studios, Inc. (Chicago): Designed and furnished the interior of the theater.

Wells Heating Company (Springfield): Installed the heating and ventilating system in the theater.

Major Bibliographical References

Bagley, Mary. The Front Row: Missouri's Grand Theatres. St. Louis: Gateway Publishing, 1984.

"Beautiful Theatre for Springfield, The Gillioz." Springfield Republican, 10 October 1926, Sunday supplement section.

Dark, Harris and Phyllis Dark. Springfield of the Ozarks. Woodland Hills, California: Windsor Publications, 1981.

Moser, Arthur Paul. "Early Motion Picture Theaters of Springfield." September, 1982. Shepherd Room Information File, Springfield Public Library, Springfield, Missouri.

Naylor, David. American Picture Palaces. New York: Prentice Hall, 1991.

Powell, Richard. Interview, 13 March 1991.

"Public Palace." Springfield Sunday News and Leader, 5 March 1978.

"Restoration of Gillioz is planned." Springfield Leader & Press, 1 October 1984, 5C.

Sifford, Gary. "New owners target 1984 reopening for Gillioz Theater." Springfield Leader & Press, 25 November 1983, 1B.

Sifford, Gary. "New Work on an Old Friend, Owners target summer for Gillioz's reopening." Springfield Leader & Press, 2 January 1985, 1B.

Souvenir Programme, Gillioz Song Fest, ca. 1945.

"Springfield's Wonderland - Gillioz - Theatre Beautiful." Springfield Leader, 10 October 1926, Sunday supplement section.

Tatum, Bill. "The Gillioz - Opera Promises Theater Comeback - at least Temporarily." Springfield News-Leader, 6 July 1980, 1G.

Verbal Boundary Description: The boundary for the Gillioz Theater includes all of parcels 13-24-234-4 and 13-24-234-12 on Greene County tax map 88-13-07-24-2. These parcels are outlined by the heavy black line on the accompanying Greene County tax map which is drawn at a scale of 1" = 100'.

Boundary Justification: The boundary for the Gillioz Theater includes all property historically associated with the building.

Gillioz Theater
325 Park Central East
Springfield, Greene County, Missouri
Photo by: Thomason and Associates
Nashville, Tennessee
Date: 12/13/91
Location of Negs: Missouri Department of Natural Resources
Jefferson City, Missouri

Photo # 1 of 8: View of Park Central Facade East

Photo # 2 of 8: View of east and north facades.

Photo # 3 of 8: View of west or alley facade.

Photo # 4 of 8: Entrance hallway from main doors.

Photo # 5 of 8: Mezzanine level.

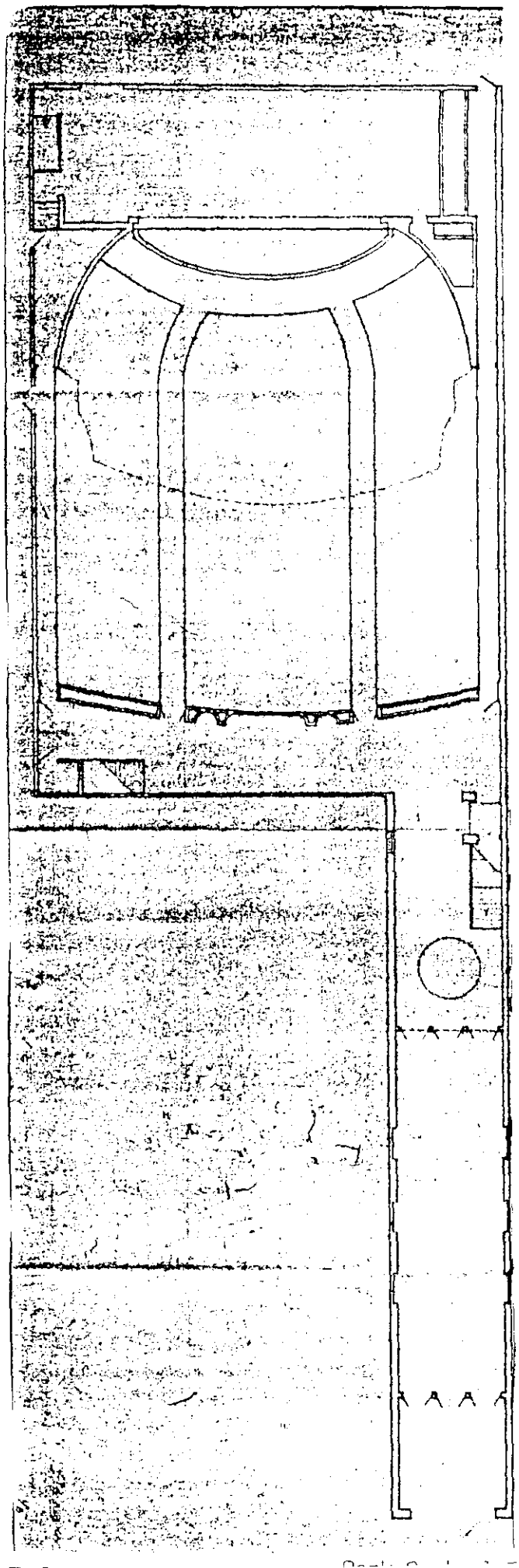
Photo # 6 of 8: View of balcony in auditorium.

Photo # 7 of 8: View of auditorium from stage.

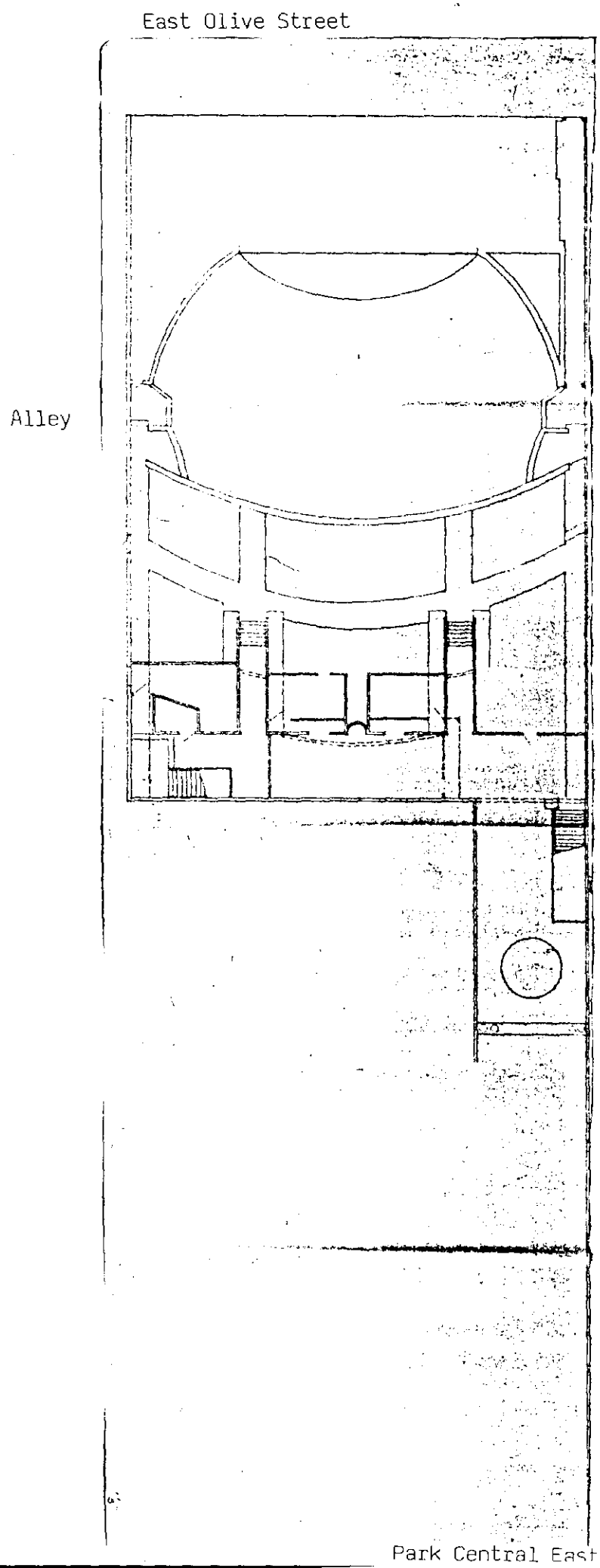
Photo # 8 of 8: View of stage and proscenium arch.

East Olive Street

Alley

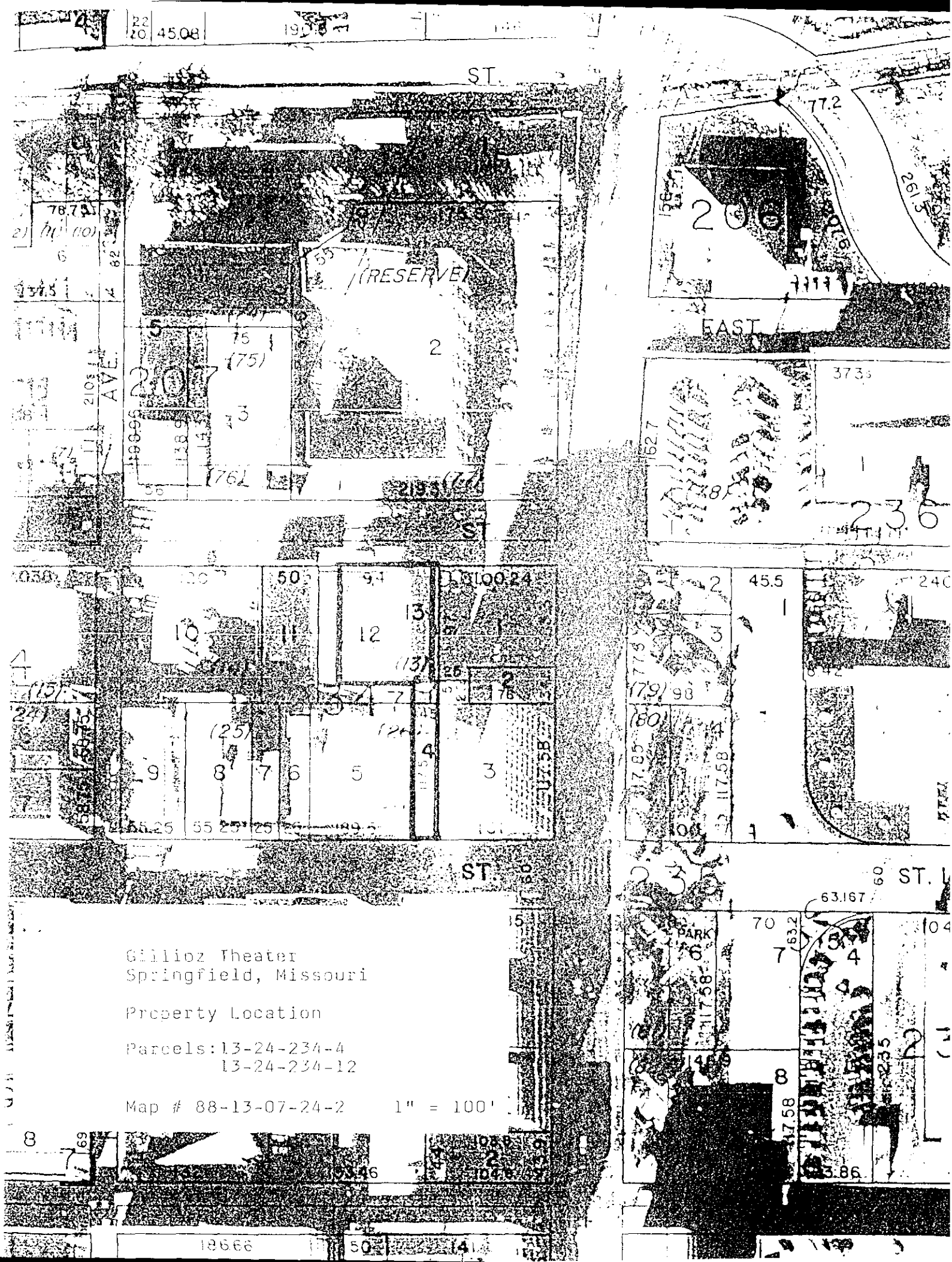


First floor plan
Gillioz Theater
Springfield, MO



Floor plan of balcony and mezzanine

Gillioz Theater
Springfield, MO

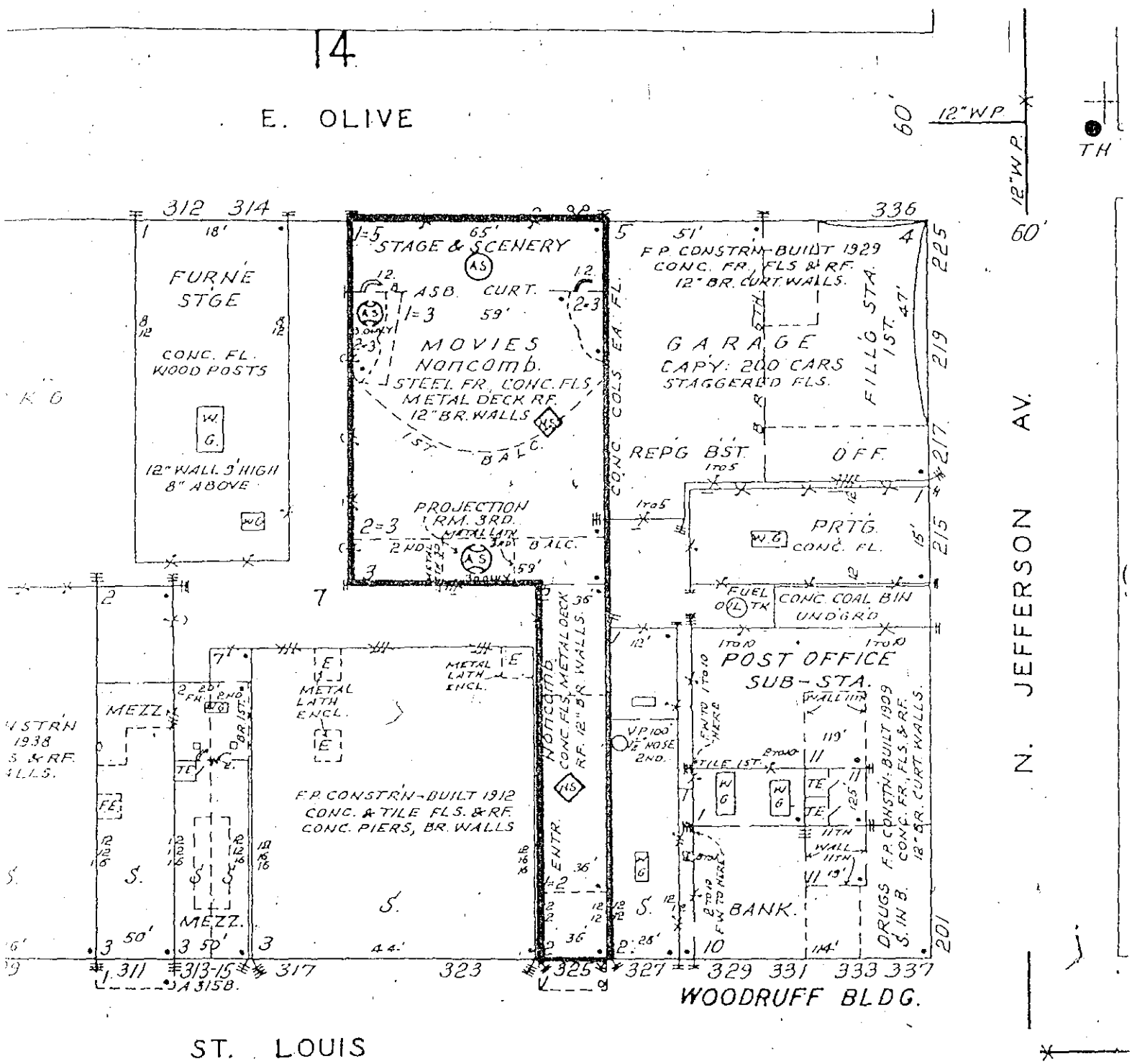


Gillioz Theater
Springfield, Missouri

Property Location

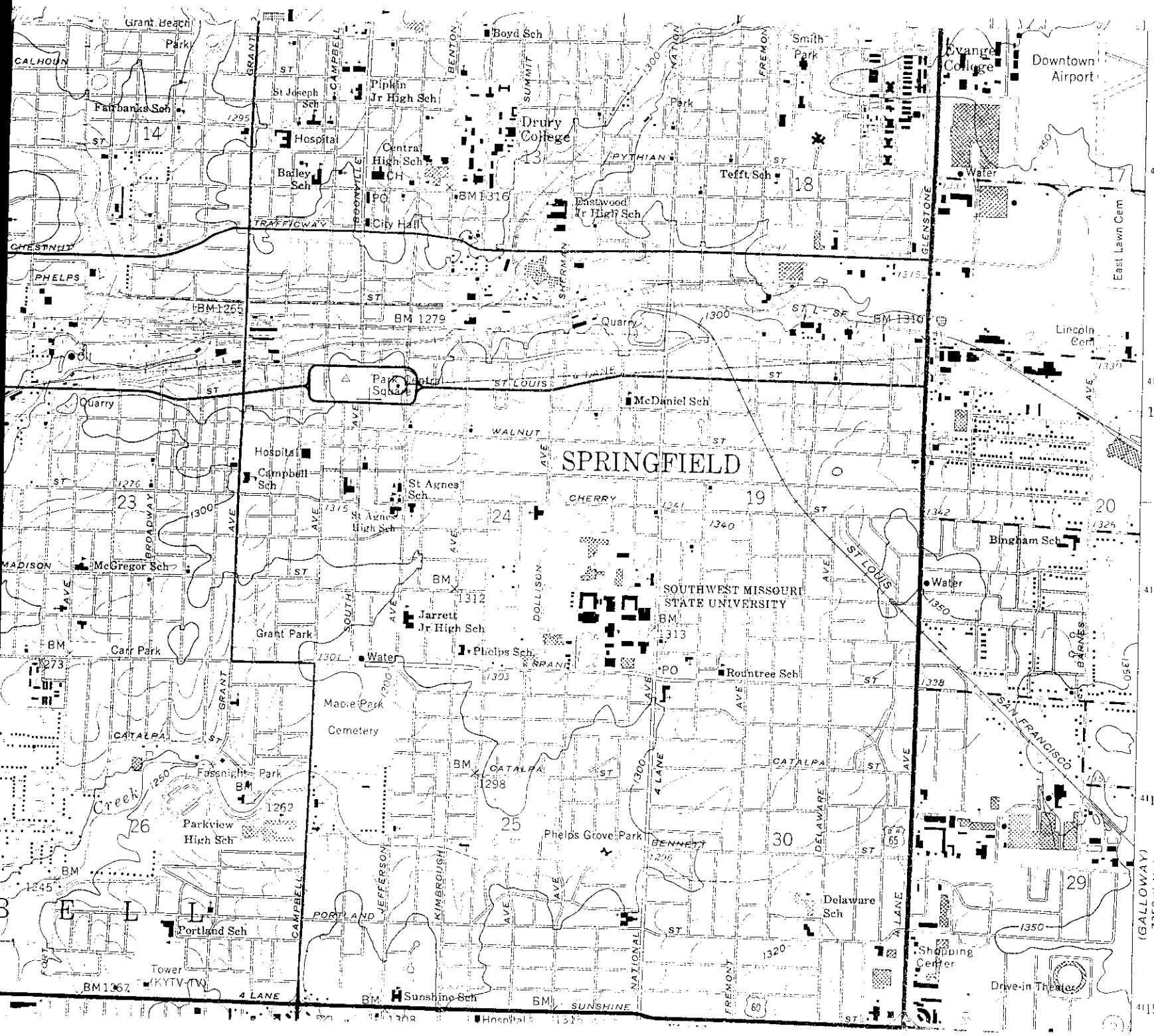
Parcels: 13-24-234-4
13-24-234-12

Map # 88-13-07-24-2 1" = 100'



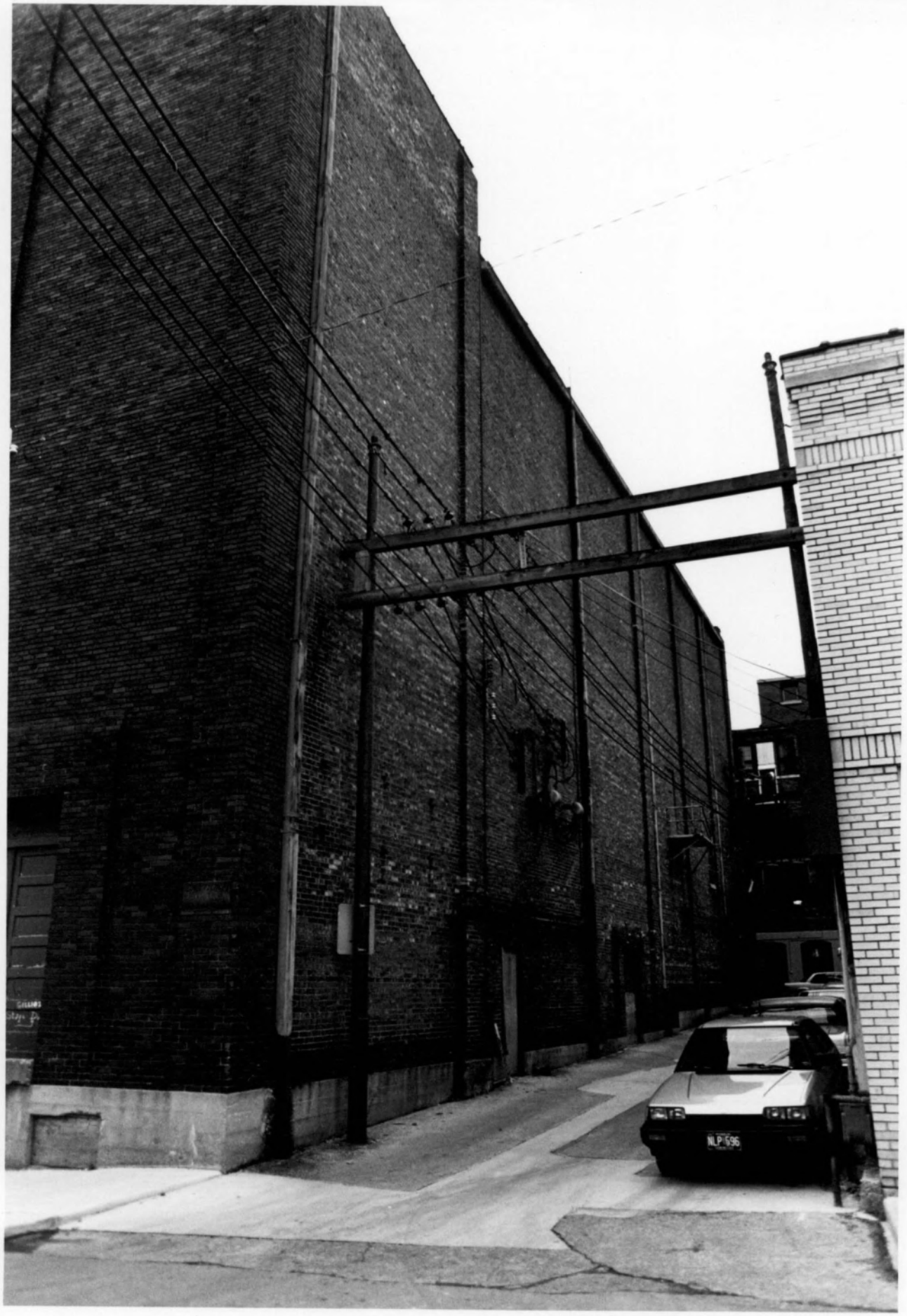
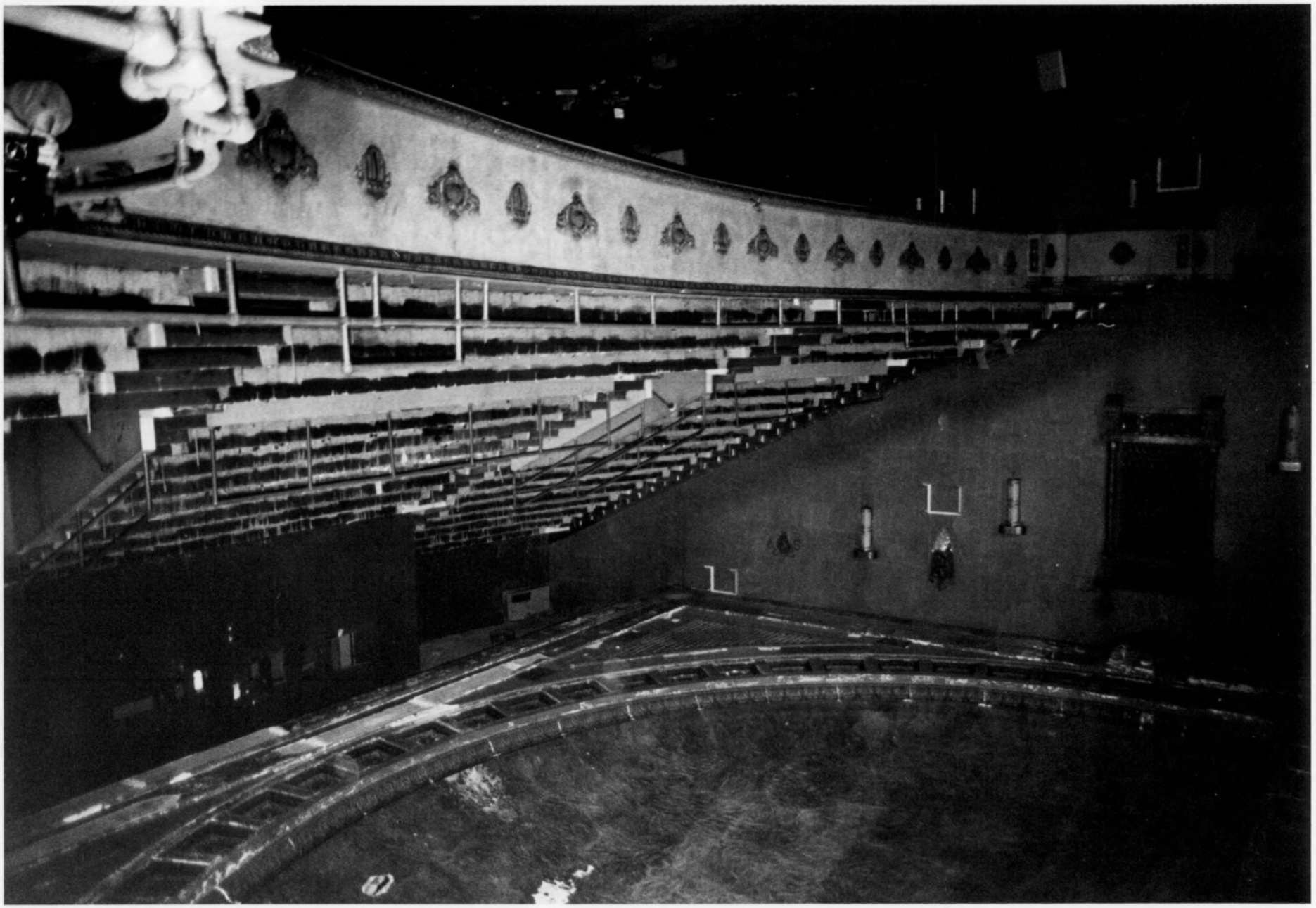
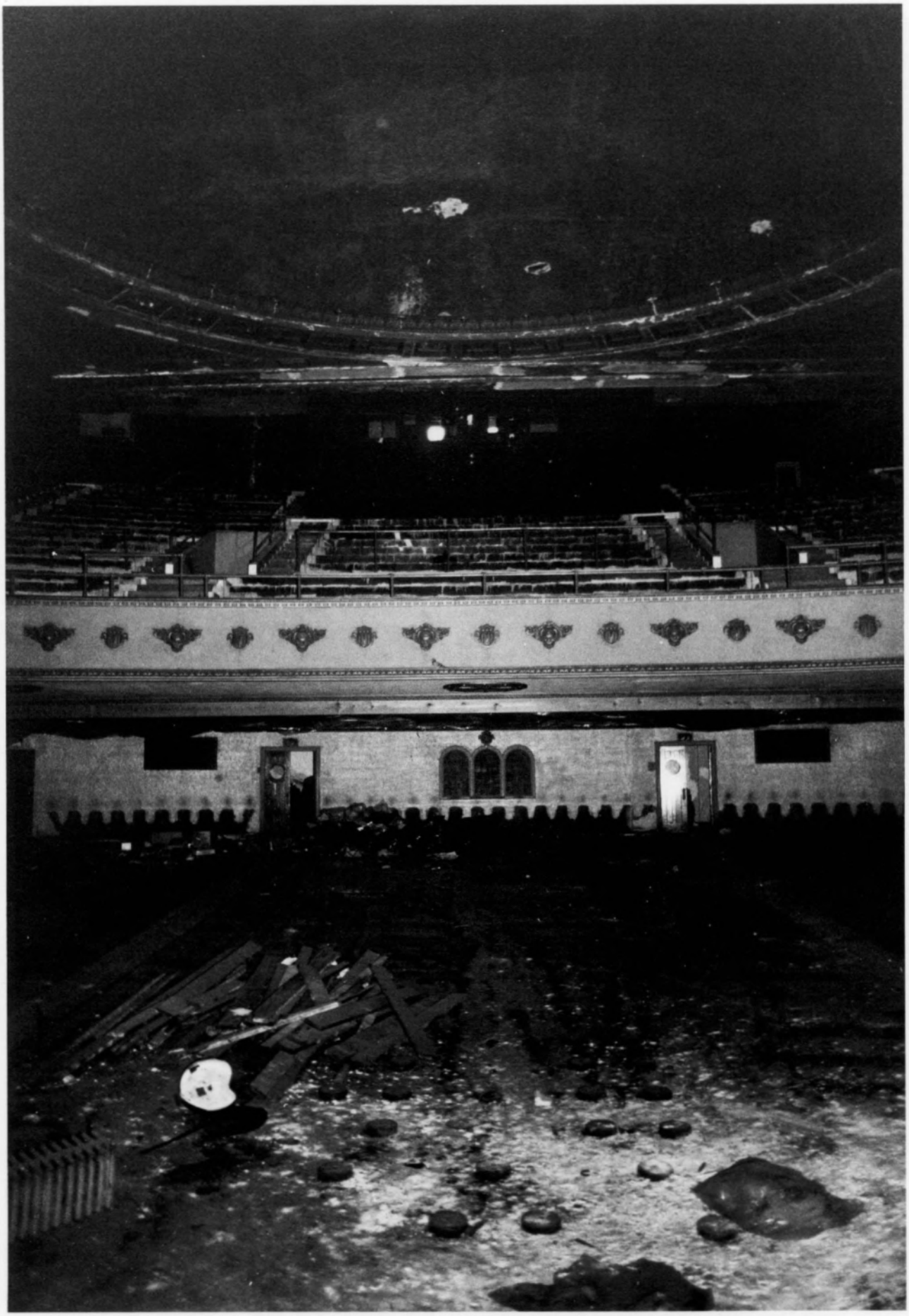
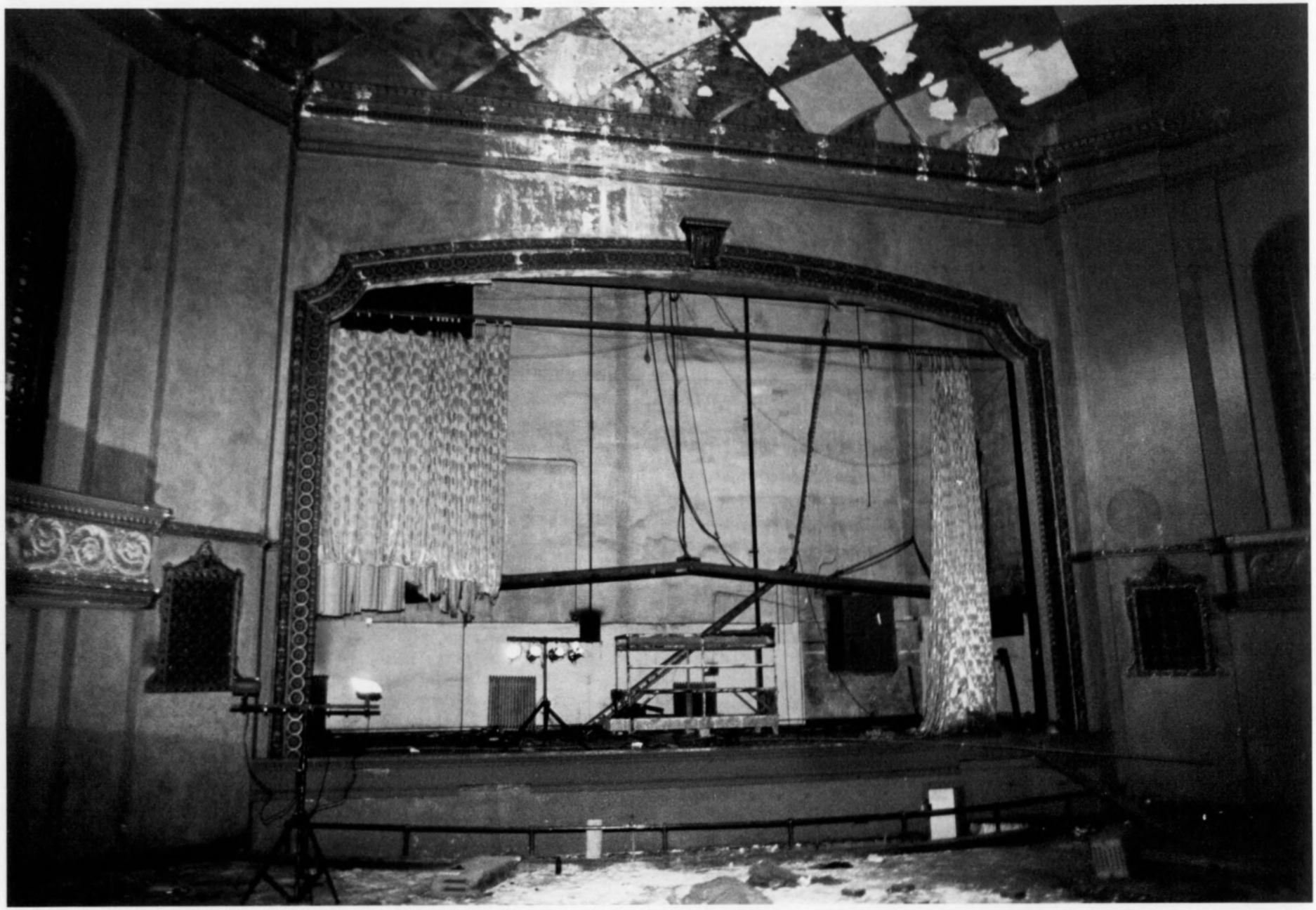
Gillioz Theater
Springfield, Missouri

Diagram of theater from 1933 Sanborn Insurance Map.



GILLIOZ
THEATRE
325 Park Central
East
Springfield,
Greene County, Mo
15/474363/4117221

Gilbert


NLP 596