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)

207 WEST 42 STREET

M B: 1014 L: 25

VICTORY THEATER

Research File

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Variety

HUDSON (PA 2)

ANDREW CRAIG MORRISON
historic preservation consultant

627 E. Thompson
Philadelphia, Pa 19125
November 8, 1983

Dear Genie,

Many thanks for your letter and the further information that you supplied on DeRosa and PerEIra--I'm afraid my eyes were not sharp enough to catch the unusual spelling. For your information, the Detroit theatres designed by Mr. Pereira were: EAST END, 1050 seats, built 1926, a relatively small but quite elaborate Renaissance style neighborhood theatre on a major commercial avenue on the east side of the city. The auditorium was high, narrow and old-fashioned in appearance. It closed in 1954, became a revival church for a while and eventually was demolished. ORIENTAL, 2950 seats, opened September 26, 1927, renamed RKO DOWNTOWN 1930, closed 1950 and demolished. The site remains a parking lot and some parts of the old lobby remain intact within the adjoining building. This was a large downtown palace, but never a popular one. It was in the atmospheric style, with sky-dome ceiling and a generally far eastern decor. RKO UPTOWN, 3200 seats, opened March 7, 1927, later called SIX MILE UPTOWN and still later the SIX MILE. This was (and to my knowledge still is) one of four major regional theatres in Detroit. It is a big barn, stripped of most decorative elements years ago in an effort at modernization, has a large working stage, spent several years as a porno house, and as of two years ago was being fixed up as a live rock show house. It is actually located in Highland Park, a small city wholly surrounded by Detroit. It is on Woodward Avenue at Six Mile Road, hence the name. In addition there was a theatre called the VOGUE, designed by Pereira & Pereira, 1460 seats, opened Christmas Day, 1937. This was a simplified art deco neighborhood house, movies only--no stage. I spent many Saturday evenings there as a kid.

With regard to your second request--I'm puzzled. The only thing that I ever wrote about J. B. McElfatrick was a short piece in the new Macmillan Encyclopedia of Architects. I have done extensive research on him, to the point of having uncovered over 200 commissions of his all over the country. I did write a paper on the 42nd Street theatres while at Columbia. It is a bit long to xerox, but I will be happy to share any information with you. Both of the theatres that you mention involve only questionable or partial in-

volvement by McElfatrick. The VICTORY was designed by A. E. Westover, a Philadelphia architect who did a lot of very ornamental houses for B. F. Keith. My paper is in error in crediting it to McElfatrick, although his firm did some lobby alterations to it. It is a very interesting theatre architecturally and historically and one of the real masterpieces of 42nd Street. The HUDSON I can't figure out. McElfatrick took out a building permit for it, then Israels & Harder took out a building permit for it. It was published under McElfatrick's name, but does not look much like his other houses. If you can figure out its parentage, you're a better researcher than I am.

I hope that this little bit of extra information is helpful to you. It is a subject that has fascinated me for a long time and, as I said, I will be pleased to help you in any way possible.

Sincerely,

Craig Ellenzweig

CC:LKF
EE

THEATRE PROJECTS

THE VICTORY THEATRE, 42ND STREET - A Report by Iain Mackintosh, Theatre Design Consultant, historian and practitioner in 19th Century theatre restoration in Great Britain.

On Sunday, 13th July, and in the company of the Theatre Historical Society, I was able to make a visit to five 42nd Street theatres, the Victory, Lyric, Liberty, Selwyn and Apollo. The first four are all now movie palaces, the last has been recently restored by the owners, Midtown Theatre Corporation.

Of these theatres, one stood out as being of superlative and special interest, and this was the Victory. Perhaps one should start by explaining that it is highly unlikely that it would any longer be wise to consider restoring the Lyric, the Liberty or the Selwyn. The boxes have been totally removed from the Lyric. At the Liberty, half the boxes have been removed. At the Selwyn, the boxes do remain. However, the Selwyn, which was built in 1918, does not strike one as being a theatre of particular interest. The Apollo has already been restored. This, too, is a late theatre (the theatre opened in 1920). While its restoration must be a matter of congratulation for the owners, it must be noted that the moulded decoration has simply been painted over and will, therefore, require attention in the not too distant future.

The Victory is a very special theatre. Originally called the Republic Theatre, it was the first theatre ever to be built on 42nd Street. The manager was Oscar Hammerstein, the architects J. B. McElfatrick. The opening took place on 27th September 1900. The form of this theatre dates from an earlier generation than all other existing theatres in New York, except possibly Hammerstein's Opera House in Harlem (which, though magnificent, is in a sad state of repair and is probably not worth considering for restoration because of its position). An examination of over 40 theatres in the New York and Connecticut area during July 1980, and a subsequent study of all the major source books reveals that theatre architecture in North America changed significantly during the first decade of the 20th Century. The demands of spectacle resulted in theatres becoming wider. Seeing the show became more important than having a close contact with the individual performer. The earlier theatres, of which the Victory would appear to be the sole survivor in New York, were more of a horseshoe form. There was much plaster decoration (most of which survives at the Victory), but the focus was on the front of the stage and on the performer. It is this sort of focus, on the actor rather than on the scene, which makes a theatre work for Shakespeare, for burlesque, for much modern writing and for individual cabaret performances. The tastes of the theatre profession are changing today and, strangely, these early theatres somehow seem more appropriate to the theatre of the 1980's than the later theatres. The Victory could be a home for burlesque in New York, or it could provide a home for a serious, legitimate repertory company. It has that sort of potential. And, whatever its potential for the future, it must be said that it is the sole remnant of New York's distinguished theatrical past. Restored, it would feel older than, say, the Lyceum, although not so grand.

/...2

My own personal feeling, therefore, having visited many theatres in the New York area, is that the Victory merits special attention. While it is necessary and useful for studies to be commissioned on the whole problem of the 42nd Street and associated Broadway theatres, there would also be merit in doing a case study on an individual theatre. Naturally, I would be delighted to assist an appointed New York architect in carrying out such a study.

Lastly, I believe such a study shouid include the adjoining Lyric theatre. I do not believe the Lyric auditorium can be saved and would, therefore, suggest that it no longer be considered worthwhile restoring. However, the Lyric facade on 43rd Street is also something exceptional. The cleaning by the owner has demonstrated what a fine bit of architecture this is. Accordingly, one avenue of examination that a feasibility study on the Victory could follow would be to consider turning the entrance to the Victory through the facade of the Lyric on 43rd Street, and use the Lyric ground area either for restaurants and exhibition spaces to support the Victory, or as a site for a small, flexible 400-seat experimental theatre space, the like of which is needed in the Broadway area if the polarisation of theatrical activity is to be halted. New and old, proscenium and open stage, legitimate and burlesque - it is my belief that the Victory and Lyric site could provide something special and new for New York, which at the same time is celebrated in a living way the viable provision of Broadway theatre.

IAIN MACKINTOSH
8th August 1980

VICTORY (pg 2)

ANDREW CRAIG MORRISON
historic preservation consultant

627 E. Thompson
Philadelphia, Pa 19125
November 8, 1983

Dear Genie,

Many thanks for your letter and the further information that you supplied on DeRosa and PerEIra--I'm afraid my eyes were not sharp enough to catch the unusual spelling. For your information, the Detroit theatres designed by Mr. Pereira were: EAST END, 1050 seats, built 1926, a relatively small but quite elaborate Renaissance style neighborhood theatre on a major commercial avenue on the east side of the city. The auditorium was high, narrow and old-fashioned in appearance. It closed in 1954, became a revival church for a while and eventually was demolished. ORIENTAL, 2950 seats, opened September 26, 1927, renamed RKO DOWNTOWN 1930, closed 1950 and demolished. The site remains a parking lot and some parts of the old lobby remain intact within the adjoining building. This was a large downtown palace, but never a popular one. It was in the atmospheric style, with sky-dome ceiling and a generally far eastern decor. RKO UPTOWN, 3200 seats, opened March 7, 1927, later called SIX MILE UPTOWN and still later the SIX MILE. This was (and to my knowledge still is) one of four major regional theatres in Detroit. It is a big barn, stripped of most decorative elements years ago in an effort at modernization, has a large working stage, spent several years as a porno house, and as of two years ago was being fixed up as a live rock show house. It is actually located in Highland Park, a small city wholly surrounded by Detroit. It is on Woodward Avenue at Six Mile Road, hence the name. In addition there was a theatre called the VOGUE, designed by Pereira & Pereira, 1460 seats, opened Christmas Day, 1937. This was a simplified art deco neighborhood house, movies only--no stage. I spent many Saturday evenings there as a kid.

Rico Williams + Hell. not Percival R.

With regard to your second request--I'm puzzled. The only thing that I ever wrote about J. B. McElfatrick was a short piece in the new Macmillan Encyclopedia of Architects. I have done extensive research on him, to the point of having uncovered over 200 commissions of his all over the country. I did write a paper on the 42nd Street theatres while at Columbia. It is a bit long to xerox, but I will be happy to share any information with you. Both of the theatres that you mention involve only questionable or partial in-

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I hope that this little bit of extra information is helpful to you. It is a subject that has fascinated me for a long time and, as I said, I will be pleased to help you in any way possible.

Sincerely,

Cindy Mannin

10 Theaters on Forty-Second Street

Hardy Holzman Pfeiffer Assoc. for City of 42nd Street Dev.

1 VICTORY THEATER (1899)

207 West Forty-Second Street

Architect: J.B. McElfatrick

Capacity: 770
Current Owner: Brandt Family

HISTORY

The Victory has had a succession of owners and names since it opened in 1900 as the Republic, the second theater on 42nd Street. Built by Oscar Hammerstein and designed by J.B. McElfatrick, the Republic was in its time the most technologically advanced theater in New York. Financial problems caused Hammerstein to sell the Republic to David Belasco who in turn named it after himself. When he finally opened a new Belasco Theater he restored the Republic's name. In 1931 legitimate theater gave way to Burlesque and in 1942 with the new name of Victory, the theater became a movie house.

EXTERIOR

The original facade of the Victory included highly ornamental portions. An exterior double staircase (which allowed independent access to the upper balconies) and a resplendent cast iron and glass canopy have since been removed. Originally the roof space was a continuation of Hammerstein's adjacent Victoria Theater, called the "Paradise Roof." It boasted a free standing arcade above the present cornice and was topped by ten foot tall urns. Some of the original features of the brownstone facade remain, such as circular windows and a row of dorie columns near the parapet. Today the facade is in serious need of patching, cleanir painting in order to insure no further di

roof

Complete restoration would requi for replacement of the stair an result would be a unique and sp the pleasures within (recent br restoration could be used as a present sidewalk congestion ma seem unlikely.

AUDITORIUM

With a capacity of 770 the Victory is an almost perfectly preserved opera house. The horseshoe configuration of the orchestra and two balconies which wrap around the sidewalls and connect with four proscenium boxes distinguish the Victory from neighboring theaters on 42nd Street.

Its robust plasterwork was the creation of Hammerstein's brother, Arthur, and much was made of the central dome in accounts of the time. Belasco's tenure added a luxurious mahogany screen at the rear of the orchestra. Tapestries covered the rear walls, plasterwork simulating draperies was added to the sidewalls and a rich color scheme of "grass green," Dubarry rose and gold was used. It was considered a masterpiece of decoration which "set a new tone of subdued elegance and technical perfection for the New York Theater."

Today air conditioning equipment sits in the boxes. All the wall, floor and ceiling surfaces are dirty and in poor repair. Renovation must include upgrading the wooden floor of the orchestra, replacing all seating and carpeting and extensive replastering and painting. Once renovated, the Victory's unique configuration and rich detailing suggest it would be an excellent hall for chamber music, chamber opera, dance and drama.

PUBLIC SPACE

Unlike the house, public spaces lack graciousness. The lobby is a small vestibule inadequate for current use. Poor circulation has resulted from successive subdivisions and inclusion of a refreshment stand.

All surfaces are in poor condition requiring new flooring, doors and hardware, replastering and painting. Toilets are in fair condition. Some replacement of the ceramic tile is needed. The women's toilet has an inadequate number of fixtures to meet current requirements.

As is the case with many of the other theaters, there is neither an adequate box office or coat check facility.

Egress from the house is through doors at the sides of orchestra and balconies. These doors lead into covered alleys which run the length of the building and end at 42nd Street. There is no adequate service to the stage since development on 43rd Street has blocked all access other than through the narrow egress alleys.

STAGE & SUPPORT AREAS

The stage is 27'-6" deep and over 52 feet wide with a fly floor for operating the rigging on stage left. Both the gridiron and the sandbag loading platforms are of wood construction and must be carefully surveyed and repaired prior to installation of any new rigging equipment.

Dressing rooms are located on both sides of the stage with access from exposed staircases on stage. While the dressing rooms are adequate in number, they require major rehabilitation in the form of cleaning, rewiring and replumbing.

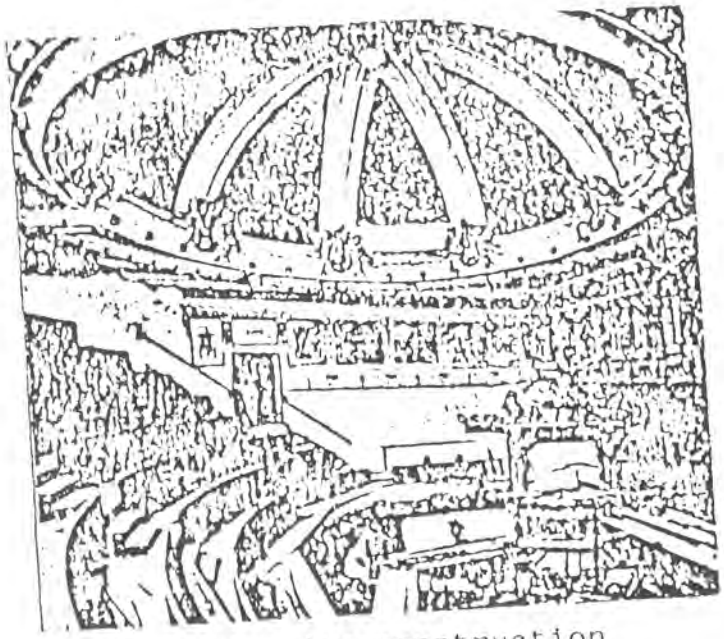
The stage floor must be rebuilt. The understage area contains a series of elevators which are beyond repair and restructuring this area to accommodate additional dressing rooms for actors, stage hands and musicians should be considered.

All of the hemp rigging and associated hardware requires replacement and the house curtain and fire curtain rigging must be restored to its original condition. Since most of this rigging reflects the theater technology of the late nineteenth and early twentieth centuries it would be desirable to restore rather than replace it.

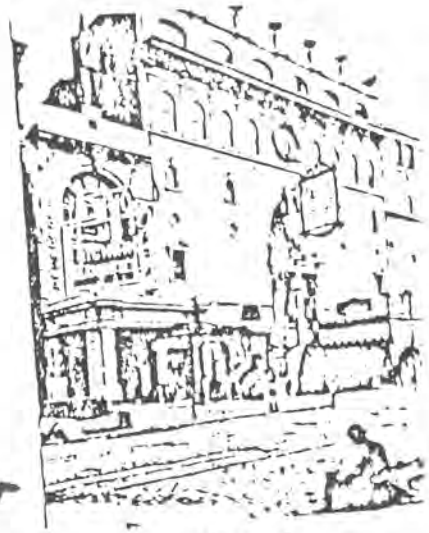
Finally, new lighting controls and a complete sound system are needed. To maintain the architectural integrity of this fine old theater every precaution should be taken to carefully install new power supply equipment so it does not detract from the original decor.

SUMMARY

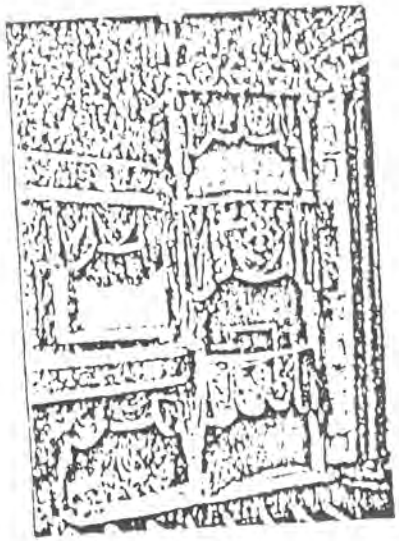
The Victory is a prime candidate for institutional use. Its intimacy, architectural distinction and unique configuration make this theater special. A variety of music, theater, dance and chamber opera activities could been seen on its stage to great effect. No other room in the City offers a similar opportunity.



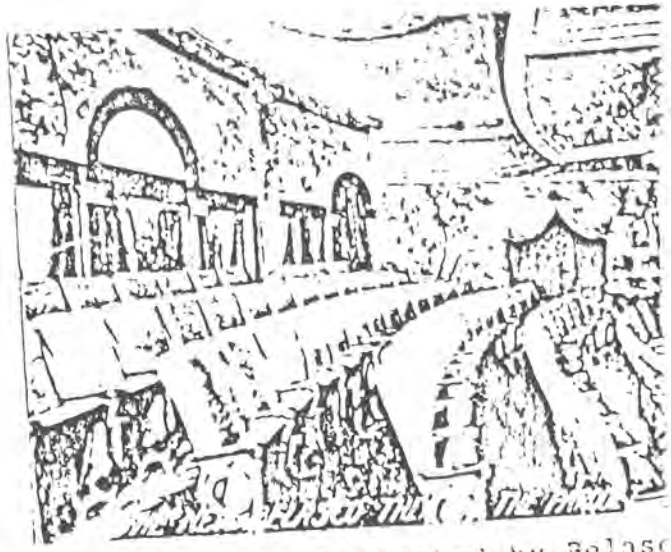
Auditorium under construction



Early Facade



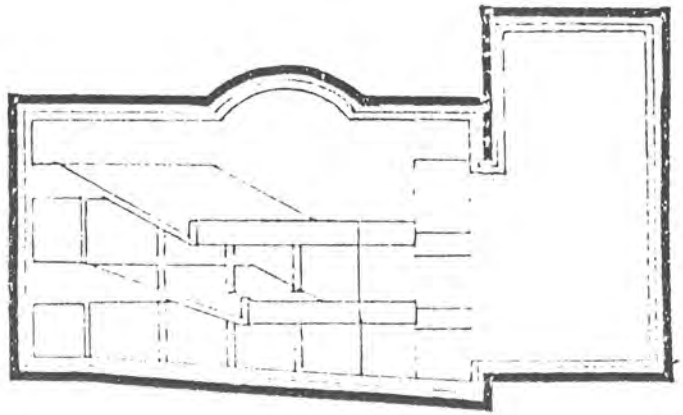
Original Boxes

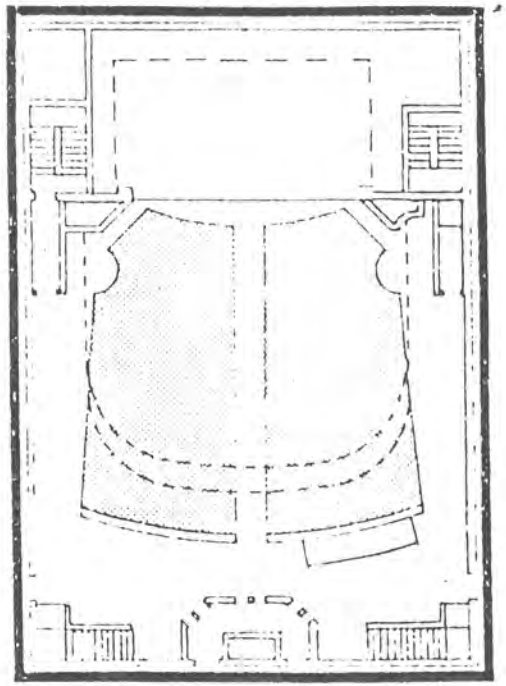


Main Floor as decorated by Belasc

VICTORY THEATER

TOTAL AREA	11,900 sq.ft.
TOTAL VOLUME	276,000 cu.ft.
STAGE AREA	1,860 sq.ft.
FOOTPRINT	6,900 sq.ft.
SEATING CAPACITY	770 seats





Drawings are not to scale and represent only an approximation of the plan

VICTORY THEATER

	Institutional	Commercial
1. EXTERIOR IMPROVEMENTS		
a. Rehabilitate or restore exterior (restoration of original staircase, marquee and parapet)	$950,000	$100,000
2. HOUSE (orchestra, balcony, stairs)		
a. Rehabilitate or restore interiors (painting, carpeting, lighting, bars, etc.)	800,000	200,000
b. Install or rehabilitate seating	100,000	56,000
3. PUBLIC SPACES (lobby, toilets, box office, etd.)		
a. Renovate and upgrade public toilets to code requirements	120,000	9[illegible],
b. Install or rehabilitate public lobby including box office and coat check facility	75,000	50,000
4. BACKSTAGE FACILITIES (dressing rooms, support facilities, orchestra pit)		
a. Rehabilitate or install dressing rooms	200,000	150,000
b. Open orchestra pit	20,000	20,000
c. Install new stage floor	30,000	30,000
5. EGRESS IMPROVEMENTS	125,000	125,000
6. THEATER EQUIPMENT		
a. General clean-up of backstage areas including removal of rigging, conduit and obsolete equipment	5,000	5,000

	Institutional	Commercial
b. Rehabilitate fire curtain including rerigging cut line and hand line, repairing asbestos and rigging lines	10,000	10,000
c. Motorize house curtain		
d. Rehabilitate counterweight system		
e. Install new hemp rigging including pin rail, rope and sheaves	40,000	40,000
f. Install new theatrical lighting system	200,000	
g. Install front-of-house distribution for lighting	25,000	25,000
h. Restore gridiron, loading platforms and fly galleries	100,000	100,000
i. Install new sound system	70,000	
j. Install new paging, intercom and backstage, cuing system	25,000	25,000
k. Rehabilitate light pipe sets		
l. Rehabilitate manual house curtain rigging	6,000	6,000
m. Rehabilitate stage house smoke vent rigging	1,500	1,500
7. ELECTRICAL		
a. Increase power to building and new house lights and service distribution systems	150,000	150,000
8. HVAC	150,000	150,000

	Institutional	Commercial
9. PLUMBING	150,000	150,000
10. DEMOLITION	75,000	75,000
TOTAL	3,427,500	1,548,000
20% Contingency	685,500	309,600
PROJECT TOTAL	$4,113,000	$1,857,600

NOTE: Costs indicated are for upgrading of existing lobbies only and do not reflect costs for expansion. Further investigation is required to determine more accurate costs for complete mechanical and electrical renovations.

All costs reflect compliance with Federal Standards for the handicapped.

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.

1 VICTORY THEATER (1899)

2[illegible] West Forty-Second Street

Architect: J.B. McElfatrick

Capacity: 770
Current Owner: Brandt Family

HISTORY

The Victory has had a succession of owners and names since it opened in 1900 as the Republic, the second theater on 42nd Street. Built by Oscar Hammerstein and designed by J.B. McElfatrick, the Republic was in its time the most technologically advanced theater in New York. Financial problems caused Hammerstein to sell the Republic to David Belasco who in turn named it after himself. When he finally opened a new Belasco Theater he restored the Republic's name. In 1931 legitimate theater gave way to Burlesque and in 1942 with the new name of Victory, the theater became a movie house.

EXTERIOR

The original facade of the Victory included highly ornamental portions. An exterior double staircase (which allowed independent access to the upper balconies) and a resplendent cast-iron-and-glass canopy have since been removed. Originally the roof space was a continuation of Hammerstein's adjacent Victoria Theater, called the "Paradise Roof." It boasted a free standing arcade above the present cornice and was topped by ten foot tall urns. Some of the original features of the brownstone facade remain, such as circular windows and a row of dentils columns near the parapet. Today the facade is in serious need of patching, cleaning and painting in order to insure no further disintegration.

Complete restoration would require City approval for replacement of the stair and canopy. The result would be a unique and spirited statement of the pleasures within (recent brownstone stoop restoration could be used as a precedent). However, present sidewalk congestion makes reconstruction seem unlikely.

With a capacity of 770 the Victory is an almost-perfectly preserved opera house. The horseshoe configuration of the orchestra and two balconies which wrap around the sidewalls and connect with four proscenium boxes distinguish the Victory from neighboring theaters on 42nd Street.

Its robust plasterwork was the creation of Hammerstein's brother, Arthur, and much was made of the central dome in accounts of the time. Belasco's tenure added a luxurious mahogany screen at the rear of the orchestra. Tapestries covered the rear walls, plasterwork simulating draperies was added to the sidewalls and a rich color scheme of "grass green," Dubarry rose and gold was used. It was considered a masterpiece of decoration which "set a new tone of subdued elegance and technical perfection for the New York Theater."

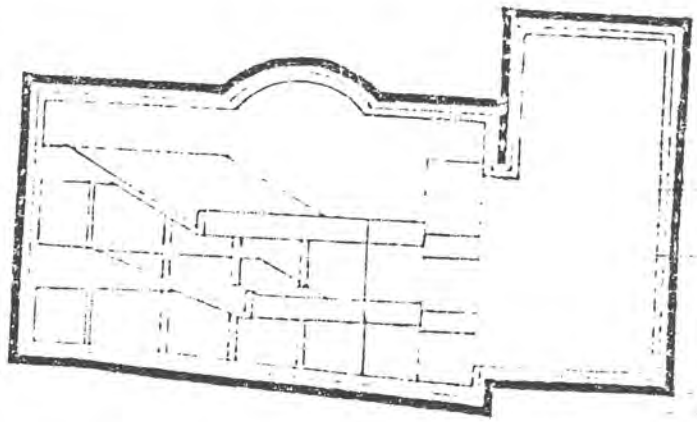
Today air conditioning equipment sits in the boxes. All the wall, floor and ceiling surfaces are dirty and in poor repair. Renovation must include upgrading the wooden floor of the orchestra, replacing all seating and carpeting and extensive replastering and painting. Once renovated, the Victory's unique configuration and rich detailing suggest it would be an excellent hall for chamber music, chamber opera, dance and drama.

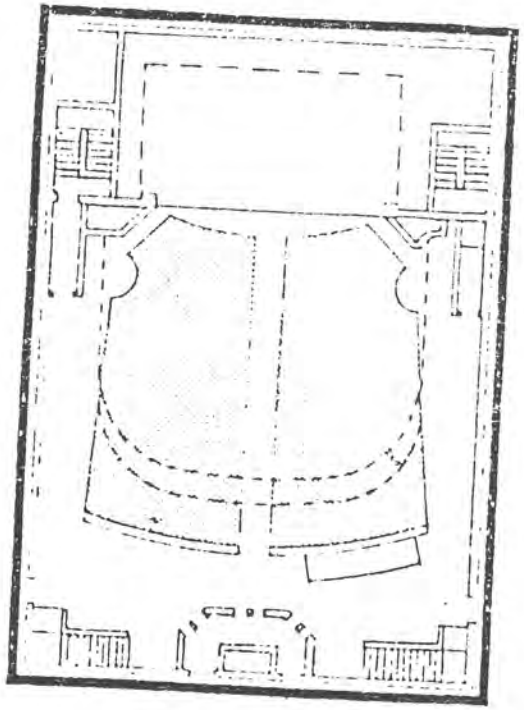
PUBLIC SPACE

Unlike the house, public spaces lack graciousness. The lobby is a small vestibule inadequate for current use. Poor circulation has resulted from successive subdivisions and inclusion of a refreshment stand.

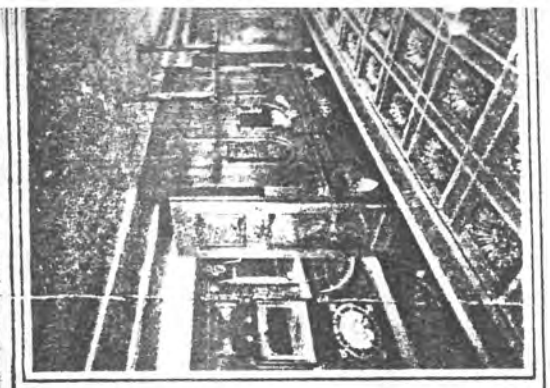
VICTORY THEATER

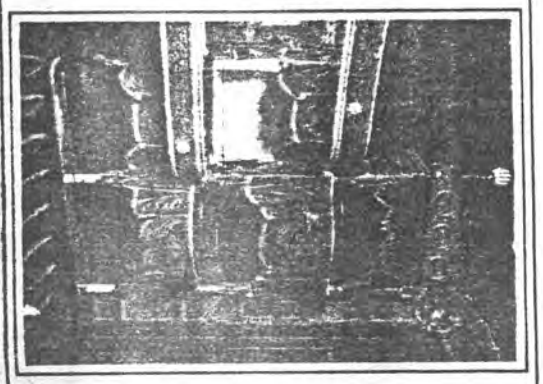
TOTAL AREA	11,900 sq.ft.
TOTAL VOLUME	276,000 cu.ft.
STAGE AREA	1,860 sq.ft.
FOOTPRINT	6,960 sq.ft.
SEATING CAPACITY	770 seats

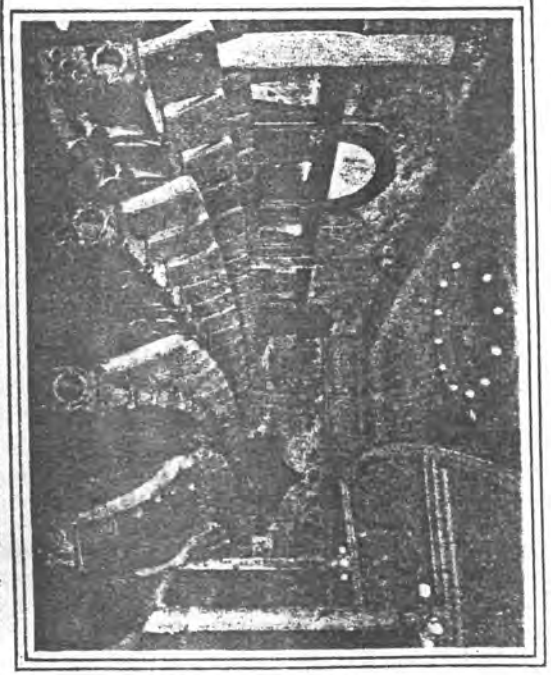




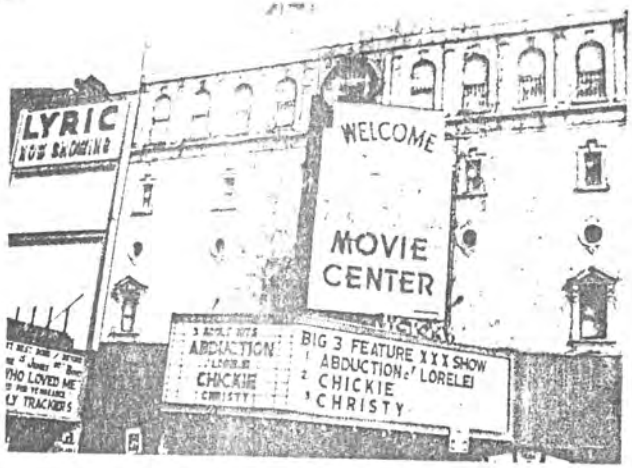
Drawings are not to scale and represent only an approximation of the plan





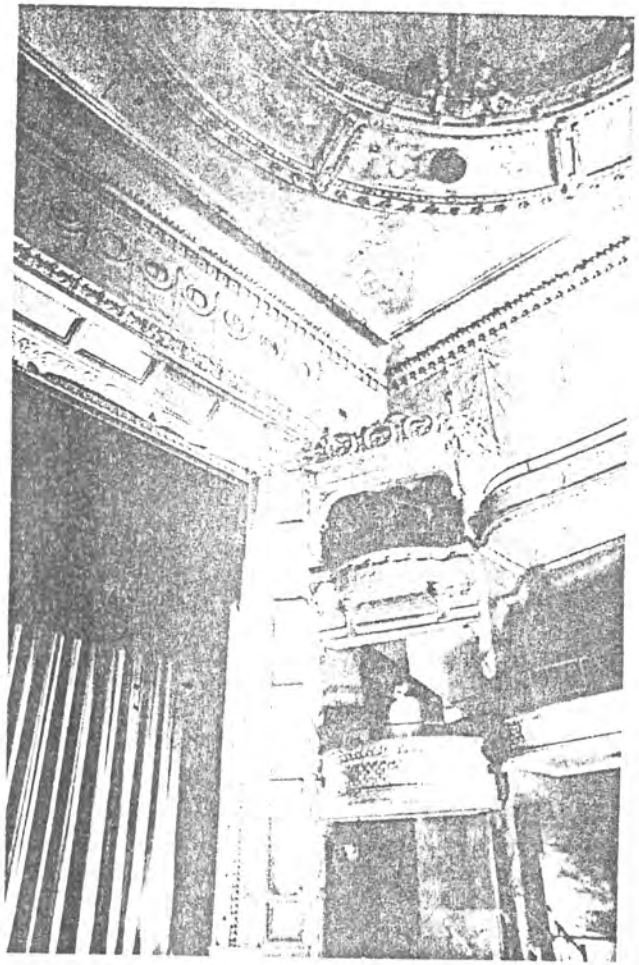


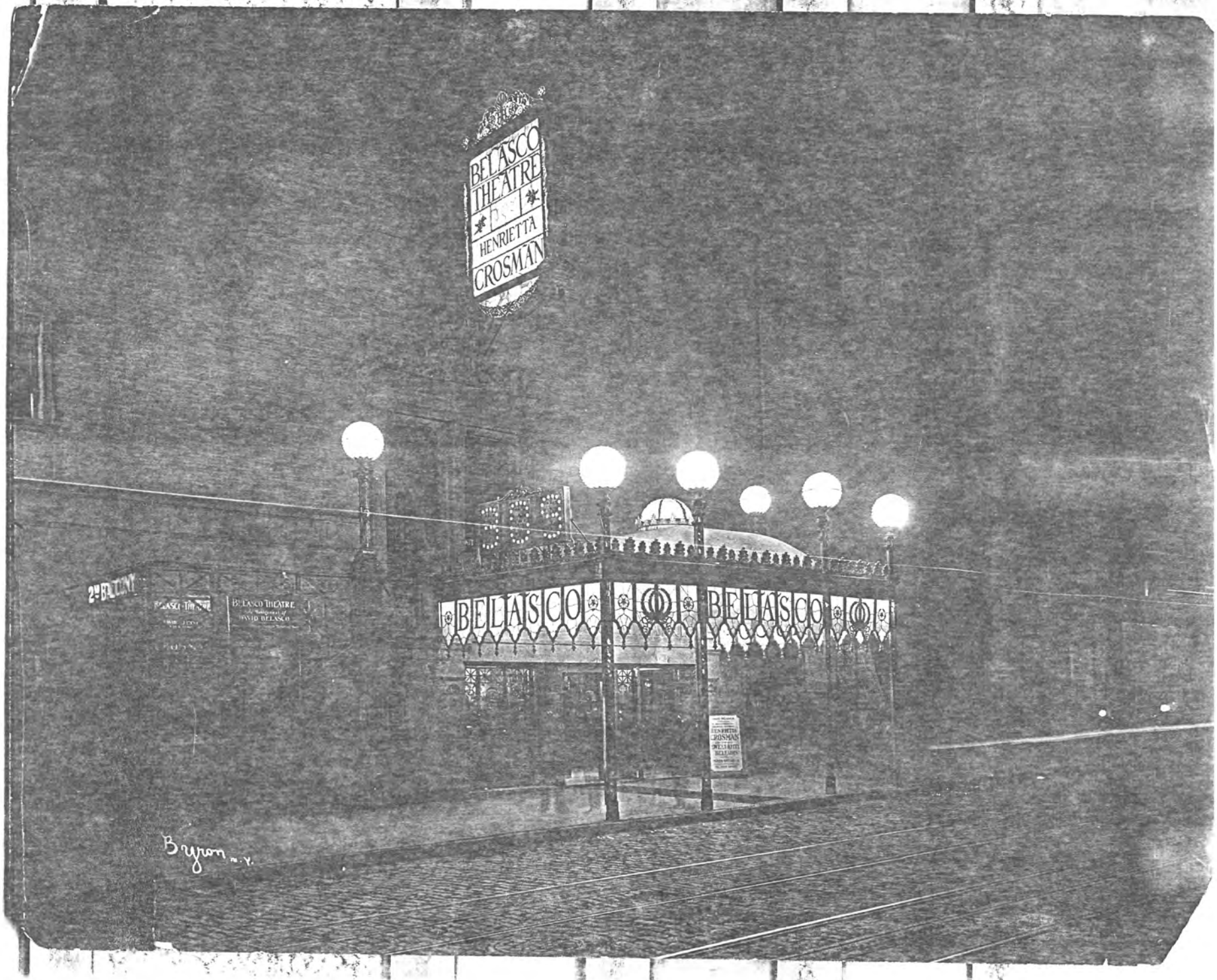
THE INTERIOR OF THE THEATRE HUNG WITH TAPESTRIES.—*Burton.*

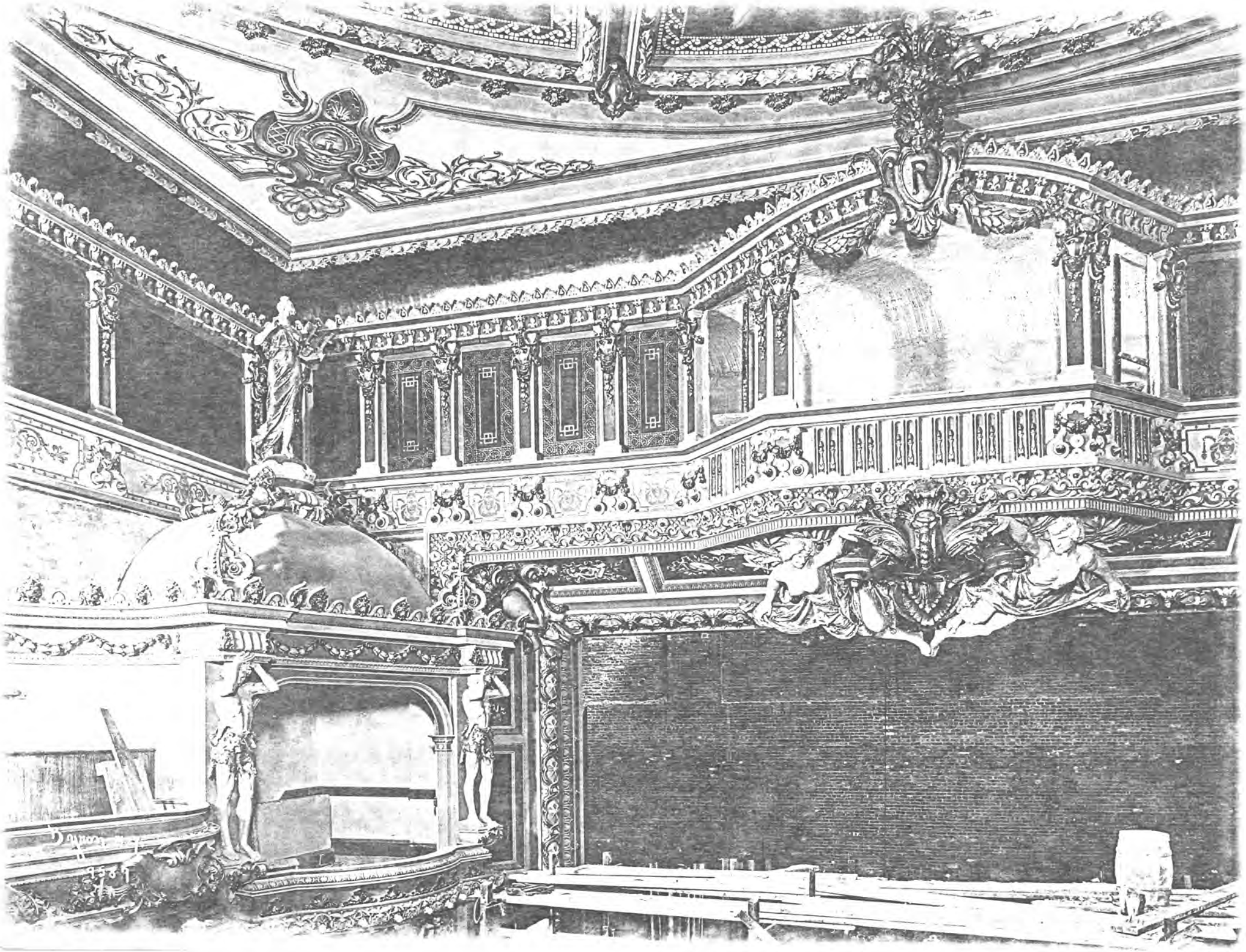


Lyric, Victory
(Republic, Belasco) 1978

INSIDE
42nd St



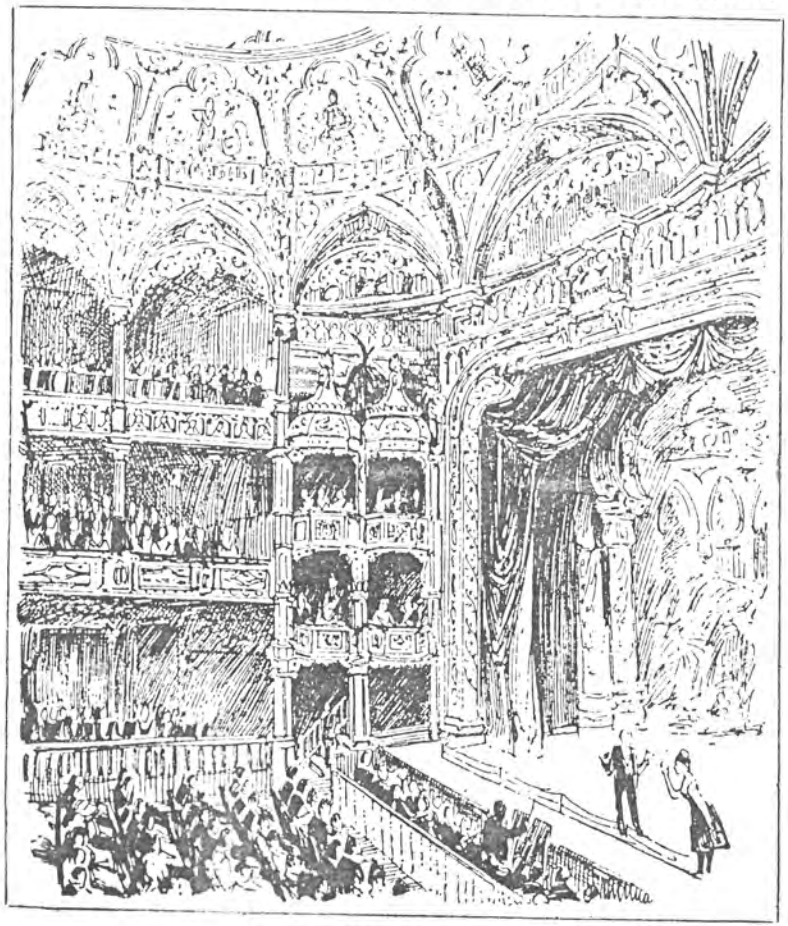

BELASCO
THEATRE
HENRIETTA
CROSMAN
BELASCO
BELASCO
BELASCO THEATRE
Byron N.Y.



41 A DOUBLE-CROWN POSTER OF HARRY RANDALL

MUSIC HALL PARADE
M. WILLSON Disher
NY, Chas Scribner's Sons
1938

She sang. At first he munched his bread unconcernedly. Then the tune attracted him. He looked up still munching, and tears gradually filled his eyes. There was nothing more in the jest than that, for both he and the camembert remained still for the rest of the



THE REDECORATED CANTERBURY
From the "Daily Graphic," July 31, 1890

song. Yet the small scattered audience laughed at that process of mournful mastication until the house was filled with mirth.

With his passing in the April of 1931, a link was broken in almost a century of laughter. Old Fred Evans, his father, was a worthy upholder of Grimaldi traditions in the harlequinade. Will Evans was born in London on June 29, 1875, and began his stage career in

MINSKYS REUNITED AFTER 5-YEAR RIFT

Three Brothers, One of Whom Was Accused of 'Going Highbrow' in 1932, Plan New Show

The Minsky brothers, erstwhile burlesque impresarios, who split into two camps five years ago and felt separately the curbing censorship of the Commissioner of Licenses four months ago, are united again. Not that they have been permitted to resume their vivid interpretations of "American art," but for their "revised revues" there will be henceforth only "one Minsky-operated theatre in the city."

This announcement was made yesterday by Morton Minsky, vice president of the company and family spokesman, at his office in the Oriental Theatre building, Broadway and Fifty-second Street.

Morton and his brother, Herbert K., agreed to carry on in the burlesque field after their brother Billy died in June, 1932. Another brother, Abe, had his own ideas. He went "highbrow and modernistic," Morton and Herbert declared at that time.

Since that incident in a career of twenty years of perfect harmony, increased competition brought this form of entertainment to a point where the Bureau of Licenses decided to close all burlesque theatres on May 1.

"In our case brother was pitted against brother," Morton Minsky observed, "and that meant divided profits."

He added that their new plans would "eliminate confusion so far as the public is concerned regarding the name Minsky." Although that name is not to be used in connection with the production of the "Oriental French Follies," which are to open next Friday morning, Morton explained that the management would comprise the brothers, Abe, Morton and Herbert K. Minsky.

NYT 1/4/37; 8:4

MINSKY PLANS TO OPEN BURLESQUE CIRCUIT

Thirty Theatres in Key Cities Between New York and Chicago to Be Linked.

A burlesque circuit which would comprise about thirty theatres in key cities between New York and Chicago is now being planned by Billy Minsky, I. H. Herk and Joseph Weinstock, Mr. Minsky said last night. Mr. Herk is head of the Mutual Burlesque Association, Inc., while Mr. Minsky and Mr. Weinstock recently installed a burlesque entertainment at the Republic Theatre on West Forty-second Street.

The signing of the contract, which was scheduled for yesterday, according to Mr. Minsky, has been postponed until next week because of the illness of one of the backers. The new organization will be represented by Jacob I. Goodstein, attorney.

The circuit is expected to open on Labor Day, Mr. Minsky said, with himself as managing director of production. Since the new policy of the Republic Theatre was initiated, another legitimate theatre on Forty-second Street, the Eltinge, has been converted into a burlesque house. The new policies of the Republic and Eltinge Theatres are reported to be financially successful.

Besides the Republic Theatre, Mr. Minsky, in association with his two brothers and Mr. Weinstock, operates the National Winter Garden downtown and the Apollo Theatre on 125th Street.

NYT 5/14/31; 13:2

Victory
B.N. 3655-64
209 N 42nd St.
perm # 5462
P. 1014 L. 25

Erection of heavy duty sidewalk Sheds.
$250.00 (plan filed)

THEATER: Victory Theater
ADDRESS: 201-207 W 42nd St.
BLOCK: 1014 LOT: 28
OWNER: Oscar Hammerstein
ARCHITECT: Thomas W. Lamb
ALT.# 2303 - 16 BN.# _____
COMMENCEMENT DATE: 8-8-17
COMPLETION DATE: 4-24-18
COST: $1000.00.
DESCRIPTION: 2 sty fireproof theater, 100'4" x 131' 50' high Stores & offices present ticket booths, one each side of lobby to be removed, new ticket booth to be placed in center door of lobby;

1899-1900
Remodelled in 1902 (But Index Cards Shows only from 1911.
Alt 2297-11 unavailable
4194-14

THEATER: Victory Theater
ADDRESS: 201-207 W 42nd St.
BLOCK: 1014 LOT: 28
OWNER: Realto Corp.
ARCHITECT: Electus Litchfield and Rogers
ALT.# 1456-20 BN.# _____
COMMENCEMENT DATE:
COMPLETION DATE:
COST: $500.00
DESCRIPTION: One sty fp. moving picture theater. 100'5" x 131', 63' to top of roof high. Take down and remove from rear wall at back of stage one brick buttress or pier 3' wide by 4" deep about 43' high.

THEATER: Victory

ADDRESS: 207 W. 42nd St

BLOCK: 1014 LOT: 25

OWNER: Arthur Hammerstein

ARCHITECT: Charles Fortbauer

ALT.# 1771-23 BN.# _____

COMMENCEMENT DATE:

COMPLETION DATE: 12-11-23

COST: $7500.00

DESCRIPTION: 1 floor + 2 balconies fireproof 1 family dwelling 18'x52'45' high. Altered 2 family dwelling. (See appli: details)

THEATER: Victory

ADDRESS: 201-207 W. 42nd

BLOCK: 1014 LOT: 28

OWNER: Orbis Mundi Realty Co.

ARCHITECT: not available

ALT.# 2174-25 BN.# _____

COMMENCEMENT DATE: 1-20-26

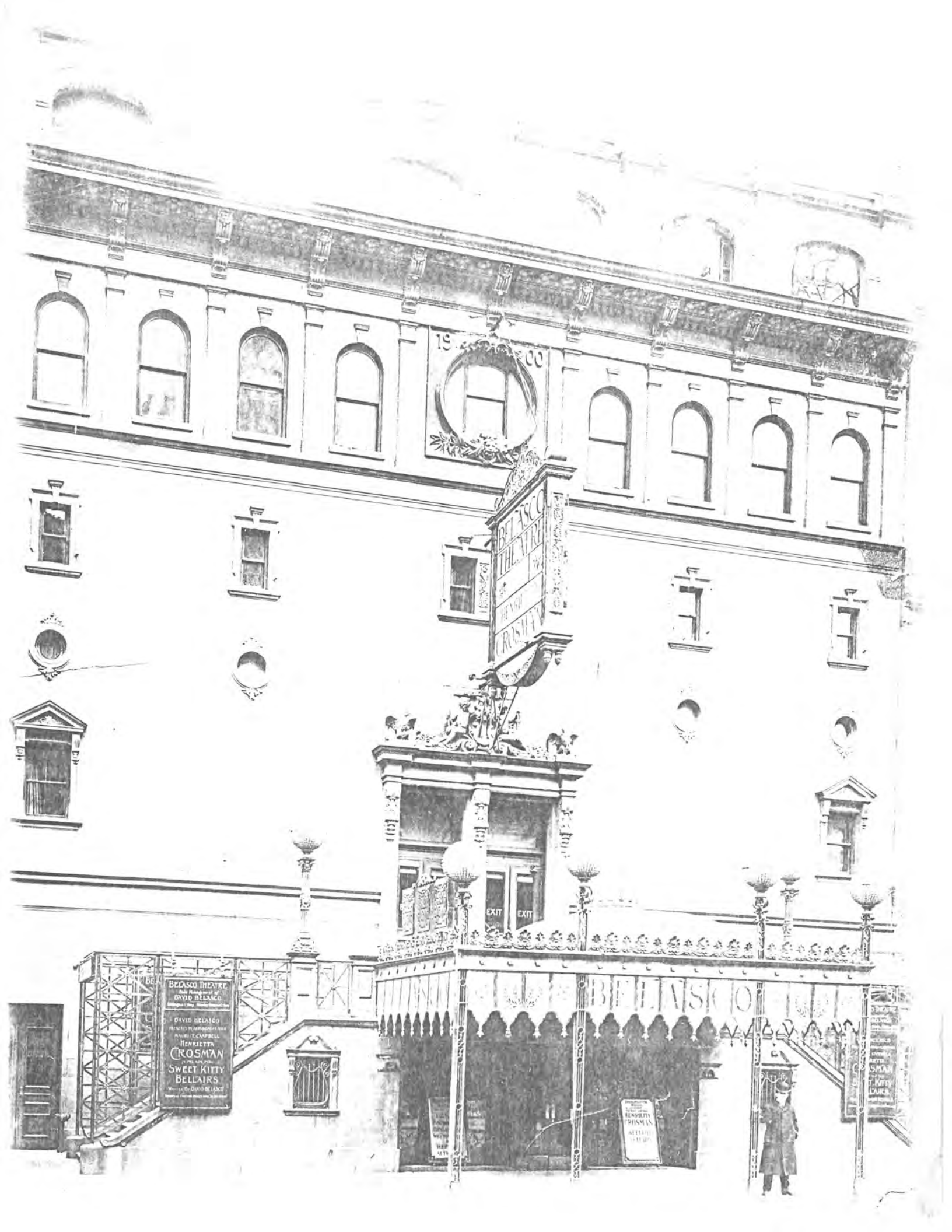
COMPLETION DATE: 9-27-26

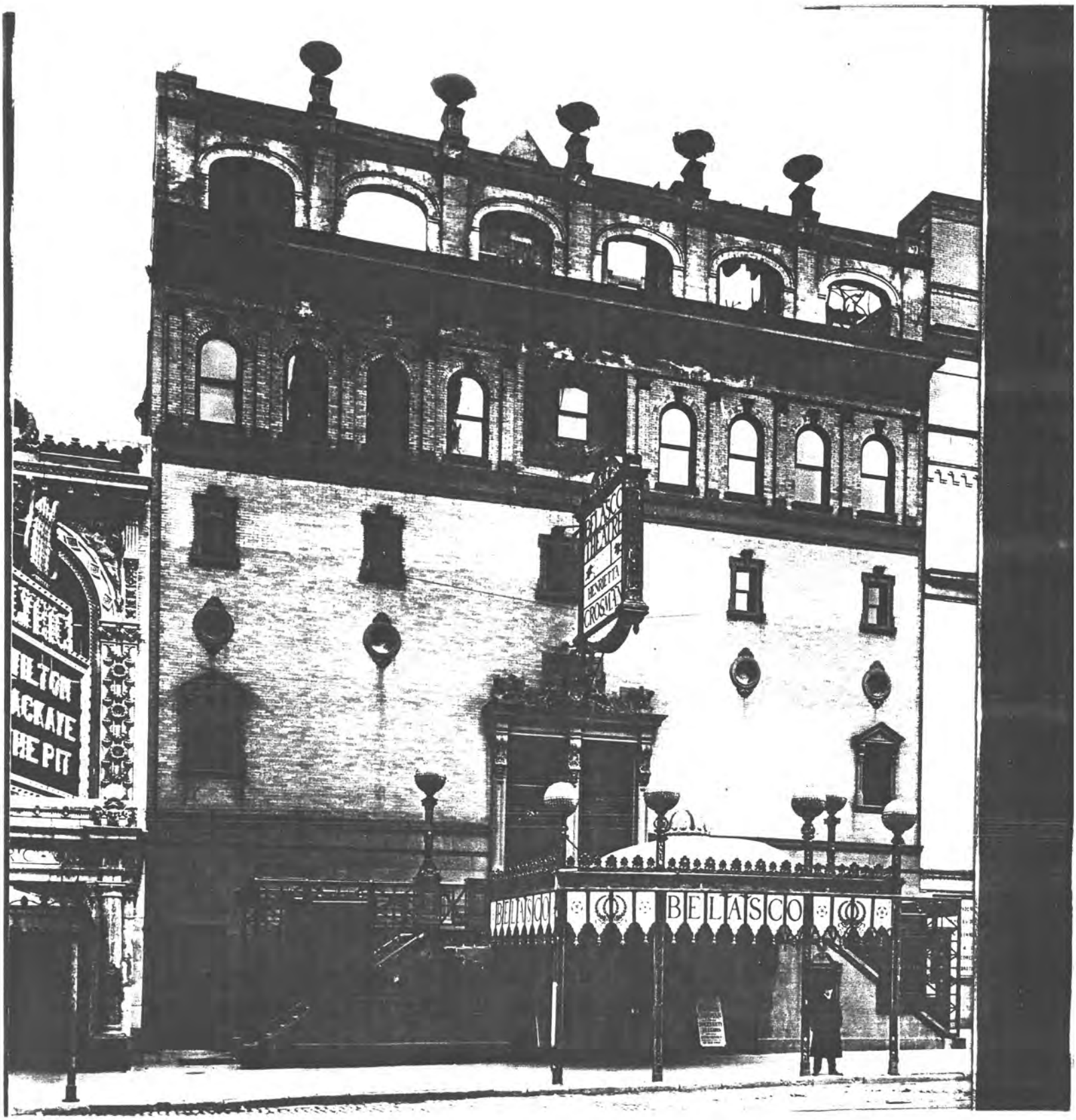
COST: $35,000

DESCRIPTION: One fireproof theater 100, 33x131', 63' high 5 stp. Alt. to 7 stp. 119' high. See appli. for details.

THEATER: Victory
ADDRESS: 209 W Hond St
BLOCK: 1014 LOT: 25
OWNER: Sol Okenwager
ARCHITECT:
ALT.# BN.# 3641-50
COMMENCEMENT DATE:
COMPLETION DATE:
COST: 1000
DESCRIPTION: 2½ stp. fp. theatre. Alter existing marquise.

THEATER: Victory
ADDRESS: 209 W Hond St.
BLOCK: 1014 LOT: 25
OWNER: 209 W Hond St.
ARCHITECT: Daniel Laitin
ALT.# 419-50 BN.# _____
COMMENCEMENT DATE:
COMPLETION DATE:
COST: # 300.00
DESCRIPTION:
3 stp. fp, moving picture Theater. Present attic floor hung from roof steel to be used for air conditioning Equipment. New ducts


BELASCO THEATRE
HENRIETTA CROSMAN
EXIT
EXIT
BELASCO THEATRE
DAVID BELASCO
DAVID BELASCO
HENRIETTA
CROSMAN
SWEET KITTY
BELLAIRS
BELASCO


BELASCO
BELASCO

VICTORY THEATRE

N.B. 2113/1899
Dec. 20, 1899
near NW corner 7th Ave & 42nd Street, Nos. 207-9-11
owner: Oscar Hammerstein
architect: Albert E. Westover (sic)
cost: $200,000
69' front, 100' deep (both lot and buildings); 69' high, 3 stories
stone foundations, brick above; brick and stone front

Commenced: Jan 18, 1900 Completed: Oct 5, 1900
Theatre. "(This Appl. takes the place of NB 1316/99)"

LYRIC THEATRE

N.B. 641/1902
Oct 31, 1902
43rd St s/s, 164' W of 7th Ave
owner: E. Clifford Potter, 1 E.42nd St
architect: V. Hugo Koehler, 1123 Bway
brick
front: 119^4 depth: 100^5 4 stories 1 bldg
cost $200,000 Theatre

Commenced: Jan 21, 1903 Completed: July 1, 1904

formerly on site: manufacotry-workshop, 213 W.42nd St, owner Jules Weber, architect, John Sexton, Builder, John Hild & Son. $1000. 20' front, 100'deep lot, 20' x 20' building. One story. Brick front, tin roof. N.B. 2151/1895

TIMES SQUARE-APOLLO THEATRES

N.B. 237/1917
owner: Burgwyn REalty Corp, 1109-11 Bway (confusion as to owner: Burgwyn? Sperry & Hutchinson Co, Wm J. McKee Treasurer? Sol Bloom?)
architect: De Rosa & Pereira, 110 W.40th St
2 theaters, stores and offices
cost: $150,000 and $75,000
2 and 4 stories

Approved, March 26, 1919 Completed Nov. 12, 1920

formerly on site: 223 W.42nd St (NB 108-1910) B.1014 L.20
Theatre
owner: Geo. W.M. Sturges, 2228 Bway
architect: Harry G. Wiseman 507 Fifth Av
bldr/supt: Fred Eckhardt
Brick, 25' front, 100' deep 1 story 30' high 1 bldg
$6000
Commenced: Apri-l 8, 1910 Completed: Sept 30, 1910

form Midtown Zoning + Theatres File

The Victory Theater
(1900)
207 W. 42nd Street

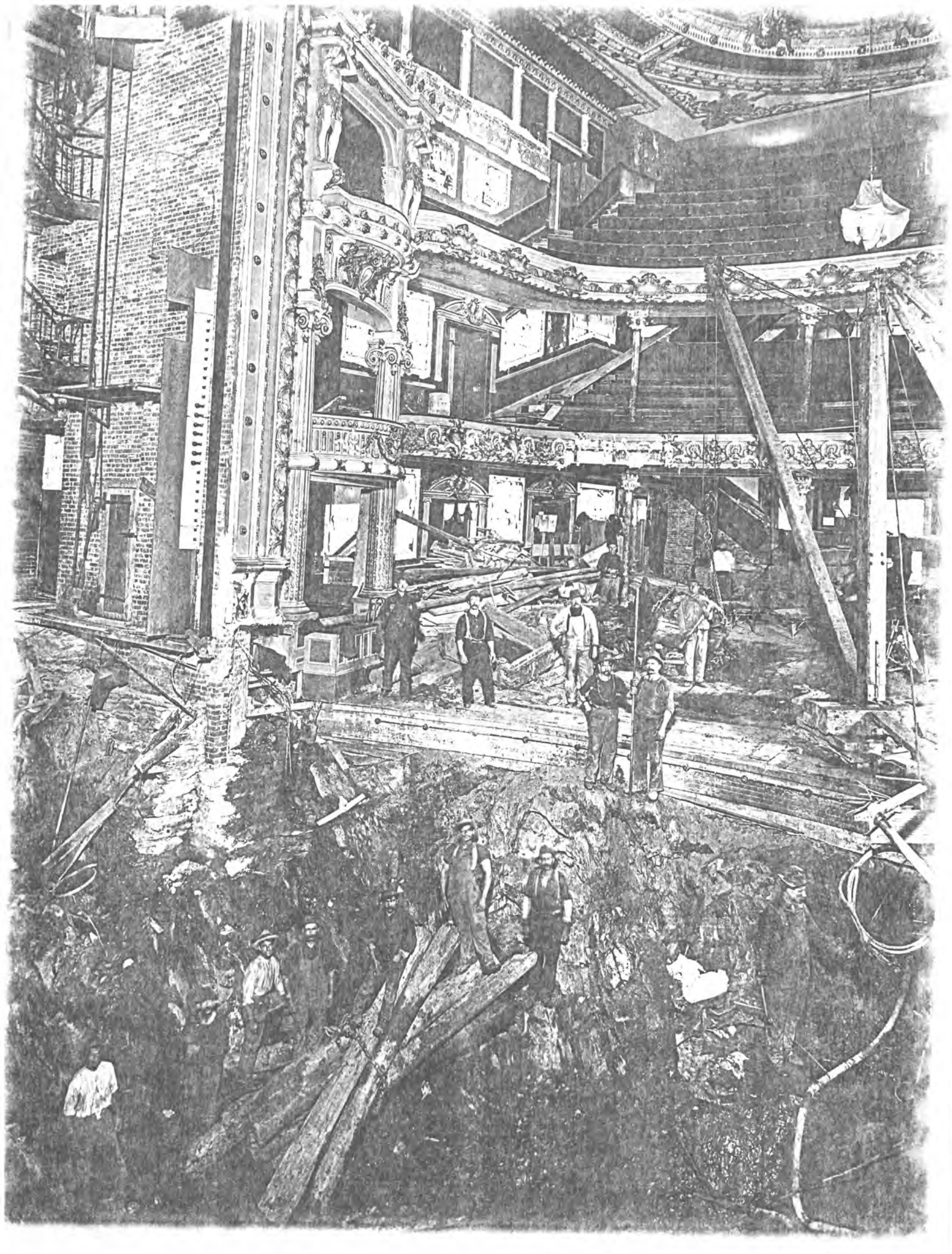
J.B. McElfatrick and Co.,
Architect

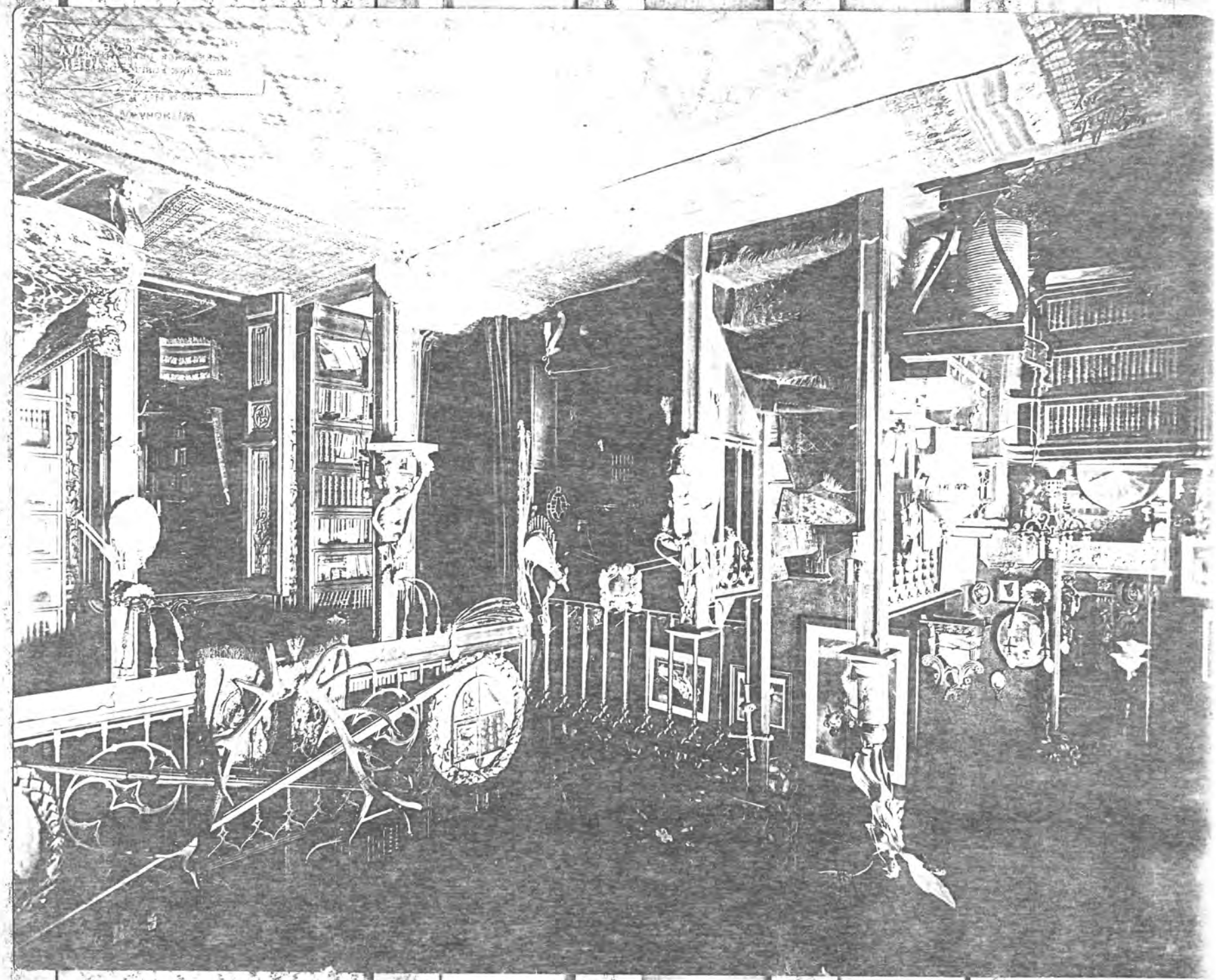
Oscar Hammerstein opened the Republic Theater on September 27, 1900 with James A. Herne's "Sag Harbor". Lionel Barrymore played the juvenile lead. Hammerstein was one of the busiest producers in New York at the time, and by 1902, he was happy to lease the theater to David Belasco.

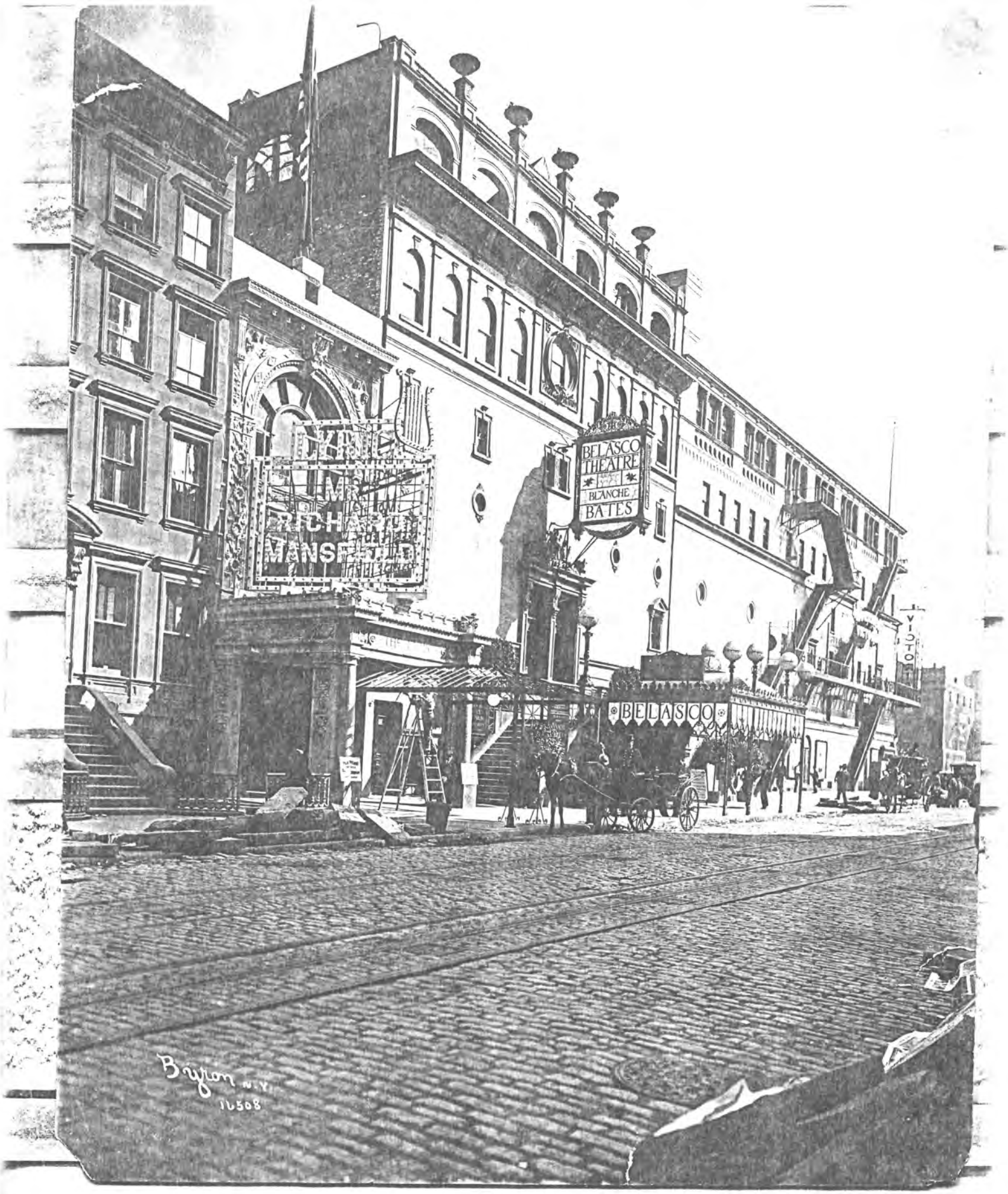
The original interior as designed by J.B. McElfatrick and Co. did not meet Mr. Belasco's standards for his concept of a theater. Mr. Belasco had Bigelow, Wallis and Cotton redesign the theater with interior decor by Rudolph Allen and William Linde.

The new theater was called "a masterpiece of decoration," and enough of it remains for us to imagine why it was considered so beautiful. The main feature of this intimate theater is a large dome divided by ribs into eight parts. Two balconies are supported by slim cast iron columns with Ionic styled caps.

Hammerstein regained control of the house by 1914, and over the years it had many managers. Its longest running play was "Abie's Irish Rose," with 2,327 performances. It was turned over to burlesque from 1931 until 1942, and has shown films since then.







1902

THEATER: Victory

ADDRESS: 201-7 W. 42nd St.

BLOCK: 1014 LOT: 23

OWNER: Orbis Mundi Realty Corp.

ARCHITECT: Jacob Gescheidt Co. archt.

ALT.# 2525-27 BN.# _____

COMMENCEMENT DATE:

COMPLETION DATE:

COST: $800.00

DESCRIPTION: 1 Bldg, 2 Sty fp theater, 100.5' x 132' x 60' high. Present exit opening on 42nd St. enlarged by removing of portion of present brick wall & installing new Storefront, present steel lintel of two 9" Channels & 2-3" x 4" angles & a new steel lintel of same size as present lintel will be supported on a new 4" heavy bally column with steel base & bearing plates.

THEATER:

ADDRESS: Victory
207-211 W. 42nd St.

BLOCK: 1014 LOT: 25

OWNER: Arthur Hammerstein

ARCHITECT: not given

ALT.# 1954-33 BN.# _____

COMMENCEMENT DATE:

COMPLETION DATE: withdrawn 1-24-33

COST:

DESCRIPTION: 1 Bldg, 1 Story + 2 balconies, fp. Theater, 69' x 100.5' x 50' high. It proposed to install fuel oil Storage tank in basement as shown on plan submitted herewith, burying of tank would undermine building footings. Separate application has been filed with Bureau of Fire Prevention.

AMERICAN PRACTICE MANAGEMENT - 42nd St Report

ASSESSING MARKET FEASIBILITY OF TEN THEATERS on 42nd Street

Jan. 1981

Victory Not Commercial But Should Be Restored

The two-balcony Victory Theater is an unusually charming and detailed example of intimate theater architecture similar to houses in London's West End. Its seating configuration (300 orchestra, 214 first balcony, 155 second balcony, 769 total) is impossible by commercial Broadway standards, being much smaller overall than the Lyceum (411 orchestra, 287 first balcony, 20 boxes, 210 second balcony, 928 overall), and having a smaller first-tier ticket area than even the Booth and John Golden (in fact, the entire Victory including its second balcony is smaller than either of these theaters.) In addition, the proscenium is ten feet narrower than Broadway standards, and stage loading at the Victory involves using a narrow side alley opening on 42nd Street (the original door has been enclosed by construction on 43rd Street).

Despite its lack of commerciality, it is clear that the Victory represents an extraordinary little theater which can unquestionably showcase entertainment of limited production scope. Certain solo performers, chamber music performances and some form of "chamber opera" or "drawing room comedies" would serve the Victory well and vice-versa. For institutional use of this sort, a 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.

New Amsterdam Roof Theater Is A Dilemma

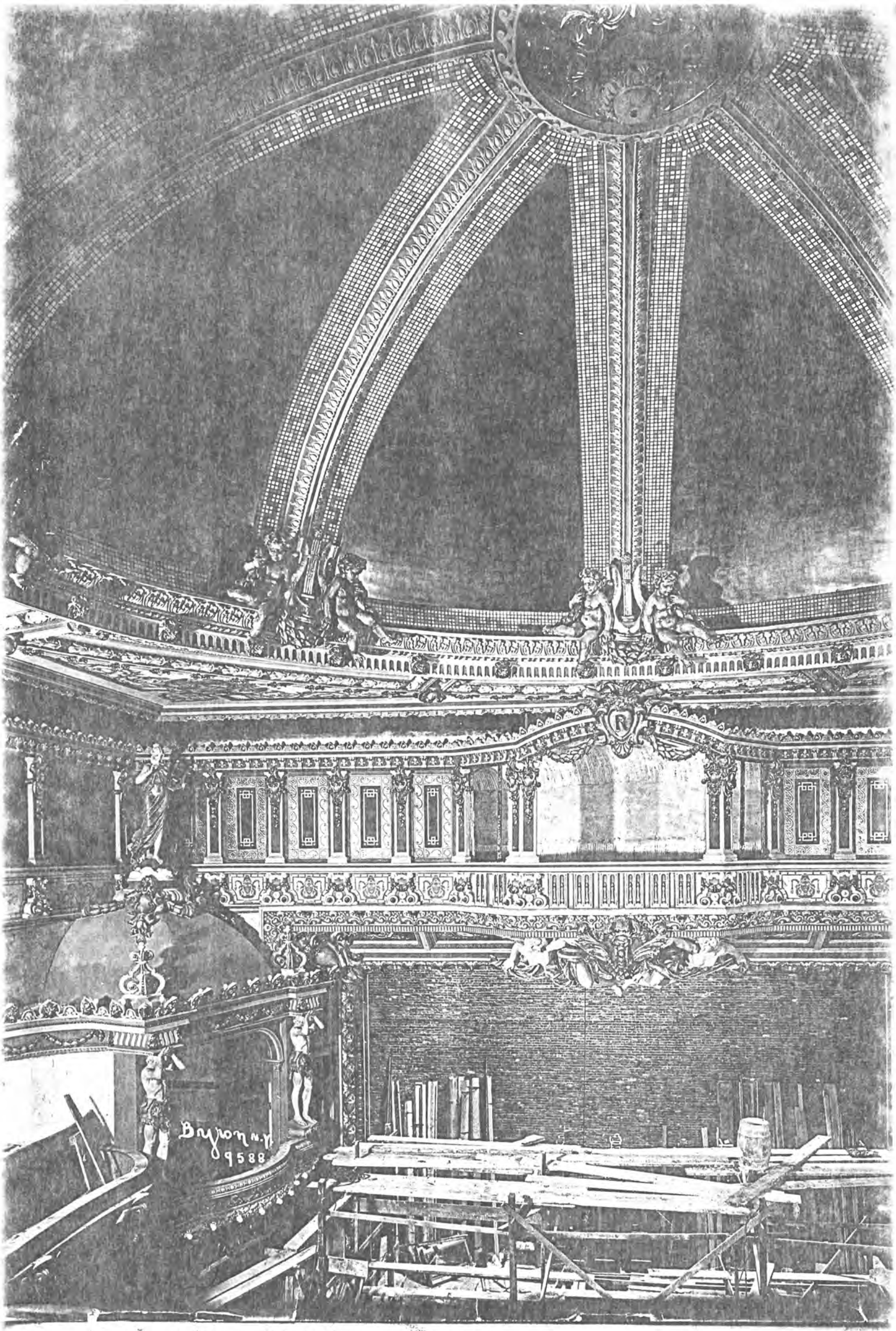
Flo Ziegfeld's private theater on the roof (seventh floor) of the New Amsterdam building is not usable for any entertainment with a "hard" curtain because simply because the three existing elevators -- even if expanded in size cannot transport up to 629 patrons (502 orchestra, 129 balcony) with sufficient speed. At least one-half hour of full-load transporting would be involved prior to curtain.

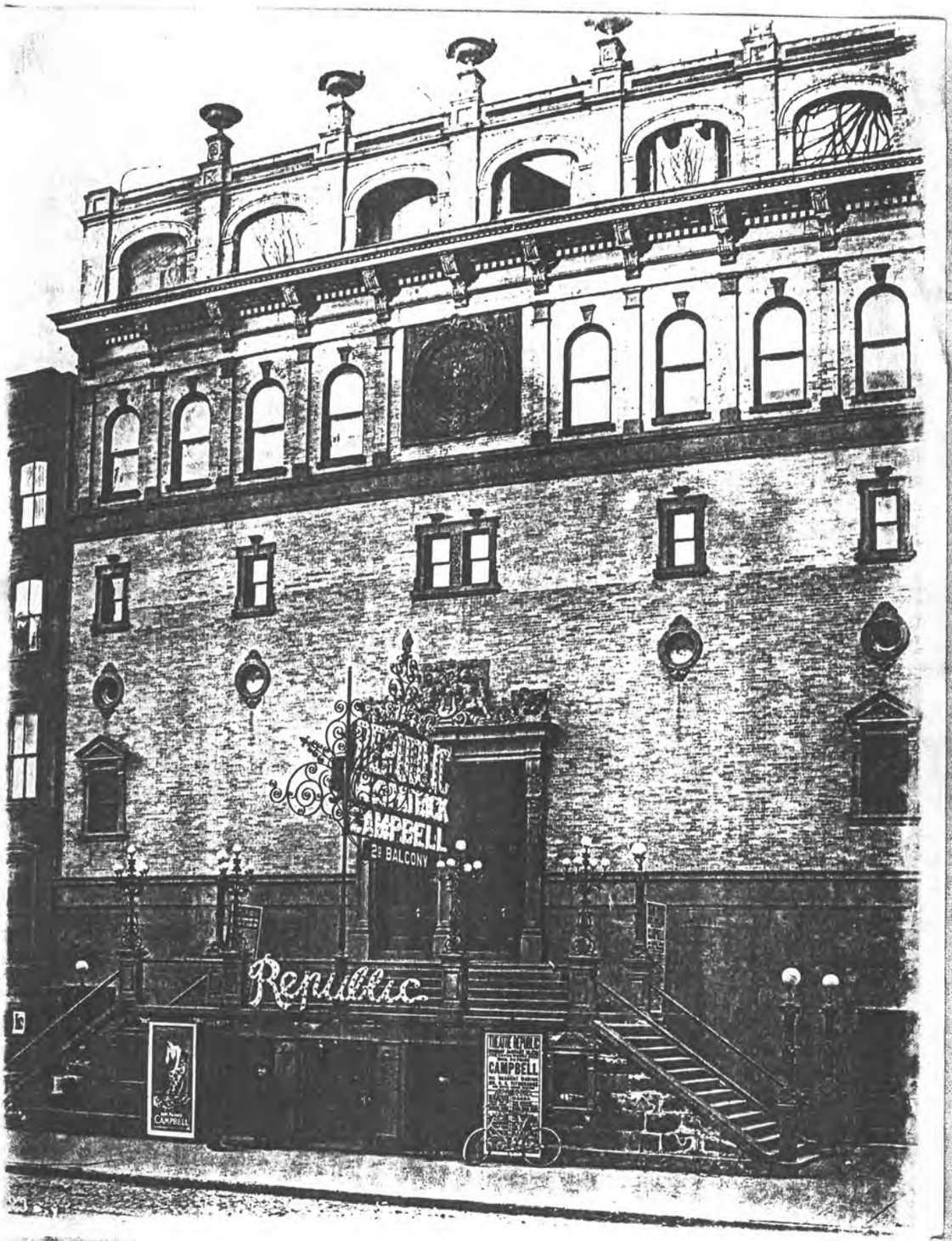
Various rental uses such as a rehearsal hall or television commercial production studio are suitable for the Roof Theater, but provide no consumer exposure to its unique history, and represent very small scale businesses (rental revenues on the order of $200 to $500 per day, $40,000 to $100,000 per year) that cannot support appreciable renovation capital.

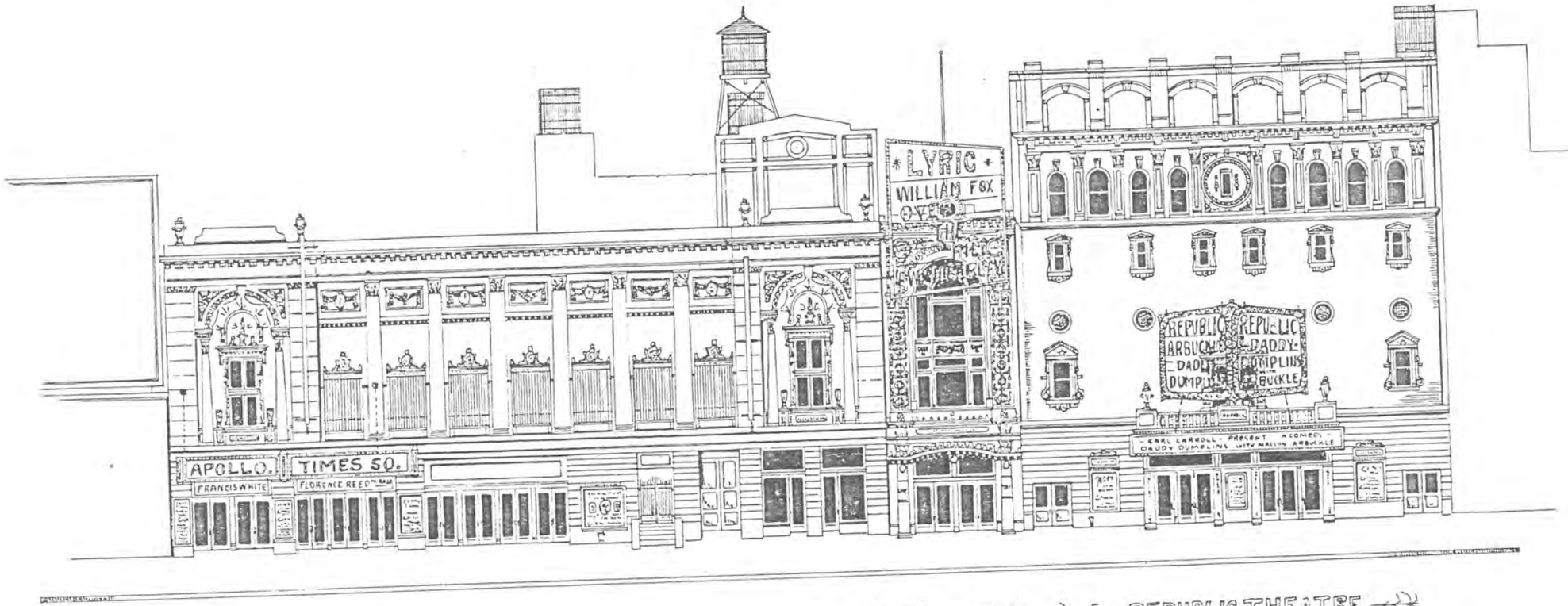
Converting the Roof Theater to a cabaret, however, appears to be a viable, exciting commercial consumer usage that would generate an acceptably even traffic flow at the elevators. Renovation capital would be $1,038,000.

Liberty Could Be Good For Dance

The seating configuration of the two-balconied Liberty (506 orchestra, 326 first balcony, 222 second balcony, 1,054 total) is considerably smaller than the Lyric and uncompetitive with 1,000 seat, single balcony Broadway houses.


Byron N.Y.
9588


CAMPBELL
2d BALCONY
Republic
CAMPBELL



APOLLO THEATRE — TIMES SQ. THEATRE — LYRIC THEATRE — REPUBLIC THEATRE

WEST 42ND ST. BET. BROADWAY & 8TH AVE.
NEW YORK

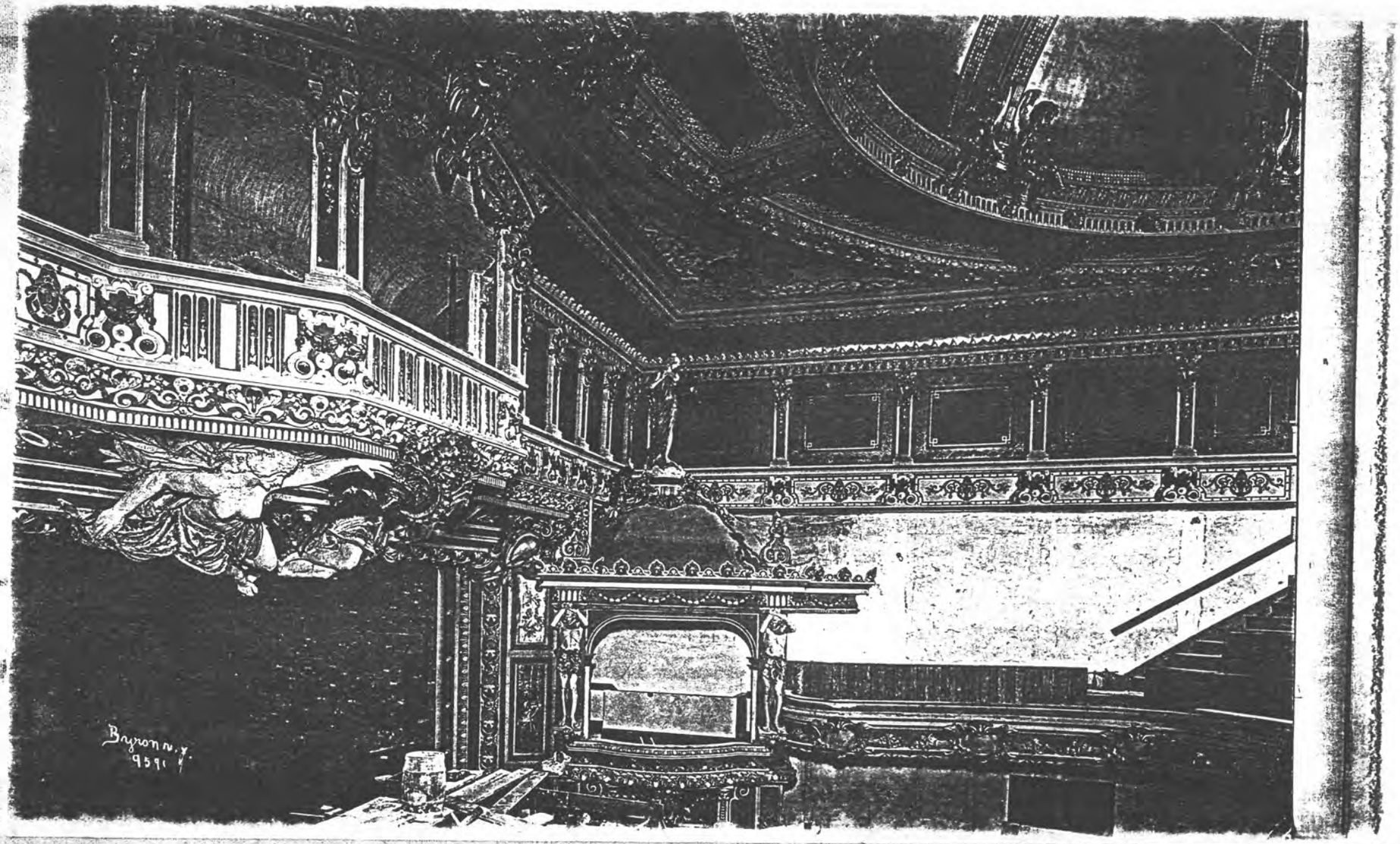
A.H. WOODS LESSEE & MANAGER.

SAM. S. & LEE SHUBERT INC. MANAGERS
REGINALD DE KOVEN - OWNER

	- OPENED -		
APOLLO	— WED. NOV. 17, 1920	CAPACITY —	1100
TIMES SQ.	— THURS. SEPT. 30, 1920	"	1200
LYRIC	— NOV. 1902	"	1472
REPUBLIC	— SEPT. 27, 1900	"	1000

SELWYN & CO. LESSEES & MANAGERS
TWIN THEATRE CO. INC. OWNERS.

DE ROSA & REED P.A. — OFF. L. KE WITH DR. CONSULTING ARCHITECT


Byron N.Y.
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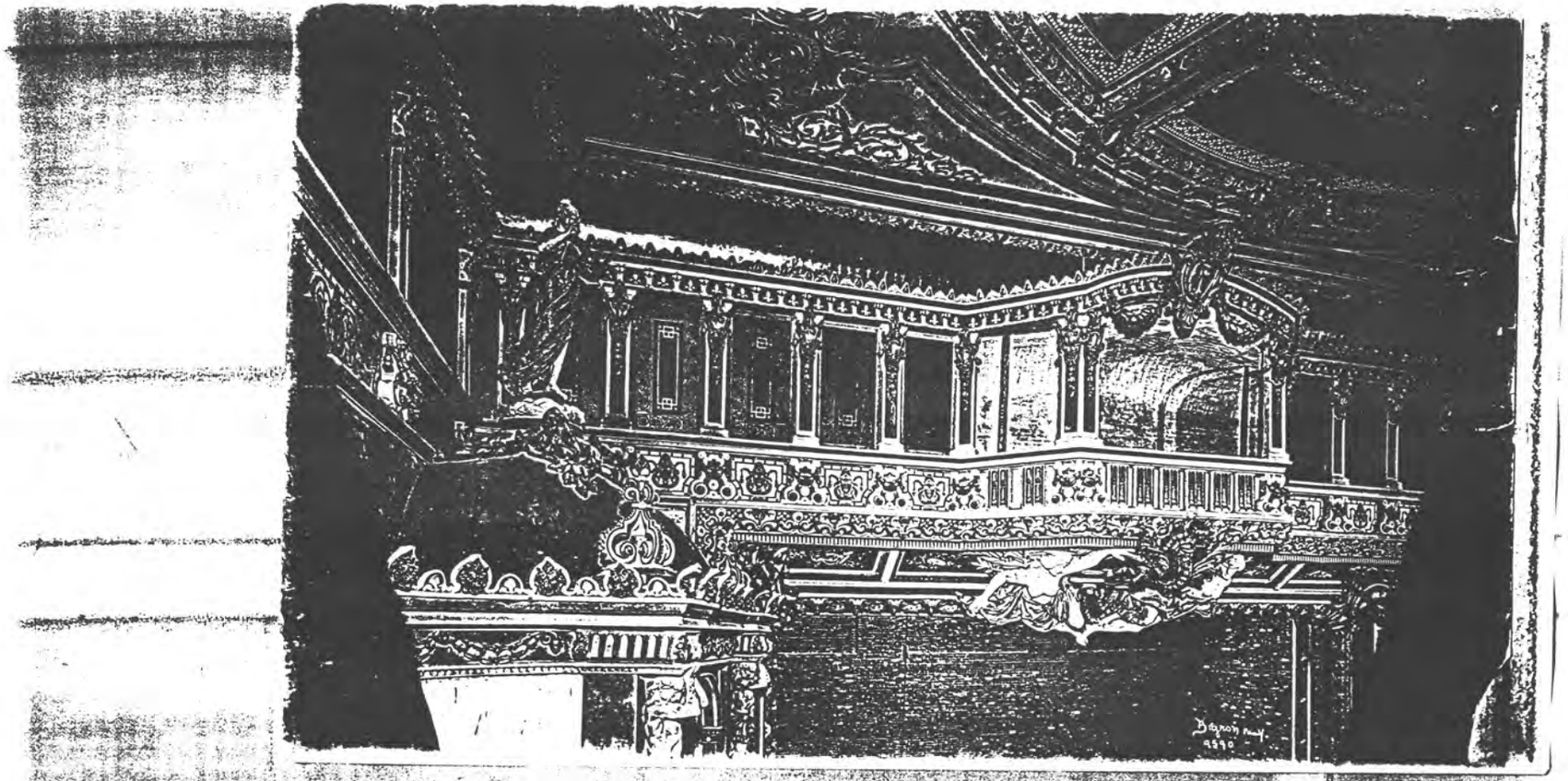
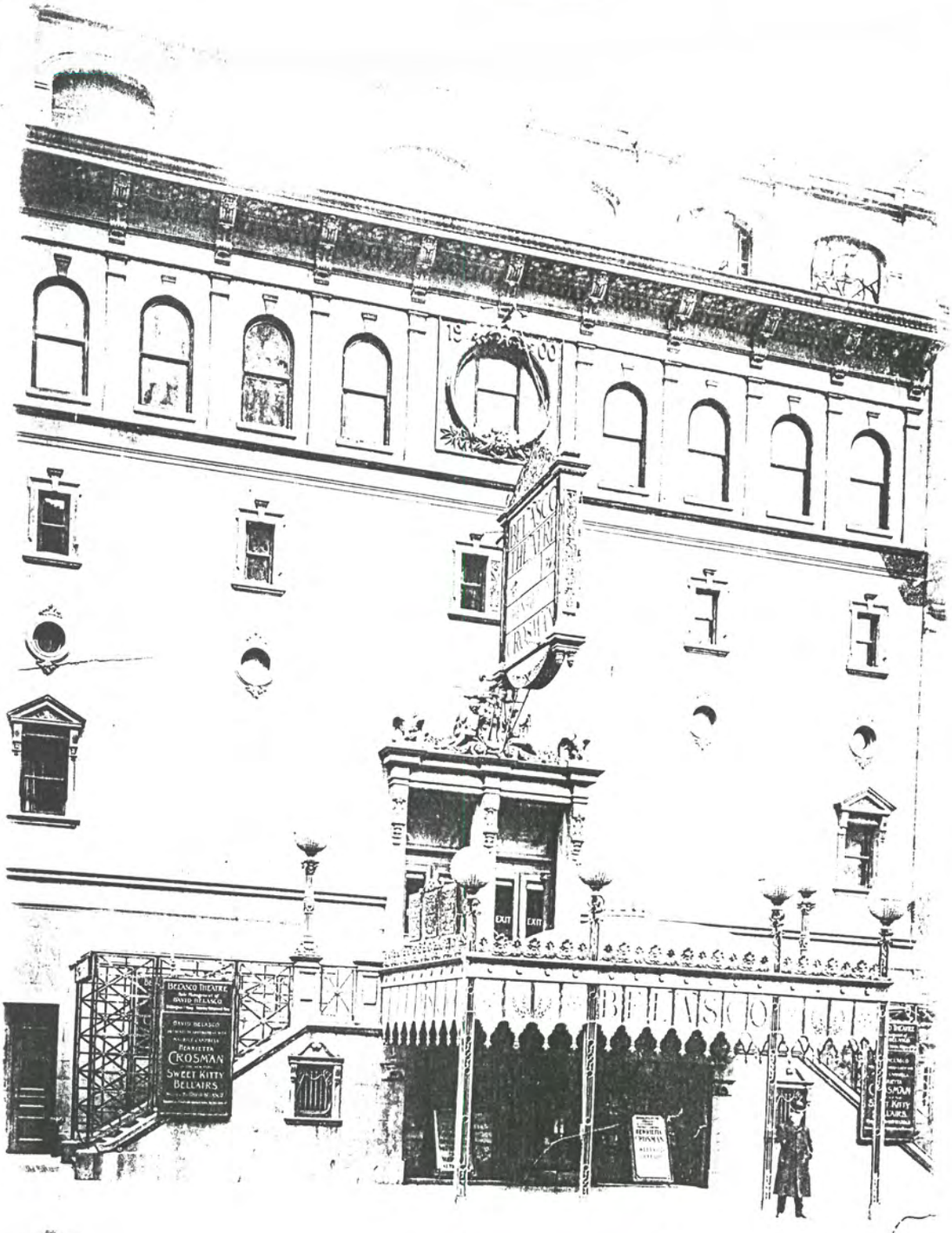
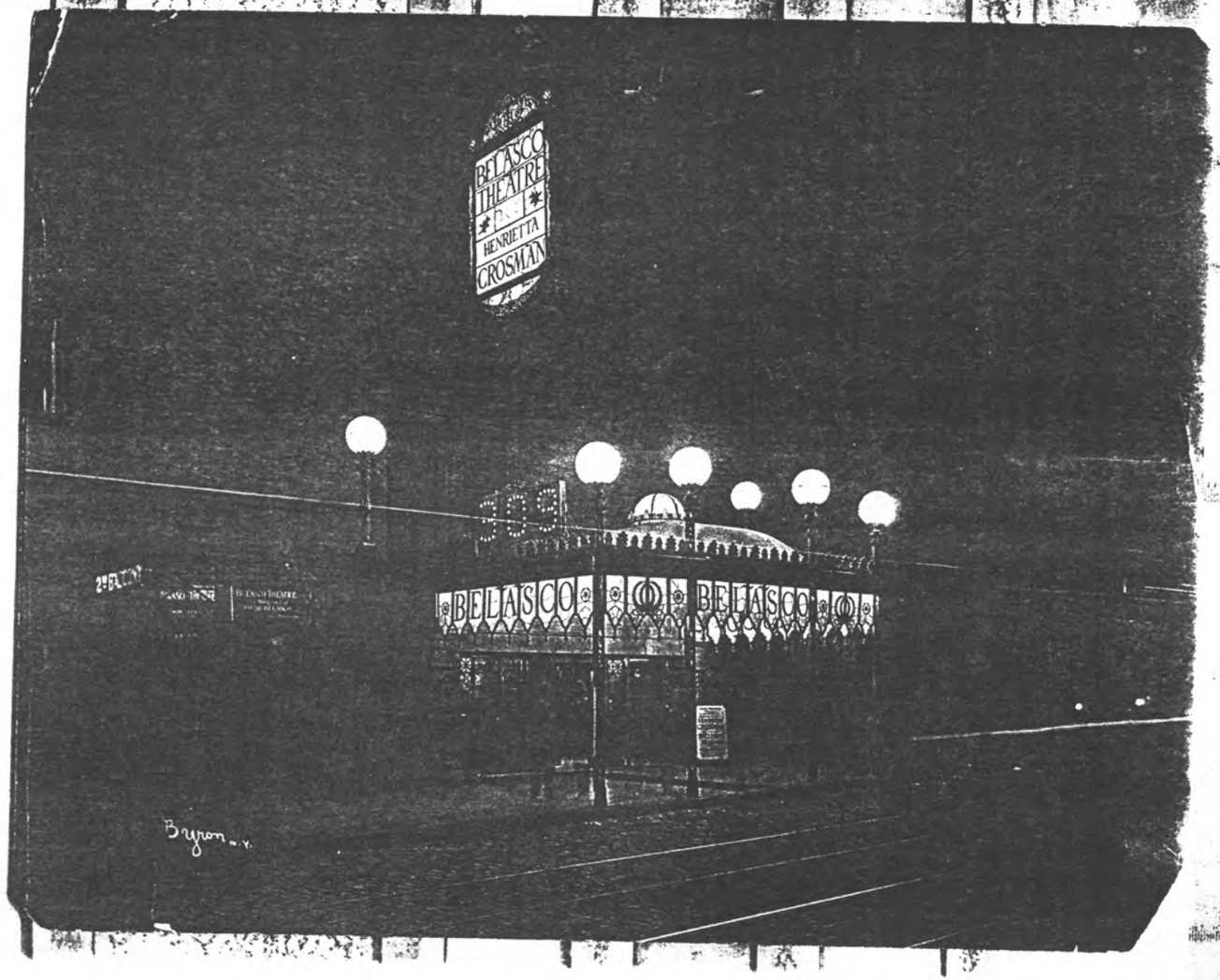
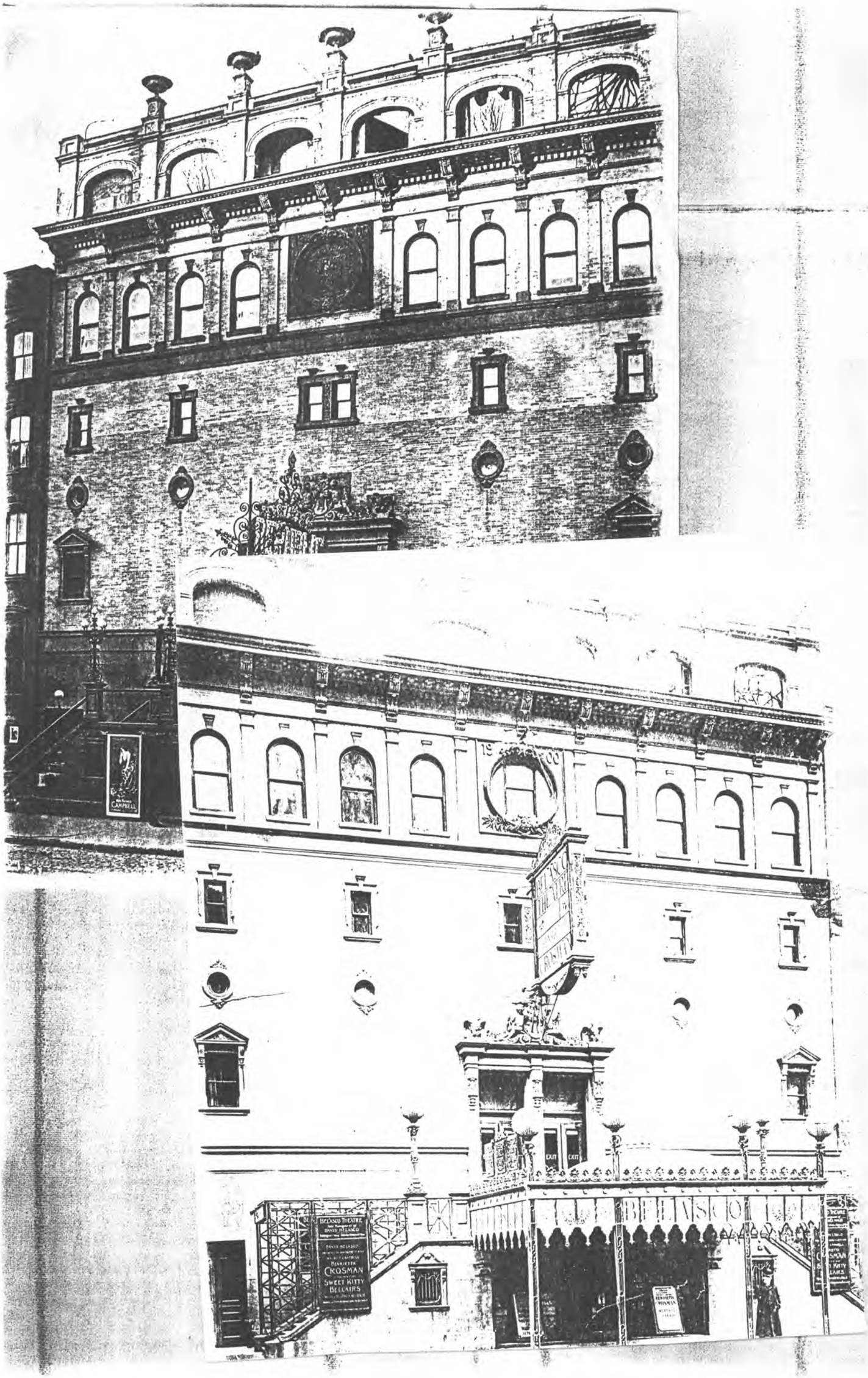



BELASCO THEATRE
DAVID BELASCO
CROSMAN
SWEET KITTY BELLAIRS
EXIT
EXIT


BELASCO
THEATRE
HENRIETTA
CROSMAN
BELASCO
BELASCO
Byron


CAMPBELL
EXIT
EXIT
BELASCO
CROSMAN
SWEET KITTY
BELLAIRS

rdy Holyman Pfeiffer

AUDITORIUM

...on 42nd St n.d. (from 42nd St Redevfuls)

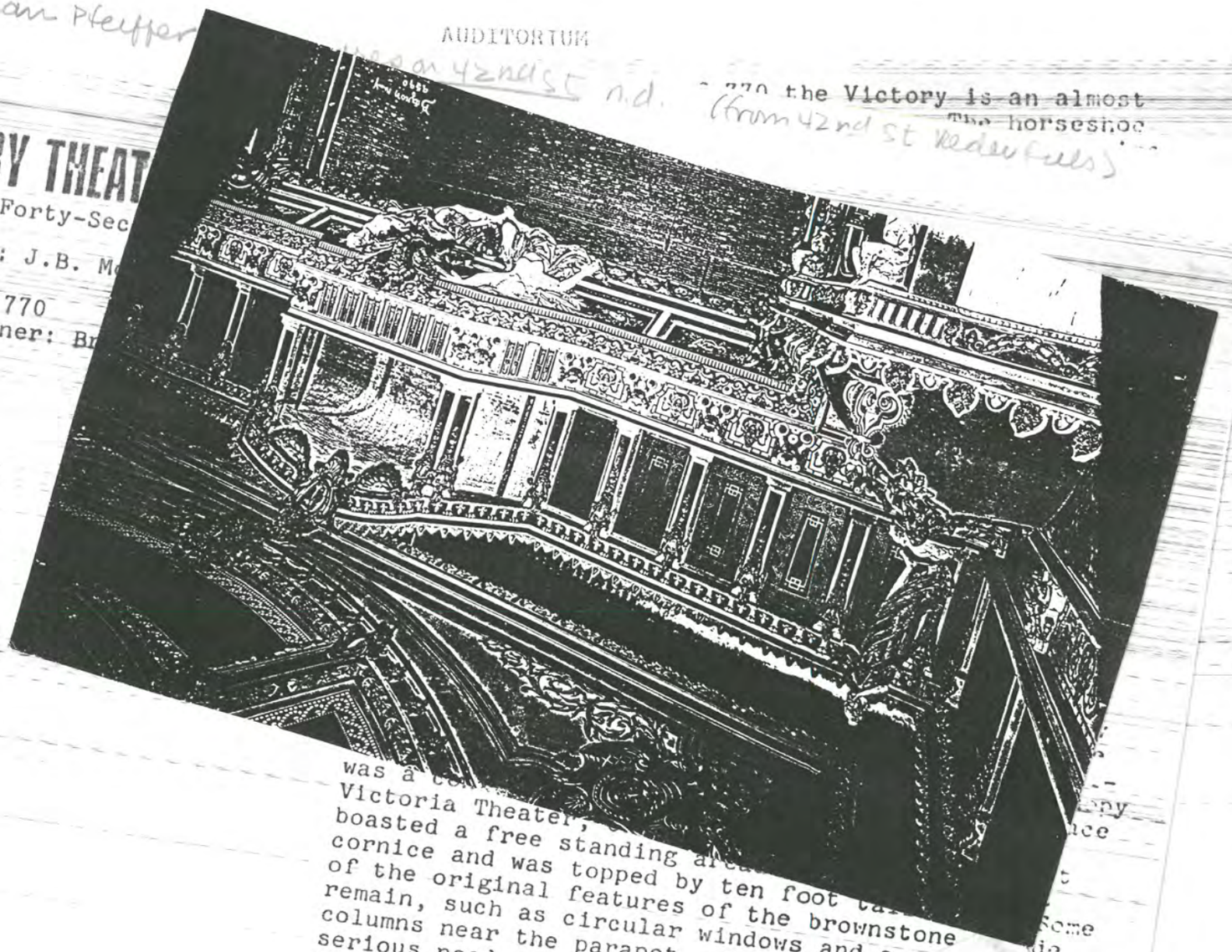
770 the Victory is an almost
The horseshoe

1 VICTORY THEAT

207 West Forty-Sec

Architect: J.B. M

Capacity: 770
Current Owner: Br



was a co...
Victoria Theater, ...
boasted a free standing ar...
cornice and was topped by ten foot ta...
of the original features of the brownstone
remain, such as circular windows and a r...
columns near the parapet. Today the ...
serious need of patching, cleaning
in order to insure no further di...

Complete restoration would
for replacement of the st...
result would be a uni...
the pleasures withi...
restoration coul...
present sidewa...
seem unlike...

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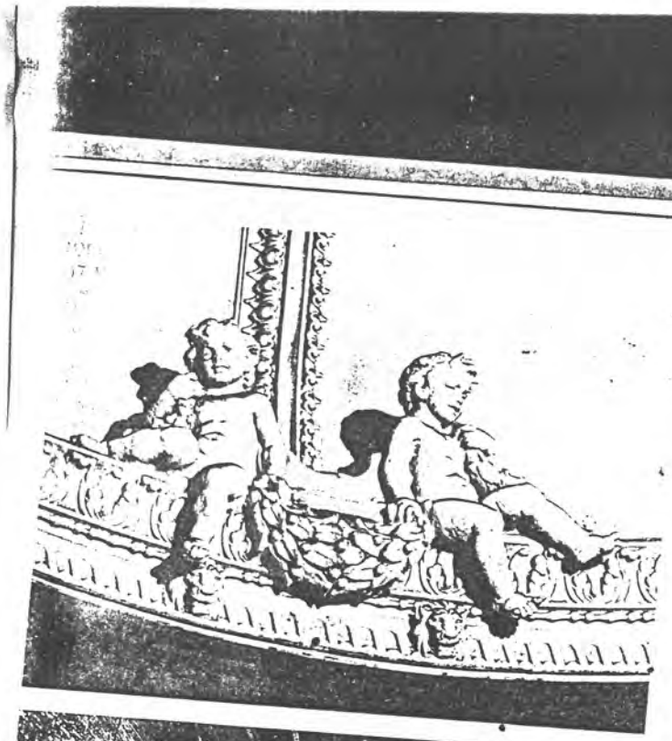
A.H. WOODS LESSEE & MANAGER.

SAM S. & LEE SHUBERT INC. MANAGERS
REGINALD DEKOVEN - OWNER

SELWYN & CO. LESSEES & MANAGERS
TWIN THEATRE CO. INC. OWNERS.

TIMES SQ



(Victory cont'd)

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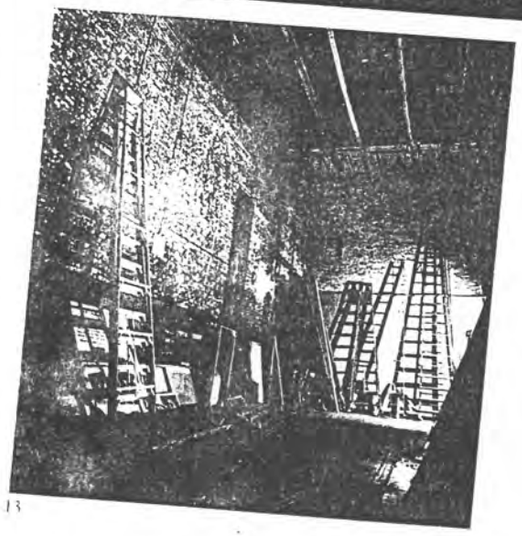

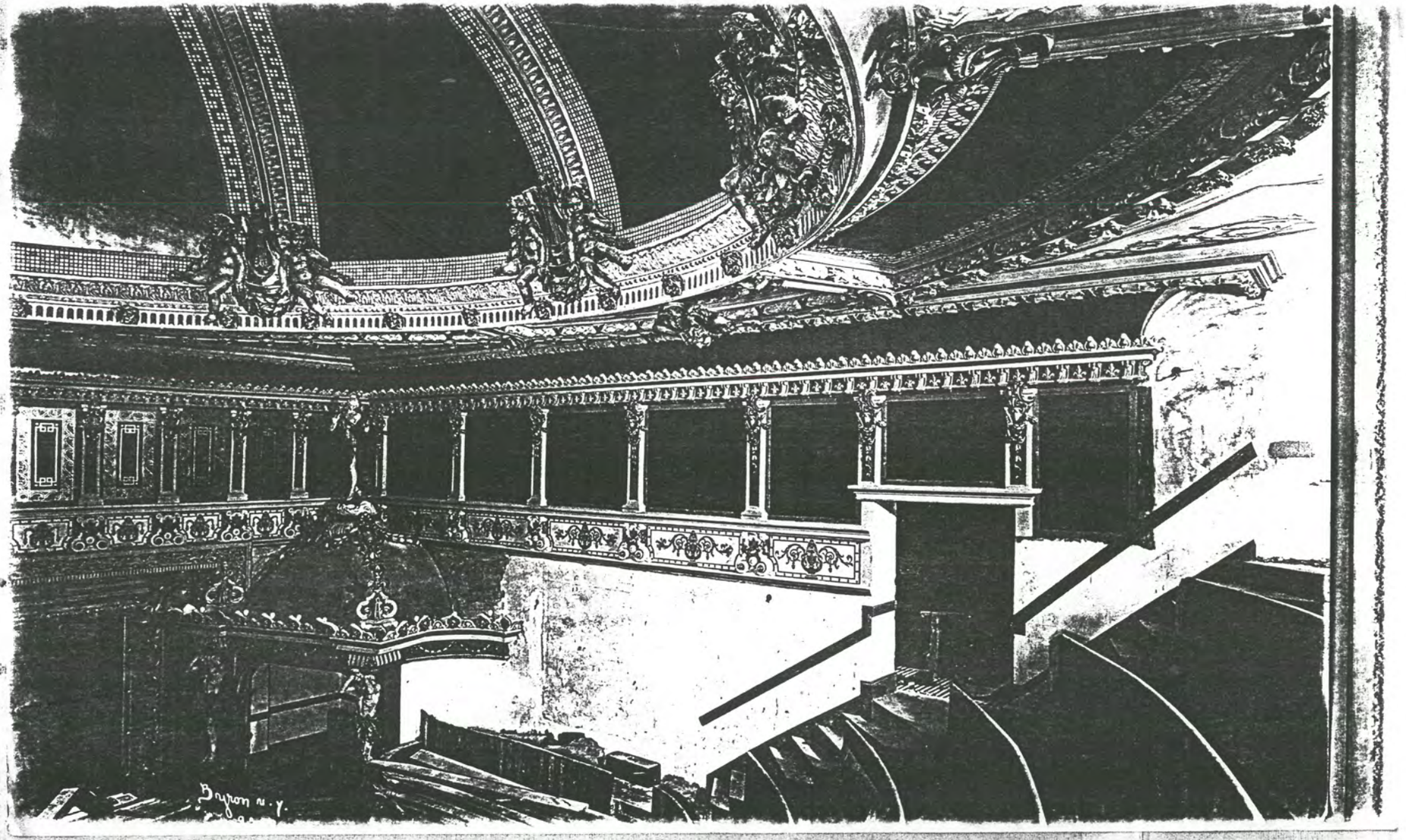
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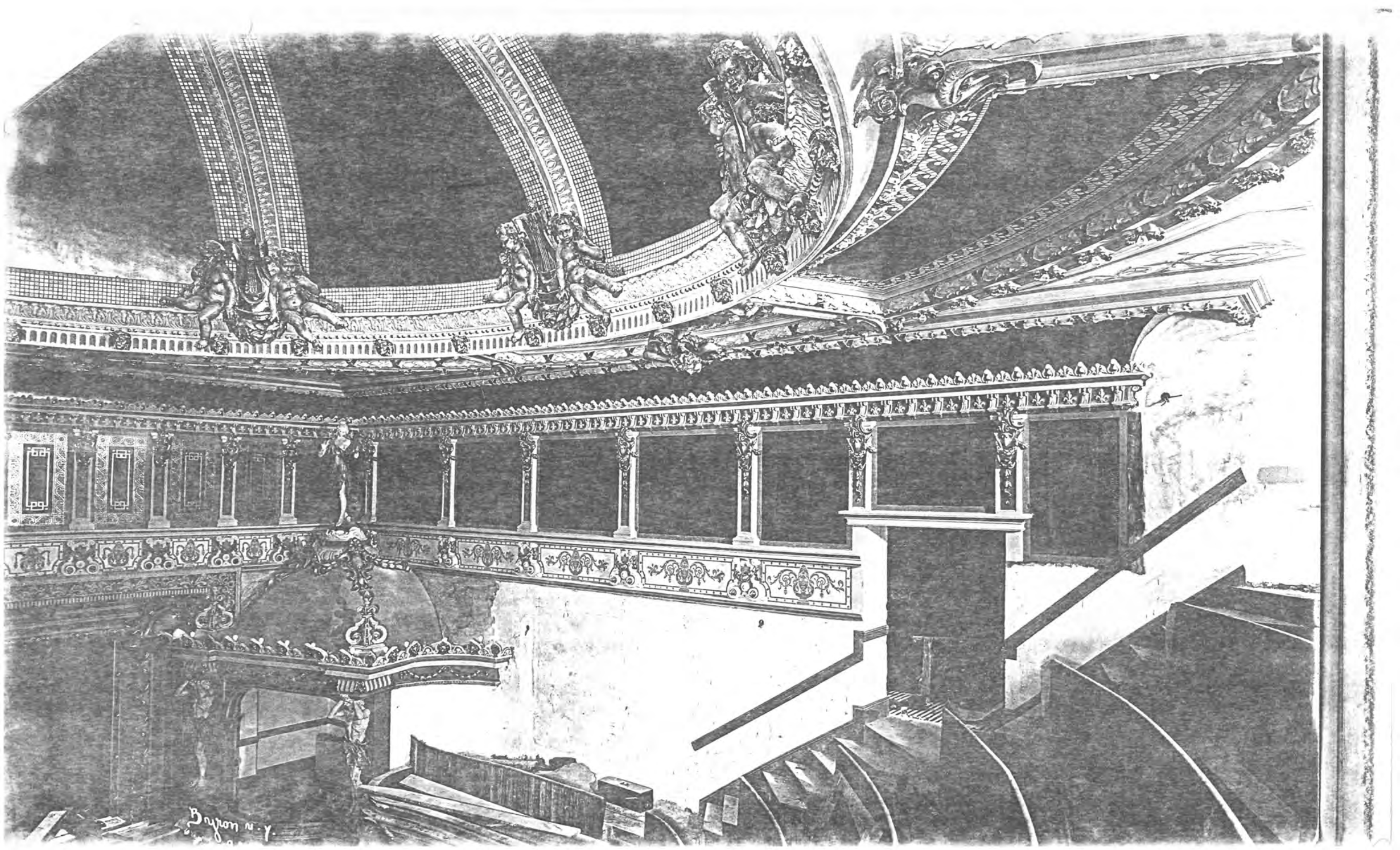
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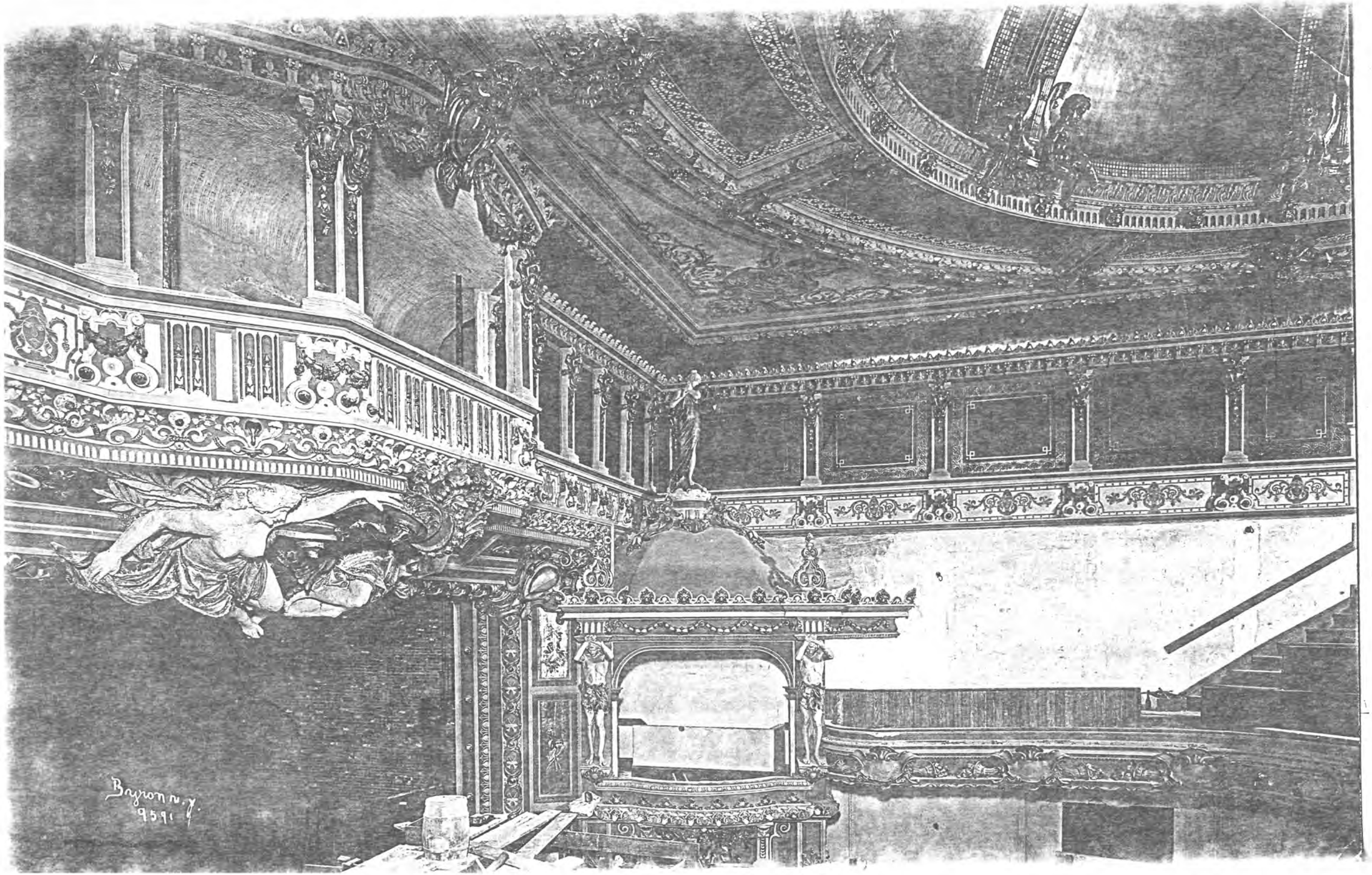
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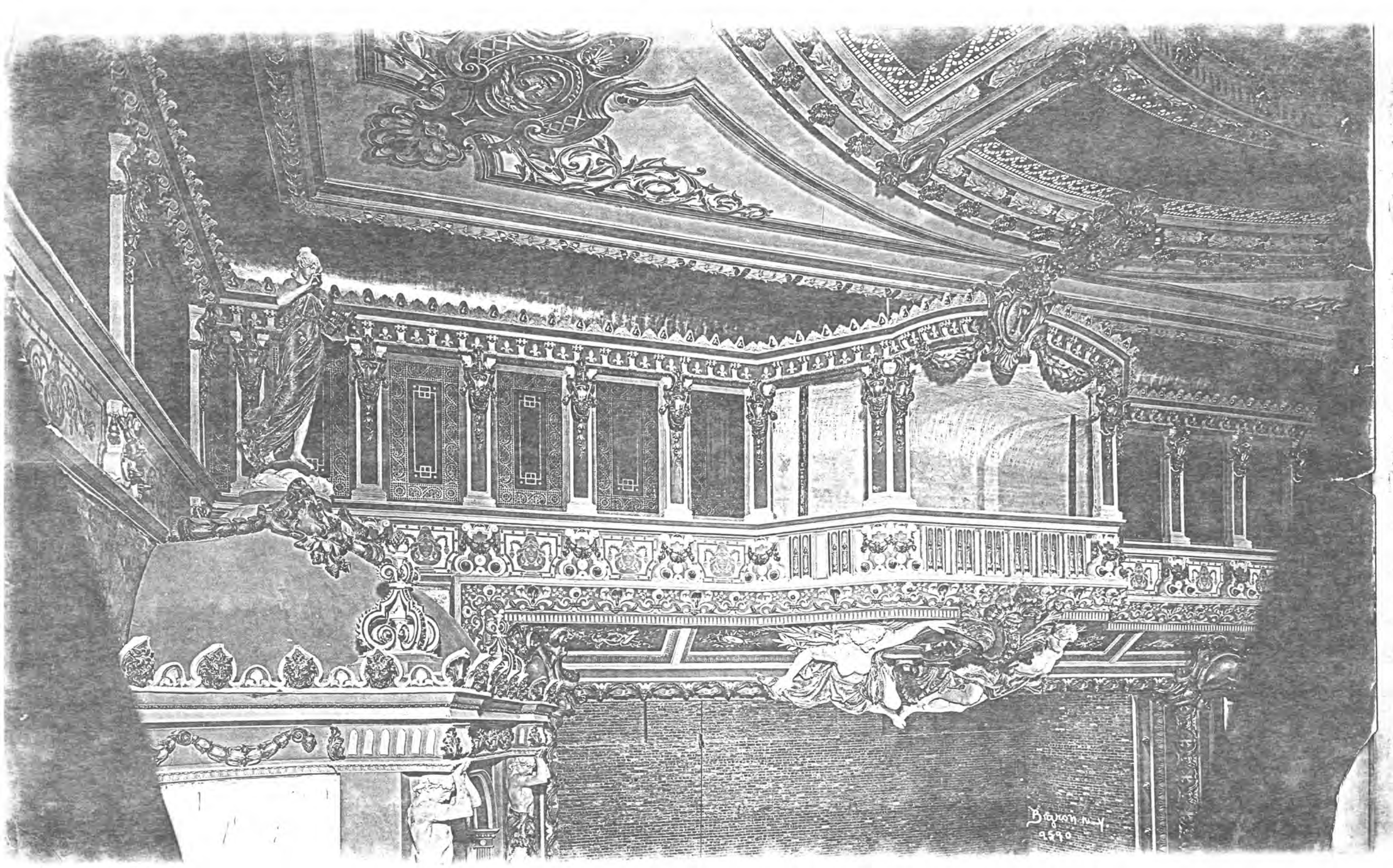

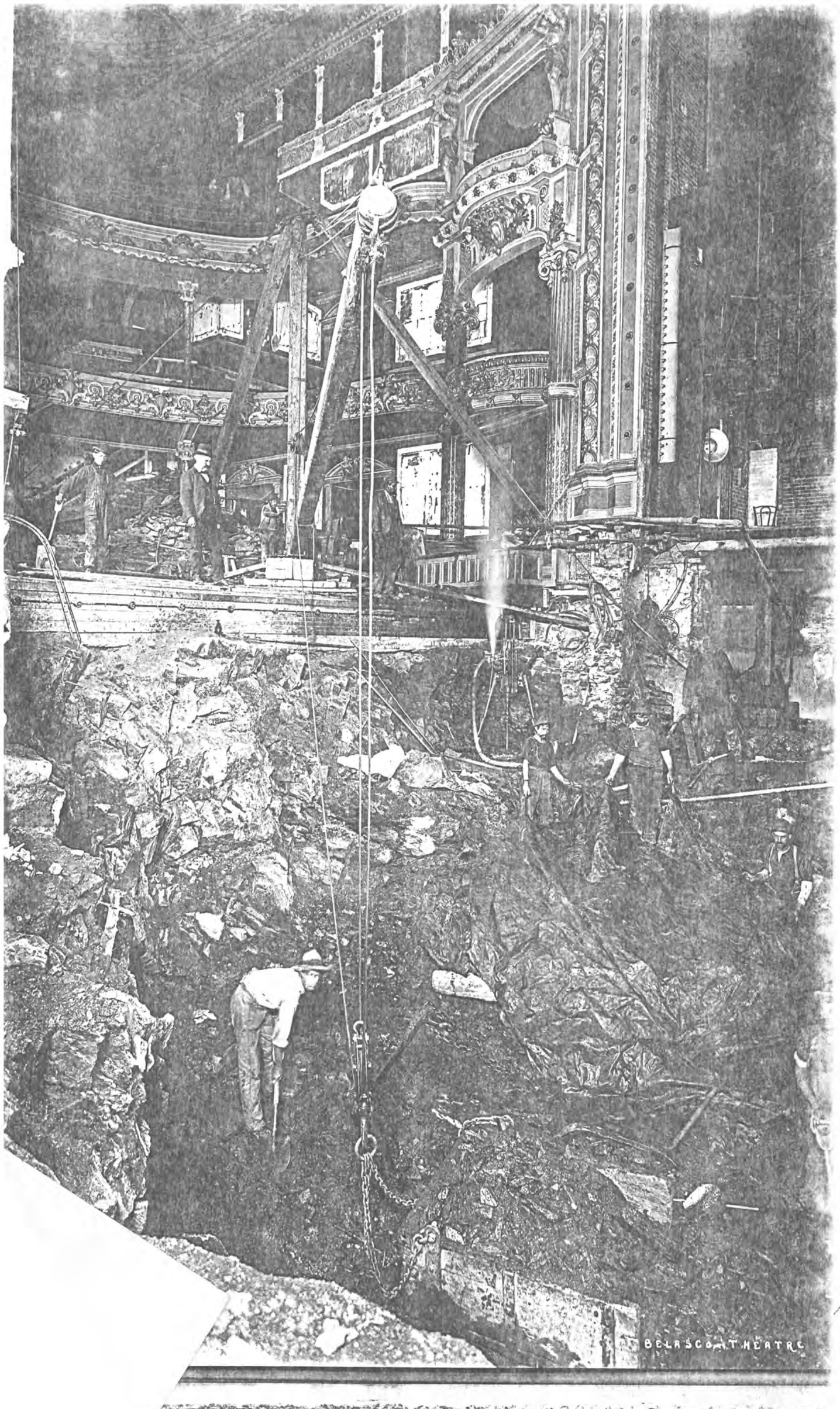
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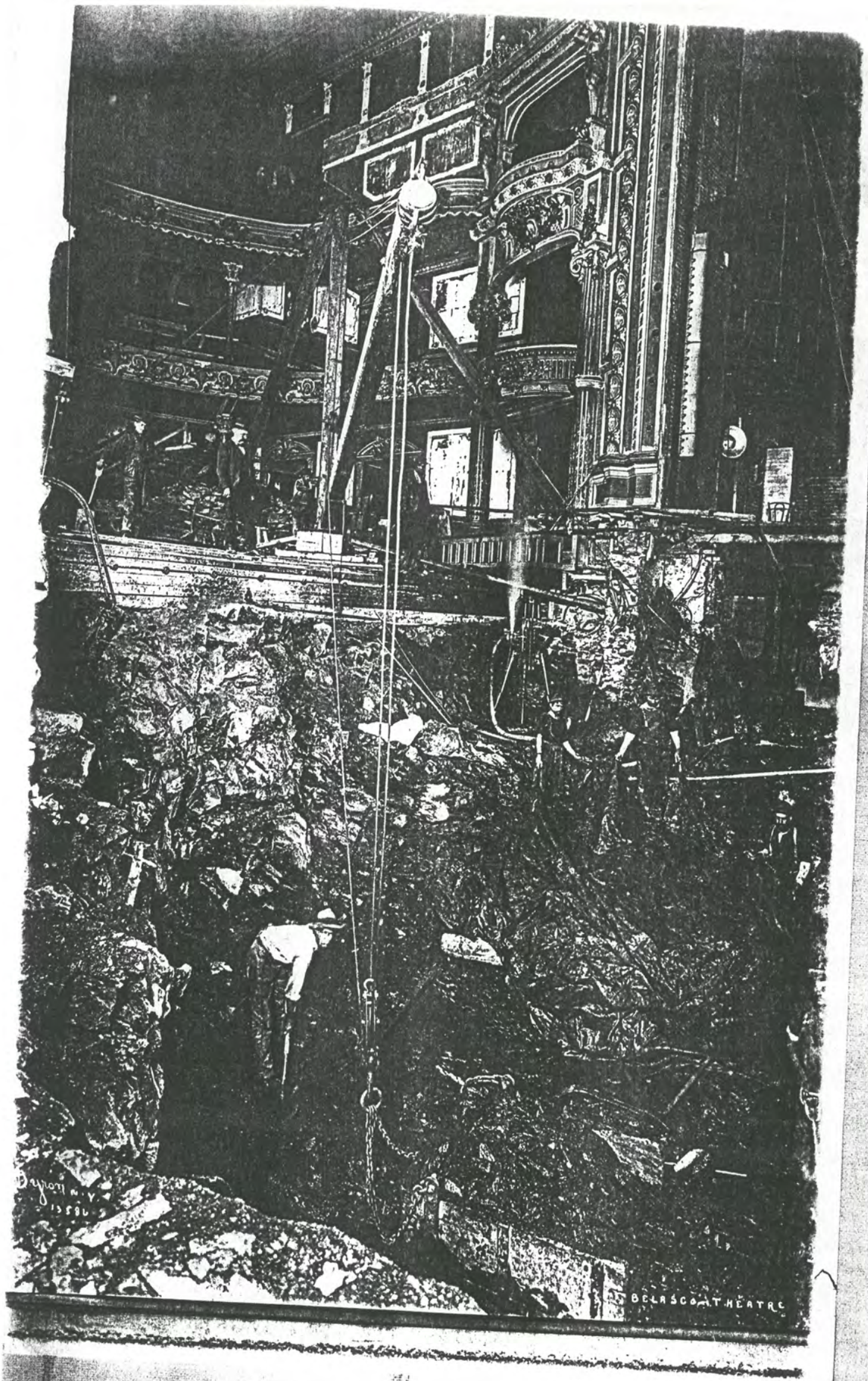
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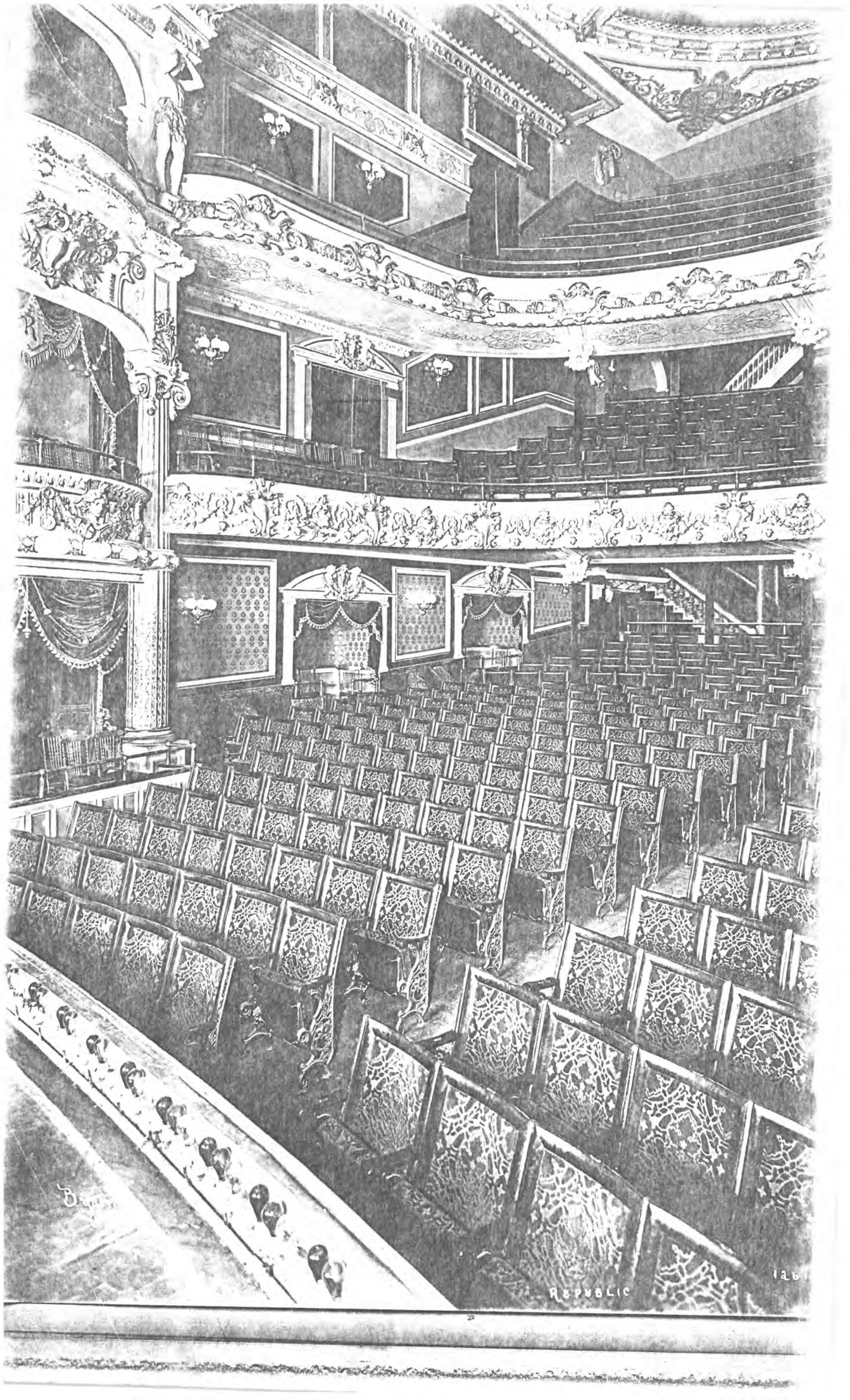
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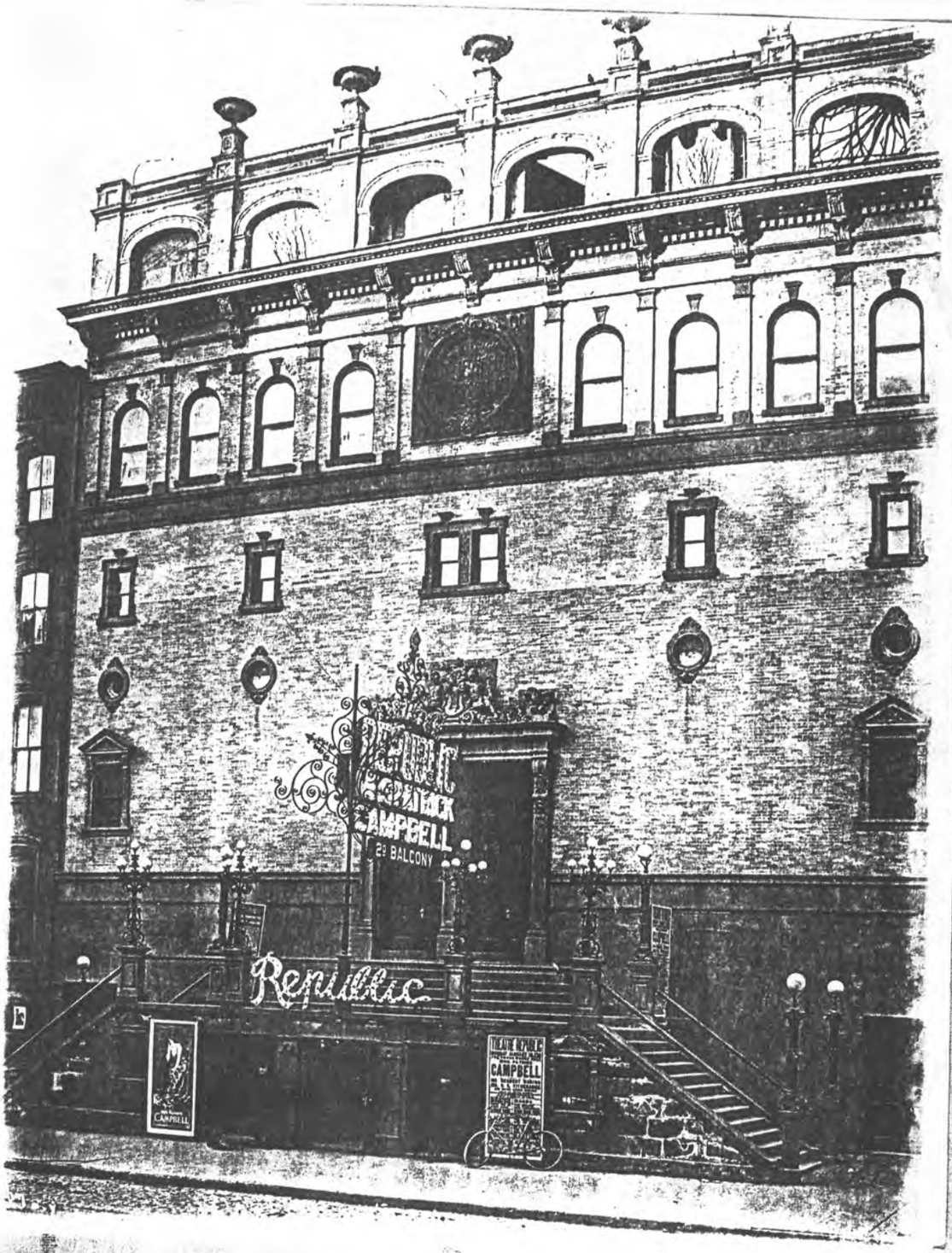
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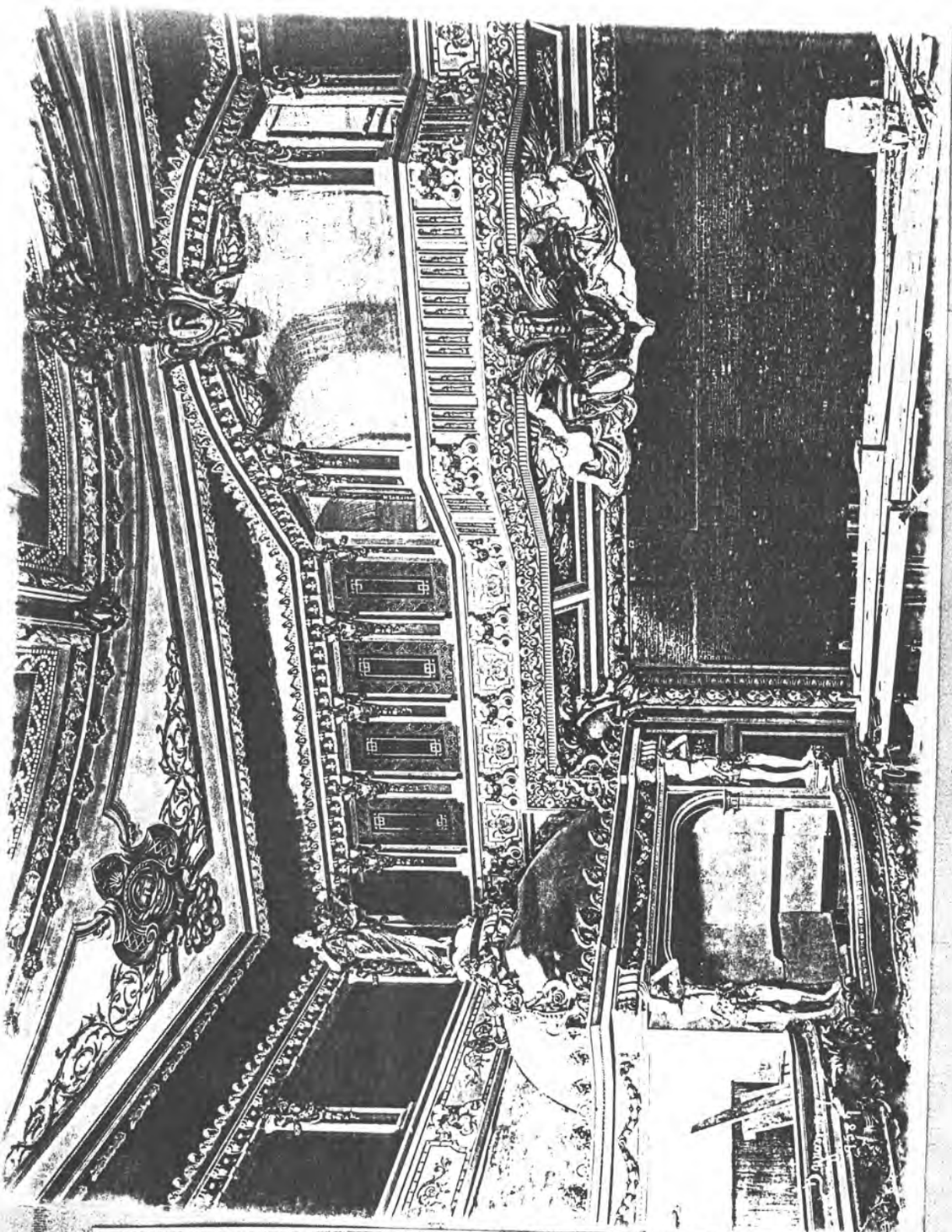

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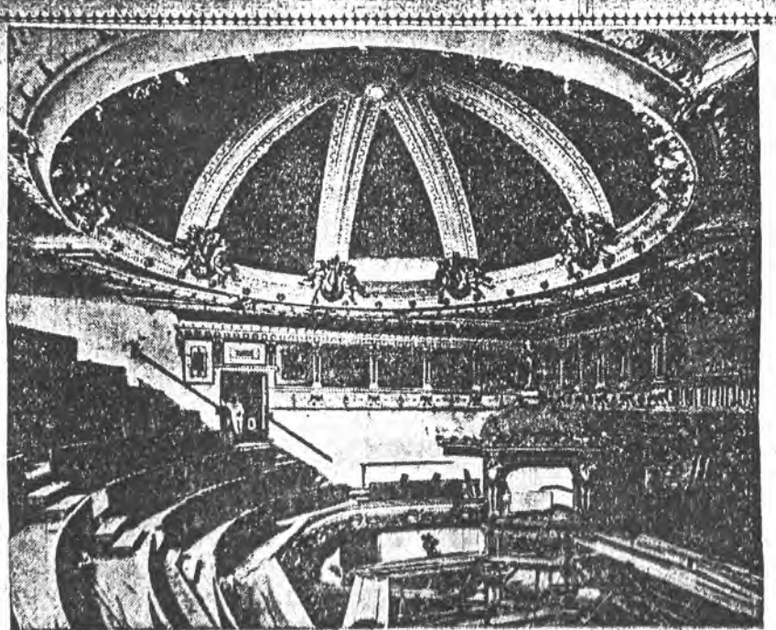
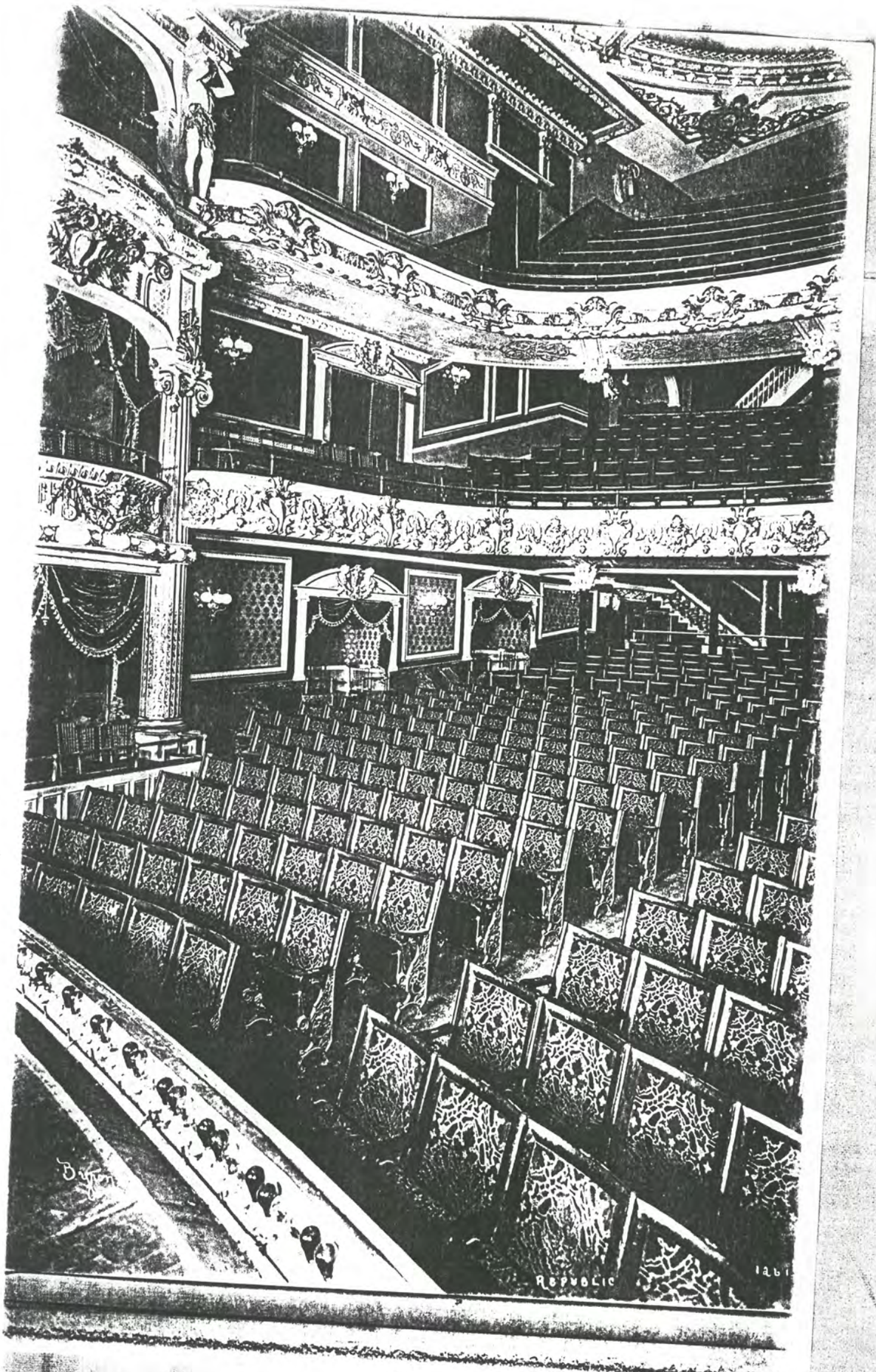


N.Y. Journal Sept 23. 1900

Interior View of Decorative Dome on the New Theatre Republic.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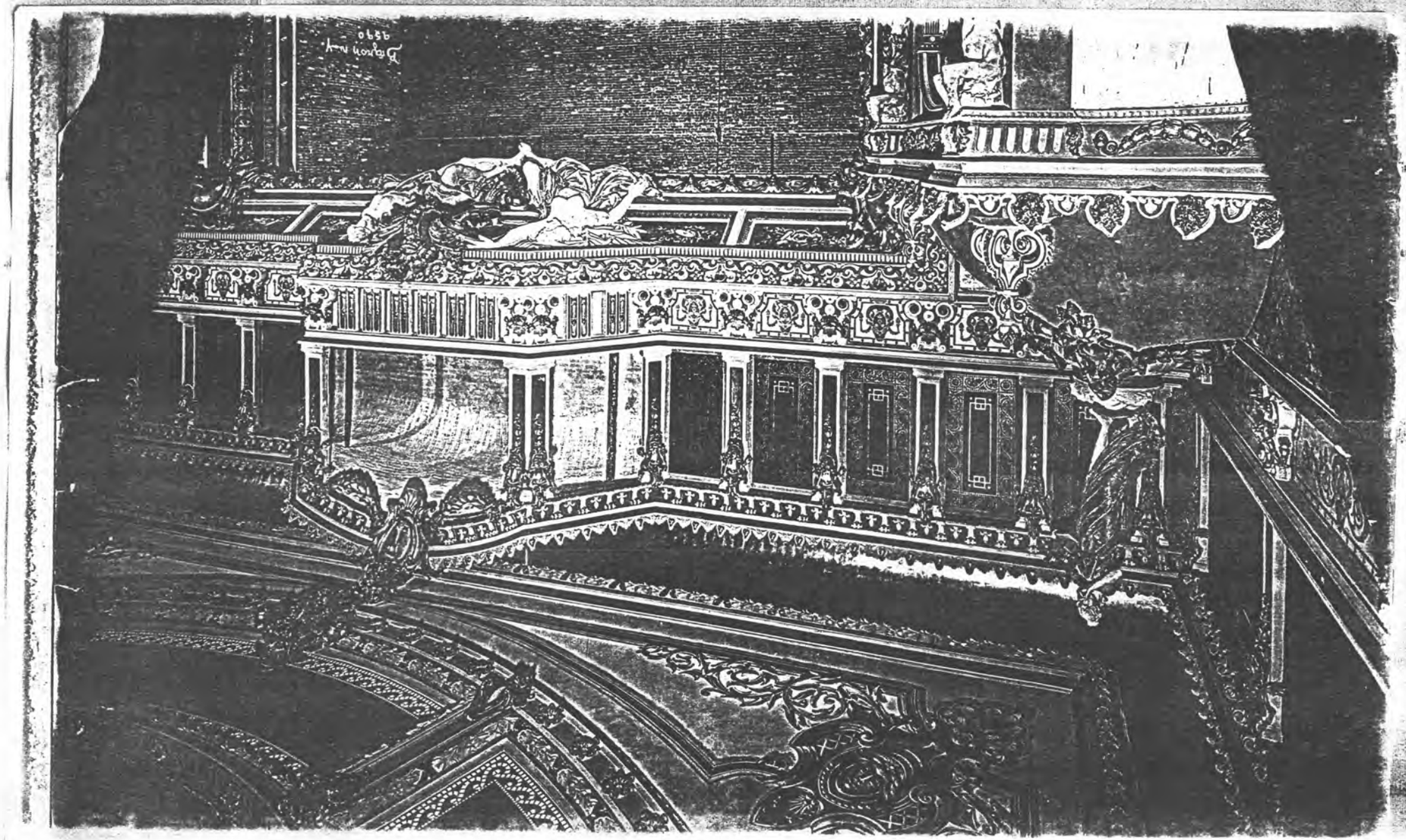


HOSPITALS CONSTRUCTED

TON, Dec. 21 (UPI) 000 new beds will for veterans when s Administration hospital construc- now on the plan-

ns Administration under construction

t Downey, Ill., and Beach, Calif., still or planning money. y Hospital will def- t as a replacement g hospital. How- okesman said no n chosen and that ad been made as

Beach hospital will medical and sur- with about 820

of the proposed be at Wood, Wis., kee. The proposed eral hospital has ning money but its are still being

hospitals will be e, Pa., Memphis, ral Gables, Fla D. C., Bay Pines, e, Jackson, Miss. lif., and Martinez.

PARLEYS NO RESULTS

head off a New of city and private es made no prog- in talks conduct- or's team of citi- or in union dis- the Fifth Avenue Inc.

committee, head- na M. Rosenberg, two hours with Transport Work- Transit Author- privately owned ier, the union rep- had spent three th Avenue and its rface Transit, Inc. the union an- its international hael J. Quill, had stay in Ireland return here. Mr. en gone a week, attend the ordi- nephew into the had planned to ay.

as asked for a 15 rise across the represents 29,000 rity employes and private bus lines, for all involved ight Dec. 31.

with earnings of $200,000 after taxes. There are still larger plans, he added.

A "lot" of complaints are from residents of Nassau and Suffolk Counties, against concerns outside the city, he said. In the public interest, his department is taking down their stories to refer to the district attorneys of those counties.

The commissioner expects that applications for injunctions here will be filed in Supreme Court today or tomorrow.

The drive against chiseling by meat and food retailers, started before Thanksgiving, is continuing.

3 START TAX SENTENCES

One of Keenan Brothers Was Chicago Political Leader

DANVILLE, Ill., Dec. 21 (AP) —Frank Keenan, former Chicago political leader, and two brothers were taken to the Federal prison at Terre Haute, Ind., today to start tax sentences.

Federal District Judge Casper Platt denied their pleas for probation and postponement of imprisonment until after Christmas.

Frank Keenan, former Cook County Assessor, was convicted exactly two years ago, on Dec. 21, 1957, of evading $211,000 in income taxes for the years 1950, 1951 and 1952. He received a two-year sentence and was fined $56,000. His brothers Mark and James were convicted by a jury here the same day of conspiracy. They received sentences of one year and one day and were fined $5,000 each.

RACIAL FIGHT REVIVED

Circulars Demand Integration on Birmingham Buses

BIRMINGHAM, Ala., Dec. 21 (AP)—Circulars urging Negroes to "ride desegregated" on city buses, appeared today in Negro sections.

Police Commissioner Eugene Connor branded them "a scheme to stir up trouble" and promised police support for bus company rules against mixed seating.

The circulars said: "Negroes can now sit anywhere on buses. There is no law to make Negroes go to the back, and no policeman or driver can make Negroes move."

The Federal District Court here ruled last month that the bus company was within its rights in directing segregated seating. But it warned that police enforcement of such a rule would amount to a violation of civil rights.

CARLO LOMBARDO

MILAN, Italy, Dec. 21 (AP) —Carlo Lombardo, composer of operettas, died in a clinic here yesterday of a respiratory disorder.

Signor Lombardo wrote and composed about eighty operettas and musical comedies. His best known works were "Cim-Cim-La," "Madame de Thebes," "Il Paese dei Campanelli," "The Duchess of the Bal Tabarin," "Scugnizza" and "Gigolette." He composed the last with Franz Lehar.

GUSTAV H. ANKERSON

Special to The New York Times.

RYE, N. Y., Dec. 21—Gustav H. Ankerson, who operated a drugstore in Mount Vernon for fifty-five years until he retired ten years ago, died of a heart ailment last night at the home of a daughter, Mrs. Elreda Barnett of Dogwood Lane. He was 86 years old.

Mr. Ankerson attended the Columbia University School of Pharmacy in New York. He was a Mason, a founding member of the Mount Vernon Rotary Club and a former member of the Mount Vernon Board of Health.

Surviving also are a son, Paul G.; another daughter, Mrs. Cirola A. Cribari; five grandchildren and two great-grandchildren.

PHILIP HOROWITZ

Philip Horowitz, founder and chairman of the board of Philip Horowitz, Inc., at 320 Fifth Avenue, a clothing concern, and of the Dury Clothing Company, in West Pittston, Pa., died yesterday in Montefiore Hospital, the Bronx, after a long illness. He was 72 years old.

Mr. Horowitz, who lived at 2187 Cruger Avenue, the Bronx, was active in Jewish philanthropies.

SAM ADLER

Special to The New York Times.

KENILWORTH, N. J., Dec. 21—Sam Adler of 34 Sherwood Road, manager of a Newark jewelry firm, died Saturday in Beth Israel Hospital, Newark, after a long illness. He was 49 years old.

Surviving are his widow, Ann; a son, David; a daughter, Miss June Adler, and two sisters, Mrs. Vivian Stern and Miss Rebecca Tassler.

MISS ALLEN A. WHITE

Special to The New York Times.

WHITE PLAINS, Dec. 21—Miss Allen A. White of 50 North Broadway, who was principal of Public School 405 in New York until she retired in 1946, died today in St. Agnes Hospital. She was 82 years old.

Herbert Kay Minsky Dies at 68; Co-Founder of Burlesque Chain

Herbert Kay Minsky, one of four brothers who made the Minsky name a by-word in the field of burlesque-theatre entertainment, died of a heart ailment yesterday in University Hospital. He was 68 years old.

Mr. Minsky, who also was known in show business as H. Kay Minsky, lived at 425 Riverside Drive. Because of ill health, he had been retired for the last ten years.

He was a graduate of Columbia and its Law School and a founder of Phi Sigma Delta fraternity. In 1912 Mr. Minsky joined his brothers, Abe, Billy and Morton, in building and directing a coast-to-coast chain of fourteen burlesque houses. The chain passed out of existence in 1937, when the ban of burlesque in New York added to the difficulties of the group.

The Minskys were credited with the discovery of such stars as Gypsy Rose Lee, Phil Silvers, Bud Abbott and Lou Costello, Red Buttons and Pinky Lee.

For about eight years before his retirement, Mr. Minsky was associated with the production of United Service Organizations shows. Another of his activities after leaving burlesque was presenting foreign motion pictures.

During a burlesque-actors strike in 1935, Mr. Minsky was president of the Eastern Burlesque Managers Association.

Only one of his brothers, Morton, survives. He also leaves his wife, Juanita, and two sisters, Mrs. Rose Radin and Mrs. Isabel Mendelsohn.

A funeral service will be conducted tomorrow at 10:30 A. M. at the Universal Chapel, Lexington Avenue and Fifty-second Street.

at West Point.

Born in New York City, Mr. Wills was a graduate of the Lawrenceville School and of Princeton University, class of 1902. He was a member of Cannon Club at Princeton, the Princeton Club of New York, the Greenwich Country Club and the New York Athletic Club.

Surviving are his widow, Nell Graham Wills; two daughters, Mrs. Charles T. DuBose Jr. and Mrs. Helen W. Hanley, both of Camden, S. C., and a sister, Mrs. Donald McClave of Greenwich.

Avenue, executive director of Unity Hospital at 1545 St. John's Place, Brooklyn, died of a heart attack yesterday at the hospital. His age was 61.

Mr. Berlind, who attended McGill University in Montreal, had been with the hospital for the last thirty years. His father-in-law, the late Dr. George I. Miller, was a founder of the institution.

Surviving Mr. Berlind are his widow, Mae; four sons, Bruce, Roger, Alan and Robert; his father, Samuel; three brothers, Frank, Gordon and Dr. Melvyn Berlind; three sisters, Mrs. Abraham Singer, Mrs. Bertha Ripstein and Mrs. Evelyn Miller, and several grandchildren.

MRS. RAY SWICKARD

WASHINGTON, Dec. 21 (AP) —Mrs. Mary T. Swickard, a home economist with the Department of Agriculture, died yesterday of cancer at the age of 50. She was the widow of Ray Swickard.

Known to radio listeners of the "National Farm and Home Hour" as "Mary King," Mrs. Swickard presented a weekly report highlighting her agency's homemaker news. She began work with the Agriculture Department in 1945.

TOM GAHAGAN

DETROIT, Dec. 21 (AP)— Tom Gahagan, long a harness-racing writer, died here today after an illness of six months. His age was 83.

Mr. Gahagan covered the grand circuit for more than fifty years. He began his career with The Detroit Times in 1900 and became a freelance writer in 1907. For the last several years he had written regularly for The Detroit News.

A brother, George Gahagan of Indianapolis, survives.

SISTER MARIA

CONVENT, N. J., Dec. 21 (AP) —Sister Maria Socorro of the Roman Catholic Sisters of Charity of St. Elizabeth died yesterday at St. Anne's Villa after a long illness. She was 88 years old.

A Correction

The Claremont-Majestic Employment Service Agency, Inc., and Jerry's Employment Service Agency, Inc., will be taken over by George Zahler, secretary, and Mrs. Edith Shelton, treasurer. Mr. Zahler and Mrs. Shelton are brother and sister of Abe Zahler, president and founder of the companies, who died on Saturday. The announcement was made yesterday by Morris Bornfreund, lawyer for the late Mr. Zahler. The New York Times reported yesterday in the obituary of Abe Zahler that the concerns would be taken over by the employes.

NYT 12/22/59; 31:2

1902

9/5/49; 17:4

...120-Inch Mirror ... Tech, So ... Own Made

DR. RALPH R. PARKER

F. E. MORRISON, 'DEAN' OF NEW YORK 'AD' MEN

Frank E. Morrison, known to many as dean of New York advertising men, died Friday night at his home, 27 Eighth Avenue, Brooklyn, in his eighty-fifth year.

A charter member of the Advertising Men's League, he organized its successor, the Advertising Club of New York, after obtaining the signatures of a majority of the members. The change was effected in 1916.

Formerly associated with Charles Austin Bates, the Advertising Federation and Success Magazine, for the last named as advertising manager, Mr. Morrison had been in retirement in recent years. For the last decade and a half he had been the traditional host at Advertising Club functions.

Mr. Morrison was born in Marlow, N. H. He was a member of the New England Society. Surviving is his widow, Mrs. Joseph Taylor Morrison.

A funeral service will be held tomorrow from the George Ayen Chapel, 55 Seventh Avenue, Brooklyn.

D. V. MACPHERSON, 65, INVESTMENT BANKER

Special to The New York Times.

NEW LONDON, Conn., Sept. 4—Douglas V. Macpherson of Westport, Conn., a former investment banker in New York, who retired in 1932 as vice president of Blair & Co., died here yesterday in the Lawrence Memorial Hospital, after a brief illness. His age was 65.

During the second World War, Mr. Macpherson was a renegotiator with the Maritime Commission in Washington. He belonged to the Union League and National Arts Clubs of New York; the Fairfield County (Conn.) Hunt Club and the Pequot Yacht Club of Southport, Conn.

Surviving are his widow, the former Zella Zimmerman; three sons, Gilbert L., Douglas G. and Sandy C. Macpherson, and three daughters, Mrs. Fox B. Conner, Mrs. C. Walter Buhler and Mrs. Bruce M. Lopez.

TEXAS HOSPITAL PLANNED

Driscoll Foundation to Construct Institution for Children

CORPUS CHRISTI, Tex., Sept. 4—Plans have been announced here for construction of the new Driscoll Foundation Hospital for Children ... at an estimated cost of ... The institution will ... up to 16 years of ...

...ON FEVER, IS DEAD

Co-Discoverer of Vaccine for Rocky Mountain Spotted Type Directed Laboratory

HAMILTON, Mont., Sept. 4 (UP)—Dr. Ralph R. Parker, co-discoverer of a vaccine for Rocky Mountain spotted fever, died today of a heart attack at the age of 61.

Director of the Rocky Mountain Laboratory of the National Institute of Health, Dr. Parker was one of two Government researchers who started out in 1922 to trap the wood tick that was carrying the spotted fever. The relatively rare disease had a normal death rate of one in five cases in 1945.

With Dr. R. R. Spencer, Dr. Parker started the now famous laboratory in an abandoned school house in this little western Montana community. Eventually they produced a vaccine with which they first successfully inoculated themselves. By 1940 more than 455,000 injections had been given to patients. Today the shots are standard protection in tick areas.

Recently, researchers at the laboratory have sought for more and better medicines to fight such diseases as tularemia and yellow fever.

Dr. Parker is survived by his widow, Vivian Kaa Parker; a daughter, Mrs. Walter C. Thompson of Chicago; a son, Robert, Newcastle, Wyo., and a brother in England.

Born in Malden, Mass., Dr. Parker received his Bachelor of Science degree in 1912 from Massachusetts State College, which later made him a Master of Science, a Doctor of Philosophy and a Doctor of Laws.

After six years, 1915-21, as an assistant entomologist for the Montana State Board of Entomology, he was a special expert with the United States Public Health Service, 1921-47; a director since 1947. Since 1928 he had been director of the Rocky Mountain Laboratory.

In 1947-48 Dr. Parker was president of the International Northwestern Conference on Diseases of Nature Communicable to Man. A pioneer in spotted fever research, he began his work in 1918 in a cabin with one helper. By 1941 he had 114 aides and made his headquarters in the $1,000,000 Rocky Mountain Laboratory.

Nine research workers died from tick bites, and before the development of the vaccine the mortality rate for laboratory-acquired cases was 100 per cent.

WALTER SCOTT, HEAD OF ADVERTISING FIRM

Special to The New York Times.

BRONXVILLE, N. Y., Sept. 4—Walter Scott, president and owner of the Walter Scott advertising agency at 299 Madison Avenue, New York, which he established in 1921, died here today at his home, 35 Parkview Avenue, after a brief illness.

Born in Japan seventy-four years ago, the son of John A. Scott, a retired American naval officer, Mr. Scott was brought to this country as an infant. He attended the Friends Central School in Philadelphia and engaged in journalism for some years before entering the advertising business. He was a former associate editor of The Washington Post and The Philadelphia Inquirer.

...

DALLAS, Tex., Sept. 4 (UP)—The body of Maj. Gen. Walter C. Short, who called himself the War Department's scapegoat in America's worst military disaster, is on a train that left for Washington tonight. He will be buried, probably Wednesday, in Arlington National Cemetery.

Death, which came last night at his home here, was caused by a chronic heart malady. His age was 69.

There was no military guard on the train. No ceremony for the man who commanded the Army's Hawaiian forces when the Japanese attacked Pearl Harbor on Dec. 7, 1941, bringing World War II to the United States. His coffin was placed aboard the train by a group of porters. The only witnesses were two reporters and a photographer. General Short's widow and son, Maj. Walter Short, had already boarded a car on the streamliner.

The body of the slender, ... haired soldier, who was relieved of his command within ten days of the Pearl Harbor disaster, was in the uniform he took off when he retired, a few weeks after he had been relieved.

His charge to a Congressional investigating committee in ... that he was the Pearl Harbor scapegoat were his most ... public words about the circumstances. His son, an instructor at West Point, said today:

"My father never expressed bitterness. He stated the facts to the committee, made a complete statement."

For four years—until the Congressional investigation—the general refused to tell his side of the story.

ABRAHAM MINSKY, THEATRE MAN, DIES

Producer of Burlesque Shows Here and in Several Other Cities Succumbs at 68

Abraham B. Minsky, who produced burlesque shows in many of the nation's largest cities under the name of "Minsky's Burlesque," died early today in the Fifth Avenue and Flower Hospital after a short illness. Death was due to a cerebral hemorrhage. He was 68 years old.

Mr. Minsky had been associated with show business since 1905, when he started as an exhibitor of nickelodeon movies. Later he joined his three brothers, Herbert K., Billy and Morton Minsky, as vaudeville impresarios. In 1915 they began production of burlesque shows on Houston Street. The success of their East Side business led them to move up into the Broadway area during the 1930's. Eventually they operated twelve theatres in New York and other major cities.

Although burlesque shows were banned from New York City during the regime of Mayor La Guardia, Mr. Minsky and his brothers maintained their enterprises in several other cities. Last winter he operated the Colonial Inn in Hollywood, Fla., and this summer he presented night club revues at the Carnival, Eighth Avenue and Fifty-first Street.

Mr. Minsky lived at the Buckingham Hotel, 101 West Fifty-seventh Street. He is survived by his widow, Mrs. Mollie Minsky, a son, Harold, who was associated with him in his last two business enterprises, and a daughter, Mrs. Sylvia Elkman, all of New York.

Also surviving are his brothers, Morton and Herbert K. Minsky, who were associated with him in the burlesque productions when their business was at its peak. Billy Minsky died in 1930.

Funeral services will be held at noon tomorrow at the Riverside Chapel, Seventy-sixth Street and Amsterdam Avenue.

DR. LOUIS SIMONSON

Special to The New York Times.

NEWARK, N. J., Sept. 4—Dr. Louis Simonson, a physician, who had divided his forty years of practice between Bridgeport, Conn., and this city, died here today at his home, 202 Osborne Terrace, after an illness of several months. Born in New Haven, Conn., sixty-four years ago, he received his M.D. from Tufts College ...

D. H. ANGIER, 49, DI[ES]; WAS HARVARD ST[AR]

Football and Hockey Pl[ayer] and Later Coach the He[ad] of Chemical Company

Special to The New York Times.

MARION, Mass., Sept. 4—...ald H. Angier, president of A... Products, Inc., chemical manu...turers, and former Harvard ...ball and hockey player and co... died suddenly today at his sum... home here. His winter home ... at 101 Old Orchard Road, Che... Hill.

His company had branch of... in London and he was wi... known in foreign trade. He ...quently made trips by air to su... vise his firm's activities over...

Mr. Angier was 49 years old ... was born in Newton, son of ... late George McNeil Angier ... Emma (Gill) Angier. He atten... Taft School and after serving ... World War I as a lieutenant in ... Coast Guard, was graduated f... Harvard in 1922.

He was a back on the Harv... football teams of 1920 and ... and played a year on the Harv... varsity hockey team as a sub... tute wing. He was appoi... freshman coach of the hoc... team in 1929, serving for sev... seasons.

After graduation from Harv... he became associated with the ...gier Company. His father, ... president, died in 1926 and he ... came successor.

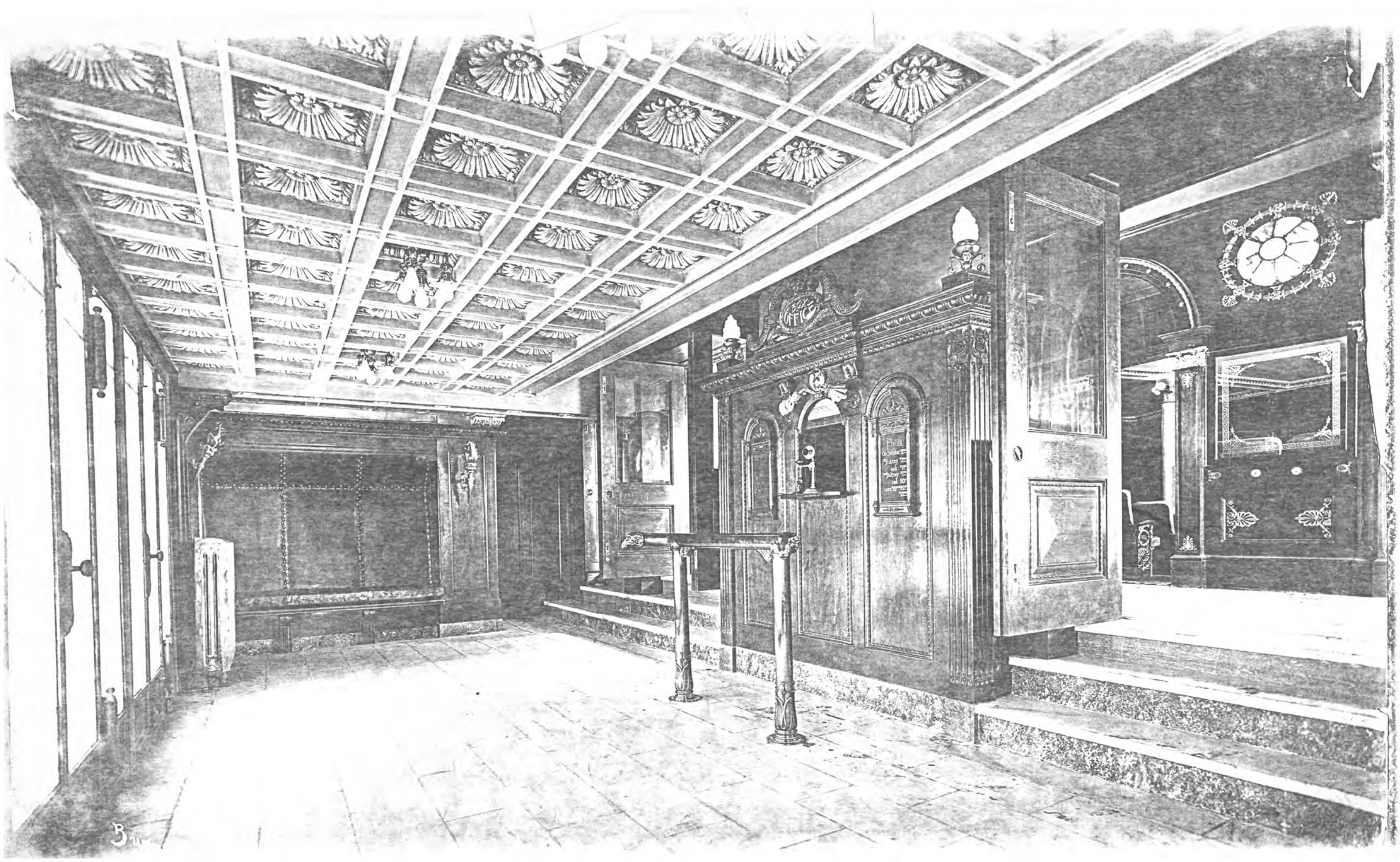
He was married in 1924 to ... former Helen Cumming of Mar... who survives. Surviving also a... son, Albert E., and a daugh... Helen H. Angier.

Mr. Angier was a sailing ent... siast and passed much of his ... time in the summer on Buzz... Bay. He was chairman of New... Chapter, American Red Cross, ... was a trustee and executor of ... rious estates.

He was a member of the H... vard Club of Boston, the Coun... Club and the Sippian Club h... and the Laurentian Club, Queb...

J. HERBERT HODGINS

PICTOU, Ont., Sept. 4 (Canadian Press)—J. Herbert Hodgins, fo... der and former editor of Canad... Homes and Gardens and form... editor of Mayfair Magazine, ... today. He retired four years ... Mr. Hodgins once worked as a ... porter on The Kingston (O... Whig), The Toronto World and ... Financial Times of Montreal. ... he spent eight years with ...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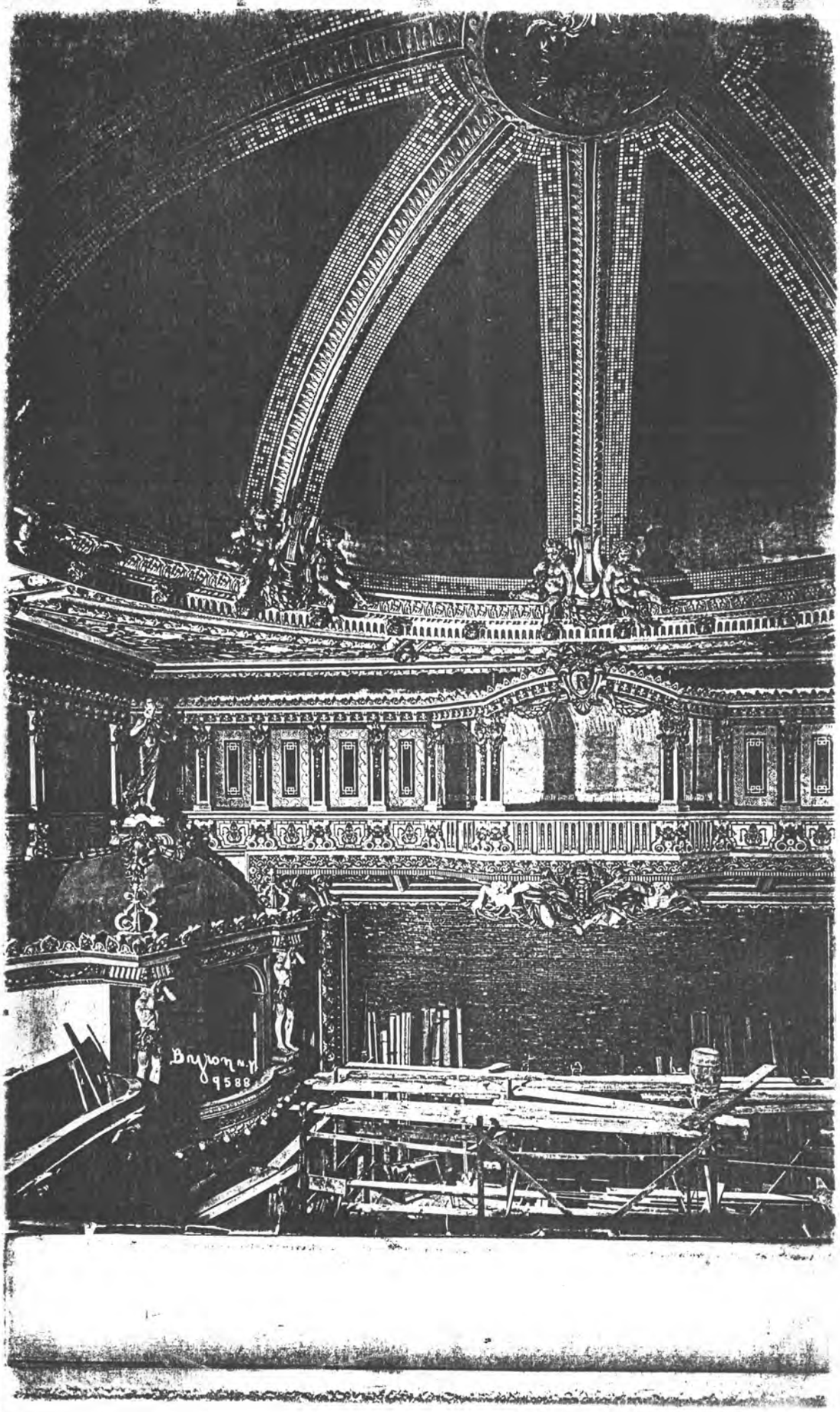
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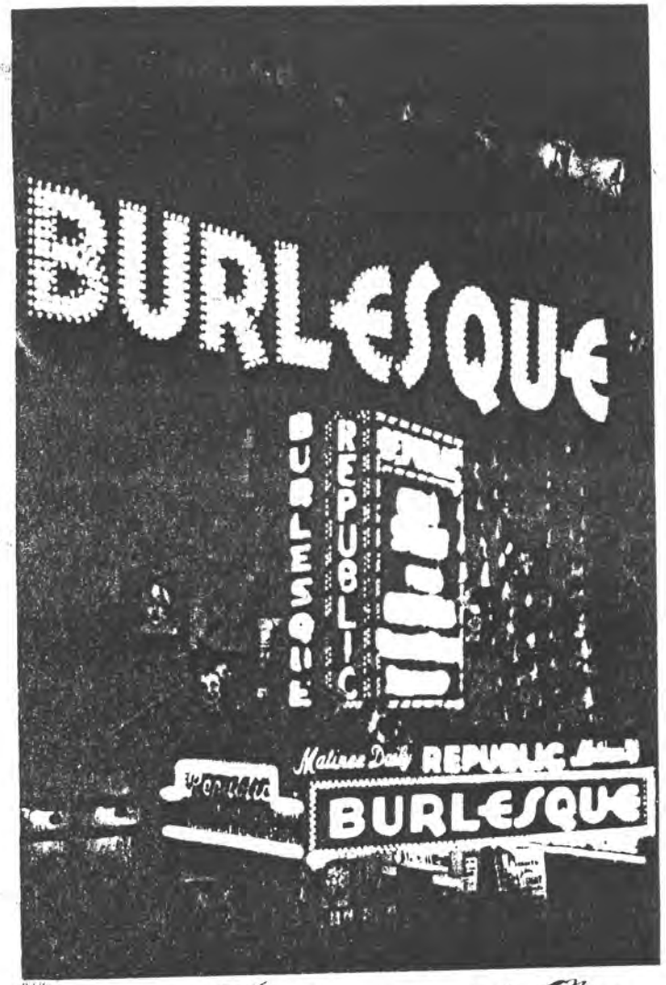
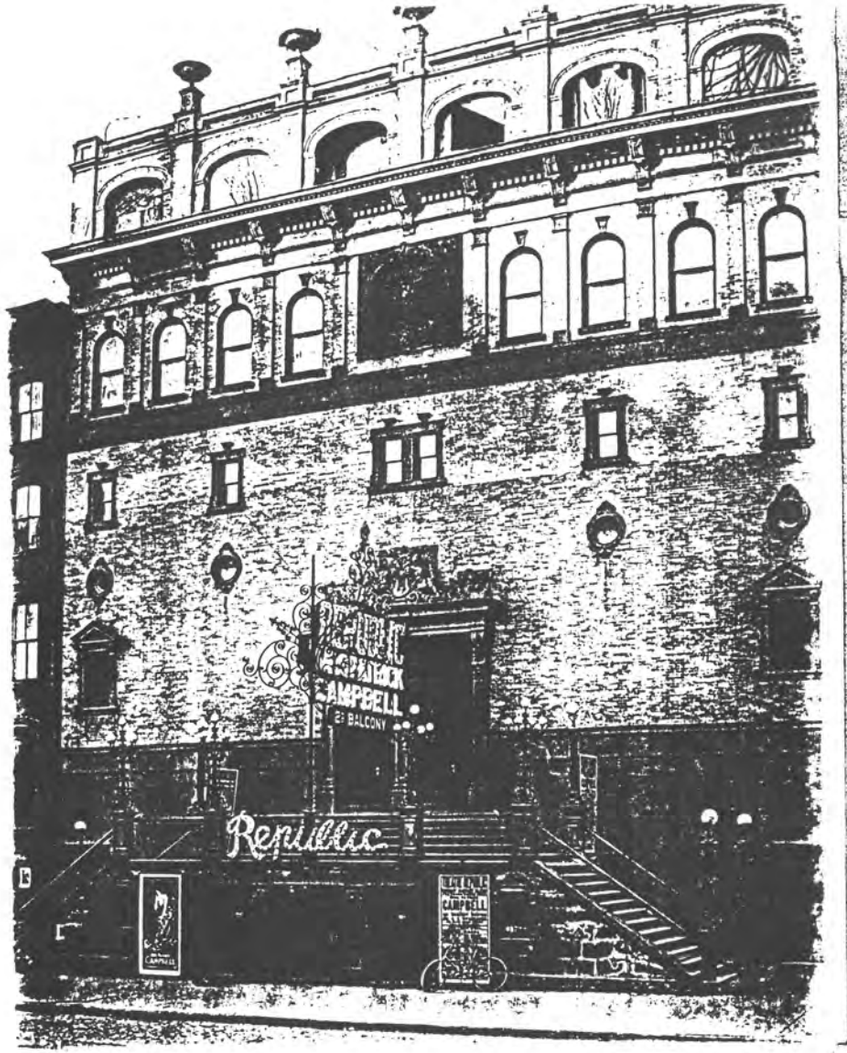
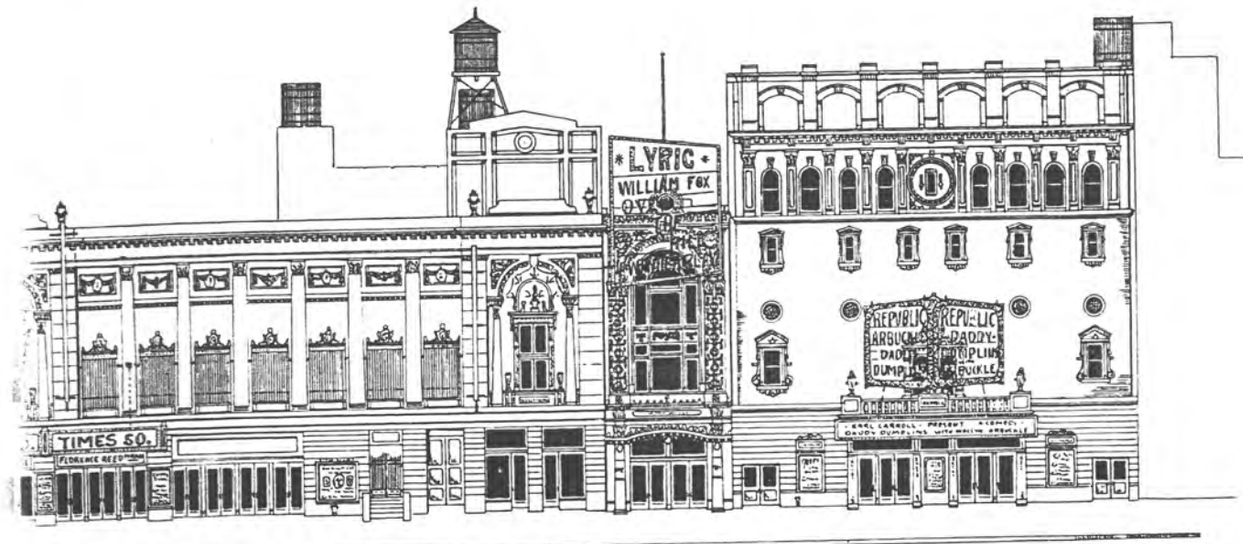


35 Theatre Guild Mag 1921





TIMES SQ. THEATRE

LYRIC THEATRE

REPUBLIC THEATRE

A.H. WOODS LESSEE & MANAGER.

SAM S. & LEE SHUBERT INC. MANAGERS
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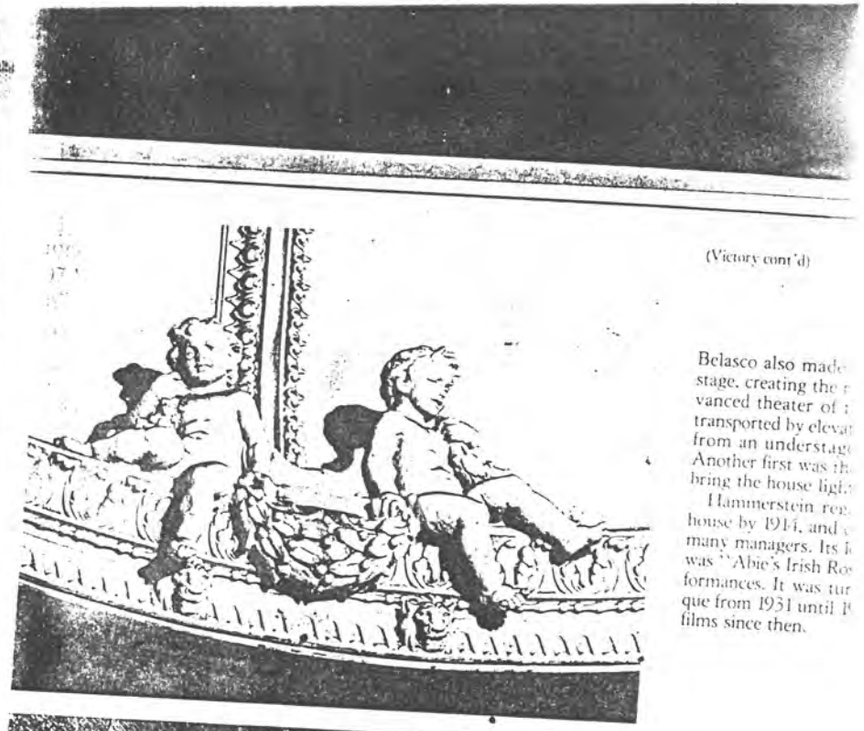

(Victory cont'd)

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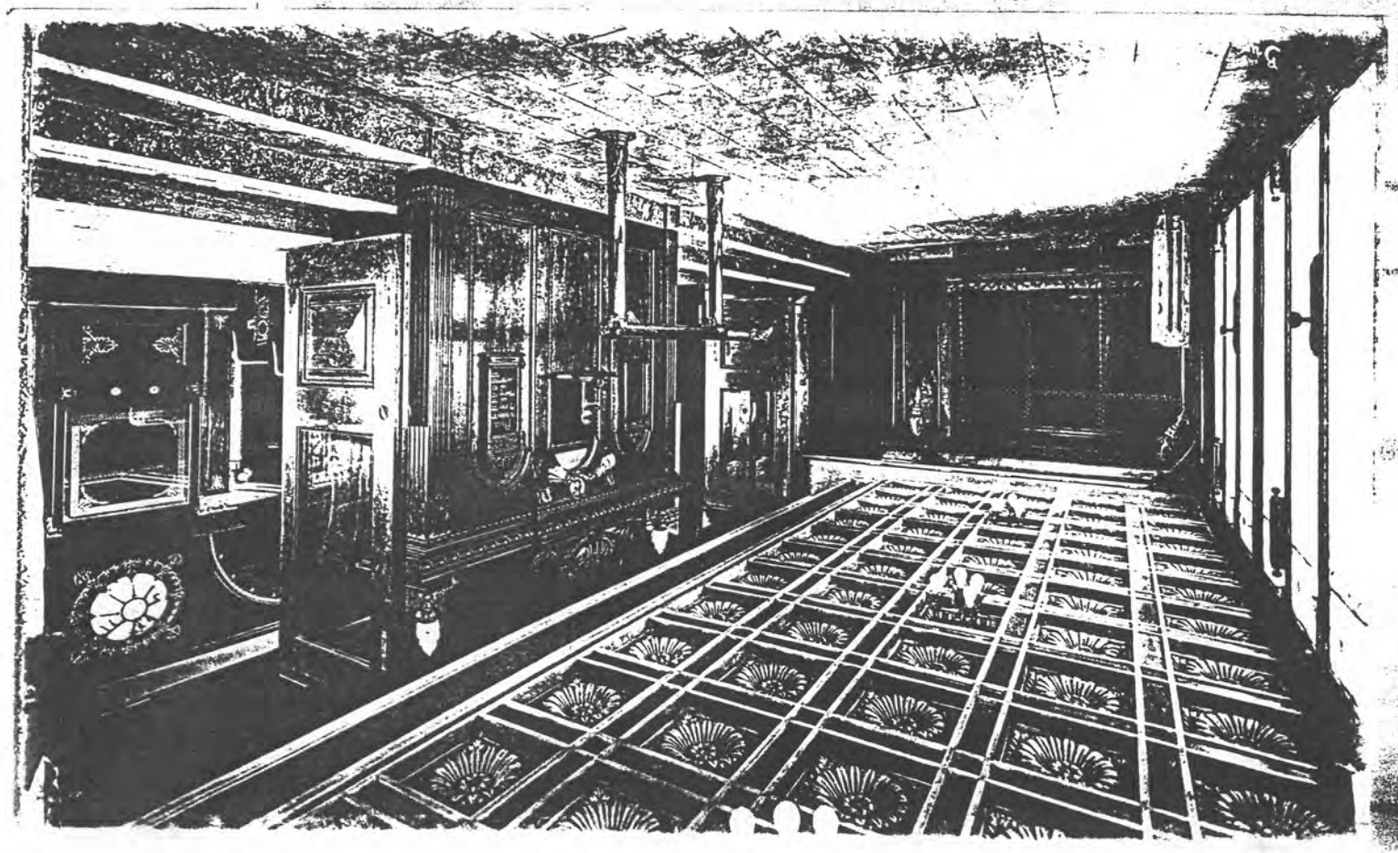
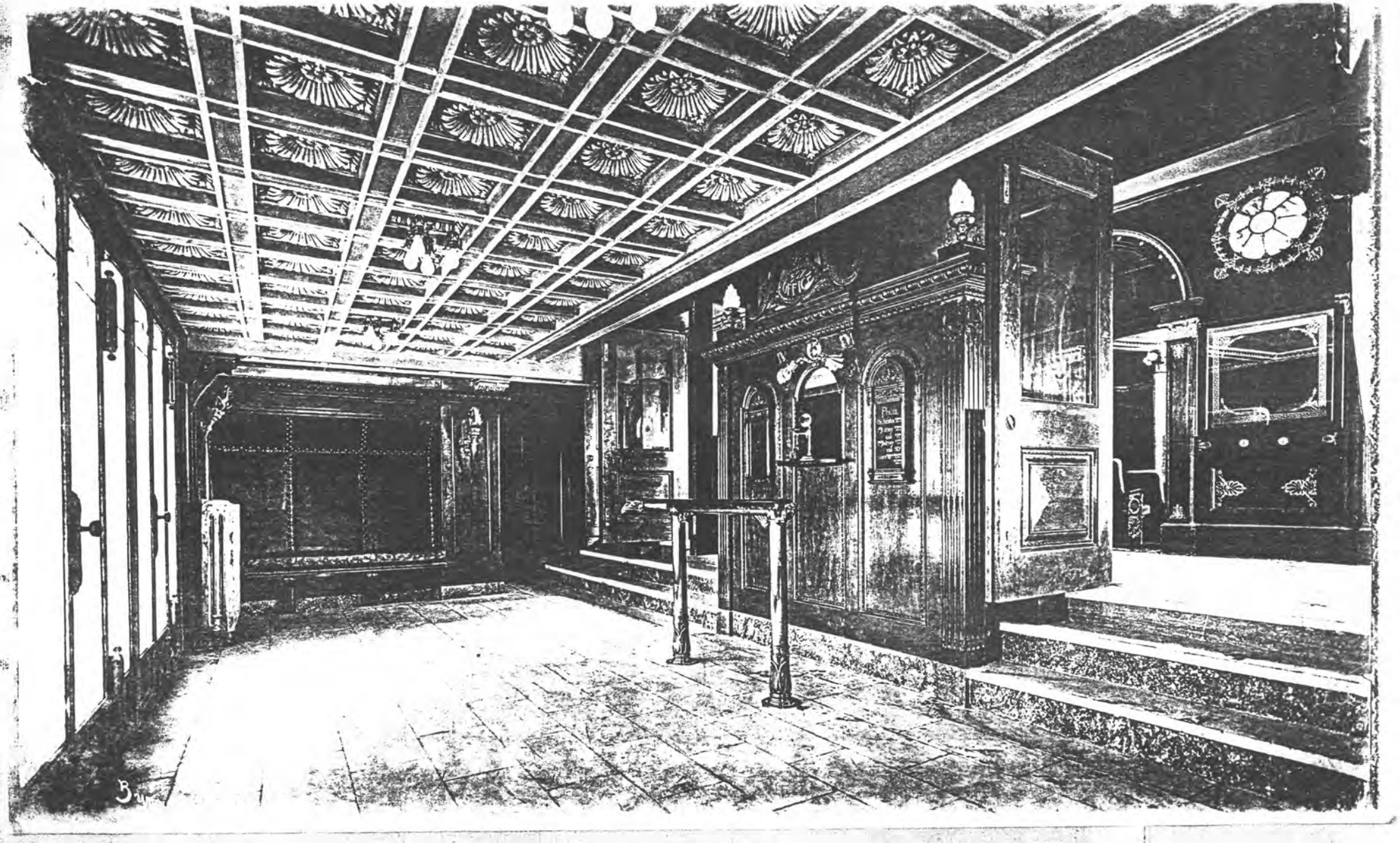




OFFICE FOR METROPOLITAN HISTORY
Christopher Gray, *Director*

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 facades are architecturally distinguished

Interior

Lyric -substantially unremarkable, except for the ceiling detailing

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

It is evident to me that, even in original condition, most of these theaters 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 Commission 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 affect specifically pertain to most of the seven sites listed above. First, the condition of the sever 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 regulate interior designations to meet a far higher test than exterior designations, and it has been fully recently that the Commission has designated anything less than monumental, extremely old, or museum quality [illegible]. 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 shoddy detailing and sometimes nearly identical to other theaters by the same architects.

Fourth, the proposed designations are run on a commercial basis, within a fundamentally different scheme than, say, the predominantly owner-occupied former rowhouse 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.

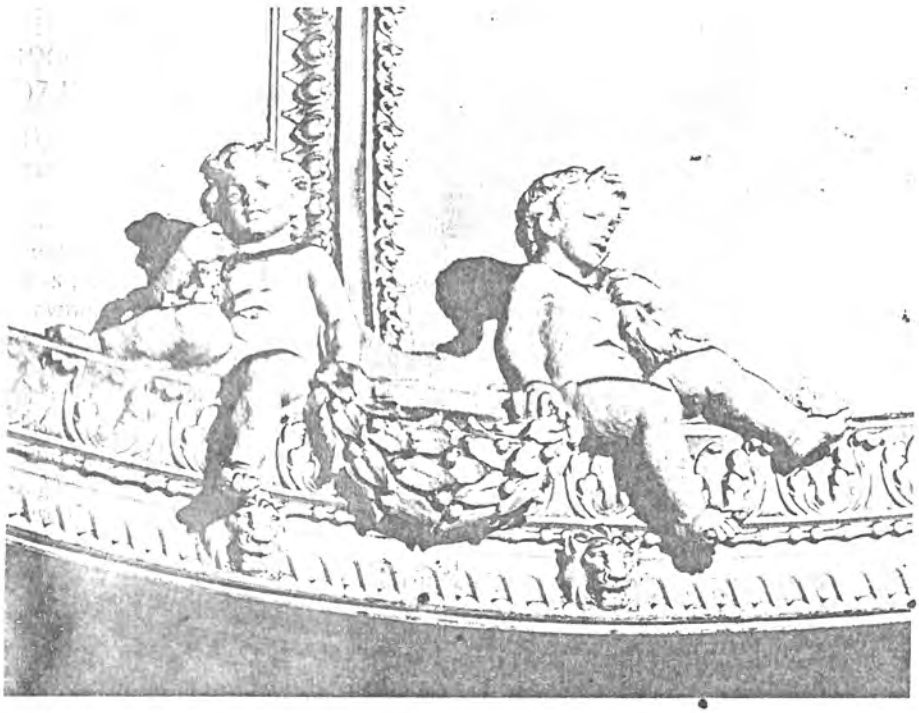
Fifth and finally, the proposed designations are all special-use structures upon which Landmark designation falls with most severity, due to the more limited opportunities for re-use. The Commission has responded quite cautiously, and properly so, to the Landmark protection of such special-use structures, 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

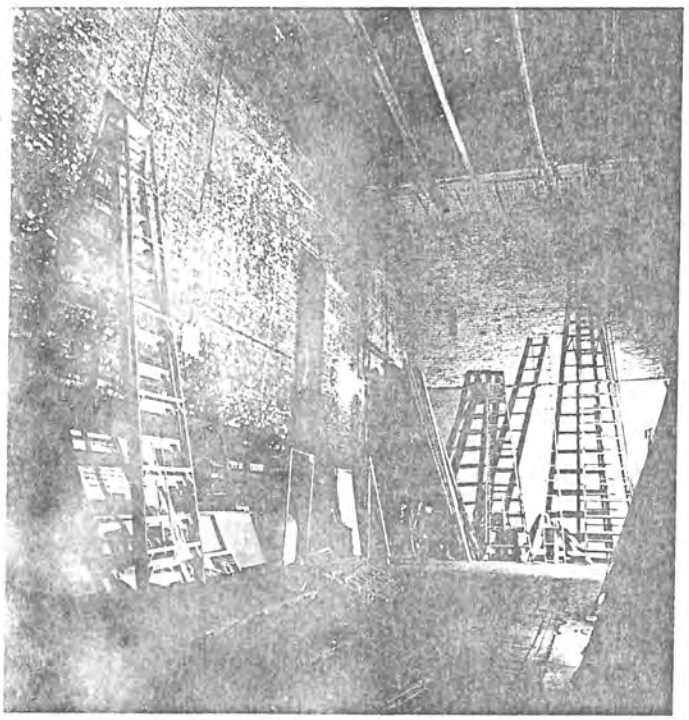
CG/fm



(Victory cont'd)

Belasco also made many changes backstage, creating the most mechanically advanced theater of the day. Scenery was transported by elevators and lift platforms from an understage storage basement. Another first was the use of a rheostat to bring the house lights up and down.

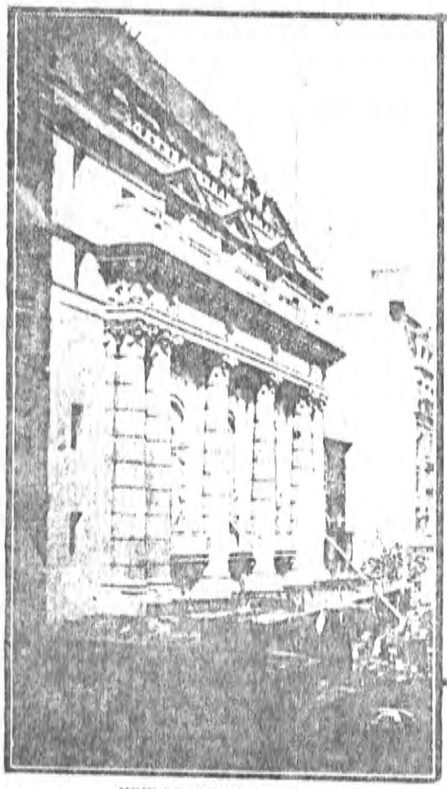
Hammerstein regained control of the house by 1914, and over the years it had many managers. Its longest running play was "Abie's Irish Rose," with 2,327 performances. It was turned over to burlesque from 1931 until 1942, and has shown films since then.



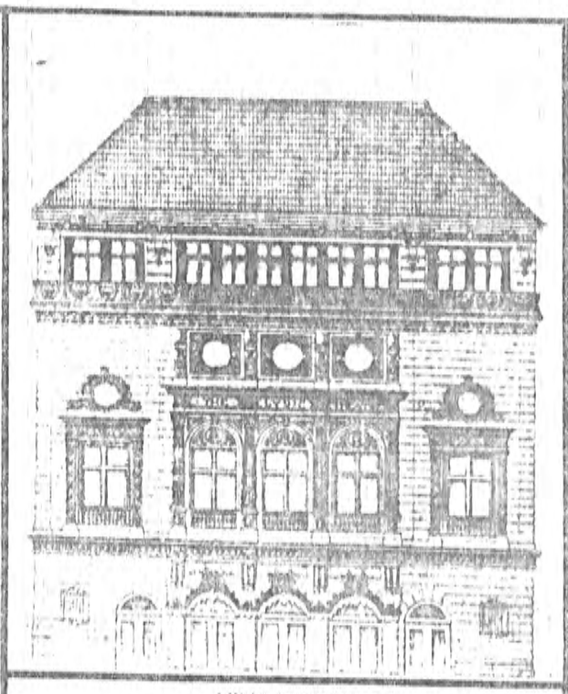
Hudson

The Theatre Magazine August 1903, pp 193-94

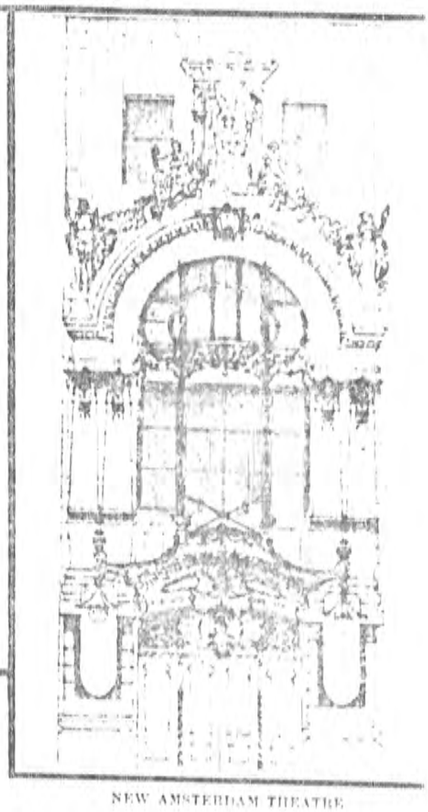
New York's Magnificent New Playhouses



NEW LYCEUM THEATRE



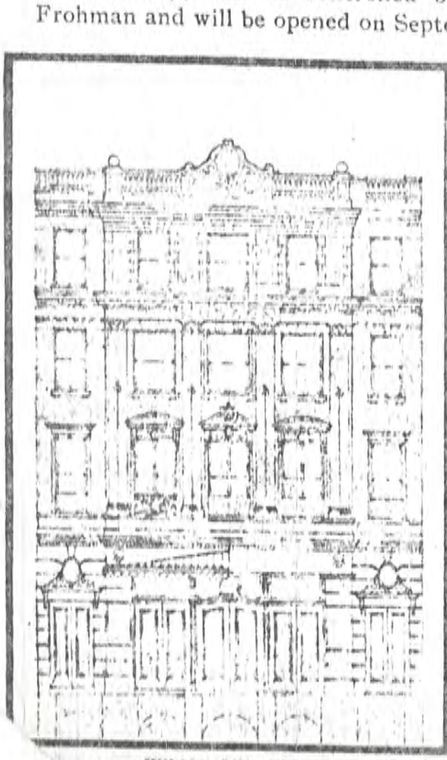
LYRIC THEATRE



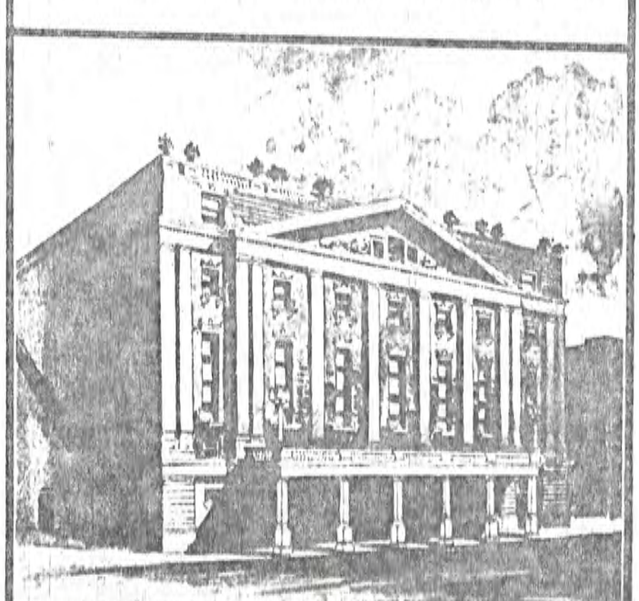
NEW AMSTERDAM THEATRE

SIX important new playhouses will be added next season to the twenty odd first-class theatres of which New York City already boasts. These are the New Lyceum, the New Amsterdam, the Lyric, the Hudson, the Drury Lane and the Liberty. All handsome edifices, these new temples of Thespis will contribute to the beautifying of our metropolis, and it is a rather curious fact that they are all within a stone's throw of Long Acre Square, already famous for its theatres and restaurants, and which seems destined to become one of the busiest amusement centres in the world.

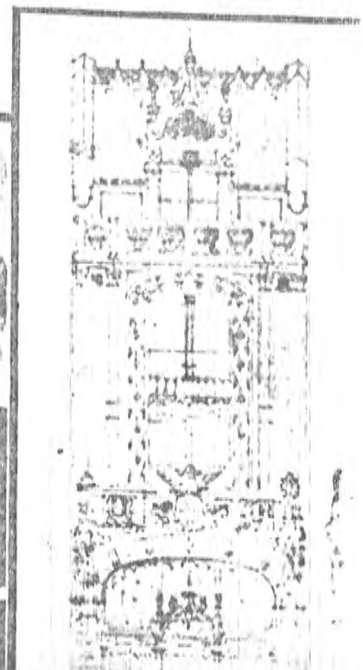
The New Lyceum, situated on Forty-fifth Street, just west of Broadway, will be controlled by Charles and Daniel Frohman and will be opened on September 21st next by Edward H. Sothern in his new play by Justin Huntly McCarthy, entitled "The Proud Prince." With the exception, however, of a few star engagements of this character, the theatre will be the home of drawing-room comedy, as was the old house of the same name at Twenty-third Street and Fourth Avenue. The new theatre, designed by Messrs. Herts & Tallant, the well-known firm of architects, is constructed on classic lines. Gray limestone has been used, and the façade is divided into bays by columns of noble and imposing proportions. The high-peaked roof surmounting the three stories is of purple slate with bronze ornamentation. The marquise, extending the entire width of the building, permits eight carriages to drive up at the same time, while inside the theatre everything is modern and comfortable. There are no unsightly or view-obstructing pillars, the balcony and gallery be-



HUDSON THEATRE



DRURY LANE THEATRE



LIBERTY THEATRE

ing swung on cantilevers, and there will be ample space between the rows of orchestra seats.

The same architects are responsible for the two Klaw & Erlanger theatres, the New Amsterdam, on West Forty-second Street, and the Liberty, on West Forty-first Street. The former house will be devoted to big spectacles, the character of which is partly indicated by the decorations, the entire façade being a mass of sculpture in gray terra cotta and all the figures of which are of heroic size. The Liberty Theatre will be the future home of the vaudeville performers known as the Rogers Brothers. The plan is a reproduction in miniature of the New Amsterdam. The New Amsterdam will open the first week in September with "The Rogers Brothers in London," pending the completion of the Liberty, which the German comedians will open later.

Oscar Hammerstein promises that his new playhouse—the Drury Lane—on Thirty-fourth Street, near Eighth Avenue, and so called after London's historic theatre of the same name, shall be the largest theatre in the world. He purposes to give there for one dollar such performances as may be seen on Broadway for twice that amount. Melodrama will be the chief attraction, and opera will be an occasional feature. It is estimated that the Drury Lane will seat 4,800 persons, while the present Metropolitan Opera House seats only 3,200. The stage will be the largest known, its arch being seventy-one feet, and one thousand persons can be massed upon it. Beneath the stage will be a water tank deep enough to float a three-masted schooner, and aquatic scenes—a novelty in this country—will be one of the features of this house. Another innovation will be a balcony for the exclusive use of colored people.

The Lyric will be the home of native American opera and musical comedy and was planned by Reginald De Koven. This house is on West Forty-second Street, adjoining the Belasco Theatre. It has been leased by Messrs. S. & L. Schubert f twenty-one years, and it will opened October 5th by Richa Mansfield, in repertoire and wit one new and as yet unnamed pla Mr. Mansfield will open each seas at the Lyric for ten years. H will be the only dramatic attractio Mr. Mansfield's engagement wi be followed by Reginald De Koven new opera, "The Red Feather. The Lyric will also be the home the American School of Opera, which Mr. De Koven is president.

The Hudson Theatre is on We Forty-fourth Street, and is con trolled by the Henry B. Harr Company. Miss Ethel Barrymor will open the theatre the middle October, either in "Cousin Kate or the new play Justin Hunt McCarthy is writing for her. Th theatre will be devoted chiefly t drawing-room comedy. One of th features of this playhouse will b the manner of its lighting, all th lights being concealed, and th illumination being provided b means of reflection. A specia feature will be exceptionally roomy lobbies and a foyer. J. B. McEl fatrick & Son are the architects.

A. P.

Otto Sarony Co.

MISS MADGE CARR COOK

Will play the title role in Messrs. Liebler's forthcoming production of "Mrs. Wiggs of the Cabbage Patch."

Miss Madge Lessing, a former New York Casino favorite, is t create the rôle of Little Em'ly in the London Adelphi production of "Uncle Dan'l," which is a dramatic version of "David Copperfield," to be presented during this month of August by the Charles Dickens Syndicate, organized for the stage exploitation of that great novelist's popular works.

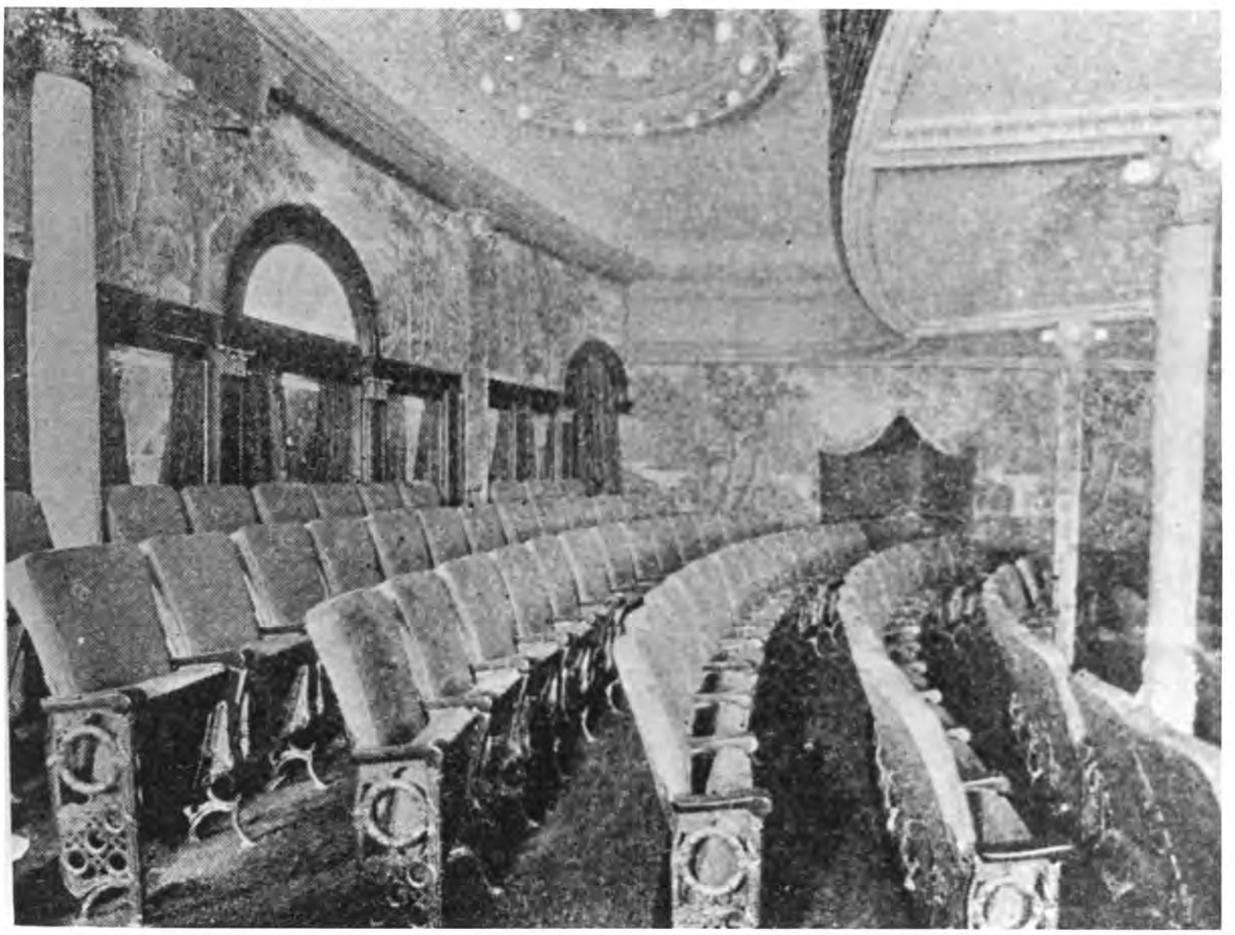
MISS MABEL TALIAFERRO

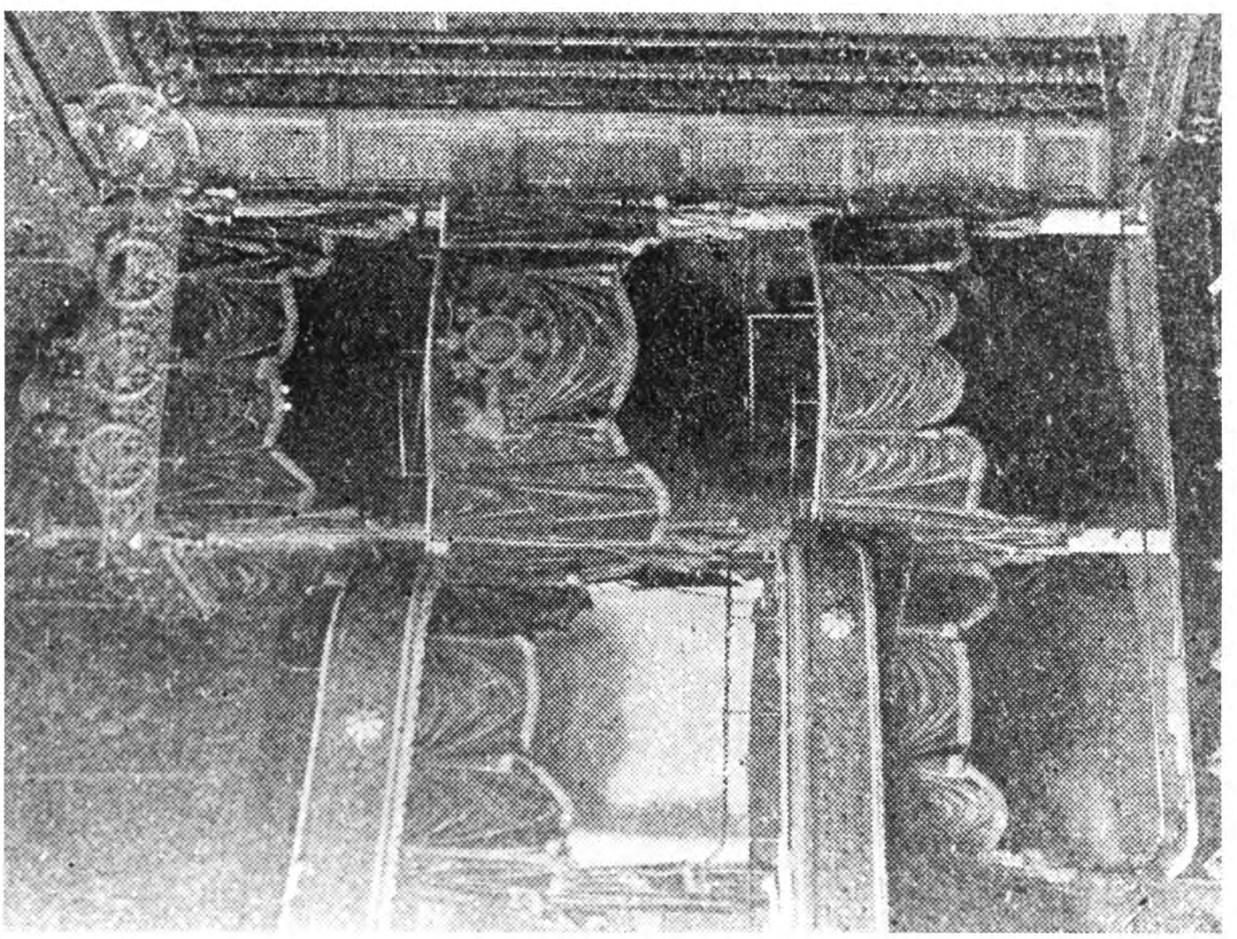
Miss Taliaferro, a few years ago well-known as a clever child actress, will play the part of Lovey Mary in the dramatization of "Mrs. Wiggs of the Cabbage Patch."

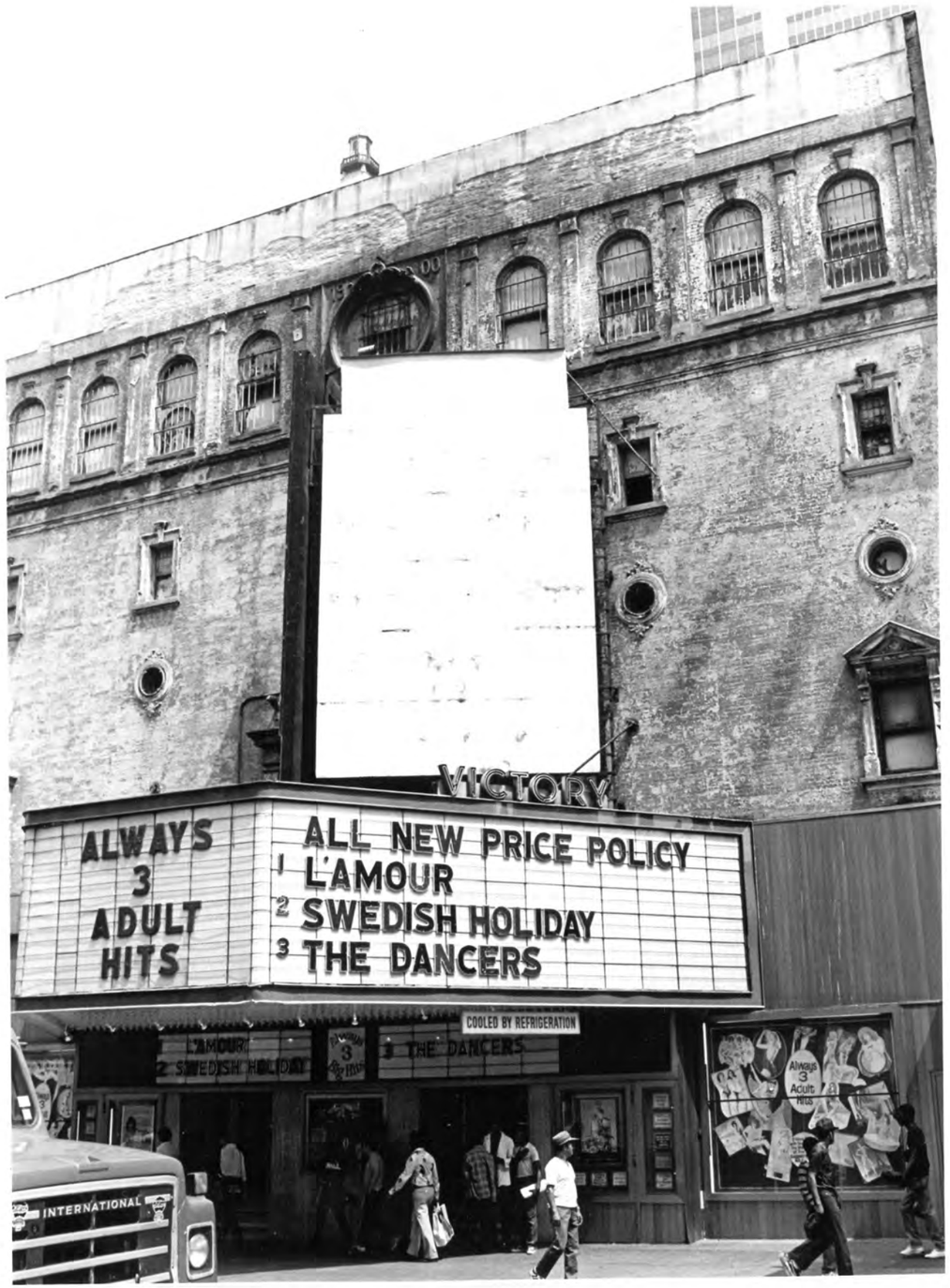
Mme. Emma Calvé has a new one-act opera, of Provençal theme, entitled "Magnelone," by Messrs. Michel Carré and Edmond Missa. It has just been given in London, and is said to be romantically picturesque, the heroine being a fisherman's daughter who saves the life of her lover. Provençal airs are blended with Missa's music, as in Gounod's "Mireille" and Bizet's "L'Arlesienne."

WILLIAM T. HODGE

This clever comedian, whose rustic lover in "Sky Farm" was the best feature of the piece, will play Mr. Stubbins in "Mrs. Wiggs of the Cabbage Patch."







Victory Theater
207-211 West 42nd Street
Manhattan

Built: 1900
Architect: Albert E. Westover

Photo: Shockley, LI

REPUBLIC THEATRE

Victory

207 West Forty-second Street

Other name: Belasco

Standard house Architects: J. B. McElfatrick & Co.

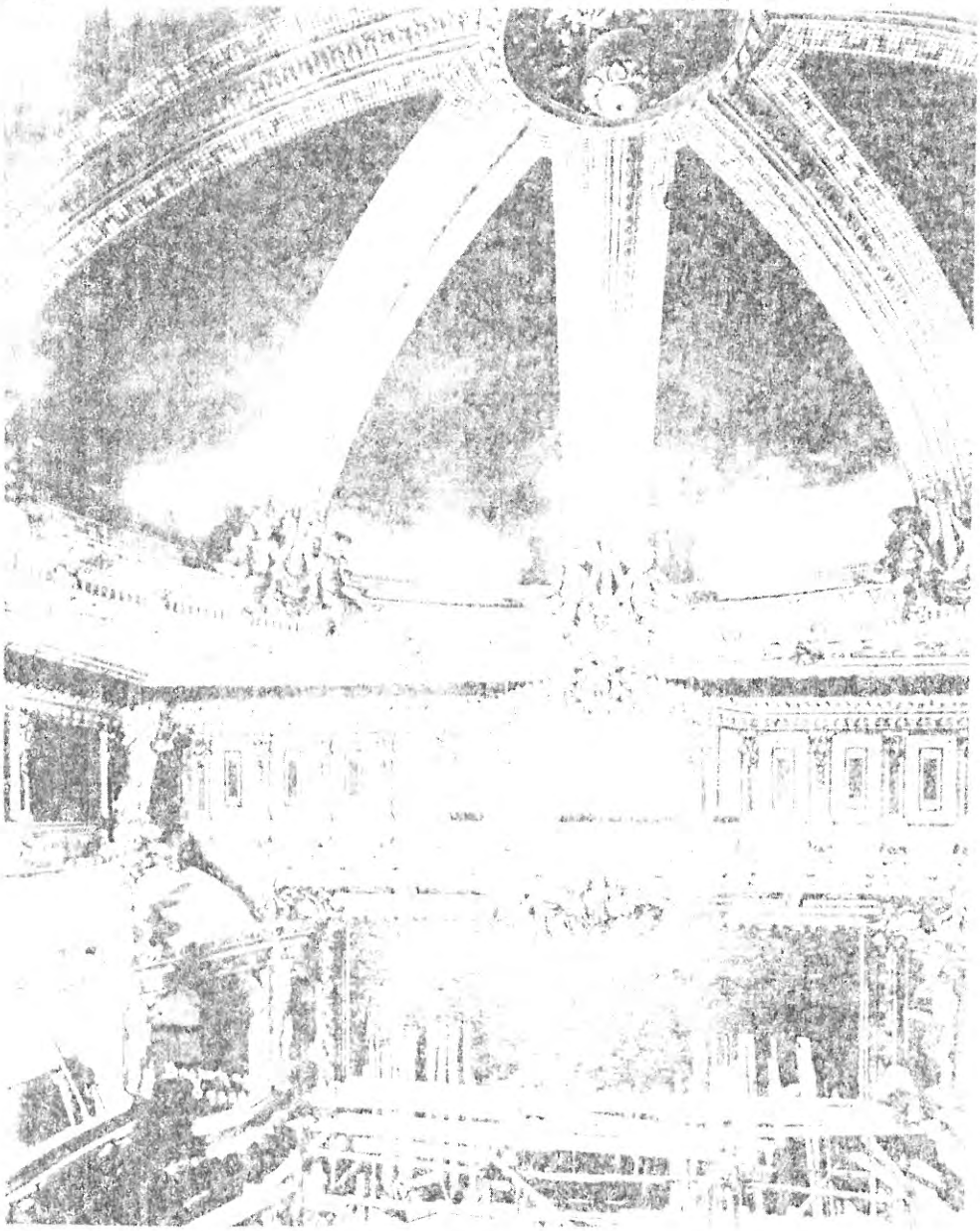
Opening production: September 27, 1900, *Sag Harbor*

Redacted

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 remodeled 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.

THS 1980 Conclave Book



Redacted

[illegible], New York
[illegible]: J. B. McElfatrick & Son
[illegible] 801

[illegible] Victory, opened as the Republic by Oscar Hammerstein on September 27, 1900 with the play "Sag Harbor," was the first [illegible] theatre built on 42nd Street. [illegible] was soon forced to give the [illegible] 35, and it passed to David Belasco [illegible] the 1902-03 season, reopening with [illegible]'s name. Changes in management over the next years again restored the name Republic, but also brought conversion briefly to movies in 1918, then [illegible] 1931-42", and finally to [illegible] (May, 1942) as the Victory. Much of McElfatrick's work remains in the house, though not easily discernable under a coat of white paint. Of special interest are the boxes flanking the proscenium (which was once crowned with a small stage holding the orchestra!), and the art nouveau dome surrounded by pairs of cherubs. The house today stands as the oldest continuously operated theatre in the city. PHOTO: Terry Helgesen

bill, eventually supplanting live entertainment as the drawing card to the theatres on West Forty-second Street.

While the Victoria roof passed a profitable summer, Hammerstein plunged into the construction of the Theatre Republic. The announced date for the Republic's opening was now September 1, but the usual delays caused the opening to be postponed until September 27. The greatest difficulty in constructing the Republic seems to have been the small size of the plot of land it was to occupy. The lot upon which the theatre was built was seventy feet wide on the Forty-second Street side by one hundred feet deep. Like the Victoria, the Republic was four stories high, although the latter theatre seems to have been a few feet higher than the former. The size of the property dictated the construction of a small theatre. Photographs taken during renovations in 1902 show that the backstage area was very shallow, and one of Hammerstein's associates recalls that the theatre barely seated 900, yet in typical Hammersteinean fashion it was announced that the theatre seated 1,100 and that the stage was seventy-five feet high from stage to gridiron. Hammerstein designed the theatre to hold a maximum number of seats. In order to save space, on the sidewalk in front of the theatre were constructed two open stairways leading to the balconies, thus obviating the need for large staircases inside the theatre. The box office was located underneath the top of the

Redacted

LYRIC
SPECIAL HOLIDAY ATTRACTION
EXPERIENCE THE FANTASTIC
OF
CLASH THE TITANS
FAST PACED ACTION AND LAUGHS
ALL THE MARBLES
3 FEATURE SHOW
NNIE SPRINKLE"
"SILKY"
JENNIFER WELLS"
ALWAYS
3
ADULT
HITS
GREASE
2
New York Telephone

"Speculating on Hammerstein Site." Variety, 21 May 1915, p. 3.

"Hammerstein's Net Profit." Variety, 28 May 1915, p. 6.

Pollack, Anna Marble. "Notes." New York Times, 2 December 1934, sec. 10, p. 3.

Ross, Lillian. "Moments from Chaplin." New Yorker 54 (May 1978): 94-109.

3. Miscellaneous

Plans, Alterations to Victoria Theatre Folder. Theatre Collection, New York Public Library at Lincoln Center.

A Reign of Error Scrapbook. Theatre Collection, New York Public Library at Lincoln Center.

Victoria Theatre Folder. Theatre Collection, New York Public Library at Lincoln Center.

D. VICTORIA ROOF (VENETIAN TERRACE GARDEN, PARADISE GARDENS, HAMMERSTEIN'S ROOF GARDEN)

1. Newspapers (Chronological)

"Opening of Hammerstein's Roof." New York Dramatic Mirror, 1 July 1899, p. 18.

"Victoria Roof Garden." New York Dramatic Mirror, 8 July 1899, p. 16.

"Changes in My Lady." New York Dramatic Mirror, 9 March 1901, p. 13.

"Oscar Hammerstein's New Roof." New York Dramatic Mirror, 25 May 1901, p. 18.

"'Paradise Gardens' Opened." New York Times, 29 May 1901, p. 9.

"Paradise Gardens." New York Dramatic Mirror, 8 June 1901, p. 16.

"Paradise Gardens." New York Dramatic Mirror, 27 July 1901, p. 16.

"Vaudeville--Paradise Gardens." New York Dramatic Mirror, 14 June 1902, p. 16.

"Vaudeville--Paradise Gardens." New York Dramatic Mirror, 28 June 1902, p. 16.

"Hammerstein's Plans." New York Dramatic Mirror, 23 May 1903, p. 21.

"Vaudeville--Paradise Gardens." New York Dramatic Mirror, 6 June 1903, p. 18.

"Punch, Judy and Company." New York Dramatic Mirror, 13 June 1903, p. 16.

"Paradise Gardens." New York Dramatic Mirror, 18 June 1904, p. 16.

"A New Automaton." New York Dramatic Mirror, 20 August 1904, p. 16.

"Hammerstein Roof Open." New York Times, 6 June 1905, p. 9.

"Vaudeville--Last Week." New York Dramatic Mirror, 1 July 1905, p. 16.

"Vaudeville--Last Week." New York Dramatic Mirror, 19 August 1905, p. 16.

"Paradise Gardens Opens." New York Times, 5 June 1906, p. 9.

"New Acts of the Week." Variety, 9 June 1906, p. 6.

"Hammerstein's Roof Garden." New York Dramatic Mirror, 9 June 1906, p. 10.

"Machnow Arrested." New York Dramatic Mirror, 21 July 1906, p. 14.

"Stubborn Machnow." Variety, 21 July 1906, p. 8.

"Paradise Gardens Opening." New York Dramatic Mirror, 18 May 1907, p. 17.

"Paradise Gardens No More." New York Dramatic Mirror, 25 April 1908, p. 18.

"Plenty of Milkmaids." New York Dramatic Mirror, 6 June 1908, p. 16.

"Hammerstein's Roof Garden." New York Dramatic Mirror, 13 June 1908, p. 16.

"Miss Hoffman to Do Allan Dances." New York Dramatic Mirror, 11 July 1908, p. 14.

"New Vaudeville Acts." New York Dramatic Mirror, 25 July 1908, p. 14.

"Last Week--Hammerstein's Victoria." New York Dramatic Mirror, 1 August 1908, p. 14.

"Beach on Victoria Roof." New York Dramatic Mirror, 22 May 1909, p. 12.

$5,500 Roof Bill." Variety, 28 May 1910, p. 9.

"Saving the Ducks." Variety, 18 June 1910, p. 6.

"Echoes of the Fight." Variety, 16 July 1910, p. 9.

"Hammerstein's Corner Opens." Variety, 29 October 1910, p. 11.

"Hammerstein's Roof Opens." New York Dramatic Mirror, 12 June 1912, p. 13.

"Vaudeville Notes." New York Dramatic Mirror, 10 July 1912, p. 15.

"Vaudeville Notes." New York Dramatic Mirror, 24 July 1912, p. 14.

"Bal Champetre on Roof." New York Times, 21 July 1913, p. 7.

"Roof's Summer Season." New York Dramatic Mirror, 6 May 1914, p. 20.

"Bovine Stars at Victoria." New York Dramatic Mirror, 13 May 1914, p. 9.

"Victoria Roof Opens." New York Times, 2 June 1914, p. 4.

"Hammerstein's Reversal of Form Most Noticeable." Variety, 3 July 1914, p. 5.

"Skating on Republic Roof." New York Times, 6 August 1914, p. 8.

United Spanish-American War Veterans, Sons of the American Revolution, 36th Division Association, Texas Historical Association, Kappa Sigma, Ft. Worth Club, BPOE, and the Masonic order (32d degree). In religion he was a Methodist and in politics a Democrat. He was a gymnast, and found recreation in baseball, football, hunting and fishing, and enjoyed gardening. Taylor was married in Marshall, Tex., Oct. 5, 1910, to Frances Eleanor, daughter of Joe Lake, a druggist of that place, and had a son, Holman. His death occurred in Fort Worth, Tex., Dec. 4, 1947.

MINSKY, Abraham Bennett, theatre executive, was born in New York city, March 1, 1881, son of Louis and Esther (Litt) Minsky. His father was a department store merchant and city official. Abraham B. Minsky was educated in New York public schools, and until 1905 was employed in the merchandising business. In the latter year he entered the entertainment field when he became

proprietor of one of the first nickelodeons in New York city, located on East 14th St. His father built the National Winter Garden at Second Avenue and Houston Street in New York city in 1914 as a real estate venture and appointed his son manager of the theatre. At first Abraham Minsky limited the bill to motion pictures, but later began to include vaudeville acts. As the public's interest increased, he built up a permanent company of entertainers and maintained these performers until 1925, when he introduced shows from the American Burlesque Wheel. From that time until 1939 burlesque shows were offered continuously on the bill. He was responsible for giving many young performers schooling and experience which later enabled them to achieve notable careers in the entertainment world. His name became synonymous with the word burlesque as it was known to countless numbers of theatre-goers during the 1920's and 1930's. With his brothers, William, Herbert, and Morton, he operated twelve burlesque houses in New York, Philadelphia, and New Orleans, where thousands were entertained with a swiftly paced show combining dances with vaudeville comedy. Aside from these interests, he produced the musical-comedy "Strut, Miss Lizzie," which opened at the Park Music Hall in New York in 1925. He also operated the Colonial Inn at Hollywood, Fla., and the Carnival Club of New York city. At various times in his career, he owned night clubs in Miami, New Orleans, and New York, and was proprietor of the St. Charles Theatre, New Orleans, for a number of years. When they were beginning their careers Minsky sponsored such famous entertainers as Bud Abbott and Lou Costello, Phil Silvers, Rags Ragland, Billy Daniels, and Bert Lahr. Minsky was for a time chairman of the board of governors of the Fifth Street Day Nursery, New York city, and belonged to the Grand Street Boys' Association. In religion he was a member of the Jewish faith and in politics was a Democrat. He was married in Greenwich, Conn., Nov. 17, 1920, to Mollie, daughter of Isaac Wachtler of New York city, a merchant, and had two children: Harold, and Sylvia, who married Sydney Elkman. His death occurred in New York city, Sept. 5, 1949.

PARK, Orville Augustus, lawyer, was born in Greenville, Ga., Mar. 11, 1872, son of John Wesley and Sarah Caroline (Bull) Park and a descendant of Arthur Park, a native of Ireland who came to America with his wife, Mary, in 1720 and settled in Chester County, Pa., later moving to Union County, S.C. From Arthur the line is through Joseph and Mary McClellan; John and Ann Noblett; William and Margaret Campbell; and John and Sarah Truly Robertson, grandparents of Orville A. Park. After attending public schools in his native town, Park was graduated LL.B. at Vanderbilt University in 1892 and then did post-graduate work at the University of Georgia. He was admitted to the Georgia bar in 1894 and from then until his death practiced in Macon, Ga. He was first affiliated in practice with Joseph Gerdine and then was successively a partner in the firms of Park & Lane, Jones, Jones, Park & Johnston, and Park & Strozier. At his death he was practicing in association with his son. He specialized in banking, taxation, and corporation law. After 1907 he was general counsel for the Georgia Bankers Association and was also counsel for a number of large banks and wholesale grocery concerns in Georgia. Park was appointed a professor of law at Macon University in 1907 and continued to teach at that school until his death. He was the author of "Index to Bar Association Publications" (1903), "Georgia Bankers Code" (1906), "Park's Annotated Code of Georgia" (1914), "Park's Banking Law of Georgia" (1929), "Georgia in the Eighteenth Century" (1921), and "Georgia Code Annotated" (1936). He served as a member of the Georgia House of Representatives during the terms 1931–32 and 1933–34. He was chairman of the Macon Hospital Commission during 1914–19, trustee of Wesleyan College, Macon, and curator of the Georgia Historical Society during 1930–36. He belonged to the American Bar Association (pres. 1918), Georgia State Bar Association, American Law Institute, Beta Theta Pi, Phi Beta Kappa and Pi Gamma Mu fraternities, the Palavar and Kiwanis clubs of Macon, and the Masonic order. In 1931 he was awarded an honorary LL.D. degree at Emory University. He was affiliated with the Mulberry Street Methodist Episcopal Church in Macon, where he served as Sunday school superintendent

OFFICE FOR METROPOLITAN HISTORY
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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

formed into the center for the harness trade to accommodate the transportation needs of the metropolis growing around it. In 1803, John Jacob Astor had begun to purchase land in the area of Great Kill. It was from Astor that William H. Vanderbilt bought a parcel of land for the American Horse Exchange—now the Winter Garden Theater. Unofficially named the Longacre after its London equivalent, in daylight the area was busy with the buyers and sellers of its trade. But when the horses were stabled and the doors locked at night, the Longacre became a gloomy and dangerous section of the city.

A portly little man in a Prince Albert coat, sporting a Van Dyke beard and a long black cigar, was the first to step out of the bright lights of the Great

Pioneer of the Longacre, Oscar Hammerstein I. Theatre Collection, Museum of the City of New York

White Way into the gloom of the Longacre. No stranger to the New York theater, Oscar Hammerstein I had been an entrepreneur, inventor, and composer for some years before his excursion into the square. Hammerstein the inventor had turned his passion for those long black cigars to his workbench and successfully patented a rolling machine, a cutter, a device which molded twelve cigars at once, a heading machine, and a suction system for spreading and shaping the leaves.

Hammerstein the entrepreneur had opened the Harlem Opera House, the first theater north of Central Park, by the time he was thirty-three years old. In 1892, he opened the Manhattan Opera House on Thirty-fourth Street in partnership with Koster and Bial.

An Orthodox Jew, born in Germany in 1847, Oscar had a quick, scrappy temperament, a love of practical jokes, theatrical tastes which ranged from grand opera to burlesque, and a thoroughly unorthodox view of the theater, business, and life. He once bet $100 that he could write a complete opera in twenty-four hours and then produced *The Kohinoor Diamond* with his own words, music, and money. The production was very expensive and a tremendous flop, but Hammerstein happily collected his money. His offices were to be found at his backstage workbenches. On Tuesday afternoons, he held auditions for amateurs who frequently reduced him to such helpless laughter that he would have to sneak away and leave an assistant to continue the tryouts and pass on the bad news. Sitting backstage on a kitchen chair to watch his own productions, he liked to drop quarters down the dresses of his divas. Sitting out front, he was known to hiss at his own productions, and it was one such hiss that was responsible for his giant step into the gloom of the Longacre that was to be the glitter of Times Square.

George Kessler, a salesman for Moët & Chandon champagne, was a well-known figure on the lobster palace circuit of the Great White Way. Kessler had

Hammerstein's Olympia, home of three theaters and a roof garden. Theatre Collection, Museum of the City of New York

taken an interest in a young singer named Marietta del Dio, whom he tried to convince Hammerstein to book at the Manhattan Opera House for her American debut. Hammerstein refused. Greatly enamored of the young lady, Kessler went to Hammerstein's partners, Koster and Bial, who agreed to sponsor the girl at the Opera House.

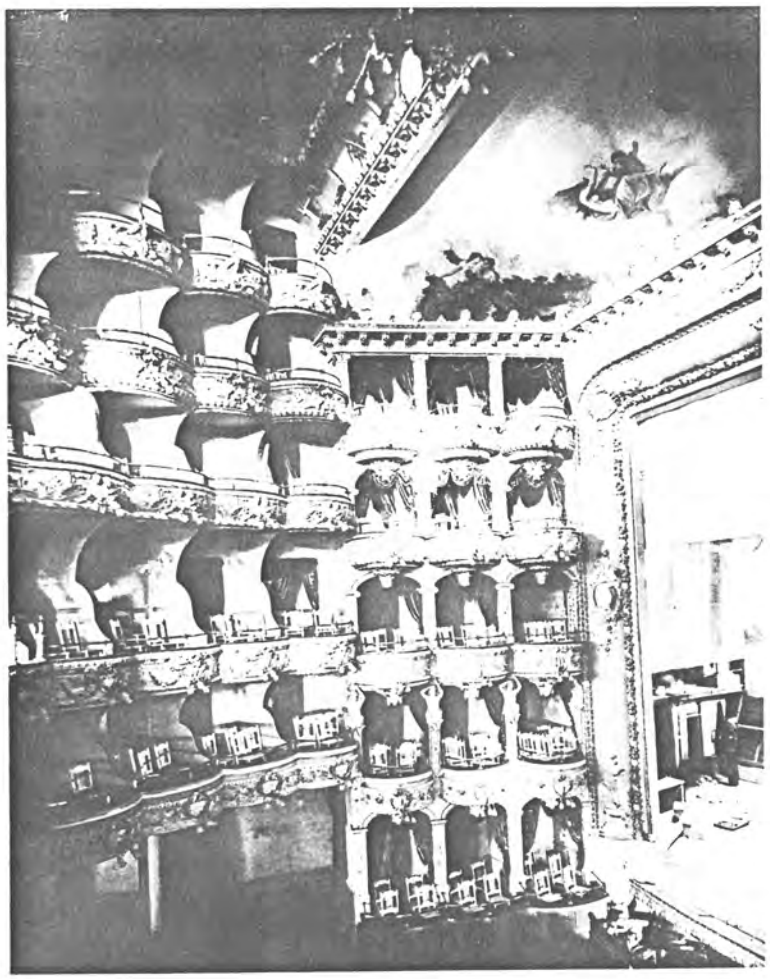
The night of Marietta's first performance, Kessler shared a box with Hammerstein. When the crowd applauded Marietta, Kessler was shocked to see Hammerstein stand and hiss loudly in full view of the audience. The two men began fighting on the promenade outside their box until ushers finally bounced them onto the street, where they continued their fight before being carted off to the West Thirtieth Street Police Station. Koster immediately had Kessler released on bail, but Hammerstein was forced to wait until a friend came up with the cash.

In court the following morning a judge upheld

Hammerstein's right to hiss a performer in his own theater and dismissed the case. Koster and Bial, with whom Hammerstein had been bickering for some time, paid $370,000 to be finally rid of him.

Oscar sank this money, along with another $2 million, into what he billed as "the grandest amusement temple in the world." The entire block on the eastern side of Broadway between Forty-fourth and Forty-fifth streets was to be the site of his Olympia, which housed three separate theaters: the Lyric, for legitimate drama; the Music Hall, for variety programs; and the Concert Hall for small musical events.

Hammerstein took ads in the *New York Times* to publicize the opening of his theater, describing its



Box seats at Hammerstein's ornate Olympia, which proved to be too large and too costly to operate. **Theatre Collection, Museum of the City of New York**

imposing "facade of Indiana limestone supported by pillars of polished granite" with "free use of ornamental work . . . yet all in good taste." The interior included a marble foyer with "paintings and statues in every niche" and color schemes in the three theaters of red, blue, and cream combined with gold.

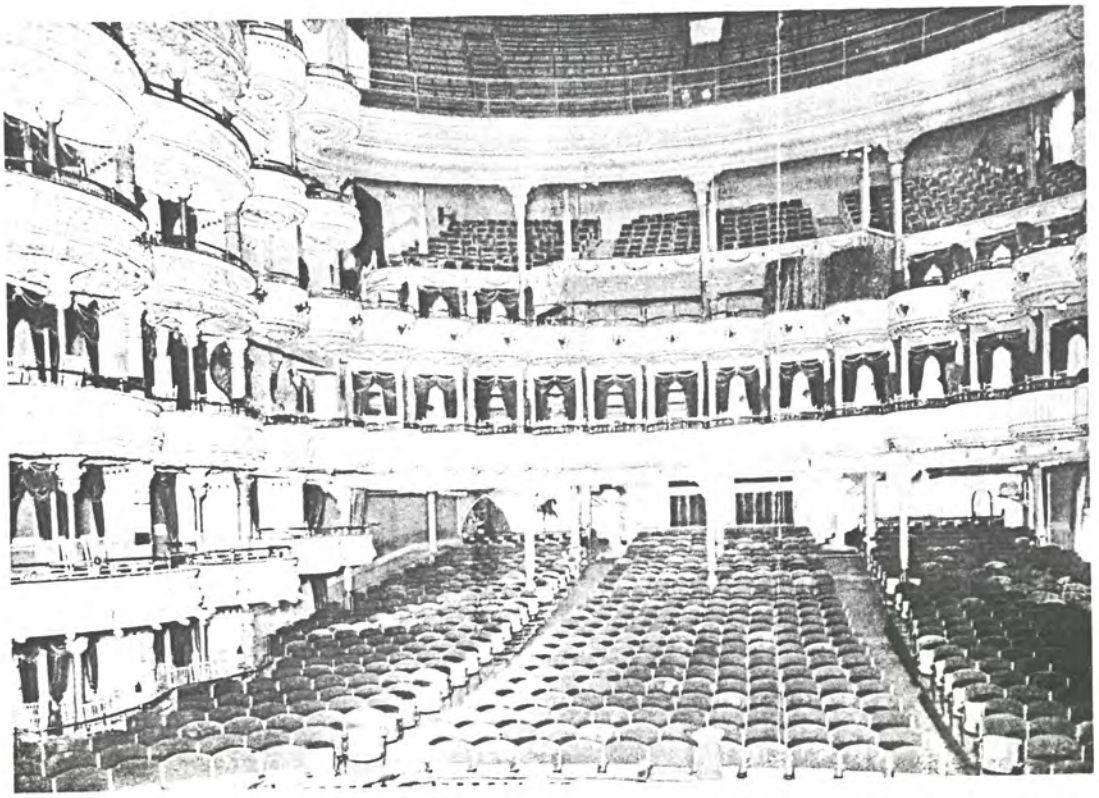
With three separate theaters and the price of tickets ranging from 50 cents to $1.50, Hammerstein was aiming to collect his audience from all social classes, but he was charged by the *Times* of outstripping this goal by selling ten thousand tickets for his six thousand seats on opening night.

By luring such a large number of patrons over the well-defined demarcation line of Forty-second Street, Hammerstein's Olympia was indeed successful in opening up the Longacre as the new rialto for New York. Unfortunately, almost every other aspect of this "grand amusement temple" was, from its opening, a complete failure.

The opening date had to be rescheduled until, finally, on November 25, 1895, the Olympia was ready to throw wide its doors. The following day the *New York Times* reported that carriages, hansoms, and trolley cars began steadily discharging would-be patrons in their finest dress several hours before curtain time. As a cold rain began, the growing mob pushed closer to the doors until, "with the strength of a dozen catapults, they banged at the doors of the new castle of pleasure and sent them flying open." Once inside the theater, the crowds found little comfort. Stairwells were impassable, and ushers stood by helplessly while people fought over seats.

Outside the doors, masses of people still attempted to push out of the rain and into the theater as "puff sleeves wilted and crimped hair became hoydenish in the crush of the rain; toes were trampled . . . trousers were splashed, dresses were torn and still the crowd pushed on."

Extra police assistance divided into two squads in an attempt to shut the "massive carved doors"



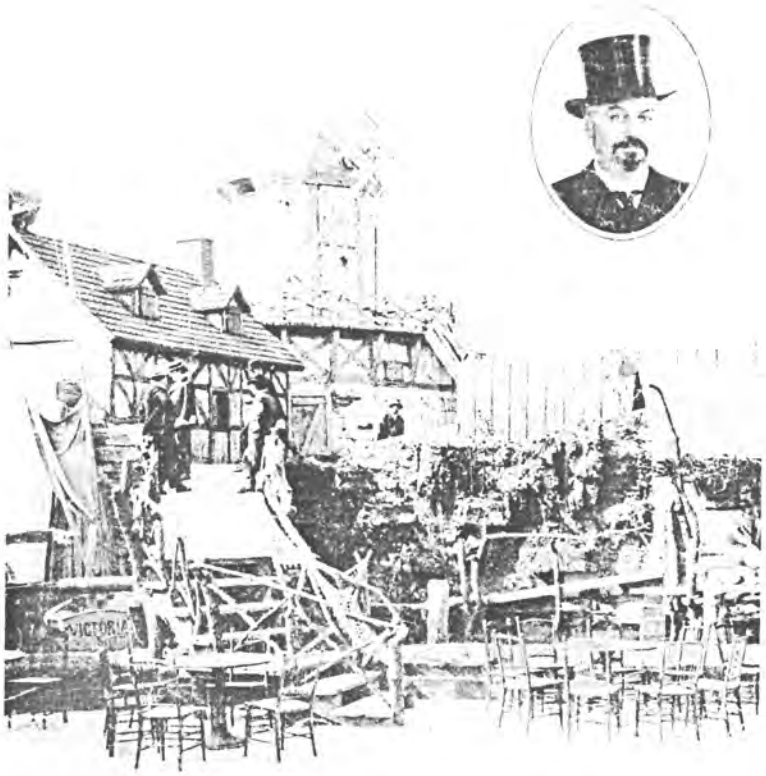
The Music Hall, built by Hammerstein's former partners to compete with the Olympia. New York Public Library Picture Collection

but with little success until, finally, at ten o'clock, five thousand soaked, defeated patrons were turned away.

Only twelve hours after the madness of opening night, a pipe joint in the cellar of the theater burst open, sending two workers to their deaths under the drive wheel and hideously scalding others.

Too big to fill and too expensive to operate, Hammerstein's Olympia doomed him to bankruptcy in 1898. In show business jargon it became known, however, as the cornerstone of Times Square—a name justly deserved as the lone pioneer in a territory which would soon achieve world prominence.

The unsinkable Hammerstein did not desert the Times Square he had begun to create. He quickly began to recoup his losses, and in 1899 he opened the Victoria at the corner of Broadway and Forty-second Street which, under the management of Hammerstein's son, Willie, became the vaudeville capital of the world. In 1900 Oscar built the Repub-



Hammerstein's Paradise Roof Garden atop the Victoria Theater. The windmill, cottage, and stream were but a few of its spectacular attractions. New York Public Library Picture Collection

lic just behind it. Bridging the roof of the two buildings was his Paradise Roof Garden. Covered by a glass dome and cooled with streams of water, it attracted thousands of visitors to drink and dance among ponds filled with live swans and a rock grotto inhabited by monkeys.

Despite his visionary insistence upon opening up the Longacre as New York's new rialto, it is doubtful that even Hammerstein could have foreseen the tremendous surge into that small triangle formed at Broadway and Forty-second Street. Theaters, hotels, and sumptuous restaurants quickly followed him over the "northern boundary" and established the Longacre as the new center for metropolitan nightlife.

The theaters of the newly pioneered Longacre, as well as the old standards along the Great White Way, presented astonishing fare in the period between the opening of the twentieth century and the

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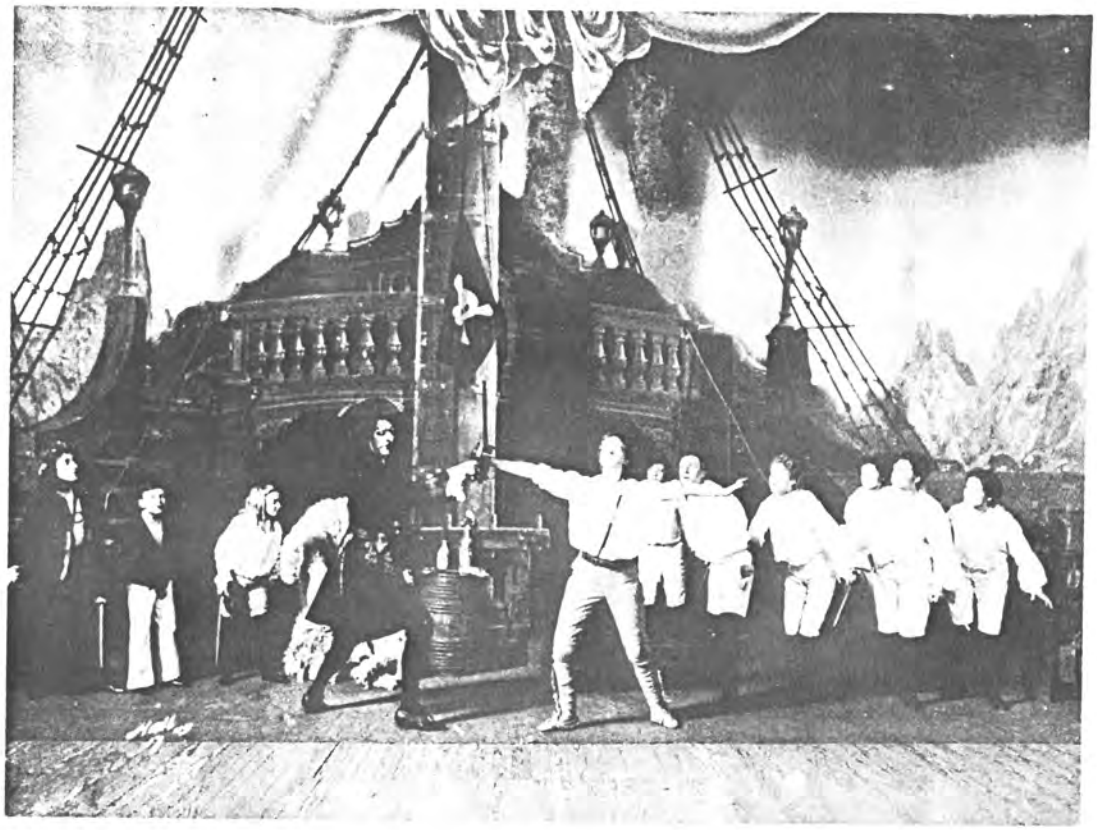

Maude Adams delighted audiences at the Empire in 1905 as Peter Pan. New York Public Library Picture Collection

advent of World War I. Maude Adams created the eternal Peter Pan and Sarah Bernhardt captured the hearts of New Yorkers with her performance as Camille. In a single season five separate plays by George Bernard Shaw played the stages while that same season entertained audiences with Nazimova in Ibsen's *Hedda Gabler.*

The year 1907 saw the premiere of the *Ziegfeld Follies* and delighted audiences with such musical fare as Lehár's *Merry Widow.* The following seasons there was a change from light musicals to more serious efforts, such as *The Cub,* with Douglas Fairbanks; *Your Humble Servant,* with Otis Skinner; and *The Fortune Hunter,*with John Barrymore.

The theatrical boom was well underway with dozens of houses opening in the years between 1900 and 1920 along Broadway and the side streets west of Times Square. Many of the new theaters lined Forty-second Street which, for a time, threat-

A program cover for the Floradora girls. Theatre Collection, Museum of the City of New York

ened the supremacy of Broadway with a myriad of new houses. Oscar Hammerstein's Republic; the New Amsterdam, home of the *Ziegfeld Follies* from 1913 to 1927; the Shubert's Lyric; the Liberty; the American; and the Eltinge (named for the most popular female impersonator of the day) were among the newcomers to establish Forty-second Street in the growing ranks of the rialto.

The scope of entertainment offered in the new theaters of Times Square ranged from variety and vaudeville to legitimate drama and opera. Forty-second Street's American Theater offered lavish spectacles, while the Charles Hopkins on West Forty-ninth Street followed the trend toward smaller, more intimate houses. On West Forty-fourth Street, David Belasco built a theater for his own productions that housed the most sophisticated lighting system of the day. The Astor, on Broadway and Forty-fifth Street, was a feature house for George M. Cohan.

Also built for Cohan's productions was the Gaiety at Broadway and Forty-fourth. Slightly east on Sixth Avenue and Forty-third Street, Thompson and Dundy, builders of Coney Island's Luna Park,

Actors Equity Report

VICTORY THEATRE

The Republic Theatre, also known as the Belasco Theatre, and, currently, the Victory Theatre, was build by impressario Oscar Hammerstein and opened on September 27, 1900 with SAG HARBOR starring Lionel Barrymore. The Victory was the first theatre to be built on Forty-second street. In 1902, it provided a home for Mrs. Patrick Campbell's repertory company, featuring performances by Mrs. Campbell and George Arliss. Later that same year, Mr. Hammerstein turned the theatre over to David Belasco who immediately renamed the playhouse for himself. In 1905, Mr. Belasco wrote a drama with John Luther Long, ADREA. One of the featured players in this production was a young actor named Tyrone Power. Also in 1905, the operatic composer, Puccini, was so moved by Belasco's GIRL OF THE GOLDEN WEST that he was inspired to score it for an opera. In 1910, the theatre reverted to its original name, the Republic. Some notable productions during the 32 year period that the theatre was known as the Republic were: A GOOD LITTLE DEVIL with Lillian Gish and Mary Pickford; PETER IBBETSON, with Lionel and John Barrymore, ABIE'S IRISH ROSE (which filled the house for six years) and THE MULBERRY BUSH with Claudette Colbert. The last legitimate premiere was in 1930. In 1931, the theatre was taken over by burlesque until closed by the City in 1942. Thereafter and to the present day a motion picture policy was adopted and it was re-christened the Victory.

We are submitting the complete historical profile of the Victory theatre into the written record of these hearings. Thank you.

207 West 42 St. Architects: J.B McElfatrick & Co.

Theatre Republic,

1900 - 1902

SAG HARBOR, 9/27/00 (76), by James A Herne, with Lionel Barrymore

THE SPRIGHTLY ROMANCE OF MARSAC, 12/3/00 (32), by Molly Seawell & William Young, with MacLyn Arbuckle, Edward Abeles

IN THE PALACE OF THE KING, 12/31/00 (138), by Lorimer Stoddard

BONNIE BRIER BUSH, 9/23/01 (56), by Ian MacLaren, with J.H. Stoddart

UNDER SOUTHERN SKIES, 11/12/01 (71), by Lottie Parker, with George Grace

MAGDA/THE SECOND MRS. TANGUERY/BEYOND HUMAN POWER, 1/13/02 (24), Mrs. Patrick Campbell's repertory company, with George Arliss, Mrs. Patrick Campbell

JOAN O' THE SHOALS, 2/3/02 (8), by Evelyn Sutherland, with Henrietta Crossman

MISTRESS NELL, 2/11/02 (24), by George C. Hazelton, with Henrietta Crossman

AS YOU LIKE IT, 2/27/02 (60), by William Shakespeare, with Henrietta Crossman

Belasco Theatre

1902 - 1910

DU BARRY, 9/29/02 (63), by David Belasco, with Mrs. Leslie Carter, Hamilton Reville

* DARLING OF THE GODS, 12/3/02 (182), by David Belasco & John Luther Long, with George Arliss

SWEET KITTY BELLAIRS, 12/9/03 (206), by David Belasco, with Henrietta Crossman, Jhn E. Kellard, Jane Cowl (Revived 9/3/04 for 24 additional performances)

THE MUSIC MASTER, 9/26/04 (288), by Charles Klein, with David Warfield

ADREA, 1/11/05 (123), by David Belasco & John Luther Long, with Tyrone Power, Mrs. Leslie Carter

Belasco, cont'd.

MRS. LESLIE CARTER'S REPERTORY, 9/20/05 (61)

GIRL OF THE GOLDEN WEST, 11/14/05 (224), by David Belasco, with Blanche Bates, Frank Keenan
(revived 11/11/07 for 22 additional performances)

ROSE OF THE RANCHO, 11/27/06 (240), by David Belasco & Richard Tully, with Frances Starr, Charles Richman
(revived 8/31/07 for 87 additional performances)

THE WARRENS OF VIRGINIA, 12/3/07 (190), by William C. deMille, with Cecil B. de Mille, Mary Pickford (NY debut), Frank Keenan, Emma Dunn

THE DEVIL, 8/18/08 (175), by Molnar, with George Arliss, Hamilton Reville

THE FIGHTING HOPE, 1/ /10 ( ), by William Hurlbut, with Blanche Bates, Charles Reinhar

GOING SOME, 4/12/09 (96), by Paul Armstrong & Rex Beach, produced by the Shuberts

IS MATRIMONY A FAILURE?, 8/24/09 (183), by Leo Ditrichstein from the German, with Jane Cowl, Anne Sutherland

JUST A WIFE, 2/1/10 (79), by Eugene Walter, produced by David Belasco, with Edmund Breese, Ernest Dlendinning

THE CALL OF THE CRICKET, 4/19/10 (17), by Edward Peple, produced by Frederick Thompson

Republic Theatre
1910-1942

BOBBY BURNIT, 8/22/10 (32), by Winchell Smith

REBECCA OF SUNNYBROOK FARM, 10/3/10 (216), by Kate Wiggin & Charlotte Thompson, produced by Klaw & Erlanger, with Edith Taliaferro, Ernest Truex

THE WOMEN, 9/19/11 (249), by William C. de Mille, produced by David Belasco, with William Holden, John W. Cope, Mary Nash

THE GOVERNOR'S LADY, 9/10/12 (135), by Alice Bradley, produced by David Belasco, with Edward Everett Horton, Milton Stills, Emma Dunn, Theresa Maxwell Conover

Republic Theatre, cont'd.

A GOOD LITTLE DEVIL, 1/18/13 (133), by Rosemary Gerard & Maurice Rostand, produced by David Belasco, with Lillian Gish, Mary Pickford, Norman Taurog

THE HIGH COST OF LIVING, 8/25/14 (75), by Frank Mandel

THE NATURAL LAW, 4/13/15 (81), by Charles Sumner, produced by John Cort

* COMMON CLAY, 8/26/15 (316), by Cleves Kincaid, produced by A.H. Woods, with Jane Cowl, Orme Caldara, John Mason

HIS BRIDAL NIGHT, 8/16/16 (77), by Lawrence Rising, produced by A.H. Woods

* GOOD GRACIOUS ANNABELLE, 10/31/16 (111), by Clare Kummer, produced by Arthur Hopkins, with Roland Young, Walter Hampden, May Vokes

LILAC TIME, 2/6/17 (176), by Jane Cowl & Jane Murfin, produced by Selwyn & Co., with Jane Cowl, Orme Caldara

PETER IBBETSON, 4/17/17 (71), by John N. Raphael, produced by the Shuberts, with John Baryymore, Lionel Barrymore

ON WITH THE DANCE, 10/29/17 (56), by Michael Morton, produced by A.H. Woods

BLIND YOUTH, 12/3/17 (96), by Willard Mack, produced by Lou Tellegan, with the author & producer

PARLOR,BEDROOM AND BATH, 12/24/17 (332), by C.W. Bell & Mark Swan, produced by A.H. Woods, with Francine Larrimore. Helen Menken, John Cumberland, Florenace Moore

WHERE POPPIES BLOOM, 8/26/18 (104), by Roi Cooper Megrue, produced by A.H. Woods, with Paul Doucet, Marjorie Rambeau, Pedro de Cordoba

ROADS OF DESTINY, 11/27/18 (101), by Channing Pollack, produced by A.H. Woods, with Edmund Lowe, Alma Kruger, Florence Reed

THE FORTUNE TELLER 2/27/19 (68), by Leighton Osmun, produced by Arthur Hopkins

VOICE IN THE DARK, 7/28/19 (134), by ralph E. Dyar, produced by A.H. Woods, with Anne Sutherland, William Boyd

Republic Theatre, cont'd.

THE SIGN ON THE DOOR, 12/19/19/ (187), by Channing Pollack, produced by A.H. Woods, with Lowell Sherman, Mary Ryan, Lee Baker

THE LADY OF THE LAMP, 8/17/20 (111), by Earl Carroll, produced by A.H. Woods & Earl Carroll, with George Gaul, Brandon Hurst

DADDY DUMPLINS, 11/22/20 (64), by George Barr McCutcheon & Earl Carroll, produced by Earl Carroll, with Helen Chandler

DEAR ME, 1/17/21 (44), by Luther Reed & Hale Hamilton, produced by A.H. W.oods, with Hale Hamilton, Grace LaRue

GETTING GERTIE'S GARTER, 8/1/21 (120), by Wilson Collison& Avery Hopwood, with Hzael Dawn, Donald McDonald

THE MAN'S NAME, 11/15/21 (24), by Marjorie & Eugene Walters, produced by A.H. Woods

FAIR CIRCASSIAN, 12/6/21 (7), by Gladys Unger, produced by Miss Newell

LAWFUL LARCENY, 1/2/22 (225), by Samuel Shipman, produced by A.H. Woods, Margaret Lawson, Allan Dinehart, Gail Kane

ABIE'S IRISH ROSE, 5/ /21 (2327), by Anne Nichols, with Mathilde Cottrelly, Bernard Gorcey, Robert B. Williams, Marie Carroll, John Cope, directed by Joe Leblang (Opened at the Fulton Theatre)

THE MULBERRY BUSH, 10/26/27 (29), by Edward Knoblock, produced by Charles Dillingham and A.H. Woods, with Claudette Colbert, James Rennie

ADVENTURE, 9/25/28 (22), by John Willard, produced by Bernard Steele, Inc.

CRASHING THROUGH, 10/29/28 (40), by Saxon Kling, produced by Oliver D. Bailey, with Henrietta Crossman, Rose Hobart, Gavin Gordon

MY GIRL FRIDAY, 2/12/29 (253), William A Grey, produced by Schnabbe-Bacon, Inc., with William A. Grey, Nat Pendleton

THE HOUSE OF FEAR, 10/7/29 (178), by Aurania Rouverol, produced by Hyman Prod., with Anne Dere, Sidney Fox

SEVEN, 12/27/29 (34), by Frank J. Collins, produced by James Cooper, with Beverly Sitgreaves, Preston Foster

Republic Theatre,
cont'd.

FRANKIE AND JOHNNIE, 9/25/30 (61), by John M. Kirkland, with Anne Forrest, Frank McGlynn, Jr., Roberta Beatty

PRESSING BUSINESS, 11/17/30 (16), by Alfred H. White & P. William Tell, produced by Algro Prod, Inc.

Burlesque policy 2/12/31-/ /42

Victory Theatre
1942 - present (cinema)

At the Republic, Viola Allen continued her run in the dramatization of F. Marion Crawford's novel, In the Palace of the King until the end of April, when it was replaced by Lover's Lane, a play which had been transferred from the Manhattan Theatre. The Republic closed for the summer on May 25. Three days later, Oscar Hammerstein opened his new summer theatre, the Paradise Gardens, which spanned the Victoria and Republic roofs. Hammerstein

Because the Republic was higher than the Victoria, the roof garden naturally divided itself into two separate sections linked by a broad flight of stairs. The theatre itself remained on the Victoria roof. Its large and comfortable auditorium was enclosed by a glass roof and glass walls on three sides. On warm nights windows in the walls could be opened to let the breezes blow through.[11] The proscenium of the theatre was bordered by flower-bedecked boxes. Four thousand incandescent bulbs in scrolls and ceiling arches, with fanciful designs, provided the light.[12]

On the Republic side of the roof was installed Hammerstein's most talked-about innovation--a reproduction of a Dutch farm. This novelty was described in detail in most of the reviews of the roof's opening. According to

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[9] "Changes in My Lady," NYDM, 9 March 1901, p. 13.

[10] "Oscar Hammerstein's New Roof," NYDM, 25 May 1901, p. 18.

[11] "Paradise Gardens," NYDM, 8 June 1901, p. 16.

[12] "'Paradise Gardens' Opened," New York Times, 29 May 1901, p. 9.

stairway.[113] Inside the theatre's front doors was a tiny lobby leading directly to the orchestra seats. Because the lobby was so small, it was an inadequate buffer against street noises, with the result that patrons in the rear orchestra seats often had difficulty in hearing the play. To further economize on space, the orchestra was located in a music gallery over the proscenium arch rather than in front of the stage. Making the most of the theatre's size, Hammerstein described it as "a drawing room of the drama" and declared that it would be "dedicated to all that is best in dramatic and lyric art."[114]

Noise

music gallery

Although the outer facade of the building was characterized as being Venetian in style,[115] Hammerstein did not seem to have a particular period or style in mind when designing the Republic. Among the outstanding features of the interior was a large gold and green dome over the orchestra seats. Recessed into the dome were red electric lights that cast a soft glow over the house. Also admired were such decorations as the allegorical figures of Harmony and Melody over the proscenium arch.

Dome

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[113] Photograph in Republic Theatre Folder, MCNY; Blumenthal, p. 82; "The Theatre Republic," New York Times, 23 September 1900, p. 17. Although McElfatrick and Sons were the architects of record, it was generally acknowledged that Hammerstein had ultimate control over the design and construction of his theatres.

[114] "The Theatre Republic," New York Times, 23 September 1900, p. 17.

[115] "Dramatic and Musical," New York Times, 29 September 1900, p. 14.

1900 6

The overall color scheme of the theatre was green, ivory, and old gold.[116]

The house consisted of an orchestra, two balconies, and twelve boxes (six in the proscenium and six in the house). The stage was reportedly thirty-three feet wide and thirty-two feet deep, and was outfitted with electric motors for moving scenery. The heating system consisted of ducts running under the asphalt floors rather than steam pipes and radiators.

First nighters were enthusiastic about the new theatre. The reviewer for the Dramatic Mirror described the Republic as "a model of what a comfortable, well appointed theatre should be. It is a small, cozy house, with roomy aisles and foyer, and wide spaces between the rows of chairs." The Times reviewer reported that "the unique, beautiful and comfortable auditorium was greatly admired."[117] Also admired was the opening production, Sag Harbor, which starred its author, James A. Herne, and featured young Lionel Barrymore in an important role. It ran for seventy-six performances before beginning a lengthy tour.

While Hammerstein was concerning himself with opening the Republic, the Victoria's season was inaugurated with yet another Rogers Brothers farce, this one called

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[116]The Sag Harbor Pilot, 8 October 1900, p. 1. In the Sag Harbor Clippings Folder, Lincoln Center.

[117]"Republic--Sag Harbor," NYDM, 6 October 1900, p. 16; "Dramatic and Musical."

Belasco lavished a great deal of care on the construction of the stage, but he was just as careful in outfitting and ornamenting the rest of the house. The original decorations that had been chosen by Hammerstein seem to have been rather gaudy, particularly the statues and friezes. Belasco's design for the interior was much more subtle, relying on a unified style and a delicate use of color. The period chosen for the decorations was that of the First Empire, an apt choice, for as one newspaper account pointed out, "All about you are Napoleon's torches, garlands, and wreaths of victory. They stand out, in relief, from over the proscenium arch, hangings, and indeed wherever the possibilities of the scheme permit. The back of each chair bears, in silken design, the Napoleonic bee--equally appropriate for the Belasconian conquests."[43]

The basic color scheme of the theatre was "autumnal," that is, primarily composed of reds, golds, browns, and greens, supplemented by Mrs. Carter's favorite hue, rose du Barry. The walls of the orchestra level were covered with French tapestries depicting a forest in autumn. On the second level the tapestries were basically green, and on the walls above the second balcony a mock tapestry was painted in shades of rose. The color scheme was also carried out in the auditorium's illumination, which had been chosen by

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[43] Charles Emerson Cook, "The New Belasco Theatre," Daily America, 28 September 1902, in the Mrs. Leslie Carter Scrapbook, Robinson Locke Collection, Lincoln Center. Cook was the press representative for the Belasco Theatre.

Belasco after much experimentation to give a rich, mellow effect.[44]

Belasco included in his plans for the theatre a number of amenities for his customers. A special telephone and messenger call board was available for free use by patrons of the theatre. Outside the theatre a new wrought iron marquee was installed, on the side of which was an electric carriage call system. A massive mahogany screen was erected inside the lobby to reduce the amount of street noise reaching the spectators. The gentlemen's smoking room was designed to resemble a library, complete with writing desk, stationery, and a supply of current magazines. The main ladies' room was said to be a copy of Marie Antoinette's boudoir. Belasco was also thoughtful of his actors, providing a greenroom for them as well as fifteen dressing rooms.

The overall effect that Belasco sought in his new theatre was the creation of what he called a "drawing-room theatre," a genteel but homey atmosphere where the customer would be lulled by the decor and the conveniences into a relaxed and receptive frame of mind.[45]

For his opening attraction Belasco chose to install his production of Du Barry, which had had a successful

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[44] "Belasco and Mrs. Carter."

[45] The description of the Belasco Theatre is based on "The New Belasco Theatre"; on "Belasco Theatre Opens," New York Times, 30 September 1902, p. 9; and on various clippings in the Mrs. Leslie Carter Scrapbook, Robinson Locke Collection, Lincoln Center.

the Dramatic Mirror, the roof of the Republic had

> . . . a spacious platform that has tables and chairs set about, and a little pond of real water wherein disport sundry truly live ducks, not to mention a couple of property boats, one labeled "Shamrock III." Also there is a real water wheel that works, and a beautiful more or less arabesque arch with illuminated panels of stained glass that artistically disguises the customarily uninspiring institution known as a fire escape. Over the duck pond there is a pretty rustic bridge that takes one up to a still higher platform that boasts a Hollandish village with a little cottage, a practicable windmill, a cow-shed with property cow peering out at window, and a vegetable garden containing sprouting cabbages, potatoes, and all that sort of thing.[13]

Hammerstein must have reasoned that a roof garden should be more than a place to escape the oppressive heat of the city; it could be a delightful setting that gave the spectator the illusion of a trip to the country. To make sure that the roof was profitable as well as delightful, Hammerstein had tables and chairs scattered throughout the farm, with waiters close at hand to take orders for refreshments. The stage on the Victoria roof could be viewed from these tables.

The farm proved to be a master stroke. Realizing that its main appeal lay in its novelty, Hammerstein made constant changes in the farm so that there was always something new for his customers to see. Coupled with the excellent vaudeville show on the Victoria roof, the farm

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[13] "Paradise Gardens." Although the reviewer claims that the barn was inhabited by a "property cow," other evidence suggests that a live cow was installed on the roof, if not at the very beginning, shortly thereafter. On 27 July 1901, the Dramatic Mirror reported that the cow was depressed because it was unable to break away from its restraints to eat the vegetables in the garden ("Paradise Gardens," p. 16).

became an irresistible attraction to summer theatregoers. The roof remained open for sixteen weeks and did tremendous business the whole time.

Against this kind of competition, the American Theatre's roof (this year called the "Rose Gardens") had little chance of success. The manager for this summer, George Blumenthal, announced that the first attraction was to be the American Roof Rose Gardens Opera Company in a production of The Mikado.[14] Perhaps the manager hoped that a season of light opera would bring back the many customers who had crowded the theatre when the Castle Square Opera Company had played there. Strong breezes prevented Blumenthal from opening the roof on schedule, however, and when the premiere finally occurred on June 27, the cool weather forced him to present The Mikado in the downstairs theatre. The season of light opera proved unsuccessful and was immediately terminated, to be replaced by vaudeville. Blumenthal was no more successful with his new policy, and when his musicians struck on July 3, his term as manager came to an abrupt end. Blumenthal's successors, after a quick survey of the situation, decided against continuing the vaudeville bill, and closed the American roof for the season on July 5.[15] In its report

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[14] "American Roof Garden," NYDM, 22 June 1901, p. 14; "American--The Mikado," NYDM, 29 June 1901, p. 14. Blumenthal's autobiography is understandably silent about his management of the American Roof.

[15] The description of the American roof's problems is based on "American Rose Garden," NYDM, 6 July 1901, p. 16; "Last Week's Bills--American," NYDM, 13 July 1901,

Ebbsmith, and Bjornson's Beyond Human Power. During Mrs. Patrick Campbell's performances in Macda, the lack of lobby space in the Republic proved to be a problem, since the back of the auditorium was so close to the Forty-second Street sidewalk that spectators in the last rows were unable to hear Mrs. Pat over the street noises, particularly the noises of the cable cars. George Tyler, who was then associated with Liebler and Company, jokingly suggested that tan bark ought to be put down in the street to absorb some of the noise. A. Toxen Worm, the press-agent for the show, jumped at the idea, had forty wagonloads of tan bark put down in the street, and claimed that Mrs. Pat had insisted upon it. It turned out to be a very successful publicity stunt.[29] During her engagement at the Republic, Mrs. Patrick Campbell also appeared in two matinee performances of Maeterlinck's Pelleas and Melisande at the Victoria.[30]

When Mrs. Patrick Campbell left the Republic to begin a tour of America, the next attraction was the premiere of Joan o' the Shoals, a play starring Henrietta Crosman. When this production proved unsuccessful, Crosman revived one of her former hits, Mistress Nell, and then finished her engagement with a revival of As You Like It. The Republic's season ended in April in order to allow

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[29] George C. Tyler, Whatever Goes Up (Indianapolis: Bobbs-Merrill, 1934), pp. 182-183.

[30] "Victoria--Pelleas and Melisande," NYDM, 8 February 1902, p. 16.

1902

1901

sufficient time for the theatre to be completely renovated before it reopened in September 1902 under the management of David Belasco. In January 1902, Oscar Hammerstein, finding it difficult to fill his two theatres with Independent shows, and not wishing to capitulate to the Theatrical Syndicate, had made a deal with Belasco whereby Belasco would manage the Republic for five years with an option to renew the contract for another five years. In return, Belasco was to pay Hammerstein $30,000 a year rental plus 10% of the gross receipts of each performance. Belasco also agreed that his big stars would not play any other New York theatres except for one week each at the Harlem and Grand Opera Houses. The result of this agreement was that Belasco obtained a New York theatre in which to present his attractions, and Hammerstein obtained a yearly income of between $60,000 and $72,000 without the worry of finding shows for the Republic.[31]

Belasco lease

Besides alleviating his financial difficulties, the agreement with Belasco provided Hammerstein with a chance to revenge himself upon the Syndicate, of whom he was quoted as saying, "They have been trying to take away my property. They took away the Rogers Brothers from me because I would not join them. They intrigued so that Miss De Wolfe suddenly left my theatre. They would not give me any good bookings. But I have made an arrangement that will take away some of their best attractions and make my

anti-Syndicate

[31] William Winter, The Life of David Belasco, 2 vols. (New York: Jefferson Winter, 1918), 2: 51-52.

1901

two theatres so important that they cannot harm them."

According to the same newspaper report, Belasco was much less militant. He announced that "I am on the most friendly terms with the syndicate and will not oppose them further than to have my own theatre, where I may do as I wish with my own productions."[32] Belasco's main purpose in taking over the Republic was to provide a home for productions starring Mrs. Leslie Carter, his protégé at the time. When redesigning the theatre, Belasco included two suites of rooms on the top floor--one for Mrs. Carter and one for himself.[33] Belasco originally intended to spend $15,000-$20,000 on renovations in the Republic, but after viewing the theatre he found that a great deal of reconstruction had to be done, particularly in the stage area. As the spring and summer progressed, Belasco's plans for the Republic became more complex and more expensive. His renovations became nothing less than a complete rebuilding of the theatre. The entire interior of the house was gutted, and only the original four walls and the roof remained.[34]

Belasco

At the same time that Hammerstein was announcing his agreement with Belasco, plans were going forward for the construction of other theatres on Forty-second Street.

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[32] "Theatre Republic for Mr. Belasco."

[33] "Belasco's Theatre is for Mrs. Carter," Morning Telegraph, 19 April 1902, in the Mrs. Leslie Carter Scrapbook, Robinson Locke Collection, Lincoln Center.

[34] Winter, p. 53.

1901

The Eternal City, starring Viola Allen. Despite critical reservations (the Times called the play "a melodrama of the most conventional sort"[39]), the drama ran at the Victoria for thirteen weeks.

At the American Theatre, the fall of 1902 saw the inauguration of the Greenwall Stock Company's third and final season. Their work may have improved, for the Dramatic Mirror's reviews were for the most part complimentary. To augment its usual repertoire of vintage melodramas, the Greenwall Company presented the New York debuts of several plays during the fall season. While these productions did not add any significant chapters to the history of the New York stage, their one week at the American did qualify them for the label "direct from New York" when they went out on tour. Whether they were presenting premieres or revivals, however, the Greenwall Company drew a large, steady clientele to the American Theatre.

opening of Belasco's Theater

The fall of 1902 also saw the reopening of the Republic, entirely renovated and renamed the Belasco Theatre. The cost of improving the theatre, originally estimated at $15,000-$20,000, had mushroomed to more than $150,000.[40] Of particular concern to Belasco was the

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[39] "The Eternal City," 18 November 1902, p. 9.

[40] The plans filed with the Buildings Department in April 1902 cited the $20,000 figure. See "Notes of New Theatres," NYDM, 12 April 1902, p. 17. The $150,000 amount is mentioned in several unidentified clippings in the Mrs. Leslie Carter Scrapbook, Robinson Locke Collection, Lincoln Center.

1901

necessity for a stage large enough to hold the elaborate scenic effects he was fond of creating for his productions. Belasco decided to install an enormous elevator in the stage so that scenery could be changed in the basement. He therefore ordered the area under the stage to be excavated to a depth of thirty feet, but in the process of digging, the contractors tapped an underground spring of water which had to be dammed and cemented in before work could continue. The roof over the stage was also torn out in order to accommodate a gridiron of greater height.[41] A counterweight system was installed, as well as a catwalk above the stage that would enable stagehands to provide moving sun, moon, and snow effects. The musicians, formerly located in a music loft above the proscenium, were now moved to an orchestra pit underneath the stage. Also under the stage were dressing rooms for the supers, the men's and women's rooms being separated by the stage elevator. Belasco insisted upon an improved lighting system for the theatre. Footlights were arranged so that they reflected upstage and had no "spill"; the individual lamps in the borderlights were set in separate compartments so that the colors would not blend unintentionally. All lights were connected to resistance dimmers, apparently something of an innovation in 1902.[42]

[41] "Belasco and Mrs. Carter," New York Telegraph, 31 August 1902, in the Mrs. Leslie Carter Scrapbook, Robinson Locke Collection, Lincoln Center; Winter, p. 54.

[42] Winter, p. 57; "Belasco and Mrs. Carter."

1901

1933 "42nd St." memorialized in Warner Bros. film

- still had glamorous mystique w/

- the film's premier was in the STRAND theater 5 blocks away

BURLESQUE SHOWS ORDERED TO CHANGE

NYT 10/15/33 - 25:1

Levine Directs Republic and Irving Place Managements to Alter 'Indecent' Scenes.

License Commissioner Sidney S. Levine served notice yesterday on the management of the Republic and the Irving Place Theatres, both burlesque houses, that they must eliminate objectionable features of their performances under penalty of having their licenses revoked. It was the second step in a clean theatre campaign which the commissioner began a few days ago by compelling Sally Rand, fan dancer, to wear a more substantial costume.

The commissioner's letters were sent to the Holly Holding Corporation (otherwise Herbert K. and Morton Minsky), operators of the Republic Theatre, and to the Wilmac Amusement Corporation, headed by Max Wilmer, which has leased the Irving Place Theatre from District Attorney Thomas C. T. Crane and his two sisters. The letters were almost identical.

Commissioner Levine charged that reports from his inspectors "show conclusively that many acts and scenes" in the shows "are immoral and indecent."

The managements of both houses were informed that their shows were to be reinspected and warned that unless "indecent and immoral features are forthwith eliminated and all female members of the cast decently clad" drastic action would be taken.

Herbert Minsky, in behalf of the Republic, insisted there was nothing immoral in his theatre's presentation. The performance was "classical," he declared. Abraham Potal, in behalf of the Irving Place, also denied any immorality or nudity.

2 BURLESQUE HOUSES FACE LICENSE BAN

NYT 10/26/33

Levine Charges Owners of Irving Place and Republic Theatres Gave Indecent Shows.

22:7

Summonses for the owners of the Irving Place and Republic Theatres, both burlesque houses, were issued last night by License Commissioner Sidney Levine in a move to revoke their licenses for exhibiting what he considers indecent performances.

Mr. Levine issued a departmental order on Oct. 16 banning performances of an indecent nature in the city. His inspectors submitted adverse reports yesterday on the shows in the Irving Place and Republic Theatres, the latter located at Broadway and Forty-second Street. Owners of the theatres were summoned to appear at a hearing before Mr. Levine at 2 o'clock tomorrow. They will be required then to show cause why their licenses should not be revoked.

Harold Raymond, owner of the Gayety Theatre at 22 Throop Avenue, Brooklyn, obtained a postponement of his hearing yesterday until 2 P. M. on Monday. He was summoned for the alleged exhibition of indecent shows, but the case was adjourned when he asked time to obtain counsel. Department inspectors corroborated his statement that he had complied with Mr. Levine's order.

4 MORE BURLESQUES FACE BAN BY LEVINE

NYT 10/29/33

Summonses Now Out Against Seven Theatres—Hearings to Be Held Tomorrow.

24:4

After summonses had been served yesterday on owners of four additional burlesque theatres, License Commissioner Sidney Levine prepared to dispose of complaints against a total of seven houses at 2 o'clock tomorrow afternoon.

Mr. Levine issued summonses yesterday for the owners of the Eltinge Theatre in West Forty-second Street, the Central Theatre at Broadway and Forty-seventh, Werba's Brooklyn on Flatbush Avenue Extension, Brooklyn, and the Star Theatre on Jay Street, Brooklyn. Theatres for which summonses were issued last week were the Republic in Forty-second Street, the Irving Place and the Gaiety in Brooklyn.

License department inspectors are continuing their investigations of other theatres in the city to ascertain whether their performances conform with Mr. Levine's order of Oct. 16, which threatened theatre owners with revocation of their licenses if they held indecent performances.

1942

Burlesque outlawed; Brandts bought the Theater;
Republic → Victory

Theatres: US: NY: Republic

MOSS DENIES LICENSES TO 2 'FOLLIES' HOUSES

NYT 2/1/42

Says Republic and Eltinge Had Been Warned Repeatedly

License Commissioner Paul Moss announced last night the closing of the two former burlesque theatres, recently known as follies theatres, the Eltinge, 236 West Forty-second Street, and the Republic, 209 West Forty-second Street. In a statement he said:

"Applications were denied today for the renewal of license for each theatre. They were denied renewal of licenses for the simple reason that the producers have not lived up to the requirements of decency in accordance with the policy of Mayor La Guardia and the License Department.

"They have had repeated warnings. We have purposely not gone into court because we did not want to advertise the filthy shows.

"The Mayor has repeatedly stated that war conditions will not be permitted to lower the standard of morals and of decency in this city, whether on the stage, in literature or commercial vice."

Mr. Moss said that the two applications were the only ones that had been pending. Both houses closed at or before last midnight, calling off midnight shows.

MAr 9 1942 N. Y. DAILY NEWS

Featurette Theatre

New York's newest featurette theatre will open on Tuesday, when the Victory Theatre, at 209 West 42d St., presents its first program of spot newsreels, comedies, sports shorts, travelogues and cartoons. Victory will offer 90-minute programs.

when did it close?

a good deal of his time in his workshop and office over the Victoria; they would also be aware that the headquarters of Harrison Grey Fiske's New York Dramatic Mirror was just a block away at 121 West Forty-second Street.[116] This close proximity of the leading contenders in the theatrical wars, which no doubt intensified their enmity, served to concentrate the attention of the theatrical world on the "theatre block" of West Forty-second Street.

Events were also occurring outside the world of the theatre which were to contribute to the growing importance of the theatre block. In April 1904, the New York City Council passed a resolution changing the name of Long Acre Square to Times Square in honor of the New York Times Building, recently completed in the southern part of the square between Forty-second and Forty-third Streets. The official designation by the Mayor came one week later.[117] The Times Building brought prestige and a certain glamor to the neighborhood, while serving as a visible symbol of the rapid development of the area.

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[116] Klaw and Erlanger moved into New Amsterdam Building before the theat "Managers Busy Moving," New York Telegr in the Erlanger Collection. In a photo while the Lyric was being built, there on one of the entranceway pillars readi Theatre Offices/Shubert Enterprises Up Republic Theatre Folder, MCNY. It is i both Klaw and Erlanger and the Shubert to have offices on Forty-second Street while their respective theatres were s structed.

[117] Paneth, p. 14.

The opening of this seventh (Lew Fields) playhouse on the single block of West Forty-second Street emphasizes the block's importance as a theatrical center and as a focal point for the opposition between the Syndicate and the Independents. It is important to remember that in addition to the theatres themselves, Forty-second Street contained the offices of the major figures on both sides of the rivalry: from their rooms in the New Amsterdam, Klaw and Erlanger could look out their front window at the Independent p.135-6 theatres across the street. Perhaps they could see David Belasco standing at the window of his office in the playhouse which now bore his name, or their newest and ultimately their strongest adversaries, Sam and Lee Shubert in their offices over the entrance to the Lyric. Klaw and Erlanger must also have known that Oscar Hammerstein spent

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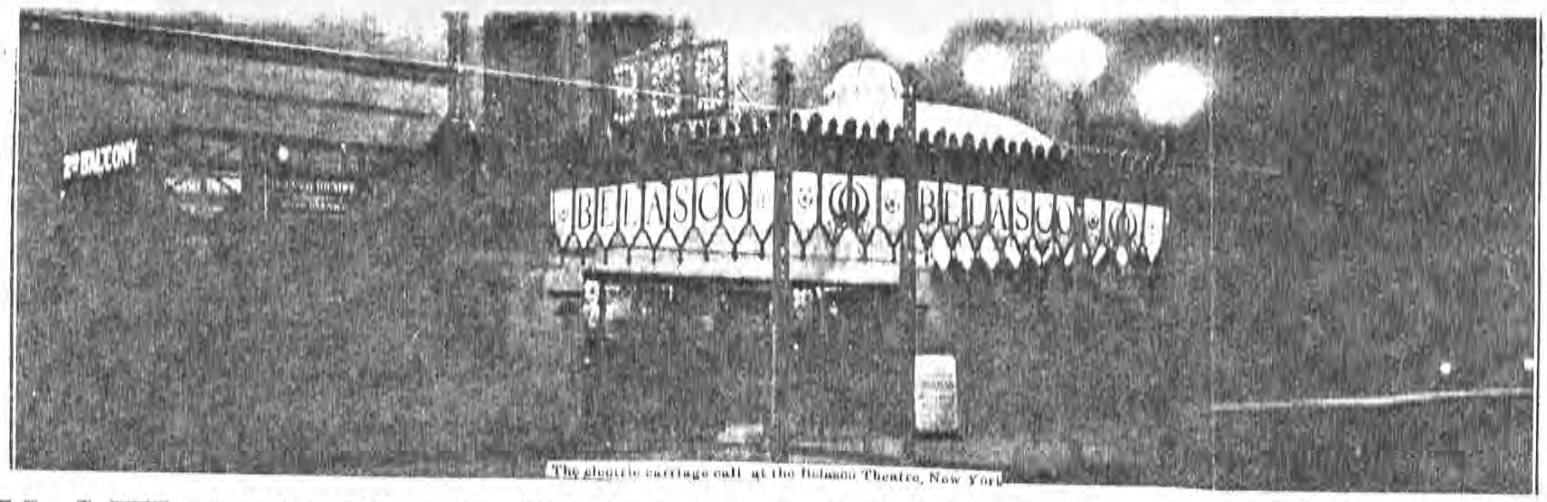
[115] "Lew Fields--It Happened in Nordland," NYDM, 17 December 1904, p. 16.



The electric carriage call at the Belasco Theatre, New York

THE NEW BELASCO THEATRE

A PLAYHOUSE THAT IS A DRAWING-ROOM WHERE HOMELIKE COMFORT AND ARTISTIC COLOR-EFFECTS ARE THE CHIEF CONSIDERATIONS.

NEW YORK'S MOST BEAUTIFUL AMUSEMENT HOME—OPENS MONDAY, SEPTEMBER 29th, WITH Mrs. LESLIE CARTER in "DU BARRY."

THE DRAWING-ROOM THEATRE.

David Belasco makes not too many promises to the public, but these are important, and—which is much more to the point—they are scrupulously fulfilled. It was announced last spring that he would build a theatre; that he would open it in September; that there he hoped to makes his patron-guests so thoroughly comfortable that they would share the sentiment of "at home-ness" in common with himself and Mrs. Leslie Carter. In other words, he aspired to build a theatre that would be unlike a theatre in atmosphere, and wholly like one's own drawing-room.

At last the theatre is built; its doors will open for Mrs. Leslie Carter's first "at home" on Monday, September 29. David Belasco has thus fulfilled the material parts of his promise. But what degree of "home atmosphere" has he built and thought into the new structure, while the masons, carpenters and painters have been going ahead with this "house of David?"

It is on 42d Street, just west of Broadway, and, as you approach, you observe an entrance that adds a conspicuous beauty to the old thoroughfare. You mentally note, for a beginning, that no theatre in New York holds open its doors with such a sense of cheer and welcome. The massive iron marquis-awning that reaches out, protectingly, over the sidewalk from the brown-stone portico to the curb, is one burst of bright lights, to offer the first warm greeting. You are glad to pass beneath it, through the heavy swinging doors of wrought iron, and into the lobby—or why not say "reception hall," since we are supposed to be at home? And, after all, we find "reception hall" certainly the fitter term. To be sure there is a box office just ahead of you; but who, in a theatre, ever saw a lobby such as this? Your eye is not attacked, the second you enter, with a string of professional portraits, or by flaring three-sheets foretelling the greatness of that which you have come to see. Nor do a series of garish colors and shining brasses remind you that you are anywhere but in your own house. Indeed, the quiet, unostentatious charm of the surroundings makes you doubt your senses, and perhaps the first impulse may be to hunt for your card case and ask if Mrs. So-and-So is there. If not, you'll wait, of course; for in this rich, cosy, inviting reception hall of the Belasco Theatre you will find an agreeable resting place on the oak-and-leather settles at either end, from which point you may enjoy the oaken panels and cornices of antique finish and design; the ancient iron candelabra; the fretted ceiling with its clusters of bright lights, and the sombre portieres through which you may enter the "next room."

And if Mrs. So-and-So does not happen along presently, it is ten to one that you will call that young man in uniform and ask him to fetch you a book. Otherwise, after leaving your wraps with the attendant, you may desire to enter the next room at once. First you come upon the long corridor, running the width of the structure, and you note the massive mahogany screen, with its large opalescent discs of light, its curtained windows and

torium from the noise and draughts of the street.

But you linger only for a moment; for, being "at home," you may as well enter the parlor at once and make yourself at ease. So you pass under the portieres at the centre aisle and—then you stop! You are not used to this sort of thing on entering a theatre. Then again you remember that this is an amusement "domicile" for yourself, Mr. Belasco and Mrs. Leslie Carter, and on second thought you are not surprised that the lights are subdued and soothing in effect; that the colors about you are rich and quiet and warm; that no one thing strikes the eye in such a way as to hurt; that all blend into one harmonious scheme of decoration—not garish or ostentatious, but delicately and beautifully artistic, with a richness and simplicity that appeal to you, that seem to rest you, and make you glad you are there.

If you seek a key to this unusual color scheme you will find it in the tapestried forest on the sides and back walls, running just beneath the first balcony. These hangings, richly wrought from original Gobelin designs, and procured by Mr Belasco only after sending his decorator, Mr. Rudolph Allen, personally to Paris, picture the varied and changing colors of an autumnal forest. The deep reds, greens, and golden browns which make the October woods such a fairyland of beauty, are there, all of them, in the quiet scene so artistically woven into the fabric.

As you look about the house, your eye picks them out again, one by one. The reds are seen in the boxes, of which there are four each on the orchestra and first balcony floors, and two on the second balcony. Then, as if to give a personal touch, Mr. Belasco has used Mrs. Carter's favorite shade of *Rose Du Barry* in the elaborately embroidered draperies within, between and in front of the boxes.

The greens of autumn begin on the main floor. The heavy velvet carpet is of the shade of grass, blending attractively with the seats, which are richly upholstered silken tapestry of silver green. And these seats, by the way, call for more than passing notice. Drop leisurely into one of them; you will say that it is alone worth your ticket to rest luxuriously in the Belasco drawing-room. It were a pity to disturb such comfort; and as the remaining beauties of this new playhouse you must feel and absorb rather than see and analyze, why not retain your cozy seat and let them come to you at random?

Perhaps the first sensation is that of being silently wafted back to the days of the First Empire. All about you are Napoleon's torches, garlands, and wreaths of victory. They stand out, in relief, from over the proscenium arch, and are repeated in the chandeliers, candelabra, panels, hangings, and indeed wherever the possibilities of the scheme permit. The back of each chair bears, in silken design, the Napoleonic bee—equally appropriate for the Belascoan conquests, which owe their present proportions to the skill, genius and bee-like activity of their originator.

Other details come upon you, gradually—the proscenium arch, with the frieze above, elaborately modelled, and like a sumptuous frame to a great picture, im-

of its sombre colorings; the curtains, one of old fashioned green baize, the other of heavy *Rose Du Barry* velvet; the proscenium lambrequin, decorated with heavy gold embroidery; the electric fixtures of rich gold bronze, with crystals of white, amber and rose.

As you turn, you are further impressed with the balconies, of which the fronts are modelled in relief, richly decorated in rose and gold, with masked lights dotting the surfaces at regular intervals and shedding their restful glow over the orchestra beneath. Between the first balcony and the second the walls repeat, in green, the effect of tapestry hangings; while above the second balcony the same impression occurs in rose. Over all is the crowning grandeur of ceiling and dome. These are elaborately decorated in gold, soft greys and *Rose Du Barry*, while the hidden lights from the golden cornices, and the bolder ones from the ceiling and the brilliant chandelier within the dome, radiate their subdued glory upon a picture that can scarcely find a parallel in any playhouse.

You feel that Messrs. Bigelow, Wallis & Cotton, the architects of the Belasco Theatre, have achieved a signal result, not only in fashioning this playhouse, but in reproducing with such sympathy and symmetry, the delicate artistic forms to which the Empire gave birth. Not less do you admire the expert achievements of Mr. Rudolph Allen, who, as decorator, has so successfully taken up the task where the architects left it, has worked out the scheme of color and design, and with it all has held aloof from gaudy effects. He seems to have absorbed perfectly the Belasco spirit. Whichever way you turn, the touch of the master is upon everything. Here, there, everywhere, you note effects that could have been inspired only by Belasco. This theatre literally gives voice to his ideals of what a theatre should be. It is tuned with the mind of the man—quiet, gentle, modest. You feel there is a harmony in the working out of each smallest detail; that the artistic whole, by its very simplicity, gives sensitive expression to that perfect understanding with which, as he has so lately demonstrated in Mrs. Leslie Carter's "Du Barry" production, Mr. Belasco measures and supplies the tastes of his public.

Of the conveniences for personal comfort, a word will serve. They are such as might be found in your own home. A special telephone and messenger call will be at the free disposal of the theatre's patrons. The gentlemen's smoking room will be found to resemble a well appointed library, with comfortable furnishings and a full supply of current literature.

The ladies' reception rooms are three—one for each balcony and one for the main floor. This last is Mr. Belasco's especial pride. To provide for it he had to blast out 180 tons of rock from the spot where now is a bright, dainty, spacious room, an exact copy in finish and design of the private boudoir of Marie Antoinette. Here in her own apartment, "my lady" may find all the comforts and many of the luxuries dear to the feminine heart. The maids in attendance will be in her personal service for the time being; she will be the guest of honor in her own house.

mystery as to what has been done behind the curtain. The truth might be summed in the simple statement that Mr. Belasco has embodied, in this department, all the practical improvements that have suggested themselves during 30 years of observation and experience. The result is, frankly, the most perfect stage and equipment in the world. Tons and tons of rock have been blasted out to make room for entirely novel mechanical effects, and, more particularly, for an enormous stage elevator upon which to carry all the properties, and indeed entire scenes, to the vast space below. Thus the stage proper will be kept practically clear, and with this great gain in room and convenience, Mr. Belasco will be able to produce the most massive spectacle as easily as the daintiest parlor comedy. The series of traps of which the stage-floor is comprised, is another of Mr. Belasco's cherished inventions, as are also the improvements in flies and grid iron, and in the new electrical devices. Indeed, the system for electrically lighting the stage is far more perfect and elaborate than anything heretofore attempted, and will result in effects hitherto considered impossible.

Incidentally, the dressing-room facilities have been vastly increased. Mr. Belasco has by no means forgotten his actors in disbursing the comforts and luxuries of his new house. He has provided bright, well-ventilated rooms for all of them. The green-room, of historic and romantic memory, is restored. The three rooms designed for Mrs. Carter's use are models of comfort and elegance.

The business offices from which Mr. Belasco's many enterprises are directed are at the front of the theatre on the top floor, reached by an elevator from the street. Mr. Belasco's own office and studio connect directly with them, and yet are so shut off that he can go in or out, to the stage or the auditorium, unobserved.

There are countless smaller details which, at this glance, we have been obliged to pass by. Hundreds of ingenious devices, both in front of and behind the footlights, attest the wish of Mr. Belasco to omit nothing that may make play-going, as well as play-acting, at once a pleasure and a comfort at the Belasco Theatre. It is characteristic of the man whose mind has conceived it all; whose energy has carried it through singlehanded and alone; that his great, generous, simple heart should beat first for others—for the public who become his honored guests; for his actors and his business staff who work for him and with him, and who love him. If this new theatre may be found to add something to the artistic greatness of this city; if the public accept it from the hands of its manager as their own home of amusement, that will be the sweetest reward and the best. There is not a brick within the structure that has not been consecrated by years of hope, struggle and sacrifice. It all has a sweet and touching sentiment to Mrs. Carter and Mr. Belasco; for this theatre is the sum of all their works, a la[illegible]ner[illegible] those splendid qualiti[illegible] gifts, of which, toget[illegible] their life structure c[illegible]