FINAL DRAFT
APPROVED BY LDC
BOARD 2/92

EXHIBIT C

HISTORIC PRESERVATION GUIDELINES

A. PREAMBLE

A.1 Foreword

The theaters which line both sides of 42nd Street between Seventh and Eighth Avenues are important for the quality and variety of their historic architecture and for their role in the social history of American entertainment. It is the ultimate goal of the 42nd Street Project to revitalize the theaters by the introduction of lively and viable forms of new entertainment. Part of the process for realizing this goal is to balance the economic and operating constraints that any new use may present against the other goals of the Project.

The Historic Preservation Program described in Section B is designed to promote the preservation, restoration and reconstruction of the historically significant elements of each theater. The Program is intended to further the following objectives:

- the development of architectural proposals that are appropriate to and consistent with the historic architecture of each theater and that respects the role each has played in the history of American entertainment;

- the preservation of significant design and architectural features that are found within the theaters' principal spaces and historic facades, including the existing spatial relationships;

- preservation or restoration or proper protection of the significant architectural features.

A.2 Description of the Theaters

A.2.1 The Times Square Theater

The Times Square Theater, constructed in 1920, was designed by the architects DeRosa and Pereira. It was designed to share the 42nd Street facade with the Apollo Theater. Six colossal columns form the central element of the upper story of the neo-classical facade. The colonnade is flanked by wings

with large rounded Adam style windows. The ground floor was designed as a plinth for the colonnaded wings.

The interior of the Times Square Theater, originally designed for movies and vaudeville and subsequently used for legitimate theater and, most recently, movies again, is well preserved. The delicate decor is Adamesque throughout. Notable features include a flattened proscenium arch crowned by a cartouche and a flat ceiling arch supported by pilasters which also frame the boxes. The boxes are crowned by hemispherical canopies. The upper lobby is quite fine and consistent in decorative treatment with other interior spaces.

A.2.2 The Apollo Theater

The Apollo Theater, designed by DeRosa and Pereira, was built in 1920. Its 42nd Street facade is incorporated into that of the Times Square Theater (see above).

Like the Times Square, the Apollo interior, also originally designed for movies and legitimate theater, is Adamesque in style and is largely intact. It was most recently renovated in 1979. The proscenium arch, flat ceiling dome and ceiling arch are all notable. The side boxes, which are framed by arches on columns, form a dramatic Palladian motif.

A.2.3 The Lyric Theater

The Lyric Theater, designed by V. Hugo Koehler and built by the Shubert Organization between 1902 and 1904, offers an unusually fine facade on 43rd Street designed in a free, ornate Beaux-Arts style which remains largely intact. Little of the original interior remains.

A.2.4 The Selwyn Theater

The Selwyn Theater was designed by George Keister, and built by the Selwyn family between 1917 and 1919 for legitimate theater. It was converted to movie use in 1933. The Beaux-Arts style 42nd Street facade remains largely intact and is an interesting example of a mixed use (office and theater) facade. The 43rd Street facade is much more modest than that of 42nd Street, but does include a fine entrance with garlands.

Although some architectural interior elements, notably the murals painted by Reginald Marsh, have been lost to time, the Adamesque decoration which remains is quite fine.

A.2.5 The Victory Theater

The Victory Theater was designed by J.B. McElfatrick in 1899 for Oscar Hammerstein. It functioned as a legitimate theater until 1931, when it was converted to burlesque. It became a movie house in 1942. It has an interesting Italian Renaissance style palazzo facade, although it has been altered over time. The loss of the attic story and turrets, as well as the removal of the original entrance with its exterior stair has lessened the facade's impact. However, important architectural elements remain. For instance, the central door (which has been converted to a window) on the piano nobile, the flanking windows with pedimented heads and the bull's-eye windows survive today, though in somewhat deteriorated condition.

The interior of the Victory is one of the finest in the area. It is the oldest surviving theater on 42nd Street and the only one typical of 19th century theater design. The interior was redesigned for David Belasco in 1902 in the First Empire style. The architecturally significant 1902 interior remains well preserved today. Among the more notable features of the theater are: the boxes, the three-wreath cornices above the boxes, the flat dome and its decorated drum, and the upper side wall panels.

A.2.6 The Liberty Theater

The Liberty Theater was designed in 1902-1905 by Herts and Tallant, the same architects who designed the New Amsterdam Theater. It functioned as a musical comedy theater, and later a movie house. The original distinguishing details of the 42nd Street facade of the Liberty Theater -- a three story single bay elevation with an attic arch and a good cornice crowned by a spread eagle -- have been destroyed at the upper level. The portions of the lower two floors of the facade that are visible appear to be largely intact. On the 41st Street facade, the high blind arcade and gallery attic above, both in fine brick work, form an unusually good rear Theater facade, and as such contribute to the theatrical character of the area.

The Liberty Theater interior was designed in the early French Renaissance style and contains some very fine and unusual features. Most notable are the grand proscenium entablature and the richly carved arches on the side walls over the boxes. The central dome is surrounded by rhomboid coffers and a unique painted asbestos curtain hangs on the stage.

B. HISTORIC PRESERVATION PROGRAM

As used in this Historic Preservation Program, the terms "Preservation", "Restoration", "Reconstruction" and "As Needed"

shall have the following meanings:

"Preservation" or "Preserve" means stabilizing a building or element of a building by preventing further change or deterioration. Preservation, since it takes the structure as found, does not relate to a specific period of time.

"Restoration" or "Restore" means putting a building or element of a building as nearly as is physically practicable into the form it held at the particular date or period in time when it acquired its significance. This often requires the removal of work which is not "of the period".

"Reconstruction" or "Reconstruct" means the recreation of a building or element of a building to its original design based on historical evidence (archaeological, architectural, photographic , etc.). Except as otherwise provided below, this applies to existing elements that (i) have missing ornamental sections, e.g. missing section of a cornice, or (ii) are a missing section of a repeated ornamental series, e.g. a missing flower in a repeated pattern. All features which are restored and/or reconstructed shall be maintained in that state in perpetuity.

"As Needed" will be based on three criteria: (i) the architectural significance of each element, (ii) the physical

condition of each element and, (iii) consistency of the proposed treatment with a high quality restoration effort.

The Historic Preservation Program, which sets forth the applicable requirements and recommendations for each Theater, consists of the applicable Theater Specific Requirements and Guidelines in Section B.1, and the General Requirements in Section B.2.

B.1 Theater Specific Requirements and Guidelines

B.1.1 The Times Square Theater

An inspection shall be made to ascertain the condition and stability of architectural and decorative features including but not limited to the column capitals, the urns on the parapet, the string courses and the bas-relief frieze on the screen wall behind the colonnade. They shall be Restored. If any of the aforementioned elements are missing, they shall be Reconstructed as needed. The entire facade shall be cleaned. The marquee and shop signage shall be removed, and the facade behind shall be Restored, and Reconstructed as needed.

The ground floor shall appear as a solid base for the facade. The ground floor except for the Theater entrances may

be developed as retail space. The location and dimensions of openings in the base shall be in conformance with the building's original design. Any infill elements shall be removed and the base of the building shall be Reconstructed as needed and storefronts not in conformance with the original design shall be removed and the area behind shall be Reconstructed as needed. Best efforts shall be made to Reconstruct the iron grilles between the columns.

If fenestration of the screen wall in the 42nd Street facade is proposed, it shall include the following provisions: (a) retention of the string course and frieze above; (b) separation of individual windows with adequate molded surrounds; and (c) maintenance of the design relationship of window heights with the windows in the bays to either side.

In the interior of the Theater, the following shall be Preserved and Restored, and Reconstructed as needed: the boxes and their canopies, the proscenium arch, the ceiling arch and the ceiling dome. No partitions, subdivisions, or alterations which would interfere with the Preservation of these elements will be permitted. A more sensitive incorporation of the air handling equipment (specifically the ducts at the center of the dome and over the entrances to the boxes) is required.

In the auditorium, best efforts shall be made to Preserve, Restore, or Reconstruct the plaster ceiling and wall moldings; smaller domes and surrounding plasterwork beneath the balcony; the ornamental plasterwork on the balcony apron; the arch at concession stand; and original seating standards in orchestra and balcony.

In the lobby, best efforts shall be made to Preserve, Restore and Reconstruct the stone and false stone door moldings and surrounds; the pilasters, friezes, and ceiling ornament; and the gothic ceiling moldings, wainscot, and fireplace in former lower level lounge.

In the mezzanine, best efforts shall be made to Preserve, Restore or Reconstruct the ceiling vault and ornament and the frieze, pilasters, and wall moldings and the fireplace.

B.1.2 The Apollo Theater

For exterior requirements and guidelines, see the Times Square Theater above.

On the interior of the Theater, the original ornamental features of the auditorium (not including backstage, dressing room, cellar space, toilets or any other areas not used by the

public) shall be Preserved, and Restored and/or Reconstructed as needed, with special attention to the proscenium arch and the boxes in the auditorium. The chandeliers shall be removed, and a new architectural lighting scheme developed.

The original decorative elements in the 42nd Street lobby, including but not limited to, fluted pilasters and the plasterwork ceiling, shall be Preserved, and Restored as needed. If the Restoration work is needed, the later hung ceiling shall be removed.

B.1.3 The Lyric Theater

The 42nd Street facade shall be Preserved, Restored, and Reconstructed as needed. The existing marquee and cladding that have been added on to the facade shall be removed. Any facade Reconstruction shall develop a one-story entrance, maximum width of 10 feet and should recall elements of the original design. Best efforts shall be made to Reconstruct the cornice.

The entire decorative facade on 43rd Street shall be Preserved and Restored, and Reconstructed as needed. For purposes of this Theater's decorative facade, "Reconstruct" or "Reconstruction" shall not be limited only to missing elements of existing features or missing sections of a repeated series of

existing features, but shall include the entire facade. Particular attention shall be given to ensure stability of the balcony areas.

In the interior of the Lyric Theater, there are no requirements or guidelines.

B.1.4 The Selwyn Theater

The 42nd Street facade shall be Preserved, and Restored and Reconstructed as needed. Inspection shall be made of the terra-cotta elements and they shall be repaired where necessary. The second story windows shall be Restored. Recreation of the original sash configuration is strongly encouraged. Any cladding and storefront not in conformance with the original design shall be removed and the area behind shall be Preserved, and Reconstructed as needed.

The entire 43rd Street facade shall be Preserved.

In the interior, an inspection shall be made to ensure the stability of the interior decorative elements with special attention paid to: the proscenium arch, the flat dome with its moldings, the deep arches over the remaining side boxes, the S-scrolled modillions, the marble newell-post and balustrade in

the lobby. These elements shall be Preserved, and Restored and Reconstructed as needed.

In the auditorium, best efforts shall be made to Preserve, Restore or Reconstruct the plaster ceiling and wall moldings; domes and decorative plasterwork beneath balcony; decorative plasterwork at balcony apron; murals around and above the boxes and the proscenium (including an inspection to ascertain the presence of the original murals); marble grilles below stairs; decorated columns at orchestra level; decorative brackets and door surrounds.

In the lobby, best efforts shall be made to Preserve, Restore or Reconstruct the decorative pilasters, entablature, dome and frieze; and the marble table under the mirror.

B.1.5 The Victory Theater

On the 42nd Street exterior of the Theater, the entire facade shall be Preserved, and Restored and/or Reconstructed as needed. Elements such as the marquee, billboard and metal cladding at street level shall be removed. The grand central door, now a window, at the second floor level and other original elements that remain, such as the flanking windows with

pedimented heads, shall be retained and incorporated into the development of a street front sympathetic to the palazzo type facade. Best efforts shall be made to Reconstruct the original arcaded parapet and projecting cornice.

Plans for a new entrance to address existing circulation inadequacies will be evaluated in the context of the original style and composition of the facade.

On the interior, every element of the interior shall be Preserved, Restored and Reconstructed as needed. This does not include the existing lobby and concession stands, seats, backstage, dressing rooms, cellar space, toilets or any other area not used by the public. Special care shall be given to the putti at the edge of the drum of the flat dome, and the three-wreath cornices on the boxes.

Plans for a new lobby to address existing circulation inadequacies will be evaluated in the context of the original style as well as the lobby's relationship to the auditorium.

B.1.6 The Liberty Theater

The survival of the lower-story decorative details on the 42nd Street facade can not be verified and treatment of the

whole facade will depend on how much remains. If an inspection of the facade reveals the original flat arch motif flanked by headed stelae, these elements shall be Preserved, and Restored as needed, and a design shall be developed for the top, reconstructing the arch window crowned by spandrels and a cornice in keeping with the intent of the original design. If inspection reveals that the original flat arch motif flanked by headed stelae are not remaining, a proposal for the design of the lower portion shall be submitted to the Committee (as hereinafter defined) for its approval. This proposal shall be in keeping with the original design.

The 41st Street brick facade shall be Preserved and not altered by stucco, glass or paint.

In the interior, the grand proscenium, the flanking arches shall be inspected to ensure their structural viability. These elements shall be Preserved, Restored or Reconstructed as needed. The existing domed and paneled ceiling shall be Preserved, and Restored and Reconstructed as needed. The fire curtain shall be maintained on the stage where it forms part of the original design scheme, unless this conflicts with the use of the Theater, in which case the curtain shall be Preserved and either placed in another theater with a compatible use or removed to a place specified by the Committee (as hereinafter defined).

Best efforts shall be made to Preserve, and Restore as needed, the remaining elements in the lobby. The added-on materials on the lobby walls shall be removed to determine the extent to which the original features remain and their condition. If substantial portions of the original features are intact and are reasonably Restorable, best efforts shall be made to Restore these features and incorporate them into the decor of the lobby. Best efforts shall also be made to Preserve and Restore the existing boxes and Reconstruct the missing lower boxes.

B.2 General Requirements

The General Requirements described below shall apply to all Theaters, except where specifically noted:

1. The Committee (as hereinafter defined) shall approve all techniques and materials to be used to Preserve, Restore and/or Reconstruct the historic features described in Section B.1 (the "Historic Features").

2. In the event that a rake is altered in any of the Theaters, every effort shall be made to avoid permanent alteration.

3. All historic exterior and public areas of the interiors (except the Lyric) shall be cleaned in a manner that will not endanger the integrity of the surface of the Historic Features. No sandblasting or similar abrasive cleaning methods shall be permitted.

4. All architectural lighting and mechanical and safety systems, whether existing or proposed, shall be discreetly incorporated into the theater decor. Intrusive alterations made in the past to accommodate mechanical and other systems, or non-theatrical uses shall be removed.

5. All public areas (except the restrooms) shall be repainted with color schemes and finishes in keeping with the overall decor.

6. New seats, fabrics, curtains, etc. shall be compatible with the overall decor.

7. All existing marquees shall be removed and replaced with marquees that conform to the Lighting and Signage Program (Exhibit __). During the design process of a Theater's marquee, a review of the original marquee is strongly encouraged. Best efforts shall be made to incorporate original design elements into the new marquees.

C. SUBMISSIONS

C.1 Submission Requirements

Prior to commencing any demolition, alteration, construction, renovation or any other change to the exterior or interior of a theater, Tenant shall submit to the Committee (as defined herein) for approval or disapproval: an Inspection and Documentation Report, in accordance with Section C.2; a Preservation Plan, in accordance with Section C.3; and Final Plans and Specifications in accordance with Section C.4. The Committee shall consist of the Landlord, the New York City Economic Development Corporation ("EDC") representing the City of New York, and a reputable and experienced professional (who shall not be a Commissioner of the New York City Landmarks Preservation Commission) proposed by the Chair of the New York City Landmarks Preservation Commission subject to the approval of the Landlord and EDC.

Seven (7) copies of all submissions are required. All submissions shall be delivered by hand to the Landlord.

C.2 Inspection and Documentation Report

As promptly as possible after execution of the Lease, Tenant shall retain an architectural consultant who shall

thoroughly inspect and document each Theater's interior and exterior, using the most recent Historic American Building Survey photographic survey and documentation standards as published by the National Parks Department. This report shall include a structural analysis of all Historic Features described in Section B.1. The Committee shall be informed at least ten (10) days in advance of Tenant's inspection schedule and shall have the right to observe the inspection.

C.3 The Preservation Plan

Tenant shall submit written descriptions, plans, specifications and graphic materials prepared by the Architect in sufficient detail such that the Committee may determine compliance or non-compliance with the Historic Preservation Program (the "Preservation Plan"). The Preservation Plan shall include but not be limited to: (a) the Inspection and Documentation Report, unless such Report has been submitted and approved prior to the Preservation Plan; (b) a list of the Historic Features that are required to be Preserved, Restored or Reconstructed; (c) preliminary plans, specifications and other materials prepared by the Architect illustrating graphically the overall renovation plan with special attention to aspects relating to the Historic Preservation Program; (d) a description and test documentation or proposed techniques and materials to

be used in the Preservation, Restoration or Reconstruction of the Historic Features; (e) a description and test documentation with respect to safety and appropriateness of proposed techniques and materials to be used for cleaning of interior and exterior surfaces; (f) a description of all color schemes and finishes for exterior and interior surfaces and results of probes to determine the original color schemes; and (g) fabric samples and a description of new seats, curtains, etc. and other similar non-architectural interior decoration elements.

Tenant shall submit to Landlord the Preservation Plan so that the Committee may determine whether the Preservation Plan complies with the Historic Preservation Program. If the Committee determines that the Preservation Plan so complies, the Landlord shall notify Tenant. If the Committee determines that the Preservation Plan does not comply with the Historic Preservation Program, the Landlord shall so notify the Tenant, specifying in what respects the Preservation Plan does not comply. The Tenant shall revise the Preservation Plan to comply with Landlord's objections, and shall resubmit it to Landlord for review by the Committee for that purpose. No Preservation Plan shall be deemed not to comply with the Historic Preservation Program because it fails to comply with elements of the Program for which only best efforts are required.

The initial review of the Preservation Plan by the Committee shall be carried out within thirty (30) business days after the date of submission thereof by Tenant, and any subsequent review by the Committee of any revisions or receipt of additional information thereto shall be carried out within fifteen (15) business days of Tenant's submission of such review. If the Inspection and Documentation Report is submitted in advance of the Preservation Plan, the review for such submission shall be as described, except that the period for initial review shall be fifteen (15) days and for resubmissions or revisions, ten (10) days.

In the event that the Preservation Plan includes any proposed modifications to the Historic Preservation Program, Tenant shall submit to the Landlord in addition to the Preservation Plan, a detailed description of the proposed changes and the reasons why Tenant believes such changes are necessary. The Committee may modify the Historic Preservation Program, provided that the Committee shall consult with the LPC before acting to approve or disapprove. The Committee's review of proposed modifications shall be carried out within thirty (30) business days of receipt thereof, unless the proposed modifications substantially alter the Historic Preservation Program, in which event, so long as Landlord notifies Tenant within such thirty (30) day period that the Committee so regards the proposed modification, the Committee's review shall be

carried out within forty-five (45) business days of receipt thereof. In the event that a request for modifications is submitted for more than one theater simultaneously, these time periods shall be for each theater.

In the case of resubmissions or revisions, the Committee may not disapprove any matter previously submitted and approved except to the extent that such resubmission or revision affects any matter so approved or deemed approved.

It is recognized that the Landlord intends to consult with the New York State Historic Preservation Officer in connection with the review of the Preservation Plan.

C.4 Final Plans and Specifications

The final plans and specifications shall include the completed final drawings, plans and specifications prepared by the Architect as well as written descriptions setting forth in sufficient detail all the requirements for the construction or restoration of any aspects of the Theater relating to the approved Preservation Plan (the "Final Plans and Specifications").

Prior to Tenant's submission of final plans and specifications to the New York City Buildings Department, Tenant shall submit to Landlord the Final Plans and Specifications so that the Committee may determine whether they conform to the Preservation Plan as approved pursuant to Section C.3. If the Committee determines that the Final Plans and Specifications so conform, Landlord shall notify Tenant. If the Committee determines that the Final Plans and Specifications do not so conform, the Landlord shall so notify the Tenant, specifying in what respects the Final Plans and Specifications do not so conform. The Tenant shall revise the Final Plans and Specifications to so conform and shall resubmit the Final Plans and Specifications to Landlord for review for that purpose.

The initial review by the Committee shall be carried out within twenty (20) business days after the date of submission thereof by Tenant, and any subsequent review by the Committee of any revisions or receipt of additional information thereto shall be carried out within twenty (20) business days of Tenant's submission of such review.

In the case of resubmissions or revisions, the Committee may not disapprove any matter previously submitted and approved except to the extent that such resubmission or revision affects any matter so approved or deemed approved.

Under no circumstances will the Committee's required review period be waived unless the Committee agrees to do so. If Tenant demonstrates to the Committee's satisfaction the need to compress the review process, the Committee will consider shortening the review periods required. In this instance, review periods shall be established that are mutually agreeable to the Committee and Tenant.

With respect to all submissions under this Section C, Landlord's failure to notify Tenant of its determination within such applicable time period shall be deemed an approval of the proposed submission.

Tenant shall comply with the Preservation Plan in performing the work. Any changes to any exterior or interior features made subsequent to the completion of the Preservation, Restoration or Reconstruction work shall be submitted to the Committee for prior review and approval.

D. PROTECTION OF HISTORIC THEATERS DURING CONSTRUCTION

D.1 Protection Plan for Construction Work Within The Theaters

Tenant shall establish and carry out a construction procedure (the "Construction Plan") which will protect the structural integrity and individual building elements during all

times of demolition, excavation, construction, renovation and reconstruction ("the Construction Work"). The Construction Plan shall be based on an investigation by Tenant and Tenant's Engineer (hereinafter defined) of: (1) the structural supports and foundation systems, (2) structural condition of all areas of construction and (3) such other information as is necessary to determine how to protect the Theater during the Construction Work. The Construction Plan shall be prepared for each Theater and shall be accompanied by a photographic survey taken before any work on the Theater, including demolition, is commenced.

Tenant shall develop a proposal for the Construction Plan in consultation with a foundation and/or structural engineer approved by Landlord, which approval shall be granted if the engineer is experienced and reputable in his or her field ("Tenant's Engineer"). The proposed Construction Plan shall include, but not be limited to, a description of the following measures:

(1) a determination by Tenant's Engineer of whether Theaters located across the street from the Theater or adjacent to the Theater will be adversely affected by Construction Work, in which event such Theater shall be subject to the requirements in Section (F), in addition to the requirements outlined in this section;

(2) an assessment and inventory of vibration sensitive elements in the Theater and a description of measures to be taken to secure and protect those elements, including, but not limited to, establishing maximum particle velocity and frequency levels, location of tell tales and seismic monitoring devices, and schedule and methodology of seismic recordings and reporting;

(3) a site logistics plan, including, but not limited to, a description of the location of the following: site access and ramps to be used by dump trucks, unloading, hoisting and storage of materials and equipment, and, if applicable, location and reach of cranes and hoists. The Construction Plan shall also describe measures to be taken to avoid any damage to the Theater including, but not limited to, placements of guard rails, supervisory personnel, construction sheds, catchalls and other devices for the protection of the Required Historic Features from falling debris;

(4) use of hand tools for any demolition work;

(5) schedule of walk-throughs with Landlord and Landlord's Engineer of the Theaters during and at the conclusion of each construction phase (i.e., the demolition phase, and the renovation phase) and rephotographing the Theater at the completion of each construction phase;

(6) construction schedule indicating the order in which the Historic Features shall be either Preserved, Restored or Reconstructed as well as the overall schedule for the start and completion of all other work.

The Construction Plan must be submitted in writing to the Landlord and to its engineering firm, which is experienced and reputable in its field ("the Landlord's Engineer"). The timing requirements for approval by the Landlord and the Landlord's Engineer of the Construction Plan shall be the same as the requirements for approval of the Preservation Plan. In no event shall Tenant commence any Construction Work upon the Theater until the Construction Plan has been approved by the Landlord and the Landlord's Engineer, which approval shall be granted if the Construction Plan will protect the structural integrity and individual building elements. Any proposed modifications to an approved Construction Plan shall be submitted in writing to the

Landlord and Landlord's Engineer, and their review of proposed modifications to an approved Construction Plan shall be carried out within thirty (30) days of receipt thereof, unless the proposed modification substantially alters the previously approved Construction Plan, in which event, so long as Landlord notifies Tenant within such thirty (30) day period that the Landlord and the Landlord's Engineer so regards the proposed modification, the Landlord and the Landlord's Engineer's review shall be carried out within forty-five (45) days of receipt thereof. In the event that modified Construction Plans are submitted for more than one Theater simultaneously, these time periods shall be for each theater. Under no circumstances will the Landlord's required review periods be waived unless the Landlord agrees to do so. Landlord's failure to notify Tenant of its determination within such applicable time period shall be deemed an approval of the proposed submission or modification.

During any demolition and construction, and until the work in each Theater is substantially completed (as defined in the Lease), Tenant shall submit reports, prepared in consultation with Tenant's Engineer, reflecting the status of the construction and conformity with the Construction Plan to the Landlord and the Landlord's Engineer. Such reports shall be submitted twice monthly. Landlord's Engineer shall have the right to perform periodic site inspections and to consult with Tenant's Engineer, only after notifying Tenant, concerning the

results of such inspections. If any damage to the Theater or the Historic Features contained therein is found, Landlord's Engineer shall consult with Tenant's Engineer, after notifying Tenant, and the Landlord and Tenant shall mutually agree as to any remedial work to be performed to repair the damage or to stabilize a building element. If any seismic reading and/or frequency level exceed the levels referred to in the Construction Plan, Tenant and Tenant's Engineer shall promptly notify Landlord and Landlord's Engineer and all Construction Work shall immediately be halted. Tenant's Engineer shall determine the damage and determine if repair or stabilization or other remedial work to any element of the Theater is required. Tenant's Engineer shall also determine appropriate adjustments to the construction activities to bring seismic readings and/or frequency levels within the limits set forth in the Construction Plan. Tenant and Tenant's Engineer shall submit their determinations (the "Remediation Plan") to the Landlord and the Landlord's Engineer for approval, which approval shall be granted or denied within five (5) days after receipt thereof. If the Landlord and the Landlord's Engineer rejects the Plan, they shall state their reasons therefor and thereafter Tenant and Tenant's Engineer and Landlord and Landlord's Engineer shall work together as expeditiously as possible to prepare a mutually acceptable Remediation Plan. No construction work that could cause damage shall proceed until the Remediation Plan is approved. The Remediation Plan shall be approved if it protects

the structural integrity and Historic Features of the Theater. The Tenant shall be responsible for the Restoration and Reconstruction of any damage and the cost of such work, regardless of whether the damage involved a work stoppage.

D.2 Protection Plan for Construction Work on Building Adjacent to the Theaters

Tenant shall establish and carry out a Construction Plan which will protect the structural integrity and individual building elements of the Adjacent Historical Structures during all times of demolition, excavation and construction. The Construction Plan shall be based on an investigation by Tenant of: (1) the structural supports and foundation systems of Adjacent Historical Structures, (2) all subsurface data concerning rock, earth or water levels for areas of construction adjacent to such Adjacent Historical Structures. The Construction Plan shall be accompanied by a photographic survey of the Adjacent Historical Structures taken before any work on the Site, including demolition, is commenced. Landlord shall diligently endeavor to provide Tenant access to Adjacent Historical Structures both as soon as possible and prior to and during periods of demolition, excavation and construction. Tenant's Engineer shall develop a proposal for the Construction Plan, which shall include, but not be limited to, a description of the following measures:

(1) a determination by Tenant's Engineer of whether Theaters located across the street from the building or next door to the building will be adversely affected by Construction Work, in which event such Theaters shall be deemed Adjacent Historical Structures for purposes of this Section (F);

(2) an assessment and inventory of vibration sensitive elements in Adjacent Historical Structures and a description of measures to be taken to secure and protect those elements, including, but not limited to, controlled test blasting, establishing maximum particle velocity and frequency levels, location of tell tales and seismic monitoring devices, and schedule and methodology of seismic recordings and reporting;

(3) a site logistics plan, including, but not limited to, a description of the location of the following: site access and ramps to be used by dump trucks and excavation equipment, unloading, hoisting and storage of materials and equipment, and location and reach of cranes and hoists. The plan shall also describe

measures to be taken to avoid any damage to the Adjacent Historical Structures including, but not limited to, placements of bollards, guard rails, curbs, supervisory personnel, construction sheds, catchalls and other devices for the protection of the roof and walls of the Adjacent Historical Structure from falling debris, and protection from and isolation of sources of dust;

(4) a description of measures for protecting the Historic Features of Adjacent Historical Structures;

(5) use of hand tools for any demolition work which is contiguous to the wall of an Adjacent Historical Structure;

(6) protection and repair of any walls and foundations of Adjacent Historical Structures during demolition, excavation and construction, including, but not limited to, tie backs, bracing and underpinning of party walls and foundations, temporary supports of sidewalks and grade areas adjacent to Adjacent Historical Structures, and waterproofing and moisture protection of exposed party walls;

(7) test borings;

(8) channel drilling or equivalent protective technique and;

(9) schedule of walk-throughs with Landlord's Engineer of Adjacent Historical Structures during and at the conclusion of each construction phase (i.e., the demolition phase, the foundation and excavation phase, and the above-grade construction phase) and rephotographing the Adjacent Historical Structures at the completion of each Construction Phase.

If Tenant so desires, the Construction Plan may be submitted in three phases: the demolition phase plan, the foundation and excavation phase plan, and the above-grade construction phase plan. The timing requirements for approval by Landlord of the Construction Plan, whether or not it is submitted in three phases, shall be the same as the requirements for approval of the Preservation Plan. In no event shall Tenant commence any Construction Work upon the Site within any of the aforementioned phases until the Construction Plan for that phase has been approved by Landlord, which approval shall be granted

if the Construction Plan will protect the structural integrity and individual building elements of the Adjacent Historical Structures during all times of demolition, excavation and construction. Any proposed modifications to an approved Construction Plan shall be submitted in writing to Landlord and Landlord's Engineer, and Landlord's review of proposed modifications to an approved Construction Plan shall be carried out within thirty (30) days of receipt thereof, unless the proposed modification substantially alters the previously approved Construction Plan, in which event, so long as Landlord notifies Tenant within such thirty (30) day period that Landlord so regards the proposed modification, Landlord's review shall be carried out within forty-five (45) days of receipt thereof. In the event that modified construction plans are submitted for more than one parcel simultaneously, these time periods shall be for each theater. Under no circumstances will Landlord's required review periods be waived unless Landlord agrees to do so. Landlord's failure to notify Tenant of its determination within such applicable time period shall be deemed an approval of the proposed submission or modification.

During any demolition, excavation or construction and until the New Building is completely enclosed or the Theater renovation is completed, Tenant shall submit reports, prepared in consultation with Tenant's Engineer, reflecting the status of the construction and conformity with construction procedures as

required by the Construction Plan to Landlord. Such reports shall be submitted twice monthly, except that during any period in which explosives are used and for so long as the foundation is being poured, such reports shall be submitted every week. Landlord's Engineer shall have the right to perform periodic site inspections and to consult with Tenant's Engineer after notifying Tenant concerning the results of such inspections. If any damage to an Adjacent Historical Structure is found, Landlord's Engineer shall consult with Tenant and Tenant's Engineer and the two mutually shall agree as to any remedial work to be performed to repair the damage or to stabilize a building element. If any seismic reading and/or frequency level exceeds the levels referred to in the preceding clause (2), Tenant and Tenant's Engineer shall promptly notify Landlord and Landlord's Engineer and all Construction Work shall immediately be halted. Tenant's Engineer shall determine the damage and determine if repair or stabilization or other remedial work to any element of an Adjacent Historical Structure is required. Tenant's Engineer shall also determine appropriate adjustments to the construction activities to bring seismic readings and/or frequency levels within the limits set forth in clause (2). Tenant and Tenant's Engineer shall submit its Remediation Plan to Landlord's Engineer for approval, which approval shall be granted or denied within five (5) days after receipt thereof. If Landlord's Engineer rejects the Remediation Plan, Landlord's Engineer shall state its reasons therefor and thereafter Tenant and Tenant's Engineer and Landlord's Engineer shall work

together as expeditiously as possible to prepare a mutually acceptable Plan. No construction work that could cause damage shall proceed until the Plan is approved. The Plan shall be approved if it will protect the structural integrity and Historic Features of the Adjacent Historical Structures. The Tenant shall be responsible for the Restoration and Reconstruction of any damage to any Adjacent Historical Structure and the cost of such work, regardless of whether the damage involved a work stoppage.

E. MAINTENANCE PLAN

Tenant shall establish and carry out a maintenance plan which will ensure proper care and maintenance of the Historic Features ("the Maintenance Plan"). Tenant shall engage an architect with a background in historic preservation or engineer acceptable to the Landlord who shall conduct an annual inspection on the drainage system, roof, skylights and bulkheads and submit a detailed report on the condition of these items. The report shall identify any required repair work. An architect or engineer acceptable to the Landlord shall conduct an inspection once every three years to determine the condition of (i) features described herein, (ii) all exterior walls, (iii) mechanical systems and (iv) plumbing systems. A report shall be prepared describing the condition of the aforementioned

items and any work that is required to keep these items in a state of good repair. The Maintenance Plan shall be submitted with the Preservation Plan and will be subject to the same review process.

1228X/56-92

(2/13/92)

N. Y. Star. Jan 3 1917.

JULIAN ELTINGE.

ho terminates a seven-year contract and partnership with A. H. Woods close of this season. Mr. Eltinge's only reason for the change is that is to be featured in a New York revue next season. "Cousin Lucy" ayed the Bronx Theatre last week, with the subway circuit to follow, ter which a short stay in Chicago and larger cities of West and Coast will be played.

orig. hd in brackets

J.E.

Eshte

MILESTONES

Engaged. June Preisser, 21, blonde, acrobatic film starlet (*Babes in Arms, Strike Up the Band*); and Gar Wood Jr., 23, red-haired, boat-racing son of famed Detroit Speedboatman Gar Wood; in Los Angeles.

Separated. Tallulah Bankhead, 38, currently touring the South in *The Little Foxes*; and Actor John Emery, 36; after four years of a marriage that was the first for both. Gloomed Actress Bankhead: "We put the blame on that 'old debbil' career."

Divorced. Barbara ("Poor Little Rich Girl") Hutton, Countess Haugwitz-Reventlow, 28, five-and-dime heiress ($20,000,000); from Danish Count Court Haugwitz-Reventlow, 44, as the decree signed by Denmark's King Christian X became final. Son Lance, 5, will spend most of the year with his mother. His father will spend the next few days in a hospital. He fractured a shoulder skiing at Sun Valley.

Died. Julian Eltinge, 57, last of the skillful female impersonators whom pre-World War I variety audiences adored; of a cerebral hemorrhage; as he was attempting a comeback; in Manhattan. The peer of his profession, the burly Eltinge progressed from vaudeville to the legitimate stage, where he scored lavishly in 1911 in *The Fascinating Widow*, a play written specially for him and which toured for four years. In this vehicle he played six different roles in rapid succession, wearing Paris gowns that were the envy of his female audience, strapping his 210 lb. and 46-in. waist to a ghostly corseted 24 in., singing popular tunes in an impeccably pure falsetto.

Died. Pitts Sanborn, 61, music critic for the New York *World-Telegram* and dean of Manhattan music reviewers, program annotator for the New York Philharmonic-Symphony Society, author of two novels and many books on music, radio commentator and authority on opera, of a heart attack; in Manhattan.

Died. Sherwood Anderson, 64, Ohio businessman who walked down the bed of a river, out of a successful paint business, into a vivid, dreamed world of his own, in describing which (*Winesburg, Ohio; Poor White; Dark Laughter*) he became for a time (roughly, the '20s) one of America's great storytellers; in a Colón, Canal Zone hospital, whither he had been taken ailing with peritonitis from his South America-bound ship (TIME, March 10).

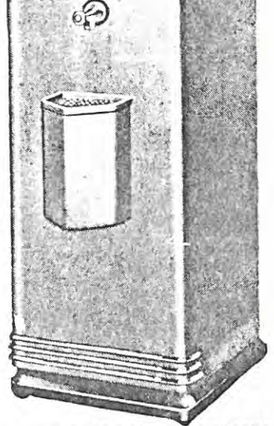
Died. Clara Elizabeth Laughlin, 67, oldtime Midwestern novelist and friend of Poet James Whitcomb Riley, who turned to writing travel books after World War I, published the highly successful *So You're Going to* — series; in Chicago.

250 Cool Drinks
*for less than 1¢**

Completely New Frigidaire Water Coolers offer you Meter-Miser Economy!

For plenty of cool water at extremely low cost, call in Frigidaire—the company with over a *billion dollars* worth of refrigeration experience!

The result of this vast experience is the economical new Frigidaire Meter-Miser mechanism, now available in five new coolers. In addition, new Frigidaire water coolers have Magic Action Bubbler, compact size, optional foot pedal at slight extra cost, attractive design, temperature selection control, and many other features. Phone nearest Frigidaire Water Cooler Dealer for demonstration! Or write Frigidaire Commercial and Air Conditioning Division, General Motors Sales Corporation, Dayton, O.



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*Supplies 250 4 oz. drinks for less than 1¢, based on 3¢ KWH. Cools 3 gallons per hour from 80° to 50° in an 80° room. Also a complete line of other models.

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Call in the Expert
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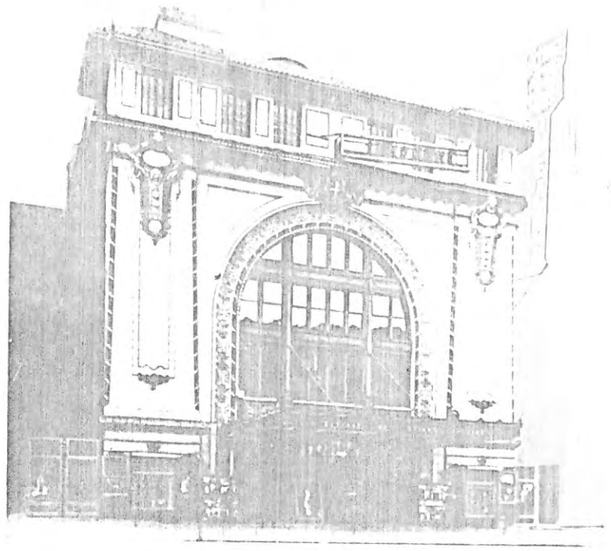
The Greatest Name in Refrigeration

63

Julian Eltinge: Turn-of-the-century drag.



ELTINGE THEATRE

236 West Forty-second Street

Other name: Empire

Standard house

Architect: THOMAS A. LAMB

Opening production: September 11, 1912, *Within the Law*

The center of the universe for Al H. Woods, one of Broadway's most prominent producers, was the Eltinge Theatre, which he loyally named for one of his stars, Julian Eltinge, the era's most popular female impersonator. In the heyday of Forty-second Street as a theatrical thoroughfare, this playhouse was one of the most popular in the area and housed a string of successes.

Woods lost his theatre (and his Broadway livelihood) during the early years of the Depression. The Eltinge was leased to burlesque for a number of years in the 1930s, but after La Guardia's crackdown, it became and has remained a movie theatre. It is known today as the Empire.

APPENDIX

The following production history of the Empire Theater is based on listings compiled by Actors Equity and submitted as testimony at the Landmarks Preservation Commission's public hearings of June and October, 1982. Their submission has been checked by Landmarks Commission staff against The Biographical Encyclopedia & Who's Who of the American Theater, Walter Rigdon, editor (New York: James H. Heineman, Inc., 1966).

1912

WITHIN THE LAW 9/11/12 (541 perfs.) by Bayard Veiller; with Jane Cowl.

1914

THE YELLOW TICKET 1/20/14 (183 perfs.) by Michael Morton; with John Barrymore, John Mason, Emmett Carigan, Macey Harlam, Julian L'Estrange, David Torrence and Florence Reed.

INNOCENT 9/19/14 (109 perfs.) by George Broadhurst; with Pauline Frederick, John Miltern and Julian L'Estrange.

THE SONG OF SONGS 12/22/14 (191 perfs.) by Hermann Suderman; with Thomas A. Wise, Romaine Callander, Ernest Glendinning, Maude Allan, Irene Fenwick, Cyril Keightley, John Mason and Dorothy Donnelly.

1915

SEE MY LAWYER 9/2/15 (12 perfs.) by Max Marcin; with T. Roy Barnes, John Daly Murphy, Margot Williams and Inez Buck.

FAIR AND WARMER 11/6/15 (377 perfs.) by Avery Hopwood; with John Cumberland, Ralph Morgan, Madge Kennedy, Janet Beecher and Hamilton Revelle.

1916

CHEATING CHEATERS 8/9/16 (286 perfs.) by Max Marcin; with Mrs. Jacques Martin, William Doyle, Richard Hale and Donald Gallaher.

1917

BUSINESS BEFORE PLEASURE 8/15/17 (357 perfs.) by Montague Glass and Jules Eckert Goodman; with Barney Bernard, Alexander Carr, Mathilde Cottrelly and Clara Joel.

1918

UNDER ORDERS 8/20/18 (167 perfs.) by Berte Thomas; with Shelly Hull and Effie Shannon:

1925 (cont'd.)

THE FALL GUY 3/10/25 (177 perfs.) by James Gleason and George Abbott; with Ernest Truex and Hartley Power.

ALL DRESSED UP 9/9/25 (13 perfs.) drama by Arthur Richman.

STOLEN FRUIT 10/7/25 (96 perfs.) adapted by Gladys Unger from Dario Niccodomi's original Italian play; with Ann Harding, Felix Kemble, Harry Beresford, Helen Strickland and Rollo Peters.

1926

HELLO, LOLA 1/12/26 (47 perfs.) adapted from Booth Tarkington's "Seventeen"; with George E. Stone, Edythe Baker, Elisha Cook, Jr., Jay C. Flippen and Richard Keene.

THE GHOST TRAIN 8/25/26 (62 perfs.) by Arnold Ridley; with Claudette Colbert, Eric Blore and Isobel Elsom.

1927

THE LOVE THIEF ("PRAYING CURVE") 1/24/27 (32 perfs.) by Martin Brown.

CRIME 2/22/27 (186 perfs.) by Sam Shipman and John B. Hymer; with Jack La Rue, Claude Cooper, Sylvia Sidney, Douglass Montgomery, Chester Morris, Kay Johnson and James Rennie.

TENTH AVENUE 8/15/27 (88 perfs.) by John McGowan and Lloyd Griscom; with Edna Hibbard, Gregory Ratoff, Frank Morgan and William Boyd.

THE ARABIAN 10/31/27 (32 perfs.)

OUT OF THE SEA 12/5/27 (16 perfs.)

IT IS TO LAUGH 12/26/27 (37 perfs.)

1928

WE NEVER LEARN 1/23/28 (24 perfs.)

THESE MODERN WOMEN 2/13/28 (24 perfs.)

HER UNBORN CHILD 6/11/28 (24 perfs.)

1928-29

BLACKBIRDS OF 1928 5/9/28 (519 perfs.) by Dorothy Fields and Jimmy McHugh; with Adelaide Hall, Aida Ward, Bill Robinson and Tim Moore.

1929

MURDER ON THE SECOND FLOOR 9/11/29 (45 perfs.) by Frank Vosper; with Laurence Olivier, Florence Edney and Phyllis Konstam.

HARLEM 2/20/29 (94 perfs.) (First opened at the Apollo Theater.)

TOP O' THE HILL 11/26/29 (15 perfs.) by Charles Kenyon.

1930

RECAPTURE 1/29/30 (23 perfs.) by Preston Sturges; with Cecilia Loftus, Hugh Sinclair, Glenda Farrell, Melvyn Douglas and Ann Andrews.

LOVE, HONOR AND BETRAY 3/12/30 (45 perfs.) by Andre Antoine; with Alice Brady, Clark Gable, Mark Smith, Wilton Lackaye, George Brent, Glenda Farrell and Robert Williams.

LITTLE ORCHID ANNIE 4/21/30 (16 perfs.)

THE NINTH GUEST 8/25/30 (72 perfs.) by Owen Davis; with William Courtleigh, Thais Lawton, Allan Dinehart and Owen Davis, Jr.

FIRST NIGHT 11/26/30 (86 perfs.) by Frederick Rath; with George MacQuarrie, Emily Graham, Donald Blackwell and Robert C. Schnitzer.

OFFICE FOR METROPOLITAN HISTORY
Christopher Gray, *Director*

216 West 89th Street
New York, NY 10024
telephone 212-799-0520

6.14.1982

Hon. Kent Barwick, Chairman
Landmarks Preservation Commission
20 Vesey Street
New York City 10007

Dear Kent:

I have been retained by the owners of the Lyric, Victory, Times Square, Apollo, Liberty, Empire and Selwyn Theatres to prepare a report regarding the proposed Landmark designation of these properties; this report will be ready on or about July 5th. In advance of this report, please permit me to informally list those items for which, even at this early stage of my research, Landmark designation is clearly unwarranted:

Exterior*

Victory -even in its original state, this was not a successful work of architecture, and it has since been radically altered; contrary to many published statements, this was not the first theater on either side of 42nd Street, and was not, of course, the first Times Square theater

Liberty -a bare 1/3 of the facade of this theater remains, and in my opinion even the original design was inferior to other contemporary works

Selwyn -simply a conventional office building facade on top of a theater; if the Landmarks Preservation Commission were to consider an identical building removed from the theater district (whether a theater or not) the proposal would appear ludicrous

*includes only the principal facades; none of the rear or subsidiary elevations are architecturally distinguished

Interior

Lyric -substantially compromised, except for the ceiling detailing

Times Square, Apollo, Liberty, Empire, Selwyn -even in their original condition these were simply standard theater interiors, in no way especially significant, with mild Adam or Renaissance detailing

It is evident to me that, even in original condition, most of these items would not be eligible for Landmark designation.

Now that the Helen Hayes issue has been consigned to history (rather than to preservation), the proposed designations indicate that the Commission has, quite properly, chosen to review almost all the theater sites in the Times Square area. Whereas in most other cases this amounts to a prima facie finding of probable Landmark quality, it is apparent that in these hearings the tommission has merely calendared nearly any theater features which might conceivably be of Landmark quality, in order to comply with its mandate to identify significant structures.

That the proposed designations are not the usual type is underscored by the fact that most of the subject buildings are similiar, sometimes identical, to others in other parts of the city. It is, obviously, the proximity, the grouping of these buildings which tends to make them appear special, above and beyond their actual physical or historical characteristics. The National Register handles these related but discontinuous groups by means of its Thematic Group Nomination, with which I claim particular familiarity, since I filed the first such nomination for New York City.

Lacking this device, the Landmarks Commission has chosen to address such groups with the individual designation. The East 73rd Street stable designations (Lexington to Third Avenues) are an excellent and inspried example of this approach.

The several score proposed theater designations, if adopted, would be comparable in intent to the 73rd Street stable designations. However, several important issues mitigate against such a mass of theater designations, whereas the stable designations were quite appropriate; these issues also specifically pertain to most of the seven sites listed above. First, the condition of the seven properties ranges from fair to quite poor. Most have been radically altered in decoration, detailing, character and even plan. In contrast, the East 73rd Street properties were in comparatively mint condition.

Second, of the properties listed above, all are proposed for interior designation. It has clearly been Commission policy to require interior designations to meet a far higher test than exterior designations, and it has been only recently that the Commission has designated anything less than monumental, extremely old, or museum quality interiors. And yet in this group of proposals, if I

figure it correctly, more interior designations are proposed than the Commission has ever even considered up to this time. Clearly multiple interior designations here would be a radical departure from previous Commission policy, simply in terms of numbers.

Third, the original architectural character of the seven proposed designations was not particularly high. Most of the theater design seen in this group is relatively standard, filled with stock detailing and sometimes nearly identical to other theaters by the same architects.

Fourth, the prposal designations are run on a commercial basis, within a fundamentally different scheme than, say, the predominantly owner-occupied former carriage houses of East 73rd Street. The Commission has frequently acknowledged the special position of such properties, most recently with the Madison Avenue storefronts in the East Side Historic District.

Fifth and finally, the proposed designations are all special-use structures upon which Landmark designation falls with most severity, due to the more limited opportunities for re-use. The Commission has responded quite cautiously, and properly so, to the Landmark protection of such special-use structures, notably with the cases of All Angel's Church, the Helen Hayes Theater, and the old Airlines Building.

As stated, I feel that the designation of the seven structures as listed and identified above would be unwarranted, even based solely upon architectural and historical grounds. Furthermore, it appears clear to me that the designation of the structures, for the five reasons listed above, would also be inconsistent with the broader policies of the Landmarks Preservation Commission. In advance of a longer report on these items, I urge the Commission not to designate at least the exteriors of the Victory, Liberty and Selwyn, and the interiors of the Lyric, Times Square, Apollo, Liberty, Empire and Selwyn.

Yours very truly,

Christopher Gray

jfm

Hardy Holzman Pfeiffer 10 Theatres on 42nd St nd (From 42nd Redevelop)

6

6 EMPIRE THEATER (1912)

236 West Forty-Second Street

Architect: Thomas Lamb

Capacity: 750
Current Owner: Brandt Family

HISTORY

The Empire began its career as a legitimate house. Designed by Thomas Lamb, the famous movie house architect of his time, the Empire was originally named the Eltinge for Julian Eltinge, a well known female impersonator in the early 1900's. Al Woods commissioned Lamb and continued to own the theater until the Depression when he was forced to sell and it was converted to a movie house named the Empire after a revered Broadway theater.

EXTERIOR

Thomas Lamb's design for the Empire facade uses an arch motif of wide popularity in the period. This great four story portal is the most distinguished feature of the Empire. Made of terra cotta with decorative detail in color the facade is worthy of restoration, a process which would include replacement of the original metal and glass canopy and a rusticated stone base (now obliterated by commercial installations).

AUDITORIUM

The "Egyptian" style auditorium of the Empire is an excellent example of ecclecticism in full bloom. Although its original murals have been either removed or covered, and the boxes by Paul LaVille destroyed, plasterwork is for the most part complete. A large circular dome is joined by heavily ornamented ribs to the sidewalls which makes a simple and authoritative composition. Complete restoration would require considerable skill in mural painting, but an interpretation of the orginal interior colors and finishes would yield a remarkably sympathetic result.

The house seats 750 people on three levels. Almost circular in shape, it has a very intimate performer-audience relationship with excellent sightlines in the 5 foot rake of the orchestra level.

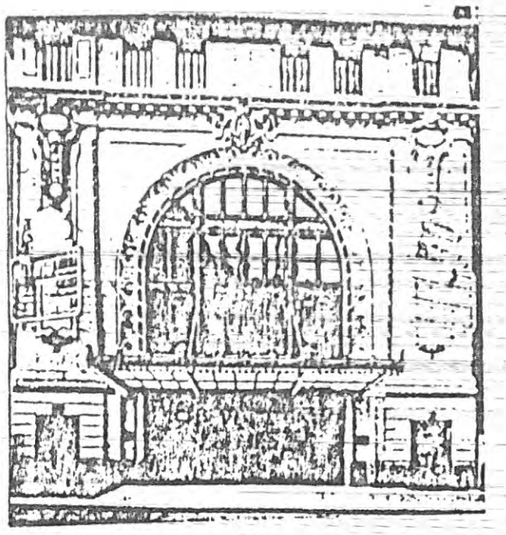
The balconies are very steep, particularly the second balcony which has been poorly modified to accommodate an early prefabricated steel projection booth. Stairwells to the balconies are also in poor condition, requiring replastering and replacement of treads in several places.

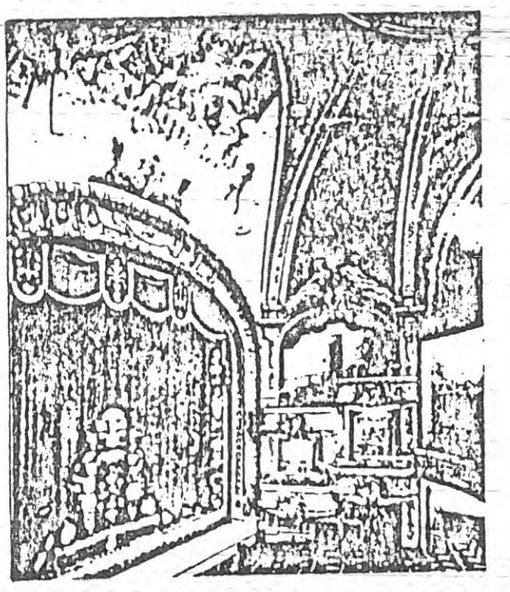
Seating in both the orchestra and balconies must be replaced in any renovation of the house. The highly ornate ceiling requires significant replastering, as does the interior of the 42nd Street facade.

PUBLIC SPACE

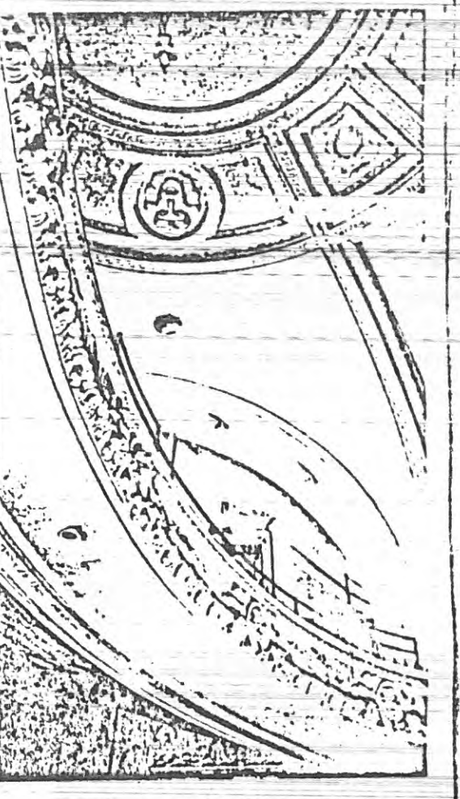
Public spaces of the Empire are in similarly poor condition and require major renovation. The lobby is inadequate to meet the needs of even a commercial Broadway house. There are neither box office or coat check facilities. The lobby offers poor acoustical separation between street and house, and any plans for renovation of the Empire must seriously address this problem. Toilets are in fair condition and need some replacement of ceramic tile and new partitions. The existing fixture count does not meet current code requirements. Additional fixtures are required.

Egress from the orchestra is into side alleys which lead to 42nd Street. Egress from the balconies is onto fire escapes in the side alleys. All fire doors and hardware require replacement.



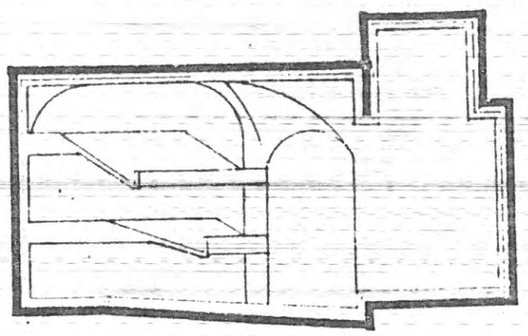


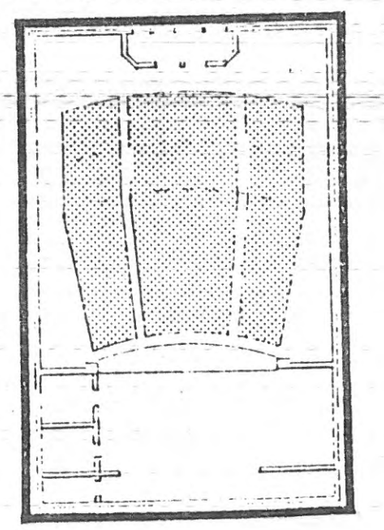
Original Facade
Egyptian Interior
Detail of Balcony



EMPIRE THEATER

TOTAL AREA	9,462 sq.ft.
TOTAL VOLUME	220,000 cu.ft.
STAGE AREA	1,480 sq.ft.
FOOTPRINT	5,244 sq.ft.
SEATING CAPACITY	750 seats





Drawings are not to scale
and represent only an
[illegible]tion of the plan

EMPIRE

THE EMPIRE THEATRE

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By William D. Eppes

By

WILLIAM D. EPPES

Other than the memories and documentation immortalized in countless volumes, the only publicly displayed evidence of the Empire Theatre today is a plaque, with a text by the late Walter Winchell, which is the one redeeming feature of an otherwise banal and pedestrian lobby — complete with plastic plants. This same area was once the gracious space that housed the commodious and magnificent lobbies of the Empire Theatre, at the corner of Broadway and 40th Streets — number "1430" Broadway.

Research has reaffirmed that the Empire was probably the most beloved and tradition-laden theatre ever built in New York. How could it have possibly been demolished in 1953? Disregarding the sentimental and aesthetic reasons, the theatre and office building were solvent and profitable. A viscount's death with resultant estate taxes, the declining British economic scene, along with an avaricious New York real estate operator, were the Empire's annihilators.

New York City was not to enact Landmark Preservation legislation until 1965. Local Law 461 established the Landmarks Preservation Commission. Not only could this legislation have "saved" The Empire Theatre and office building, but its glorious interior alone would have merited it as an "Inner Landmark" designation. This legislation fortunately has assured the preservation of The Lyceum Theatre (Herts & Tallant, 1903), 149-157 West 45th Street. This was primarily achieved through the persistent efforts, beginning in 1966 and officially enacted in 1973, by Mrs. Daniel Frohman Davison, niece, by marriage, of the producer-building-owner, Daniel Frohman (1851-1940).

The Empire Theatre was the conception of, and a monument to, Charles Frohman, brother of Daniel, born in Sandusky, Ohio, June 11, 1860. Exorted by older brother Gustav, the brothers, from childhood, were entranced with the theatre. Each became involved as a producer, manager or theatre owner.

"CF" (fond initials of affection established by his contemporaries and his family) will be used throughout this article. The appelative "The Chief" was the English equivalent of endearment given him by his London associates.

CF eschewed publicity. Strict privacy was ordained by him and for his star and protege, the legendary Maude Adams for both their professional and personal lives. This demeanor, well orchestrated by CF, seemed only to enhance both their images before press and public alike.

CF was a buff of both grand and comic opera. He had followed the construction of the Metropolitan Opera House (1883) just opposite the site of the constructed Empire at Broadway and 40th with great interest. Opera fans later extolled and preferred The Empire's more generous lobbies (100 feet long) to that of the old Met's meager Broadway lobby. This had proved to be a matter of some concern to The Empire door staffs during intermissions. "Spirited" opera fans had been known to mistake The Empire's red and gold opulent auditorium for the Opera's.

"A queer little strutting man, always sure of himself," CF eventually became one of the most powerful theatrical figures this country ever knew. Lloyd Morris reminds, "At the height of his career CF had begun operations (1893) that were to make him the world's foremost theatrical magnate. He controlled six theatres in New York: The Empire, Criterion, Lyceum, Garrick, Savoy and Knickerbocker; and more than 200 throughout the United States and five in London. He had 28 stars under his management. He paid 35 million dollars annually in salaries with 10,000 people on his payroll." The Empire became known in New York as "The star factory" and CF as "Mr. Theatre."

CF with Al Hayman in 1896, along with Marc Klaw, Abraham L. Erlanger, Samuel F. Nixon and J. Frederick Zimmerman founded the Theatrical Syndicate, a trust which controlled almost all of the country's theatres. CF originated the trust plan. Bitterly opposed, its tenacious power was broken some 16 years later. The Syndicate was to be the cause of the rift in the long-time friendship with David Belasco.

The Met and The Empire were credited with bringing "theatre" uptown. The entertainment area continued to expand on 42nd Street eventually spanning the entire Times Square area until halted by the Great Depression of the 1930s. CF maintained a suite at the then fashionable Knickerbocker Hotel, Broadway at the southeast corner of 42nd Street (still standing, converted to offices) just up Broadway from his Empire Theatre office suite.

Though CF had managed and booked many theatrical companies, he had always dreamed of owning a theatre of his own. Due, no doubt, to his persuasive and affecting personality, The Empire was built FOR him, but not BY him. His admiring colleagues, Al Hayman, Frank Sanger and William Harris, all CF involved, assumed complete financial responsibility of the project. With no legal formalities, the building was later turned over to CF to do with as he pleased.

Fortunately in 1889 CF and Hayman had co-produced an immensely successful Civil War melodrama **Shenandoah**, written by Bronson Howard. A profit of over $200,000 was realized, thus in part funding The Empire's construction. Harris owned lots at 40th and Broadway; he and his friends had correctly surmised that "everything theatrical is moving uptown." Playhouses were first built in Lower Manhattan, then moved to 14th Street and on into the twenties. The uptown site suggested was acceptable to all. Never was a building so affectionately monitored from its conception as

On this site stood the

EMPIRE THEATRE
1893-1953

"In its span of sixty years men and women dedicated to the stage created moments of theatrical history that will endure to immortality. . . To those actors, actresses and producers and to the Empire Theatre this plaque is dedicated." *-Walter Winchell*

ROLL OF HONOR

Maude Adams	Marie Doro	Gertrude Lawrence
Brian Aherne	Marie Dressler	Howard Lindsay
Viola Allen	John Drew	Julia Marlowe
Judith Anderson	Minnie Dupree	Cyril Maude
Margaret Anglin	Robert Edeson	Guthrie McClintic
Ethel Barrymore	Wallace Eddinger	Henry Miller
John Barrymore	William Faversham	Thomas Mitchell
Lionel Barrymore	William J. Ferguson	Victor Moore
David Belasco	Charles Frohman	Olga Nethersole
Richard Bennett	Grace George	Basil Rathbone
Sarah Bernhardt	William Gillette	Charles Richman
Mary Boland	Dorothy Gish	Theodore Roberts
Shirley Booth	Lillian Gish	May Robson
Billie Burke	John Golden	Cyril Scott
Jessie Busley	Nat C. Goodwin	Vincent Serrano
Arthur Byron	James C. Hackett	Cornelia Otis Skinner
Ina Claire	Lyn Harding	Otis Skinner
Katharine Cornell	Helen Hayes	Dorothy Stickney
William Courtleigh	Edna Wallace Hopper	Ellen Terry
Laura Hope Crews	Leslie Howard	William H. Thompson
Clarence Derwent	May Irwin	Blanche Walsh
J. E. Dodson	Doris Keane	Ethel Waters

and other great stars

". . . we are such stuff as dreams are made on."

Shakespeare's "The Tempest." Act IV, Scene 1.
Presented at the Empire, Jan. 3, 1922

DEDICATED, MARCH 1, 1955

was The Empire. CF spent every possible moment away from his desk observing the demolition on the site and the construction. CF was invariably attended by his then closest friend, playwright-producer David Belasco and later building-owner of The Belasco Theatre (1907), located at 111 West 44th Street, designed by George Keister.

The firm of J. B. McElfatrick & Company were selected as architects for The Empire. Applications had been filed with the City March 11, 1892 for the construction permit and the adjoining office-store building. The following month, April 5, applications were submitted for the theatre with offices above the oversized lobby. The buildings were constructed as separate units. The estimates for the total costs were one-half million dollars. The theatre building dimensions were 51 foot frontage on Broadway and 216 feet on 40th Street. The theatre building was 81 feet high.

The Empire was to be the first of seven theatres the McElfatrick firm planned in the Times Square and uptown area. McElfatrick must have been entranced with a late Victorian architectural manual cluttered with Greek orders and motifs. Thus inspired, he designed the facade of The Empire Theatre Building. The three-story office-store building next door involved a French-influenced spree.

The theatre-office building facing Broadway was five stories high, four office floors were built over the lobby space. When completed it was the only theatre in the City constructed directly on ground level. Among Empire Theatre innovations were: First theatre to have electrical installations with an alternate gas system. The Empire may also have been the first theatre to use electrified attraction signs. A large Empire electric sign was mounted on top of the first floor cornice with an attraction frame installed in the frieze area below it. It was also the first theatre be constructed after the more strict building codes were enacte 1892 to further insure safety (fireproofing) and considerations audience comforts.

The original theatre facade supported four terra cotta urns atop square pedestals joined by balustrading. Later photogra show that these had been removed from The Empire roof. infamous roosting Empire pigeons may well have been the rea for their removal. The pigeons particularly enjoyed McElfatric ample cornices, unfortunately set at window level for all up floors. Front office staffs fought continual battles with th throughout The Empire years.

Two building materials were primarily used including terra co ornamentation with Indiana limestone for the street level a composite order cornice supports. Later the shorter Doric ord were removed and the composite ones substituted at the entran These upheld comic-tragic Greek masks that remained until demolition. Probably at this same time the heavy leaded gl panel that filled the arched entrance was removed.

Pressed brick was used on the three upper floors. In the center the top entablature frieze a small plaque can be discerned. Lacki evidence and being unable to decipher in photographs, it assumed this would cite the name of the owners and the erecti date. This was the current custom on such documentation.

The rectangular marquee that contemporaries remember at t 1953 closing was also erected after 1915. This, fortunately, w achieved with remarkable sensitivity as to scale and simplici The 1903 opulent Carrere and Hastings lobby ceiling rise line h been followed outside emphasizing the limestone archway of t front entrance. "Empire Theatre" was embossed on the rise abo the marquee that extended to the Broadway curb. Narrow marqu current attraction panels followed the sides above the sidewa allowing only a one-line attraction notice or star billing under t "Empire Theatre" lettering.

The marquee was well lighted underneath by strips of bul along the outer edges. Together the two lobbies and marquee are afforded a splendid promenade experience for theatre goe Empire audiences reveled in the intervals. It was exciting to mo among the celebrities that were apt to be in attendance. A so fountain was introduced in the lobby in 1915 during the run playwright-star William Gillette's (1855-1937) **Sherlock Holme** Unfortunately, the fountain gave an over-energetic blast during performance, Gillette fumbled a line and that was the end of t soda bar.

The next door bar and restaurant (south side) survived under varieties of building and managerial changes to provide ref ments for Empire patrons. The Met's Sherry Bar across was the only legalized theatre-opera bar to serve spirits during Empire's life span.

The adjoining office building used an Ionic order on the 40t Street entrance and there were French architectural influences o the second and third floors. A Mansard roof level rises to the a chitrave, the third floor of the theatre building.

A Louis XVI inspired design was used on the Broadway corn store windows. These were later replaced with signs and lead glass. Small, square-paned windows were used originally on th corner top leaded windows. Single panes were later substituted.

A horseshoe arched tower rose above the ballustrade to en phasize the 40th Street entrance. Originally an open spire, o tagonally mounted, stood in the curve of the roof corner. This wa later leveled to the mount. The later construction of a steel frame electrified attraction sign on top the store-office building probabl caused its removal due to the view obstruction. The sign which wa attached to the buff brick theatre wall on one side was nearly thre stories high and angled. It could be clearly seen from the Time Square area.

Construction of the theatre building began May 16, 1892 and was officially completed (after the January 25, 1893 opening night) the following March 31, 1893.

Ever the apt showman, CF had been mindful of the importance of his premiering play. For this endeavor he turned to Belasco. Thus commissioned, Belasco co-authored with Franklin Flyes, **The Girl I Left Behind**. **The New York Times** critic Brooks Atkinson, much later, described the Belasco-Flyes partnership as "a ham. . . and a hack." Rehearsals were held in New York with an opening in Washington, D.C. Meanwhile CF was constantly being warned that the auditorium could not possibly be completed for the announced opening date. Countless complications arose, among them the gas-electric system. CF quipped, "The Empire must open tonight if we have to open with candlelight." His biographer Isaac Marcosson says, "He mixed jest with life and it enabled him to meet crisis and disaster with unflagging spirit and smiling equanimity." CF had great facility in designating responsibilities in all aspects of his enormous organization.

The opening night was a social and theatrical event fully recorded. New York society was in ostentatious attendance. A unique New York institution "Opening Night at The Empire" was established. As was his lifetime custom, CF sat backstage, this evening with Belasco, making no appearance out front. In spite of spontaneous overtures from the audience for CF's presence, he would not appear on stage and thrust out Belasco. CF's popularity with press and public nearly overshadowed that of his stars, and while this was perhaps the most memorable and moving incident of his entire life, it was Belasco and his great flair for theatrics — called "The Bishop of Broadway," because he wore semi-clerical garb — who did the honors with a probably prepared speech.

Admission prices were $1.50 for boxes and orchestra with scaled down prices for balcony and gallery. **The Girl I Left Behind** was an instantaneous success and subsequently ran for 288 performances. The theatre building was hailed by both public and press. The leading lady was Edna Wallace, later known as Edna Wallace Hopper. Incredibly, she was on The Empire stage sixty years later for "Empire Highlights," skipping on to play a scene as "The Girl," May 24, 1953 prior to closing night May 30, 1953.

Following the opening, **The New York Times** critic, in spite of tributes to the new theatre, especially its feeling of intimacy, wrote: ". . . every spectator is near enough the stage to be in sympathy with the actors." However, he does comment negatively, ". . . the rows of seats are entirely too close for complete comfort, but that is a fault common to most theatres."

The "decorations of the interior are handsome and tasteful. The prevailing tints are subdued red, terra cotta, cream and dull green." **The Times** critic's tribute to CF's taste must have delighted him. There were certainly no portents that he would, however, in just ten years have the "handsome interior" gutted.

CF moved into his personally planned spacious office on the first floor above the lobby. (Variously mentioned as located on other floors, Elizabeth Marbury emphatically affirms the second floor location. Considering CF's deteriorating physical state and the frailities of The Empire's elevator, the second floor location seems logical.) These quarters reflected his refined taste and creative habits, ornamentation was restrained, uncluttered (differing from brother Daniel's Lyceum Theatre eyrie). Miss Adams retained a smaller office nearby. The bulging CF companies and Syndicate took up the remainder of the office space.

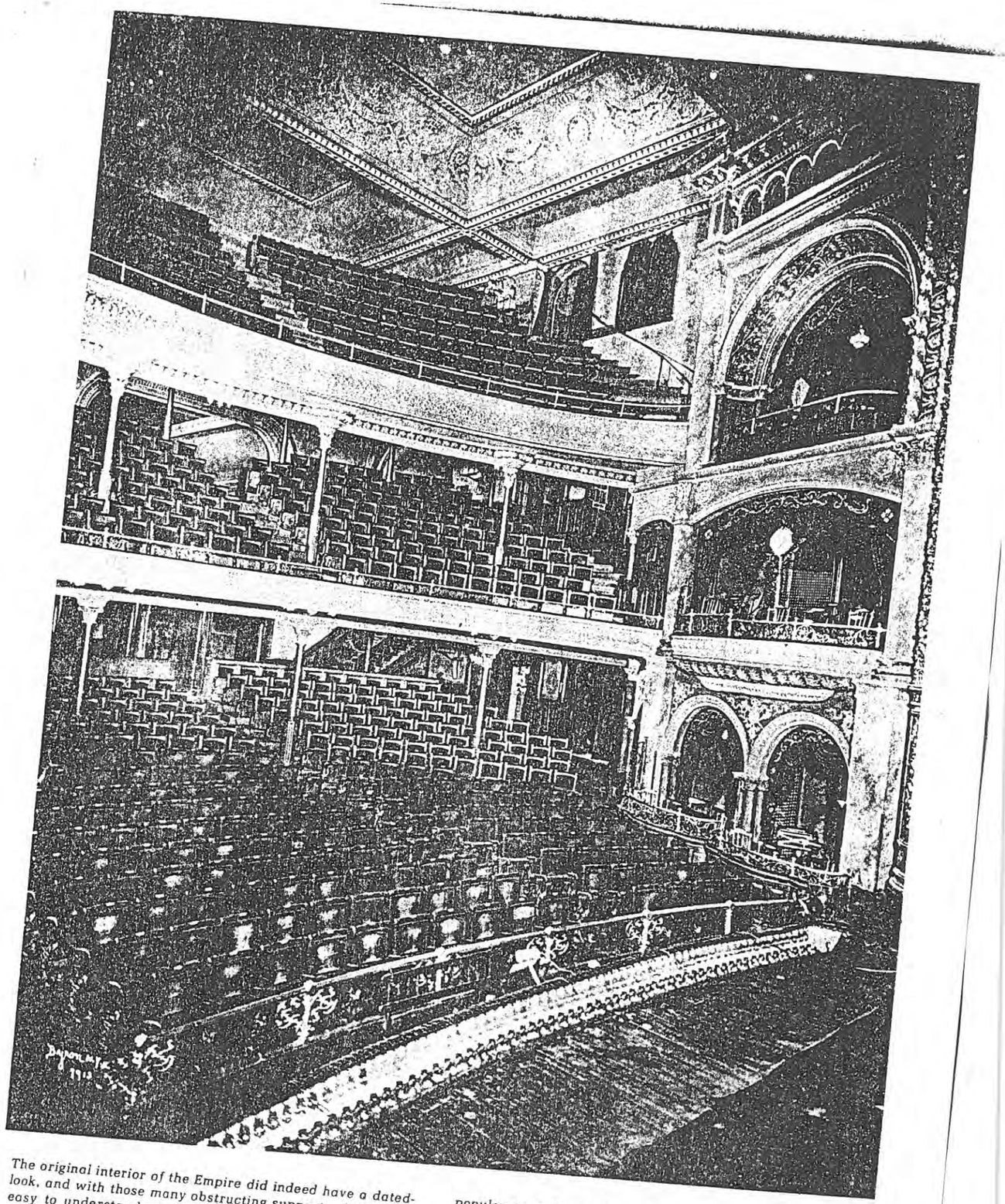
The original McElfatrick interiors were dark and uninviting, especially regarding the lobby and the publicity and photograph displays. There is little levity offered the patrons pictured at the box office in the surviving illustrations. The atmosphere was almost funereal. Miss Adams' large, ubiquitious photographs were near lost in the lobby gloom. Encouraged by CF, she later became an acknowledged lighting expert. This dismal lobby alone might have sparked her interest in improving the house and stage at The Empire. There was a furtive attempt to brighten pseudo-Gothic surroundings with greenery and fresh flow

No particular reason has been found for the pr renovations other than CF's consideration by 1903 that The E was "old-fashioned." He also had strong objections abo various supporting columns that had been used througho auditorium. He was only too aware they hindered the sightlin

On April 6, 1903, application was filed by the architectural f Carrere and Hastings for complete renovation and designs lobby and auditorium. To date, The Empire had been econom successful. The three CF stock companies shared it — the manent Empire one, as well as the profitable "star-stock panies" of Miss Adams and John Drew, uncle of John, Lionel Ethel Barrymore. When either of the three successful compa might be held out with a prolonged run on the road the po Empire was immediately rented by other producers. renovation decision was a major one for CF. The the auditorium and lobbies were to be razed to the four walls. selection of John M. Carrere and Thomas Hastings as archite alone would have assured CF's esthetic tastes for posterity.

The two had attended Ecole Des Beaux Arts in Paris as stud where they first met in 1884 and later formed a productive p nership established in 1886. Unrivaled in this country ex possibly by McKim, Mead and White, they became exponent their beaux arts training. How the firm could have taken on concurrent responsibilities other than their tremendous projec the New York Public Library at Fifth Avenue at 42nd Street (un construction 1899-1911) is awesome.

Charles Frohman as a young man. Already balding, a somewh incompetent retouch artist has attempted to apply son crayoned hair. This is a rare hitherto unpublished photogra kindly supplied by Louis A. Rachow, Librarian of the Walt Hampden Memorial Collection]



The original interior of the Empire did indeed have a dated-look, and with those many obstructing support columns it is easy to understand why Charles Frohman desired a NEW EMPIRE. Certainly the design for the new interior was a significant step forward, and which proved to be most popular over the years both with the many stars who appeared on the stage, as well as with the audiences. The size of the house remained almost the same, and it was this compactness which caused it to be so favored by everyone. [Photo from the Byron Collection of the Museum of the City of

They had designed The Knickerbocker Theatre, Broadway and 38th Street, also opened in 1893. Might not CF had been more impressed with the Knickerbocker design than his own commissioned architect? The Knickerbocker was later leased by CF after being purchased by his friend Al Hayman and became a distinguished playhouse. It was demolished in 1930. The firm's proudest and most notable theatrical accomplishment was the New or Century Theatre, 1909, Central Park West at 62nd - 63rd Streets.

It would seem, however that theatre goers (and certainly historical architects) might have made more reference to the dichotomy of the confused McElfatrick facade and The Empire's Carrere and Hastings dramatic beaux arts lobbies and interior. From the opening in 1893 to the much-heralded reinauguration in 1903, The Empire projected one success after another. The earlier Empire presentations are marked more by economic success than quality playwriting. Julia Marlowe was the popular star of one of the most successful plays The Empire ever presented, **When Knighthood was in Flower.** Popular star John Drew was chosen to reopen the new theatre on October 13, 1903. The play was "Captain of Dieppe" - which was not a "new" play, but a moveover from one of the other Frohman houses.

NEW EMPIRE THEATRE REOPENS WITH JOHN DREW in "Captain Dieppe."

Despite the counter attractions of two important openings at other houses, the Empire Theatre was filled to the doors with a fashionable audience last evening when the curtain rose on the first act of "Captain Dieppe," the play chosen to reopen the remodeled theatre.

If would scarcely be an exaggeration to refer to Charles Frohman's principal theatre in New York as a "new house." The limitations of the original site alone has prevented the building of a house of which the walls would have been new as now are all other elements of the theatre,

. . . A full description of the results attained by Messrs. Carrere and Hastings was given in the Sunday New York Times; it is but fair to add that the general effect of the work done was enhanced by the turning on of the lights, when it was possible to fully appreciate the color scheme with its perfect blending of the many shades of gold and red employed. The gold has been used not merely as a decorative detail, but as a distinct color in several tones.

. . . The elimination of all columns in the rear of the house and the introduction of broad promenades at the rear on each floor are features which add to the practical conveniences of the house. Another advantage which will be appreciated is the installation of seats modeled after a pattern designed by Mr. Frohman. These are roomy and have exactly the right shape, with pneumatic air cushions.

In the absence of the manager (Mr. Charles Frohman, Ed.) who is at present up-state directing the rehearsals of Miss Maude Adams in her new play, "The Little Sister of Jose," the audience insisted upon a speech from Mr. Drew, who responded at the end of the second act. . .

(Ed. Note: The play "Captain of Dieppe" was not reviewed since it had previously opened at the Herald Square Theatre with the same cast.)

(From the New York Times, Oct. 14, 1903)

CF was a passionate Anglophile. He made countless trips sailing on Cunard liners to administer his English theatre interests. One of the most popular and often published photographs of CF was made aboard ship — impeccably attired and holding a cane. The cane was not merely for effect. He limped due to his infirmities. The New York Public Library retains this United Press photograph. He reveled in the voyage and contemplated visits with his many creative Anglo-American friends. CF maintained a country seat at Marlow, Buckinghamshire, replete with pastry chef. A suite at the Savoy Hotel was his London quarters. A memorial fountain stands today in High Street, Marlow, lovingly erected by townspeople.

Disregarding dire warnings by friends and authorities due to World War I submarine activity in the North Atlantic, CF booked passage on the Lusitania and sailed May 1, 1915. He had not been to England in 18 months, exerting his energies on American productions. Ethel Barrymore was so distraught she came down from a Boston engagement to personally escort him aboard. There is documented evidence that he received an "anonymous" call from the New York German Consulate urging him not to sail. Warning advertisements were also printed in New York newspapers. He was obdurate. Fatalistically he made a complete schedule for his business and personal affairs a year in advance which he had never done before. CF was now in poor health.

The English liner was torpedoed by a German submarine on May 7, 1915 just off the Irish coast. Over a thousand lives were lost including 114 Americans. On deck, CF's last recorded words — overheard by Rita Jolivet — to fellow drowned passenger beloved friend, English playwright, Charles Kline were "why death, it is the most beautiful adventure in life." This passa entered today under his name in Bartlett's **Familiar Quota** and the **Oxford Dictionary of Quotations.** These words are a terplay on Barrie's last paragraph of the printed text of **Peter** "To live would be an awfully big adventure."

His last moments were publicized with drawings and p photographs in coverage by the popular tabloid press for years. in spite of a lifetime of constant romantic rumors involving Ma Adams, died unmarried, as did Miss Adams. At his death M Adams was again required to reissue denials of their marriag **The New York Times.**

Alf Hayman, brother of Al, took over the reins of the Cha Frohman companies and The Empire. The operation was renan Charles Frohman, Inc. Probably due to the influence of Da Frohman, (an executive) Paramount Famous Lasky Corp. wa direct the Empire's fortunes for the next 20 years. Alf Hayman Jesse Lasky's insensitive management caused stars such as Et Barrymore to leave, with deep emotion, CF's "Empire famil

CF left no will. There was a net of $451.00 in his U.S. estate. T overwhelming expenses of his quality productions, as well as quiet luxury in which he surrounded himself had taken th cumulative economic toll.

Few notables have had more memorials held at their passing. New York at the Temple Emmanuel; London, St. Martins-in-t field. His bereaved Empire stars, Ethel Barrymore, John Dre Julia Sanderson and Billie Burke were playing CF productions the road. Each presided at memorial ceremonies. CF's rescu body was buried in Union Field Cemetery, Cyprus Hills, Queer N.Y. With the death of brother Daniel, December 26, 1940, ternment followed beside CF.

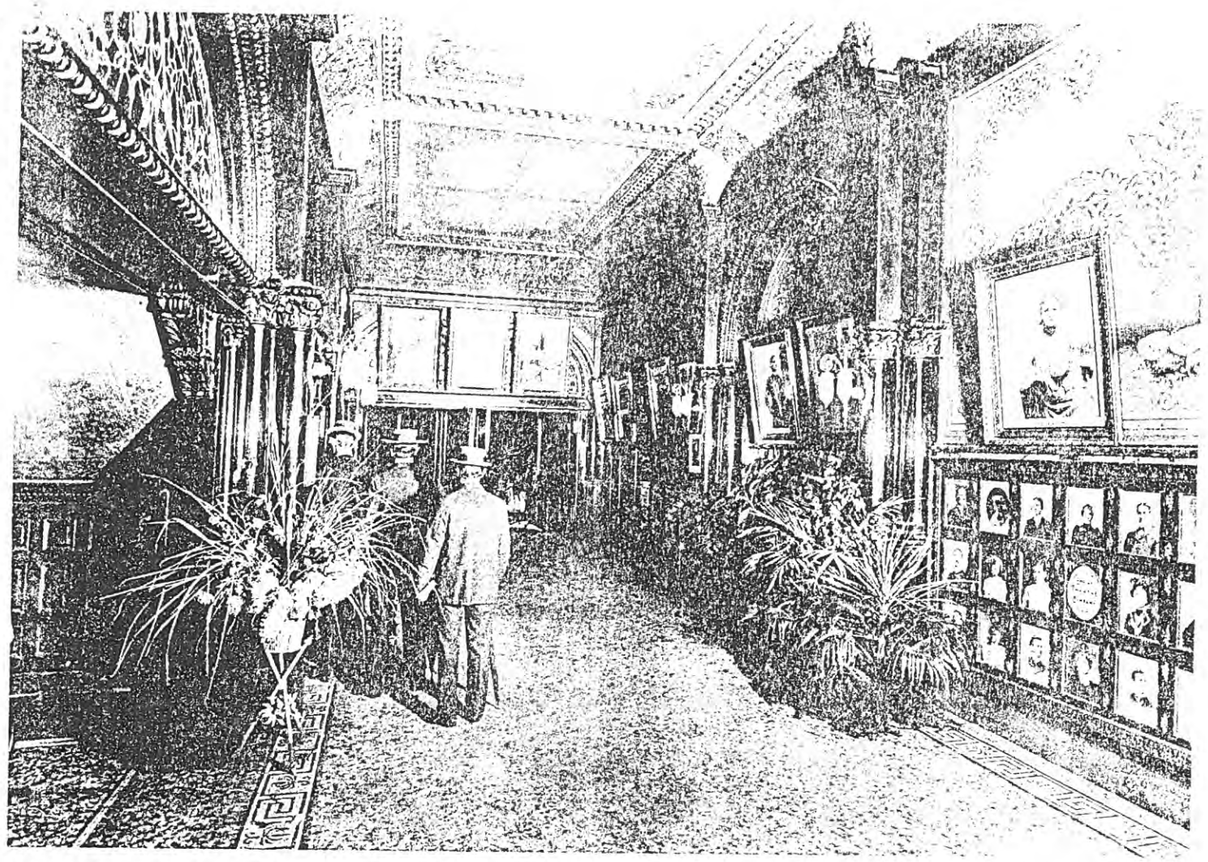
Colorful producer Gilbert Miller took over The Empi management in 1920. Miller's father, Henry had been an Empi star. He later built his own theatre, The Henry Miller, 124 West 43 Street, architects H.C. Ingalls and Paul Allen.

Miss Katherine Cornell had a long and profitable association wi The Empire. On November 27, 1928, prior to the opening of **Age Innocence**, Miss Cornell "stood for a moment in silent tribute to t memory of the great players who had occupied dressing room 1 the past." Her following Empire triumphs were **The Barretts Wimpole Street, Wingless Victory** and **Candida.**

Two highly proclaimed **Hamlet** revivals (one headed by Lesli Howard) were announced for simultaneous production in 193 John Gielgud headed a cast starring Lillian Gish, Judith Anderso and Malcom Keen West slated for an Empire opening. Howard revival folded: Gielgud's ran for 132 performances and eclipse those of John Barrymore and Edwin Booth. Each had portrayed 10 Hamlets.

Ruth Gordon returning to The Empire was assigned star dressin room 1 and much lauded by the press in a revival of Ibsen's **Do House** in 1937. Ethel Barrymore had assayed the first Nora at Th Empire in 1905. Miss Gordon in fervor, expressed Empire affectio in a letter to the author. "What a theatre! Nothing could be like i its lobby, its dressing rooms, the backstage, the house itself, o my!"

The Empire's most remembered and publicized presentation was **Life With Father,** 1939. It was based on the autobiographical sketches of Clarence Day and dramatized by Lindsay and Crouse. Lindsay also played "Father." It was a long-run winner of 3,13 performances. This 19th century brownstone, domestic period piece could not have possibly had a more handsome and fitting setting then The Empire. Further atmosphere was provided by a small orchestra that played popular 19th century airs in The Empire pit. Lindsay and his actress-wife Dorothy Stickney who played "Mother" occupied the star dressing rooms, 1 and 2, for six



The dark lobby and box office area can be contrasted with the later Carrere & Hastings glowing rendition. A combination gas candle and electric fixture can be seen on the right wall. The box office attendant serving inside received a $2,000 yearly salary. At the closing of the house in 1953 the original ticket racks were intact, though slightly worn. Also found in the ticket office were some lost "stock certificats" of Paramount Famous Lasky Corp. There is no doubt who was the Empire STAR. At least four portraits of Maude Adams are displayed. [Photo from the Byron Collection of the Museum of the City of New York.

years. John Drew Devereaux, grandson of John Drew, played the eldest Day son, Clarence. Miss Stickney, with a commission to the late Louis Melancon, possesses, possibly, the most beautiful preserved photographic record of The Empire in existence, fortunately done in subtle color. One photograph depicts a charming costumed "Mother" seated before the extensive three-paneled, mirrored dressing table. The table was of modified "Louis" design. The lighting for the dressing room seemed as flattering as did the house and lobby lighting. The 1 dressing room appeared to be enormous. As a theatre buff, it is emotionally overwhelming to contemplate the theatre personalities—and their guests—who were reflected in that tiered mirror. Miss Stickney has been contracted by Doubleday for a book of her memoirs which I am sure will provide more Empire and "Father" lore.

Gilbert Miller's provocative management of The Empire ended in 1931. **The New York Times** had reported on October 17, 1931 that The Empire was to be sold within the month on orders of the executors of the estate of Alf Hayman. Daniel Frohman concurrently made a press announcement that the sale would have nothing to do with the "operation" of the theatre. A revival of Miss Cornell's **The Barretts of Wimpole Street** began at The Empire on November 21, 1931. A check of **The New York Times Index** does not report it, but The Empire had then been purchased, fortunately, by "1432 Broadway Corporation" (store front-office next door), officials Joseph Miller, president, and Lester Mayer, treasurer, a nephew of the Hayman's. Under their benevolent ownership The Empire continued to prosper.

The demolition countdown for The Empire came with an unobtrusive item in **The New York Times** April 27, 1946. 1432 Braodway Corp. affirmed that Jacob Freidus, a 33-year-old "real estate operator" had negotiated to take over The Empire ownership July 31, 1946 for one million dollars payment. Thus The Empire passed out of the "CF family" into insensitive, speculative ownership. Freidus, "a heavy investor in the metropolitan area" had no plans for the "future" of the theatre—what an understatement!

The Lunts were then ensconsed at The Empire in their long-run hit **O Mistress Mine.** In this light comedy by Terence Rattigan, the late Alfred Lunt and acress-wife Lynn Fontanne had the hit of their career, 451 performances. The Empire, which had been called "the pet playhouse of Manhattan's ultra-social set" had rarely seen a more glamorous night than the Lunt's January 23, 1946, opening night.

When German immigrant John Jacob Astor died, in 1848, he was the richest man in the United States. He and his descendants had long been involved with the theatre in New York. After World War II, Astor's English heirs exacerbated their New York real estate activity in a wheeler-dealer fashion. This culminated with the death of Viscount Astor II, October 11, 1952. The Astor heirs had been furiously selling their New York properties, raising much needed capital. But in 1948, and unreported by the press, The

Empire was profitably sold by Jocob Freidus to the Astor heirs, for an obvious short-term investment.

Whatever sentiment, if any, the family may have felt concerning the certain fate of The Empire is not documented. The Viscount's will was probated November 28, 1952. The estate then found it was not only burdened with the consuming death duties, but that of the Trust taxes covering the Viscount's beloved London newspaper The **Observor**. He had left this tax unpaid before his death after setting up a Trust to guarantee its future. The Empire's existing 39-year-old lease was sold to a textile firm for demolition and a protracted headquarters office building. Ironically, this lease, if retained, would have assured certain landmark designation before the 1991 expiration.

An emotional editorial appeared in the February 8, 1953 New **York Times**. Thereafter **The Times** and the American and English press variously covered the scheduled razing. **The Times** theatre editor must have been flooded with nostalgic letters, a few were printed. CF's choice uptown "location" had become a post-World War II favored office building district. The Metropolitan Opera was to be demolished in 1966. The office building that replaced it is even more offensive than the present sterile "1430" on the site of The Empire.

There were furtive rumors that M. Lowenstein & Sons, the textile firm, would erect a playhouse to be incorporated into their proposed office building. The then existing building code would not condone such construction. Later Mayor John V. Lindsay implemented a revision in those obsolescent codes resulting in the construction of several new playhouses in office buildings.

The Time of the Cuckoo starring Shirley Booth opened October 15, 1952 after having been tried out in Philadelphia at the historic old Walnut Street Theatre (1809). It, along with The Empire, had long been considered "the two principle shrines of the stage tradition." Fortunately the renovated Walnut has received landmark status and survives. "Cuckoo" closed May 30, 1953, the final performance given on the stage of The Empire. The last **Playbill** for The Empire carried a touching tribute to the theatre by Miss Booth entitled "Hail and Farewell." She directed and led the audience in singing Auld Lang Syne after the last of many curtain calls.

The previous Sunday night, May 24, 1953, a benefit sponsored by the American National Theatre Academy, recreated "Highlights of The Empire," with Miss Skinner as mistress of ceremonies. It played to a star-studded, sold out house. Both evenings left audiences with few dry eyes. Nevertheless, energetic theatre fans managed to fall upon The Empire with busy hands as they did later with the closing of the old Metropolitan Opera gala April 16, 1966.

Scavaging abounded. The Beaver Concrete Wrecking Company advertised The Empire's destruction with a blatant advertisement in The Times: "Last Performance of The Empire Theatre" offering memorabilia for sale. Serious collectors such as the Howard Lindsays had made previous arrangements as had the Virginia State Theatre, The Barter Theatre at Abington, Virginia. Lower Empire box chairs, orchestra seats, together with the charming lobby portrait of Miss Skinner by John Falter done in 1940 are now among Miss Stickney's many theatrical treasures.

The press, in the meantime, was filled with touching tributes to The Empire by Ethel Barrymore, Maude Adams, Helen Hayes and others. Unexplained and inexcusably, no campaign was organized by the profession, theatre fans or preservationists to delay its studied demolition.

No other American theatre had been so renowned with chronicled celebrations as had The Empire. The 25th, 30th, 45th, 50th, 55th and 60th "inaugueration night, January 25" had been observed in the theatre and extolled by the press, recognized by the public and the profession.

The most memorable anniversary date was the 50th. The Player Club had created and installed a plaque January 25, 1943 in th theatre lobby—the whereabouts of the plaque is now unknown Rarely had The Empire lobby been filled by so many distinguishe theatrical and New York City celebrities.

In retrospect, the architectural enchantment of The Empire portrayed in Miss Stickney's Melancon photographs is staggering They, perhaps, are more enhancing than the Carrere and Hasting black and white drawings. The spaciousness they achieved in th auditorium is remarkable, always managing to create an intimat performer-audience sense.

Certainly Carrere and Hastings creation of the boxes, th proscenium, its curtain and valance were unmatched in an playhouse in this country, probably only achieved and surpasse with their later projection of The Century. This refinement i particularly apparent in the handsome orchestra seat backs wit their embossed "E" and the gold-arched box chairs designed by th firm of Michael Thonet of Vienna. The firm today is know primarily for their popular bentwood rockers and curved bac chairs., Miss Stickney remembers that both upper and lower bo chairs were carefully scaled to allow unhampered viewing. Th lower box chairs were finished in black and gold with square back Fortunately the valance and proscenium draperies (in somewh reduced scale) along with the orchestra seats may be viewed toda in the Barter Theatre.

Former **New York Times** critic, Brooks Atkinson writes th tribute to CF and his theatre. "It had the finest auditorium of a theatre in its time, the largest and most hospitable lobby and all t comforts of a cultivated institution. The ticket-taker wore full dre and silk hat. The Empire retained its prestige long after Charl Frohman died. He built so well that the pride and luster of h theatre outlived him." **The Times** had reported at CF's death, "T Empire was his pride."

Miss Skinner sums up the illusion of the Empire: "That belov gilt-prosceniumed and red-plush theatre which really IS theatre was a lovely and exciting temple. . ."

NOTE TO EDITOR

If a complete bibliography were noted of all the works i vestigated, it would require an entire issue.

In attempting this assignment, I expected a copious amount material to be available—it has been overwhelming! The E pire, the Frohmans and their most honored actress, Mau Adams, certainly must be among the most documented theatrical personalities. They lived at a time well recorded many contemporaries. Certainly any individual who knew worked with them, if in the slighest way, seemed compelled mention an anecdote or experience—alas, sometime more w emotion and sentiment rather than fact.

Dates, names (as Al, Alf Hayman) have often been used terchangeably. I trust I add no more confusion to "Empire lor

Architectural, technical and engineering details are s prisingly sparce, certainly for the Carrere and Hastings inter renovation of 1903.

Hopefully, this article will incite more primary research. T far. Dr. Striver seems to have made an excellent beginning w his specific study, "CF and the Empire Stock Company."

As my contribution I provide a bibliography of works Charles Frohman.

It has been a compelling and rewarding venture. Smitte have even forgiven CF his mogul-engineered Theatre Syndi sins!

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ACKNOWLEDGEMENTS

Walter C. Curtis, editorial assistance.

Annette Davison, niece, by marriage, of Daniel and Charles Frohman, firstly for her untiring efforts (1966-1973) to further the Lyceum landmark preservation cause as well as for her generosity in divulging cherished Frohman recollections, not only to the author but other writers and researchers.

Theodore H. Fetter, Curator, The Music and Theatre Collection, Museum of City of New York for his search and permission to use credited photographs of the McElfatrick and Empire creations.

Charles H. Flanders, editorial and typing assistance.

Ruth Gordon whose contagious enthusiam and affection for The Empire (by letter and published work) inspired this article.

Louis A. Rachow, Curator and Librarian, The Walter Hampden-Edwin Booth Collection and Library (and fellow member THS) for exhaustive research assistance in his unique provenance, as well as suggestions to other creative reference sources.

Cornelia Otis Skinner for her delightful Empire comments not only from her published works and her theatre scrapbook (preserved TC PARC-NYPL), but particularly for letters to the author indulging even more personal Empire revelations.

Dorothy Stickney for sharing her personal experience and impressions of The Empire along with the privilege of viewing her extensive theatre memorabilia.

Margaret H. Tuft, Director of Preservations, Landmark Preservation Commission, New York City. For detailed information on the Lyceum Theatre landmark designation and her personal efforts on behalf of this designation and many others.

John Willis, editor, **Theatre World**, for his helpful cooperation.

The staff and facilities of: American Academy of Arts and Letters, Ms. Hortense L. Zera, Librarian. Cooper-Hewitt Museum Library, Robert C. Kaufman, Librarian. British Museum, London, England, Elmer H. Bobst Library, NYU Reference Dept. Hudson Park Branch, NYPL (a 1916 Carrere & Hastings creation) Juliet Woodbury, Librarian. NYPL Annex. New York State Historical Society Library, Cooperstown, N.Y. Theatre Collection of the Performing Arts, Drama Dept., Paul Myers, Curator.

ABOUT THE AUTHOR

William D. Eppes is "an ever-aspirant writer, civic worker, preservationist, William and Mary alumnus and enthusiast; a theatre, art, classical music, pug dog, and humanities'nut,'" who attended his first play as a child of the 1920's. It was a creditable production of Clyde Fitche's *The City*, presented in a tent, pitched in an Alabama pasture. His mother, a patron of the arts and public education, had been one of the local, losing angels attempting to back "an unforgettable week of 'culture'" provided by The Radcliffe Chatauqua.

Son Bill accompanied her to whatever "live" performances were offered, vaudeville, theatre, circus or opera, had some experience "on the boards" himself, but came to the conclusion he would rather pay his admission, relax and relish the occasion from the more comfortable side of the footlights. He has since lived and travelled throughout this country and Europe, and admits that he can "spot a stage loft in any landscape as easily as a Dalmatian sniffs fire." His favorite theatre and opera playhouses include Elitch Gardens, Denver; the Central City, Colo., Opera House; the "tragically and needlessly demolished Jefferson and Temple theatres of Birmingham, Ala.; Boston's Colonial, a gem inspired and constructed by Charles Frohman; the Asolo in Sarasota, Fla.; The Music Box in New York City,

National Trust for Historic Preservation

1785 MASSACHUSETTS AVENUE, N.W. WASHINGTON, D.C. 20036 (202) 673-4000

January 26, 1983

RECEIVED
FEB 2 1983
LANDMARKS PRESERVATION COMMISSION

Ms. Lenore Loveman
Executive Director
Save the Theatres, Inc.
165 West 46th Street
New York, NY 10036

Dear Ms. Loveman:

I am pleased to advise you that the application of Save the Theatres, Inc. for financial assistance from the National Trust's Critical Issues Fund has been reviewed, and the National Trust will provide financial assistance to Save the Theatres, Inc. upon the following terms and conditions:

1. The National Trust will make a grant (the "Grant") in the amount of Fifteen Thousand Five Hundred Dollars ($15,500) to Save the Theatres, Inc. to be used exclusively to prepare a preservation, development and management plan (the "Plan") for the Broadway Theatre District, an area bounded by 41st to 57th Streets between the Avenue of the Americas and 8th Avenue extended to include the Martin Beck Theatre west of 8th Avenue (the "District"). The process of developing the Plan is referred to herein as the "Project". The purpose of the Project is to develop practical solutions to the problems of preservation and development in the District. In conducting the Project, Save the Theatres, Inc. shall do or cause to be done the following:

(i) a general survey of existing uses, characteristics and development patterns of the properties in the District;

(ii) an analysis of the functional environment of the District and a projection of future needs and markets;

(iii) an analysis of the ground floor uses of the properties in the District and recommendations as to how to preserve and expand these activities which enhance the District;

(iv) an assessment of current public space management in the District, including transportation, pedestrian movement and streetscape;

(v) an analysis of the new Mid-town zoning resolution and its impact on the District and future development;

(vi) three alternative urban design and development schemes for the District including a strategy for implementation of these schemes, and

(vii) a case study with the assistance of the students of Professor William Poorvu of the Harvard Business School (the "Students") including (a) an economic assessment of the theatre industry in general, (b) a detailed economic analysis of several individual theatres in the District, and (c) an examination of the economic implications of the three urban design schemes on a representative block of the District, detailing the economic impacts of a variety of treatments relating to zoning changes and incentive programs and determining what combinations of incentives and zoning changes would be necessary to accomplish preservation objectives within the District.

The Project is to be conducted in accordance with your application of July 15, 1982 as revised and expanded in your correspondence dated August 4, 1982 and November 15, 1982, (the "Application") and as revised by your January 7, 1983 meeting with National Trust staff in Boston, except that in the event of a conflict between this Agreement and the Application, this Agreement shall control. Otherwise, deviations from the process outlined in the Application must be approved in advance by the National Trust.

2. The Grant will be matched in cash on a dollar-for-dollar basis by Save the Theatres, Inc.

3. Disbursement of $13,000 shall be made in a single installment upon receipt of (i) evidence of matching funds in the amount of the Full Grant and (ii) the executed original of this letter. Disbursement of $2,500 of the Grant to cover expenditures associated with the work to be performed by the Students will be made to the Students on a reimbursement basis by the National Trust's Northeast Regional Office once the executed original of this letter has been returned to the National Trust.

4. The Project shall be completed within four (4) months of first disbursement of the Grant.

5. The Grant must be used for one or more professional consultants and may not be used to defray administrative overhead or staff salaries. Lee Harris Pomeroy, Associates, P.C., the Students, Project for Public Spaces, Inc., New York Landmarks Conservancy, Inc., Peter Kory and Roberta Gratz are hereby approved as consultants for the Project. Any other consultants or sub-consultants must be approved in advance by the National Trust.

6. In no event shall the National Trust fund more than fifty percent (50%) of the cost of the Project. Save the Theatres, Inc. shall submit to the National Trust a complete financial accounting, including sustantiating auditable records, of all expenditures related to the Project within thirty (30) days of its completion. At such time, Save the Theatres, Inc. shall remit to the National Trust the excess, if any, of the amount of the Grant over fifty percent (50%) of the cost of the Project.

7. Every month during the conduct of the Project, Save the Theatres, Inc. shall submit to David Gillespie, Director, Northeast Regional Office, a brief written report indicating progress to date, problems encountered, and the resolution or non-resolution of such problems.

8. Upon completion of the Project, Save the Theatres, Inc. shall provide to the National Trust five (5) copies of the Plan, five (5) copies of the materials produced by the Students, and any other materials produced in connection with the Project (the "Products").

9. Save the Theatres, Inc. shall submit to the National Trust detailed quarterly written reports on the implementation of the recommendations of the Project for two (2) years following its completion.

10. Any publicity or publication resulting from the Project will state that the Project was funded in part by a grant from the National Trust for Historic Preservation.

11. The National Trust shall have the right to reprint and authorize others to reprint the Products or any of them in whole or in part.

12. David Gillespie, Director, Northeast Regional Office is the designated representative of the National Trust to exercise substantive supervision of the performance of this Agreement. Susan J. Lutzker, Director, Grant and Loan Programs, is the designated representative of the National Trust to exercise general administrative responsibility. All required reports should be submitted to Mr. Gillespie.

Please evidence your acceptance of this commitment by duly executing the original of this letter in the indicated spaces below and returning it to the National Trust to the attention of Ms. Lutzker.

Failure to accept within fourteen (14) days from the date hereof shall render this offer for financial assistance null and void. The signed copy is for your records. If you have any questions concerning this commitment, please feel free to contact Ms. Lutzker.

The National Trust is pleased to be able to assist in this critical project.

Sincerely,

Michael L. Ainslie
President

The foregoing financial assistance commitment is accepted and agreed to this _____ day of _____, 1983.

(Corporate Seal)
ATTEST:

_____

SAVE THE THEATRES INC.

By: _____
Lenore Loveman
Executive Director

cc: David Gillespie
Joan Davidson
Robert W. Hubner
Jacob B. Underhill
Julia Stokes
Kent Barwick
Orin Lehman
Ann Webster Smith

THE STAGE TODAY: SUNDAY (July 5th.) '42

By George Freedley

Today there is a dark theater on the South side of 42nd. Street between Seventh and Eighth Avenues in what was once the heart of New York's theatrical center. The Eltinge named by Al Woods for his star, Julian Eltinge, the popular female impersonator, was last employed for negro vaudeville this spring. For the ten years before that, it was famous for the daring and vulgarity of the strip-tease and the smutty joke. Tilting with Paul Moss, who has aspired to stage censorship and who is supported in his stand by the courts, proved expensive business. Few if any were willing to defend present day burlesque as such, but the leading lights of today's theater world fought to prevent the kind of stupid censorship which regulates the stage by edict, that is by withholding licenses to operate. Mr. Moss was the victor and we can only hope that he will not abuse his very considerable power.

There certainly was no thought of these dark 1942 days when thirty years ago the American Play Company stood sponsor for Bayard Veiller's "Within the Law" on Sept. 11, 1912. Holbrook Blinn staged this prophetically named melodrama which ran 541 times in New York with Jane Cowl (which established her as a star), Orme Caldara, Dodson Mitchell, John Willard and Florence Nash. The initial attraction also set the house record which still stands unbroken.

September, 1914, was celebrated with George Broadhurst's "Innocent," in which dark, flashing Pauline Frederick, John Miltern andJulian L'Estrange appeared until December when Edward Sheldon's dramatiza-

tion of Sudermann's "The Song of Songs" was ready to open. This ran for six months as a tribute to a form of hedonism and employing such actors as Thomas A. Wise, Romaine Callender, Ernest Glendinning, Maude Allan, Irene Fenwick, Cyril Keightley, John Mason and Dorothy Donnelly. The following September Max Marcin's "See My Lawyer" had a brief career. It was followed in November by Avery Hopwood's bedroom farce, "Fair and Warmer." For 377 performances its splendid cast of John Cumberland, Ralph Morgan, Claire Kennedy, Janet Beecher and Hamilton Revelle were kept busy while the Eltinge's audiences roared with delight.

August, 1916, brought Otto Harbach's "Cheating Cheaters" for almost 36 weeks with Mrs. Jacques Martin, Miriam Doyle, Richard Male and Donald Gallaher. A year later the further adventures of Potash and Perlmutter were celebrated in "Business Before Pleasure" by Montague Glass and Jules Eckert Goodman. For almost a year audiences laughed at and with Barney Bernard, Alexander Carr, Mathilde Cottrelly and Clara Joel.

August, 1918, saw that rara avis, a successful two-character play in Boyle Thomas's war drama, "Under Orders." Shelley Hull and Effie Shannon acted it 167 times. Jan. 15, 1920 marked the premiere of "Up in Mabel's Room" by Wilson Collison and Otto Harbach. This somewhat off-color farce ran 2[illegible] weeks with Hazel Dawn, John Cumberland, Phil Markey and H. Dudley Hawley. In October, Mr. Collison combined with Avery Hopwood to turn out "The Girl in the Limousine" for Doris Kenyon, Charles Ruggles, John Cumberland, Claiborne Foster and Zelda Sears, who enjoyed a run of 137 performances. February, 1920, brought

Eltinge Theater 3

Florence Moore in Georges Feydeau's "Breakfast in Bed." This was succeeded the end of April by Lawrence Eyre's "Martinique" with Josephine Victor.

Another Eltinge farce arrived on August 9th. in "Ladies Night" by Avery Horwood and Charlton Andrews, which ran for eleven months with Adele Rowland, Claiborne Foster, John Cumberland (who must have almost lived at the Eltinge in those days), Charles Ruggles, Mrs. Stuart Robson and Judith Vosselli. These adventures in a Turkish bath were hilarious and now twenty-two years later a revised version as "Good Night Ladies" is a smash hit in Chicago with Buddy Ebsen and Sheets Gallagher.

1921 brought Edith Ellis's failure "The White Ville" and Fannie Hurst's "Back Pay" which ran 79 evenings with Mary Shaw, Helen MacKellar and Lucille La Verne. This was transferred to make room for Somerset Maugham's "East of Suez" which ran an even hundred performances with Florence Reed, Geoffrey Kerr, Leonard Mudie and John Halliday. A few days before Christmas Kate Jordan's "The Masked Woman" wrested from the French with Ethel Jackson, John Halliday, Lowell Sherman and Helen MacKellar began a comfortable run.

The 1923-24 season began in August with "The Woman on the Jury" by Bernard K. Burns with a cast headed by Mary Newcomb, Fleming Ward, Frieda Inescort and Henry Daniel. It had withered by November so the Eltinge was free to house Frederick Lonsdale's highly successful high comedy "Spring Cleaning." A sparkling cast of Violet Heming, A.E. Mathews, Blyth Daly, Arthur Byron and Estelle Winwood appeared in this until July.

Liberty Theater 4

Despite the efforts of Lionel Barrymore, Robert Cummings, Alan Brooks, Irene Purcell, Frank Conroy and Adrienne Morrison "The Piker" in January, 1925, ran but a month. It was followed by one of Mr. Mantle's best in "The Fall Guy" by James Gleason and George Abbott in which Ernest Truex and Hartley Power were featured. Arthur Richman's "All Dressed Up" failed in September but Gladys Unger's adaptation "Stolen Fruit" from the Italian of Dario Niccodemi in November had a fair run with Ann Harding, Felix Krembs, Harry Beresford, Helen Strickland and Rollo Peters. January, 1926, brought "Hello, Lola," a musical adapted from Booth Tarkington's "Seventeen." George E. Stone, Edythe Baker, Elisha Cook, Jr., Jay C. Flippen and Richard Keene were in this one.

The 1926-27 season boasted that stock favorite, "The Ghost Train" by Arnold Ridley with Claudette Colbert, Eric Blore and Isobel Elsom; Martin Brown's flop, "The Love Thief;" and the extremely successful, if extremely shoddy, "Crime" by Sam Shipman and John B. Hymer. The company included Jack La Rue, Claude Cooper, Sylvia Sidney, Douglass Montgomery, Chester Morris, Kay Johnson and James Rennie. The next season brought "Tenth Avenue" by John McGowan and Lloyd Griscom, a melodrama of Hell's Kitchen with Edna Hibbard, Gregory Ratoff, Frank Morgan and William (Stage) Boyd. The balance of the season was filled with such failures as "The Arabian," "Out of the Sea," "It Is to Laugh," "We Never Learn," "These Modern Women" and "Her Unborn Child." The famous "Blackbirds" moved over in October, 1928 from the Liberty for a successful run with Adelaide Hall, Aida Ward, Bill Robinson and Tim Moore.

Frank Vosper's "Murder on the Second Floor" began its 45 performances on Sept. 11, 1929 with Laurence Olivier, Florence Edney and Phyllis Konstam. Then came two more weeks of "Harlem," Charles Kenyon's "Top O' the Hill" and Preston Sturges' flop, "Recapture" with Cecilia Loftus, Hugh Sinclair, Glenda Farrell, Helvyn Douglas and Ann Andrews. March, 1930, saw Frederick and Fanny Hatton's adaptation from Andre Antoine's "Love, Honor and Betray". The cast was a brilliant one which boasted Alice Brady, Clark Gable, Vera Smith, Milton Lackaye, George Brent, Glenda Farrell and Robert Williams. "Little Orchid Annie" failed and in August Owen Davis had a moderate success with his "The Ninth Guest" with William Courtleigh, Thais Lawton, Allan Dinehart and Owen Davis, Jr. This was succeeded on November 26th by Frederick Bath's "First Night" which was the house's last legitimate attraction to date. During its 86 performances the cast was headed by George MacQuarrie, Emily Graham, Donald Blackwell and Robert C. Schnitzer.

(Next week - the Forty-Ninth Street Theater)

3/10/41 N.Y. TIMES

300 AT ELTINGE FUNERAL

Lambs Glee Club Sings at the Rites for Noted Actor

Three hundred persons, including Victor Moore, Herbert Gaxton, Fred Waring, Blanche Ring and other stars of the stage and screen, attended a funeral service yesterday for Julian Eltinge, actor, at the Episcopal Church of the Transfiguration, 1 East Twenty-ninth Street.

Mr. Eltinge, who rose to stardom by his female impersonations on the stage twenty-five years ago, died on Friday in his apartment at 333 West Fifty-seventh Street, at the age of 57.

The service, at which the Rev. Dr. Randolph Ray, the rector, and the Rev. Dr. Harold La Moyne officiated, was under the direction of The Lambs, of which organization Mr. Eltinge was a member. The club's glee club sang. There was no eulogy.

The honorary pall bearers, besides Messrs. Moore, Gaxton and Waring, were A. O. Brown, Earle Benham, Raymond Peck, William Devlin and Percy Moore.

Cremation took place at the Ferncliffe Cemetery in Westchester. The ashes will be sent to Hollywood.

Julian Eltinge Dies; Famous Impersonator

Julian Eltinge, 58, actor who won international note as the greatest of all female impersonators, died in his Manhattan apartment yesterday after a brief illness. He was unmarried and is survived by his mother in California.

Julian Eltinge
37 years on stage.

The screen, stage and concert figure, for whom Broadway's Eltinge Theatre was named by Al H. Woods, was stricken with a kidney ailment several days ago, and complications followed.

Born in Newtonville, Mass., as William Dalton, he was educated in the Public Schools of Los Angeles, San Francisco, Boston and Butte, Mont. He made his first stage appearance as an amateur at Harvard, and in 1904 in "Mr. Wix of Wickham," his professional debut. He later entered vaudeville as a female impersonator and for five years toured this country and Europe.

For more than 20 years, thereafter, he appeared in plays, musicals and concerts on Broadway and on the screen. He was in Billy Rose's Diamond Horseshoe show, having suffered financial reverses after retiring a millionaire.

JULIAN ELTINGE, IMPERSONATOR, 57

Actor Famous for His Female Characterizations 2 Decades Ago Dies at Home Here

THEATRE NAMED FOR HIM

Scored Hits With 'Fascinating Widow' and 'Crinoline Girl'—Lost Three Fortunes

Julian Eltinge, actor, whose female impersonations in "The Crinoline Girl" and "The Fascinating Widow" brought him fame and fortune twenty-five years ago, died yesterday at his apartment, 333 West Fifty-seventh Street, after a week's illness. He was 57 years old.

The stage, screen and vaudeville actor, for whom the Eltinge Theatre on Forty-second Street was named, was stricken with a kidney ailment a week ago and forced to leave his role in a night club show at The Diamond Horseshoe. The show will close tomorrow night.

Mr. Eltinge was born May 14, 1883, at Newtonville, Mass., the son of Joseph and Julia Edna Dalton. His real name was William Dalton but throughout his career he always was known by his stage name. At the age of 10 he received a part in the annual revue of the old Boston Cadets, an organization similar to the Knickerbocker Greys. According to his own account he was such a hit in a female part that the next year the revue was written especially for him.

Had Toured in Europe

It was not until he was 21, however, that he got a part in a more prominent cast. That was in 1904 and the play was "Mr. Wix of Wickham." He became a vaudeville player after that show failed, and for the next five years toured in this country and in Europe.

Two years later he returned to New York and was with Cohan & Harris's Minstrels, touring throughout the country with that organization. He already was widely known as a female impersonator. In 1911 he appeared at the Liberty Theatre in the dual role of Mrs. Monte and Hal Blake in "The Fascinating Widow," a play written especially for him, and with which his name always has been associated.

When the tour closed, Mr. Eltinge came back to Broadway. Another vehicle was ready for him, and in March, 1914, he appeared as Tom Hale in "The Crinoline Girl" at the Knickerbocker Theatre. This farce kept him engaged for two full seasons in New York and on the road.

His next success was "Cousin Lucy," in which he had the role of Jerry Jackson. This opened at the George M. Cohan Theatre in the late Summer of 1915. He toured with it for two years. In July, 1917, he played at the Fifth Avenue Theatre in "Her Grace the Vampire," but this had a short run, and he soon went on the road with "The Countess Charming." His next tour was in "His Night at the Club." After that he returned to vaudeville, and then became a motion picture actor.

JULIAN ELTINGE
At the height of his career.
Brown Brothers

Lived on West Coast

Mr. Eltinge settled on the West Coast and for a long time was in virtual retirement. However, he made a tour with his own company in 1932, giving recitals. The year before he had been in "Nine O'Clock Revue" at the Music Box, Hollywood. He was not seen in New York between 1927, when he apeared in a vaudeville sketch at the Palace Theatre on Oct. 21, and last year, when he had a part in Billy Rose's "Diamond Horseshoe Jubilee" with other such old favorites as Blanche Ring, Eddie Leonard and Pat Rooney.

In the interim from the stage he claimed to have lost three fortunes —one in the stock market, another in a business venture and a third in a ranch in California. At the height of his career he was exceedingly popular and received the praise of the critics for his good taste in handling female roles. As a young actor he appeared at a command performance at Windsor Castle and was so well liked that King Edward VII presented him with a white bulldog.

In 1910 Al H. Woods, Sol Bloom, who later became a United States Representative from New York, and Mr. Eltinge pooled funds and built the Eltinge Theatre on Forty-second Street. He later sold his share to his partners.

Mr. Eltinge was not married. His mother, Mrs. Julia E. Dalton, who lives on Mr. Eltinge's ranch in Southern California, is his only survivor.

3/8/41

N.Y. TIMES

Dramatic News

AND DRAMATIC TIMES.

VOL. LI. No. 23. NEW YORK, MAY 21, 1910. PRICE TEN CENTS.

JULIAN ELTINGE

IN HIS VARIOUS IMPERSONATIONS

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When Julian Eltinge quits the stage all vestiges of womanly graces vanish. A casual off-stage meeting discloses not the slightest trace of effeminacy. His own personality may be uninteresting, even commonplace, yet there are no ridiculous affectations. Indeed, he looks and acts more like a prosperous traveling man than an actor. He has black, beady eyes, a small mouth, prominent chin, and hair that shows signs of disappearing. There is little that is magnetic or inspiring about Eltinge off the stage. He is not even particularly good-looking, more indeed, like a thousand other chaps such as one sees daily.

"I get awfully tired doing this sort of thing," he said just after a performance of "The Fascinating Widow," in language adorned with more than the ordinary number of masculine expletives. "It really cuts one off from having any social life." He was rubbing cold cream into the creases of his already too-flabby neck, in order to remove the "widow" makeup. "I must have my dinner early. I must be careful what I eat. I have to spend so much time at the theater getting into the costumes and so much time going through the routine week and week out, that there is little outside pleasure. Each season I think I'll retire, and then each season find myself back in the work."

He pointed to a row of glittering costumes. "I design all my own costumes. Women often write and ask me about them. Indeed, you would be surprised to learn how much interest women take in my work and the letters I receive suggesting changes in styles or different costume designs.

"Next season I am to have a new musical comedy in which I will play a suffragette. It will also give me a chance to do some imitations—a dancing girl, an old-fashioned crinoline number and others. Winchell Smith probably will write the book. The play will be more cohesive than 'The Fascinating Widow,' for although I had the idea for this piece for six years, nevertheless the production was put together in exactly two weeks."

Could it be that the idea came from "Charley's Aunt?" Who can say?

—Carlton W. Miles.

Minneapolis Journal SEP 2 9 1912

THE ELTINGE THEATRE TO BE DEDICATED ON MAY 15.

The announcement has gone up that the new Eltinge Theatre adjacent to the Liberty on West 42d street will be dedicated on May 15. Manager Al Woods has two attractions in view, but he is hugging the names of them as a close secret. Therefore it will be mere guess work what opens the house until he makes an official announcement.

APR 6 1912

Dramatic News

Now She's Proud.

Bill Dalton's advent in theatrical circles was as bitterly opposed as was ever that of a miss in her teens who yearned for spotlight glory. Bill Dalton, better known to fame as Julian Eltinge, had to cope with the opposition of a prim Back Bay maiden aunt when he selected his career. Her dislike for the theatre was so pronounced that she had never even visited the Boston Museum, and in order not to shock the dear lady's sense of propriety, Dalton assumed the name of Eltinge. This same aunt, however, to-day points a finger of pride at her nephew who, among other things, has helped make several brands of corsets famous.

APR 13 1912

Julian Eltinge the Guest.

Mr. Jack O'Brien of Philadelphia yesterday gave a pugilistic pink tea and reception in honor of Mr. Julian Eltinge, who is playing an engagement in that city. The affair was held at the American Athletic Club "in honor of our good comrade and fellow sportsman, Julian Eltinge."

Ladies were "especially invited" and permitted to look at Mr. Eltinge at close range. The headline attraction was a boxing exhibition between Young Jack O'Brien, "the new sensation of fistiana," and a local lightweight.

APR 19 1912

ELTINGE AS THE CHARMING WIDOW

Boston Herald

Boston Boy Scores a Hit in Play That Audience Greets with Approval.

APR 30 1912

Julian Eltinge opened up at the Boston Theatre last night in "The Fascinating Widow." There was a fine house and it received Mr. Eltinge and his most capable company with such enthusiasm that he was compelled to make a little speech after the first act acknowledging his pleasure at such marked manifestation of approval of the efforts of his company and himself.

While the play is not exactly new Eltinge has made the most of its almost innumerable opportunities to introduce new turns, jokes, costumes and dances and with the result that he has today a practically new play built on the old plot, retaining just enough of the old story to recall its notably successful debut. There is snap and go in every line and music and dances that keep the toes tapping and the eyes focussed on the stage.

The comedy is so good you are laugh-two thirds of the time. As for the gowns, well, if you want to see just how much "ice" a good looking well dressed woman can cut see Eltinge as "the widow." And the dancing is in keeping with the whole show. Eltinge has never done anything better than his "Oriental Dance," while the "Rag Time College Girl" dance had to be repeated practically a dozen times before the audience would let the show proceed.

Edward Garvie is there strong as the trainer, James Spottswood as the Freshman, Gilbert Douglas as Oswald, Charles Butler as the chaplian, James Sullivan as the detective, Carrie Perkins as the matron, Winona Winter as Margaret, June Mathis as Tessie, and Louise Orth as Ivy.

For first class unadulterated enjoyment, brimful and running over, drop in and see "The Fascinating Widow."

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ELTINGE MADE HIT IN ROLE OF WIDOW

Vancouver World

OCT 1 1 1912

Acme of Female Impersonation Shown by Clever Artist Who Sustains Difficult Role in Three Acts of Bright Comedy

"The Fascinating Widow" with that clever female impersonator, Julian Eltinge, in the title role, alternately fascinated and amused a large audience at the English Bay theatre last night. In plot, "The Fascinating Widow" has just a little more than the average musical comedy or the usual vehicle written for laughing purposes only. And while it amply fulfills its purpose in that respect, it also keeps the feminine part of the audience in a state of near-amazement that a mere man could possibly make-up so beautifully or wear handsome gowns so charmingly and naturally as Mr. Eltinge does.

For, in the language of the street arabs, one has got to "hand it" to this Eltinge person for the successful manner in which he carries out his merry masquerade—for that is the keynote of this "somewhat different comedy" as the programme puts it. Julian has filled out some since he appeared last in that very same building with Harry Lauder, but he has by no means got into the excess baggage class as yet, and the role of the merry widow, whose pulchritudinous curves and engaging personality nearly disrupted a whole college, just suits him. In fact, the comedy was written especially for him and he certainly makes the best of it.

While the half dozen gowns he wears during the action of the comedy are certainly stunning creations, it is more the way he wears them that makes the greatest hit with the audience. When he wants to, Mr. Eltinge is the roguish, fun-loving widow to the very life. And when he drops the masquerade, as he does often in the action of the piece, he is unmistakably the rollicking college youth, ready for any sort of a lark. Yet the changes are all logically made and the comedy lines come thick and fast.

Of course, "The Fascinating Widow," being written especially for Mr. Eltinge, affords him every opportunity to show his talents. And while the vocal gifts possessed by Mr. Eltinge are not calculated to put Tetrazzini out of business, still the half dozen songs he renders are very acceptable and catchy. But in his dancing he shows improvement even on his former well-known grace, and many a student of Carmen or Salome might get pointers from the exquisite manner in which Mr. Eltinge executes his Oriental dance in the second act.

Of comedy there is no lack and the laughter is judiciously scattered all through the three acts to the grand expose and denouement at finale. Mr. Eltinge is supported by a capable company and a chorus not too pretty lest they detract from the undoubted charms of their masculine star in feminine garb. As an example of the artistic heights to which female impersonation can be elevated "The Fascinating Widow" is both interesting and entertaining and should draw good houses for the remaining two nights of its engagement.

THAT NEW ELTINGE THEATER.

Stage Pictorial

The Julian Eltinge Theater opened in New York early in September. It was, of course, named after the famous impersonator of female types, and is remarkable for that if for no other reason. A. H. Woods is the promoter and manager of the house, which is situated on West Forty-second street, New York, right in the heart of the theater district, and next door to Klaw & Erlanger's Liberty Theater. The opening attraction was Mr. Woods' production of "Within the Law."

1912

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WHY THE JULIAN ELTINGE?

Through the courtesy of J. J. Rosenthal, husband of Kathryn Osterman, Rennold Wolff, in the New York Morning Telegraph, is able to explain why A. H. Woods' new theatre has been named the Julian Eltinge.

"Julian Eltinge," says Mr. Rosenthal, "holds a unique position in theatricals. He is one of the few actors that made money for his manager the first season he became a dramatic star. Usually it costs a fortune to make a star—not so with Eltinge.

"For the season of 1911-12 just closed, Julian Eltinge has made a clear profit for Mr. Woods of $80,000, irrespective of the fact that he received the largest salary ever paid to a dramatic star. There is the George M. Cohan theatre, the William Collier theatre, the Lew Fields theatre and the Maxine Elliott theatre. Why not, then, a Julian Eltinge theatre?"

There seems to be no possible objection, says Mr. Wolff. But while Mr. Woods is at it, why not a Jake Rosenthal theatre.

Toledo Blade JUN 1 4 1912

Eltinge Has Turned to the Very Simple Life

Female Impersonator Is Leading It on His Long Island Farm.

JUN 8 1912

Julian Eltinge has had a long season, more than forty weeks of it, in "The Fascinating Widow," and is looking forward to his vacation with keen delight. When the final curtain fell at the Boston Theatre, June 1, the actor said goodbye to his feminine characterizations and hastened to his home at Fort Salonga, Long Island, where he got into a pair of comfortable overalls and will loll about his forty-acre farm for three months. He may take a hasty trip to London and Paris, but he will not tarry on the other side any longer than is absolutely necessary.

Eltinge has enough work to attend to on his farm to keep him busy during his entire vacation, but it is the kind of work which serves as relaxation after a long theatrical season. The house must be newly painted, after a wing has been added to take care of the antiques and curios which he has collected during the past eight months, the chicken-coops must be repaired, the horses exercised, and a hundred and one thing which only the owner of a place can do as they should be done.

The pride of Eltinge's homestead is a patch of blackberries. No finer specimens of this delicacy are to be found in the entire country than those grown at Fort Salonga, so the actor says. And his neighbors and numerous friends in and out of the profession will vouch for this statement.

Another scheme which Eltinge has in mind is the building of a miniature theatre on his country place. It will be used for rehearsal purposes, and the back walls are to be covered with mirrors. This will enable the impersonator to study himself, his gestures and general appearance on the stage, and permit him to see himself as others see him, as it were. He thinks this method of rehearsing new specialties will be of great benefit, and of greater value than the directions of a stage manager.

Julian Eltinge is to enter cold cream competition with Lillian Russell, a beauty parlor being an advertised feature of the Julian Eltinge theater in New York, which is to be headquarters for the metropolitan productions of Al H. Woods.

Toledo Times JUN 2 1912

NAFR + SER. 3 V. 431

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WOMEN'S PRETTY FEET.

Boston Globe

Julian Eltinge Comments Upon the Importance of Wearing Shoes That Are Dainty and Attractive.

Commenting upon a recent declaration by the Southern Retailers' Association that women would in the near future wear shoes with heels not over half an inch high, and the advice by Dr Helen B. Kellogg that women cultivate large feet as inducive of intellectual growth, Julian Eltinge declared that both assertions are ridiculous.

Mr Eltinge is the star of "the Fascinating Widow" at the Boston Theatre and probably knows more than any one else does about how much difference the various styles of shoes affect the looks of feet.

"Why it's absurd to think of women ruining the looks of their feet and making them look twice as large by putting on low heels. I wear a number seven man's shoe. I'd look fine as a woman if I appeared with my feet looking as big as they naturally do.

"Hence, what do I do? I wear high heels and they make my feet look neat and 100 percent smaller. The time will never come when women give up high heels. They may, it is true, be a little injurious to the health, but not enough to cause them to be outlawed. There is nothing prettier in the world than a woman's foot encased in a well-fitting, dainty pump or slipper. There is nothing homelier than the human foot clad in unshapely low heels and bulldog toes.

"As long as women wish to be attractive, they will wear high heels and as long as woman lives she will want to be attractive. It isn't very hard, then, to figure out that high heels are like Tennyson's brook and will go on forever."

MAY 5 1912

BOSTON THEATRE.

Everybody is talking about the wonderful success of Julian Eltinge in "The Fascinating Widow" at the Boston Theatre. The name of Eltinge is a household word in this city, where the famous young actor was born and reared until he went forth to claim the attention of the theatre-going world.

Boston Herald, May 5 1912

OVER HALF-MILLION GROSS.

Variety 5/12

Boston, May 22.

The run of the Julian Eltinge show has been prolonged, and will likely be brought to a close June 15, when "The Fascinating Widow" will close its season. A week of one-nighters into New York had been booked, but they have been canceled.

This is the 39th week of the Eltinge piece this season. It has played to an average business during that time of $12,232 weekly. The total will have reached over $500,000 before the Boston engagement ends. Last week the show played to $9,600. It is a return visit here.

Beauty Parlor Is Feature of Julian Eltinge Theatre

N.Y. Herald

Al Woods' Star to Shine Over Booth for Sale of Cold Cream, Etc.

MAY 2 5 1912

One of the features of the new Julian Eltinge Theatre, which is to be the New York producing headquarters of Al. H. Woods, is to be a beauty parlor for the demonstration of complexion creams, rouges and other fairylike beautifiers, over which the fascinating star of Mr. Woods is to preside, at least in name, for the principal condiment of sale is to be a cold cream that bears his name.

Never before in theatrical history has a female impersonator been so highly honored as Mr. Eltinge. In fact, never before has a theatre been christened after an actor who made a specialty of his particular line of art. That his make-up is so alluring it should serve to be the means of becoming a beauty parlor is still an even more noteworthy fact. Other female impersonators have shone in other lines of artistic achievement, but none has given his name to a cold cream or a parlor for the embellishment of feminine loveliness.

The Julian Eltinge Beauty Parlors will undoubtedly be a feature of Mr. Woods' theatre that will attract no little attention.

Feb. 28-1912

BILL DALTON.

Cincinnati Commercial

One of the shrewdest things Julian Eltinge, who comes to the Grand next week, ever did was to select his stage name. Had he kept his own he wouldn't be drawing a bigger weekly salary than the president of the United States and a percentage of the profits.

There's something soft, soothing and hypnotic about the name of Eltinge, and Julian plays second fiddle to it most mellifluously. The combination sounds caressing to the ear and it loses none of its picturesqueness on a twenty-sheet poster or an electric sign.

Just think, though, how Bill Dalton would look under similar circumstances. It would drive people the the moving picture show, to say the least.

Yet Eltinge is really Bill Dalton. That was the only name he had till he got into the theatrical game. His entrance there was opposed by a prim Back Bay maiden aunt of the extreme Boston type —the kind that carries a shopping bag and thinks that philosophy left off when Emerson died.

She had such a dislike to the theater, the "playhouse" father, that she had never been to the Boston museum even and so, when young Dalton got his chance with the Cadets, he thought of a boy he used to play with when he lived in Butte, Mont., named Eltinge, and took his name so as not to let his aunt know.

Family pride though soon overcame Boston prejudice. When Eltinge made such a hit his aunt was overjoyed and next to his mother, who is naturally his firmest admirer, you could search the land to find a prouder person than this same maiden aunt.

This is a strong statement when one considers the way Eltinge is adored by the women. As a rule women play-goers like women stars the best. Maude Adams is carried about the land on the tiny, kid-gloved hands of her feminine admirers, and Julia Marlowe and Blanche Bates and Billy Burke and all the long line of operatic prima donnas get their big money at the box office because they draw so much to it from the women theater-goers.

But Eltinge is the exception. It is women who have made him. And it isn't the matinee girl alone who has been so helpful to his plump bank account. Married women and bachelor girls, and those who are brave enough to admit that they are spinsters, fall victim to the Eltinge stage ways. Through this compounded feminine adoration he has become one of the most popular stars of the day, and when his admission rates are considered it is found that he draws as much money as any person now before the public.

William Morris, the vaudeville man, took Eltinge up when he was comparatively unknown. Morris gave him $1,000 every week and was liberally repaid for his extravagance. Then he made a contract with A. H. Woods, who put him into a play. In the twenty-six weeks Eltinge was a star last year he drew over $287,000, which is an average of over $11,000 a week.

In his early days Eltinge found that vaudeville audiences didn't care for extravagant costuming. They liked his simple frocks the better, but now, playing to more discriminating theater-goers, a good share of the admiration he receives from the women is due to the swagger clothes he wears. Eltinge is an artist in their selection. He steers clear of the tawdriness which is so offensive in the frocks which the other female impersonaters throw on. His costumes mark the style definitely and are worn with an understanding which, considering he is a mere man after all, is something marvelous.

He has a wardrobe that costs a small fortune every season. Of course, it is not as extravagant as the $30,000 one posessed by Caroline White, soprano of the Chicago Opera company, but even in these days of high living any head of the family would be glad to take as his income the sum which Eltinge spends for his "Fascinating Widow" toggery. This means what the dry goods stores advertise as "white goods" as well as the stunning frocks above.

In his first day, when he was built like a football player, Eltinge used to break corsets as easily as a fan is snapped, and his weekly bill was a real salary in itself. Now he has reduced his waist permanently down to a twenty-three-inch measurement and a pair of stays lasts the regulation time.

It has paid Eltinge to stick to the game as he said he would six years ago. Not only has he become an artist, made much money and built a secure place for himself as a star, but has uplifted his style of work.

During the summer vacation the real Eltinge has the time of his life at his summer home where his mother is chatelaine. There he gets right down to things masculine and earthy. He is an ardent amateur farmer; he has a handy way about him too, and likes to putter about doing odd jobs of painting and plumbing and the like, he is a strong swimmer and is fond of riding. He does all these things with the zest of a big boy, for in spite of his phenomenal success, despite the sign-mark of corsets, he is another Peter Pan.

Some day, Eltinge says, he is going to show that there is another side to Eltinge than the feminine one of frills and ruffles. When that time comes, and like everything he does, he has it always in mind, and is constantly working toward it, Eltinge will appear in the toga virilis. If his talent keeps step with his laudable ambition, there will be a new light comedian of the old time Nat Goodwin order, one that has a pull at the heart strings as well as a whack at the funnybone.

REPORT ON THE EMPIRE THEATRE & INTERIOR

BY JOYCE MATZ
FOR LANDMARKS COMMITTEE
OF MANHATTAN COMMUNITY BOARD #5

July 6, 1982

EMPIRE EHEATRE, 236-242 West 42nd Street, N.Y.C. LP-1331 Item #27
EMPIRE THEATRE INTERIOR LP-1332 Item #28

Other name: Eltinge Theatre
Architect: Thomas W. Lamb
Date: 1911-1912
Style: Beaux-Arts Classic
Original owner: Al H. Woods, Julian Eltinge
Size: Approximately 800 seats; auditorium and two balconies.
Opening Production: "Within The Law", Sept. 11, 1912

The Eltinge Theatre, in the heyday of 42nd Street as a theatric thoroughfare, was one of the most successful and popular playhouses in the area and housed a long string of successes.

It was the center of the universe to Al Woods, one of Broadway' most prominent producers, who named the Eltinge Theatre for one of his stars, the famous female inpersonator, Julian Eltinge.

The theatre opened on Sept. 11, 1912 with "Within The Law" - and "First Night" which opened on Nov. 26, 1930, was the last play to be presented there.

Woods lost his theatre and his Broadway career during the early years of the depression. Between 1930-1942, the Eltinge was a burlesque house, but after Mayor LaGuardia's crackdown it became a "Laff Movie" Theatr in 1942 and it has remained a motion picture theatre ever since. Today it is known as the Empire.

The facade of the Empire remains remarkably intact. According to the Placzek report, "The 42nd Street facade, with its remarkable Sullivanesque dramatic arched window, is...one of the most distinctive elements on 42nd Street. We consider it designatable as a New York City landmark and listable on the New York State and National Registers. The facade is in need of more than just a thorough cleaning to restore it to its full glamour. The boarded up grand arch window must be freed and re-glazed with the pattern of 'lights', mullions and muntins originally used."

The present five-story facade very nearly mirrors the facade shown in early photos. It is still an imposing, strong, free-standing and beautiful architectural presence on 42nd Street.

Its architect, Thomas Lamb, is considered one of the most out-standing theatre architects and is famous for his movie palaces.

"The Beaux-Arts style building, with its terra-cotta front, is dominated by a large round arch with polychromatic intrados (architectural ornamentation in color on the lower line of the curve of the arch). A floric

(more)

cartouche (a sculptured ornament in the form of a scroll unrolled) acts as a pseudo-keystone, while larger cartouches coupled with lions heads are set within panels of foliage at the ends of the building. A simple attic story rises above the main mass of the theatre which had its ground floor modernized and a movie marquee added," reports the Midtown West Survey.

The lobby is in bad condition and retains none of its old glory.

The interior of the theatre itself shows much deterioration. The magnificent ornate ceiling murals, four ornate boxes and sculptures on either side - are gone.

However, there is still a great deal of plaster ornamental design on the proscenium arch around the stage. There are excellent carved designs along each of the balconies. "A large part of the decorative plaster work remains. Particularly notable is the proscenium arch with its heavy-rope like medallions and finely fretted ribs and balcony fasciae," says Placzek.

The ceiling appears preserved, undamaged and is still lovely.

This small, free-standing theatre still retains much of its former beauty and design. Behind the grime of 70-years, there is still a theatre and facade that can bring joy to the beholder and can prove to be both an architectural and cultural gem.

The fee owner (land and structure on it) of the Empire Theatre is Anbar Associates whose principle is Joseph Lubin. The Brandt Organizatior has a longterm lease, entered into in 1961, which runs with options for 99 years.

The Brandt Organization, through its attorney Howard Zipser, opposes landmark designation of their - Empire Theatre "on a technical basis and do not believe that the theatre merits individual designation."

# # #

RESOLUTION:

Manhattan Community Board #5 recommends landmark designation for the ~~Liberty~~ Empire Theatre facade and for the interior of the ~~Liberty~~ Empire. This small theatre is very much a "whole" and every effort should be made to preserve it in tact.

Julian Eltinge
Impersonator
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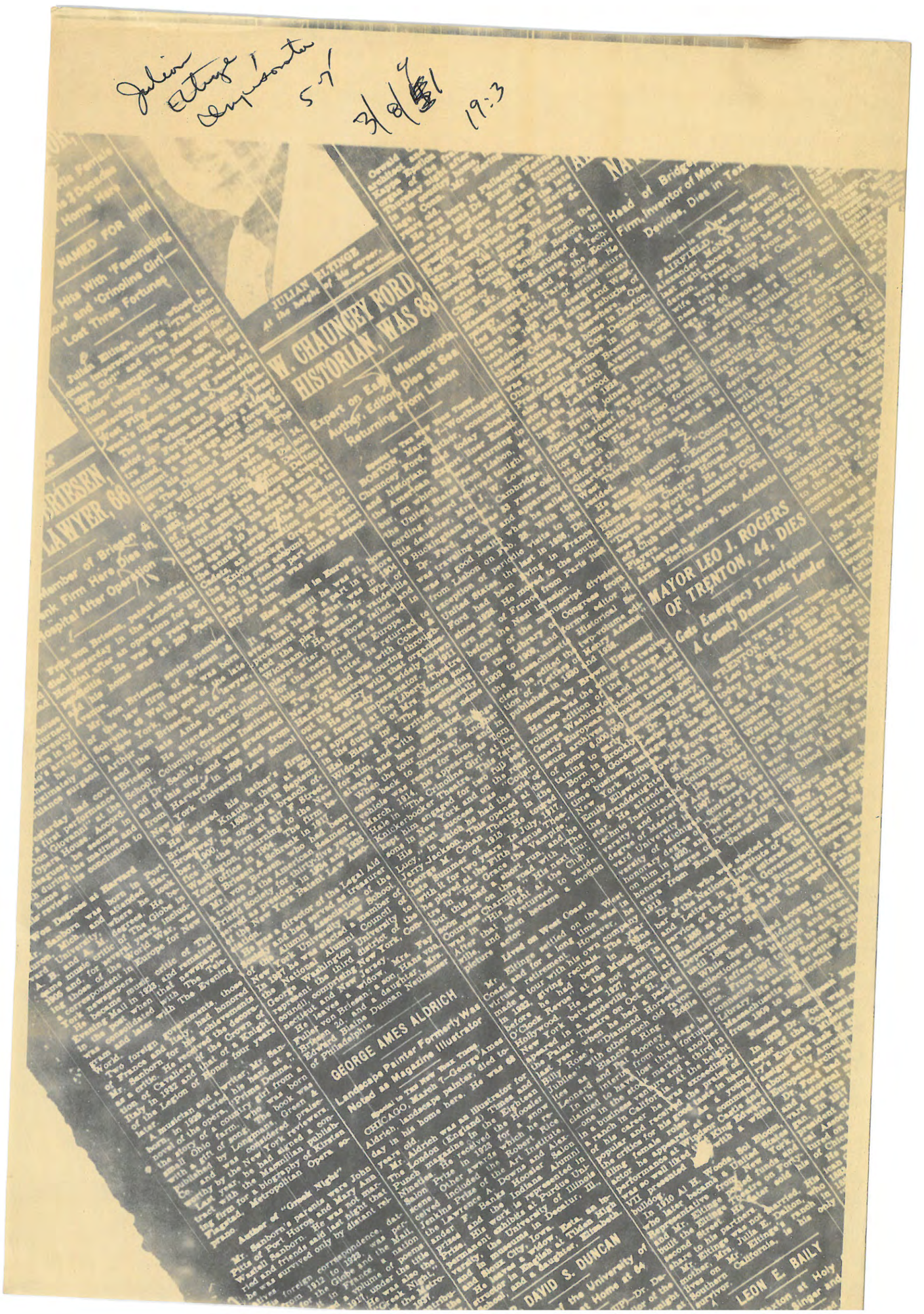

JULIAN ELTINGE
At the Delight

W. CHAUNCEY FORD, HISTORIAN, WAS 83

Expert on Early Manuscripts, Author, Editor, Dies at Sea Returning From Lisbon

Special to The New York Times.

BOSTON, March 7—Worthington Chauncey Ford, historian and bibliographer, on which he was returning to the United States from Lisbon, according to word received today by his daughter, Mrs. J. Buckingham Burnett.

Dr. Ford, who was 83 years old, was traveling alone and apparently was in good health when he sailed from Lisbon on Feb. 28. With the exception of periodic visits to the United States, he had been living in France since 1908. He moved to the south of France from Paris just before the Nazi invasion.

Chief of the manuscript division of the Library of Congress from 1908 to 1909, and former editor of the Massachusetts Historical Society, he edited the publication of "Letters of John Adams," published in 1850 and 1854.

Honored by Europe

He also was the editor of a two-volume edition of the diaries of George Washington, published in many archives in Europe. Born in Brooklyn, N. Y., the son of Gordon Ford, a Brooklyn business man and author, and Emily Ellsworth Ford, a granddaughter of Noah Webster, founder of Amherst College, he attended Brooklyn Polytechnic Institute and received a degree of Master of Arts from Columbia University in 1887. The University of Michigan conferred an honorary degree of Doctor of Letters on him in 1890, and Brown University in 1919.

Dr. Ford, who was elected a member of the National Institute of Arts and Letters in 1916, entered the Department of State in Washington in 1889 and became chief of the bureau of rolls and library in 1897. He held the post until 1909.

While there he had access to the collections of Thomas Jefferson, which he classified and published in 1904 and 1905. He also published a number of articles on Jefferson, and in 1907 was connected with the Library of Congress. He was named to the Massachusetts Historical Society in 1909 and became a member of the council in 1910.

In 1928 Dr. Ford was elected rector of the University of Edinburgh, Scotland, succeeding Andrew Carnegie. He was awarded honorary degrees by universities in Europe and America. He was a member of the Grolier Club and the Century Association.

Dr. Ford, who was a bachelor, lived at 10 Concord Square, where he had his office. He was the author of "Broadsides, Ballads, &c., Printed in Massachusetts, 1639-1800"; "Bibliography of Almanacs"; "Bibliography of Newspapers"; "Designing Bookplates," and "Some Houses and Houseplates." He was the editor of "Journals of the Continental Congress, 1774-1789," published by the Government Printing Office in Washington, and of "The Writings of John Dickinson," published by the Historical Society of Pennsylvania. He was a member of the Chapter House and Franklin Clubs of Philadelphia, the Harvard Club of Boston and the Players.

He leaves a widow, Mrs. Adelaide Amie Baring.

MAYOR LEO J. ROGERS OF TRENTON, 44, DIES

Gets Emergency Transfusion—A County Democratic Leader

Special to The New York Times.

TRENTON, N. J., March 7—Mayor Leo J. Rogers of this city died today of a hemorrhage of the pharynx following an operation performed yesterday afternoon at the hospital by Dr. Francis Hoeflich. A transfusion of blood was given by Dr. Walter Carroll, his physician, and Dr. Carroll says some transfusion in a half dozen persons will be required. One of the donors was Mayor Rogers's brother, Joseph, who was elected Mayor in May, 1938, a month after Mayor Rogers had been defeated for re-election by Republican Mayor Arthur Brunner. Mayor Rogers was a Democrat.

Mayor Rogers was stricken with his illness on Monday night at a rally. He was taken to the hospital and was operated on yesterday afternoon. Dr. Carroll said that Mayor Rogers's condition was serious.

Mayor Rogers was born in Trenton and was graduated from the local high school. He was a member of the Board of Chosen Freeholders of Mercer County from 1923 to 1926, when he was elected Sheriff of the county. He served as Sheriff from 1926 to 1929 and was elected Mayor in 1937.

Mayor Rogers was a member of the Knights of Columbus, the Elks, the Moose, the Eagles, the Trenton Country Club and the Trenton Rotary Club. He was married and had a son and a daughter.

LEON E. BAILY

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...ICE ALERT ...W '3X' NOTE

... Patrol Woods— ...ved Genuine ...n a Year.

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...ver yesterday ex... ...ief that the "3X" ... been released re... ...ivate sanitarium.

REASSURE GOVERNOR ON SMITH 'ATTACK'

Tammany Leaders Stand Aloof From Criticism of Forestry Measure at Rally.

ROOSEVELT BACK TONIGHT

Expected to Report to Ex-Governor —Faces Early Demand to Act on Officials Under Fire by Seabury.

Friends of Governor Roosevelt have received assurances from a high Tammany quarter that in making his attack at Tammany's ratification meeting Wednesday on the State's $20,000,000 reforestation policy, which the Governor has warmly espoused, former Governor Smith was speaking only for himself and not for the Tammany organization, according to a statement made in well-informed quarters yesterday.

Until Mr. Smith chose the Tammany rally as a setting for his criticism on the reforestation amendment, which will be voted on next month, there had been a decided impression among the Governor's friends that John F. Curry, Tammany leader, favored the amendment. The fact that the amendment was carried in both branches of the Legislature by a virtually unanimous vote, has been accepted as lending color to that impression.

Supporters of the Governor, who are inclined to view the Smith attack as a blow aimed at Mr. Roosevelt, designed to discredit him as an aspirant for the Presidential nomination, have been rather relieved at being reliably informed that the onslaught had not been inspired by Mr. Curry. They wish to avoid an open fight with Tammany and its allies in the Democratic party in the city, even though they feel confident that such a fight, if forced by Tammany, would enhance the popularity of the Governor with Democrats in other States.

See Smith Keeping Hold.

The Tammany ratification meeting is regarded as having given a convincing demonstration that Mr. Roosevelt is not a favorite with the rank and file of Tammany and that Mr. Smith still retains in large measure his hold on Tammany voters. But it was strongly indicated yesterday that this affection for Mr. Smith is not shared by the Tammany leaders.

Tammany is not prepared any more than are the Roosevelt Democrats, it was said, to bring about a rupture between the Governor and the organization. It was pointed out that Mr. Roosevelt probably would occupy the Governor's chair until the end of next year, exercising veto power over legislation at another legislative session and having in his hands the dispensation of patronage and power of removal over city and county officials who may be caught in derelictions by the Hofstadter committee. Developments before the committee during the last two weeks has brought home forcefully to the Tammany leaders the dangers involved in the activities of the committee, coupled with the Governor's power of removal.

Roosevelt leaders professed yesterday to be unworried by what has been construed as an attack on Governor Roosevelt by Mr. Smith. They said that every day brought new evidence of the growth of Roosevelt sentiment throughout the country. The best Mr. Smith could do, even with the full support of Tammany, they point out, would be to split the New York delegation to the Democratic National Convention next year. Even with that accomplished, they feel assured, Governor Roosevelt would have a majority of the city delegation, with almost all of the delegates from districts outside of the city.

They do not anticipate a divided delegation, however. They believe that Mr. Curry prefers Mr. Roosevelt to Mr. Smith. Tammany Hall has not been made to suffer in the distribution of State patronage while Mr. Roosevelt has occupied the Governor's chair. Mr. Smith as Governor was far less open-handed.

Both the Republicans and Governor Roosevelt, it is expected, will have something to say at the proper time with reference to the Smith attack on the reforestation program. The next move, it was pointed out, is with Mr. Smith, who announced at a ratification meeting that he would make soon a fuller statement of his views. Senator Charles J. Hewitt of Cayuga, sponsor of the amendment, is expected here on Tuesday and Governor Roosevelt is expected back from the South this evening.

To Get Charges in City Inquiry.

Soon after the Governor returns to his desk at Albany on Monday it is expected that he will receive charges, growing out of disclosures before the Hofstadter committee, against Sheriff Thomas M. Farley of New York County, Tammany leader of the Fourteenth Assembly District, and possibly against James A. McQuade, McCobey organization leader of the Fifteenth Assembly District in Kings and candidate for Sheriff of that county. Both were shown by Samuel Seabury to have made large bank deposits, the source of which they did not explain to the satisfaction of Mr. Seabury. The City Affairs Committee which early this year brought charges against Mayor Walker, which the Governor dismissed, has been preparing to take similar action in the case of Farley and McQuade.

The Governor also will have before him the resolution adopted by the New York County Lawyers' Association, calling for another extraordinary session of the Legislature to repeal the law creating twelve new judgeships in the Second Judicial District, which have been divided by an agreement among Republican and Democratic leaders in Kings, Queens, Richmond, Nassau and Suffolk. The bipartisan deal for some days has been under investigation by counsel associated with Mr. Seabury in the city investigation.

While no one professed to be in a position to speak for the Governor, the view was expressed by persons in his circle of advisers that unless there should be a concerted demand by bar associations for immediate repeal of the measure the Legislature probably would not be called together before the election.

HEWITT DEFENDS MEASURE.

Sponsor Says Amendment Is to Reforest State's Idle Land.

Special to The New York Times.

SYRACUSE, N. Y., Oct. 16.—Without referring to Alfred E. Smith or to the former Governor's attack on his reforestation amendment, Senator Charles J. Hewitt of Locke declared in a formal statement tonight that it was not the purpose of the amendment to permit the cutting of lumber on State lands, but to reforest idle and abandoned farm lands so that "industries would not be quitting the State because of the scarcity of raw material."

The statement was issued at the close of a meeting at the State College of Forestry of the State Reforestation Commission. Prior to the meeting Senator Hewitt was asked for his views on the former Governor's New York speech.

"The more comment the commission makes on Al Smith's statement the more publicity Al Smith's statement gets," he said. "If the commission considers the matter there will be a statement later."

CUBA CUTS SCHOOL COSTS.

Presidential Decree Reduces Staff, Salaries and Funds for Supplies.

Special Cable to THE NEW YORK TIMES.

HAVANA, Oct. 16.—All teaching posts in the University of Havana and the high, normal and commercial schools of Cuba not filled by competitive examinations have been abolished, salaries of teachers have been reduced 19 per cent and the wages of other employes of the Department of Public Instruction and expenditures for supplies have been cut 25 per cent in a final budget adjustment in line with a drastic slash in the national budget effective Oct. 1, made today by Presidential decree. It is reported this will mean the dismissal of 109 teachers.

The budget of the Department of Public Instruction, originally $9,500,000, has been reduced to $7,070,000. It was stated these reductions were made to prevent the closing of the schools. Rents on schoolhouses, few of which are government owned, were cut 18 per cent.

Swordfish Wounds Julien Eltinge.

Special to The New York Times.

LOS ANGELES, Oct. 16.—Julien Eltinge, stage impersonator of feminine roles, was operated on in a hospital here today. He was fishing in Catalina Channel yesterday when a marlin swordfish lunged through the bottom of the boat and wounded him in the abdomen.

Special at $12.50

Hand-Made OPERAS

Shoecraft Shoes are never pasted!

Smooth in the hand, beautifully molded on the foot, high-arched, narrow-heeled, elegant! All leathers and fabrics.

SHOECRAFT

SALON: 714 Fifth Avenue, N. Y. between 53th and 54th streets FITTING THE NARROW FOOT SIZES TO 11, WIDTHS AAAAA TO C

Albert Ballin to hear the opera sung by Madame Jeritza. Dr. Mueller wrote the scenario for the European pictures, "The Debt" and "Waltz Dream." Later he will go to Hollywood to do several films for the Paramount Company.

32. Mr. and Mrs. Henry Walters, Mr. and Mrs. Goodhue Livingston and Mr. and Mrs. John Russell Pope. 33. Mr. and Mrs. G. Beekman Hopkins, Mr. and Mrs. Allen Appleton Robbins and Frederic Potts Moore.

THE MOST BEAUTIFUL STORE IN THE WORLD DEVOTED EXCLUSIVELY TO THE SALE OF BRUNSWICK PANATROPES AND BRUNSWICK RADIOLA COMBINATIONS

N.1 1927 20:3

POOR CHOIRBOY WINS OPERA DEBUT NOV. 8

Jagel, Son of Organist, Always Wanted to Sing and Got His Chance When 16.

VOICE CHARMED SILK MAN

Merchant Who Heard Him in Church Made Possible Study Here and in Europe.

European study and practice are essential to the singer whose ultimate aim is the Metropolitan Opera House, according to Frederick Jagel, one of Gatti-Casazza's newest tenors. Jagel, who will make his New York début on the afternoon of Tuesday, Nov. 8, as Rhadames in "Aida," considers it well-nigh impossible for the singer of purely local experience to gain recognition at the Metropolitan.

"It is not that the European teachers are any better than our own," said Mr. Jagel, "or that voice culture is easier abroad than it is here. It is because in America there are practically no facilities for the vocal student to acquire répertoire and experience. We have but a few opera houses in this country and these are staffed by thoroughly experienced singers.

"In Europe, particularly in Italy, practically every large town has its opera house and there is always an opportunity for the beginner to get the routine experience which is so necessary if he is to try to take his place with the leading singers of all nations.

"Routine experience is of the highest importance; the aspiring singer cannot hope to meet and compete with the other members of the Metropolitan Opera Company unless he possesses equal equipment; that is, unless he has a large répertoire and has actually used it.

European Audiences Critical.

"The audiences of Europe, while entirely fair to the artist, possess to a high degree the critical faculty and are intolerant of inability and lack of artistry. They are extremely exacting and do not hesitate to show their disapproval of the artist who, to their minds, is not giving them his best or whose best is insufficient for grand opera. To sing for such audiences is the very best discipline for the ambitious singer."

Mr. Jagel added that it was useless to go abroad without sufficient funds for at least three years of alternate work and study. It is not necessary, he said, to pay for the privilege of singing in public, if the singer pos-

JULIAN ELTINGE BACK IN FEMALE PORTRAYALS

Palace Audience Welcomes His Return—John Steel in Popular Songs—Hippodrome's Acts.

The Palace is going in for celebrations. Although it is not a motion picture house, it is ballyhooing more than a little for Pathé Week; it is also celebrating something called National Apple Week, and only the presence of a fair show keeps it all from being Applesauce Week as well.

Also, in so far as its headliners go—and they went until about 5:30 yesterday afternoon—the theatre this week is the house of men. Despite Julian Eltinge's feminine impersonations, the women at best receive secondary consideration. Mr. Eltinge, the least disturbing of those whose conceit it is to don the habiliments and mannerisms of the opposite sex, received a cordial welcome yesterday afternoon after an absence of several seasons from Broadway. His act, although containing new material, blazes no new trails in the methods of female portraiture, for it is routined entirely along the old lines. Nevertheless, its songs, costumes and its inevitable opportunity to be masculine seemed to make up a satisfactory vehicle for him.

John Steel, returning from London, sang a typical program, whose scope may be indicated by the fact that it included both "Eli, Eli" and "Mother Machree," as well as "The Song of Songs." The dynamic Boreo, a remnant of an earlier Chauve-Souris, furnished an amusing interlude which was among the afternoon's successes. Barto and Mann were not unfunny, and there was certain mild amusement to be found in the farcical antics of Billy House and associates. Kola and Sylvia were instrumental in staging one of those dancing turns of such pretensions toward elegance that its woman pianist wore the first long white kid gloves seen at the Palace since the maxixe was in vogue. The bill also includes the musical act of Jerry and her Baby Grands and several supplementary turns.

At the Hippodrome they are celebrating with a generous vaudeville program, including "Flashes of Art," the Gaudsmiths, Caits Brothers, Bentell and Gould, the Lamys and Bud Snyder and company. The Waner brothers, the star ball players of the Pittsburgh Pirates, are demonstrating their abilities as vaudevillians at Loew's State.

PLAY UNDER FIRE TO OPEN.

"New York," Unsuccessfully Sued in Newark, to Be Shown Here, Too.

"New York," the play which the management of the Broad Street Theatre in Newark unsuccessfully tried to keep out of its theatre, following reports that it was salacious, will open on Broadway on Monday night, Nov. 14. At the offices of

THE PLAY

By J. BROOKS ATKINSON.

Whose Looney Now?

BEHOLD THIS DREAMER, a "paradox in five scenes," based on Fulton Oursler's novel, by Mr. Oursler and Aubrey Kennedy. Staged by Frederick Stanhope; produced by George C. Tyler. At the Cort Theatre.

Clara Turner	Patricia O'Hearn
Charley Turner	Glenn Hunter
Mr. Harris	William Lorenz
Constance	Leonore Sorsby
John Strickler	Dodson Mitchell
Piggles	J. J. Hyland
Melodie	Sylvia Field
Dr. Ephraim Tanneyday	Thomas A. Wise
Harold Blessings	Edward Donnelly
D. D. D.	James Seeley

At the conclusion of "Behold this Dreamer," played at the Cort last evening, a sensitive genius bruised by contact with vulgar people went voluntarily into the madhouse to escape the chronic madness of the world outside. For him the conclusion was simple. For others, there was still grave doubt as to where the madness lay, whether on this or that side of the footlights; for certainly Fulton Oursler's play had what a Dickens character once termed "a dem'd uncomfortable private madhouse kind of manner." It teetered between comedy, farce and mordant satire; like the genius heralded in its title, it had a sense of color but no instinct for form. Although Glenn Hunter acted the leading part with charm, and Sylvia Field played splendidly with a soft, alluring grace, the evening was not "excellent good, i' faith," but mediocre.

"Behold this Dreamer" inquired whether those on the inside or those on the outside were the more insane. Married to a prosaic wife, working by day in a brush factory, Charley Turner, a lover of beauty, found life intolerable. Stupidity, obtuseness, coarseness imprisoned him. Driven to extremes he talked recklessly of grandiose subjects—even of divorce—and his father-in-law benevolently committed him to an asylum. Much to his surprise he found the sanest people there, and within six months his genius had blossomed with such fragrance that he won a prize of $5,000 for his painting of a nude with a pineapple. For a week he returned home to lay plans for a career. A week sufficed. His wife, his father-in-law, an insurance agent and the crass stupidity of the world in general drove him back to the soothing society of the madhouse.

Last year Pirandello tested the relativity of madness brilliantly in "Right You Are if You Think You Are." Being a poet at heart, Santayana has always believed steadfastly in the divinity of madness. But Mr. Oursler's excursion into this perilous theme merely touches the surfaces with its disdainful horror of the Philistines. When the misunderstood genius softly murmurs that "beauty is fragile and fleeting" and cries inconsolably that "he must get away from all this," the cynical playgoer

WALKER WHITESIDE SHOWS 'THE ARAB

Acts a Suave Arab in a C... tional but Serviceable Pl... His Own Authorship.

THE ARABIAN, a play in three ... Gordon Kean, ... produced by ... At the Eltinge Theatre.

Walter	Richa...
Colonel Gordon	Barry ...
Captain Fenway	Hugh ...
Major Cromwell	Paul ...
Diane	...
Abd el Rey	Walker W...
Hamenen	J. Irvin...
Sharik	John ...
Ta Uri	Mich...
Yesic	Edward ...
Jarrida	Fr...
Myra	Lorayne ...
Amrah	Mar...
Nitah	Camella ...
Bacca	...

Mr. Whiteside in recent ye... confined himself more and ... the road; it is a matter of fiv... or so since he last showed his plays on Broadway. Li... Hodge, he enjoys a great po... on tour, and when occasion... ventures to Manhattan it is ... cause he feels need of metr... indorsement. No matter wh... be the New York verdict, Mr. ... side will still travel with pro...

So far as "The Arabian" ... cerned, Mr. Whiteside's follo... other towns has been flocki... for a season or more. At ... tings last night it turned o... pretty much what you would ... a conventional but serviceab... in which Mr. Whiteside has ... portunity to play another ... suave Orientals, holding the ... a group of English folk in ... low of his hand, toying wit... sardonically gibing at them, ... ally freeing them. And to m... that it would be that kind ... Mr. Whiteside wrote it him... deceitful old program, to ... lists the author as Gordon K... perhaps Mr. Whiteside is jus... fun with the income tax pe...

It will be gathered that "... bian" is not far from the "... "The Green Goddess." Mr. ... side is a gentlemanly Arab ... Abd El Rey, tanned and t... For an act, in Cairo, there ... talk of a mysterious ban... hides himself far in the de... who is at present the subj... British punitive expeditio... further complication there ... English heroine who must ... into the desert in search of ... father. The experienced ... perhaps, will almost be able ... at this point, who is the m... bandit and who is the missin...

Mr. Whiteside, schooled ... Wu" and "The Typhoon," ... of that style, plays the A... nonchalance and ease—too m... at times to make him theat... fective. It is one of those ... which the star is continu... moning soft-footed servitor...

3/10/41 17:5

Mr. Oeland became trial counsel for the Brooklyn Rapid Transit Company. In 1908 he joined the firm of Dykman, Oeland & Kuhn, with which firm he practiced in Brooklyn until 1915, when he and Walter Kuhn, his partner, moved to 115 Broadway. He retired from active practice about ten years ago but he and Mr. Kuhn maintained their offices at that address.

As a trial attorney Mr. Oeland handled many cases, and was libel attorney for The Brooklyn Eagle. In 1919 Mr. Oeland was attorney for the motorman in the fatal Malbone Street wreck, in which several lives were lost. Animosity against the Brooklyn Rapid Transit Company was so great the defense won a change of venue to Nassau County. There Mr. Oeland won an acquittal for the motorman, who was being tried for homicide.

In 1934 Mr. Oeland was named master to hear the evidence in the rate reduction action brought by the City of New York against the New York Telephone Company in Federal Court. He began hearings on Oct. 4, 1924, and filed his report with the court in March, 1929, recommending that the telephone company was entitled to rate increases of $21,878,078.

He leaves a widow, two other daughters, Mrs. Elizabeth Oeland Duncan of Woodbury, L. I., and Mrs. Cathleen Stuart Childs Grau of Great Neck, L. I., and a son, Samuel V. Oelands of West Woodbury, L. I.

CAPTAIN FRANK FRANTZ

Oil Company Head Was Last Governor of Oklahoma Territory

MUSKOGEE, Okla., March 9 (AP)—Captain Frank Frantz, last Governor of Oklahoma Territory and a member of Theodore Roosevelt's Rough Riders, died today. His age was 68.

Captain Frantz, then a first lieutenant, won his military rank at the Battle of San Juan Hill when, after his captain had been killed, he took command of the company, fought his way to the top of the hill and planted the American flag on the Spanish blockhouse.

The seventh Governor of Oklahoma Territory, serving from 1905 to 1907, he was born in Roanoke, Ill., seventh of the ten children of Henry J. Frantz. He was a miner when the war with Spain began and he at once joined the Rough Riders.

Captain Frantz was the government agent for the Osage Indians, 1903-04; a real estate broker, 1908-13 and since the latter year had been in the oil business, recently as chairman of the board of the Franko Company and as president of the Roanoke Oil Company. He married Matilda Evans of Enid, Okla., in 1900.

CASPER REARDON

Harpist, Once With Cincinnati Symphony, Was Heard on Radio

Casper Reardon of 35 East Ninth Street, a harpist who had played with the Cincinnati Symphony Orchestra, died yesterday in the Polyclinic Hospital after a brief illness during which he underwent an operation. He was 33 years old.

Mr. Reardon, a student of Carlos Salzedo at the Curtis Institute of Music, Philadelphia, where he had won a scholarship, had spent five years, 1926-31, in Cincinnati, where he played with the Cincinnati Symphony and taught the harp students of the Cincinnati Conservatory of Music. Coming to New York, Mr. Reardon played swing music on his instrument with great success, making many radio appearances and appearing twice with Paul Whiteman's Orchestra when it combined with the Philadelphia Orchestra.

A bachelor, he leaves a sister, Mrs. Thomas Deveaux of the Hotel Empire.

ROBERT MACPHERSON

Robert Macpherson, a tenor in the choir of St. James Episcopal

Also Won Honors as Mountain Climber—Succumbs Here

Dr. Andrew J. Gilmour, dermatologist, who was also well known as a mountain climber, died yesterday in the New York Hospital after an illness of nine months at the age of 70.

In 1915 Dr. Gilmour, with Professor Edward W. D. Holway of the University of Minnesota, won acclaim for achieving the first ascent of ice-capped Mount Geikie in Alberta, B. C., a mountain that now bears the name of Edith Cavell. Fourteen years later Dr. Gilmour, with N. D. Waffl of Orange, N. J., and Miss Helen I. Buck of this city, scored another "first" when they reached the top of Mount Sir Alexander in the Canadian Rockies, 150 miles north of Jasper, Alberta. In between these exploits Dr. Gilmour made his way to the top of most of the summits of the Swiss Alps which appeal to the daring mountaineer.

A graduate of the College of Physicians and Surgeons, class of '99, Dr. Gilmour had been a consultant to the Englewood, N. J., Hospital and the Manhattan State Hospital, this city. He was a Fellow of the Royal Geographical Society and a member of the Alpine Clubs of this country, Canada, France and Switzerland, also the Appalachian and Explorers Clubs.

A bachelor, he leaves two sisters, Mrs. Henry P. de Forest of 419 East Fifty-seventh Street and Mrs. Robert J. Landon of Schenectady, N. Y.

HORACE MORAN

Interior Decorator, Ex-Official of Architectural League, 72

Special to The New York Times.

ST. PETERSBURG, Fla., March 9—Horace Moran, an interior decorator who was a former vice president of the Architectural League of New York and of the Marine Museum of New York, died of a heart ailment here today at the home of a daughter, Mrs. Mark D. Dodd, at the age of 72. His home was at 548 West 182d Street in New York.

Mr. Moran, who was born in Philadelphia, was said to be the first interior decorator to become a member of the league. He was admitted to membership in 1896, taking part in the league's frequent examinations of architectural trends.

He was an exponent of the necessity of collaboration among architects, decorators and painters. Mr. Moran became a vice president of the league in 1924.

Mr. Moran, who had an active interest in ship models, was elected a vice president of the Marine Museum in 1933 and was re-elected in the following year. He was a member of the Century Club, the New York Ship Model Society, the Coffee House Club and the Architectural League.

NICHOLAS P. YOUNG

Real Estate Man Once Owned Site of Camp Upton at Yaphank

Nicholas P. Young, former owner of the site of Camp Upton at Yaphank, L. I., died yesterday of a heart attack while on a vacation at Daytona Beach, Fla. Mr. Young, who was 77 years old, lived at 284 Clinton Avenue, Brooklyn.

Mr. Young was president of the Young & Metzner Realty Company, 43-24 Vernon Boulevard, Long Island City; also of Young & Metzner, Inc., burlap bag manufacturers, and the Rexmere Hotel Corporation. He was a director of the National Bank of Stamford, N. Y., a member of the Long Island City Chamber of Commerce and a Knight of St. Gregory.

He leaves a widow, Elizabeth E. Young; three daughters, Mrs. Marion Courtney of Daytona Beach, Mrs. Gordon Parker of Merrick, L. I., and Miss Madeline Young of Brooklyn, and two sons, Nicholas Jr. and Joseph Young, both of Brooklyn.

helped form the law firm of Sanger & Davis, but in 1886 he began the practice of law under his own name.

Beginning in 1896, he served in the Assembly at Albany for five years, representing the old Twenty-seventh Assembly District, now the Tenth. While a member he served on various committees, including cities, canals and game law committees, and was the only New York County Republican on the important cities committee.

Mr. Davis came of a distinguished family. His grandfather, John Davis, was twice United States Senator from Massachusetts and a Governor of that State. His uncle, Bancroft Davis, was once Minister to Germany and later judge of the Court of Claims and reporter of the United States Supreme Court. A great-uncle was George Bancroft, the noted American historian.

In 1902 General Francis B. Greene appointed Mr. Davis as third deputy police commissioner of New York. He was in charge of the civil end of police work, the buying of coal and materials and the erection of station houses in the expanding city. He also presided at departmental trials.

Was Trustee of Bank

Mr. Davis was a trustee of the Bank for Savings in New York City, the Marine Museum of the City of New York, and the Museum of the City of New York.

He was a member of the Union Club, former chairman of the art committee of the University Club, a member of the Union League Club, the Downtown Club, of which he was president from 1931 to 1937, the New York Yacht Club, and the Seawanhaka Corinthian Yacht Club of which he was a former vice commodore. He had been chairman of the regatta committee of the New York Yacht Club.

Mr. Davis was a member of the grievance committee of the Bar Association of the City of New York.

A brother, Chandler Davis, and a sister, Miss Louisa Bancroft Davis, survive. Mr. Davis's home, where he had lived since 1897, was at 24 East Thirty-ninth Street.

300 AT ELTINGE FUNERAL

Lambs Glee Club Sings at the Rites for Noted Actor

Three hundred persons, including Victor Moore, Herbert Gaxton, Fred Waring, Blanche Ring and other stars of the stage and screen, attended a funeral service yesterday for Julian Eltinge, actor, at the Episcopal Church of the Transfiguration, 1 East Twenty-ninth Street.

Mr. Eltinge, who rose to stardom by his female impersonations on the stage twenty-five years ago, died on Friday in his apartment at 333 West Fifty-seventh Street, at the age of 57.

The service, at which the Rev. Dr. Randolph Ray, the rector, and the Rev. Dr. Harold La Moyne officiated, was under the direction of The Lambs, of which organization Mr. Eltinge was a member. The club's glee club sang. There was no eulogy.

The honorary pall bearers, besides Messrs. Moore, Gaxton and Waring, were A. O. Brown, Earle Bepham, Raymond Peck, William Devlin and Percy Moore.

Cremation took place at the Ferncliffe Cemetery in Westchester. The ashes will be sent to Hollywood.

ROBERT S. HURWITZ

Robert S. Hurwitz, head of Robert Hull & Co. and of Jacob Hurwitz, Inc., insurance brokers, 1170 Broadway, died yesterday at his home, 785 Park Avenue, after an illness of four months, in his forty-ninth year. He was graduated from City College in 1912 and from the Law School of New York University in 1915. Mr. Hurwitz, a former vice president of the Beth David Hospital, belonged to Composite Masonic Lodge, the Omega Chi fraternity and the Grand Street Boys Association.

He leaves a widow, Sophie; a daughter, Mrs. A[illegible] Miller; a son, Lloyd; two brothers, Harry and David Hurwitz, and a sister, Mrs. Anna Feinaliver.

MRS. A. FRANK ZIEGENFUS

Bartlett, Eliza
Beilstein, Philip
Berk, Frances
Blake, Henrietta
Breuel, Adolph J.
Callan, Anna May
Carroll, William J.
Cohn, Mrs. William
Davis, Gherardi
Drennan, Rose V.
Durham, Arthur
Durrea, Frederick R.
Elias, Henry H.
Flatow, Joseph
Frein, John J.
Gaines, Henry R.
Gillette, Fanny
Gilmour, Andrew J.
Gotti, Edward
Goldschmidt, Ray
Goodman, Stanley
Gordon, Mollie
Greer, Josephine B.
Hern, Edith O.
Hoffman, Mrs. I.
Hurwitz, Robert S.
Jacobs, Hannah
Keith, Charles Otis
Keller, Jenny
Kunkely, Oswald S.
Lederer, Pauline F.
Lifschitz, Jacob A.
Meliotitch, Helen
McGill, Edward T.
McNamee, Julia
MacKenzie, Rose L.

Maarsen, Louis L.
Macpherson, Robert
Mann, Charles E.
Merritt, Lorina E.
Miller, Charles E.
Mintz, Aaron
Moran, Horace
Niles, Florilla
Nolan, John J.
O'Donnell, Agnes
Oeland, Isaac S.
Payner, Maurice
Peckham, George E.
Quinlan, Anna V.
Reardon, Casper
Reddie, Henry G.
Riker, Mary E.
Roberts, Henry R.
Ruety, Phillip A.
Ryan, Mary
Sanborn, Pitts
Schaefer, John
Schaeffer, Herman
Sharpless, Paul
Stern, Paul
Sternefeld, Elsa
Strauss, Harriet
Steidle, William
Szubenbord, Anna M.
Tyrrell, Frances
Weatherbee, Mary
Wilkinson, Clifford
Witthe, Samuel J.
Wolffman, Adeline
Woodie, Adelaide R.
Young, Nicholas P.

BARTLETT—Eliza (Lillian) Lefferts Bartlett, formerly a resident of New York City, in Pasadena, Calif., Feb. 26, 1941. Miss Bartlett was a member of Colonial Dames Society and of the Order of Lords of Manors.

BEILSTEIN—Philip, beloved husband of Clara, father of Mathilde Mohr. Funeral services [illegible] Chapel, 7501 5th Ave., Brooklyn, [illegible] Evergreen Cemetery, Tuesday, 10 A. M.

BERK—Frances (nee Marks), [illegible] Woodhaven, beloved wife of [illegible]. Funeral services [illegible] March 11, Boulevard Funeral Parlors, [illegible] Empire Boulevard, Brooklyn. Interment Mount Ararat Cemetery.

BLAKE—In Farmington, Conn., March 8, 1941, Henrietta, daughter of the late [illegible] J. and Eliza Chapin Blake. Funeral private. Kindly omit flowers.

BREUEL—Adolph J., March 8, 1941, [illegible] brother of Albert A. [illegible]. Services Walter B. Cooke, Inc., Funeral Home, 1 West 190th St., Monday, 8:45 P. M. Funeral Tuesday, 10 A. M. Interment Woodlawn.

CALLAN—Anna May, on March 7, 1941, beloved sister of Marion E. Ruth, Ethel [illegible]. Reposing at Columbus Circle Chapel, 30 West 60th St., New York City. Funeral services at Trinity Church, Broadway and Wall St., Monday, March 10. Interment White Plains Rural Cemetery, New York.

CARROLL—Suddenly, on March 1, William J., beloved husband of the late Mary (nee Ward), devoted father of Mae, William, Jr., Joseph and Dorothy, brother of John, and Mrs. Mary Cataldo, and son of the late [illegible]. Funeral from residence, 10 Mott St. [illegible] on Tuesday, 9:30 A. M. Solemn Requiem Mass St. James Church, 10 A. M. Interment Calvary Cemetery.

COHN—On March 9, 1941, Mrs. William H., beloved aunt of Amy Jonap Pimwall and Alfred M. Jonap. Interment Cincinnati, Ohio. Pittsburgh papers please copy.

DAVIS—Gherardi, on Sunday, March 9, at the Harkness Pavilion, Gherardi Davis, son of the late George H. and Clara J. Gherardi Davis and husband of the late Alice King Davis, in his eighty-third year. Funeral services at the Church of the Incarnation, 35th St. and Madison Ave., on Tuesday, March 11, at 10 o'clock. Interment at Grace Church Cemetery, Jamaica.

DRENNAN—Rose V. (nee Cole), on Friday, March 7, 1941, beloved wife of Walter B., mother of Grace D. Bergas, grandmother of Thomas D. Bergas and sister of Mrs. August Miller, Mrs. Joseph Dane, Mrs. J. Leo Davison and Joseph Cole, at her residence, 140 Hawes St., Brooklyn. Solemn Requiem Mass Tuesday, 10 A. M., at Church of the Epiphany. Kindly omit flowers.

DURHAM—Arthur, March 8, 1941. Services at Walter B. Cooke, Inc., Funeral Home, 117 West 72d St., Monday, 8 P. M.

DURYEA—Frederick R., at Southampton, L. I., on March 8, in his seventieth year. Services at his residence, Tuesday, March 11, at 2 P. M.

ELIAS—Henry Hart, on Saturday, March 8, in his fifty-ninth year, at his home, [illegible] East 86th St., beloved husband of Edna Bernhard and father of Robert R. Josephine, Catherine and Albert J. Funeral at the convenience of the family.

ELIAS—Henry Hart. Congregation Shearith Israel mourns the loss of Henry Hart Elias, who, following in the footsteps of his parents, served the congregation with deep devotion for over eight years as trustee. He was also president of the Hebrew Relief Society. He brought to all that he undertook an eagerness to serve and a fine human sympathy and understanding.

HENRY S. HENDRICKS, Pres.
HAROLD L. LEWIS, Clerk

FLATOW—Joseph, devoted son of Annie Rosenfeld, dear brother of Sadie, Frances and Camille. Services Flatbush Memorial Chapel, 1283 Coney Island Ave., Tuesday, March 11, 1 P. M.

FREIN—Suddenly, March 8, Rev. John J., beloved son of Mary (nee Decarne) and [illegible], loving brother of James and Eugene, at residence [illegible] Monday [illegible] Church of St. John the Evangelist. Solemn Requiem Mass [illegible] A. M. Interment Calvary Cemetery.

FREIN—Rev. John J. The Association of Catholic Trade Unionists record with great sorrow the death of the Rev. John J. Frein [illegible]

Lincoln Center now Empire 29

WOMEN'S PRETTY FEET.

Boston Globe

Julian Eltinge Comments Upon the Importance of Wearing Shoes That Are Dainty and Attractive.

Commenting upon a recent declaration by the Southern Retailers' Association that women would in the near future wear shoes with heels not over half an inch high, and the advice by Dr Helen B. Kellogg that women cultivate large feet as indicive of intellectual growth, Julian Eltinge declared that both assertions are ridiculous.

Mr Eltinge is the star of "the Fascinating Widow" at the Boston Theatre and probably knows more than any one else does about how much difference the various styles of shoes affect the looks of feet.

"Why it's absurd to think of women ruining the looks of their feet and making them look twice as large by putting on low heels. I wear a number seven man's shoe. I'd look fine as a woman if I appeared with my feet looking as big as they naturally do.

"Hence, what do I do? I wear high heels and they make my feet look neat and 100 percent smaller. The time will never come when women give up high heels. They may, it is true, be a little injurious to the health, but not enough to cause them to be outlawed. There is nothing prettier in the world than a woman's foot encased in a well-fitting, dainty pump or slipper. There is nothing homelier than the human foot clad in unshapely low heels and bulldog toes.

"As long as women wish to be attractive, they will wear high heels and as long as woman lives she will want to be attractive. It isn't very hard, then, to figure out that high heels are like Tennyson's brook and will go on forever."

MAY 8 1912

BOSTON THEATRE.

Everybody is talking about the wonderful success of Julian Eltinge in "The Fascinating Widow" at the Boston Theatre. The name of Eltinge is a household word in this city, where the famous young actor was born and reared until he went forth to claim the attention of the theatre-going world.

Boston Theatre, May 1912

OVER HALF-MILLION GROSS

Variety Boston, May 1912

The run of the Julian Eltinge show has been prolonged, and will likely be brought to a close June 15, when "The Fascinating Widow" will close its season. A week of one-nighters into New York had been booked, but they have been canceled.

This is the 39th week of the Eltinge piece this season. It has played to an average business during that time of $12,232 weekly. The total will have reached over $500,000 before the Boston engagement ends. Last week the show played to $9,600. It is a return visit here.

Beauty Parlor Is Feature of Julian Eltinge Theatre

N.Y. Review

Al Woods' Star to Shine Over Booth for Sale of Cold Cream, Etc.

MAY 25 1912

One of the features of the new Julian Eltinge Theatre, which is to be the New York producing headquarters of Al. H. Woods, is to be a beauty parlor for the demonstration of complexion creams, rouges and other fairylike beautifiers, over which the fascinating star of Mr. Woods is to preside, at least in name, for the principal condiment of sale is to be a cold cream that bears his name.

Never before in theatrical history has a female impersonator been so highly honored as Mr. Eltinge. In fact, never before has a theatre been christened after an actor who made a specialty of his particular line of art. That his make-up is so alluring it should serve to be the means of booming a beauty parlor is still an even more noteworthy fact. Other female impersonators have shone in other lines of artistic achievement, but none has given his name to a cold cream or a parlor for the embellishment of feminine loveliness.

The Julian Eltinge Beauty Parlors will undoubtedly be a feature of Mr. Woods' theatre that will attract no little attention.

Lincoln Center

35

WHY THE JULIAN ELTINGE?

Through the courtesy of J. J. Rosenthal, husband of Kathryn Osterman, Rennold Wolff, in the New York Morning Telegraph, is able to explain why A. H. Woods' new theatre has been named the Julian Eltinge.

"Julian Eltinge," says Mr. Rosenthal, "holds a unique position in theatricals. He is one of the few actors that made money for his manager the first season he became a dramatic star. Usually it costs a fortune to make a star—not so with Eltinge.

"For the season of 1911-12 just closed, Julian Eltinge has made a clear profit for Mr. Woods, of $80,000, irrespective of the fact that he received the largest salary ever paid to a dramatic star. There is the George M. Cohan theatre, the William Collier theatre, the Lew Fields theatre and the Maxine Elliott theatre. Why not, then, a Julian Eltinge theatre?"

There seems to be no possible objection, says Mr. Wolff. But while Mr. Woods is at it, why not a Jake Rosenthal theatre?

Toledo Blade JUN 14 1912

Eltinge Has Turned to the Very Simple Life

M. L. Reagan

Female Impersonator Is Leading It on His Long Island Farm.

JUN 8 1912

Julian Eltinge has had a long season, more than forty weeks of it, in "The Fascinating Widow," and is looking forward to his vacation with keen delight. When the final curtain fell at the Boston Theatre, June 1, the actor said goodbye to his feminine characterizations and hastened to his home at Fort Salonga, Long Island, where he got into a pair of comfortable overalls and will loll about his forty-acre farm for three months. He may take a hasty trip to London and Paris, but he will not tarry on the other side any longer than is absolutely necessary.

Eltinge has enough work to attend to on his farm to keep him busy during his entire vacation, but it is the kind of work which serves as relaxation after a long theatrical season. The house must be newly painted, after a wing has been added to take care of the antiques and curios which he has collected during the past eight months, the chicken-coops must be repaired, the horses exercised, and a hundred and one thing which only the owner of a place can do as they should be done.

The pride of Eltinge's homestead is a patch of blackberries. No finer specimens of this delicacy are to be found in the entire country than those grown at Fort Salonga, so the actor says. And his neighbors and numerous friends in and out of the profession will vouch for this statement.

Another scheme which Eltinge has in mind is the building of a miniature theatre on his country place. It will be used for rehearsal purposes, and the back walls are to be covered with mirrors. This will enable the impersonator to study himself, his gestures and general appearance on the stage, and permit him to see himself as others see him, as it were. He thinks this method of rehearsing new specialties will be of great benefit, and of greater value than the directions of a stage manager.

Julian Eltinge is to enter cold cream competition with Lillian Russell, a beauty parlor being an advertised feature of the Julian Eltinge theater in New York, which is to be headquarters for the metropolitan productions of Al H. Woods.

Toledo Times JUN 2 1912

THE CITY OF NEW YORK OFFICE OF THE MAYOR EDWARD I. KOCH

Tel: 566-5090

69-82

For Release:
Tuesday, April 6, 1982

Four developers have been designated to carry out the $1 billion redevelopment of 42nd Street between Seventh and Eighth Avenues, Mayor Edward I. Koch and George G. Dempster, chairman of the New York State Urban Development Corporation, announced today.

In accordance with city and state guidelines, the selected developers will construct four new office towers with almost four million square feet of space, a 2.4 million-square-foot wholesale trade mart and a 500-room hotel.

Nine historic Broadway theatres, most of them now movie houses, will be renovated. Six will be returned to use as legitimate theatres, one already in use as a legitimate theatre will be maintained, and two will be refurbished as restaurant or retail space.

The developers were designated from 26 bids submitted in response to a Request for Proposals announced on June 4, 1981, by Governor Hugh L. Carey and Mayor Edward I. Koch.

The project will cover 13 acres and require more than $1 billion of private investment over a 10-year period. The private funds will pay for acquisition of land, construction and renovation of buildings, and public improvements, including a major upgrading of the Times Square/42nd Street subway station.

The designated developers also have agreed to a schedule of payments in lieu of taxes, and to additional payments from their profits. They will receive incentives similar to the city's normal tax abatements.

Mayor Koch said, "This is the largest redevelopment project in the history of New York City. Thanks to a strong spirit of cooperation between the public and private sectors, Times Square will regain its title as crossroads of the world.

42nd Street. In its place will be a vital commercial and entertainment district that will attract both New Yorkers and the millions of tourists that visit our great city each year."

Philip Aarons, president of the Public Development Corporation, said, "The redevelopment of 42nd Street will be a tremendous boost for the local economy. The city will receive $18 million in real estate payments the first year the project is complete, with annual increases to follow. There is also a profit-sharing provision to ensure that the city benefits from the success we expect this project to bring to the area.

According to estimates by the Office of Economic Development, the project will result in the creation of thousands of construction jobs and 26,000 new permanent jobs.

Lawrence Graham, senior vice-president of the UDC, said, "Both the state and the city are committed to carrying out this project with a vigorous affirmative action program, both in the distribution of contract dollars and in the workforce. We also will maintain a standard of excellence in design and architecture."

Today's designations are conditional on the satisfactory conclusion of lease negotiations and approval of the leases by the Board of Estimate and the UDC. This approval will not occur until the final environmental impact statement has been completed. Site acquisition by the Urban Development Corporation would begin immediately thereafter, with ground-breaking anticipated for early 1984.

Consultants on this project include Cooper/Eckstut Associates, who developed the plans and design guidelines; Eastdil Realty, Inc., who prepared the economic analysis; and Parsons, Brinkerhoff, Quade and Douglas, Inc., which is preparing the environmental impact statement.

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-- Housing Innovations/Planning Innovations will construct a first-class hotel on Eighth Avenue between 42nd and 43rd Street with 500 rooms and 70,000 square feet of retail space. Housing Innovations/Planning Innovations is a minority business enterprise.

-- The Nederlander Organization will refurbish the New Amsterdam and Harris Theatres, currently used as movie houses, for use as legitimate Broadway theatres.

Seven other theatre buildings will be refurbished as part of the 42nd Street project. The Selwyn, Apollo and Lyric will be restored or maintained as legitimate theatres. The Victory and Liberty Theatres will be rehabilitated for non-profit theatre use. Gerald Schoenfeld, President of the Shubert Organization, will chair an advisory committee that will work with the city and state to select non-profit operators for the theatres.

The Times Square and Empire Theatres will be renovated as restaurant or retail space.

The 42nd Street Redevelopment Project began as a joint city/state effort in June, 1980. The Mayor asked the New York State Urban Development Corporation to join the New York City Department of City Planning and the Public Development Corporation in designing a redeveloped 42nd Street, and creating a strategy for private investment along this major city thoroughfare. The bids received in the fall of 1981 have been evaluated by city and state planners, real estate experts, lawyers and environmental consultants.

Karen N. Gerard, Deputy Mayor for Economic Policy and Development, said, "The selected proposals offered the best combination of financial returns, development capability and compliance with our design guidelines."

Herbert Sturz, Chairman of the City Planning Commission, said, "This project will wipe out the blight and menace of

(more)

"Last June, I promised that developers would be selected in a fair and open process. This promise has been fulfilled. The process has resulted in the best possible deal for the city -- a 42nd Street we can be proud of, millions of dollars in new revenues, and thousands of jobs in construction, office work, the theatre industries and the service sector."

Mr. Dempster said, "The doubters about Times Square were wrong. They said the city and UDC would not receive serious bids for this project, but we did. They said we could not put together a serious financial package, but today we have."

Council President Carol Bellamy said, "The project we are announcing today is unique in the history of the city's development efforts -- a public/private partnership forged by the Mayor, the Board of Estimate, the state and the private sector.

"This project will be an important step towards our goal of rebuilding the west side and insuring that over the next 10 years the 'Great White Way' becomes greater still."

The four developers selected for the project are listed below.

-- Park Tower Realty Corp. will develop approximately 3.9 million spuare feet of office space in four office towers at the intersection of Broadway, Seventh Avenue and 42nd Street. Park Tower Realty will also renovate the Times Square/42nd Street subway station at an estimated cost of $21.6 million and will contribute to the restoration of 42nd Street's historic theatres.

-- New York Mart, a partnership headed by the Morse family, the operators of the California Mart in Los Angeles, will construct a 2.4 million-square-foot wholesale trade mart on Eighth Avenue between 40th and 42nd Streets.

(more)

'You'll Fracture 'em, Sweetheart'

AUG 31 1969

By RUTH GORDON

N. Y. TIMES

Here the renowned actress and playwright recalls A. H. Woods, a colorful Broadway producer of the booming 1920's. In his lifetime he produced over 200 plays, with as many as 23 running at one time.

HE named his theater The Eltinge. Some people named theirs for a street, or for the place where the pilgrims landed, or for a saint named James. But Al H. Woods named his for Julian Eltinge, star of his big money maker, "The Fascinating Widow." Mr. Julian Eltinge, as virile as anybody virile, contributed to the gaiety of nations by playing fascinating widows more fascinatingly than if fascinating *real* widows played them. "Sweetheart, you're a big money maker for me," Woods told his star, "and I'm going to name my theater for you." And he did.

Hot summer nights, Al sat out front of The Eltinge watching 42d Street go up and down and into his theater, his chair tilted back against it, a Panama to keep the electric lights out of his eyes, one of which was markedly cocked.

"Have a beer, Mr. Woods?" asked his doorman.

"When the house gets in, sweetheart." Hot evenings his Savile Row jacket was missing, his fine lawn shirt sleeves were held in place by blue satin garters that matched the blue smoke of his Havana cigar. He had come a long ways from the ten, twent', thirt' days of Woods, Sullivan and Considine. Nobody knew where Sullivan and Considine tilted their chairs, but Times Square knew Woods tilted his against his own theater.

In the mid-twenties, he built a second one. In Chicago, corner of Randolph and State. The Loop traffic clanged around it and Woods never felt friendly enough to it to tilt his chair against it, although he named it The Woods. It was just another acquisition; The Eltinge was where he tilted his chair. On the top was where he kept his office. Bookkeepers totted up all the money that flowed in. Casting was done by his waggish brother, Martin Herman. "Nothing today," Herman would roar happily and wave the job hunters back into the elevator. Next stop would be Sam Forrest at Cohan and Harris and after *that* "nothing today," next stop would be George C. Tyler for a "nothing today" at Klaw and Erlanger.

The H. in Al's name was for Herman. Woods he added on for his *nom de théâtre*. Woods sounded better and Al wanted the best. His office walls were covered with pale blue silk damask, the walnut furniture was from the Rue Jacob, Paris, his desk was a museum piece. The only inappropriate note was Al, his shirt sleeves gartered, his gray hair as unruly as if man had not invented the comb, his nonstop Havana cigar and his tough persuasiveness. "Sweetheart, here's the play I seen in Paris. You'll fracture 'em, sweetheart, read it. Or sign here and don't *read* it, just fracture 'em. Compared to this, sweetheart, the other shows are just *(Continued on Page 3)*

'You'll Fracture 'em, Sweetheart'

Continued from Page 1

a bowl of cherries."

Al's fortune was made with melodramas and farces. "The Fascinating Widow," "Parlor, Bedroom and Bath," and "Getting Gertie's Garter" kept his bookkeepers busy. Al had all the money he wanted, but he was stage-struck and the play he wanted was a play all Paris was flocking to, "Mozart" with Yvonne Printemps as the adorable young Mozart and Sacha Guitry as Baron Grimm. Al Woods didn't understand French, but he understood show business and was bedazzled. The hitch was, Sacha Guitry was not bedazzled at the thought of an ocean voyage. Only rarely would he leave Paris and then it was to go to Deauville or to play a brief London season at His Majesty's. Sacha Guitry not only did not like to travel, but a fortune teller had told him to beware of boats or he would end up in a watery grave. To cross the English Channel was as risky as Guitry would consider.

White damask and silver gleamed on the table laid for supper in the Guitry suite at London's Savoy. A frosty silver bucket cooled the Widow's beverage. Guitry made it clear to the interpreter that the answer was still no.

"Sweetheart, you'll have New York at your feet." He beamed at Guitry and prodded the interpreter, "Tell him, sweetheart."

Guitry was more interested in the oysters. "Nobody could afford it. The whole company? There would be no profit."

Woods didn't know French, but he knew a turndown. "Tell him go in that corner, sweetheart, and write on a piece of paper what he'll come for. I'll go this corner and write what I'll pay."

The interpreter gave the message. Guitry's valet handed him a thin blue sheet of Savoy Hotel stationery, Al plucked a crumpled letter from his pocket.

Guitry waved his paper. Al waved his crumpled letter. The interpreter collected Guitry's thin blue, "Twelve thousand dollars a week."

Silence to pay respect to such a sum.

The interpreter looked at Al's crumpled envelope. Guitry listened. The interpreter moved closer to the light. "One thousand dollars a week more than what you have wrote, sweetheart."

New York was at the Guitry's feet. "Mozart" crowded the Music Box for its limited engagement in 1926 and Al Woods enjoyed every performance. One more day and it would be over. Tuesday next, the Ile de France would sail. Nobody talked about it, because Guitry went white at the thought of it.

Julian Eltinge, famed female impersonator for whom A. H. Woods named his theater on 42d St. *"Sweetheart, you're a big money maker for me"*

Just before the Saturday matinee curtain, a pink leather box arrived from Cartier. Inside was a crystal watch as thin as a sheet of Savoy Hotel paper, and outlined in a wreath of diamonds. The card had Al's scrawly handwriting on it. "Goodbye sweetheart (over)"

Guitry turned the card.

In Cartier engraving, "This watch guaranteed to go under water."

Al came to the pier to see the Guitrys off and could not bear to part with them, so he sailed, too. He kept a suitcase on the Ile de France, the Majestic, the Aquitania and the Berengaria for such emergencies.

*

In the early thirties, he was co-producer of a play I was in. William A. Brady, the other producer, was at every rehearsal, but Al never came around. They said he was in London. They said he was in Paris. But wherever he was, he was never at Mr. Brady's Playhouse on West 48th Street, New York, where the house boards read:

A. H. Woods and
William A. Brady

Present

A CHURCH MOUSE

Adapted from the Hungarian
by
Frederic and Fanny Hatton

At the dress rehearsal, word went round that Al Woods was out front with Mr. Brady. The curtain fell on Susie in the Baron's arms. "Take it up," roared Mr. Brady from the back of the house.

Al Woods charged down the aisle, anxiety wrinkling his face. "Sweetheart," he said to the Baron, "I seen this play in Budapest, Vienna, London and Bridgeport and *you're monotonous.*"

*

Al was rich. The Eltinge Theater, New York. The Woods, Chicago. Big stock market holdings. And a million dollars in cash, in his safety deposit box. That million had brought Al through the 1929 stock market crash. Now came the 1933 crash.

Like 1929, everybody panicked. Like 1929, everybody was overextended, everybody played on margins. Everybody's holdings plummeted. Show business went to hell. Al didn't enjoy it, but he had his million in his safety box. Al lit a fresh Havana and strolled over to the bank. "Hello sweetheart. Hello sweetheart." Al knew everybody. He went downstairs to the vaults. "Hello sweetheart," the box was empty. Nothing in it but a blonde hair pin. Al had held the box jointly with his wife.

Al went upstairs and out onto the street. That was it. If you had a million in cash you were O.K. If you had a blonde hair pin, then that was it. And that *was* it. Everybody liked Al, everybody wanted to help, but everybody was overextended. The Woods empire went down like a house of cards. The Eltinge Theater passed into other hands. The Woods, Chicago, changed owners. Al's blue silk and walnut office closed up. He moved out of his suite at the Hotel Marguery and took a room at the Alamac. He read plays. The Shuberts staked him to put one on. It didn't go. He read some more. He sent some to stars who had starred for him, but show business isn't run to help someone back on his feet. You help somebody back when they have a good script and a good script didn't come along.

One evening, my cook handed me a large brown envelope.

"A man brought it to the kitchen door."

"Did he say who he was?"

"No. I said you were at

dinner. He said 'Give it to her after.'"

"Didn't he leave his name?"

"No. He said, 'Don't bother her. Give it after dinner.' He had one eye that looked off to the side."

Inside the envelope was a script with a purple cover, nothing on it. On the title page, in scrawly handwriting, "This will fracture them, sweetheart.

Al.

Hotel Alamac"

It never got done.

*

Nobody knew where Sullivan and Considine tilted their chairs, but until the blonde hair pin, Woods could be found of an evening, his chair tilted against The Eltinge. In a good year, before the crash, he had bought the big Paris success, "Jealousy," a melodrama with only two characters. Fay Bainter's name went up in lights, but who would play her lover? The Times announced, "Al H. Woods has engaged Guthrie McClintic to direct and co-star with Fay Bainter in the great Paris hit 'Jealousy.'"

Guthrie McClintic was a celebrated Broadway director, but who knew he had come East from Seattle with a suitcase full of Theater Magazines and old playbills of the Charles Taylor Rep Company to be an actor? Who knew he had graduated from the American Academy of Dramatic Arts and had once been engaged to play small parts with Grace George at Mr. Brady's Playhouse?

"Jealousy" opened out of town in some strange place for a play to open, Greenwich or South Norwalk. Final curtains clanked from stage right and stage left and theoretically came together at stage center. We praised Fay. Friends told Guthrie he was great. Then Guthrie and I and Stanton Griffis drove back to Stanton's house in Greenwich and next day Al fired Guthrie.

Guthrie sued Al, but Al closed "Jealousy" and engaged Jack Halliday to replace Guthrie when Jack would be available, which would not be until the next season. While waiting for his lawsuit to come up, Guthrie accepted the directorial job of Maxwell Anderson's "Saturday's Children," a fine play

Culver

Producer A. H. Woods in his Broadway heyday
It was a different 42d Street then

with a rakish management.

At the final rehearsal, Guthrie said, "I know you don't like visitors, but I'm going to invite Stanton Griffis to the run-through, so don't be disagreeable, we have to get money or we won't open in Stamford Tuesday."

"Do you like this play?" Stanton asked me. His voice let me know *he* didn't.

"What did he say?" Guthrie asked me later.

"He didn't like it."

Guthrie took a swig of his rehearsal flask and looked as though someone had walked over his grave. "Come home to supper," he said. Home was 23 Beekman Place where Guthrie and Katharine Cornell lived and were looked after by their maid-cook-best friend and sometimes-banker Emma Wise, who never called her employers anything but "Hon" and "Shug."

"Nobody got four hundred dollars on 'em Sunday, Shug, try a popover." Emma Wise put one on his plate.

"Stanton carries cash, but he doesn't like the show."

"Think of *somebody*, Shug. Tomorrow I'm booked to go up to Boston to the Mother Church." She disappeared through the swinging door.

"Swope always carries a ten thousand dollar bill, but he's in Palm Beach."

Guthrie's face looked dark as an August thundercloud. "Who *has* got it, is Al."

"But you're suing him."

"Yeah."

We sat and glared at supper. The popovers cooled and sank. Out in the kitchen Emma Wise clattered pans and sang anything that happened to come into her head.

"Goddam it, I'm going to."

"Can you ask him if you're suing him?"

"Goddam it, yes."

His rehearsal flask helped him to the kitchen phone. "Hotel Marguery? I want to speak to Al Woods . . . Al, it's Guthrie, I need four hundred dollars in cash now . . . What? . . . Yeah, I'm still suing you . . . I'll be there in five minutes." He hung up. "Go home, I got it. Al's going to meet me Park Avenue side of the Marguery and give it to me. I'll go down to Grand Central and get tomorrow's tickets and pay for the baggage car. Al's four hundred will get the scenery to Stamford."

*

Al's one room at the Alamac Hotel looked out on Columbus Avenue where it crosses Upper Broadway. He read plays by new playwrights that nobody knew yet, and old playwrights that people had got tired of. When a play struck him, he delivered it to an actor, or an actress, or director, and got a phone call or not. But Al knew that if you're making out, you get phone calls. If you're not making out, you do the phoning. And the script gets sent back, or it doesn't. And you go get it.

He read scripts, drank coffee. Read Variety, drank coffee. Delivered scripts, drank coffee. Thought about things, drank coffee. But when you don't have a place to tilt your chair, or a show that could fracture 'em, 24 hours are a lot of hours. And one day in 1951 he died. He was 81. Marie Doro paid for the services. Marie Doro may have been the most beautiful actress that ever lived and she and Al had been friends. When times changed, any bill that Al couldn't take care of, Marie Doro could.

The funeral parlor's small room was large enough. Not much of a turnout. Marie Doro looked after the hospital bill and told the Alamac they needn't send the bills any more, Al H. Woods was giving up his room.

2/14/32
VIII
2:7

Black Tower	Broadhurst	8:40	Jan.
The Animal Kingdom	Vanderbilt	8:30	Jan.
Jewel Robbery	Belasco	8:35	Jan.
Distant Drums	44th Street	8:30	Jan.
A Little Racketeer	Ethel Barrymore	8:50	Jan.
Whistling in the Dark	Golden	8:45	Jan.
Bryant's Show Boat Revue	Belmont	8:40	Jan.
East of Broadway	Erlanger's	8:30	Jan.
*Robin Hood (rev.)	Manhattan	8:30	Jan.
Through the Years	Maxine Elliott's	8:30	Feb.
If Booth Had Missed	Booth	8:40	Feb.
The Fatal Alibi	Fulton	8:45	Feb.
Maurice Chevalier	Ritz	8:50	Feb.
Air-Minded	Biltmore	8:30	Feb.
Zombie	Mansfield	8:40	Feb.
Monkey	Longacre	8:50	Feb.
Blessed Event			Feb.

*Last Week. **Last Three Weeks. †Last Week.

himself to be tempted into inventing stage situations which do not organically arise out of the characters themselves or their interaction, but appear to exist merely for their separate value and effect. This is particularly the case in the latter part of the play, when the exposition of the characters and the comic value of the situation around which they have been grouped have been exhausted and something else has to be discovered to carry the play to its end. However, this lack of staying power is not a rare fault in a young author, nor is it insuperable. Michel Mourgurst's future work may be awaited with some interest.

* * *

The central comic situation is virtually the same as that of Shakespeare's "Much Ado About Nothing"—namely, that a man or a woman can fall in love merely through learning that he or she is loved by some one who cannot or will not declare the fact. Jean is staying in the country with the friend of his boyhood, Robert. He falls in love with Robert's wife, but, rather than betray his friend, he decides to go away without telling the lady herself of his passion—or at least without succeeding in making her understand his declaration or depart for a moment from her loyalty to her husband in order to listen to it. Before he leaves he allows his secret to be dragged out of him by Robert, who has refused to take any conventional excuse for this sudden departure, but he swears Robert to secrecy. The latter is flattered by Jean's choice and by the heroism of his resignation—he himself is already betraying his wife with another member of the house party, who has ineffectually laid siege to Jean's virtue. Partly for these reasons and partly because he is a garrulous fool, he confides the truth about Jean's hopeless love to every one, including the object of it. So ends the first act.

At the beginning of the second act, some months later, Jean's first visit after his return from foreign travel is being awaited. That he is still romantically in love is assumed by every one, more especially by the lady, who has been so deeply touched by the passion itself and by this noble control of it that she is ready to fall into his arms. The discovery that Jean is not in the least consumed by despair, but has thoroughly enjoyed his holiday, is developed with a real comic sense, and this is the best thing in the play.

Unfortunately, the author does not maintain his comedy in the same key. Instead of allowing his Benedick to react to the same influences that had conquered his Beatrice, and making him fall in love with her again just because every one tells him that she is now in love with him, and so preserving the light and comic note, M. Mourgurst presents Jean to us as having been secretly attached to the lady all the time, and as having only pretended indifference on his return. The play ends in a sentimental rather than a comic key, for she and Jean first become lovers and then separate on a rather confused motive of duty and friendship toward the foolish and—theatrically speaking—now discredited Robert.

PHILIP CARR.

OUT OF THE WOODS (A. H.

MR. WOODS, returning to the wars on Thursday night with his smile, his Vesuvian cigar and "The Inside Story," is, in fact, not going to war, but is coming back to the paths of his old glory. Inactive as he has been theatrically, for more than a year (and a little matter of losing a couple of millions had something to do with that), Mr. Woods and the gods of melodrama are still, as he would say, sweethearts. They have been that way for twenty-eight years. His first show, "The Bowery After Dark," was a melodrama. (If that had failed, he now reflects, the chances are that he would have gone into a legitimate business.) His most recent production to reach Broadway, "Five Star Final," was a melodrama. "The Inside Story" is a melodrama. If you have a mad craving for statistics, you may feed it with the fact that the productions in which Mr. Woods has been involved number 203, and most of them have had plenty of the Forty-second Street blood-and-thunder.

In conference with his attention caller (and Mr. Woods has never lacked for attention callers), it occurred to the old master the other day that there must be a public demand for this lively product which he has marketed in such wholesale lots. For instance, when Mr. Woods went temporarily out of circulation with "Five Star Final," he made the thoroughly consistent statement that he had started on a dollar and ended on a dollar. Whereupon a curious and heartening thing happened. The mail brought thirty sympathetic letters, each with a dollar bill. As one man each of the well-wishers said, in effect, "This'll start you double."

* * *

With that backing, he felt that it would be utterly ungrateful to remain slothful. Straightway he invested $31 in cigars and matches and began looking for, inevitably, a melodrama. And, being a reflective fellow, he mused as he lolled over the manuscripts. He recalled, for instance, that he had made more than $750,000 with "The Trial of Mary Dugan," and he dwelt fondly on the fact that there were five companies in this country, four in England, four in Germany and three in France. Likewise he indulged in pleasant memories of "Within the Law," from the royalties of which Bayard Veiller, the author, is said to have treated himself to his ride in a tartican.

Mr. Woods bought a interest in it, the play was a failure with Jane Cowl as its defiant heroine, it ran a year at the Times and paid for the house.

These were tempting memories, and Mr. Woods, at the earnest behest of his attention caller, was inclined to go in for some more of them. There was that show called "Song of Songs," which was not doing very well in Philadelphia. Indeed, Charles Frohman was on the point of turning it frankly into a threnody and letting it go at that when both Irene Fenwick and Thomas A. Wise telephoned the old purveyor of melodrama to hurry over and see what he could do about it. A Marco Polo at heart, he caught the next train, came back with the gasping play, recast it with Otis Mason and others to stand by Miss Fenwick, and started it off on a $300,000 metropolitan career.

* * *

On another day came a despairing call from John Craig of the Copley Theatre, Boston, with allegedly exclusive information that Mr. Woods could evolve solid gold from a work called "Common Clay." Naturally, the breathless visitor was somewhat surprised, not to say dismayed, when he puffed into the theatre a Mr. Belasco established in a stage box with eyes fixed upon the proscenium treasure. But after the second act both Mr. Frohman and Mr. Belasco walked out, never to return. Moved over by the third act, Mr. Woods bought the play and brought it to the Republic Theatre, where it made itself perfectly at home for a year.

But perhaps you have no head for figures, and so may care to know whether Mr. Woods ever did anything that was neither commercial nor melodramatic. Ah, surely you have not forgotten those Sacha Guitrys from that dear France! One day, at the Savoy, in London, Mr. Woods observed Lee Shubert, Mr. Bat Goetz, Morris Gest and Charles Dillingham bouncing, one by one, into the lift (elevator to you). Presently he himself held converse with the lift operator, weighing him down with a cigar. Where had he taken those guys? It was interesting to learn they had all headed straight for the suite of Sacha Guitry and his charming wife, Yvonne Printemps. That very afternoon Mr. Woods had tea—so help him—with Monsieur and Madame. Feeling French might not be adequate to the occasion, Mr. Woods pressed into service Charles Cochran, who spoke it like a native of Lindfield, Sussex. Very cautiously a New York engagement was broached. But the air promptly filled with French

8/1/43 II 1:7

on Tuesday evening, she will be seen in the mystery melo-
s interpretation of Miss Bergner in one of her more dramatic
t of Victor Jory.

AT IT AIN'T LUCK

NGS

et the Cort Theatre.
garet Eerly, Iris Hall,
the cast.
evening at the Mar-
of five prize-winning
by soldier casts. The
e proceeds.
evening at the Booth
a by Martin Vale are
Peggiotti, Vera

It's easy to talk, you say, when the show is a success. How about the flops? Don't you blame that on luck? Briefly, no. We had a nice juicy failure called "Higher and Higher" a few years ago. Luck was no more responsible for that than it was for "Oklahoma!" The story of "Higher and Higher" was written for Zorina, but at the last moment she was unable to get out of a picture contract. Actually, the whole project should have been abandoned at that point, but we

HELLO SWEETHEART

Purporting to Be an Interview With Mr. A. H. Woods

By CHARLES WASHBURN

"COME into my private office, sweetheart," said A. H. Woods, looking the same as he did twenty years ago when Sam Hoffenstein, then his publicist, took care of such matters as interviews. "We'll talk about my new production and nothing else." went on the amiable manager, who, two decades back, owned theatres in New York and Chicago and who is the sole survivor of the celebrated producing firm of Sullivan, Harris & Woods, kings of the American melodrama.

The room on the third floor of the Playhouse in West Forty-eighth Street was large and free from fancy furniture. Over in one corner Frank Merlin was rehearsing the dozen players in "Try and Get it," which returns Mr. Woods to Broadway tomorrow night.

Al's Philosophy

"Have a chair," chuckled the graying skipper of "Bertha, the Sewing Machine Girl" as he pointed to a table, the only place on which to sit. "And, sweetheart," he added by way of apology, "remember they don't buy tickets because of a flossy office."

The visitor recalled the Woods ménage in the Eltinge Theatre of other years, a labyrinth of luxury that was reached by the tiniest elevator in town. But he made no comment. He wanted to know about the new play.

"Do you know, sweetheart," said Mr. Woods in reply to a question regarding the nature of his forthcoming "Try and Get It," "that a Boston drama critic (the late Nick Young of The Boston American) was my advance agent for 'Theda Bara in 'The Blue Flame,' a turkey if ever there was one. And Russell Janney, who produced 'The Vagabond King,' was the agent for 'Parlor, Bedroom and Bath.'

"A lotta strange guys worked for me. I dug out a kid in Chicago for a Potash and Perlmutter show called 'Business Before Pleasure'—and what did he do? I'll tell you. He pasted stickers bearing the name of the show on the backs of animals one Sunday in the Philadelphia zoo and we all nearly went to jail. Lots of fun in this business, sweetheart.

Theatre Into Church

"When I was doing the 'Up in Mabel's Room' cycle and was stuck for a title, what did I do? I'd hop out to Chicago and pry out a critic named Ashton Stevens. He'd always come through. He gave me 'Getting Gertie's Garter' and a few more equally good gems. You see what I mean?"

The visitor nodded, saying he would like to know something about the new show. "That's really why I am here," he said.

"Sweetheart, here's a hot one for you," continued Mr. Woods. "They tell me they've leased the Woods Theater in Chicago for a church, other chump from the Bowery for a count-up guy and then the union says he doesn't qualify.

"Anyway, I've outgrown the Bowery. I'm through brooding and moaning over bad breaks. I find comfort in Manilius, Cicero, Plautus and guys like that. Give me Seneca any day, and not the hotel in Syracuse.

"Listen, sweetheart, the woods are in full leaf, and the year in its highest beauty. That's how I feel about it even if Virgil did beat me to the line. I never felt better and this is to be my season. I was reading Lucan the other day, and, sweetheart, was he ahead of his time! Know what he said? I'll tell you: 'Learn on how little a man may live and how small a portion nature requires.'"

"But what about your new production, Mr. Woods?" begged the visitor.

Pre-Shubert

"Do you know, young man, I've seen the longest service of any producer in New York. I was around long before the Shuberts ever thought of producing 'A Trip to Chinatown,' or whatever that Charlie Hoyt farce was. These new managers never heard of me. I met one of them the other day, and he later wrote me a letter, addressing it Algonquin Hevemeyer Woods. Where would I get a name like that?

"But as Ovid once said: 'He who has lived obscurely and quietly has lived well.' That's how I feel about it. You write about my new show and forget about me."

"That's exactly what I aim to do," said the visitor. "If you'd only tell me about the play."

"Well, sweetheart, as I was saying," went on Mr. Woods, "when Owen Davis was turning out the 'Berthas' for me we ordered the printing before we hired the actors. So what do I do now? I call up Walter Moore of the forgotten Miner Litho Company to get me out a line of printing, and he isn't there. Where do you think he is? He's out putting a wreath on George Cohan's grave. Seems to me the old-timers were pretty nice guys. I could always get credit from Walter. Now I want a lease in Rockefeller Center, and they ask me for bank references. How do you like that?"

He asked to be excused. Something in the rehearsal over in the corner displeased him. A love scene was being enacted and the director was telling the male actor: "You love her. Kiss her. Put some life into it. Now try it again."

The love scene played an interminable six minutes.

"Okay," shouted the director.

"No it isn't," snapped Mr. Woods.

"What's wrong with it?" asked the director.

"It needs a shot," stormed the producer.

"Thanks for calling, sweetheart. Remember I'll write about the play & not me."

12/12/26 VIII 4:3

Alfred Lunt as the Bootlegger of "Ned McCobb's Daughter," Which the Theatre Guild Is Presenting at the John Golden.

THE FURTHER RUMINATIONS OF A. H. WOODS

He Discusses the Guitrys, Although Not Without Digression

Herewith the last recorded utterances of Mr. Woods, just before he sailed to bring back the Guitrys, dead or alive.

By SAMUEL HOFFENSTEIN.

I FOUND Mr. Woods ensconced against the autumnal rain like an easy Vulcan in a comfortable smithy; the very chair and desk seemed to relax under the languid and spacious disposal of his crazy person. The fire in the forge burned low; the vast pile of manuscripts before him seemed undisturbed. I gathered that he may have been toying listlessly with thunder, but that no knockouts would go into rehearsal that afternoon. I was about to ask him if the melancholy fit had fallen upon him, when he greeted me with a tremendous and jocund energy that dissipated all suspicion of sadness and brooding.

"Hello, sucker," is a verbatim report of the salutation.

I was about to fall in with this jovial humor and make a remark or two on my own, when I noticed that the charming Hephaestus had lapsed into his original quietude. The impressive dome was merged in the dusk of the sanctum like modified granite. I, therefore, reserved the remark or two for a less whimsical auditor and sat down.

We sat. The rain that raineth every day continued to do so. Presently, Mr. Woods, without changing position, etched the characters and usages of several of his colleagues in brief but mordant phrases. In another man they might have been accompanied by heat or even anger. Mr. Woods blasphemed very gently and without rancor. If anything, it seemed to leave him more tranquil.

I ventured to ask the reason for these unfriendly observations. Mr. Woods very amiably invited me to sip something with him in honor of the general state of affairs in the known universe.

The sip was hearty and fruitful. Mr. Woods rose and took a pace or two in all directions. I prepared myself for a peripatetic discourse. Mr. Woods, like the lesser Athenians, often likes to air himself on the hoof.

"They all think I got Guitry over here by offering him more money than the other managers," began the Author of Inconnue, "but it ain't so. Some of the other fellows offered him as much and couldn't get him. He didn't want to come to America. On the el, I don't know how I got him."

Mr. Woods looked so innocently bewildered by his good fortune that I took the liberty of suggesting that the whole arrangement was due to personal magnetism.

"The influence of the will in human affairs is not to be disparaged, even in these, as they say, gross and material times," I began. "All of life is still not buy and sell, cash and carry, the Hall-Mills case, or the girl you fondly think you left behind you. There is the world of the spirit, whose ramifications in the visible world are incalculable. For instance, by concentrating on that black bottle, I could persuade you to remove the cork, lift it up and——"

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Noticing suddenly, at this point, that Mr. Woods was staring at me with an extraordinary expression, I deemed it advisable to let the world of the spirit fend for itself for the nonce. Mr. Woods's expression gradually relaxed into that familiar look which argued gestation and utterance.

"It's all applesauce," said Mr. Woods, embracing my oration and life generally in one memorable phrase. "You get a break or you don't. Years ago I was on a boat going over to England to sell the rights of an American play. One day I noticed a distinguished-looking man having his dinner all alone a few tables away from mine. I asked the waiter who he was. The waiter told me it was Sir Beerbohm Tree. I sent him over a bottle of wine with my compliments, and I got a card from Tree which read: 'Dear Woods—Thank you for remembering me on my birthday.' Well, we got acquainted and I sold him the play. It was a hit, too. Well, was that a break, or wasn't it? Was that a ramification of the spirit? Did I know it was his birthday, because I was a good boy in Harvard and didn't hate Princeton men? A long time ago, when I first broke into the uptown game, the two-dollar top and the Art Theatre, I produced an expensive and elaborate operetta. It looked like a million dollars and it had everything but a tenor. I hunted tenors by sea and by land, and couldn't find one. One day, walking down Broadway, I heard a sound. I traced it into a moving picture house. The sound came from the tenor I had been looking for. That night I tracked him to Brooklyn, signed him up and he was a knockout. Was that personal magnetism? A lot of managers with personal magnetism were probably walking up Sixth and Seventh Avenues at the same time looking for tenors. You either get a break or you don't. Usually you don't, and then there is nothing to do but sell the moving picture rights to cover the losses, or wait until she falls in love with another fellow and goes to Reno."

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At this point Mr. Woods sat down and telephoned for reservations on the Homeric, which was sailing for Europe that night. I waited patiently for ten minutes, but as he did not cancel the order and reserve tickets for Chicago, I assumed he might possibly sail for Europe that night.

"I see you are going to Europe, Mr. Woods," I remarked sagely.

"How about placing a small bet at 10 to 7 that you end up at Atlantic City?"

"How about a little publicity for the Guitrys, who are opening at the Chanin Theatre on Dec. 27 for a limited engagement in 'Mozart,'" answered Mr. Woods.

"Matinees Thursday and Saturday," I ventured to suggest. "What do the Guitrys want with publicity? Aren't they the most famous people in France. And isn't France the most famous country in America? Besides, either they'll get a break or they won't. If they get a break, they'll be the most famous people in America, and the publicity department won't get any credit for it. If they don't get a break, they'll still be the most famous people in France, and the publicity department will be better off in the Foreign Legion. So what do you want to involve me for in an international affair like this?"

"You might say," continued Mr. Woods, "that I am sailing for Europe tonight for the express purpose of bringing over the Guitrys and their company on Dec. 20, and that their first night, on Dec. 27 at the Chanin Theatre, will be the most brilliant event in the history of the American theatre."

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"Did you ever call Guitry 'sweetheart' or 'kid' or did you always stick to the formal 'Monsieur'?"

Mr. Woods confessed, with some show of vehemence, that he had never called anybody Monsieur in his life. I then made bold to suggest that perhaps the other managers who had tried to get M. Guitry to come to America had called him Monsieur, which was no novelty to him, and that Mr. Woods's "kid" had probably startled him into signing a contract.

Mr. Woods did not find it convenient to comment on this astute hypothesis. Observing that he had gone into a pleasant reserve, I left him roaming the boulevards at his leisure, and sneaked out before he could think of anything that might involve my department in a purely modern and unnecessary expenditure of energy.

LETTER

Sea" and several comedies by Ostrovsky.

Edward Stirling and his company of The English Players at the Théâtre Albert Ier have scored another triumph in John Galsworthy's "Escape," which, with its ten episodic scenes, is rather a portrait gallery or, if I may use the phrase, a psychological film than a play proper. Rich in philosophical meaning, summarized in the moral which Matt draws: "It's one's decent self one can't escape," it is often unconvincing from a dramatic point of view. The unrelieved imbecility of Galsworthy's policemen, the convict's long and undisturbed conversation with his mate, the ease with which he escapes, are rather hard to believe. A distinctly new feature of the author's talent is his ability to provoke frequent outbursts of laughter. The interpretation of Mr. Stirling and his associates is perfection itself.

The production of musical comedies continues unabated. At the Théâtre de la Michodière, Paul Haurigot's short-lived "Méditerranée," the subject of which is the same as that of Roland Dorgeles's recent novel "Partir," has just been replaced by "Le Temps d'Aimer," a musical comedy or rather comic opera, the book of which is by Pierre Wolff and Henri Duvernois and the score by the indefatigable Reynaldo Hahn, with sprightly "couplets" by the poet, Hugues Delorme. It deals with a retired Ambassador, who is a quinquagenariah and who, wishing to appear 30 to his young wife, has secret conferences with a beauty specialist whom he passes off as his notary and goes away on monthly "business trips" which are in reality rest cures spent at the home of his former flame, the actress Suzette of the Comédie-Française. This exquisite divertissement is charmingly played.

MAURICE BOURGEOIS.

GOSSIP OF T

A COMBAT team of United States Marines will be a vaudeville attraction at the Hippodrome this week. It is under the command of Major A. Drexel Biddle of Philadelphia, who will appear with it at every performance in what is said to be his first stage engagement. A combat team of United States Marines being whatever it is, the Hippodrome has planned to make something of an event of its presentation and is arranging army, navy and marine nights, with possibly a special matinee for second lieutenants. At all events the situation on Sixth Avenue appears to be well in hand, for another feature of the variety bill will be a dance act called "Les Folies Rouges" or, as the billing parenthetically explains, "The Red Follies," which is, it further develops, a Harry Roye production.

The Palace will house those perennial favorites, Rooney and Bent, in, to use one of vaudeville's favorite words, a divertissement of their usual songs, dances and comedy specialties. At the head of their company will be Pat Rooney 3d, one of the most promising of the oncoming hoofers. Further contributors to the entertainment will be Georgie Price and Ernest Glendinning, the former, it seems, being the headliner.

According to an elaborate and complete statement from the Keith-Albee offices, the vaudeville centennial cel-

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and watch the battle calmly. The Communist offensive has shown the urgent need of additional troops for Korea, in order to reinforce and relieve the United Nations forces now engaged in what may prove to be a prolonged campaign, and it is the responsibility of the United Nations to provide such troops. In addition, the present absence of enemy heavy armament (except for guns) suggests that the Chinese Communists may be suffering from a

statistics of their proportion of accidents. Drivers under 24 years of age represented considerably less than 20 per cent of all the persons at the wheel, yet they accounted for more than 27 per cent of 1950's fatal accidents and more than 22 per cent of the drivers involved in non-fatal accidents. This serves to emphasize again the necessity for driver training at the high-school level. Any complacency which

wonder of man. There are those among its admirers who find difficulty in believing that it is a star. It is of no use to tell them that of course "star" is not the proper word for it, since it is a planet. They insist that it must be an artificial light floating high in the air. Some, blessed with sufficient imagination, can even see it move.

There happens to be a good oppor-

the whole sweep through Cherry the Battery, through W Streets uni through Ve Chapel—all —and the where the t

A. H. WOODS DEAD; PRODUCER WAS 81

During Noted Stage Career of Half Century He Offered More Than 200 Plays

A. H. Woods, one of the most successful theatrical producers of the Twenties, died yesterday in the Hideaway Hotel, Broadway and Seventy-fifth Street, his residence in recent years. His age was 81.

A theatrical personality as well as a producer, A. H. Woods made and lost a few fortunes in show business. He produced his last play in 1943.

Mr. Woods in his checkered stage career of some fifty years produced more than 200 plays, beginning with blood-and-thunder melodrama and graduating to hell-roisin farce and murder-mystery. Perhaps the most prolific showman of the road, he had at the peak of his success twenty-three plays running at the same time, some on Broadway, but most of them on tour.

Among his notable hits were "Madame Sherry," "Within the Law," "Getting Gertie's Garter," "Up in Mabel's Room," "The Girl From Rector's," "Potash and Perlmutter," "The Shanghai Gesture" and "The Trial of Mary Dugan," which set a new style in stage murder trials.

Others of his productions were "Friendly Enemies," "The Yellow Ticket," "Ladies' Night," "Pom-Pom," "Virgin," "Parlor, Bedroom and Bath," "Blast of Suez," "The Whole Town's Talking," "The Green Hat," "A Farewell to Arms" and "Night of an Actor."

He claimed credit for giving a start to John Barrymore, Mary Pickford, Douglas Fairbanks, Claudette Colbert, Katharine Cornell, Clark Gable, Joan Blondell, Kay Francis, Ann Harding, Sylvia Sidney and Leslie Howard.

Disappeared Often

During his hit years Mr. Woods made so much money that at times he tired of the theatre and suddenly disappeared. His brother, the late Martin Herman, would not know where Mr. Woods was until he received a cable from London.

Mr. Woods had owned the Eltinge Theatre in New York, and the Woods, Apollo and Adelphi Theatres in Chicago—before the stock-market crash of 1929, in which he lost heavily.

Born in this city on Jan. 3, 1870, he trained himself for the profession of producer by imitating the

A. H. WOODS

LORD MACLAY, FOUGHT MENACE OF U-BOATS

LONDON, April 24—Lord Maclay, Glasgow shipowner and British Minister of Shipping from 1916 to 1921, died tonight at his home in Renfrewshire, Scotland. His age was 84.

He was largely responsible for adoption of the convoy system which completed the Allied victory in the first World War.

LONDON, April 24 (Reuters)—Lord Maclay for many years headed, practically at his own expense, a Christian mission in Morocco, North Africa.

Considering the tremendous importance of his post in Lloyd George's war Cabinet, and the size of the fleet which he filled it, Baron Maclay was little known to the general public. He was described by those who knew him as a most unassuming modest and friendly man, who had a knack of spiritual avoidance for public appearances, and who would meet the devil himself at a conference table, rather than talk for two minutes in the limelight. He always gave to his colleagues the credit for the achievements of the Ministry of Shipping.

EX-'PURE FOOD BABY' DIES

Harvey W. Wiley Jr. Succumbs in Washington, Aged 38

WASHINGTON, April 24—Harvey W. Wiley Jr., who became fa-

GEN. GEORGES, 75, FRENCH WAR HERO

Chief of Staff in 1940 Dies—Wounded at Assassination of King Alexander in 1934

PARIS, April 24—Gen. Alphonse Georges, Chief of Staff of France in the 1940 campaign, who was severely wounded when accompanying King Alexander of Yugoslavia on the day of the latter's assassination in Marseilles, died here today in Val de Grace Military Hospital. His age was 75. He had been suffering from a heart ailment for some time.

General Georges was named French Chief of Staff in 1939 and inspector general of land forces in 1940. But he had not fully recovered from the nearly fatal wounds that he had received in the Marseilles tragedy in 1934.

Attached to the person of the Yugoslav King, General Georges was seated in the automobile along with Alexander and Foreign Minister Louis Barthou when the assassin leaped on the running board and started firing a submachine gun. Several of the bullets entered General Georges' chest before the gun was turned on the King. The latter, as well as M. Barthou, who was only slightly scratched, died, while General Georges spent many months in a hospital recovering.

The general had a brilliant military record which ended dramatically in the French disaster in 1940. He was one of the first of his class at St. Cyr in 1901, and has since been training in African colonial campaigns. Wounded several times in the early days of the First World War, he rose in military councils until he was serving on the general staff of Marshals Petain and Foch.

Later he aided Marshal Petain in successfully concluding the Moroccan Riff campaign, and in 1929 he served as chief of the military part of Andre Maginot, then Minister of War.

In Desert Campaigns

Born on Aug. 15, 1875, General Georges saw action at the age of 20, when he was sent to North Africa directly from St. Cyr Military School. For nineteen years he took part in the French campaigns against Sahara desert tribesmen, winning citations for his action on the field and gradually rising in rank until he became a major in 1914.

In 1932 he was called to Paris as a member of the Supreme War

GEN. ALPHONSE G

SERVICE FOR D... WILL BE HELD

CHICAGO, April 24... neral service and priva... planned tomorrow for ... Gates Dawes, who die... at the age of 85. The... be held at 4 P.M. in th... gregational Church ... Evanston. The Rev. ... Goslin will officiate. ... be in Rosehill Cemete...

Meanwhile, leaders ... sent tributes to the ... former Vice Presid... United States.

In New York, form... Herbert Hoover said ... people will remem... Dawes gratefully. ... on the general's deat... said:

Gen. Charles G. ... the American people ... ardently and at great ... office over a period ... He was selected to ... different times by ... of both parties ... together ... and be ...

Friend. Millions ... passing, and he ... bered gratefully by ... people.

JUDGE RANDOL...

SHERMAN, Tex... Federal Judge R... member of a distin... judicial family, di... pital today at th... had suffered a ... April 6.

Both Judge Ba...

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ted Robert.

PHILIP CARR.

you have a mad craving for statistics, you may feed it with the fact that the productions in which Mr. Woods has been involved number 303, and most of them have had plenty of the Forty-second Street blood-and-thunder.

In conference with his attention caller (and Mr. Woods has never lacked for attention callers), it occurred to the old master the other day that there must be a public demand for this lively product which he has marketed in such wholesale lots. For instance, when Mr. Woods went temporarily out of circulation with "Five Star Final," he made the thoroughly consistent statement that he had started on a dollar and ended on a dollar. Whereupon a curious and heartening thing happened. The mail brought thirty sympathetic letters, each with a dollar bill. As one man each of the well-wishers said, in effect, "This'll start you double."

* * *

With that backing, he felt that it would be utterly ungrateful to remain slothful. Straightway he invested $31 in cigars and matches and began looking for, inevitably, a melodrama. And, being a reflective fellow, he mused as he toiled over the manuscripts. He recalled, for instance, that he had made more than $750,000 with "The Trial of Mary Dugan," and he dwelt fondly on the fact that there were five companies in this country, four in England, four in Germany and three in France. Likewise he indulged in pleasant memories of "Within the Law," from the royalties of which A Marco Polo at heart, he [illegible] the next train, came back with the gasping play, recast it with John Mason and others to stand by Miss Fenwick, and started it off on a $200,000 metropolitan career.

* * *

On another day came a desperate call from John Craig of the Castle Theatre, Boston, with allegedly exclusive information that Mr. Woods could evolve solid gold from a work called "Common Clay." Naturally, the breathless visitor was somewhat surprised, not to say dismayed, when he puffed into the theatre a bit late to find Charles Frohman and David Belasco established in a stage box, with eyes fixed upon the promised treasure. But after the second act both Mr. Frohman and Mr. Belasco walked out, never to return. Won over by the third act, Mr. Woods bought the play and brought it to the Republic Theatre, where it made itself perfectly at home for a year.

But perhaps you have no head for figures, and so may care to know whether Mr. Woods ever did anything that was neither commercial nor melodramatic. Ah, surely you have not forgotten those good Guitrys from that dear France! One day, at the Savoy, in London, Mr. Woods observed Lee Shubert, E. Ray Goetz, Morris Gest and Charles Dillingham bouncing, one by one, into the lift (elevator to you). Presently he himself held converse with the lift operator, weighing him down with a cigar. Where had he taken those guys? It was interesting to learn they had all headed straight for the suite of Sacha Guitry and his charming wife, Yvonne Printemps. That very afternoon Mr. Woods had tea—so help him—with Monsieur and Madame. Feeling his French might not be adequate to the occasion, Mr. Woods pressed into service Charles Cochran, who speaks it like a native of Lindfield, Sussex. Very cautiously a New York engagement was broached. But the air was promptly filled with French objections, in which Mr. Woods's straining ears caught something about mal de mer.

It was explained that the susceptible Guitry could not cross even the Channel without getting enthusiastically seasick. Mr. Woods heartily agreed with him about those bucking little Channel boats. But crossing the Atlantic in a big, well-behaved ship would be just like living in a hotel. And when the Guitrys arrived in restful New York they would be able to salt down $15,000 a week, or $1,000 more than Messrs. Shubert et al. were offering them. Guitry shook his head negatively and dramatized seasickness. Then it was that the resourceful Mr. Woods made him a sporting proposition. He would pay the actor 10,000 francs a day for each day he was ill aboard ship, if Guitry would pay him 1,000 francs for every day he enjoyed his usual good health. It was a bet. The actor was not ill a single day, but even with that head start Mr. Woods merely broke even on a New York engagement of eight weeks. Or, if you like, it was a *succes d'estime*.

Mr. Woods, personally, does not care in a large way for a *succes d'estime*. He prefers the rollicking school in which a hit is a hit; and, if not, to Cain's with it. If you insist on calling it melodramatic tension, he is in favor of that, too.

known as the Jack Powell [illegible]
Eventually he was goaxed to [illegible]
single act with his drums. [illegible]
were hints that this would [illegible]
futile effort, since the drums [illegible]
not what you would call a solo [illegible]
strument. Yet from the time [illegible]
broke in the act in near-by [illegible]
bath, N. J., he has progressed steadily [illegible]
receiving as much as $1,200 [illegible]
from the picture house circuits [illegible]
attaining the estate of a feature [illegible]
performer in two Broadway revues [illegible]
John Murray Anderson's "Almanac" [illegible]
and "The Laugh Parade."

Across the water Powell has performed in Mr. Cochran's revues [illegible]
has headlined in the major London variety houses. He uses up [illegible]
drumsticks each evening and [illegible]
breaks them. Further data are [illegible]
he has great admiration for [illegible]
Koussevitsky, a Bostonian who [illegible]
good, too.

* * *

From the DiGitanos, who are [illegible]
Wynn's Apache dancers, one [illegible]
that it isn't such punishing work [illegible]
you might suspect. Amelia DiGitano [illegible]
in fact, seems to be free from [illegible]
which other folk might receive [illegible]
they were tossed about as her brother [illegible]
tosses her. Despite their current [illegible]
trade, the DiGitanos have no connection with the faubourgs of Paris [illegible]
come from Brooklyn. The brother's [illegible]
name is Adam.

The other punishment taken by the troupe are the Seaman brothers, acrobats, who get their feet and arms all twisted up. Though they bill themselves as brothers, they actually Harry Seaman and [illegible]

Who Has Turned From Musical Comedy to Act in [illegible]," the Radio Play Which Will Be Made Known [illegible] Friday Night at the Times Square.

A New Dance Team—Carl [illegible] Glide Through "A Little [illegible] at the Fort[illegible]

ning at the same time, some on Broadway, but most of them on tour.

Among his notable hits were "Madame Sherry," "Within the Law," "Getting Gertie's Garter," "Up in Mabel's Room," "The Girl From Rector's," "Potash and Perlmutter," "The Shanghai Gesture" and "The Trial of Mary Dugan," which set a new style in stage murder trials.

Others of his productions were "Friendly Enemies," "The Yellow Ticket," "Ladies' Night," "The Demi-Virgin," "Parlor, Bedroom and Bath," "East of Suez," "The Whole Town's Talking," "The Green Hat," "A Farewell to Arms" and "Night of Jan. 16."

He claimed credit for giving a start to John Barrymore, Mary Pickford, Douglas Fairbanks, Claudette Colbert, Katharine Cornell, Clark Gable, Joan Blondell, Kay Francis, Ann Harding, Sylvia Sidney and Leslie Howard.

Disappeared Often

During his hit years Mr. Woods made so much money that at times he tired of the theatre and suddenly disappeared. His brother, the late Martin Herman, would not know where Mr. Woods was until he received a cable from London.

Mr. Woods had owned the Eltinge Theatre in New York, and the Woods, Apollo and Adelphi Theatres in Chicago—before the stock-market crash of 1929, in which he lost heavily.

Born in this city on Jan. 3, 1870, he trained himself for the profession of producer by imitating the stage people who used to frequent the lobby of Miner's Bowery Theatre. He knew by sight Joe Weber, Lew Fields, Sam Bernard, Georgie Evans and Lew Dockstader.

After changing his name from Aladore Herman to A. H. Woods, he began by producing little variety shows. During the first five years he operated on good-will, engaging at-liberty actors from a restaurant next to Miner's at $5 a performance, payable when the box office took in enough to meet the payroll.

His first success was "The Bowery After Dark," a play inspired by combining the titles of two hits, Dion Boucicault's "After Dark" and Steve Brodie's gory "The Bowery."

Partner of Sam Harris

Other hits of this vintage were his "Bertha, the Sewing Machine Girl," and "Nellie, the Beautiful Cloak Model." With Sam Harris Mr. Woods produced five plays, including "The Fatal Wedding," which ran three years because of the tear-evoking ability of a child actress—little Gladys Smith, who later changed her name to Mary Pickford.

Mr. Woods admitted some boners. He let Ronald Colman go, he said, because he did not find him deft enough at stage love-making to appear opposite Florence Reed in "East of Suez." He released Eva La Gallienne, he added, after the Stamford (Conn.) tryout of "Happy-Go-Lucky."

Early in his career, the advent of the movies depressed Mr. Woods' receipts, but after two years of adversity he came back with a string of hits. Again after the depression of the early Thirties, the resilient producer made another comeback.

Among his post-depression productions were "The Ragged Edge," "Arrest That Woman," "Censored" and "Nine Girls." "Try and Get It," in 1943, was his last play.

Mr. Woods is survived by a sister, Fan, of this city.

A funeral service will be held at noon tomorrow in the Riverside Memorial Chapel, Amsterdam Avenue and Seventy-sixth Street, with Rabbi Maurice Goldberg officiating. David Ferguson, executive vice president of the Jewish Theatrical Guild, will deliver the eulogy.

MENACE OF U-BOATS

Special to THE NEW YORK TIMES.

LONDON, April 24—Lord Maclay, Glasgow shipowner and Britain's Minister of Shipping from 1916 to 1921, died tonight at his home in Renfrewshire, Scotland. His age was 93.

He was largely responsible for adoption of the convoy system, which combatted the U-boat menace in the first World War.

LONDON, April 24 (Reuters)—Lord Maclay for many years maintained, practically at his own expense, a Christian mission in Marrakesh, North Africa.

Considering the tremendous importance of his post in Lloyd George's war Cabinet, and the success with which he filled it, Baron Maclay was little known to the general public. He was described by one who knew him as "a most natural, modest, and friendly man, who has a kind of spiritual aversion for public appearances and who would meet the devil himself at a conference table, rather than stand for two minutes in the limelight." He always gave to his colleagues the credit for the achievements of the Ministry of Shipping.

EX-'PURE FOOD BABY' DIES

Harvey W. Wiley Jr. Succumbs in Washington, Aged 38

Special to THE NEW YORK TIMES.

WASHINGTON, April 24—Harvey W. Wiley Jr., who became famous as America's "Pure Food Baby," died yesterday at George Washington University Hospital after a long illness resulting from a liver ailment. He was 38 years old.

The son of the late Dr. Harvey W. Wiley, chief of the Bureau of Chemistry, Department of Agriculture, young Harvey's fame came during the successful campaign of his father for enactment of the Federal pure food and drug laws. He and his brother, John Preston Wiley, now a Navy commander, were fed on a special diet of ground cereals intended by Dr. Wiley to demonstrate the value of scientific eating. They became known as "America's best-fed babies."

Mr. Wiley was born in Washington and was graduated from Central High School and Friends School here and attended Harvard University for two years. He served in the Army for two years during World War II. Afterward he was in the real estate business here.

Besides his brother, he is survived by his mother, Mrs. Harvey W. Wiley of Washington, and a daughter, Dianne Estelle Wiley of New York.

MISS EDITH H. BROWN

Miss Edith Harman Brown, a member of an old American family, died Monday of a cerebral hemorrhage at her home, 138 East Thirty-sixth Street. Her age was 83.

Miss Brown was descended from Stewart Brown, who came from Northern Ireland to Philadelphia in 1798 and was a brother of Alexander Brown, noted linen merchant and importer and banker. She was a granddaughter of another Stewart Brown, senior partner in the Brown Brothers Company, New York bankers, which became Brown Brothers, Harriman & Co., and George Norton Titus, a New York lawyer who was a founding trustee of the Seamen's Church Institute of New York.

A sister, Mrs. Henry M. Fiske of Weston, Mass., survives.

KATHERINE KALTENBACK

Special to THE NEW YORK TIMES.

YONKERS, April 24—Miss Katherine Kaltenback of 11 Edgewood Avenue, for nine years an account-

along with [illegible] Minister Louis Barthou when the assassin leaped on the running board and started firing a submachine gun. Several of the bullets entered General Georges' chest before the gun was turned on the King. The latter, as well as M. Barthou, who was only slightly scratched, died, while General Georges spent many months in a hospital recovering.

The general had a brilliant military record which ended dramatically in the French disaster in 1940. He was one of the first of his class at St. Cyr in 1907, and had his early training in African colonial campaigns. Wounded seriously in the early days of the first World War, he rose in military councils until he was serving on the general staff of Marshals Petain and Foch.

Later he aided Marshal Petain in successfully concluding the Moroccan Riff campaign, and in 1929 he served as chief of the military staff of André Maginot, then Minister of War.

In Desert Campaigns

Born on Aug. 15, 1875, General Georges saw action at the age of 20, when he was sent to North Africa directly from St. Cyr Military School. For nineteen years he took part in the French campaigns against Sahara desert tribesmen, winning citations for his action on the field and gradually rising in rank until he became a major in 1914.

In 1932 he was called to Paris as a member of the Supreme War Council, and was named assistant chief of general staff.

General Georges, who retired in August, 1940, on reaching the age limit, reappeared on the scene at Algiers in the spring of 1943. He was placed on the seven-man Committee of National Liberation, headed by Generals de Gaulle and Giraud, which was created to rule the French Empire until the motherland was liberated.

A few days later he was named by the committee as one of the fourteen commissioners who, according to the French program of June, 1943, were to govern the Empire under the committee's authority.

CAPT. LAMO WOODWARD

Special to THE NEW YORK TIMES.

SAN JUAN, P. R., April 24—Capt. Lamo H. Woodward, Pan American Airways pilot, died of a heart attack today in Presbyterian Hospital ten minutes after he was taken there from the hotel, where he resided during his Puerto Rican visits.

Captain Woodward, who was 39 years old, took his pilot training in the United States Navy and had flown for Pan American World Airways since 1940.

SAMUEL P. GIBSON

Samuel P. Gibson, for the last thirteen years manager of the market-research division of the Commercial Solvents Corporation, this city, died on Monday after a brief illness in the Madison Avenue Hospital. Mr. Gibson, who resided in Tompkins Corners, Putnam County, N. Y., was 52 years old. He was a former president of the Chemical Market Research Association and a member of the Society of Chemical Industry.

DEZSO LANYI

HOLLYWOOD, April 24 (AP)—Dezso Lanyi, Hungarian-born sculptor, was found dead in his home here yesterday. His age was 72.

Once a student of the French sculptor Rodin, he held the Franz Joseph medal from Austria, the gold medal from the Royal Art Academy of London and the Grand Prix from Berlin.

Mr. Lanyi came to this country in 1937.

CHICAGO, April 24 (A[illegible]
neral service and private burial planned tomorrow for Gen. Charl Gates Dawes, who died last [illegible] at the age of 85. The service be held at 4 P. M. in the First gregational Church in Evanston. The Rev. Mart Goslin will officiate. Burial be in Rosehill Cemetery.

Meanwhile, leaders in the sent tributes to the family former Vice President United States.

In New York, former Pr Herbert Hoover said the Am people will remember different times by servic of both parties and together in the first Wo and he thought my friend. Millions will re passing—and he will be bered gratefully by the people.

JUDGE RANDOLPH E

SHERMAN, Tex., Apri Federal Judge Randolph member of a distinguish judicial family, died in a pital today at the age had suffered a heart April 3.

Both Judge Bryant's one of his grandfathers as judges in Texas. David E. Bryant, had same post—judge of States court for the E trict of Texas—as did his death.

Judge Bryant's fat the district when it was in the United States a much of Oklahoma territory. A Republica Bryant was appoint judge by Presiden Hoover in 1930. His the post from 1890 unt viously, Randolph Bry United States District Eastern Texas.

His death renewed possible judgeship because of pending Washington to autho judge in East Texas.

COL. EDWIN L

Col. Edwin Lando Calif., U. S. A., reti of the War with S first World War, die in Carmel at the ag his retirement from 1922 he was for two fessor of political University of Califo

Born in Minneapo late Judge George don, he was brough Mich., where his fa the Superior Court he was with the A tion to Siberia and few officers to vis

He leaves a dau nard Bour, two son and John E. Lando Frank Warren, children.

FRANCIS T

Special to THE N

PHILADELPHI Francis T. Mulli delphia newspape postmaster of Darby since 1948 at the age of 4 Hall reporter for Inquirer and de Mullin served fo the board of gov and Pencil Club vived by his wid sisters.

EDWIN

A.H. WOODS DEAD!

NYT April 25, 1951

FRENCH WAR HERO

Chief of Staff in 1940 Dies
Wounded at Assassination of
King Alexander in 1934

GEN. ALPHONSE GEO

SERVICE FOR DAW
WILL BE HELD TO

A. H. WOODS

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PRODUCER WAS 81

During Noted Stage Career of
Half Century He Offered
More Than 200 Plays

AH Woods

After changing his name from Aladore Herman to A. H. Woods, he began by producing little variety shows. During the first five years he operated on good-will, engaging at-liberty actors from a restaurant next to Miner's at $2 a performance, payable when the box office took in enough to meet the payroll.

His first success was "The Bowery After Dark," a play inspired by combining the titles of two hits, Dion Boucicault's "After Dark" and Steve Brodie's gory "The Bowery."

Partner of Sam Harris

Other hits of this vintage were his "Bertha, the Sewing Machine Girl" and "Nellie, the Beautiful Cloak Model." With Sam Harris Mr. Woods produced five plays, including "The Fatal Wedding," which ran three years because of the tear-evoking ability of a child actress—little Gladys Smith, who later changed her name to Mary Pickford.

Mr. Woods admitted some boners. He let Ronald Colman go, he said, because he did not find him deft enough at stage love-making to appear opposite Florence Reed in "East of Suez." He released Eva La Gallienne, he added, after the Stamford (Conn.) tryout of "Happy-Go-Lucky."

Early in his career, the advent of the movies depressed Mr. Woods' receipts, but after two years of adversity he came back with a string of hits. Again after the depression of the early Thirties, the resilient producer made another comeback.

Among his post-depression productions were "The Ragged Edge," "Arrest That Woman," "Censored," and "Nine Girls." "Try and Get It" in 1943, was his last play.

Mr. Woods is survived by a sister, Fan, of this city.

A funeral service will be held at noon tomorrow in the Riverside Memorial Chapel, Amsterdam Avenue and Seventy-sixth Street, with Rabbi Maurice Goldberg officiating. David Ferguson, executive vice president of the Jewish Theatrical Guild, will deliver the eulogy.

STEPHEN M'GARRIGLE

Stephen J. McGarrigle, member since 1927 of the law firm of DeWitt, Lockman & DeWitt, 270 Broadway, which he had served for fifty-eight years, died on Monday at his home, 41 Franklin Place, Montclair, N. J. He served briefly as a City Magistrate in 1925.

Mr. McGarrigle began his law career as a clerk with his present firm in 1893. After completing his law studies at New York University, he was admitted to the bar in 1901. He was a life member of the Society of the Friendly Sons of St. Patrick and also of Columbus Council, Knights of Columbus, in Brooklyn.

A sister, Miss Catherine M. McGarrigle, with whom he resided, survives.

CHARLES PAGLIUCA

Special to The New York Times.

PLAINFIELD, N. J., April 24—Charles E. Pagliuca of 503 New Street, former president of the New Jersey Master Barbers Association and a member of the State Board of Barber Examiners for eighteen years, died today in Muhlenberg Hospital. His age was 71. Surviving are a son and a sister.

WILLIAM L. SULLIVAN

Special to The New York Times.

BLOOMFIELD, N. J., April 24—William L. Sullivan, chemical and metallurgical engineer at the Westinghouse Electric Corporation [illegible] division here, died here yesterday of a heart ailment at his [illegible] 97 Mountain Avenue. His [illegible]

a liver ailment. He was 38 years old.

The son of the late Dr. Harvey W. Wiley, chief of the Bureau of Chemistry, Department of Agriculture, young Harvey's fame came during the successful campaign of his father for enactment of the Federal pure food and drug laws. He and his brother, John Preston Wiley, now a Navy commander, were fed on a special diet of ground cereals intended by Dr. Wiley to demonstrate the value of scientific eating. They became known as "America's best-fed babies."

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A sister, Mrs. Henry M. Fiske of Weston, Mass., survives.

KATHERINE KALTENBACK

Special to The New York Times.

YONKERS, April 24—Miss Katherine Kaltenback of 11 Edgewood Avenue, for nine years an accountant with Benedict & Benedict, insurance firm in New York, died Sunday night in James Ewing Hospital, New York. Her age was 43. She was formerly associated with the McGraw-Hill Publishing Company. Surviving are her mother, four brothers and a sister.

MRS. JEREMIAH D. BUCKLEY

Mrs. Katherine M. Kemp Buckley, wife of Jeremiah D. Buckley, a funeral director, died Monday of a cerebral hemorrhage at St. Vincent's Hospital. Mrs. Buckley was taken to the hospital after suffering a stroke at her home, 470 West Twenty-fourth Street. She was born in New York.

Surviving besides her husband is a son, Denis J.

MRS. LEWIS G. COLE

Special to The New York Times.

WHITE PLAINS, N. Y., April 24—Mrs. Marion Herring Cole, wife of Dr. Lewis Gregory Cole, died here today in their home, 56 Greenridge Avenue, at the age of 74. A daughter of the late William H. Herring, she was graduated from Wilson College in 1897 and became a charter member of the Wilson Club of New York.

SIR ALBERT COOK

NAIROBI, Kenya, April 24 (Reuters)—Sir Albert Cook, one of the first men to answer Sir Henry Morton Stanley's call for missionaries to Africa in 1880, died today at the age of 82.

Sir Albert laid the foundations for modern medical services for the Africans and founded East Africa's first maternity hospital.

until [illegible] appeared on the scene at Algiers in the spring of 1943. He was placed on the seven-man Committee of National Liberation headed by Generals de Gaulle and Giraud, which was created to rule the French Empire until the motherland was liberated.

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Mr. Lanyi came to this country in 1937.

MRS. THOMAS WHYTE JR.

Special to The New York Times.

ELIZABETH, N. J., April 24—Mrs. E. Bernice Murphy Whyte of 34 Elmwood Place, former secretary to the late Walter J. Burke, mechanical superintendent of The Elizabeth Daily Journal, died last night at her home after a long illness. She was 37 years old. Surviving are her husband, Thomas M. Whyte Jr., and a sister.

MRS. H. J. MURRAY

Mrs. Jane S. Murray, mother-in-law of Alfred A. Tausk, principal of Boys High School in Brooklyn, died yesterday in her home, 780 St. Marks Avenue, after a long illness. She was 83 years old.

Widow of Hervey Judson Murray, she was born in Montgomery, N. Y., and lived in this city for fifty-three years.

JOSEPH M. GARGANO

Joseph M. Gargano of 2 River Road and West 232d Street, Riverdale, the Bronx, general manager of Planters Nut and Chocolate Company of Brooklyn, died yesterday in his home after a long illness. His age was 73.

THOMAS SHANNON JR.

Special to The New York Times.

PHILADELPHIA, April 24—Thomas F. Shannon Jr., attorney and assistant chief claim agent for the Pennsylvania Railroad, with which he was associated for thirty-five years, died Sunday in Presbyterian Hospital. He was [illegible] years old.

[illegible] of the Un- States court for the Eastern Dis- trict of Texas—as did the [illegible] his death.

Judge Bryant's father [illegible] the district when it was the [illegible] in the United States and much of Oklahoma, then territory. A Republican, R[illegible] Bryant was appointed judge by President Hoover in 1930. His fat[illegible] the post from 1890 until 19[illegible] viously Randolph Bryant [illegible] United States District Atto[illegible] Eastern Texas.

His death renewed disc[illegible] possible judgeship appo[illegible] because of pending legis[illegible] Washington to authorize [illegible] judge in East Texas.

COL. EDWIN LAND

Col. Edwin Landon of [illegible] Calif., U. S. A., retired, a [illegible] of the War with Spain [illegible] first World War, died on [illegible] in Carmel at the age of 7[illegible] his retirement from the [illegible] 1922 he was for twelve ye[illegible] fessor of political science [illegible] University of California.

Born in Minneapolis, [illegible] late Judge George MacQue[illegible] don, he was brought up in [illegible] Mich., where his father se[illegible] the Superior Court bench. [illegible] he was with the American [illegible] tion to Siberia and was on[illegible] few officers to visit Mosc[illegible]

He leaves a daughter, M[illegible] nard Bour, two sons, George [illegible] and John E. Landon, a sis[illegible] Frank Warren, and six [illegible] children.

FRANCIS T. MULL

Special to The New York Times.

PHILADELPHIA, Apr[illegible] Francis T. Mullin, forme[illegible] delphia newspaper man an[illegible] postmaster of adjacent Darby since 1948, died la[illegible] at the age of 45. A for[illegible] Hall reporter for The Phil[illegible] Inquirer and defunct Rec[illegible] Mullin served for many [illegible] the board of governors of [illegible] and Pencil Club here. He [illegible] vived by his widow, Ann, [illegible] sisters.

EDWIN A. DAL

Special to The New York Times.

NORTH TARRYTOWN, [illegible] April 24—Edwin A. Daly, [illegible] man of the North Tarryto[illegible] of Assessors and second [illegible] mander of the New Yo[illegible] Catholic War Veterans, d[illegible] today on a sidewalk [illegible] Avenue and Valley Street. [illegible] was 45. He was a forme[illegible] chester County commande[illegible] Catholic War Veterans. [illegible] brothers survive.

H. E. EVANS

Special to The New York Times.

CLEVELAND, April 2[illegible] Evans, merchandise mana[illegible] the Willard Storage Batte[illegible] pany and former assist[illegible] manager and sales promot[illegible] ager, died last night. His [illegible] 51. His widow and two d[illegible] survive.

HORACE W. KI

PASADENA, Calif., A[illegible] —Horace Williams King, [illegible] emeritus of hydraulic en[illegible] at the University of Michi[illegible] here Sunday at the age of [illegible]

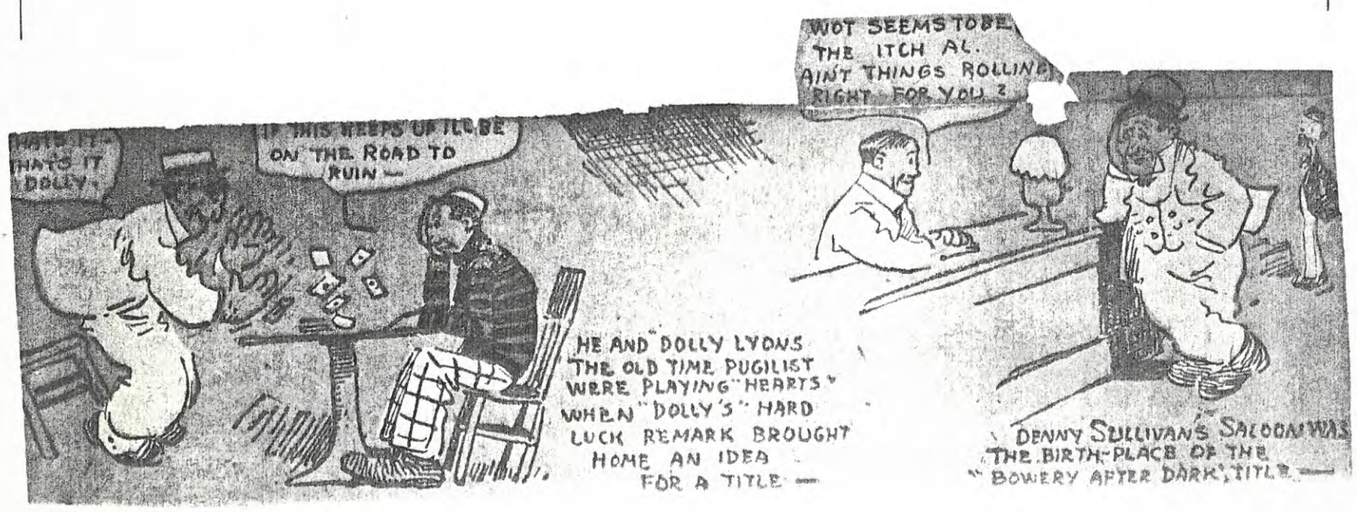
He was professor of [illegible] engineering at Michigan [illegible] to 1939, and came here [illegible] retirement.

SELMO C. GLEN

Special to The New York Times.

CLEVELAND, April [illegible] C. Glenn, an attorney [illegible] thirty-two years and a [illegible] sistant city and county [illegible] died today at the age [illegible] widow and a daughter sur[illegible]

Lincoln Carter WOODS



Los Angeles Examiner Feb 9 1908

THE logical way of doing things, I find, is usually the wrong way. You ask a hotel man, or a newspaper man, or a banker, how he conducts his affairs, thinking that you know something about it, and when you get your response you find that the procedure is exactly ou what seemed wrong methods.

For example, you would think that a man who had become a millionaire from producing plays would buy plays; that after he got the play he would select a title, and, finally, when all was decided, he would order the printing.

That would be entirely wrong, and I can prove it by the experience of a man who has been staying at the Alexandria Hotel here trying to spend some of his surplus money.

The man is Al H. Woods, the king of melodramania, whose productions are to be seen nightly on every east side in every city in the country.

Mr. Woods does not write plays.

He writes titles and orders for printing, and then he calls in his literary vassals, like Theodore Kremer, Owen Davis and, until recently, Hal Reid.

Mr. Woods hands Mr. Kremer a slip of paper with a title written on it, and with this he gives him a bundle of lithographs, and says, "Now, Theodore, my boy, I want a play entitled 'The Millionaire and the Policeman's Wife,' bringing in the scenes shown in these pictures, and I want it by Monday week. Your royalty will be so-and-so."

Mr. Kremer studies the title and the pictures for a few moments, then throws on his mental high gear, and by the time mentioned the play is ready.

Mr. Woods puts it out over the Stair and Havlan circuit, and makes anywhere from $50,000 to $250,000 out of it, and Mr. Kremer gets his percentage.

The two form a mint which coins into good, honest gold the ignorance and flippancy of theatergoers.

"Melodrama must be untrue, must be all exaggeration," said Mr. Woods, as he sat discussing his form of drama with me while he lighted a twenty-five-cent cigar and sat down in a velvet tapestry chair in the royal suite of the hotel.

"I saw a beautiful play called 'Commencement Days' at the Belasco last week, but I would not take that play as a gift, though it will probably make money for its author. My patrons would not listen to anything beautifully true like that, and my theaters would be empty if I went in for verity, truth and beauty.

In fact, the play itself is secondary in my business. I buy a title, and then I get a play to fit the title and the printing, and launched the show. The first year it cleaned up $25,000 for me. Sullivan got his money back the first week.

"The second season we put Terry McGovern in the company, and it has been a winner ever since. If I told you how much it has made for me, you would think me a liar or the public concentrated fools, so we will cut out details.

"Now I am storing up titles as fast as I can think of them. Kremer and Davis are at work now on plays to fit such names as 'The Millionaire and the Policeman's Wife,' 'On Trial for Life,' 'The Prince of Spendthrifts,' 'The King of Bigamists,' 'Her Double Life,' 'The Beautiful Opium Fiend,'"

The names came from his lips with all the pride and joy that a poet would feel while reciting his most beautiful rhymes.

"It is no easy matter to think of money-making titles," continued the melo-plutodramatist. "Take such catchy names as 'A Chorus Girl's Luck in New York,' 'The King and Queen of Gamblers,' 'Nellie, the Beautiful Cloak Model,' 'Edna, the Pretty Typewriter,' 'Bertha, the Beautiful Sewing Machine Girl,'" and he lighted a fresh twenty-five-cent cigar as he proudly iterated those titles.

Proudly? Why not? A play called "The Fatal Wedding" (and that's not a melodramatic impossibility) cleaned up for him $150,000. "The Queen of the White Slaves" brought $140,000 into the

GEO. TERRIMAN

less. The title is the prime thing, and the printing the second.

"It was a title that I thought of which got me into the business. I was talking one day with P. A. Sullivan, a brother of Senator Tim Sullivan. We were in Flat Nosed Denny's saloon, playing cards. This was in the wide-open times, when McGurk's Suicide Hall, and Webber's opium joints, and all the deadfalls and hells were easily found. I looked out on the noisy, squalid street, and, thinking of all the crime and the struggle that was going on around us, 'The Bowery After Dark' struck my mind as a winner for a play.

"I spent a dollar—almost my last—for a copyright. Then I worked for two years to get the backing for the printing. At last I persuaded Sullivan to back me for $1500, and I got the printing. Then I dug up a young chap who could write, his name was Theodore Kremer, and he built the road to ruin.

Woods stopped the game at once. He made a memorandum of "The Road to Ruin." Then he sent an order to Miner's printing house to put artists at work making lithographs to fit the title. Then he sent for Kremer and he built a play, and that has added $20,000 to his income in two years.

Central Park supplies many of his winnings. He saw a policeman talking very warmly to a handsome, be-diamonded woman in a Victoria in the park, and he got from that the title of "The Millionaire and the Policeman's Wife."

"I couldn't use 'The Policeman and the Millionaire's Wife,'" he explained. "The low-browns of the theaters would not have any sympathy with that situation, so I turned it around, and it promises to be one of the best money-makers I have."

Frank? Of course he is. He can afford to be, for he has no fad for Art.

Woods treasury. "The Gambler of the West" has been turning in his winnings for three years steadily. Mr. Woods, while motoring in Central Park saw a man ride by who looked the part of a Western gambler. That gave him the title, and the play has given him from $25,000 to $30,000 a year and will run indefinitely.

Proud? When Mr. Jo Sartori, Mr. Bob Rowe, Mr. A. C. Blilcke, Mr. Dolph Ramish, or any other millionaire of the city, runs over a list of his assets in land, lots, bank stock and bonds, he will not feel anything less than pride at his success. So with Mr. Woods. The titles sound funny, but the gold they bring in rings true, and that is why he invents titles and Kremer does the rest.

He sat in a thirst parlor in New York one day playing hearts with Dolly Lyons, the pugilist. Woods had a great run of luck, and Dolly, the grouch, said, "This streak is putting me on—

"If there were dramatic art, as it is understood in my plays, I would never make a dollar," said this author of titles. "I wouldn't buy a ready-made play at any price. The only one I ever lost money on was ready-made."

I asked him if he did not have a troubled conscience from all the horrors he has given the public. I have had the fate to have to see a Kremer, or a Davis, or a Reid play once a week at the Grand, for months at a time. I have seen gore knee-deep on that stage. I have seen murder, incendiarism, forgery, burglary, all manner of felonies committed, and have watched the tense faces, and staring eyes, and twitching hands of the hundreds of people to whom those events on the stage were as realities.

Woods laughed.

"There is no harm in my plays," he said. "If people did not want them, they would not pay to see them. I believe in the power of the majority of people to know what is good for them and what is bad, and the majority of theatergoers like my plays.

"And I know! I could not possibly put on a play in which the leading woman did the slightest thing that would reflect on her honor or probity. If I did, the play would not last over the first night. There must be nothing true to life in them, I admit, but the good people must be supernally good, and the bad hadeisiacally bad.

"And let me tell you that my plays cost money. I only produced one two-dollar drama, 'Mrs. Warren's Profession,' and it cost me $2800 to put it on—a bagatelle. There's not one of my regular style

(Continued on Page 4, This Section.)

LOS ANGELES EXAMINER

Melodramania Made Hal Woods a Millionaire.

(Continued from Page 1, This Section.)

of popular priced dramas that costs me less than $3000.

"I pay out $150,000 to $200,000 every year for printing, and I pay my actors more than Klaw & Erlanger or any of the great art producers pay theirs. I have that to contend with. Actors would rather appear in a high-priced show at half the money I would pay them in melodrama. They think it is more classy to draw twenty-five or forty dollars in a syndicate play, than to get twice the money from me for cutting people's throats or shooting up the heavies. But at one time or another you will find that almost all of the big actors and actresses have been with me. The schooling makes them."

When I asked him how he got into the business, his answer showed the verity of the best philosophy:

"When I was a boy I waas dotty about melodramas. I would run away from school to see a blood and thunder show, and when I was a kid I determined I would get into the business and some day produce something of my own at the Star Theater, at Broadway and Thirteenth street. And I did. It was there I produced 'The Bowery After Dark' on borrowed money and $300 in debt for my printing.

"Any one can succeed at anything they determine upon, if they have the staying quality. I suppose you think my ambition was not very laudable, nor high in purpose. It would take too long to argue that. I am not ashamed of my work and I am proud of my success. I know that I have done a minimum of harm and a maximum of good in giving the entertainment that the masses of the people want at a price they can afford to pay.

"But whatever you think of the end I have achieved, I have achieved it, and I guess that is the best use we can make of life. The man who makes up his mind to do something, and does it, has something to make him feel satisfied.

"I throw no stones at what you call dramatic art. I tried Shaw and you newspaper writers always tout him as ART. I did not take his play because it was literature, but because I thought it would be profitable. I found that I was wrong. I lost money on Shaw, and so I went back to Kremer, quick. Kremer spells profit. Shaw may spell Art, but he doesn't make a noise like money.

"Will I write a play about Southern California? I have some notion that I will. Your orange trees strike me as having moral possibilities theatrically.

"How do you think a play would go called, 'Beautiful Dolores, the Queen of the Orange Pickers,' or 'The Revenge of the King of the Citrus Belt'?"

Honestly, I'm afraid he will write it.

Lincoln Center

Born in this city on Jan. 3, 1870, he trained himself for the profession of producer by imitating the stage people who used to frequent the lobby of Miner's Bowery Theatre. He knew by sight Joe Weber, Lew Fields, Sam Bernard, Georgie Evans and Lew Dockstader.

After changing his name from Aladore Herman to A. H. Woods, he began by producing little variety shows. During the first five years he operated on good-will, engaging at-liberty actors from a restaurant next to Miner's at $5 a performance, payable when the box office took in enough to meet the payroll.

His first success was "The Bowery After Dark," a play inspired by combining the titles of two hits, Dion Boucicault's "After Dark" and Steve Brodie's gory "The Bowery."

Partner of Sam Harris

Other hits of this vintage were his "Bertha, the Sewing Machine Girl," and "Nellie, the Beautiful Cloak Model." With Sam Harris Mr. Woods produced five plays, including "The Fatal Wedding," which ran three years because of the tear-evoking ability of a child actress—little Gladys Smith, who later changed her name to Mary Pickford.

Mr. Woods admitted some boners. He let Ronald Colman go, he said, because he did not find him deft enough at stage love-making to appear opposite Florence Reed in "East of Suez." He released Eva La Gallienne, he added, after the Stamford (Conn.) tryout of "Happy-Go-Lucky."

Early in his career, the advent of the movies depressed Mr. Woods' [illegible] years of

receipts, but after two [illegible] adversity he came back with a string of hits. Again after the depression of the early Thirties, the resilient producer made another comeback.

Among his post-depression productions were "The Ragged Edge," "Arrest That Woman," "Censored," and "Nine Girls." "Try and Get It," in 1943, was his last play.

Mr. Woods is survived by a sister, Fan, of this city.

A funeral service will be held at noon tomorrow in the Riverside Memorial Chapel, Amsterdam Avenue and Seventy-sixth Street, with Rabbi Maurice Goldberg officiating. David Ferguson, executive vice president of the Jewish Theatrical Guild, will deliver the eulogy.

A. H. WOODS DEAD; PRODUCER WAS 81

Times April 25, 1951

During Noted Stage Career of Half Century He Offered More Than 200 Plays

A. H. WOODS
Palumbo, 1941

A. H. Woods, one of the most successful theatrical producers of the Twenties, died yesterday in the Beacon Hotel, Broadway and Seventy-fifth Street, his residence in recent years. His age was 81.

A theatrical personality as well as a producer, Al Woods made and lost a few fortunes in show business. He produced his last play in [illegible]

Mr. Woods, in his checkered career of some fifty years, produced more than 200 plays, beginning with blood-and-thunder melodrama and graduating to bedroom farce and murder mystery. Perhaps the most prolific showman of the road, he had at the peak of his success twenty-three plays running at the same time; some on Broadway, but most of them on tour.

Among his notable hits were "Madame Sherry," "Within the Law," "Getting Gertie's Garter," "Up in Mabel's Room," "The Girl From Rector's," "Potash and Perlmutter," "The Shanghai Gesture," and "The Trial of Mary Dugan," which set a new style in stage murder trials.

Others of his productions were "Friendly Enemies," "The Yellow Ticket," "Ladies' Night," "The Demi-Virgin," "Parlor, Bedroom and Bath," "East of Suez," "The Whole Town's Talking," "The

Puton420Plays Over 42 Years

'Melodrama King,' One of Last of Old Guard, Gave Start to Many Top Stars

Al Woods, eighty-one, producer of such Broadway hits as "The Green Hat," "The Trial of Mary Dugan," "The Night of January 16" and "Up in Mabel's Room," died yesterday morning at his home in the Hotel Beacon, Broadway and Seventy-fifth Street.

One of the last of the theater's old guard, Mr. Woods ranked with such producers as Sam H. Harris, Daniel Frohman and David Belasco. All four men were "plungers," and if a play of theirs failed they would have another in rehearsal the following day. In 1944, Mr. Woods estimated that he had produced 420 plays.

Mr. Woods was equally successful with farce and melodrama and some of his greatest hits were set either in the bedroom or the courtroom. His production schedules always maintained a fine change of pace and he would follow a blood-and-thunder play with a "Getting Gertie's Garter," a "Yellow Ticket" with a new variation of "Potash and Perlmutter."

Greatest Years Before 1929

In the days of his greatest successes—before the stock market crash in 1929—Mr. Woods was rarely without an expensive cigar in his hand, and his habitual greeting, "Hello, sweetheart," became a Broadway idiom.

For dozens of actors and actresses a role in a Woods production was a stepping stone to stardom. These included Katharine Cornell, Kay Francis, Ann Harding, Doris Nolan, Sylvia Sidney, Claudette Colbert, Chester Morris, Tyrone Power, Walter Pidgeon, Leslie Howard and John Barrymore.

In one season he had Miss Cornell playing in "The Green Hat," Miss Harding in "Mary Dugan" and Florence Reed and Mary Duncan in "The Shanghai Gesture" on Broadway at the same time. That was in 1926 and the season has been described as Mr. Wood's most successful.

The following winter, he brought Sacha Guitry and his wife, Yvonne Printemps, from Paris to New York to star in a production of "Mozart." In 1932 he searched many weeks before finding Miss Nolan for "The Night of January 16."

This unusual play by Ayn Rand, was the last of Mr. Woods's big hits. He had lost heavily in the depression—reportedly as much as $4,000,000 in theatrical property—and in 1931 he filed a voluntary plea in bankruptcy, listing assets of $1,668,000 and liabilities of $1,026,054.

Friends said he retired about 1941, but then after two years in Hollywood he returned to Broadway in 1943 with the melodrama, "Nine Girls" at the Longacre Theater. He followed it the same

Herald Tribune—Acme
Al Woods

year with the farce, "Try and Get It," at the Cort Theater.

Came to U. S. as Infant

He was born in Budapest in 1870, associates said, coming to this country when he was four months old. His father was a successful dealer in woolens. Raised on the Lower East Side, Mr. Woods was a boyhood friend of the late Gov. Alfred E. Smith of New York. At fourteen, Mr. Woods ran away to join a circus.

His full name was Albert Herman Woods, but this was habitually shortened to A. H. Woods on playbills and to the theatrical world he was Al.

He was agent for a piece called "The American Gaiety Girl" which, after a two-week trial on the road, closed abruptly in Cohoes, N. Y., forcing Mr. Woods and his coworkers to walk back to New York. Undismayed, Mr. Woods next blossomed out as the manager of a Bowery museum called the "Nickelodeen."

Disaster in the form of fire struck the Nickleodeen," and Mr. Woods once again faced adversity. However, he prevailed on Theodore Kramer to write him a play entitled "The Bowery After Dark," and, with a helping hand from P. H. Sullivan, the brother of a political figure of that era, Mr. Woods produced the show at the Star Theater in 1901.

Was King of Melodramas

Soon they were calling him the King of Melodramas, and many of these early productions—"Bertha the Sewing Machine Girl" and "Nellie the Beautiful Cloak Model"—were written by Owen Davis, later to write such hits as "Icebound," a Pulitzer Prize winner. The Woods play longest remembered from this era was "The Great Express Robbery," but there were also "Deadwood Dick's Last Shot," "Pierre of the Plains" and "The Gambler of the West."

The early shows catered to a 10-20-30-cent audience which brought candy, fruit and sandwiches to the theater, and Mr. Woods who owned several of his theaters was never sure whether he was running a playhouse or a restaurant.

Turned to Bedroom Farce

In the early '20s Mr. Woods turned to bedroom farce and in addition to "Gertie" and "Mabel" he produced "Ladies Night," "Parlor, Bedroom and Bath" and "Breakfast in Bed."

Later melodrama included "The Ghost Train," "Scotland Yard," "Murder on the Second Floor," "Arrest That Woman" and "The Woman on the Jury." He produced Clare Boothe Luce's maiden attempt as a playwright, "Abide With Me."

In the 1920s he had twenty-five companies simultaneously touring the country.

In 1900 he married Miss Louise Beaton in Kansas City.

A funeral service will be held at noon tomorrow at the Riverside Memorial Chapel, Seventy-sixth Street and Amsterdam Avenue.

NY Times Aug 4, 1937

Having devoted most of his life to theatrical producing, A. H. Woods is about to invade a somewhat different field in the theatre. He is organizing and intends to open in November a school for acting. Call it the National Academy of Modern Acting, the aim of which would be to "train persons of definite talent for the Broadway theatre." In the meantime, Mr. Woods has delayed the opening of his "Rhyme Without Reason," originally scheduled for Aug. 28 at the Windsor, but now set back to "some time next month." Mr. W. is having a difficult time finding an actor for the leading role, with Hugh Sinclair favored. There the matter rests for the moment.

NY Times Sep 16, 1937

Professor A. H. Woods is ready to say that his Academy of Modern Acting will be established at 61-63 West Forty-fourth Street, and that the training will take the form of rehearsing the students in well-known plays as if they were about to open on Broadway. Among those he has named to the advisory board are Major Bowes, Noel Coward, Herbert Bayard Swope, Daniel Frohman, William A. Brady, Owen Davis, Arthur Byron, Eddie Dowling, Ed Wynn, Channing Pollock, Bayard Veiller, Dwight Deere Wiman, Sam H. Grisman and Raymond Moore.

NY Post Sep 14, 1937

A. H. WOODS ESTABLISHES NEW SCHOOL FOR ACTORS

A. H. Woods, producer of over four hundred plays, with two more set for the present season, is establishing the A. H. Woods Academy of Modern Acting at 61-63 West Forty-fourth Street, next to the Algonquin Hotel. The academy, he says, "is the direct outgrowth of the pressing need for skilled actors and actresses in which practically all New York theatrical managers find

Lincoln Center

IS POST-DISPATCH WEDNESDAY, APRIL 25, 1951

AL WOODS DIES AT 80; BROADWAY SHOWMAN

Was Said to Have Produced 400 Plays From 1901 Until Retirement in 1943.

NEW YORK, April 25 (AP)—Albert Herman (Al) Woods, who produced plays by the hundreds—including many solid Broadway hits—died yesterday at the uptown hotel where he lived. He was 80 years old.

He once was known in theatrical circles as "king of melodramas" because of the nature of the plays he produced. Among his big hits were "Within the Law," "The Trial of Mary Dugan," "The Green Hat," "The Great Express Robbery," and "Potash and Perlmutter."

Woods said he had produced more than 400 plays from 1901 until his retirement in 1943. In the 1920s, he had 25 road companies touring the nation at once. He was reported to have lost $4,000,000 in theatrical investments in the 1929 depression.

Woods produced a number of musicals in London, built a theater in New York and once owned three theaters in Chicago.

Born in Hungary, he was brought here as a baby and reared on New York's lower East Side, where he was a boyhood friend of the late Gov. Alfred E. Smith.

MISSOURI WRITER

Producer Dead

—Associated Press Wirephoto.
ALBERT H. WOODS

MORE SPACE FOR HISTO

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Wednesday, April 25, 1951 Variety

Al Woods, Producer of Hokey Hits And Flops, Dead at 81; Aided Stars

Al Woods, 81, one of the most colorful producers in the theatre until his retirement several years ago, died of a heart attack yesterday morning (Tues.) at his apartment in the Beacon Hotel, N. Y. He had been in declining health for some time. Having made and lost several fortunes, he was broke for the last few years and was supported by old friends and associates, including the Shuberts.

A picturesque character who never took himself seriously or lost his sense of humor, Woods was noted for his careless dress, his inevitable cigar, his habit of calling everyone—men and women alike—"sweetheart," and for some of the most successful and most disastrous shows in Broadway history. He produced about 500 plays, giving his name to a certain type of hokum and highly popular melodrama.

Woods was the subject of countless anecdotes, some of the less complimentary of which appeared to amuse him as much as anyone. After a series of particularly dire flops, for instance, the story went the rounds that the showman's method of selecting scripts was not to read them, but to throw a handful up in the air and then produce all the ones that didn't stick to the ceiling. Told of the yarn, the producer just nodded and laughed.

Abbott Yarn

On one occasion, after a George Abbott production had drawn brutal reviews, the producer ran into Woods on the street. "Hello, sweetheart," said Woods, "too bad about your show last night." Then, after a moment's reflection he added, "You know, when I read those notices this morning I thought for a minute it must have been one of my shows."

Born Aladore Herman (he later assumed the name of Woods) in Hungary in 1870, Woods was brought to the U. S. as an infant. He made his start in show business with a Bowery nickelodeon. When it was destroyed by fire, leaving him broke, he borrowed money to produce a meller, "The Bowery After Dark," which clicked and

Al Woods

Continued from page 57

was followed quickly by "Queen of the White Slaves," "Secret Service Sam," "Dangers of Working Girls" and others. He later produced "Shanghai Gesture," with Florence Reed, and "Trial of Mary Dugan," with the then unknown Ann Harding.

Among his other shows were "Green Hat," in which Katharine Cornell drew attention, the Ben Hecht-Charles MacArthur hit, "Twentieth Century," and plays that brought prominence to such future stars as Douglas Fairbanks, Conrad Nagel, Francine Larrimore, Charles Ruggles and Helen Menken.

At one prosperous point in his career Woods owned the Eltinge Theatre, N. Y., and the Woods, Apollo and Adelphia in Chicago. His last successful production, in which at that time unknown Walter Pidgeon made a hit, was "Night of January 16th."

After various ups and downs over the years, Woods was flattened by the depression, going into bankruptcy in 1931. He never recovered his old position after that, and with failing health, finally retired.

He had been separated for many years from his wife, a former actress known as Louise Beaton, and her whereabouts are unknown. They had no children. Two brothers, his twin, Izadore and Martin, died several years ago. The only known survivors are his sister, Mrs. Fan Price, three nieces and two nephews.

A.H. Woods Files Voluntary Plea In Bankruptcy

? OCT 22 1951

Broadway Producer Lists Assets of $1,668,000, Liabilities of $1,026,054

Al H. Woods, theatrical producer on Broadway for more than twenty-five years, filed a voluntary petition in bankruptcy yesterday in Federal Court. He listed his assets at $1,668,359 and his liabilities at $1,026,054 in preliminary schedules, but stated that he "owes debts which he is unable to pay in full." He was represented by House, Grossman & Vorhaus, of 521 Fifth Avenue.

Mr. Woods's action was foreshadowed last July when the court appointed a receiver in supplementary proceedings to seek his assets on the application of counsel for Gilbert Miller on a judgment for $5,184. This item appears among the liabilities listed.

Mr. Woods listed as his assets interests in silent and talking picture plays, $512,366; interests in numerous plays available for stock production, $90,000; accounts receivable, $230,000; interest in ownership of capital stock in various corporations, $305,000; unliquidated claims, $530,000, and money on deposit in banks, $992.92.

The list of creditors represent a cross-section of Broadway life for a generation. First on the list is an indebtedness of $150,000 to the Shubert Theater Corporation which was petitioned into equity receivership on Tuesday.

Other creditors include the Art Guild, $1,000; Max Steuer, $2,753; Mrs. Leslie Carter, $294; John Colton, $1,074; A. H. Woods Theater Company, Inc., $15,951; Channing Pollock, $429; Avery Hopwood, Inc., $5,981; Arch Selwyn, $1,341; Bayard Veiller, $18.20; Max Marcin, $1,356; Al Jolson, $3,320; Ben Harris, $67,500; Fox Film Corporation, $126,424; Variety, Inc., $927; Michael Arlen, $4,876; estate of A. L. Erlanger, $779; estate of Joe Leblang, $30,981; estate of Mark Klaw, $1,982; Klaw & estate of Marc Klaw, $1,982; Klaw & $10,000; Metro-Goldwyn-Mayer, $1,250, and James Barton, $8,000.

Among banks recorded as creditors were the Central Trust Company, $223,000; Bank of America, $25,000; Sterling National Bank and Trust Company, $27,500, and American Union Bank, $40,000.

The amounts due several creditors are listed as "unknown." These include the Art Cinema Corporation, RKO Radio Pictures, Inc.; RKO Pathe Pictures, Inc., and Warner Brothers Pictures, Inc. The addresses of a number of creditors are given in Germany, Spain and other countries.

Among the creditors is Martin Herman, a brother of Mr. Woods and long his close associate in the theatrical business, whose claim is put at $19,441.

Mr. Woods, who is sixty-one years old, established his reputation as a producer many years ago with the me[illegible]amas of Owen Davis, including "N[illegible] the Beautiful Cloak Model." His la[illegible] cess was "Five-Star Final," wh[illegible] a long run last year.

Duplicate
Theatres: US: N.Y.: Eltinge
Morning telegraph 7/5/42

THE STAGE TODAY

Eltinge Theater, of Burlesque Fame, Housed Outstanding Stage Plays

by **George Freedley**

(This is the 14th of the second series of 40 articles devoted to Broadway playhouses, past and present).

Today there is a dark theater on the south side of Forty-second street between Seventh and Eighth avenues in what was once the heart of New York's theatrical center. The Eltinge was named by Al Woods for his star, Julian Eltinge, the popular female impersonator. For the ten years before that, it was famous for the daring and vulgarity of the strip-tease and the smutty joke. Tilting with License Commisioner Paul Moss, proved expensive business.

There certainly was no thought of these dark 1942 days when 30 years ago the American Play Company stood sponsor for Bayard Veiller's "Within the Law" on September 11, 1912. Holbrook Blinn staged this prophetically named melodrama which ran 541 times in New York with Jane Cowl (which established her as a star), Orme Caldara, Dodson Mitchell, John Willard and Florence Nash. The initial attraction also set the house record which still stands unbroken.

ROBERT CUMMINGS
Eltinge Graduate

'Song of Songs' Opens

September, 1914, was celebrated with George Broadhurst's "Innocent," in which dark, flashing Pauline Frederick, John Miltern and Julian L'Estrange appeared until December when Edward Sheldon's dramatization of Sudermann's "The Song of Songs" was ready to open. This ran for six months as a tribute to a form of hedonism and employing such actors as Thomas A. Wise, Romaine Callander, Ernest Glendinning, Maude Allan, Irene Fenwick, Cyril Keightley, John Mason and Dorothy Donnelly. It was followed, in November, 1915, by Avery Hopwood's bedroom farce, "Fair and Warmer." For 377 performances its splendid cast of John Cumberland, Ralph Morgan, Madge Kennedy, Janet Beecher and Hamilton Revelle was kept busy.

August, 1916, brought Otto Harbach's "Cheating Cheaters" for almost 36 weeks with Mrs. Jacques Martin, Miriam Doyle, Richard Hale and Donald Gallaher. A year later the further adventures of Potash and Perlmutter were celebrated in "Business Before Pleasure" by Montague Glass and Jules Eckert Goodman.

Successful Rarity

August, 1919, saw that rara avis, a successful two-character play in Berte Thomas's war drama, "Under Orders." Shelley Hull and Effie Shannon acted it 167 times. January 15, 1920 marked the premiere of "Up in Mabel's Room" by Wilson Collison and Otto Harbach. This somewhat off-color farce ran 28 weeks with Hazel Dawn, John Cumberland, Enid Markey and H. Dudley Hawley. In October, Mr. Collison combined with Avery Hopwood to turn out "The Girl in the Limousine" for Doris Kenyon, Charles Ruggles, John Cumberland, Clairborne Foster and Zelda Sears, who enjoyed a run of 137 performances.

Another Eltinge farce arrived dale's highly successful high comedy "Spring Cleaning." A sparkling cast of Violet Heming, A. E. Mathews, Blyth Daly, Arthur Byron and Estelle Winwood appeared in this until July.

Despite the efforts of Lionel Barrymore, Robert Cummings, Alan Brooks, Irene Fenwick, Frank Conroy and Adrienne Morrison "The Piker" in January, 1925, ran but a month. It was followed by one of Mr. Mantle's best in "The Fall Guy" by James Gleason and George Abbott, in which Ernest Truex and Hartley Power were featured. Arthur Richman's "All Dressed Up" failed in September, but Gladys Unger's adaptation "Stolen Fruit" from the Italian of Dario Niccodemi in November had a fair run with Ann Harding, Felix Krembs, Harry Beresford, Helen Strickland and Rollo Peters.

Stars Galore

The 1926-27 season boasted that stock favorite, "The Ghost Train" by Arnold Ridley with Claudette Colbert, Eric Blore and Isobel Elsom; Martin Brown's flop, "The Love Thief"; and the extremely successful, if extremely shoddy, "Crime" by Sam Shipman and John B. Hymer. The company included Jack La Rue, Claude Cooper, Sylvia Sidney, Douglass Montgomery, Chester Morris, Kay Johnson and James Rennie. The next season brought "Tenth Avenue" by John McGowan and Lloyd Griscom, a melodrama of Hell's Kitchen with Edna Hibbard, Gregory Ratoff, Frank Morgan and William (Stage) Boyd.

Frank Vosper's "Murder on the Second Floor" began its 45 performances on Sept. 11, 1929 with

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Another Eltinge farce arrived on August 9 in "Ladies Night" by Avery Hopwood and Charlton Andrews, which ran for 11 months with Adele Rowland, Claiborne Foster, John Cumberland (who must have almost lived at the Eltinge in those days), Charles Ruggles, Mrs. Stuart Robson and Judith Vosselli.

Somerset Maugham's East of Suez" ran an even hundred performances in 1921 with Florence Reed, Geoffrey Kerr, Leonard Mudie and John Halliday. A few days before Christmas Kate Jordan's "The Masked Woman," wrested from the French, with Ethel Jackson, John Halliday, Lowell Sherman and Helen MacKeller, began a comfortable run.

'Spring Cleaning' a Hit

The 1923-24 season began in August with "The Woman on the Jury" by Bernard K. Burns, with a cast headed by Mary Newcomb, Fleming Ward, Frieda Inescort and Henry Daniel. It had withered by November so the Eltinge was free to house Frederick Lonsdale's highly successful high comedy "Spring Cleaning." A sparkling cast of Violet Heming, A. E. Mathews, Blyth Daly, Arthur Byron and Estelle Winwood appeared in this until July.

ROBERT CUMMINGS
Eltinge Graduate

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Frank Vosper's "Murder on the Second Floor" began its 45 performances on Sept. 11, 1929 with Laurence Olivier, Florence Edney and Phyllis Konstam. Then came two more weeks of "Harlem," Charles Kenyon's "Top O' the Hill' and Preston Sturges' flop, "Recapture" with Cecilia Loftus, Hugh Sinclair, Glenda Farrell, Melvyn Douglas and Ann Andrews. March, 1930, saw Frederick and Fanny Hatton's adaptation from Andre Antoine's "Love, Honor and Betray." The cast was a brilliant one which boasted Alice Brady, Clark Gable, Mark Smith, Wilton Lackaye, George Brent, Glenda Farrell and Robert Williams.

November 26 brought Frederick Rath's "First Night," which was the house's last legitimate attraction to date. During its 86 performances the cast was headed by George MacQuarrie, Emily Graham, Donald Blackwell and Robert C. Schnitzer.

Please note that the Eltinge reopened last week as the "Laff Movie."

(Next week—the Forty-ninth Street Theater.)

Theatres: U.S.: W. 6 Eltinge

The Eltinge Show

The Bishop—any Bishop—could take his sister—or any one else's sister—to the Eltinge Theatre on wicked Forty-second Street and not a blush could possibly suffuse his, or her, countenance. For not in the history of man has a cleaner or duller show been purveyed to the gullible sailors, soldiers, and bald-headed old men with nothing to do of an afternoon who make up the audience of that recently closed Temple of Burlesque.

When Commissioner Moss said burlesque must go he evidently meant what he said. What has taken its place is an all-colored revue, with a twelve-man band, a flock of pretty girls all decorously garbed in neat but totally unrevealing costumes, a plethora of tap-dancers, and three black-face gentlemen who masquerade as comics without a double-entendre in their repertory.

K. S.

Who's Who on Am Theatre
1960

EMPIRE
236-240 W. 42nd st.

Eltinge opened Sept 11, 1912 "Within The Law"

Laffmovie 1943 as cinema

Empire 1954 as cinema

TOW AWAY ZONE
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OTHER TIMES
NO STANDING EXCEPT TRUCKS LOADING & UNLOADING
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2. PARALLAX VIEW
3. STEEL EDGE REVENGE
PAUL WINF
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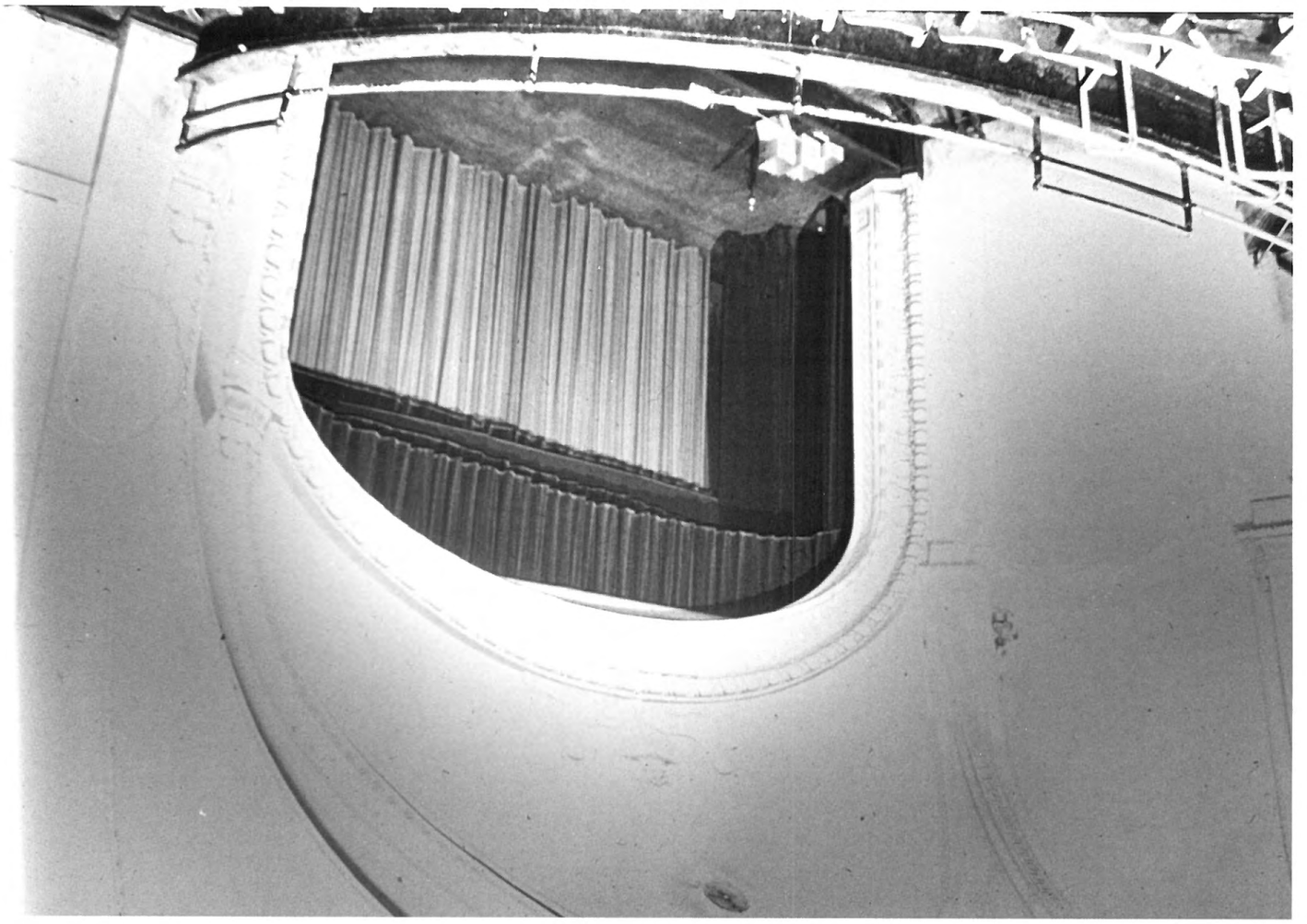
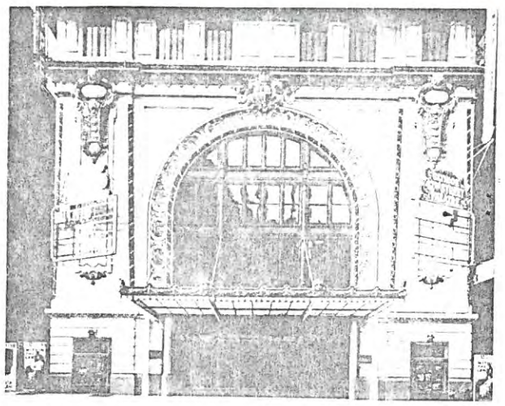
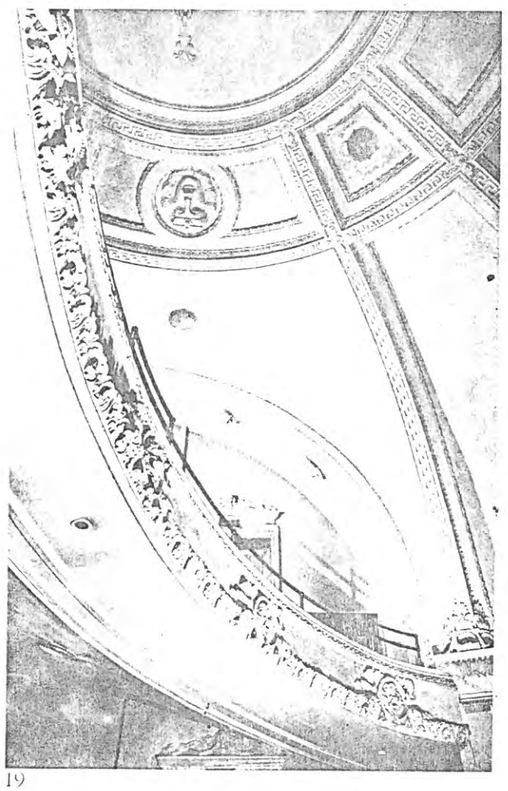


Inside 42nd Street - 1978 Mary Valecia





Reginald Marsh,
"Eltinge Follies"

The Empire Theater
(1912)
236 W. 42nd Street

Thomas W. Lamb, *Architect*

The Empire Theater opened on September 11, 1912, as the Eltinge, named by Al Woods for his star, Julian Eltinge, the popular female impersonator. It was the ninth theater to open on 42nd Street in a twelve year period.

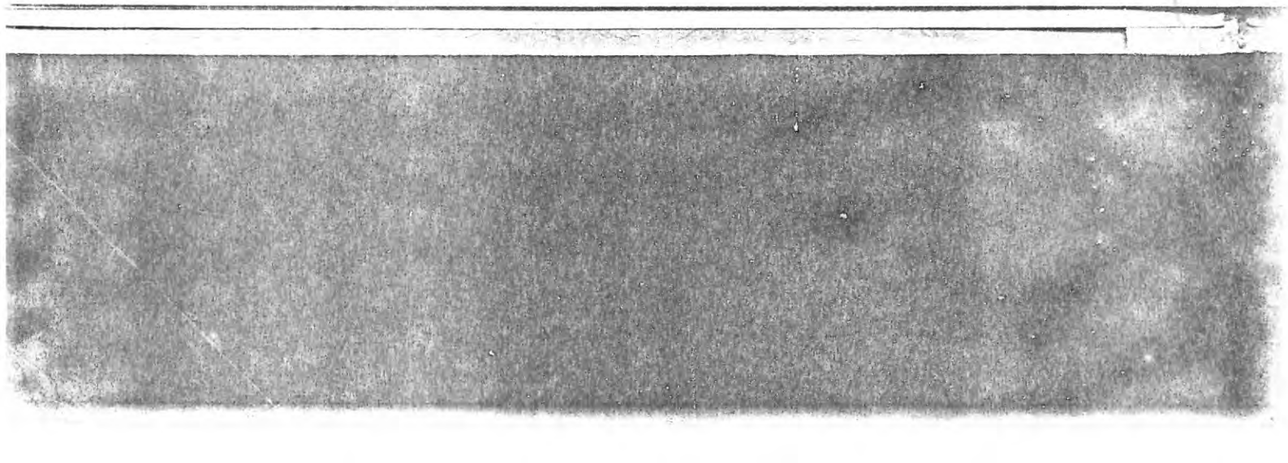
The architect was Scottish born, Thomas White Lamb. He graduated from the School of Architecture at Cooper Union and became the most famous theater designer of his time, drawing plans for over three hundred theaters.

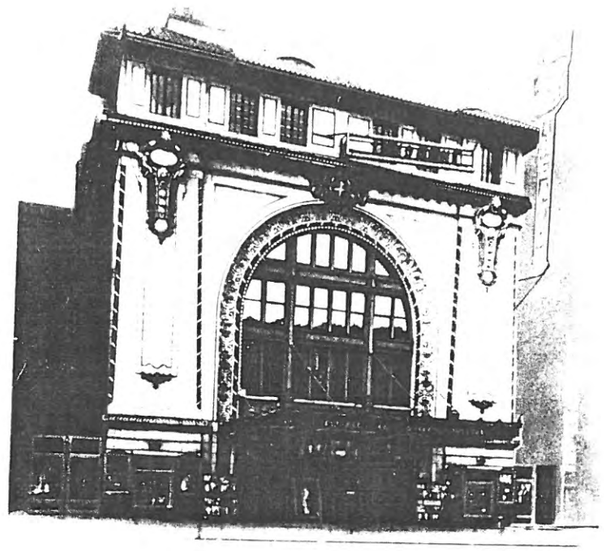
It is an intimate, almost circular theater. Every seat has an unobstructed view of the stage. From the front of the top balcony, one has the feeling of sitting at the top half of a sphere.

The house, including the two balconies, seats 700 people. The area above the elliptical proscenium opening continues up and becomes part of a spherical segment rising to the shallow circular dome. The wide cove framing around the arch is filled with boldly carved pineapples, leaves, and bead and reel molding. The decoration by Paul La Ville borrows elements from many sources.

All the murals, which we know existed, have been painted out. Boxes with sculptures of cherubs reclining on theater masks that Reginald Marsh showed in his print, "The Eltinge Follies," are gone. Some of this decoration remains, however, repeated at intervals across the front of the balcony.

As a burlesque house, "The Eltinge Follies," played for a number of years. Later it was the home of "The Laff Movie," and since 1942 has been a feature film house.





ELTINGE THEATRE

236 West Forty-second Street

Other name: Empire

Standard house — Architect: THOMAS A. LAMB

Opening production: September 11, 1912, *Within the Law*

The center of the universe for Al H. Woods, one of Broadway's most prominent producers, was the Eltinge Theatre, which he loyally named for one of his stars, Julian Eltinge, the era's most popular female impersonator. In the heyday of Forty-second Street as a theatrical thoroughfare, this playhouse was one of the most popular in the area and housed a string of successes.

Woods lost his theatre (and his Broadway livelihood) during the early years of the Depression. The Eltinge was leased to burlesque for a number of years in the 1930s, but after La Guardia's crackdown, it became and has remained a movie theatre. It is known today as the Empire.

The Empire Theater
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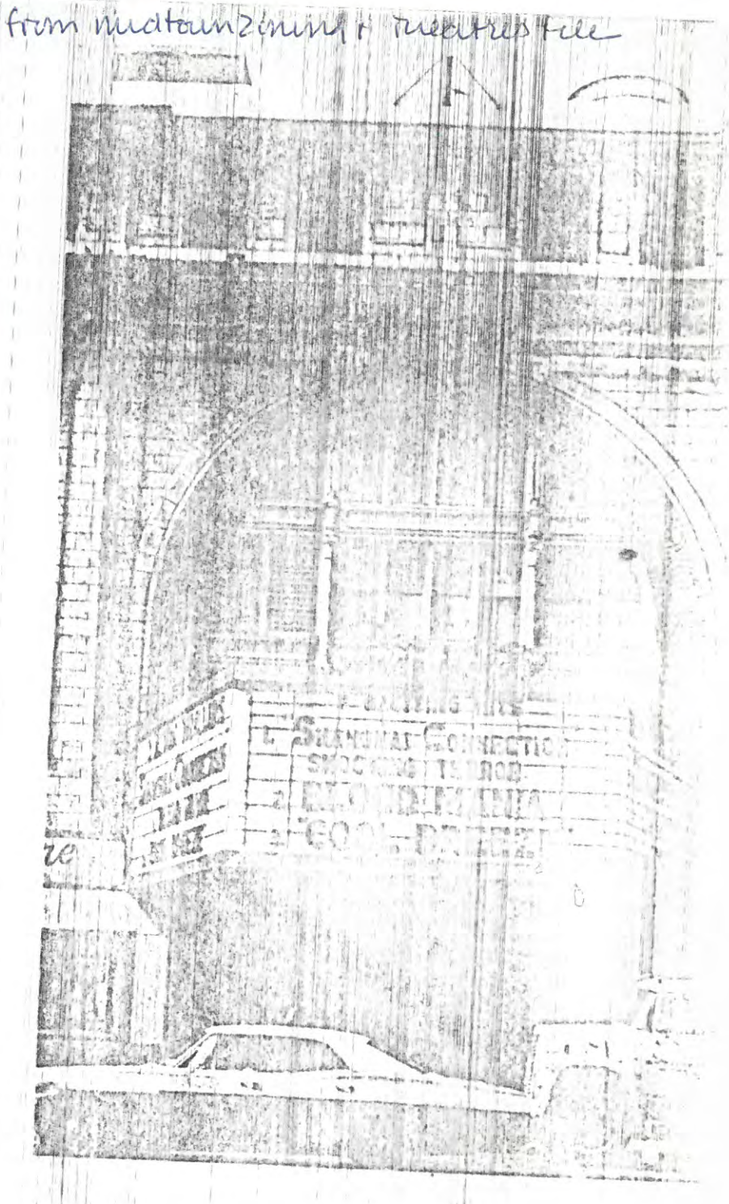
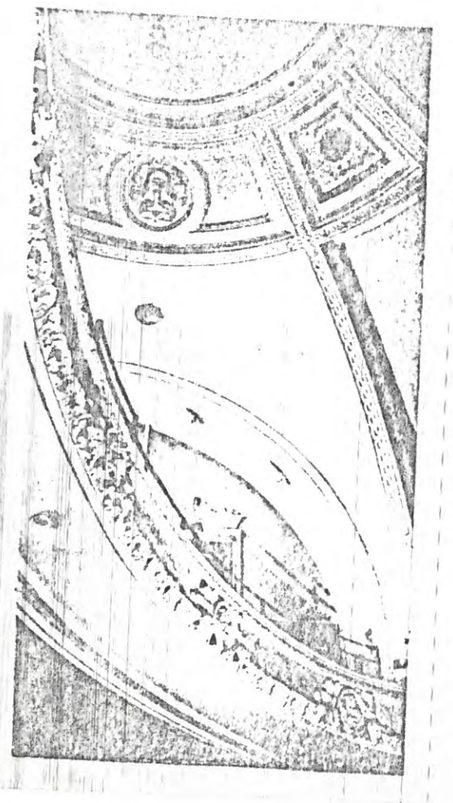
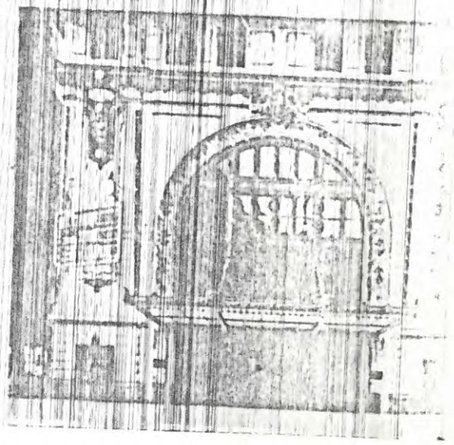
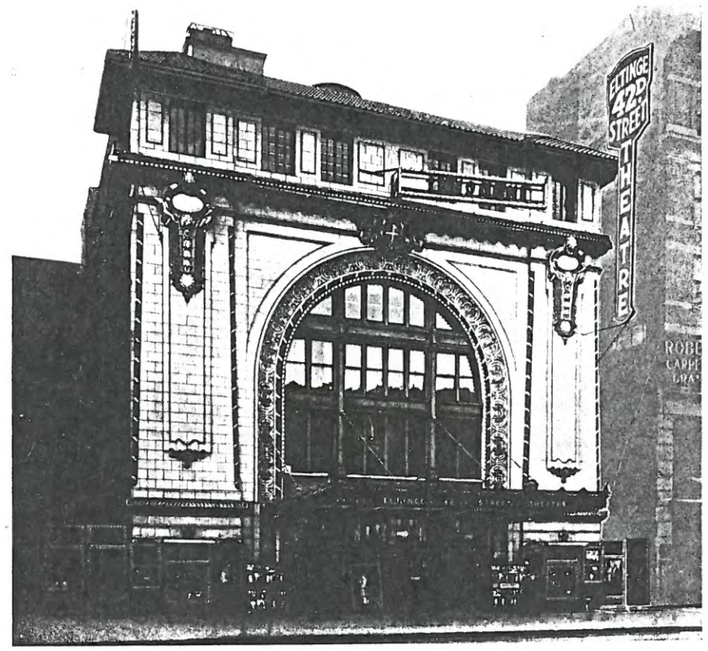
from midtown zoning + theatres file









VIII. ELTINGE'S THEATRE, NEW YORK CITY
Thomas W. Lamb, Architect

Meloy. Theatres and Motion Picture Houses, 1916

THE ELTINGE THEATRE -- Chronology

236 West Forty-Second Street

Vital Statistics: Thomas A. Lamb, architect.

Shares the same rectangle of land with its next door neighbor, The Liberty.

Has had two other names--in 1942 as Laffmovie and in 1954 its present name, The Empire.

Accommodates 889 persons in its orchestra and two balconies--source, clippings file on the Eltinge in the Theatre Research Collection at New York Public Library, Lincoln Center, on a yellow legal page.

Stage Dimensions: Proscenium 36'
Footlights to Back Wall 28½'
Height to Rigging 60'
Width Wall to Wall 60'

Opening Production: "Within the Law" by Bayard Veiller, a melodrama sponsored by American Play Company, September 11, 1912--which went on to play 541 performances, the house record.

First Manager: Impressario Al H. Woods, who for nearly 20 years kept it filled with stars and plays, and an occasional musical. Among his stars were Lionel Barrymore, Laurence Olivier, Estelle Winwood, Charles Ruggles, Florence Reed, Sylvia Sidney, Chester Morris, Frank Morgan, Melvyn Douglas, George Brent, Claudette Colbert, and Clark Gable.

1912-13

WITHIN THE LAW, melodrama by Bayard Veiller, 11 Sept for 541 performances, sponsored by American Play Company--and production set the house record and made a star of Jane Cowl; staged by Holbrook Blinn; others in the cast were Orme Caldara, Dodson Mitchell, John Willard, Brandon Hurst, Florence Nash, Georgia Lawrence, S. V. Phillips, William B. Mack, Martha White, William A. Norton, Kenneth Hill, Wilton Taylor, Arthur Ebbetts, Arthur Spaulding, John Camp, Edward Bolton, Frederick Howe, and Joseph Nickson.

1913-14

THE YELLOW TICKET, play in 3 acts by Michael Morton, Jan 20 for with John Barrymore, John Mason, Emmett Carigan, Macey Harlam, Julian L'Estrange, David Torrence, and Florence Reed.

1914-15

INNOCENT, a drama by George Broadhurst, after Arpad Pasztor's original play in Hungarian, 9 Sept until Dec ; NYTimes of 10 Sept called it "a sordid tragedy"; with Pauline Frederick, John Miltern, and Julian L'Estrange.

THE SONG OF SONGS, by Hermann Suderman, dramatized by Edward Sheldon, 22 Dec for six months--a tribute to a kind of hedonism, George Freedley the theatre writer called it; with Thomas A. Wise, Romaine Callender, Ernest Glendinning, Maude Allan, Irene Fenwick, Cyril Keightley, John Mason, and Dorothy Donnelly.

1915-16

SEE MY LAWYER, by Max Marcin, 3 Sept for ; NYTimes of 4 Sept called it "a dreary farce"--but writer had 3 Broadway plays that season; with T. Roy Barnes, John Daly Murphy, Margot Williams, & Inez Buc

✓ FAIR & WARMER, a bedroom farce by Avery Hopwood; 12 Nov for 377 perf.; with John Cumberland, Ralph Morgan, Madge Kennedy, Janet Beecher, and Hamilton Revelle.

1916-17

CHEATING CHEATERS, by Max Marcin, staged by Otto Harbach, 10 Aug for nearly 36 weeks; George Freedley of NYTelegraph called it the "happiest attempt at mixing farce and melodrama since 'Seven Keys to Baldpate'," and that's by George M. Cohan; with Mrs. Jacques Martin, William Doyle, Richard Hale, and Donald Gallaher.

1917-18

BUSINESS BEFORE PLEASURE, by Montague Glass and Jules Eckert Goodman, being the further adventures of Potash and Perlmutter; 15 Aug for nearly a year, Freedley says; with Barney Bernard, Alexander Carr, Mathilde Cottrelly, and Clara Joel.

1918-19

UNDER ORDERS, a drama by Berte Thomas, 21 Aug for 167 performances; NYTimes critic called it "a war drama and a successful two-character play to boot...a timely variant of 'The Prisoner of Zenda'"; with Shelly Hull and Effie Shannon.

✓ UP IN MABEL'S ROOM, bedroom farce by Wilson Collison and Otto Harbach, 15 Jan for 28 weeks; with Hazel Dawn, John Cumberland, Enid Markey, and H. Dudley Hawley.

GUIBOUR, a French Miracle Play of the XIV Century played in English for the benefit of The Visiting Nurse Service of Henry Street Settlement, theatre donated by Mr. A. H. Woods for the performanc Sunday evening 16 March, tickets $2.50 to 50¢ for second balcony, and "no war tax"; cast included Yvette Guilbert and The Neighborhood Players.

1919-20

THE GIRL IN THE LIMOSINE, by Wilson Collison and Avery Hopwood, 6 Oct for 137 performances; with Doris Kenyon, Charles Ruggles, John Cumberland, Claiborne Foster, and Zelda Sears.

BREAKFAST IN BED, farce by Georges Feydeau, in Feb; with Florence Moore

MARTINIQUE, by Lawrence Eyre, end of April for ; with Josephine Victo

1920-21

LADIES' NIGHT, by Avery Hopwood and Charleton Andrews; 9 Aug for 11 months, through the summer of 1921; (Did Mr. Hopwood live there?!) with Adele Rowland, Claiborne Foster, John Cumberland (Did he, too?), Charles Ruggles, Mrs. Stuart Robson, and Judith Vosselli. Play is a version of adventures in a Turkish bath, and it appeared in another incarnation 22 years later, in 1942, in Chicago as a smash called "Good Night Ladies" and starring then Buddy Ebsen and Skeets Gallagher; the plot appeared still more recently on Broadway as a vehicle for Chita Rivera and James Coco.

1921-22

THE WHITE VILLA, by Edith Ellis, played 79 performances at top of season, with Mary Shaw, Helen MacKellar, and Lucille La Verne; then it was transferred elsewhere to make way for--

EAST OF SUEZ, by W. Somerset Maugham, which played 100 performances, with Florence Reed, Geoffrey Kerr, Leonard Mudie, and John Hallida

THE MASKED WOMAN, by Kate Jordan, from a French play, which began just before Christmas for "a comfortable run" says George Freedley; with Ethel Jackson, John Halliday, Lowell Sherman, and Helen MacKellar.

1922-23

1923-24

THE WOMAN ON THE JURY, by Bernard K. Burns, August until November; with Mary Newcomb, Fleming Ward, Friedal Inescort, Henry Daniel.

SPRING CLEANING, comedy by Frederick Lonsdale, November until July; with Violet Heming, A. E. Mathews, Blyth Daly, Arthur Byron, and Estelle Winwood.

1924-25

THE PIKER, a drama by , one month from Jan until Feb; with Lionel Barrymore, Robert Cummings, Alan Brooks, Irene Fenwick, Frank Conroy, and Adrienne Morrison.

THE FALL GUY, comedy by James Gleason and George Abbott, ; picked by Burns Mantle as one of the best plays; with Ernest Truex and Hartley Power.

1925-26

ALL DRESSED UP, drama by Arthur Richman, in Sept -- failed.

STOLEN FRUIT, adapted by Gladys Unger from Dario Niccodomi's original Italian play, in November for "a fair run" Freedley says; with Ann Harding, Felix Kemble, Harry Beresford, Helen Strickland, and Rollo Peters.

HELLO, IOIA, musical adapted from Booth Tarkington's "Seventeen", in Jan for ; with George E. Stone, Edythe Baker, Elisha Cook, Jr.; Jay C. Flippen (he was still around to play Ike Skidmore in the movie of "Oklahoma!")(nearly 30 years later); and Richard Keene.

1926-27

THE GHOST TRAIN, by Arnold Ridley,
with Claudette Colbert, Eric Blore, and Isobel Elsom.

THE LOVE THIEF, by Martin Brown
with

CRIME, by Sam Shipman and John B. Hymer,
with Jack La Rue, Claude Cooper, Sylvia Sidney, Douglass Montgomery, Chester Morris, Kay Johnson, and James Rennie.

1927-28

TENTH AVENUE, by John McGowan and Lloyd Griscom, a Hell's Kitchen melodrama, in for ;
with Edna Hibbard, Gregory Ratoff, Frank Morgan (who 12 years later was the wizard in the "Wizard of Oz" movie), and William Boyd (the stage actor, not the Hopalong Cassidy of movies and television).

THE ARABIAN, by , in , for
with

OUT OF THE SEA, by , in , for
with

IT IS TO LAUGH, by , in , for
with

AS NEVER LEARN, by , in , for
with

THESE MODERN WOMEN, by , in , for
with

HER UNBORN CHILD, by , in , for
with

1928-29

BLACKBIRDS OF 1928, revue by Dorothy Fields and Jimmy McHugh, a smash hit eventually running up 518 performances, moved to this theatre from The Liberty Theatre next door to make room for The Liberty's next tenant, in October; the longest part of the run of BLACKBIRDS was therefore at The Eltinge, where it played out its run; the stars were as before, Adelaide Hall, Aida Ward, Bill Robinson ("Bojangles of Harlem"), and Tim Moore (the Kingfish of "Amos & Andy" in its later television incarnation; songs included "I Can't Give You Anything But Love" and "Digga-Digga-Doo".

1929-30

MURDER ON THE SECOND FLOOR, by Frank Vosper, 11 Sept for 45 performance with Laurence Olivier, Florence Edney, and Phyllis Konstam.

HARLEM, by , in , for two more weeks
transferred from another theatre; with

TOP O' THE HILL, by Charles Kenyon, in , for .
with

1929-30 continued

ESCAPTURE, by Preston Sturges, in , for
with Cecilia Loftus, Hugh Sinclair, Glenda Farrell, Melvyn
Douglas, and Ann Andrews.

LOVE, HONOR AND BETRAY, by Andre Antoine, adapted by Frederick and
Fanny Hatton, in March , for
with Alice Brady, Clark Gable, Mark Smith, Wilton Lackaye,
George Brent, Glenda Farrell, and Robert Williams.

LITTLE ORCHID ANNIE, by , in , for
with

1930-31

THE NINTH GUEST, by Owen Davis, in August , for
with William Courtleigh, Thais Lawton, Allan Dinehart, and
Owen Davis, Jr.

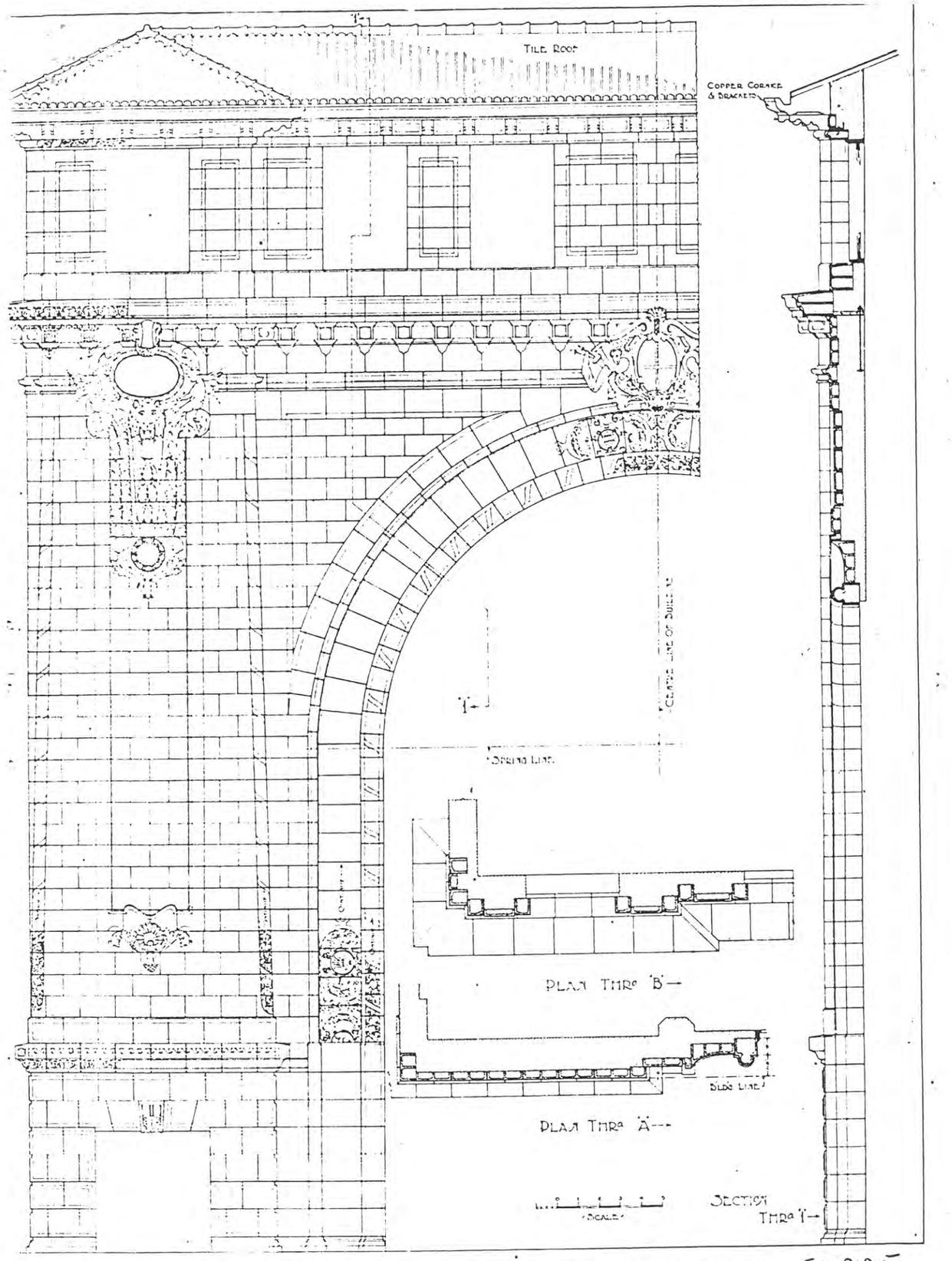
FIRST NIGHT, by Frederick Rath, 26 Nov for 86 performances; with
George MacQuarrie, Emily Graham, Donald Blackwell, and
Robert C. Schnitzer. This was the last legitimate play
to play the theatre to date--20 May 1982.

Shortly hereafter, manager-impressario Al H. Woods lost his theatre, and his Broadway livelihood, because of Depression reversals.

Next, The Eltinge was leased out for burlesque, or, as George Freedley put it in his piece on The Eltinge in the NY Morning Telegraph of Sunday, July 5, 1942, these were its days "famous for daring and vulgarity of the strip-tease and the smutty joke." Raided 16 Nv 1934. The New York Herald Tribune of 17 Nov 1937 notes another raid precisely three years later, in colorful detail. I relate, because it is part of the colorful noteriety of The Eltinge and the 42nd Street of the Depression era:

> The police raided the theatre at 10 p.m., during the intermission, after buying tickets and watching the first act. Arrested were seven chorus girls, the manager and the assistant manager for participating in an indecent exhibition. The arrested: Charles Lank of 124 W. 47th Street, manager; Morris Rudnick of 173 W. 78th Street, assistant manager. The women said they were Gladys Lotz, Anna Bergen, Evelyn Doherty, Betty Forth, Carolina Wells, Peggy Gage, and Bobby Foster. The charge was "giving a performance which would tend to corrupt the morals of youth and others." The raid was led by Lt. Edward Moran. Detectives Francis Hunt and Peter Donohue bought tickets and viewed the first half.
>
> "The prisoners were taken to Night Court, where all pleaded not guilty before Magistrate Adolph Stern. The women were released in bail of $100 each and the men in bail of $500 each for hearing Thursday in Jefferson Market court. Bail was posted by professional bondsmen."

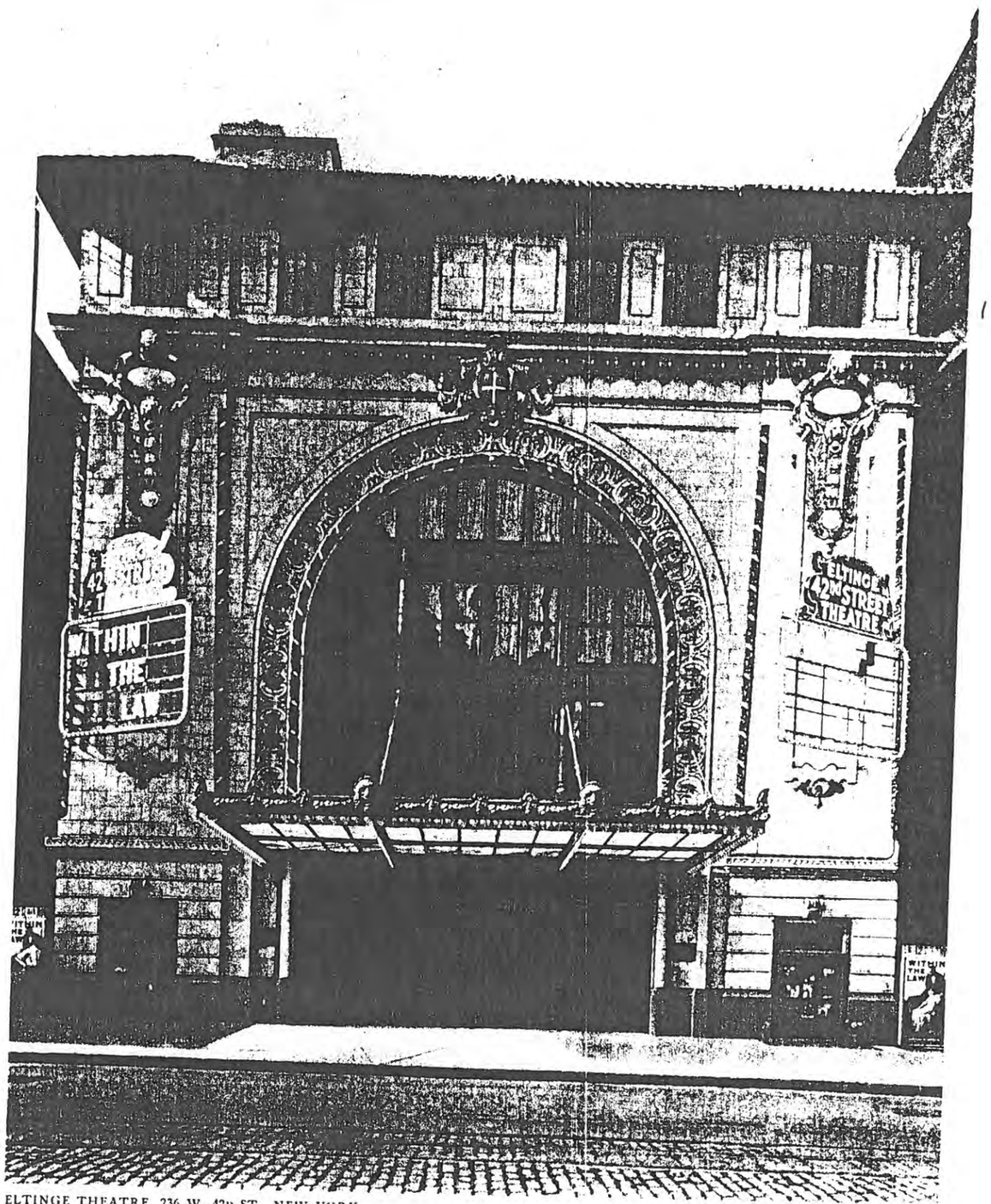
Matters continued status quo until the LaGuardia crackdown on vice, when the censor of New York City Commissioner Paul Moss got after the theatres, warning The Eltinge manager, among others in 1941, to straighten up or lose the theatre's license.



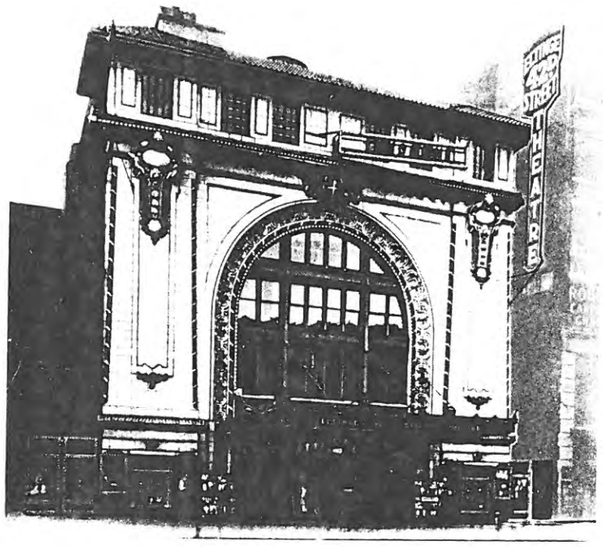
TERRA COTTA DETAILS, THEATER BUILDING, 236 W. 125 STREET, NEW YORK CITY. EMPIRE

. Lamb, Architect. Work executed by the South Amboy Terra Cotta Company.

new EMPIRE



ELTINGE THEATRE, 236 W. 42D ST., NEW YORK. THOS. LAMB, ARCHITECT.



ELTINGE THEATRE

236 West Forty-second Street

Other name: Empire

Standard house

Architect: THOMAS A. LAMB

Opening production: September 11, 1912, *Within the Law*

Standard house

Opening produc

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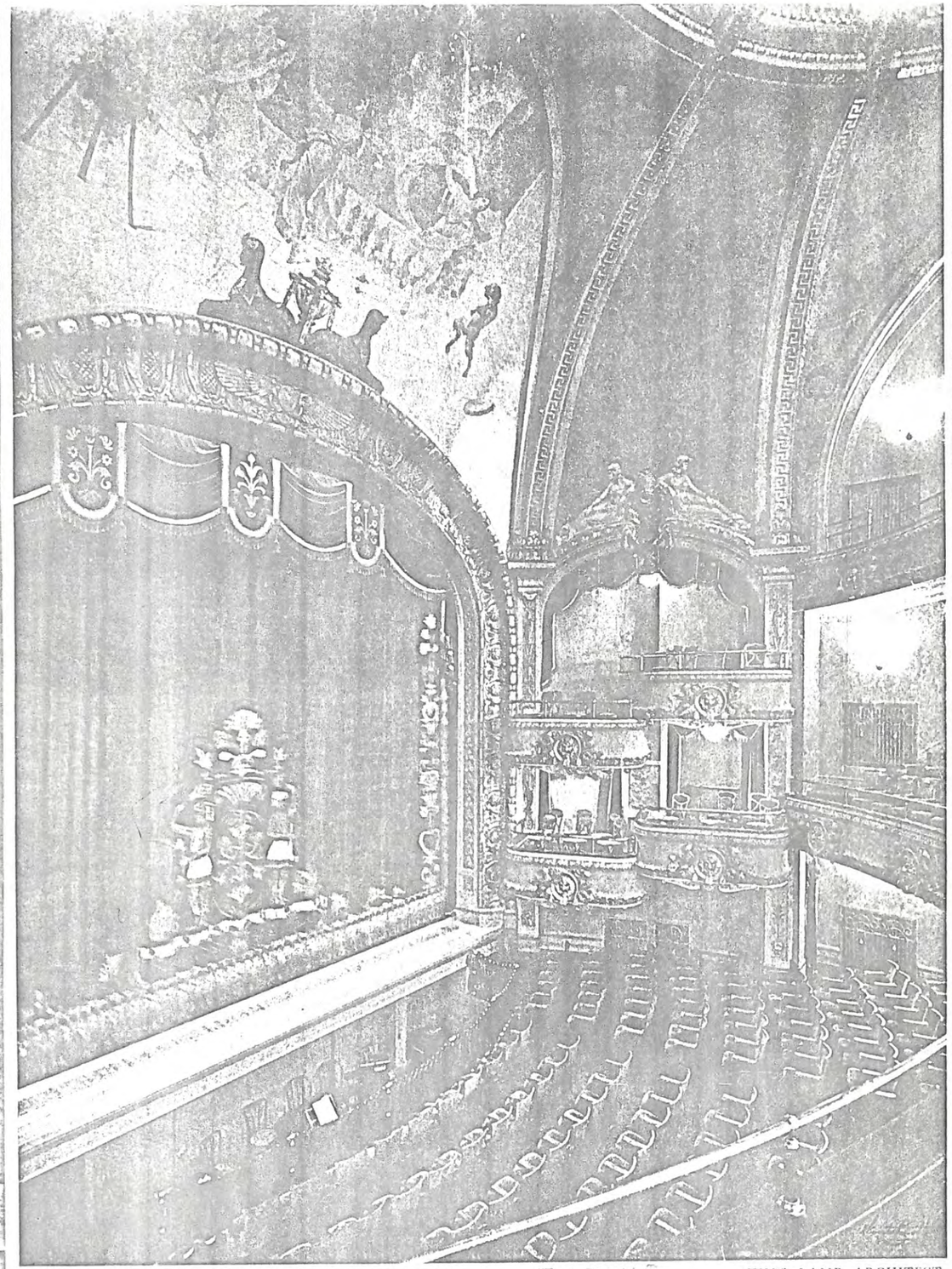


INTERIOR, ELTINGE THEATRE, 236 W. 42D ST., NEW YORK. EMPIRE THOS. LAMB, ARCHITECT.

Joyce Matz Architecture 26 (Oct 1912)

[The Ellinge Theater] Architecture 26 (Oct 1912, p 187

The attractive exterior of the house was designed by Paul B. La Velle - The style is derived from a short period in French history immediately following Napoleon's visit to Egypt. The Little Corporal was deeply impressed by the strong characters of Egyptian architecture and his interest was his incentive for the research into the origin and mysteries of Masonry....
The Architectural style may be termed Egyptian Empire.

Farm History - This block lies wholly within the tract of John L. Norton, known as the Hermitage. Norton divided the greater part of his farm into parcels & in 1825 contracted to sell property to numerous parties.

Eltinge / Empire Ownership

B 1013

L 50-52 incl — Lots now 49, 50

1827 (13, 50-52. Now L 49-52 incl)

Hageman to Barton & Higgins

Barton & Higgins (Trustees) to Grosvenor

1875 Goodridge (Trust Deed)

1881 Grosvenor to Goodridge

~~1912~~ (50-52 incl)

1911	NY Life Insurance & Trust Co. - Trustee of Goodridge	to	Solomon Bloom	L 146 P 239
1912	Solomon Bloom	to	Woods - Eltinge - Bloom Theatre Co.	L 152 P 284
1924	Goodridge Trust	to	Concourse Estate Corp	
	Concourse	to	Daniel Holding Corp	
1927	A. H. Woods Theatre Co. Inc.	to	Charles Conrad Edward L. Barbour	Lease L 3577 P 444
	Barbour & Conrad	to	Lambert Theatre Corp	assigns
1928	Lambert & Benj. Rutchick		agreement Memorandum	L 3649 P 171

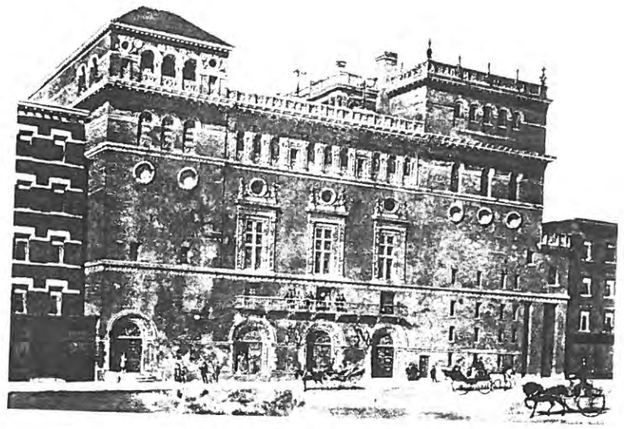
Eltinge

1931	A. H. Woods	to Rudhalan Amusement Corp	lease

A. H. Woods Theatre Co. Inc. formerly Woods-Eltinge-Bloom Theatre Co.

1928	A. H. Woods Thea. Corp	to Empire Trust Co.	Mtg. on lease dated 9/9/1910
1931	A. H. Woods Thea	to Halrumad Realty Corp	assigns lease
1938	Helgus Inc	to 229 W 42 St Inc	assigns lease
1942	Daniel Holding Corp landlord	& 229 W 42 St tenant	extension of lease to 1/1/63
1961	229 W 42 St		cancels lease
1961	Edward Edman	to The Forty-Second Street Co.	expires 9/27/84
1972	Wm Brandt died		
1961	Brandt organization		assume mtg from Edman

d. 1975 Wm Brandt
Harry "
Louis "
Bernard B. "
& Bella Heyman



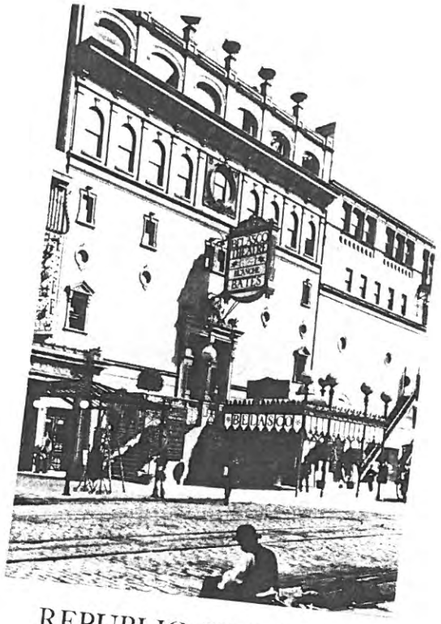
AMERICAN THEATRE

260 West Forty-second Street
(With Additional Frontage on Eighth Avenue and Forty-first Street)
Other name: American Music Hall

Musical house — Architect: CHARLES C. HAIGHT
Opening production: May 22, 1893, *The Prodigal Daughter*

In 1893, when the American was opened, it was far from the hub of theatrical activity, but within a few years it became part of the new theatrical district developing around Times Square. Its manager, T. Henry French, was one of the foremost producers of his day and specialized in lavishly mounted extravaganzas. Shortly after opening the main stage, he provided a second stage in a roof theatre which was reached by elevator, a device still new enough to elicit comment from the press and the American's audiences.

French lost control of the American in a foreclosure judgment in 1897, and from this point on, the theatre was taken over by a succession of managers, who used it for every sort of entertainment. Its last tenants were burlesque troupers in 1929. The location and size of the house destined it for motion pictures, but it was extensively damaged by fire in 1930 and pulled down two years later to make way for commercial structures.



REPUBLIC THEATRE

207 West Forty-second Street

Other name: Belasco

Standard house

Architects: J. B. McElfatrick & Co.

Opening production: September 27, 1900, *Sag Harbor*

The first theatre to be built on Forty-second Street was Oscar Hammerstein's Republic. Ever in financial stress, he was happy to turn the house over to David Belasco, who was then challenging the might of the Theatrical Syndicate and needed a Broadway theatre for his productions. Belasco immediately renamed the playhouse for himself and proceeded to present a series of successful productions in it until he was ready to move into his own theatre in 1907. Belasco retained the lease on the Republic and functioned as its landlord for many more years. In 1910, the theatre reverted to its original name and continued as a legitimate house for the next twenty years.

In 1931, the Republic was taken over by downtown burlesque managers, but after La Guardia-inspired legislation banning this type of entertainment was enacted, it became a movie theatre, known as the Victory since 1942.

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WALLACK'S THEATRE

254 West Forty-second Street

Other names: Lew M. Fields, Hackett, Harris, Frazee

Standard house

Architects: J. M. McELFATRICK & Co.

Opening production: December 5, 1904, *It Happened in Nordland*

Oscar Hammerstein's eighth theatre in New York was the Lew M. Fields Theatre, named for one half of the famous comedy team and a performer who appeared frequently at the producer's Victoria Theatre.

Like his other theatres, Hammerstein soon saw this one pass from his control into other hands. Producers James K. Hackett, William B. Harris and H. H. Frazee all controlled the playhouse and gave it their own names while they managed it. From 1924 to 1931, it was known as Wallack's, a name that conjured up visions of other eras in New York's theatre.

Thereafter, it became a movie theatre and in 1940, the house was partially rebuilt and renamed the Anco.

The few moments of glory for this Forty-second Street theatre occurred when Hackett revived *The Prisoner of Zenda* and Mrs. Fiske appeared in *Salvation Nell*, both in the 1908 season, and Lynn Fontanne appeared in *Dulcy* in 1921.

NEW AMSTERDAM THEATRE

214 West Forty-second Street

Musical house — Architects: HERTS and TALLANT

Opening production: November 2, 1903, *A Midsummer Night's Dream*

Built by Klaw and Erlanger during the early years of their prosperity, the New Amsterdam remained their premier house for many years with its fame spreading throughout the country. In 1913, Florenz Ziegfeld brought his *Follies* to the New Amsterdam, and he produced there an annual edition with only one exception until 1927, when he transferred his activities to his own theatre.

Another theatre on its roof led an independent theatrical life, although it, too, housed a number of Ziegfeld's productions for many years.

Since 1937, the New Amsterdam has been operated as a motion picture theatre.

JOLO, "Within The Law", VARIETY 9/13/12 p. 21

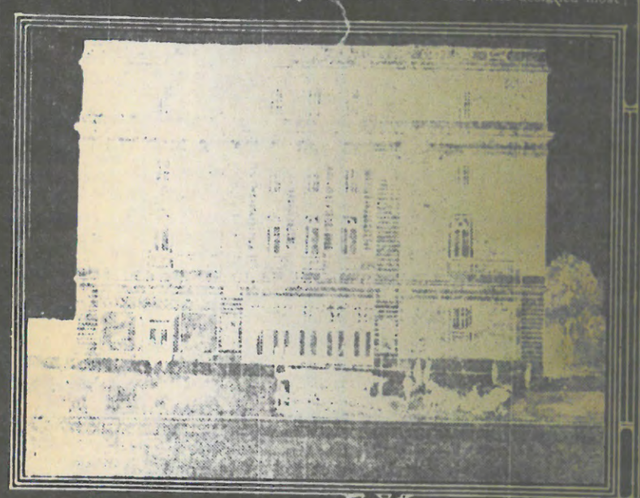
... The new Eltinge Theater is "a pretty little playhse capable v seating @ 1,100 of Egyptian arch w/ modern embeleshmt."

NYT Sept 8 1912 dec 7 p 2

BUILDING OF THEATRES STILL

New Open Soon rs in

bia Theatre. This is the largest of the new amusement houses and will be one of the handsomest in the city. The building surrounds the small southeast corner of Broadway and Forty-seventh Street, the main entrance being on Broadway, with a deep extension and a large frontage on Forty-seventh Street. The Broadway façade will be of white marble of an attractive design and the interior will be richly finished. The seating capacity will be about 2,300, making it one of the largest theatres in the city. There will be two galleries, with a tier of boxes around the entire front of the first gallery. This theatre marks the entrance of Martin Beck into New York. He has a chain of thirty-seven vaudeville houses throughout the West. It was at one time intended to open the Palace Theatre with Madame Rose of Milwaukee, who designed most



Royal Theatre.

Bernhardt, but this plan has been changed, and although it is announced that the house will be opened in November, it has not been definitely decided what the nature of the production will be, although it will be high-class drama.

A novel feature of the house will be a miniature theatre on the roof, for rehearsals, and the plans call for a music hall in the building. The merging of the various vaudeville interests caused a radical change in Mr. Beck's original plans, as it had been stated when his theatre was started that he contemplated producing here some of the performances which have made his Orpheum Circuit in the West so successful. Whether he decides to enter the play-producing field in New York, as has been hinted in some quarters, remains to be seen, but, despite several rumors that other interests were likely to acquire the theatre, the announcement has been made that Mr. Beck will conduct his New York theatre himself this season and with plays thoroughly in keeping with the character and style of the building.

This is the most expensive of the new houses under construction this season in the city. The Broadway frontage is 40 feet, and about 152 on Forty-seventh Street. Part of the property is leased, but the greater part was purchased from George H. Earle, Jr., of Philadelphia. The land alone is assessed at over $500,000, and the building, with its furnishings, will cost about $650,000. Some unusual steel construction work has been done in the building, the huge girders spanning the auditorium being much larger than generally required, even in the tallest office structures. For the ceiling supports of the enormous auditorium five great girders were put in place, each 86 feet long, 8 feet wide, and weighing over thirty tons. The girders had to be raised to a height of 80 feet above the auditorium, a difficult task because of their exceptional length and weight. To put them in place required an Oregon fir mast 110 feet long and 30 inches at the base. The mast itself weighed nine tons. There will be rooms in the upper floors of the Broadway portion of the building for offices, and there will be a smoking room and rathskeller in the basement. Kirchhoff of the Beck Orpheum houses, are the architects.

Eltinge Theatre.

Shubert Theatre.

Novel Seating Plan.

The theatre block of this theatrical terra cotta ornaments, gives it an attractive and conspicuous appearance in the block. It will seat about 1,100, and in this respect one of its novelties will be a system of graduated orchest Instead of being of uniform the prevailing custom, the chairs will be of three differen that slender, medium, and stou may request seats most co their personal comfort. For theatre lovers this will be a gen as the man or woman of more mal proportions is apt to under

erable mental as well as phy trees in endeavoring to enjoy the average orchestra chair.

The addition of the Eltinge T

NYT Sept 8 1912 Sec 7 p 2

BUILDING OF THEATRES

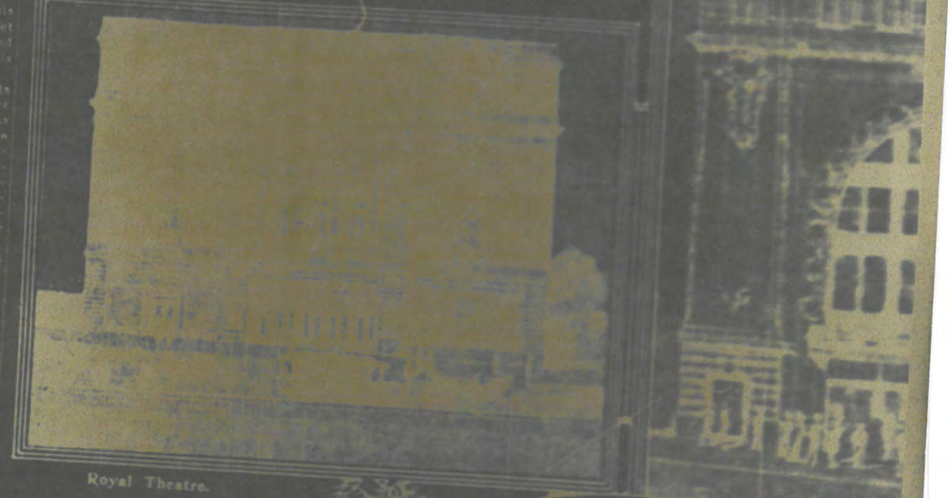
Some Beautiful New Playhouses to Open Their Doors Soon ---Many Others in Prospect.

ALL records in the construction of new theatres in New York have been exceeded this year. In the Times Square region, which, for many years, has held the palm as the busiest theatre centre in the world, nine new houses devoted to high-class drama will make their appeal to the public this season. One, the Forty-eighth Street Theatre, has already been opened, and the others will follow at rapid intervals during the Fall and Winter.

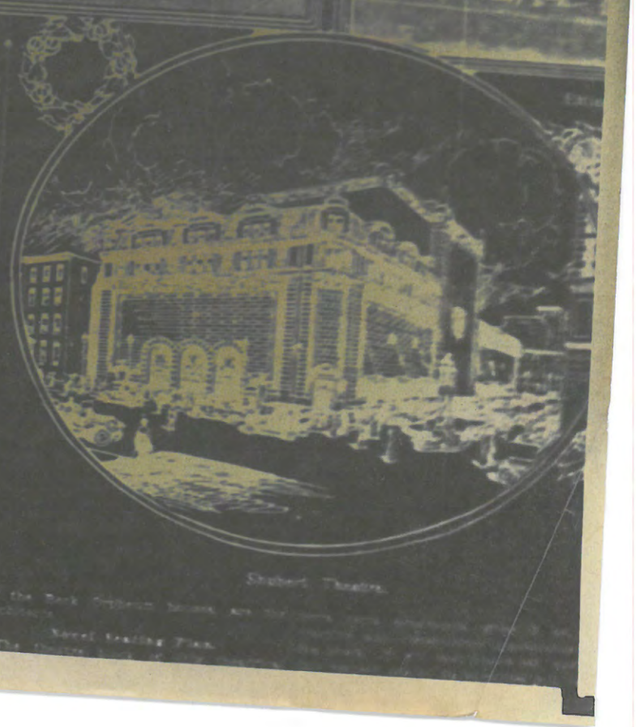
While the Times Square section stands preeminent in the number and elegance of its first-class houses, other portions of the city, notably the upper west side and Washington Heights, have also witnessed evidences of the theatrical improvement fever, and the residential districts there, which have never had anything more ambitious than the small moving-picture houses, except the two or three old-time playhouses on 125th Street, will have for their entertainment this season several large houses for vaudeville productions and the popular photo plays. Others of this type have been erected in Harlem, from 110th to 130th Street, and the lower east side, as well as the east side Yorkville district, have given evidences of their ability to support additional houses of the combined vaudeville and moving-picture variety.

About two years ago, when the Winter Garden, the George M. Cohan Theatre, the Folies Bergere, now renamed the Fulton, and one or two other new houses were preparing to open in Times Square, the remark was freely made that the Forty-second Street centre was becoming almost too richly endowed with high-class theatres, and many speculations were made as to whether building operators and managers would be bold enough to make further additions to the list. When the Little Theatre opened in March, the last one of the past season to be opened in this locality, there were then thirty amusement houses within the area from Thirty-ninth to Fiftieth Street, just about half a mile along Broadway, and from Sixth to Eighth Avenues, taking in the Hippodrome at the eastern boundary and the American Music Hall on the western extremity.

Whatever element of doubt there may have been in these speculations a few months ago have all been blown to the winds and the fact that two or three more projected enterprises are hanging fire simply demonstrates the confidence on the part of managers and theatre builders that there is plenty of money to be made out of playhouses in the Times Square section. The convenient situation of this great amusement centre in respect to quick transit facilities to all parts of the city, the Pennsylvania Station being just to the south and the New York Central terminal close by to the east, the aggregation of fine hotels and restaurants and the choice retail shopping centre along Fifth Avenue north of Thirty-fourth Street, gradually working westward under the influence of the new Stern department store on Forty-second Street, are all contributing factors to the



Royal Theatre.



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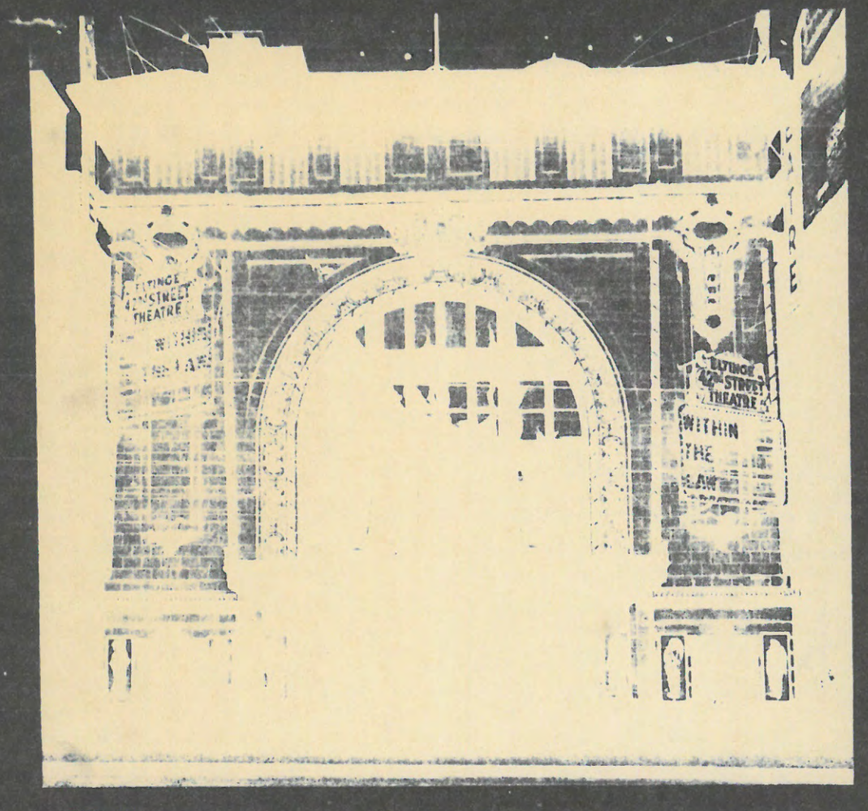
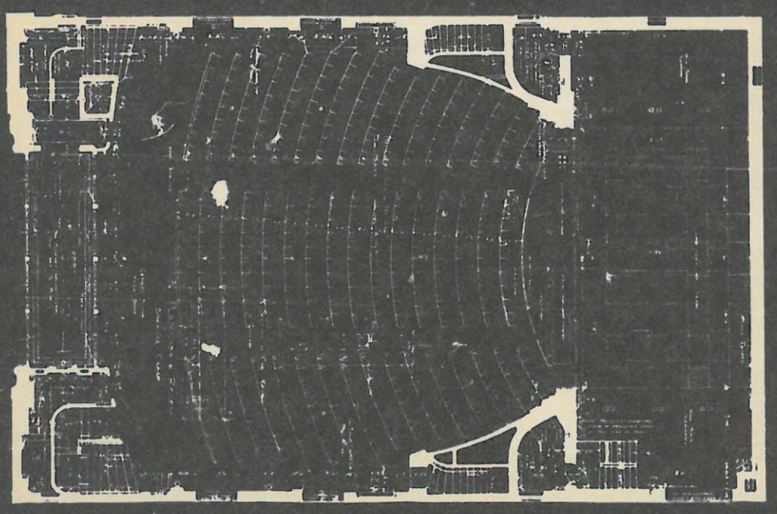
Architecture + Building, Vol 44, 1912
(2 interiors not taken)

EMPIRE. Lamb.



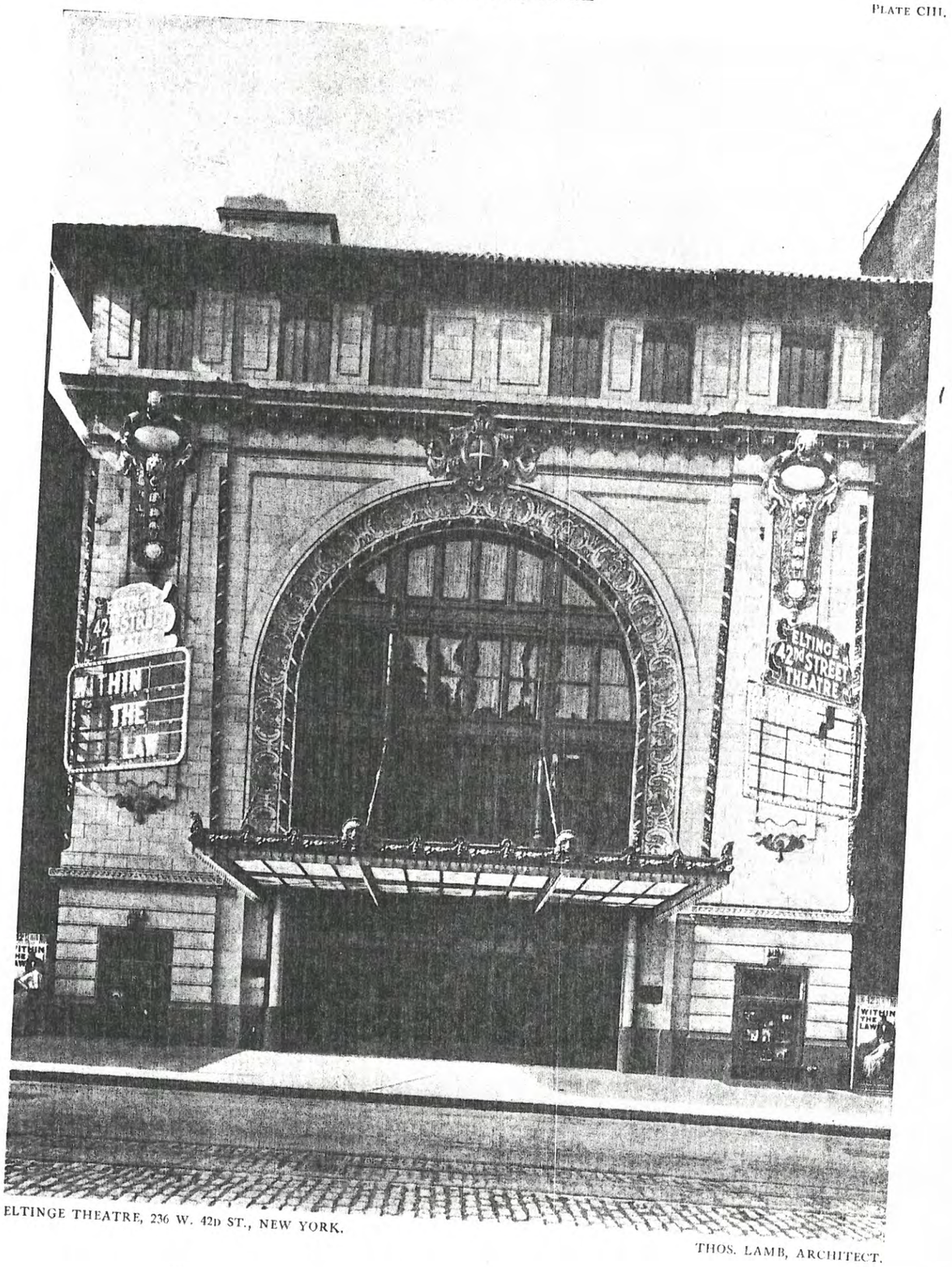


THE ELTINGE 42D STREET THEATRE

Rockwood Automatic Sprinkler Equipment
Evans "Crescent" Expansion Bolts Used.
Otis Elevators

Thomas W. Lamb, Architect

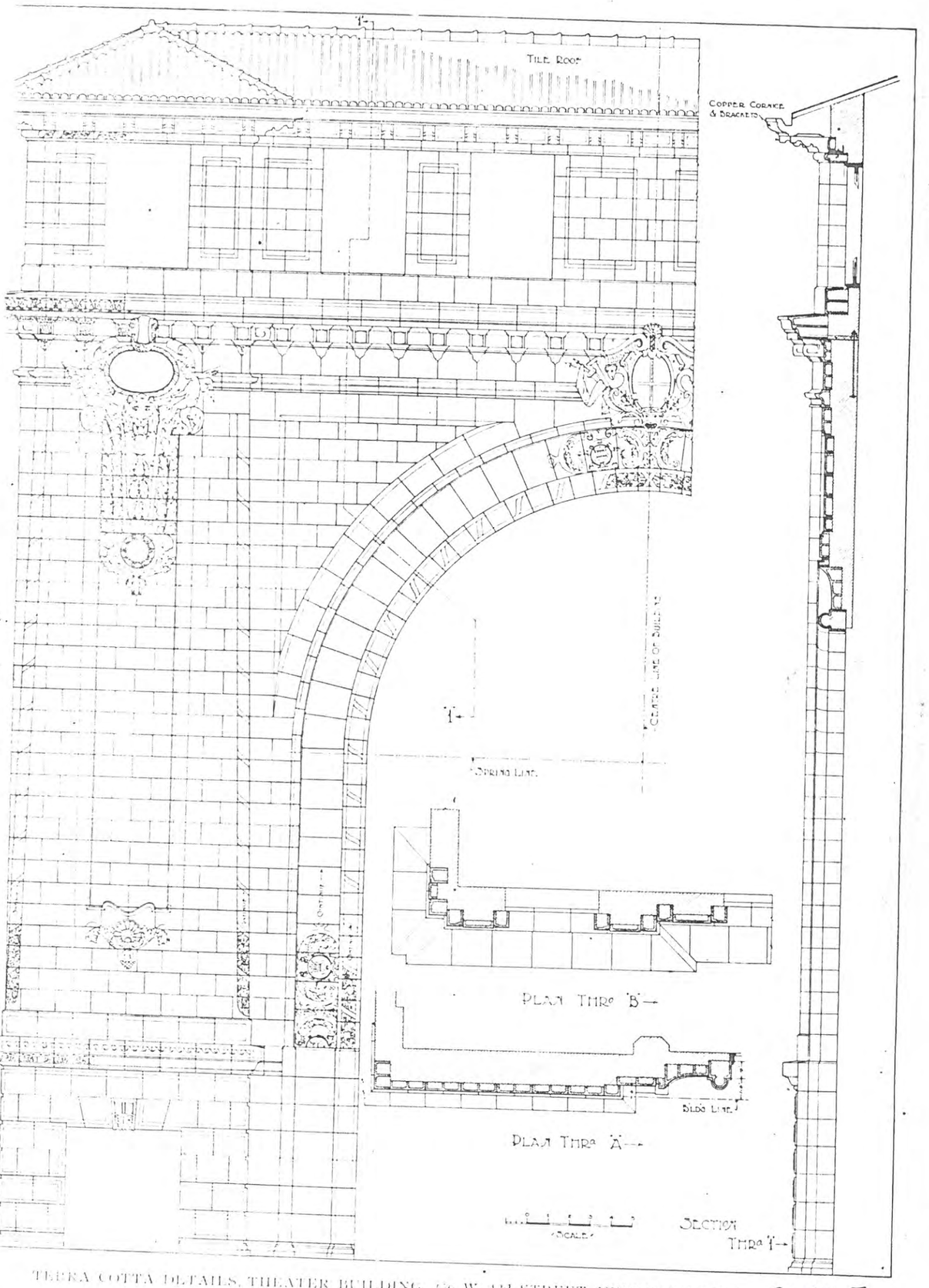
NEW EMPIRE



ELTINGE THEATRE, 236 W. 42D ST., NEW YORK.

THOS. LAMB, ARCHITECT.

~~Architectural Forum~~ Thos. - The Brickbuilder
Vol 21, 1912



TERRA COTTA DETAILS, THEATER BUILDING, 236 W. 125TH STREET, NEW YORK CITY. EMPIRE

. Lamb, Architect.

Work executed by the South Amboy Terra Cotta Company.

Jane Cowl's Success

TRIBUNE 9/12/12 9:1

… very well to do, marries the … the proprietor of the emporium, … by accident, let it be said—… with a burglary and a murder. … all is darkest she emerges … sunshine of peace, innocence and … tears, not a bit the conventional … lady of melodrama. She is a … Sherlock Holmes on the other … the game.

… piece was received with enthusiasm … a crowded house.

… would be quite impossible to narrate the twists and corners of the story. … tageous, as such a story must be, … audience is to be held. It is packed … the slang that countless thousands … and which other thousands do not … prehend; and it is, as such a piece … to be, a mixture of good nature, … and satire of a sort. The … killing is done in a new way, by … revolver to which a Maxim silencer is … Lest this exhibition be received … incentive to murder by reckless … the management of the theatre … the audience that the revolver … especially constructed for the play. It … a kind of pop-gun. But you are … ed, lest you may wish to kill your … with a smokeless cartridge and Maxim silencer, that a similar weapon … allowed to be sold, as it is well … that the ordinary pistol cannot be … by the Maxim silencer." Of course … may wonder why it is not allowed … sold if it cannot be silenced. But … shall penetrate the mysteries of pro…

A. H. Woods has moved his activities … melodrama to a region which for … purposes is known as "Broadway." There can be no doubt that riches … to his venture. Mr. Woods is … an analyst of the human spine … found there the bone and throne … emotion. Last night the play of … diction stiffened the spines of his … curled them, melted them, … them, as honest melodrama is … do or perish. Bayard Veiller is … author of this melodrama, "Within the Law," and Mr. Veiller's wholly … purpose is to show that by the … of expert legal advice any … may caper in a criminal … and yet keep within the law. The … has its fascinations. Mr. Veiller … it out that if you apply to blackmail … other forms of delight the … "big business," retaining fine … to keep you within the law … of Golconda must be yours. … happy philosophy it is not … The hour is late. But … been built on the great … And it is a play worth seeing … melodrama and are fairly proof … The main point … that Miss Jane Cowl is worth … she is worthy, well worthy. … things. Moreover, she will … Her acting last night was … for its fine finish, the play of … shadows …

Eve Post

MUSIC AND DRAMA

"Within the Law."

The new Eltinge Theatre, which proved to be a comfortable and attractive little house, was opened last evening with a melodrama, by Bayard Veiller, called "Within the Law," which is an effective specimen of its kind. So far as any real dramatic quality is concerned, the first act is the best. It shows the arrest of a young girl in a large dry goods house for a theft committed by another; her conviction, on circumstantial evidence, and her futile appeal to her employer on her own behalf and that of her shop companions. The scene in which the heroine, while protesting her own innocence, passionately pleads the cause of underpaid saleswomen, driven by their necessities into shameful or criminal courses, is founded—in part, at least—upon solid fact, and supplies a moving and impressive theatrical incident. Moreover, it is very well played by Miss Jane Cowl and her associates. Unfortunately, the economic problem involved in the doubling of salaries is not quite so simple an affair as Mr. Veiller, in his fine melodramatic frenzy, seems to imagine. Nevertheless, he does, at this point, provide effective theatrical illustration of an evil that cries for amendment. The succeeding acts are melodrama pure and simple, in which no consideration of common sense is permitted to interfere with the accumulation of exciting incident. But great care has been taken to make the minor details as realistic as possible, and the movement is so incessant that the spectator has very little time for reflection. The convicted shop-girl, having served her time, seeks to avenge herself upon society for the wrong she has suffered. But she is determined never again to put herself within the clutches of the law. So she organizes a band of skilful criminals, who, under her wise guidance, practice the gentle arts of blackmail and expert swindling with the aid of the best legal advice. They prosper amazingly, live luxuriously, and—as an inspector ruefully observes—"make monkeys of the police." Mary Turner herself, the ex-shop-girl—who is, of course, as lovely as she is dangerous—soon succeeds in fascinating Richard Gilder—son of Edward Gilder, the millionaire merchant who sent her to jail—and marries him out of hand. This puts her in a very strong position, especially as her husband will hear nothing to her discredit, but unhappily one of her ablest allies, an eminent forger, named Joe Garson, is tempted by a police spy to undertake a burglary on his own account. The house selected for robbery is that of old Gilder, and all the principal characters walk unsuspiciously into a carefully baited police trap. Garson kills the spy, and young Gilder, who tries to save his wife, who has been innocently involved in the burglary, is suspected of the murder. All the complications are ingeniously contrived, and the interest is well maintained to the last moment, when, of course, the innocence of the heroine is established and all ends well.

Needless to say, the piece is full of all sorts of claptrap, cheap sentimentality, mock heroics, and flagrant absurdities, and is altogether negligible as serious drama; but it is good of its kind, briskly written, exceedingly well put together, packed with exciting situations, which are plausible enough when once the premises are granted, and well spiced with broad humor. And it is excellently acted. Miss Cowl, who has acquired new power and confidence, played the heroine's part with varied ability and, in the first act, with genuine eloquence. Orme Caldara was a manly lover. Dodson Mitchell played the hard merchant and fond father excellently, and Wilton Taylor was uncommonly good as a police inspector. W. B. Mack furnished a notable piece of acting as a suspected murderer, subjected to the terrors of the "third degree," and Florence Nash amused the audience vastly as an artful and brazen little blackmailer. In fact, the piece was well played throughout, and its success with the audience was indisputable. Entertainment of this sort is not very precious artistically, morally, or intellectually, but it is a good deal more wholesome than much of the prevalent emotional drama with which the stage has been lately occupied.

9/12

SUN

"WITHIN THE LAW" SEEN IN A NEW PLAYHOUSE

Eltinge 42d Street Theatre Opened With Bayard Veiller's Drama.

UNDERWORLD THE THEME

Successful Depiction of Stirring Episodes in a Woman's Life.

"Within the Law," at the Eltinge Forty-second Street Theatre.

Richard Gilder	Orme Caldara
Edward Gilder	Dodson Mitchell
Mary Turner	Jane Cowl
Agnes Lynch	Florence Nash
Joe Garson	William B. Mack

There are active days in Long Acre Square. Alternately punctured tires explode and a new theatre is opened. Possibly the blowout makes more noise, but it is doubtful if one of these daily incidents of life in the Punch and Judy belt makes more impression than another.

Last night it was the new Eltinge Forty-second Street Theatre that opened its doors to the public.

The title of the new house is the result of the respect that its owner, A. H. Woods, feels for the dramatic art of his star, Julian Eltinge, and his desire to give the art more definiteness of title because, famous as he may be, Forty-second street is still better known than the star of "The Fascinating Widow." So Mr. Eltinge had to share his honors with Forty-second street.

Mr. Woods has selected as the first play to be seen in the new theatre "Within the Law," a drama more or less of the underworld which Bayard Veiller wrote last year for W. A. Brady.

It has been acted with success in other cities. Jane Cowl played the heroine last night.

She is the victim of a relentless employer who insists that she be sent to jail although she is innocent of stealing anything from his department store. For three years she stays in prison meditating a means of squaring herself with a world that has been so unjust to her. When she comes to freedom again it is to be pursued by the police who are working for the honest … against the criminal.

But this victim of their zeal is able to carry out her scheme of revenge on her own wreage.

She marries the son of the man who forced the Judge to send her to prison, she associates with the only kind of friends … fit to her and then she learns of ways to live within the law without breaking its actual letter, although constantly defeating its spirit. A murder brings her and her new husband into the hands of the police again.

They are innocent of course and now the heroine does not have to fight her own battle. She has a husband to protect her and in his love finds the happiness in which the play ends. Then the real murderer of the stoolpigeon confesses.

Mr. Veiller has of course taken advantage of the opportunities for sociological outbursts that his theme affords. The heroine scorns the shopkeeper who does not pay his girls enough to keep them straight. Then there is much talk of the difference in the laws for the poor and the rich. But these features of his melodrama were not important. His success came through interesting episodes of criminal life, which he treated with the authority of one who knew his field and was able to make expert theatrical use of the knowledge.

His skill in devising the separate episodes of the play was indeed remarkable. It promises well for his success in the future. When he learns how to control the main current of his story as well as he designs its separate incidents he should be a successful playwright in greater measure than he is at present.

Unfortunately the interest of "Within the Law" scattered after the opening of the second act. It was not possible to sympathize deeply with a heroine so obviously winning her game as was this unjustly accused shopgirl. She was enjoying life as much as money and her success in blackmail and other pursuits enabled her to.

She appeared, in spite of her sufferings of the first act, to be getting more than square with life. It seemed really as if she ought to be grateful to any employer responsible for her acquisition of any such infallible get rich quick methods.

The play, with the beginning of a plot to rob her father-in-law—a means adopted by the police to catch her and her associates—altogether departed from her and her plans of revenge. Then the burglars—especially their leader—became the centre of the audience's interest.

It was hereafter in the recurring ingenuity of various episodes that the play held the spectator. And of course such interest is spasmodic in comparison to the dominating control that the central theme of a play should exercise if it is to be melodrama of the highest type.

William Mack played the faithful thief who killed the stoolpigeon and then confessed rather than see his innocent friends suffer with the masterful naturalness and truth to life that he reveals in such rôles. Somewhat stronger indication of her determination to revenge the wrongs she has suffered would have added force to Miss Cowl's interpretation of the heroine. Yet

9/12

NYT

'WITHIN THE LAW' A VIVID MELODRAMA

An Injured Shop Girl's Fight for Justice Told Excitingly in Veiller's Play.

FULL OF TENSE SITUATIONS

Ways by Which "Crooks" Can Work Disclosed—Realistic and Fast Acting at New Eltinge Theatre.

WITHIN THE LAW, a play in four acts. By Bayard Veiller. Eltinge Theatre.

Sarah	Georgia Lawrence
Smithson	A. V. Phillips
Richard Gilder	Orme Caldara
Helen Morris	Catherine Tower
Edward Gilder	Dodson Mitchell
George Demarest	Brandon Hurst
Mary Turner	Jane Cowl
Detective Sergeant Cassidy	John Willard
Agnes Lynch	Florence Nash
Joe Garson	William B. Mack
Fannie	Martha White
William Irwin	William A. Norton
Eddie Griggs	Kenneth Hill
Inspector Burke	Wilton Taylor
Thomas	Arthur Ebbetts
"Chicago Red"	Arthur Spaulding
Dacey	John Camp
Tom Tupper	Edward Bolton
Dan	Frederick Howe
Williams	Joseph Nickel

All the hints that Gaboriau, Anna Katherine Green and Sir Arthur Conan Doyle, not to mention the author of "Arsene Lupin" and "Raffles," have given to aspiring young crooks, may be considered hereafter as abridged information in face of Bayard Veiller's "Within the Law," produced last night at the new Eltinge Forty-second Street Theatre. How he dared have the play performed during the present demoralized condition of the police force is a matter he must settle with his own conscience.

The worst of it is that everybody in New York will go to see the play, and it must not surprise any high school girl's parent to have his daughter carrying out some perfectly heinous scheme with the excuse that it is "within the law."

This preface may only be considered to faintly suggest the fact that Mr. Veiller, whose name as a playwright has hitherto been rather obscure, has written a play which not only is sure of being extremely successful, but one which is novel as well as stirring melodrama, with one unexpected situation piled on top of another, and the last act continuing at the same high pitch in which the first begins. It may be recommended to stir the most jaded nerves.

To use musical terms, Mr. Veiller has begun by playing the highest notes on his organ fortissimo. Occasionally, to vary the effect and to provide for another climax, he softens his touch on the keys; the notes are scarcely heard. Then, with a whirring crescendo, he goes on to another loud passage.

There are those, doubtless, who may undertake to prove that "Within the Law" is a problem melodrama. It may stand as a pitiless arraignment against the men who ask girls to work for them at wages on which the girls cannot live; it may stand as an ironic exposure of the way the law is successfully twisted by expensive lawyers to fit rich clients' needs; it may stand for something of a laugh at the expense of the Police Department.

But it is safe to say that audiences will not seen anything in it but an exciting entertainment of the most vivid kind, in which the sympathy from first to last is with the shop girl who is sent to serve three years in prison for a crime she has never committed.

Mary Turner, the shop girl, is arrested for stealing goods in a department store in which she works for $6 a week. She is not guilty, but she is convicted and sentenced to three years in the penitentiary, principally because the owner of the department store asked the Judge to make an "example of her." Before she goes to prison she tells her employer that if he wants girls to stop stealing in his shop he can prevent it by paying them living wages. And she adds forcibly that when she gets out of prison she intends to devote herself to getting even.

She is clever, and she reasons that the law has sent her to jail for a crime she has never committed, because she was poor and unable to defend herself. The law can be moulded to suit the wishes of the rich. Once out of jail she lays her plans accordingly. She engages a lawyer to tell her what she can do and what she can't and surrounded by a gang of crooks, who do her bidding, she openly defies the law because she is acting within it.

But her deepest thought is her revenge against Gilder, her former employer, and her plan is to marry his son. This is a simple matter because the young man is in love with her. She marries him just an hour before trouble in the shape of the detective department is at her heels. In the meantime one of the men who works with her, Joe Garson, has been … an offer of a regular "job."

… cause the part of Mary changes abruptly. In the second act she is a rich, well-poised young woman—what she would have been before, of course, if she had had money. And in the second act Miss Cowl succeeded in doing that thing which so few parts require an actress to do—getting her audience all over again to believe in her reality. From that time on her conquest was complete, and at the end of the third act she received a real ovation, in which the crowd not merely applauded—they shrieked.

Miss Florence Nash was very amusing as Agnes Lynch, a young lady with a blackmailing past, who talks slang. Mr. Veiller had provided her with some new slang, too. Catherine Mitchell should be commended for playing cleverly an emotional bit, which stood well out of the second act.

For the rest the play belonged to the men and they were all successful in creating their atmosphere and maintaining it. Orme Caldara was forceful and real as the young lover. Dodson Mitchell gave a very fine portrait of the elder Gilder. William B. Mack, on familiar ground of course, played very well indeed the part of Joe Garson, and Wilton Taylor as Inspector Burke was the last word in realism. In fact in these days of police inquiry if you want to see what a police Inspector looks and acts like go to see Mr. Taylor. The other parts were all in good hands, but one should mention Mr. … and Mr. Willard.

As for the new theatre, which opened its doors for the first time on this occasion, it proved to be a commodious, well-arranged affair. The color scheme is lighter than that to which theatregoers in New York are accustomed. It is varied with gold. The decorations—at least those of the drop curtain—are Egyptian, but there are also Greek and Roman figures. What the designer intended when he decorated the boxes with bacchantic figures, wearing Egyptian headdresses and playing pipes, cannot be imagined.

1912

WORLD 9/12/12 7:5

NEW THEATRE … AND BEARS NEW PLAY

First Is Called "The Eltinge," While Its Production Is Known as "Within the Law."

UNDERWORLD MELODRAMA WITH EXCITING INCIDENTS.

Its Interpretation Proves to Be Admirable with Jane Cowl as Its Revengeful Heroine.

It has come to be an ordinary occurrence for a new theatre to open in New York. So the first inspection by the public last night of the erectile house that has joined the theatrical settlement in West Forty-second street may be regarded as an incident rather than an event.

The new temple of the muses is named the Eltinge, after Julian of the swishing skirts and soaring tea. It follows its recent predecessors in size, sight lines and capacity, but it represents new vagaries in decoration. The garish style is Egyptian, with dusky … of … Africans bulging from the box fronts and proscenium, and the … on the curtain is in harmony, for it resembles a Nile sunset on a hot night.

Al H. Woods is the proprietor of the new house. He might also be suspected of producing its first play, Bayard Veiller's "Within the Law," so vividly does this melodrama of underworld life recall various of Theodore Kremer's screeching compositions of which Mr. Woods once upon a time was impresario in Fourteenth street.

Let it not be suspected that the comparison is a reflection against "Within the Law." Mr. Kremer in his day contributed hilariously to the gayety of nations and Mr. Veiller's piece is almost, if not quite, as good fun. It also has the advantage of a very good cast, for that fast rising emotional actress, Miss Jane Cowl, played its heroine with all the impressiveness and pathos that the character would permit. Then there was Miss Florence Nash, who gave a most amusing portrayal of a young adventuress. William B. Mack, to whom stage villainy is an open book, was a burglar who had added a Maxim "silencer" to the implements of his trade.

The melodrama appeared a pretense, at least, of a trenchant moral. Depart…

9/8/12

Some Beautiful New Playhouses to Open Their Doors Soon ---Many Others in Prospect.

Royal Theatre.

Eltinge Theatre.

Shubert Theatre.

Ames Theatre.

WHAT MANAGERS PROMISE FOR THIS SEASON

TROUBLES OF A MONOLOGIST

9/8

Empire Theater & Interior

LP 1331
LP-1332

Special Theater Hearing, June 14th and 15th, 1982

Name:	EMPIRE THEATER	LP-1331	Item #27
	EMPIRE THEATER INTERIOR	LP-1332	Item #28
Other name:	Eltinge Theater		
Address:	236-242 West 42nd Street		
Architect:	Thomas W. Lamb		
Date:	1911-1912		
Style:	Beaux-Arts Classic		
Original owner:	Al H. Woods, Julian Eltinge		
Size:	Approximately 800 seats; auditorium and two balconies		
Opening Production:	Within the Law, September 11, 1912		

Manhattan

(13)

LP Number 1331 & 1332

Date Heard 6/14 & 6/15

Proposed Landmark Empire Theater
236-42 West 42nd Street

Site - Tax Map Block 1013 Lot 50

Owner Alfred R. Goldstein; Annbar Assoc. c/o Elk City Inc; 685 Fifth Avenue, NYC 10022

~~Representative (of owner)~~ Lessee Bernard B. Brandt; Brandt Theatres; 229 West 42nd St. NYC 10036

Community Board John Stricker, CB 5, Room C-54, 10 Rockefeller Plaza, NYC 10020

Department of Buildings
Borough Superintendent George Sakora, P.E, 20th floor Municipal Building; New York, NY 10007

Borough President Andrew Stein; Room 2050 Municipal Building; New York, NY. 10007

Council Member - at - large Henry J. Stern; City Council City Hall; New York, NY 10007

Council Member - at - large Edward Wallace, City Council City Hall; New York, N.Y. 10007

Congressman S. William Green, 110 East 45th Street, New York, N.Y. 10017

Council Member Carol Greitzer, 51 Chambers Street, New York, NY 10007

Senator Manfred Ohrenstein, 131 Waverly Place, New York, NY 10011

Assembly Member Richard N Gottfried, 131 West 72nd St. New York, New York 10023

Interested Party (ies) _____

Please attach "blurb" in final form and forward to Marion Cleaver by _____.

LP- _____

Heard 6/14-6/15/82

ITEM NAME Empire Theater

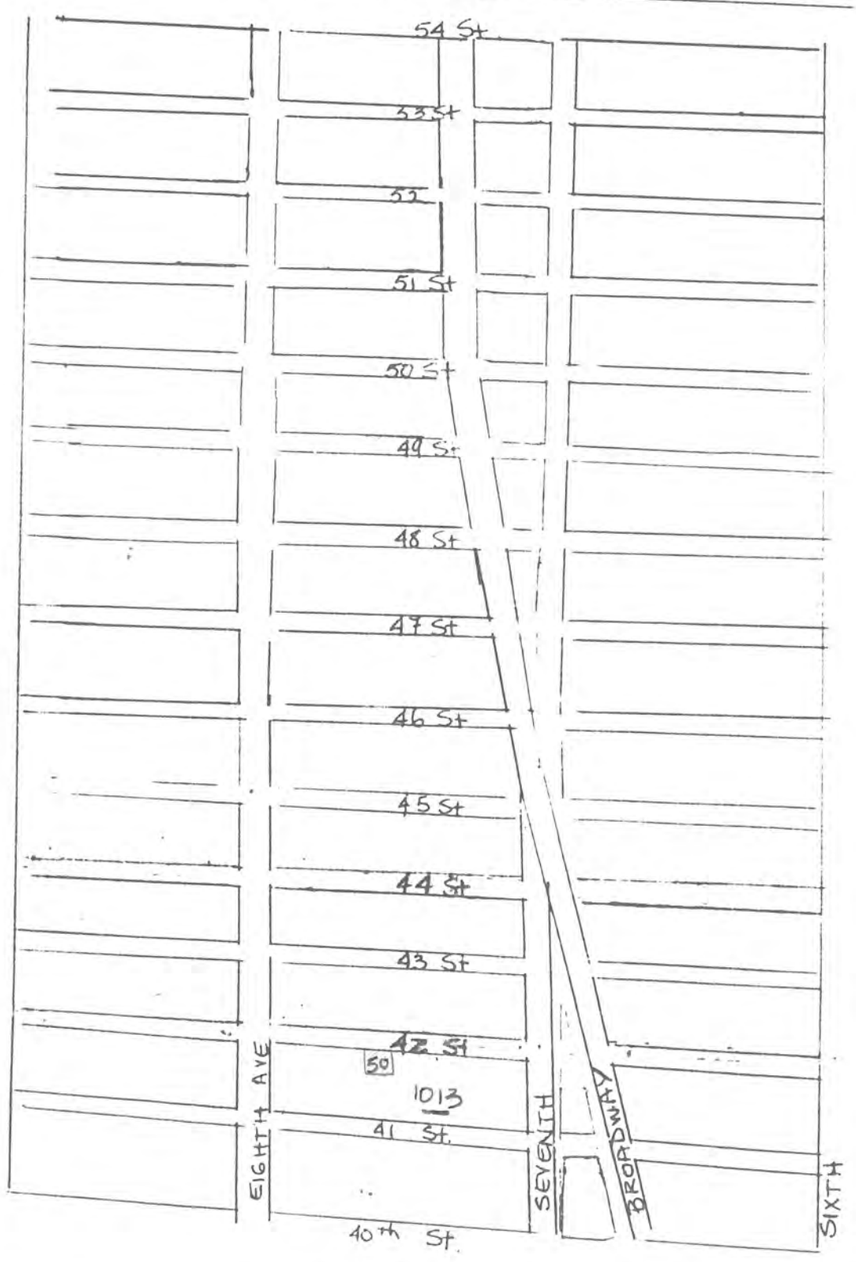
ADDRESS 236-242 West 42nd St

BOROUGH Manhattan

OWNER Alfred R. Goldstein; Annbar Assoc.
c/o Elk Realty Inc; 655 Fifth Ave 10022.

Lessee: Bernard B. Brandt; Brandt Theatres;
229 West 42nd St. NYC 10036

TAX MAP BLOCK 1013, LOT 50



LANDMARKS PRESERVATION COMMISSION

EMPIRE, LIBERTY ✓ 50, 59, 72
SELWYN, NEW APOLLO 79, 81, 41
TIMES SQUARE, LYRIC ✓

BUILDING VICTORY ✓ CALENDAR NO. 27

FOR DESIGNATION AS A LANDMARK ____ AGAINST DESIGNATION AS A LANDMARK ✓

NAME WILLIAM C. SHOPSIN, AIA

ADDRESS 280 WEST 11th STREET, NEW YORK, 10014

REPRESENTING 42ND STREET CO./BRANDT'S

ADDRESS ____

The top part of this form goes to the Chairman of the meeting.

Retain this part of the form and present it to the person at the speaker's table when you come forward to address the Commission.

BUILDING EMPIRE, LIBERTY, SELWYN, NEW APOLLO, TIMES-SQUARE, LYRIC, VICTORY — 50, 59, 72, 79, 81, 41

CALENDAR NO. 27

FOR DESIGNATION AS A LANDMARK _____ AGAINST DESIGNATION AS A LANDMARK ✓

NAME WILLIAM C. SHOPSIN, AIA

REPRESENTING ~~42 ST DEVELOPMENT CO./ BRANDTS~~ 42 ND STREET THEATER CO./BRANDTS

LANDMARKS PRESERVATION COMMISSION

EMPIRE, LIBERTY
SELWYN, NEW APOLLO
TIMES SQUARE, LYRIC
BUILDING VICTORY

50, 59, 72
79, 81, 41
CALENDAR NO. 27

FOR DESIGNATION AS A LANDMARK ____ AGAINST DESIGNATION AS A LANDMARK ✓

NAME Howard Alan Zipser

ADDRESS Rosenman Colin et al. 575 Madison Avenue

REPRESENTING The Brandt Organization/42 Head Corp.

ADDRESS 1481 B'way

The top part of this form goes to the Chairman of the meeting.

1. New Apollo interior + exterior
2. Lyric ~~exterior~~ interior
3. Victory exterior
4. Selwyn interior + exterior
5. Liberty interior + exterior
6. Times Square interior + exterior
7. Empire interior

LANDMARKS PRESERVATION COMMISSION

BUILDING _____ CALENDAR NO. _____

FOR DESIGNATION AS A LANDMARK ____ AGAINST DESIGNATION AS A LANDMARK X

NAME Christopher Gray

ADDRESS 216 W. 89

REPRESENTING Brandt

ADDRESS _____

The top part of this form goes to the Chairman of the meeting.

LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

August 20, 1982

Alfred R. Goldstein
Annbar Association
c/o Elk Realty Inc.
685 Fifth Avenue
New York, New York 10022

Re: Please see enclosed list

Dear Mr. Goldstein:

The public hearing on the proposed designation of the above named properties was continued to Tuesday, October 19,1982 at 9:30 A.M. in the Board of Estimate Chambers, City Hall. You or your representative are invited to attend the proceedings and offer any additional testimony or written information.

Public notice of the hearing identifying the proposed landmarks and their sites will appear in the City Record of October 4, 1982, and on each day (other than Saturdays, Sundays and holidays) thereafter until and including October 19, 1982.

Please contact me at 566-7577 if you have any questions.

Sincerely,

Lenore Norman

Lenore Norman
Executive Director

LN:MC:hoh

Empire Theater & Interior
236-242 West 42nd Street
Manhattan
Tax Map Block 1013, Lot 50

Liberty Theater & Interior
234 West 42nd Street
Manhattan
Tax Map Block 1014, Lot 39

New Apollo Theater Interior
228-238 West 43rd Street a/k/a
215-223 West 42nd Street
Manhattan
Tax Map Block 1014, Lot 20 in part

Selwyn Theater & Interior
229-231 West 42nd Street
Manhattan
Tax Map Block 1014, Lot 17

Times Square Theater & Interior
215-223 West 42nd Street
Manhattan
Tax Map Block 1014, Lot 20 in part

Victory Theater & Interior
207-211 West 42nd Street
Manhattan
Tax Map Block 1014, Lot 25

Lyric Theater & Interior
213 West 42nd Street a/k/a
214-226 West 43rd Street
Manhattan
Tax Map Block 1014, Lot 39

William C Shopsin, AIA

280 West 11 Street
New York, NY 10014

Telephone
(212) 989-7009

Statement to the New York City Landmarks Preservation Commission - Public Hearing on Midtown Theaters: June 14 & 15, 1982

Re: Empire, Liberty Theaters
South Side, West 42d Street

Selwyn, New Apollo, Times Square,
Lyric, Victory Theaters
North Side, West 42d Street

The 42nd Street Theater Co. whom I represent today has the dubious distinction of owning seven of the forty-five midtown theaters proposed for designation. Even more selectively these seven are part of a core group of nine theaters grouped north and south of 42nd Street between Seventh and Eighth Avenues, included in a detailed study called the 42nd Street Development Project.

The studies by Cooper, Eckstut Associates for the 42nd Street Development Project June 1981, articulate a fascinating proposal to interweave the old and the new in the midst of the once prestigious theater row.

Clearly it is going to take more than nostalgia to resurrect these tired and shabby theater structures. Supplementing the planning studies, Adolf Placzek and Dennis McFadden's report, Recommendations for Historic Preservation in the Project Areas, (Parsons Brinkerhoff, May 1981) documents the exterior and interior of each of the theaters. Each has been meticulously described and significant details noted. The results have been tabulated into three categories. The Placzek report recommends designating only the exteriors of the Times Square-Apollo, the Empire, and the 43rd Street facade of the Lyric Theater. The combined facade of the Times Square and Apollo Theaters has been totally mutilated at the street level and retains virtually none of its original elements. Likewise the Empire "facade is in need of more than just a thorough cleaning to restore it to its full glamour," to quote Mr. Placzek. Of the three only the 43rd Street facade of the Lyric is fairly intact, but it is isolated in a monotonous street wall of theater exits on a clearly secondary thoroughfare.

Mr. Placzek seems determined to support Cooper-Eckstut 's planning proposals, and he valiantly attempts to justify the retention of many of the remaining theater facades while only seriously suggesting the restoration of one of the theater interiors, the Victory, the oldest and least commercially viable in the whole stock of Broadway's legitimate theaters. The net result is a sort of "Potemkin village" or "western false-front" flanking Forty-Second Street between the proposed new tower constructions at the corner intersections of Seventh and Eighth Avenues.

I believe that the Landmarks Preservation Commission is empowered to designate significant architecture and not stage sets. This probably explains why the preservation consultants extol the virtues of the blank brick walls on the rear stagehouses and alleyways of the theaters. One must seriously question the hyperbole of the preservation consultants, much of which exaggerates the merits of what has survived. Too often what the consultants remark "is well preserved" could better be described as "remains intact." Adolf Placzek is the librarian emeritus of Columbia University's Avery Architectural Library, a distinguished scholar and bibliophile. He is

not, however, a practicing architect. He seldom notes whether the missing decorative architectural elements he feels can be so easily restored are plaster, terra cotta, or stone. The technical and cost implications of these details are considerably more than academic distinctions.

Restoring what's left of the Victory Theater to "almost Venetian glamour," to quote Mr. Placzek, would cost a Doge's fortune. The APM (American Practice Management, Inc.) January 1981 report Assessing Market Feasibility of Ten Theaters on 42nd Street, notes that "for institutional use of this sort, the restoration grade renovation of the house, along with full stage equipment and systems (necessary because institutional companies never bring their own equipment as do Broadway shows), will require an investment of $3,022,000."

This prospect leaves the current owners considerably less enthusiastic and optimistic than the authors of the 42nd Street Development Project. The current entertainment may not meet everyone's sense of high culture or sophisticated entertainment, but it does pay taxes to the City. The proposed institutional or non-profit use would require perpetual subsidy and never produce any revenue. Let us pause to

remember the Harkness Ballet Theater launched with the same exalted purposes, backed by an indulgent angel, which did not last even a few seasons. It would be a tragedy to restore the Victory Theater out of existence!

Likewise to seriously consider the designation of the exterior of the Times-Square, Apollo, Lyric, and Empire theaters disembodied from an economically viable plan for the theaters they contain is a sham and an unrealistic burden to the property owners who are justly cynical about previously ambitious development schemes for improving 42nd Street, Times Square and the Broadway theater district.

Thus far gentrification may have reclaimed many of New York's run-down residential, commercial, and manufacturing districts generating the revenues to refurbish dilapidated older buildings. I don't believe that West 42nd Street is susceptible to the same formulae at present. I am concerned that facade designations at this juncture will exacerbate rather than accomplish the Landmarks Commission's stated preservation objectives.

Respectfully submitted,

William C. Shopsin, A.I.A.
Historic Preservation Consultant

Empire Theater. LP- 1331
1332

William Shopsin
Chris Gray.
Howard Lipser } all spoke

Hearing closed 10/19/82

Record open for 30 days.

CALENDAR

of the

LANDMARKS PRESERVATION COMMISSION

of

The City of New York

OCTOBER 19, 1982

Meeting at 9:30 A.M.

in the

BOARD OF ESTIMATE CHAMBERS

at

CITY HALL

Edward I. Koch, *Mayor*

Volume 13 Number 8