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.

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(2/13/92)

LIBERTY THEATER

LIBERTY THEATRE READY.: Opens Soon, Making Seven Playhouses in One Block.
New York Times (1857-1922); Sep 25, 1904;
ProQuest Historical Newspapers: The New York Times (1851-2008)
pg. 7

LIBERTY THEATRE READY.

Opens Soon, Making Seven Playhouses in One Block.

A new theatre, the Liberty, will be opened a week from to-morrow. Its entrance is on Forty-second Street between Seventh and Eighth Avenues. The first attraction will be "The Rogers Brothers in Paris," the production which is now at the New Amsterdam. The two Rogers Brothers have an interest in the Liberty. It will be under the management of Klaw & Erlanger.

In size the Liberty is about the same as the Knickerbocker Theatre. The two balconies are cantilevered, so that there are no posts or obstructions of any kind to annoy the audience. Fireproof materials have been used wherever possible. The skeleton is of steel, and the floors of concrete and tile. There is a powerful sprinkler and standpipe system connected with enormous roof tanks holding 15,000 gallons of water.

The theatre proper is on Forty-first Street, but the main entrance extends through to Forty-second. The Forty-second Street front rises to a height of sixty-five feet. The auditorium is seventy-two feet wide by sixty feet deep, containing a promenade back of the chairs. Spacious marble staircases lead to the balcony. The stage is very large, and possesses up-to-date electrical and mechanical equipment. On the orchestra floor of the Liberty there are 546 chairs.

The mural decorations were designed by Richard Anderson. The domed vestibule, which leads into the foyer, is treated with gold and aluminium. The foyer is toned in ivory. The same color scheme is carried out in the promenade. The plaster ornamentation of the proscenium arch and the boxes is very ornate.

Over the boxes, on each side of the arch, is an eagle surmounting a liberty bell. The men's lounging and smoking room is fitted in old English style, with weathered oak and massive furniture upholstered in Spanish leather.

The Liberty has an elaborate ventilating and heating system. The temperature of the entire house can be raised or lowered in a few minutes to the desired point. The air in the theatre will be entirely changed every five minutes during performances.

The new playhouse will be given over mostly to musical plays, the Rogers Brothers being the chief attraction. But this is not a fixed rule.

When the Liberty and the Lew Fields's theatres are complete, there will be seven theatres on Forty-second Street between Seventh and Eighth Avenues, more than on any other block in New York. They are the Victoria, the Belasco, the Lyric, the New Amsterdam, and the American, besides the two new ones.

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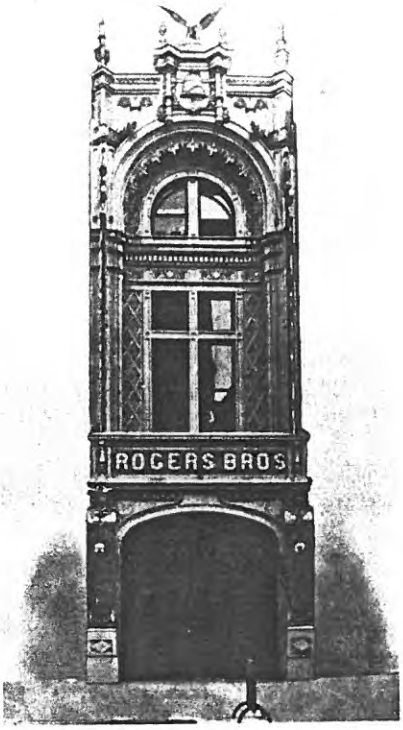


LIBERTY THEATRE

234 West Forty-second Street

Musical house — Architects: HERTS and TALLANT

Opening production: October 10, 1904, *The Rogers Brothers in Paris*

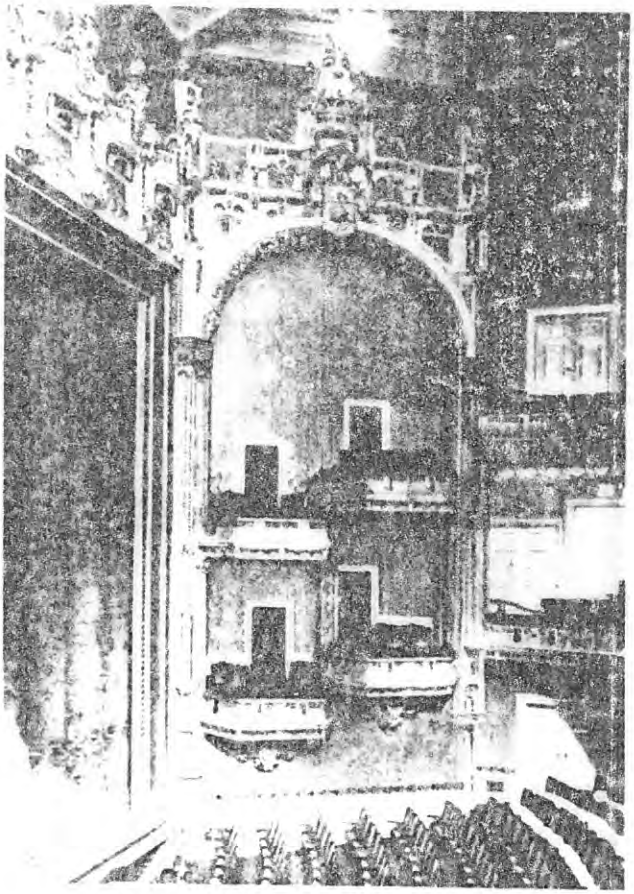
A Klaw and Erlanger house, the Liberty was built to display the talents of the Rogers Brothers, a musical comedy team that achieved great popularity in the early years of the twentieth century. It joined the growing number of playhouses to invade Forty-second Street, which threatened for a while to replace Broadway as the paramount theatrical domain.

The great Negro musical *Blackbirds of 1928* became the notable success of the house before the end of its legitimate career. In 1932, it turned to vaudeville and motion pictures and is today a movie theatre.

THS 1980 Conclave Book

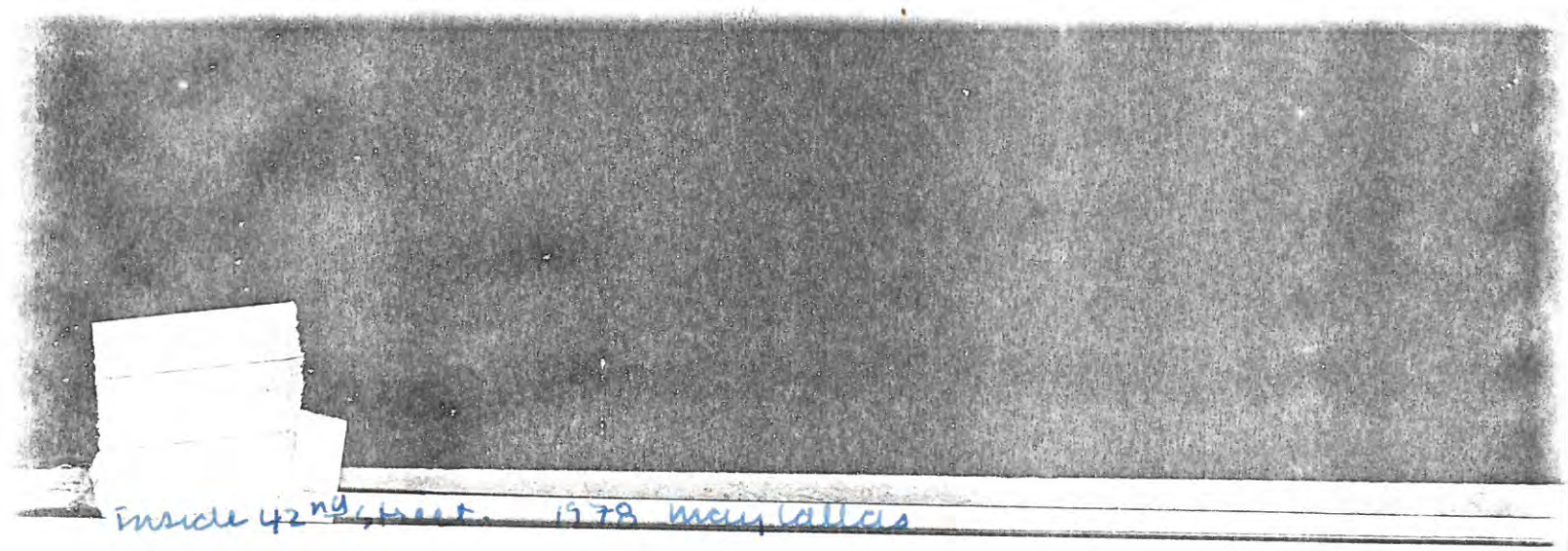
LIBERTY, New York
Architect: Herts and Tallant
Seats: 1234 (original)

Klaw and Erlanger built the Liberty for the then popular musical comedy act, the Rogers Brothers, commissioning the designers of the New Amsterdam and Lyceum Theatres for the house. On October 10, 1904, the show "Rogers Brothers in Paris" was the inaugural performance, followed by several other reviews starring that team. The Liberty eventually passed to Brandt management, converting to an all-film policy in March, 1933. While the auditorium remains relatively intact, save for a garish paint job in the box area, the original facade lost much of its ornamentation, and has been completely covered by an attraction board. Of special note is the ceiling of the auditorium, constructed of plaster, and still containing much of the ornamental decoration. Photo: Museum of City of N.Y. & CUNY Graduate Center



MUSIC BOX, New York
Architect: C. Howard Crane
Seats: approximately 1000

The Music Box, long owned by Irving Berlin (first with Sam Harris and now the Shuberts), was one of two New York legitimate theatres designed by Detroit's C. Howard Crane (his major local work was the late Brooklyn Fox). The house opened on September 22, 1921 with the "Music Box Revue," and has operated successfully since.



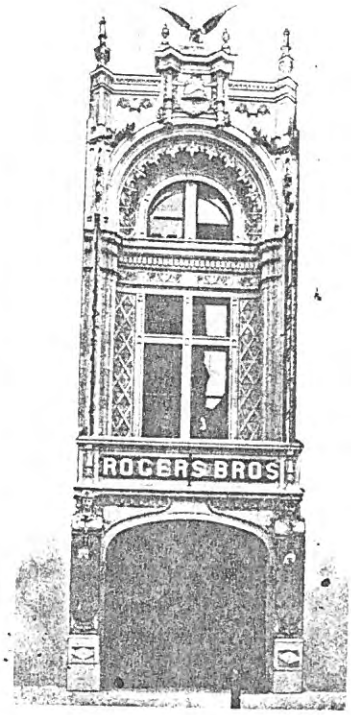
The Liberty Theater

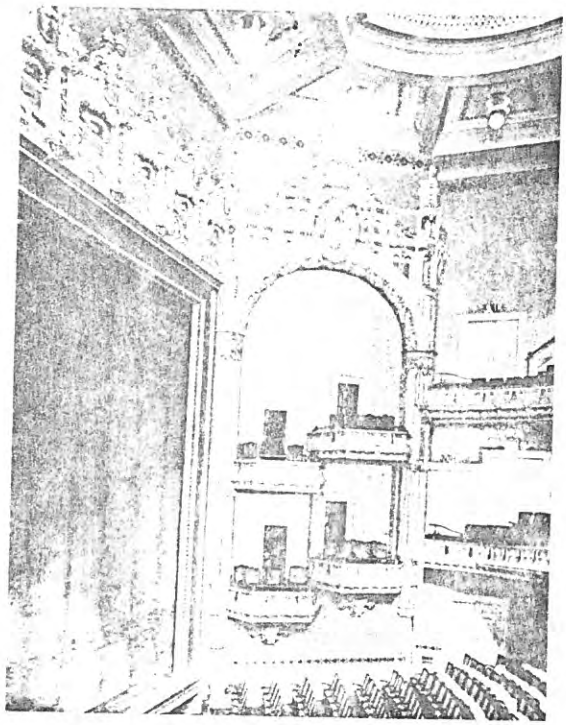
(1904)
234 W. 42nd Street
Herts and Tallant, *Architects*

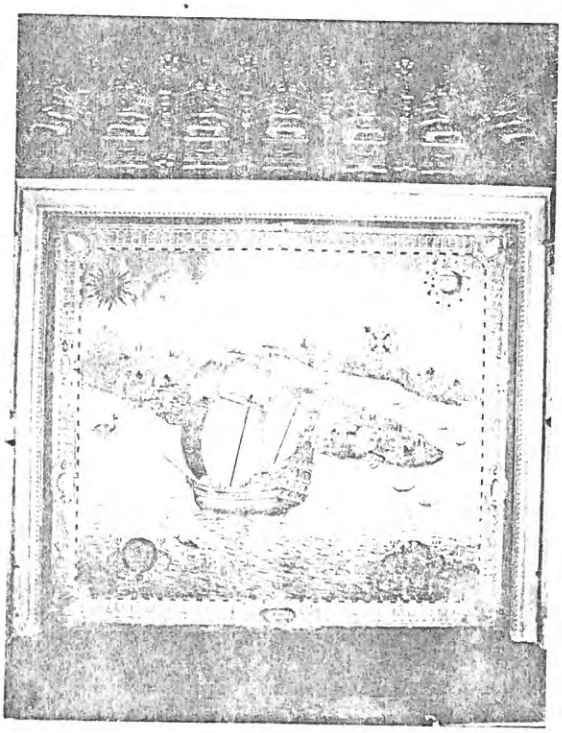
The Liberty Theater has showcased the talents of many great artists of the musical and legitimate stage since its opening in 1904 . . . George M. Cohan, Bret Harte, and Lillian Russell in its earliest days; Lynn Fontanne, Cole Porter, George Gershwin and Jeannette MacDonald, in later years before its conversion to a movie theater in 1933.

Since then much has been covered over or removed, especially in the lobby area now covered with art-deco mirrors. But even there, one can still see the classical capitals, foliations and lions' heads of its earlier decor. In the main theater, despite the depredations of time, the spatial characteristics remain and evoke the grandeur of earlier years.

An acanthus leaf frieze, delicately conceived and executed, provides a unifying element to the theater interior, but the design is far from pure classical. The boxes and the balcony fronts are designed in a Florentine manner, utilizing a medallion motif. The crowning glory of the scheme is the ornamentation above the proscenium and boxes. Though the original work has been refinished, not even the new layers of paint can obliterate its rich plasticity.

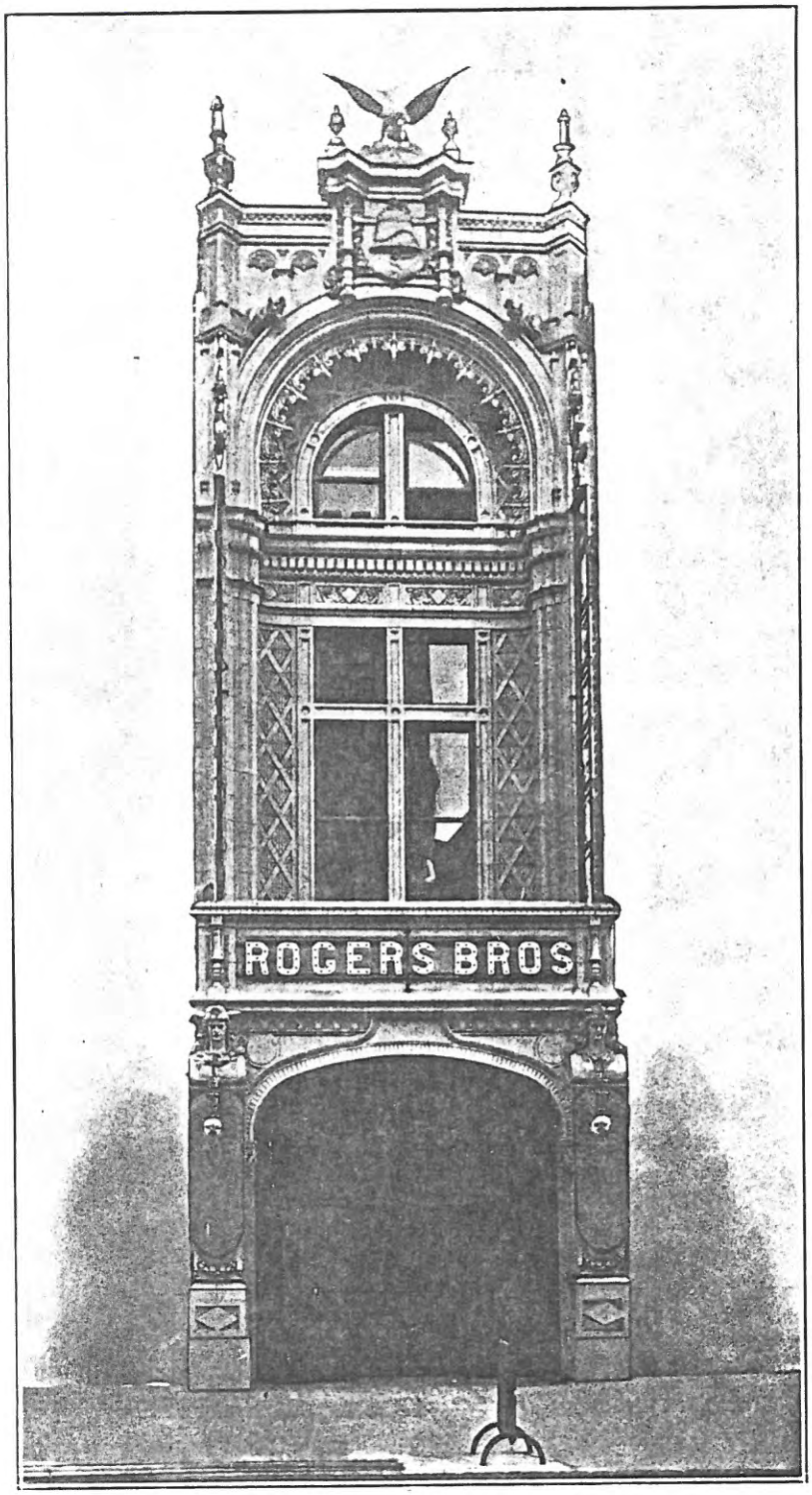






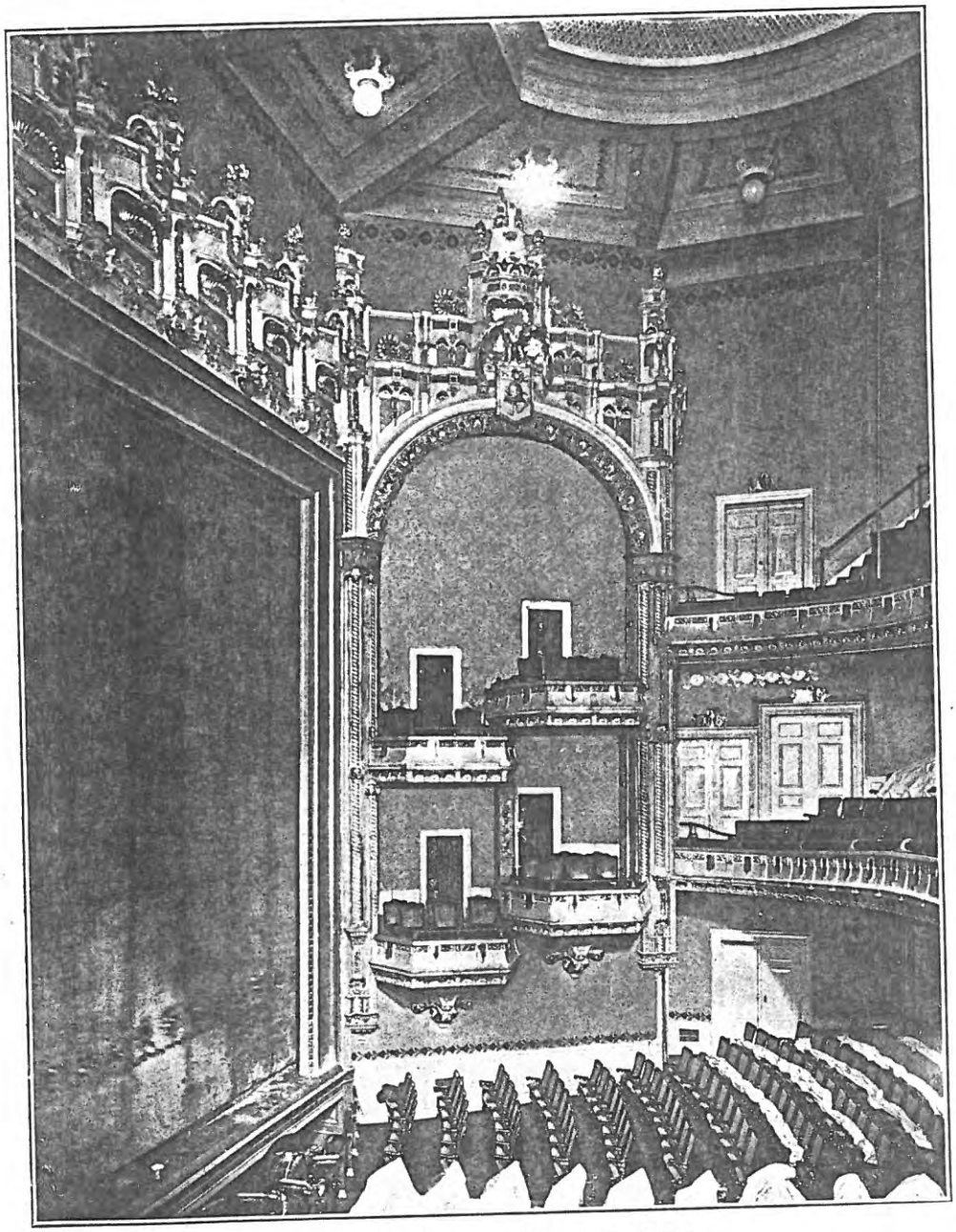
Asbestos curtain, original ornamentation painted out

January 1905 Vol 37
(no text)



THE LIBERTY THEATRE, 42D ST. WEST OF 7TH AVE.

Murphy Construction Co. Herts & Tallant, Architects.



INTERIOR OF THE LIBERTY THEATRE.

Herts & Tallant, Architects.

F. R. Anderson, Mural Decorator.

Actors Equity Report

THE LIBERTY THEATRE -- A SUMMARY

For a theatre (designed avowedly for comedy and song,) even to having that spirit built into its walls and decor by its (architects Herts and Tallant,) the Liberty Theatre has done yeoman service. It is in addition a surviving theatre by (the same architects of the late Helen Hayes Theatre), doomed by the Portman Hotel project. At the Liberty appeared:

* (The first Cole Porter score written for Broadway,) HITCHY-KOO, 1919. (His very first on Broadway, "See America First", was written for Yale -- and played only 15 performances in 1917). Produced by Raymond Hitchcock and backed by Charles Dillingham and Abe Erlanger--Dillingham who had produced Victor Herbert's "The Red Mill" in 1905 and would produce "The Night Boat" for Jerome Kern at the same theatre later in the season of 1919-1920--and Erlanger of Klaw and Erlanger, the theatre tycoons. Florenz Ziegfeld provided costumes that he had not used in his "Follies" that gave the excuse for the show's hit song, "It Was an Old Fashioned Garden", with gorgeous girls dressed as the flowers.

* (Three scores by Jerome Kern:)

1. HAVE A HEART, on 11 Jan 1917 for 76 performances until the next April. Kern's first collaboration with P. G. Wodehouse as lyricist; bk by Guy Bolton, orchestrations by Frank Saddler that were more woodwind and string than the blaring brass then in vogue; prod. Henry W. Savage, with Billy B. Van, Louise Dresser, Marjorie gateson, Thurston Hall and Donald MacDonald; score with three songs to notice: "You Said Something", "You're Here and I'm Here", and one of his neglected masterworks "And I Am All Alone" (first called "I See You There").

2. THE NIGHT BOAT, on 2 Feb 1920 for 318 performances, leaving then only because another show was booked, so it took triumphantly to the road; book and lyrics by Anne Caldwell, staged by Fred G. Latham, musical numbers staged by Ned Wayburn, costumes by O'Kane Conwell, music direction by Victor Baravalle, produced by Charles Dillingham, and a Variety squib called it "the hottest ticket in town". The New York Times noted "several insidious melodies by Jerome Kern" that would surely soon "be popular in the song shops--'Left All Alone Again Blues', for example, and 'A Heart For Sale'." Most of the score was admired; other songs were: "I Love the Lassies", I'd Love a Lighthouse", "Don't You Want to Talk With Me?", "Whose Baby Are You?", "The Lorelei" (Gershwin wrote another one), "Good Night Boat", and "Girls Are Like a Rainbow".

3. THE CITY CHAP, a comedy of country life with musical numbers, on 26 Oct 1925, for nine weeks--based on 1909 play "The Fortune Hunter" by Winchell Smith, which had made a star of John Barrymore; prod. Charles Dillingham, book and lyrics by Anne Caldwell, dir. R. H. Burnside, choreography by David Bennett, settings by James Reynolds, music director Victor Baravalle, orchestrations by Robert Russell Bennett; with Richard "Skeet" Gallagher, (George Raft (dancing!), and Irene Dunn(e),) ballroom dancers Marjorie Moss and George Fontana who were in Sunny down the block at the New Amsterdam and played each night in The City Chap finale after Sunny's curtain rang down. Score included "When I Fell in Love With You" and "Sympathetic Someone"; 7th & last show with Anne Caldwell--all to follow with Oscar Hammerstein II.

* (Two of George Gershwin's biggest first shows for Broadway,) and his first after his Feb 1924 success with the "Rhapsody in Blue":

1. LADY BE GOOD, on 1 Dec 1924 for 330 performances; the first complete score with music by George and lyrics by Ira Gershwin; book by Guy Bolton and Fred Thompson, produced by Vinton Freedley and Alex A. Aarons; settings by Norman Bel-Geddes, musical direction by Paul Lannin; (with Fred and Adele Astaire,) Walter Catlett, Patricia Clarke, the duo piano team Phil Ohman and Victor Arden, and Cliff Edwards as "Ukulele Ike", which character name he used the rest of his career (which included Walt Disney's "Pinocchio" in the early 40's as the voice of Jimminy Cricket).

2. TIP-TOES, on 28 December 1925 for 194 performances; produced by Alex A. Aarons and Vinton Freedley, book again by Guy Bolton & Fred Thompson, also with Ohman & Arden; with Queenie Smith, Andrew Tombes, Harry Watson, Jr.; Allen Kearns, Robert Halliday, and --(Jeanette MacDonald.)

The song treasure trove from these two: Lady Be Good: "Fascinating Rhythm", "Lady Be Good", "So Am I", "Hang On Me", "Juanita", "We're Here Because", and, cut from the show after one week in Philadelphia, "The Man I Love". Tip-Toes: "Nice Baby", "Looking for a Boy", "That Certain Feeling", "Sweet and Low Down", and, cut from rehearsals, a neglected gem called "Harlem River Chanty".

* Among The Liberty Theatre's other pleasures were:

(George M. Cohan's LITTLE JOHNNY JONES, 21 Oct 1904 to 24 Dec 1904, with Cohan and his parents,) and actress singer Truly Shattuck, who just the season before had sung in an English play Joe Weber & Lew Fields bought and brought

to New York and commissioned Jerome Kern to write two songs for--show was called "An English Daisy", played NY Casino in January 1904, and Mr. Kern's hit, sung by Miss Shattuck, was "Wine, Wine". Critics and public loved it.

Following LITTLE JOHNNY JONES was IN NEWPORT, the day after Christmas. One of its stars was Fay Templeton, who 30 years later so touchingly sang "Yesterdays" in Kern and Hammerstein's ROBERTA.

Also at The Liberty together were Julia Sanderson and Donald Brien -- in SIBYL, by Victor Jacobi, 10 Jan 1916 for 168 performances. Miss Sanderson and Mr. Brien had sung the first big Jerome Kern song that sounds unmistakeably his own -- "They Didn't Believe Me" -- the season before at the Knickerbocker Theatre (same size) in THE GIRL FROM UTAH, from 24 Aug 1914. Miss Sanderson appeared at The Liberty earlier too, in THE ARCADIANS, with Frank Moulan, for 136 performances, beginning 17 Jan 1910.

George M. Cohan was represented twice more at The Liberty: with LITTLE NELLY KELLY, 13 Nov 1922 for 276 perf with Elizabeth Hines, Georgia Caine, and Charles King, and with THE RISE OF ROSIE O'REILLY, from 25 Dec 1923 for 97 performances.

(Clifton Webb emerged here,) appearing with the prima donna Valli Valli (wife of Lewis Dreyfus, song publisher Max Dreyfus's brother); the show was a musical THE PURPLE ROAD, from 7 April 1913 for 136 performances. Webb, of course, later blazed to glory in Sunny, and later in the movies as many fascinating people: one Mr. Belvedere, as John Philip Spusa, and in many other movies, "Titanic", "Three Coins in the Fountain" and "Boy on a Dolphin" being three of his last.

Laurette Taylor played in one of husband J. Hartley Manners's plays here, THE WOOING OF EVE, from 9 Nov 1917 for 51 performances.

A Rudolf Friml musical, GLORIANNA, played its 96 performance run here from 28 Oct 1918.

A GEORGE WHITE SCANDALS -- of 1919 -- played its 128 performances at The Liberty from 2 June 1919, with a score by Richard Whiting. And SCANDALS of 1921 for 97 performances began 11 July 1921. The stars included dancers George White and Ann Pennington. The 1919 SCANDALS also starred--

Ona Munson, who also appeared at The Liberty later with (Joe E. Brown) in a musical TWINKLE, TWINKLE, with a score by Harry Archer, for 167 performances, from 16 Nov 1926. Miss Munson we remember as Ashley's sister, India Wilkes, in "Gone With the Wind" movie.

(W. Somerset Maugham's drama) CAESAR'S WIFE played at The Liberty for 81 performances from 24 Nov 1919, with Ernest Glendinning, and Mrs. Florenz Ziegfeld, the lovely.... (Billie Burke.)

A new George S. Kaufman and Marc Connelly (comedy) TO THE LADIES appeared 20 Feb 1922 at The Liberty for 128 performances with Otto Kruger, Percy Holton, William Seymour, and-- (Helen Hayes.)

The great BLACKBIRDS OF 1928 by Dorothy Fields and Jimmy McHugh played the beginning of its 519 performances here, starting 9 May 1928, then in October moved next door to The Eltinge for the rest of its long run. Cast included Adelaide Hall, Aida Ward, and (Bill Robinson ("Bojangles) of Harlem") and Tim Moore (whom most of us remember as The Kingfish in the television version of "Amos & Andy". Mr. Moore also played the 24 performances of BLACKBERRIES OF 1932 which began in April 1932.

Earlier in its history, its 2d &3d years, The Liberty's 1905-07 seasons featured a Clyde Fitch comedy THE GIRL WHO HAS EVERYTHING, which played for 48 performances as part of a festival of four plays starring Eleanor Robson. With Miss Robson were:

H. B. Irving, Eleanor Robson's leading man in NURSE MARJORIE by Zangwill, from 3 Oct 1905 for 49 performances.

H.B. Warner as leading man in the next three:

SUSAN IN SEARCH OF A HUSBAND by Presbry for 14 performances from 20 Nov 1906.

THE GIRL WHO HAS EVERYTHING, by Clyde Fitch, from 4 Dec 1906 for 48 performances.

SALOMY JANE, dramatized by Paul Armstrong from Bret Harte's story, directed by Holbrook Blinn, another famous actor of the day, for 122 performances, from 19 Jan 1907.

Mr. Warner had a very long career; he will be remembered as one of Cecil B. DeMille's featured actors in his movies--the Christ in the magnificent silent "King of Kings" and as the old Hebrew killed by the moving stone while the Egyptians build the pyramids in "The Ten Commandments" in the 1950's.

Playwright Paul Armstrong was represented the following season again, with Winchell Smith as collaborator, by a play VIA WIRELESS, for 58 performances at The Liberty from 2 Nov 1908.

Winchell Smith also wrote "The Fortune Hunter" the next season--1909. "The Fortune Hunter" was the play we said above that made John Barrymore a star, and which play served in 1925 for the (third of Jerome Kern's musicals) at The Liberty, THE CITY CHAP. And so, we come full circle.

(It is worth remembering that The Liberty began as a showplace for vaudeville comedians) The Rogers Brothers, Gus and Max Rogers, with THE ROGERS BROTHERS IN PARIS, (and as quickly departed that style for plays and musicals--and that The Liberty ended its ligitimate stage career in 1932 & 1933 with vaudeville and plays:) BLACKBERRIES OF 1932, and plays CRADLE SNATCHERS (in a revival--roasted!) and MASKS AND FACES, which lasted only one performance, 18 March 1933. During the Depression briefly thereafter it reopened as Liberty Music Hall, but in December 1932 even that was over--but it interspersed movies with vaudeville for some time to come. To this day it still shows first run movies and revivals of movies, usually in double features.

(This old girl deserves a stunning new chance. Her star has risen again with the renewed interest in 42nd Street.) How about a new hit, Brandt Organization, her owners? Or how about the Metropolitan Opera or New York City Opera proposal mentioned herein?** Two balconies may look unhealthy for musicals and plays for business, but they are <u>wonderful</u> for opera and dance!

#

** Elaborated more fully in The Eltinge (Empire) Theatre Summary. The two theatres have a symbiotic relationship one to anotner.

AWARDS AT THE LIBERTY THEATRE

All the established theatre awards predate The Liberty Theatre's legitimate career. But three Kerns, two Gershwins, three Cohans and one Friml and two George White Scandals productions are not a bad record.

#

THE LIBERTY THEATRE -- Chronology

234 West Forty-Second Street

Vital Statistics: Herts and Tallant, architects, same as for The late Helen Hayes Theatre.

Accommodates 1,250 persons in its orchestra and two balconies; another source says 1,234. The first figure comes from a 24 September 1904 newspaper clipping in NYC Library files.

Stage Dimensions: Proscenium 36' X 36'
Footlights to Back Wall 37½'
Height to Rigging
Width Wall to Wall
(Blueprint available at NYC Public Library, Theatre Research Division, Third Floor.)

Opening Production: "The Rogers Brothers in Paris," Monday, October 10, 1904.

1904-05

THE ROGERS BROTHERS IN PARIS, Mon 10/10/04 for 72 performances; with Gus and Max Rogers (with whose talent in mind the theatre was built) and Fred Niblo.

LITTLE JOHNNY JONES, by George M. Cohan, (Mon 10/21/04 for 5 weeks at this theatre, until 12/24/04), with company including Cohan's parents; William Seymour, Truly Shattuck, and Ethel Levey also starred.

IN NEWPORT, Mon 26 December 1904 until ; with Fay Templeton, Virginia Earle, and Peter F. Dailey.

THE EDUCATION OF MR. PIPP, Fri 20 Feb 05 until ; with Digby Bell, Janet Beecher, and Robert Warwick.

1905-06

THE DEAR UNFAIR SEX, Sept ; with Ellis Jeffreys.

Liebler & Co. took over Liberty for 4 plays for Eleanor Robson later Sept

NURSE MARJORIE, by Zangwill, for one month, with Eleanor Robson, and H. B. Irving.

SUSAN IN SEARCH OF A HUSBAND, by Presbrey, for one month, with Eleanor Robson and H. B. Warner.

THE GIRL WHO HAS EVERYTHING, by Clyde Fitch, for one month, with Eleanor Robson and H. B. Warner.

SALOMY JANE, dramatized from Bret Harte by Paul Armstrong, for one month, with Eleanor Robson, H. B. Warner, and Holbrook Blinn.

1906-07

POLLY OF THE CIRCUS, by Margaret Mayo, Dec - May, with Mabel Taliaferro.

1907-08

THE TRAVELLING SALESMAN, by James Forbes, for one month, beginning in August, with Arthur Shaw, Gertrude Coghlan, and Frank J. McIntyre.

WILDFIRE, by George Broadhurst and George V. Hobart, for two months, starring Lillian Russell.

VIA WIRELESS, by Paul Armstrong and Winchell Smith, with George Drew Mendum and Edwin Arden.

1908-09

KASSA, by John Luther Long, Jan
with Mrs. Leslie Carter

A FOOL THERE WAS, by Porter Emerson Brown, Mar
with Robert Hilliard, Nannette Comstock, and William Courtleigh.

1909-10

SPRINGTIME, by Booth Tarkington and Harry Leon Wilson, 10 weeks
with William Harrigan and Mabel Taliaferro.

THE ARCADIANS, for 4 months

with Frank Moulan and Julia Sanderson.

1910-11

THE COUNTRY BOY, by Edgar Selwyn, for 143 performances, with Arthur Shaw and Willette Kershaw.

THE SPRING MAID, , for 192 performances, with Christie MacDonald.

1911-12

THE FASCINATING WIDOW, for seven weeks,
with Julian Eltinge and Natalie Alt.

THE LITTLEST REBEL, by Edward Peple, also seven weeks less 1 perf., with Dustin Farnum, Percy Haswell, and Mary Miles Minter (who became the silent movie star).

ELEVATING A HUSBAND, by Clara Lipman, which played 15 weeks beginning at Liberty and moving first to the Criterion and then to the Garrick theatres, with Samuel Shipman, Denis Mann, Conway Tearle, Mathilde Cottrelly, and Edward Everett Horton.

THE RAINBOW, by A. E. Thomas, for 104 performances beginning in March, with Ruth Chatterton, Fania Marinoff, Henry Miller, and Laura Hope Crews.

1912-13

MILESTONES, by Arnold Bennett and Edward Knoblock, 17 Sept for 215 performances, with Ariol Lee, Leslie Faber, Warburton Gamble, Alexander Onslow, and Gillian Scaife in this drama.

THE PURPLE ROAD, a musical, for 136 performances,
with Edward Martindel, Clifton Webb, Valli Valli, and Elita Procter Otis.

1913-14

HER LITTLE HIGHNESS, musical play in 3 acts by Channing Pollock and Rennold Wolf, music by Reginald de Koven, opened 13 Oct with Mizzi Hajos, Wilmuth Merky, Allan Pollock, Wallace McCutcheon, and Mae Murray, Miss Langdon, and Ethel May Davis.

SARI, for 151 performances (those after April 13 at New Amsterdam), with Milzi.

1914-15

The Liebler Company in Shakespeare's TWELFTH NIGHT, 23 Nov with settings by Joseph Urban; cast was Lawson Butt as Orsino, Eben Plympton as Sir Toby Belch, Walter Creighton as Sir Andrew Aguecheek, Henry E. Dixey as Malvolio, Cecil Cameron as Feste, Edith Campbell Walker as Olivia, Jessie Busley as Maria, and Phyllis Neilson-Terry (Ellen Terry's neice) as Viola.

THE SILENT VOICE, by Jules Eckert Goodman, 29 Dec with George Gaul, Otis Skirner and Mrs. Skinner; on a story by Gouverneur Morris about a man who played God, pub. only 3 yr. bfr.

1915-16

SIBYL, by Victor Jacobi, 10 Jan for 168 performances, with Julia Sanderson, Donald Brian, Joseph Cawthorn, and Maisie Gay.

1916-17

HAVE A HEART, a musical with book and lyrics by Guy Bolton and P.G. Wodehouse, music by Jerome Kern, produced by Henry W. Savage, and starring comedian Billy B. Van, 11 Jan

GOING UP, for 351 performances; with Frank Craven, Ruth Donnelly, Donald Meek, Edith Day, and Marion Sunshine.

1917-18

THE WOOING OF EVE, by J. Hartley Manners, Nov with Laurette Taylor, Theresa Maxwell Conover, Lynn Fontanne, A. E. Anson, Frank Kemble Cooper, Leonard Mudie, Douglass Ross, and J. M. Kerrigan.

1918-19

GLORIANNA, musical by Rudolph Friml, in Oct for 12 weeks with Eleanor Painter and Alexander Clark.

THE MARQUIS DE PRIOLA, by Henri Lavedan, with Leo Ditrichstein, Brandon Peters, Orlando Daly, Harold Seton, Jane Gray, Lily Cahill, and Katherine Emmett.

MOLIERE, by Philip Moller, Sun March 17 , with Estelle Winwood, Henry Miller, Holbrook Blinn, and Blanche Bales.

GEORGE WHITE'S SCANDALS, by Arthur Jackson and George White, for all summer 1919, music by Richard Whiting, with Ann Pennington, Ona Munson, Lester Allen, and George White.

1919-20

HITCHY-KOO, 1919, book by George V. Hobart, music Cole Porter, 6 Oct, 9 wk Raymond Hitchcock, Joe Cook, Chief Eagle Horse (Os-Ko-Mon), Princess White Deer, Florence O'Denishawn, Billy Holbrook, Lillian Kemble Cooper (her first mus. comedy appr.), Sylvia Clark, Elaine Palmer, Ursula O'Hara, Ruth Mitchell, Charles Howard, Waneta Means, Chas. Wittel, Maurice Black, Mark Sullivan, James J. Doherty, Eleanor Sinclair, [illegible] Lingen, Blanch Gervais and Donald Roberts.

Times said next day, "The music and lyrics are the work of Cole Porter, who has made a particularly clever job of the lyrics and a good, tinkling one of the music."

1919-20 continued

CAESAR'S WIFE, by W. Somerset Maugham, produced by Florenz Ziegfeld, for ten weeks , with Norman Trevor, Billie Burke, Margaret Dale, Hilda Spong, Mrs. Tom A. Wise, T. Wigney Percival, Frederick de Belleville, and Ernest Glendinning.

THE NIGHT BOAT, a saga of the Albany Line, by Jerome Kern, 2 Feb for five months; with Louise Groody, Ernest Torrence, Hal Skelly, and Lillian Kemble Cooper.

1920-21

LADY BILLY, musical with book and lyrics by Zelda Sears and music by Harold A. Levy, produced by Henry W. Savage, the musical comedy impressario; in Dec "for a long run" says George Freedley; with

GEORGE WHITE'S SCANDALS, music by George Gershwin, in July, for 91 performances; with Mr. George White, Ann Pennington, Lester Allen, Aunt Jemima, Charles King, and Lou Holtz.

1921-22

THE O'BRIEN GIRL, for "almost double" the Scandals run+150+ with Elizabeth Hines, Georgia Caine, Ada Mae Weeks, and Andrew Tombes.

TO THE LADIES, comedy by George S. Kaufman and Marc Connelly, in Feb for ; with Helen Hayes, Otto Kruger, Percy Holton, Isabel Irving, George Howell, William Seymour, and Norma Mitchell .

1922-23

LITTLE NELLY KELLY, by George M. Cohan, from 13 Nov "well into the following summer" says George Freedley, the theatre historian; with Elizabeth Hines, Georgia Caine, and Charles King.

1923-24

MAGNOLIA, play by Booth Tarkington, for 40 performances.

THE MAGIC RING, , for 96 performances, with Mitzi.

THE RISE OF ROSIE O'REILLY, by George M. Cohan, for 11 weeks.

1924-25

LADY BE GOOD, musical with book by Aarons and Freedley, music by George Gershwin, lyrics by Ira Gershwin, 1 Dec for 184 performances; with Fred and Adele Astaire, Walter Catlett, Cliff Edwards ("Ukulele Ike" and the wee voice of Jimminy Cricket fifteen years later in Walt Disney's Pinocchio), and the two-piano team of Ohman and Arden; song "Fascinatin'Rhythm"

1925-26

TIP-TOES, musical with book by Aarons and Freedley, music and lyrics by George and Ira Gershwin, for 194 performances; with Queenie Smith, Jeanette MacDonald, Robert Halliday, and Andrew Tombes; song "Sweet and Low Down" from this show.

THE CITY CHAP, A Comedy of Country Life with Musical Numbers, music by Jerome Kern, bk & lyr by Anne Caldwell, based on Winchell Smith's 1909 play "The Fortune Hunter", dir. R. H. Burnside, chor. David Bennett, sets James Reynolds, orch. Robert Russell Bennett, mus. dir. Victor Baravalle; 26 Oct 1925 for 9 weeks; with Irene Dunne, Ric "Skeet" Gallagher, and a dancing George Raft.

1926-27

TWINKLE, TWINKLE, musical with score by Harry Archer; with Joe E. Brown, Ona Munson, and Alan Edwards.

LADY DO, for seven weeks; with Karyl Norman, the Creole Fashion Plate.

1927-28

BLACKBIRDS OF 1928, revue by Dorothy Fields and Jimmy McHugh, for 518 performances in all, first at the Liberty until October 1928, then moved next door to the Eltinge Theatre), with Adelaide Hall, Aida Ward, Bill Robinson ("Bojangles of Harlem"), and Tim Moore (the Kingfish of "Amos & Andy" in its television incarnations); songs included "I Can't Give You Anything But Love" and "Digga-Digga-Doo".

1928-29

MR. MOREPENNY, play by Channing Pollock, 17 Oct for 61 performances; in this "pompous allegory" (NYTimes reviewer) were Donald Meek, Hale Hamilton, Margaret Wycherly, Ruth Nugent, John D. Seymour, and Merson Morehouse.

THE HOUSEBOAT ON THE STYX by Kenneth Webb and John E. Hazzard, "for more than 100 nights" says George Freedley, ; with Bertram Peacock, Blanche Ring, William Danforth, and John E. Hazzard.

1929-30

SUBWAY EXPRESS, a mystery-thriller by Eva Kay Flint and Martha Madison, for 271 performances; with Helen Mack, Edward Pawley, Barton McLane, and George Le Soir.

1930-31

BROWN BUDDIES, a revue, Oct with Bill Robinson ("Bojangles of Harlem") and Adelaide Hall.

GREATER LOVE

BETTY BE CAREFUL

1931-32

A Negro melodrama with music by John McGowen, Sept for 45 performances; with Frank Wilson, Ralph Theadore, Millard Mitchell, and Isabel and Fredi Washington. Theatre writer George Freedley of NYTelegraph liked it, though the production failed.

BLACKBERRIES OF 1932, a revue; April.

1932-33

Revival of CRADLE SNATCHERS, , in November. Roasted.

MASKS AND FACES, drama by A. J. Minor; 18 Mar for one performance.

Liberty Theatre closed for legitimate productions after MASKS AND FACES, then reopened in August 1932 as Liberty Music Hall, operated by Max Rudnick. First bill was

FOLIES BERGERE, a revue, satged by Allan F. Foster, book by Harold Atteridge, score by Harry Carroll. The NY Sun of 1 July 1932 has an uncredited newsman's remark, "Jobs for a lot of chorus people in this one."

But, according to NY Times of 7 Dec 1932, Liberty Music Hall was opened (again) the following Saturday, and "will present continuous vaudeville and motion pictures with change of bill on Wednesdays and Saturdays."

Though the vaudeville is no longer, the Brandt Organization, the Liberty's present owners, continue to show movies--usually double features--there to this day (19 May 1982).

(The Liberty Theatre remains a house of viable size for commercial use, with its 1200+ seats. It was designed with music in mind.) Accompanying these notes is an article from an unidentified major NYC daily paper of 25 Sep 1904, describing the house before its official opening as a brand new theatre. (Its text is very much to the point today, for its architecture and for its usefulness for musical comedy, opera or dance. Its two balconies actually would recommend it for opera, where proximity to the singers and no amplification are musts.)

From a NYC daily newspaper, 25 September 1904, just prior to the opening of the new Liberty Theatre; clipping file on theatre in NY Public Library, Theatre Research Division, Lincoln Center--author and newspaper not identified, but clipping vintage 1904:

NEW LIBERTY THEATRE

Another Playhouse to Open in

Forty-second-st.

The new Liberty Theatre, in Forty-second-st., between Broadway and Eighth-ave., will be opened on Monday evening, October 10, with "The Rogers Brothers in Paris," now playing at the New Amsterdam. The new Liberty, which is now practically completed, is owned by the Klaw & Erlanger Amusement Company. It will be under the management of Klaw & Erlanger, and was built to provide a New-York home for the Rogers Brothers, who will have an interest in it.

The new playhouse will have about the seating capacity of the Knickerbocker Theatre, and is (designed in the style of Francis I.) (As this style occurred in the time of the later troubadours, it is considered appropriate in character for a theatre devoted to light music and comedy. There are two balconies, both of which are built on the cantilever principle. There is not a post or pillar anywhere to obstruct a clear view of the stage. The (construction) is entirely of fireproof material ... and tile floors. ...)
Every requirement in the building laws regulating the construction of theatres in this city has more than been complied with, especially in the matter of exits. When the plans were drawn, they were not only passed by the Buildings Department with commendation, but they were also submitted to the Board of Fire Underwriters, and every additional suggestion made by this body was accepted and carried out.

The main entrance on Forty-second-st. is supplemented as an exit by a wide court on each side of the theatre, running into Forty-first-st., providing separate exits on both sides of the house from the auditorium and both balconies. Besides these, there are two large protected staircases on the north side of the house. These courts are twelve feet wide, or three and a half feet wider than the law requires. There are five exits into them from the orchestra floor, besides the main entrance from Forty-second-st. From the first balcony there are four exits into them and the two grand staircases leading to the main floor and the Forty-second-st. entrance. From the second balcony there are six exits into them, besides two entirely isolated interior fireproof staircases, not connecting with any other part of the theatre, running to Forty-first-st. These, with the main entrance staircase, make nine fireproof exits from the second, or upper, balcony, which has a seating capacity of only 264 people. This gives twenty-one separate interior fireproof exits, exclusive of an elaborate system of exterior fire escape galleries on all sides of the building. The dressing rooms are situated on the Forty-first-st. side and are provided with exterior fire escape galleries, with exits to the street at both ends of the building. Filled to its capacity, this theatre can be emptied top to bottom in the building in less than two minutes. No interior exit staircase in the building is less than nine feet in width. All patrons of the theatre will enter at the Forty-second-st. entrance.

(The principal motif in the architectural decoration of the theatre is suggested in the ornamentation of the Forty-second-st. facade--The Liberty Bell, surmounted by an eagle--and is carried through the entire design to the arches over the proscenium and boxes.) The main entrance on Forty-second-st. is flanked on either side by caryatides representing Comedy and Song, and is also treated in the same style as the remainder of the decorations. (The vestibule has an arched dome extending about thirty feet.) Here doors of embossed leather swing into a spacious foyer about fifty feet in length. Patrons of the first and second balconies will go up a wide grand staircase immediately facing the foyer, while those who purchase orchestra seats will turn to the right into the grand promenade and orchestra.

The mural decorations, designed by F. Richard Anderson, are in keeping with the general character of the theatre. The treatment of the domed vestibule which leads into the foyer is old gold and aluminum. The foyer leading into the grand promenade is toned in ivory and white. The treatment of the grand promenade is a part of the color scheme of the auditorium--tones in old gold, amber and ivory. The color scheme includes the seats, carpets, draperies and drop curtain, the purpose being to create a soft but brilliant effect.

The dome is decorated in the old Colonial roof-beam effect. Over the boxes, on either side of the proscenium arch, the feature of the ornamentation is an eagle with wings rampant surmounting a Liberty Bell. The decoration of the ladies' retiring rooms is carried out in the Pansy design, with apple green, ivory and gold. The furnishings are in bird's-eye maple. The men's lounging and smoking room is fitted in old English style, in weathered oak, with massive furniture upholstered in Spanish leather.

#

Hardy Holzman Pfeiffer 10 Theatres on 42nd St n.d. (from 42nd St Redev. files)

LIBERTY THEATER (1904)

234 West Forty-Second Street

Architects: Herts and Tallant

Capacity: 1050
Current Owner: Brandt Family

HISTORY

The Architects for the Liberty, Herts and Tallant, also designed the New Amsterdam Theater, The Lyceum (44th Street), and Brooklyn Academy of Music. Opened in 1904, the Liberty like many of its neighbors became a movie house during the Depression.

EXTERIOR

The 42nd Street facade of the Liberty is narrow, limited by the width of its long corridor lobby. In its original form the facade was highly ornate. However, with the addition of a movie house marquee and lack of maintenance it is currently in very poor condition and would require such significant restoration work that a new facade seems more feasible.

AUDITORIUM

Designed by the same team of architects who did the New Amsterdam, the Liberty had only half the budget. The house was still highly ornamented, the main motif being an ornamental arch topped by a Liberty Bell shield and an eagle set in a baldachino.

Like its neighbor the Empire, the Liberty has two balconies. As it exists today it seats 1050, although renovation to conform with building codes may reduce its capacity. The floors are wood with a straight rake to the stage. Two of the four boxes on each side of the proscenium have been removed to improve viewing angles of the movie screen. Because the ceiling and proscenium arch are distinctive in their ornamentation, these alterations have left the room poorly proportioned.

The first balcony is reached by steep stairways at each corner of the rear. The second balcony has only one stairway leading to it.

Restoration requires resurfacing floors, painting and plastering walls and ceilings and replacing seats and house lights.

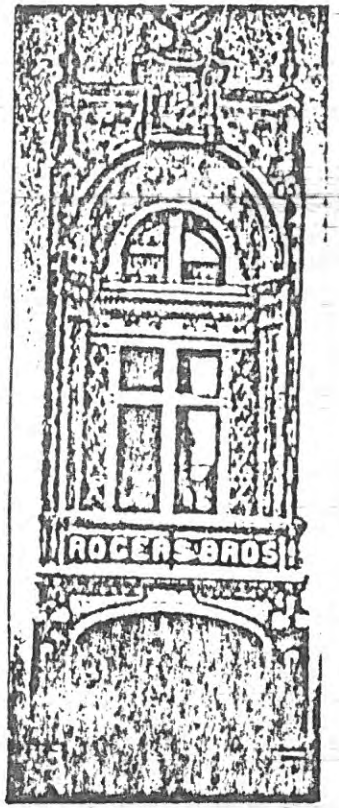
PUBLIC SPACE

Public spaces, (including the lobby) are adequate to meet current theater needs. While much of the original lobby decoration has been lost through successive renovations, plasterwork is still in good condition. The remaining light fixtures are particularly noteworthy. There is a refreshment stand as part of the lobby, but the theater lacks a box office and coat check facilities. Toilets require upgrading, and additional fixtures would have to be added to meet current code requirements.

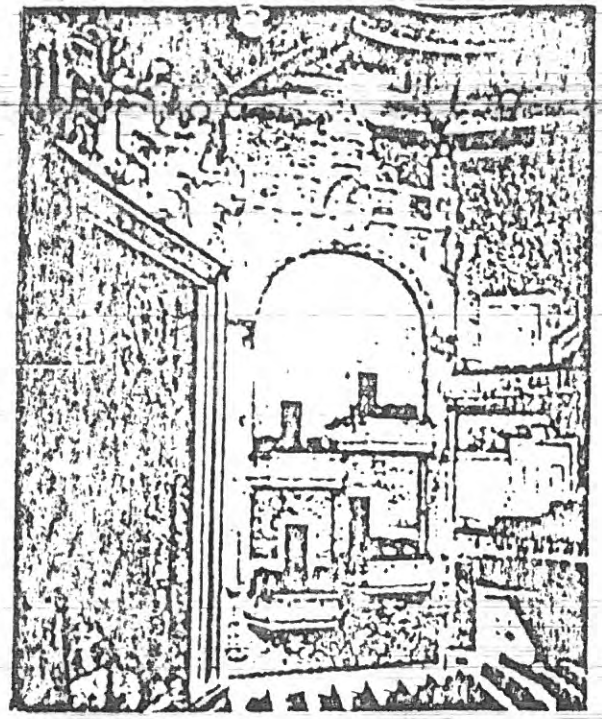
Egress is through fire doors at north sides of the house into alleys leading to 41st Street. All doors and hardware in orchestra and blaconies must be replaced. Stage servicing is directly off 41st Street.

STAGE

Although the stage area is generously proportioned, 35 feet deep and 72 feet wide--overall conditions of the production facilities are poor. Upgraded electrical service to all backstage areas and front-of-house distribution systems are required as are permanent lighting positions and mounting supports. The existing switchboard is obsolete and must be replaced, and permanent communications systems should be installed.



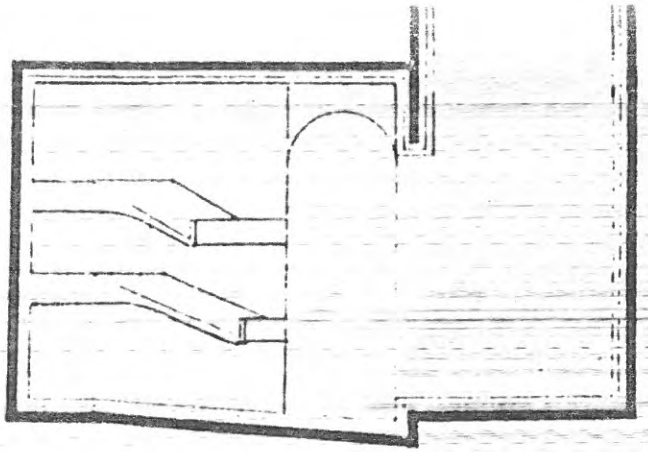
Original Facade

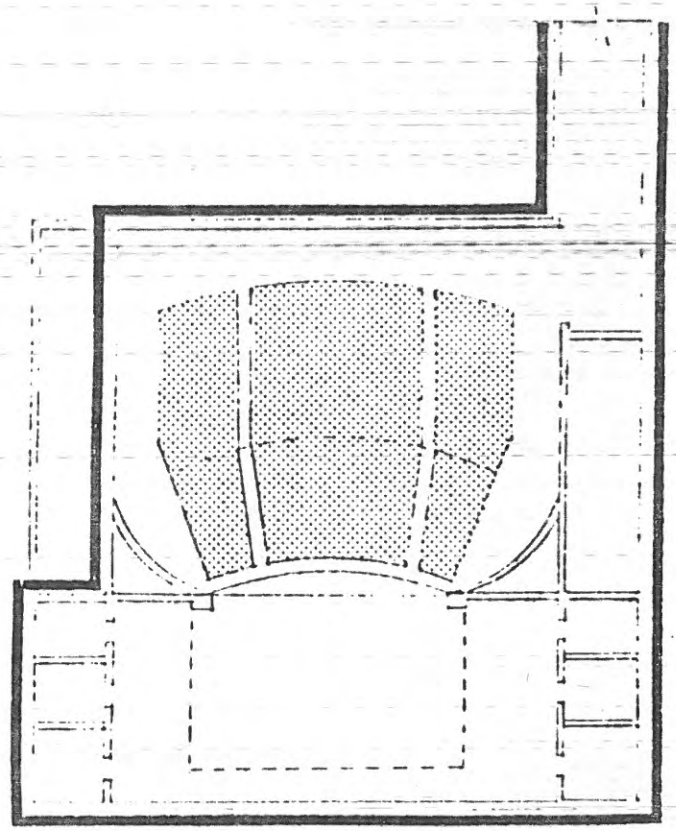


Early view of the Interior

LIBERTY THEATER

TOTAL AREA	11,000 sq. ft.
TOTAL VOLUME	414,000 cu. ft.
STAGE AREA	2,340 sq. ft.
FOOTPRINT	9,680 sq. ft.
SEATING CAPACITY	1050 seats





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

OFFICE FOR METROPOLITAN HISTORY
Christopher Gray, *Director*

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

6.14.1982

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

Dear Kent:

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

Exterior*

Victory	-even in its original state, this was not a successful work of architecture, and it has since been radically altered; contrary to many published statements, this was not the first theater on either side of 42nd Street, and was not, of course, the first Times Square theater
Liberty	-a bare 1/3 of the facade of this theater remains, and in my opinion even the original design was inferior to other contemporary works
Selwyn	-simply a conventional office building facade on top of a theater; if the Landmarks Preservation Commission were to consider an identical building removed from the theater district (whether a theater or not) the proposal would appear ludicrous

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

Interior

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

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

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

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

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

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

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

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

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

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

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

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

Yours very truly,

Christopher Gray

jfm

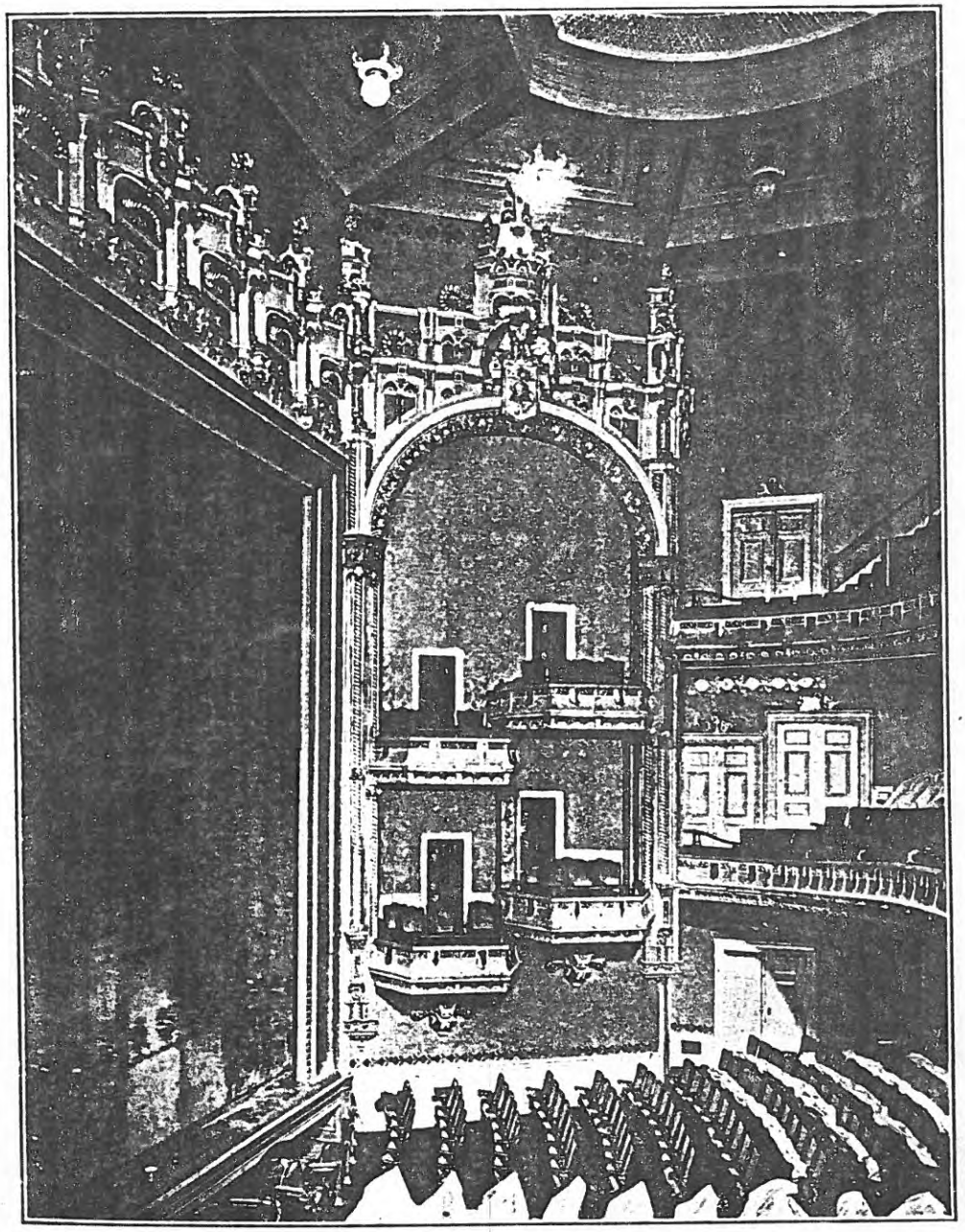
LIBERTY
42
SHOCKING HORROR STARK TERROR
MEN TURNED INSIDE OUT
SCREAMERS
A VASTLY DISTANT SPACE ADVENTURE
STAR CRASH
SCREAMERS
STAR CRASH
PRIVATE BOOTHS
NOVELTIES
Empire
3 K
MAN CA
DRAGON S
FISTS

LIBERTY THEATRE

234 West Forty-second Street

Musical house — Architects: HERTS and TALLANT

Opening production: October 10, 1904, *The Rogers Brothers in Paris*



INTERIOR OF THE LIBERTY THEATRE.

SELWYN THEATRE

N.B. 173-1917
229-231 W.42nd St, 362'6" W of 7th Av
cellar & 6-story nonpf store & office building, and theatre lobby and exit, 37'6" x 100'5", 75' high
owner: Mary L. CAssidy, 229-231 W.42nd St
Architect, George Keister, 56 W.45th St
cost: $55,000
Commenced: 10-22-17 Completed: 9-6-19

predecessor: NB 218-1877 April 16, 1877
W.42nd St, 400', 418'9", 437'6", 456'3" E of 8th Av
owner: Thomas E. Foran
Architect: John G. Prague
Cost: $12,000 each
18'9" x 85' deep buildings
brownstone fronts
Four 4-family "french flats"

HARRIS/CANDLER THEATRE

predecessor: NB 965-1887
May 7, 1887, 226 W.42nd St.
owner: N.Y. Free Circulating Library
archt: George E. Harney bldr: O.S. Mackay
$27,000. 25x9[illegible]' bldg & lot. 3 stories
terra-cotta, brick & stone front· public building
Commenced: June 8 1887 Completed· Dec 30 1887

N.B. 409-1912
June 26, 1912· 221 W.41st St and 218/26 W.42nd St
owner: Asa G. Candler, Atlanta Ga.
archt: Willauer, Shape & Bready, 156 Fifth Av
lofts & offices $850,000. 24 stories on W.42nd 5 on W.41st
doesn't mention theater--this is the Candler Building

Commenced May 27, 1912 Completed Oct 28, 1914

LIBERTY THEATRE

NB 609/1902 rec'd Oct 13, 1902
signed Herts & Tallant. Theater on front lot.
Lot: on 42nd St: 20' front, 20' rear, 98'9" deep
on 41st St: 100'front, 100'rear 98'9" deep
Bldg: on 42nd St: 20' front, 20' rear 80' deep
on 41st St: 80' front, 100'rear, 98'9" deep

3 stories; 60' and 90' high on 41st St., 55' high on 42nd St
Front: terra-cotta and brick $250,000
owner: Klaw & Erlanger, 1434 Bway
architect: Herts & Tallant, 32 E.28th St
Commenced: March 7, 1904 Completed: Jan 10, 1905

LIBERTY THEATRE

234 West Forty-second Street

Musical house — Architects: HERTS and TALLANT

Opening production: October 10, 1904, *The Rogers Brothers in Paris*

A Klaw and Erlanger house, the Liberty was built to display the talents of the Rogers Brothers, a musical comedy team that achieved great popularity in the early years of the twentieth century. It joined the growing number of playhouses to invade Forty-second Street, which threatened for a while to replace Broadway as the paramount theatrical domain.

The great Negro musical *Blackbirds of 1928* became the notable success of the house before the end of its legitimate career. In 1932, it turned to vaudeville and motion pictures and is today a movie theatre.

SELWYN THEATRE

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37'6" x 100'5", 75' high
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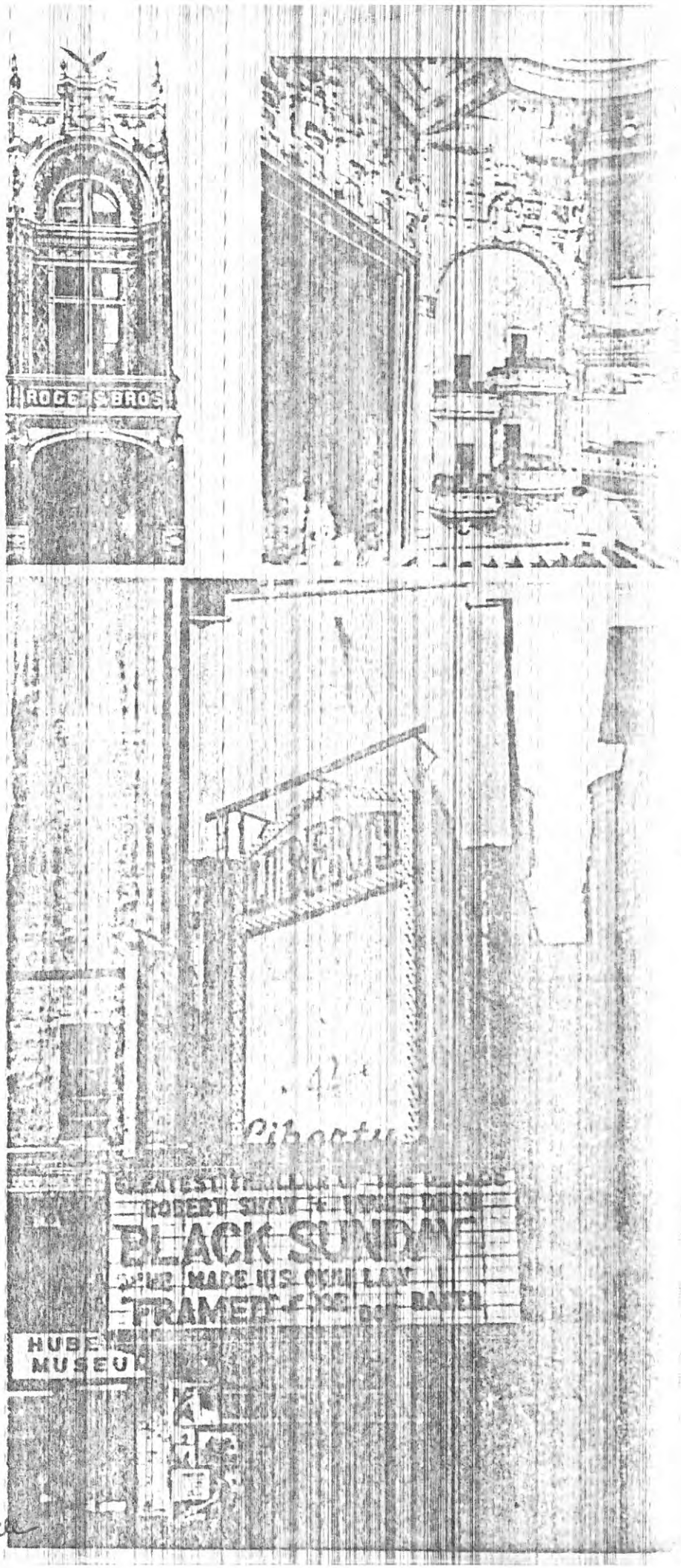
324 1911: Herts & Tallant, "It is proposed to remove ornamental projections at entrance of of theatre over 2'6" beyond buiding line as required by law. The alteration consists of removing and setting back stone base, pedestal terra cotta piers etc all as shown on plans.")

The Liberty Theater
(1904)
234 W. 42nd Street
Herts and Tallant, *Architects*

The Liberty Theater has showcased the talents of many great artists of the musical and legitimate stage since its opening in 1904. . . George M. Cohan, Bret Harte, and Lillian Russell in its earliest days; Lynn Fontanne, Cole Porter, George Gershwin and Jeannette MacDonald, in later years before its conversion to a movie theater in 1933.

Since then much has been covered over or removed, especially in the lobby area now covered with art-deco mirrors. But even there, one can still see the classical capitals, foliations and lions' heads of its earlier decor. In the main theater, despite the depredations of time, the spatial characteristics remain and evoke the grandeur of earlier years.

An acanthus leaf frieze, delicately conceived and executed, provides a unifying element to the theater interior, but the design is far from pure classical. The boxes and the balcony fronts are designed in a Florentine manner, utilizing a medallion motif. The crowning glory of the scheme is the ornamentation above the proscenium and boxes. Though the original work has been refinished, not even the new layers of paint can obliterate its rich plasticity.



From Midtown Zoning & Theaters

EMPIRE THEATRE

NB 261-1911 May 2, 1911
42nd St W.236-42 B.1013 L.50-52
owner: Sol. Bloom 209 E.16th St
builder & architect: Thomas W. Lamb, 68 Bible House, Astor Place
fireproof brick, 80' front 88'9" deep, 6 and 7 stories, 75' high
1 bldg, $125,000 stores, offices, lofts
Withdrawn: see 614 N.B. 1911

NB 614-1911 Sept 27 1911
42nd St, s/s 300' E of 8th Av, B.1013 L.50-52 incl.
owner: Woods, Eltinge, Bloom Theatre Co., 55 Duane St
builder & architect: Thomas W. Lamb, 46 Cedar St
fireproof brick, 60' front, 92'9" deep, 4 stories, 59'6" high
1 bldg, $77,000 Theatre & studios
Commenced: Dec 21, 1911 Completed Oct 8, 1912

Predecessors of Liberty and Eltinge/Empire theaters:
NB 831/1881 August 2, 1881
s/s 42nd St, 400, 420, 440, 460, and 480 feet W. of 7th Av
owner: G.B. Coodridge
architect: Alfred H. Thorp
$20,000 each, 4 stories, brick front
5 single family 1st class dwellings.

RIALTO THEATRE

NB 237-1917 Sept 27, 1917 B.1014 L.20 21, 21½, 22, 23, 44, 45, 45½, 46
215-223 W.42nd St, 228-234 W.43rd St.
Two buildings, 2 and 4 story fireproof theaters, stores, & offices.
66'8" and 105' x 100'5" & 40' and 50' high
Owners: Sperry & Hutchinson Co., 2 W.45th St, William J. McKee Treasurer, Geo. B. Caldwell
Architect: DeRosa & Pereira 150 Nassau St. $225,000
Commenced 7-14-19

NB 5-1935 Jan 9th, 1935
1 bldg, 4 stories, fp, theater, stores, offices, and restaurant
131' x 100'5" x 51' high
Owner: The Cerry Estates Inc, 270 Bway
Architect: Rosario Candela, 578 Madison Av
$150,000 Commenced August 19, 1935

NB 189-1944
40 stories, fp, commercial building & offices
131' x 100'5" x 410'6" high
owner: The Gerry Estates, Inc, 270 Bway
Architect: Jno. B. Snook Sons-Victor Farrar, 299 Bway
$2,000,000. Never built.

APPENDIX

The following production history of the Liberty Theater is based on listings compiled by Actors Equity and submitted as testimony at the Landmarks Preservation Commission's public hearings of June and October, 1982. Their submission has been checked by Landmarks Commission staff against George Freedley, "Broadway Playhouses," bound typescript of the "Stage Today," 1941-43, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; The Best Plays of....[annual] (New York: Dodd Mead and Co., 1899-present); Theatre World [annual] Daniel Blum, editor (New York: Theatre World, 1946-present), The Biographical Encyclopaedia & Who's Who of the American Theater, Walter Rigdon, editor (New York: James H. Heinman, Inc., 1966); Play Statistics File, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; Programmes, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

1904

THE ROGERS BROTHERS IN PARIS 10/10/04 (72 total prefs.) by John J. McNally, lyrics by George V. Hobart, music by Max Hoffman; with Gus and Max Rogers, and Fred Niblo. (First opened at the New Amsterdam 9/5/04.)

LITTLE JOHNNY JONES 11/7/04 (52 perfs.) books, lyrics and music by George M. Cohan; with George M. Cohan, William Seymour, Truly Shattuck and Ethel Levey.

IN NEWPORT 12/26/04 (24 perfs.) by John J. McNally, lyrics and music by J.W. Johnson, Bob Cole and Rosamond Johnson; with Fay Templeton, Virginia Earle and Peter F. Darley.

1905

THE MONEY MAKERS 1/16/05 (16 perfs.) by George Rollit; with Cyril Scott and Daisy Atherton.

THE EDUCATION OF MR PIPP 2/20/05 (78 perfs.) by Augustus Thomas, based on a series of pictures by Charles Dana Gibson; with Digby Bell, Janet Beecher and Robert Warwick.

THE ROGERS BROTHERS IN IRELAND 9/4/05 (106 perfs.) by John J. McNally, lyrics by George V. Hobart, music by Max Hoffman; with Gus and Max Rogers. (Moved to the New York Theater 10/30/05.)

THE PLAYER MAID 10/13/05 (1 spec. perf.) by Louise Mallory; with Charles Coburn.

MOONSHINE 10/30/05 (53 perfs.) book and lyrics by Edwin Milton Royle and George Hobart; with Marie Cahill, Roy Atwell and Dick Temple.

A FAIR EXCHANGE 12/4/05 (21 perfs.) by Henry Blossom; with Thomas W. Ross, John Flood and George Parsons.

THE GINGERBREAD MAN 12/25/05 (16 perfs.) book and lyrics by Frederic Ranken, music by A. Balwin Sloane; with J.P. MacSweeney, Homer Lind, W.H. Mack, Helen Bertram and Joseph Walsh.

1906

THE CLANSMAN 1/8/06 (51 perfs.) by Thomas Dixon, Jr.; with Holbrook Blunn, Francis Shannon and Grayce Scott.

THE REDSKIN 3/1/06 (26 perfs.) by Donald MacLaren; with Albert Bruning and Tyrone Power.

LINCOLN 3/26/06 (21 perfs.) by Benjamin Chapin; with Benjamin Chapin, Maude Granger and Francis McGinn.

THE STRENGTH OF THE WEAK 4/17/06 (27 perfs.) by Alice M. Smith; with Florence Roberts, Max Figman and Tyrone Power.

THE DEAR UNFAIR SEX 9/10/06 (21 perfs.) by Inglis Allen; with Grace George, and Douglas Fairbanks.

NURSE MARJORIE 10/3/06 (49 perfs.) by Israel Zangwill; with Eleanor Robson and Ernest Mainwaring.

SUSAN IN SEARCH OF A HUSBAND by Eugene W. Presbrey and A TENEMENT TRAGEDY by Clotilde Graves 11/20/06 (16 perfs.); with Eleanor Robson, H.B. Warner and Ernest Mainwaring.

THE GIRL WHO HAD EVERYTHING 12/4/06 (48 perfs.) by Clyde Fitch; with Eleanor Robson, H.B. Warner and Ada Dwyer.

1907

SALOMY JANE 1/19/07 (122 perfs.) by Paul Armstrong, based on a story by Bret Harte; with Eleanor Robson, H.B. Warner and Holbrook Blinn.

LOLA IN BERLIN 9/16/07 (35 perfs.) by John McNally lyrics and music by William Jerome and Jean Schwartz; with Lulu Glaser, George LeGuere, and Minnette Barrett.

THE ROGERS BROTHERS IN PANAMA 10/21/07 (71 total perfs.) by Sylvester Maguire and Aaron Hoffman, lyrics by Edward Madden, music by Max Hoffman; with Gus and Max Rogers; Albert Hickman and Walter Ware. (First opened at the Broadway Theater 9/2/07.)

THE CHRISTIAN PILGRIM 11/11/07 (14 perfs.) by James MacArthur based on Pilgrims Progress by John Bunyan; with Henrietta Crosman and Tyrone Power.

O'NEILL OF DERRY 11/25/07 (33 perfs.) by Theodore Burt Sayre; with Chauncey Olcott, Leonard Shepherd and George A. Lessey.

POLLY OF THE CIRCUS 12/23/07 (160 perfs.) by Margaret Mayo; with Mabel Taliaferro, Malcolm Williams and J.B.Hollis.

1908

THE TRAVELING SALESMAN 8/10/08 (280 total perfs.) by James Forbes; with Arthur Shaw, Gertrude Coghlan and Frank J. McIntyre. (Moved to the Gaiety Theater 9/7/08.)

WILDFIRE 9/7/08 (64 perfs.) by George Broadhurst and George V. Hobart; with Lillian Russell, Thurston Hall and John D. O'Hara.

VIA WIRELESS 11/2/08 (88 perfs.) by Paul Armstrong and Winchell Smith; with Georgie Drew Mendum and Edwin Arden.

1909

KASSA 1/23/09 (65 perfs.) by John Luther Long; with Mrs. Leslie Carter.

A FOOL THERE WAS 3/24/09 (93 perfs.) by Porter Emerson Browne; with Robert Hilliard, Nannette Comstock and William Courtleigh.

THE FLORIST SHOP 8/9/09 (40 perfs.) by Oliver Herford, based on a play by Alexander and Julian Engel; with Adelaide Orton, Tovell Smith and C.A. Chandos.

THE WIDOW'S MIGHT 9/13/09 (40 perfs.) by Edmund Day; with Frederick Truesdell, Suzanne Westford and Jessie M. Richey.

SPRINGTIME 10/19/09 (79 perfs.) by Booth Tarkington and Harry Leon Wilson; with Helen Lindroth, William Harrigan and "Nell" (Mabel Taliaferro).

THE FIRES OF FATE 12/28/09 (23 perfs.) by Sir Arthur Conan Doyle; with William Hawtrey and Helen Freeman.

1910

THE ARCADIANS 1/17/10 (136 perfs.) by Mark Ambient and A.M. Thompson, lyrics by Arthur Wimperis, music by Lionel Monckton and Howard Talbot; with Percival Knight, Marion Mosby, Vivian Blackburn and Eleanor Pendleton.

THE COUNTRY BOY 8/30/10 (143 perfs.) by Edgar Selwyn; with Arthur Shaw and Willette Kershaw.

THE SPRING MAID 12/26/10 (192 perfs.) book and lyrics by Harry B. and Robert B. Smith, music by Heinrich Reinhart; with Christie MacDonald.

1911

THE FASCINATING WIDOW 9/11/11 by Otto Hauerbach; with Julian Eltinge and Natalie Alt.

UNCLE SAM 10/30/11 (48 perfs.) by Anne Caldwell and James O'Dea; with John Barrymore. (Moved to the Gaiety Theater 11/13/11.)
THE LITTLEST REBEL 11/14/11 (55 perfs.) by Edward Peple; with Dustin Farnum, Mary Miles Minter and Percy Haswell.

1912

MODEST SUZANNE 1/1/12 by George Okonkowsky; adapted by Harry Bard and Robert B. Smith; with Stanley G. Ford and Kathryn Osterman.

ELEVATING A HUSBAND 1/22/12 (120 total perfs.) by Clara Lipman and Samuel Shipman; with Louis Mann, Conway Tearle, Mathide Coltrelly and Edward Everett Horton. (Moved to the Criterion Theater 2/12/12.)

THE OPERA BALL 2/12/12 (32 perfs.) by Victor Leon and H. Von Waldberg, adapted by Sydney Rosenfeld and Clare Kummer; music by Richard Heuberger; with Harry Fairleigh, George Lydecker, Olive Ulrich and Marie Cahill.

THE RAINBOW 3/11/12 (104 perfs.) by A.E. Thomas; with Ruth Chatterton, Laura Hope Crews, Henry Miller and Fania Marinoff.

MILESTONES 9/17/12 (215 perfs.) by Arnold Bennett and Edward Knobloch; with Leslie Faber, Auriol Lee, Gillian Scaife and Warburton Gamble.

1913

THE PURPLE ROAD 4/7/13 (136 perfs.) book and lyrics by Fred de Gresac and William Cary Duncan, music by Heinrich Reinhardt and William Frederick Peters; with Edward Martindel, Clifton Webb and Valli Valli.

ROB ROY 9/15/13 (24 perfs.) by Harry B. Smith, music by Reginald DeKoven; with James Stevens, Bessie Abbott and Frank Pollock.

HER LITTLE HIGHNESS 10/13/13 (16 perfs.) by Channing Pollock and Rennold Wolf based on a play by Pollock; music by Reginald De Koven; with Mitzi Hajos and Mae Murray.

SWEETHEARTS 11/10/13 (136 total perfs.) by Harry B. Smith and Fred de Gresac; lyrucs by Robert B.Smith, music by Victor Herbert; with Christie MacDonald, Ethel Du Fre Houston, Nellie McCoy and Tom McNaughton. (First opened at the New Amsterdam 9/8/13.)

1914

GENERAL JOHN REGAN 1/5/14 (72 total perfs.) by George A. Birmingham; with Arnold Daly, Harry Harwood, Alice O'Dea and Jessie Abbott. (First opened at the Hudson Theater 12/10/13.)

SARI 1/13/14 (151 total perfs.) by Julius Wilhelm and Fritz Grunbaum, adapted by C.C.S. Cushing and E.P. Heath; lyrics by Cushing and Heath, music by Emmerich Kalman; with Mitzi Hajos. (Moved to the New Amsterdam Theater 4/13/14.)

LADY WINDERMERE'S FAN 4/13/14 (72 total perfs.) by Oscar Wilde; with Pedro De Cordoba, Sidney Greenstreet, Margaret Anglin and Arthur Byron. (First opened at the Hudson Theater 3/30/14.)

HE COMES UP SMILING 9/16/14 (61 perfs.) by Byron Angley and Emil Nyitray based on a book by Charles Sherman; with Douglas Fairbanks and Patricia Collinge.

PYGMALION 11/9/14 (72 total perfs.) by George Bernard Shaw; with Mrs. Patrick Campbell and Philip Merivale. (First opened at the Park Theater 10/12/41; moved to the Wallack Theater 11/23/14.)

TWELFTH NIGHT 11/23/14 (8 perfs.) by William Shakespeare; with Eben Plympton, Walter Creighton, Henry E. Dixey, Edith Campbell Walker and Phyllis Neilson-Terry.

THE SILENT VOICE 12/29/14 (71 perfs.) by Jules Eckert Goodman based on a story by Gouverneur Morris; with Mr. & Mrs. Otis Skinner, Harry Sothern and George Gaul.

1916

THE BLUE PIERROTS 1/3/16 (8 perfs.) with Alma Gray, Majorie Riley, Raymond Stewart and Jack Granville.

SYBIL 1/10/16 (168 perfs.) by Max Brody and Frank Martos, adapted by Harry Graham, music by Victor Jacobi; with Julia Sanderson, Donald Brian and Joseph Cawthorn.

1917

HAVE A HEART 1/11/17 (76 perfs.) book and lyrics by Guy Bolton and P.G. Wodehouse, music by Jerome Kern; with Louise Dresser, Donald MacDonald and Thurston Hall.

THE IMAGINARY INVALID 3/19/17 (8 perfs.) by Moliere, adapted by Katherine Prescott Wormeley; with Mr. & Mrs. Charles Cobern, Mable Wright, Beatrice Prentice and Albert Bruning.

THE YELLOW JACKET 3/26/17 (172 total perfs.) by George C. Hazelton and Benrimo, music by William Furst; with Mr. & Mrs. Charles Coburn, Albert Bruning, Arthur Shaw and Beatrice Prentiss. (First opened at the Cort 11/19/16; moved several times.)

HITCHY-KOO 8/27/17 (220 total perfs.) book and lyrics by Harry Grattan, Glen MacDonough and E. Ray Goetz, music by E. Ray Goetz; with Irene Bordoni and Leon Errol. (First opened at the Cohan and Harris Theater 6/7/17; moved to the 44th Street Theater 9/24/17.)

THE WOOING OF EVE 9/9/17 (51 perfs.) by J. Hartley Manners; with Laurette Taylor, Theresa Maxwell Conover, Lynn Fontanne and Frank Kemble Cooper.

THE GRASS WIDOW 12/3/17 (48 total perfs.) book and lyrics by Channing Pollock and Rennold Wolf, music by Louis A. Hirsch; with J.C. Klein and Helen Lowell. (Moved to the Princess Theater 12/24/18.)

GOING UP 12/25/17 (351 perfs.) book and lyrics by Otto Hauerbach based on a novel by James Montgomery, music by Louis A. Hirsch; with Frank Craven, Ruth Donnelly, Donald Meek and Marion Sunshine.

1918

GLORIANNA 10/28/18 (96 perfs.) book & lyrics by Catherine Chisholm Cushing, music by Rudolph Friml; with Eleanor Painter and Alexander Clark.

1919

THE MARQUIS DE PRIOLA 1/20/19 (70 perfs.) by Henri Lavedan; with Leo Ditrichstein, Orlando Daly ana Lily Cahill.

MOLIERE 3/17/19 (64 perfs.) by Philip Moeller; with Henry Miller, Holbrook Blinn, Estelle Winwood and Blanche Bates.

GEORGE WHITE'S SCANDALS OF 1919 6/2/19 (128 perfs.) book and lyrics by Arthur Jackson and George White, music by Richard Whiting; with Ann Pennington, Ona Munson, Lester Allen and George White.

HITCHY-KOO, 1919 10/6/19 (56 perfs.) by George V. Hobart, music and lyrics by Cole Porter; with Raymond Hitchcock, Joe Cook, Chief Eagle Horse, Princess White Deer and Lillian Kemble Cooper.

CAESAR'S WIFE 11/24/19 (81 perfs.) by W. Somerset Maugham; with Norman Trevor, Ernest Glendenning, T. Wigney Percival, Billie Burke and Margaret Dale.

1920

THE NIGHT BOAT 2/2/20 (318 perfs.) book & lyrics by Anne Caldwell based on a play by A. Bisson, music by Jerome Kern; with Louise Groody. John E. Hazzard, Ada Lewis and Lillian Kemble Cooper.

THE HALF MOON 11/1/20 (48 perfs.) by William LeBaron, music by Victor Jacobi; with Edna May Oliver, Joseph Cawthorn, Joseph Santley and Ivy Sawyer.

LADY BILLY 12/14/20 (188 perfs.) book and lyrics by Zelda Sears, music by Harold A. Levey; with Mitzi and Sydney Greenstreet.

1921

GEORGE WHITE'S SCANDALS 7/11/21 (97 perfs.) by "Bugs" Baer and George White, music by George Gershwin; with George White, Ann Pennington, George Lamaire and Lester Allen.

THE O'BRIEN GIRL 10/3/21 (164 perfs.) book and lyrics by Otto Harbach and Frank Mandel, music by Lou Hirsch; with Elizabeth Hines, Robinson Newbold and Georgia Caine.

1922

TO THE LADIES 2/20/22 (128 perfs.) by George S. Kaufman and Marc Connolly; with Otto Kruger, Helen Hayes, Percy Helton and Isabel Irving.

MOLLY DARLING 9/1/22 (101 perfs.) by Otto Harbach and William Cary Duncan, music by Tom Johnstone, lyrics by Phil Cook; with Mary Milburn, Jack Donahue and Albert Roccardi. (Moved to the Globe Theater 11/13/22.)

LITTLE NELLIE KELLY 11/13/22 (276 perfs.) book, lyrics & music by George M. Cohan; with Elizabeth Hines, Georgia Caine and Charles King.

1923

MAGNOLIA 8/27/23 (40 perfs.) by Booth Tarkington; with Leo Carrillo.

THE MAGIC RING 10/1/23 (96 perfs.) by Zelda Sears, music by Harold Levey; with Mitzi, Jeannette MacDonald and Sydney Greenstreet.

THE RISE OF ROSEY O'REILLY 12/25/23 (97 perfs.) by George M. Cohan; with Virginia O'Brien, Jack McGowan and Margaret Dumont.

1924

COCK O'THE ROOST 10/13/24 (24 perfs.) by Rida Johnson Young; with Katherine Wilson, Donald Foster, and Harry Davenport.

LADY, BE GOOD 12/1/24 (330 perfs.) by Guy Bolton and Fred Thompson, music by George Gershwin, lyrics by Ira Gershwin; with Fred and Adele Astaire, Walter Catlett and Alan Edwards.

1925

HUMAN NATURE 9/24/25 (4 perfs.) by J.C. and Elliott Nugent; with Mary Duncan.

EDGAR ALLAN POE 10/5/25 (8 perfs.) by Catherine Chisholm Cushing; with James Kirkwood and Lila Lee.

THE CITY CHAP 10/26/25 (72 perfs.) by James Montgomery adapted from "The Fortune Hunter" by Winchell Smith, music by Jerome Kern, lyrics by Anne Caldwell; with Richard Gallagher, George Raft and Betty Compton.

TIP-TOES 12/28/25 (194 perfs.) by Guy Bolton and Fred Thompson, music by George Gershwin, lyrics by Ira Gershwin; with Queenie Smith, Jeannette MacDonald, Robert Halliday and Andrew Tombs.

1926

HAPPY GO LUCKY 9/30/26 (52 perfs.) book and lyrics by Helena Phillips Evans, music by Lucien Denni; with Taylor Holmes.

TWINKLE, TWINKLE 11/16/26 (167 perfs.) book and lyrics by Harlan Thompson; music by Harry Archer; additional scenes and numbers by Bert Kalmar and Harry Ruby; with Ona Munsun, Joe E. Brown and Alan Edwards.

1927

LADY DO 4/18/27 (56 perfs.) by Jack McClellan and Albert Cowles, lyrics by Sam M. Lewis and Joe Young, music by Abel Baer; with Karyl Norman and Nancy Welford.

BLACK VELVET 9/27/27 (15 perfs.) by Willard Robertson; with Arthur Byron.

SKIN DEPP 10/17/27 (8 perfs.) by Lynn Starling; with Reginald Owen and Spring Byington.

OUT OF THE NIGHT 10/31/27 (56 total perfs.) by Harold Hutchinson and Margery Williams; with James Spottswood, Albert Tavernier and Diantha Pattison. (First opened at the Lyric Theater 10/17/27; moved to the Eltinge Theater 11/21/27.)

GAUCHO 11/21/27 Motion picture starring Douglas Fairbanks.

1928

FORBIDDEN ROADS 4/16/28 (16 perfs.) by Roland Oliver adapted from a play by Jose Lopez Pinillos; with Richard Farrell.

BLACKBIRDS OF 1928 5/9/28 (519 total perfs.) musical revue; lyrics by Dorothy Field, music by Jimmy McHugh; with Adelaide Hall, Aida Ward, Tim Moor and Bill Robinson. (Moved to the Eltinge Theater 10/17/28.)

MR. MONEYPENNY 10/17/28 (61 perfs.) by Channing Pollock; with Donald Meek and Margaret Wycherly.

HOUSEBOAT ON THE STYX 12/25/28 (103 perfs.) by Kenneth Webb and John E. Hazzard; with Bertram Peacock, Blanche Ring and William Danforth.

1929

SUBWAY EXPRESS 9/24/29 (270 perfs.) by Eva Kay Flint and Martha Madison; with Jack Lee, Dorothy Peterson and Edward Pawley.

1930

SARI 1/29/30 (15 perfs.) by Julius Wilhelm and Fritz Greenbaum, music by Emmerich Krlman; with Mitzi, Jack Squires and Gloria Frey.

JOSEPH 2/12/30 (13 perfs.) by Bertram Bloch; with Ferdinand Gottschalk, Ava Gerald, George Jessel and Douglas Dumbrille.

MARCO MILLIONS 3/3/30 (8 perfs.) by Eugene O'Neill; with Sanford Meisner, Albert Van Dekker, Sylvia Field, Earle Larimore and Sydney Greenstreet.

VOLPONE 3/10/30 (8 perfs.) by Ben Johnson, adapted by Stefan Zweig; with Sydney Greenstreet, Earle Larimore, Sylvia Field and Sanford Meisner.

I WANT MY WIFE 3/20/30 (12 perfs.) by Murray Phillips; with Herbert Yost, Spring Byington and Patricia Barclay.

BROWN BUDDIES 10/7/30 (113 perfs.) by Carl Rickman, music by Joe Jordan and Millard Thomas.

1931

GREATER LOVE 3/2/31 (8 perfs.) by Bruce Spaulding (Mary Hay) and Anthony Baird (Nelle Steward).

BETTY, BE CAREFUL 5/4/31 (8 perfs.) by Willis Maxwell Goodhue.

SINGIN' THE BLUES 9/16/31 (46 perfs.) by John McGowan; with Isabell Washington and FRank Wilson.

1932

BLACKBERRIES OF 1932 4/4/32 (24 perfs.) by Lee Posner, music and lyrics by Donald Heywood and Tom Peluso.

CRADLE SNATCHERS 11/16/32 (6 perfs.) by Russell Medcraft and Norma Mitchell.

MASKS AND FACES 3/18/33 (1 perf.) by A.J. Minor.

The Liberty Theatre in 1940

PHILADELPHIA STORY

Tony Randall and Michael Mindlin have collaborated on a very funny book of show business anecdotes called *Which Reminds Me* to be published next month by Delacorte Press. One section on the tribulations of trying out a show in Philadelphia contains this amusing story: "Otto Preminger, the oft-times despotic German director, was making everyone's life so miserable that the cast and crew decided to send him a letter of protest. If everyone in the company signed it, they reasoned, he couldn't retaliate.

Everyone signed it except for one actor. When asked why, he replied, 'Because I still have relatives living in Germany.' "

CLEVER PLUG

Who said that the days of zany press agentry are gone? Larry Gelbart's new comedy, *Mastergate*, which begins previews at the Criterion Center Theatre Stage Right on September 23, lampoons the Oliver North trial and its various and sundry preceding "gates." The office of Merle Debuskey and Associates, press representatives for the play, sent out its first press release about it the other day. It was impossible to read because it had been run through a shredder. □

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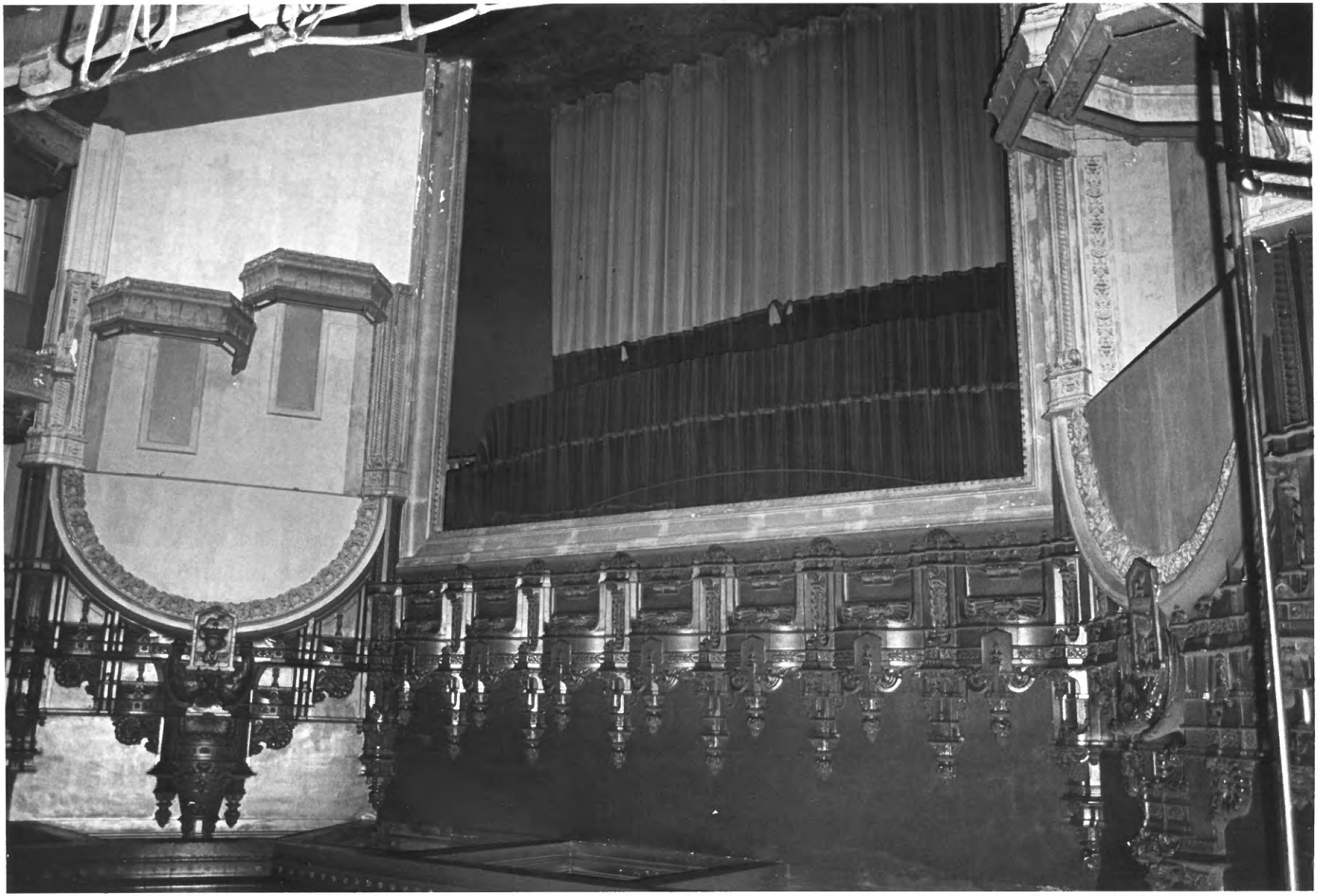
THE INTERIOR OF THE THEATRE HUNG WITH TAPESTRIES.—*Byron.*

Lyric, Victory
(Republic, Belasco) 1978

INSIDE
42nd St

Photo: Forster, LPC



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PASSING STAGES

was also invited to see the play because he wrote that Frances Sternhagen (the show's co-star) and her husband, actor Thomas Carlin, were his customers. "I repair their motorcycles," he stated, "and am too embarrassed to ask them for tickets to see Mrs. Carlin perform." He got his wish.

AT THESE THEATRES

There is a very commendable plan afoot by a firm called Hospital Audiences Inc., which for 20 years has brought "Broadway" to the elderly and handicapped by transporting them to theatres or by staging shows in their institutions. Now, HAI is spearheading the restoration of the once-renowned Liberty Theatre on W. 42nd Street to accommodate persons in wheelchairs, on stretchers, and the blind and deaf. Part of the plan is to employ handicapped actors, stagehands and other technicians. State approval is needed since the Liberty Theatre is part of the 42nd Street redevelopment project. A decision is expected by the end of this year.

The theatre's new name will be Liberty S*P*A*C*E (Super Performing Arts Center for Everyone). It will be the only theatre of its type in the world. The Liberty, owned by the Brandt Organization, opened on October 10, 1904, as a luxurious legitimate house. On its stage have appeared such luminaries as John Barrymore, Fred and Adele Astaire, Lillian Russell, Jeannette MacDonald, Lynn Fontanne, Helen Hayes, Irene Dunne and Bill "Bojangles" Robinson. In 1932 it became a vaudeville / movie house and later showed films until it closed this year.

Meanwhile, two other legitimate theatres are undergoing changes. The Ritz at 219 W. 48th Street, a Jujamcyn Theatre, is being restored to its original 1921 splendor and renamed the Walter Kerr Theatre in honor of the drama critic, and the 46th Street Theatre at 226 W. 46th Street, owned by the Nederlander Organization, will soon become the Richard Rodgers Theatre in tribute to the late composer.

10/89

Liberty Theater
234 West 42nd Street
Manhattan

Liberty Theater Interior
234 West 42nd Street
Manhattan
Built: 1904-05
Architect: Herts & Tallant

Built: 1904-05
Architect: Herts & Tallant

Liberty Theater
234 West 42nd Street
Manhattan

Built: 1904-05
Architect: Herts & Tallant

Photo: LPC

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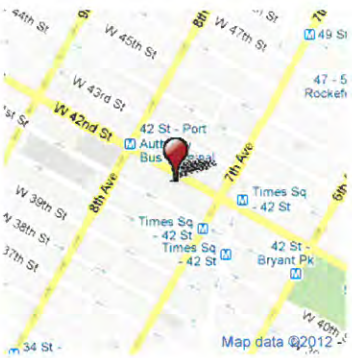
Liberty Theatre

234 West 42nd Street,New York, NY 10036

Closed 1 screen 1,054 seats

Overview Photos Comments

13 people favorited this theater



View larger map →

Additional Info

Architects:
Henry Beaumont Herts, Hugh Tallant

Firms:
Herts and Tallant

Functions:
Restaurant

Styles:
Beaux-Arts, Neo-Classical

Nearby Theaters

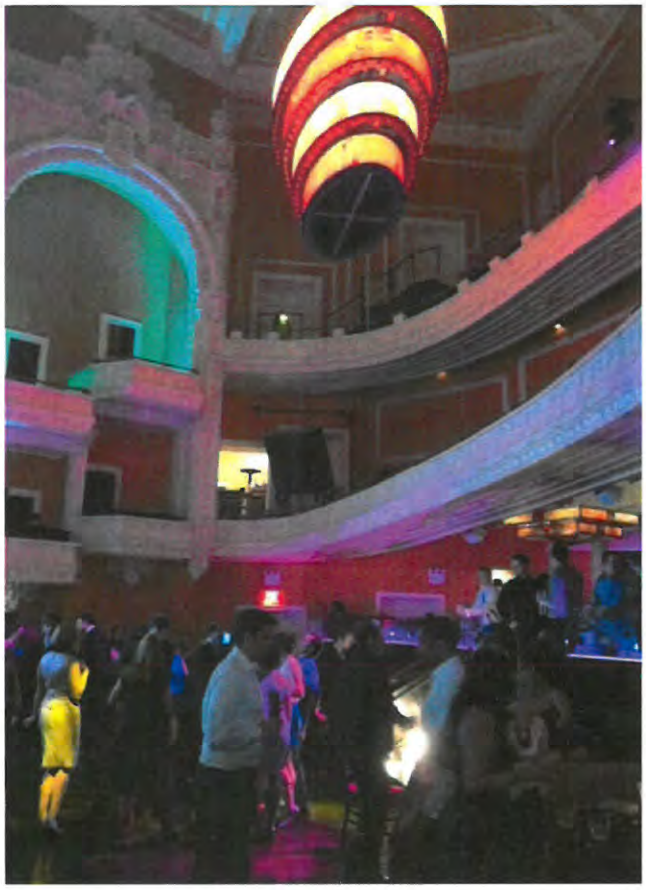
AMC Empire 25

New Amsterdam Theatre

New Victory Theatre

Times Square Theatre

Harris Theatre



Viewing: **Photo** | Street View

The Liberty Theatre, built in 1904 on 41st Street, was designed by the firm of Herts & Tallant in Beaux-Arts style for Klaw and Erlanger. Its lobby opened onto 42nd Street, as it was at the time the more desired address.

The 100-foot long lobby stretched from 42nd Street to the auditorium, which actually sat on 41st Street.

The Neo-Classical inspired facade, with a set of caryatides flanking the main entry four stories tall. A huge arched window was surmounted by a carving of the Liberty Bell, and at the summit of the facade was a large stone American eagle, its wings spread and staring downwards to the sidewalk below.

A stunning ticket counter was located in a vestibule in the lobby, which was topped with a large dome, covered in gilding and aluminum. A promenade led to the staircase leading to the balconies and the orchestra seating, with an ivory, amber and gold color theme.

Its auditorium, which could seat well over 1,000, continued the patriotic theme of the exterior, with Liberty Bells and eagles covered with gilt circling the huge ceiling dome and the towering proscenium arch. Again, the ivory and amber color scheme continued into the auditiorium. Each side wall featured four sets of opera boxes.

In the basement, luxurious lounges catered to each sex, with the ladies lounge carrying a garden theme, complete with pastel shades and floral patterns, and the men's being designed in a Spanish countryside theme, with leather and oak highlights.

The Liberty Theatre remained a legitimate theater until 1933.

Like most of its neighboring theaters, the Liberty Theatre, rather than go dark, converted from stage shows to movies, and remained a movie house for well over half a century until the revival of 42nd Street began in the early-1990's.

By 1996, the Liberty Theatre of old was gone, its magnificent Beaux-Arts elements mostly removed, and the rest hidden behind a very ugly boxy marquee. Its front entrance was remodeled in a late Streamline style facade. The interior of the Liberty Theatre had suffered just as badly over the 50 years since its golden days ended, and was decrepit and dirty. Its balconies and side boxes long since closed off, and its original color scheme painted many times over.

However, it was just the appearance that a theater company was looking for for a short run of T.S. Eliot's "The Waste Land" which was the Liberty's first legitimate use in over six decades. However, it was shuttered as soon as the play closed.

In 1997, plans were announced to convert the Liberty Theatre into a virtual reality arcade. However, this plan fell through. After over a decade laying empty and unused, it was restored and converted into a Famous Dave's BBQ Restaurant which opened at Christmas 2011.

Excerpted from "Lost Broadway Theatres" by Nicholas Van Hoogstraten, 1997

Contributed by Bryan Krefft

Recent comments (view all 163 comments)

saps on January 17, 2012 at 4:19 pm

OMG, I stopped in today and it is effin' gorgeous! The former lobby is a seating area, with photos and programs from the old theater gracing the walls; the main auditorium is lovingly restored, to a point. The two balconies are there, and the side boxes and proscenium, and there is seating throughout.

There is a big modern-type chandelier but it doesn't obscure the details in the ceiling. I only spent about three minutes there (the staff was very accomodating) and I can't wait to return and leisurely take it all in.

And I can't wait for our intrepid members to start posting photos here, so I can savor this true cinema treasure even more.

I saw many movies here, notably the cannibal holocaust/Ilsa/faces-of-death type of grindhouse gore that the Liberty seemed to specialize in, and it's a real kick to be back. I'm truly over the moon about this.

LuisV on January 17, 2012 at 6:08 pm

Wow Saps, what a great commentary! I will have to make it there soon to have me some Famous Dave's Grub. It's not realisitic to expect any of New York's remaining Movie Palaces to be returned to showing films; as much as we all want at least ONE to be. That said, the next best thing is have them restored and put back into a use that the public is able to see the glory of what once was. A sample of how America used to spend its leisure time. I hope the restaurant is a great success as I prefer this use than any church. Of course, I still very much appreciate the churches that have saved some of our best palaces and restored them so that future generations can enjoy them. A special thank you to the churches that saved the Stanley in Jersey City, the Valencia and the Elmwood in Queens, the Gates and Metropolitan in Brooklyn, and of course, the 175th Street and Hollywood Theatres in Manhattan. The theaters that were prolonged in life by conversion to Discos didn't fare as well, BUT it did result in many of these palaces surviving way longer than they otherwise would have. I was because of these

conversions that I had the chance to see such stunners as the Academy of Music (Palladium), Club USA (The Forum) Xenon's (Henry Miller), The Saint (Loews Commodore) and, of course, the most famous of them all, Studio 54 (Gallo Opera House). Technically, Studio 54 doesn't count because it was never a movie house, but in my mind, a theater is a theater and I hold all of the old Broadway Legit stages in equal high regard to the other palaces. But I digress. :–) I'm thrilled to have The Liberty back in the public realm. What's next? The Times Square? Loew's Canal? The Brooklyn Paramount? The Coliseum? RKO Keiths Flushing? RKO Keiths Richmond Hill? What other palaces are still hidden?

42ndStreetMemories on January 17, 2012 at 6:59 pm

I just posted two photos of the Liberty's new interior. My daughter and son-in-law attended a Christmas party there last month. Being an old regular of The Deuce, I was thrilled that my daughter got to experience the Liberty albeit a somewhat altered version.

Tinseltoes on January 18, 2012 at 1:56 pm

The very top line of the introduction needs to be corrected. The 42nd Street theatres are not considered part of the Garment District!

saps on January 18, 2012 at 3:41 pm

According to Cinema Treasures, New York City has a garment district and a midtown, but no Times Square.

Tinseltoes on January 19, 2012 at 6:33 am

Well then, it should be midtown rather than the garment district, which runs south from about 39th Street. "Midtown" has become a no-brainer because the news media now uses it for anything from the Hudson to East Rivers between 59th Street/Central Park South and 42nd Streets. In the old days, "midtown" was synonomous with the entertainment district including Times Square and bounded by Eighth & Sixth Avenues and 57th to 42nd Streets.

Tinseltoes on August 1, 2012 at 11:45 am

Here's an undated view, but probably 1935 since "George White's 1935 Scandals" marked the screen debut of Eleanor Powell: nypl

Tinseltoes on August 1, 2012 at 11:51 am

And here's a closer view of the entrance: nypl

saps on August 1, 2012 at 3:31 pm

Tinseltoes, you are a cinema treasure!

Tinseltoes on August 13, 2012 at 10:44 am

Here's a 1915 trade ad for a cinema landmark: archive

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- Contribute something to the conversation
- No personal attacks
- Stay on-topic

Please read our community guidelines before posting →

N.Y. Dramatic Mirror
Oct 15, 1904 P. 13

[illegible] vaudeville theatres [illegible] vaudeville patrons [illegible] on the part of the Vaudeville Managers' Association Pals was produced. After much [illegible] It being the first melodramatic sketch to successfully invade vaudeville. It has been a decided hit since its initial production at the Temple Theatre, Detroit, on May 25, 1903.

Mr. and Mrs. Davis have signed with James J. Corbett to produce Pals with Mr. Corbett in the leading light comedy role, formerly played by Mr. Davis. The play has been elaborated into a four act comedy drama, by Edmund Day, who wrote the original sketch, and it will be seen in the better class of Stair and Havlin's theatres. Mrs. Davis will retain the part she originated and Mr. Davis will play Higgins, the stable boy. There is much regret among the vaudeville managers in losing such a valuable headline act, but the popular priced theatres will gain a tri-star attraction that should prove most pleasing.

A MUNICIPAL THEATRE IN MINNESOTA.

The T. B. Sheldon Memorial Auditorium at Red Wing, Minn., was opened last evening (Monday, Oct. 10) with ceremonies of dedication and a performance of The Royal Chef. The theatre was a gift to the city by the late Theodore B. Sheldon. It was erected at a cost of about $80,000, and is one of the handsomest and best equipped theatres in the Northwest. Its capacity, according to usual plans, would be about fifteen hundred, but in order that it may be thoroughly comfortable only one thousand seats have been placed in the auditorium. The house is heated by steam and is lighted with both electricity and gas. There are fourteen dressing rooms, all supplied with hot and cold water and furnished in handsome fashion.

The city government of Red Wing, in which is vested the ownership of the theatre, does not desire to make of the playhouse a money-making institution, but to make of it an educational factor in the life of the community. Therefore, while moderate prices will prevail, there will be no cheap attractions. Upon the occasion of the opening Rossiter's Orchestra, the finest in Minnesota, supplied the music. The second attraction will be Florence Gale in As You Like It.

THE WEST POINT CADET CLOSES.

The West Point Cadet, in which Della Fox made her reappearance as a musical comedy star at the Princess Theatre on Sept. 30, closed its career on the night of Oct. 3, after a run of four performances. The company assembled at the theatre on Tuesday evening, Oct. 4, to be met with the announcement that Miss Fox was suffering with laryngitis and would be unable to appear. Many of the chorus people, who had rehearsed for seven weeks, with, of course, no pay, regarded the reputed illness of Miss Fox as a natural sequence to the complete failure of the piece, and endeavored to recoup, in a measure, by carrying off the costumes provided for them. Neither Nat Roth, manager of the company, nor "Diamond Jack" Levy, the husband of Miss Fox and the backer of the enterprise, was to be found. Later in the week Levy met the company and promised that salaries would be paid. Levy's jewelry shop has passed into other hands. It is announced that the Kelcey-Shannon company in Taps, which left the Lyric Theatre on Saturday night to make way for Otis Skinner, will likely be brought to the Princess after a week or two in other cities.

MUSIC NOTES.

Robert Grau announces that Nina David will make her debut in this city at Carnegie Hall on Oct. 24. She will sing, among other things, the waltz song from Romeo and Juliet and "La Perle du Bresil." Mr. Grau is enthusiastic about Madame David's voice and has already booked her for 100 concerts on the same terms that he secured for Patti last season. The supporting artists are Anton Hegner, Antoinette Ravelli, Signor Sapio and George W. Jenkins. Several special solo players will be carried to reinforce the local orchestras in the various cities in which Madame David will appear.

Arrangements have been made for Ysaye to conduct a single concert during his trip to America. This will take place at Carnegie Hall Jan. 20. The soloist for that concert will be d'Albert. Ysaye will also play one concerto at the same concert and d'Albert will conduct the orchestra, which is to be the New York Symphony. Ysaye's first recital is scheduled for Dec. 21.

Archbishop Farley has issued an order excluding women singers from all the Catholic churches of New York. Men and boys will be employed and the Gregorian chant alone will be used.

A three-act comic opera, Knight Roland, by Haydn, has just been discovered in the Palm Garden Library in Frankfort-on-the-Main.

The People's Symphony concerts will be held in Carnegie Hall this year instead of Cooper Union. The usual low rates of 5 to 50 cents for students and [illegible]

Ann Forrest	Madge Hillier
Essie Forrest	Emily Lorraine
Mrs. Jones	Evelyn Dorlon
	Gail Leighton

The play has the merit of serious consideration of a possible situation in contemporary life, and some of its episodes are not without true dramatic quality. But the argument is not at all times clear and the denouement is somewhat vague. The principal characters are James Forrest, a well-to-do and manly man of forty; Hortense, his wife, a woman completely wrapped up in society, and Essie, their daughter, a girl of fourteen. During the absence of the mother on a yachting cruise the child is thrown from her pony and is so badly injured that she will be a cripple for life. When the mother returns the father declares that it is plainly her duty to abjure society and devote herself to the care of the child. This plan horrifies Hortense, and being wholly selfish she decides to abandon her home, her husband and her child in order to continue her life of social gaiety. The conclusion is dramatic but hardly logical. In actual life such conditions are more apt to end in commonplace compromise than in dramatic rebellion.

Madge Hillier displayed good emotional qualities in the role of the unpleasant heroine, and William V. Little was an earnest and forceful James Forrest. Evelyn Dorlon played Essie, the child, very naturally and sympathetically. Emily Lorraine as Ann Forrest was most sweet and gracious and gave to the character quite the right touch of refinement.

The next play was a farce in one act by Maurice Hageman, entitled Frank Glynn's Wife. The cast was as follows:

Frank Glynn	Robert J. Wurster
Ed Asbury	R. W. Curt
Alice	Dorothy Starr
Mrs. Glynn	Curll Leland
Stella	Elsie Erdman
Gertie	Jeannette Carroll
Norah	Gail Leighton

Mr. Hageman's work is a very farcical farce indeed, and it gave the students little opportunity except to romp. Dorothy Starr was an attractive Alice, and Gail Leighton played Norah, an Irish servant, in broadly comic fashion.

The performance ended with Evangeline M. Lent's little comedy, Love in Idleness, which has served here before as a vehicle for dramatic students. It was fairly well presented by William V. Little as Leonard Dale, Emily Lorraine as Euphemia Harlow, Dorothy Starr as Lucia, and Curll Leland as Sybil.

BARNABEE'S INJURIES SERIOUS.

Henry Clay Barnabee returned to New York a few days ago and is now undergoing treatment for the injury he sustained in St. Louis recently, when he fell and hurt his kneecap. Mr. Barnabee's New York physician discovered that one of the ligaments in the leg was broken, and has told the veteran actor that he will not be able to appear on the stage for several months. The accident happened while Mr. Barnabee was filling an engagement with his little company at a vaudeville house in St. Louis. While on the way to the theatre with his manager they passed a hall in which moving pictures were being shown, and Mr. Barnabee proposed that they drop in for a few minutes. The hall was dark, and Mr. Barnabee made a misstep in going down the aisle which resulted in the mishap that will keep him an unwilling prisoner for a long time. Mr. Barnabee is seventy-one years old and has always led such an active life that his enforced rest is very irksome. When he recovers he will probably return to vaudeville in a monologue turn.

LIBERTY THEATRE OPENED.

The new Liberty Theatre, on Forty-second Street, just west of the New Amsterdam, was opened last evening with the Rogers Brothers in Paris, transferred from the New Amsterdam. The house is owned by the Klaw and Erlanger Amusement Company, and is intended as a New York home for the Rogers Brothers, who have a financial interest in it. Among the other stockholders are Alexander Lichensten and J. W. Mayer. The new house is decorated in Francis I style, the prevailing colors being old gold, amber and ivory, and seats about the same number of people as the Knickerbocker. The cantilever system was used in building it, and there are no posts. The entrance on Forty-second Street is narrow, the theatre itself being located on a plot 100 feet square on Forty-first Street. The auditorium is 72 x 60 and the stage 72 x 36 feet. The proscenium opening is 36 feet wide and 32 feet high. The boxes are suspended and seat forty-eight people. There are no boxes on the lower floor.

READS HIS OWN PLAY.

Mr. Charles Barnard, author of The County Fair, read on the evening of Oct. 7, for the first time, a new version of this famous play at the Assembly Hall of the High School, Stamford, Conn. The author presented the entire play in the form of a dramatic story, reading all the parts, and in a few lines here and there picturing the scenes and explaining the exits and entrances and occasionally suiting [illegible]

KING.—Emmett C. King, who was Mrs. Patrick Campbell's leading man during her recent American tour, has been engaged to support Mrs. G. H. Gilbert in Clyde Fitch's play, Granny.

LOTTA.—Lotta witnessed Becky Sharp at the Manhattan Theatre Oct. 6.

ZANGWILL.—Israel Zangwill is coming to New York to see Cecelia Loftus in The Serio-Comic Governess. He has not been in New York since the production of Children of the Ghetto four years ago.

LEIGH.—Leslie Leigh, who wrote the new radium dance for the Isle of Spice, led the orchestra when her music was first played at the Majestic, Oct. 6.

FROELICH.—Bianca Froelich arrived Oct. 6 on the *Graf Waldersee* for her engagement as one of the two premier danseuses with the Metropolitan Opera House Company. Enrica Varosi, the other premier danseuse, is expected to arrive soon from Italy.

WHEATCROFT.—Mrs. Adeline Stanhope-Wheatcroft has been seriously ill for several weeks past and was unable to personally superintend the performance of the students of her school at the Garrick Theatre last Friday. She is recovering rapidly, however, and will return to her work at the school this week.

GRIFFITH.—Mr. and Mrs. Frank Carlos Griffith will leave Maine on Nov. 1 to make a long vacation trip through Mexico. They will remain for several weeks in the City of Mexico, and will then go to Southern California.

BEYERLEIN.—Franz Adam Beyerlein, the author of Taps, is coming over to see the American form of the play.

MANSFIELD.—Richard Mansfield has received from T. Russell Sullivan a completed translation of Giacometti's La Morte Civile, an Italian classic which was one of Tommaso Salvini's most popular plays. Mr. Mansfield will add it to his repertoire this season.

KRONALD.—Mme. Selma Kronald, it is said, has retired permanently from the stage.

CONQUEST.—Ida Conquest will come to New York in December in The Money Makers.

BARRYMORE.—Ethel Barrymore was the guest of Mrs. Dan Hanna during her engagement in Cleveland.

HOWLAND.—Jobyna Howland (Mrs. Arthur Stringer), who went recently from her summer place in Canada to visit her parents in Denver, has been attacked there by typhoid fever, and is in a dangerous condition. Mr. Stringer left for the West immediately upon receiving the news and expected to reach Denver last Friday.

REJANE.—Madame Rejane has scored another success in The Swallow in Brussels, the cables say. It was written by Dario Niccodemi, the dramatiser of Resurrection. She will play first in Havana for ten nights and open in New York on Nov. 1. Her repertoire includes Zaza, Sapho, Divorçons, Ma Cousine and La Robe Rouge. It is announced by Leibler and Company that Rejane may start a school in New York on the plan of the French Conservatoire, under their management.

CUES.

NY Dramatic Mirror
Oct 1, 1904 P17

D[illegible] play is Taps!

Lovely Effie Shannon, looking like a pink, dewy rose against a background of rough green leaves of irregular size and shape, no two alike, is the only woman in the play, her exquisite imperishable beauty set off by a background of seventeen men. Yet Effie doesn't look in the least lonely without any of her sex to give her countenance. Perhaps she is a man's woman. We all know the type that expand and vivify in the masculine presence and pale and grow commonplace when surrounded by femininity. They believe men are safer associates than women, because they are less barbed of tongue. There is a good deal to be said in defense of that position in life which Miss Shannon has so comfortably taken on the stage.

But even men, broad minded men, are sometimes terribly disappointing in this respect. What a fuss they all made because pretty little Clara, open eyed and daring all, went to the quarters and the arms of the man she loved at the sound of taps!

The wonder of it all was less that the daughter of the German non-commissioned officer had the courage of her free love convictions than that she should have loved whom she did. The world, though, is used to its surprises at the sort of men women love. The author of Taps was not amiss in making the stanch-hearted girl of the Prussian village love a caddish officer of rank higher than her father's. Women and savages like glittering things. That is their confessed, inordinate weakness. Strong women often love weak and weakly-vicious men. That is their weakness, as inordinate, but seldom confessed. And so we see clear-eyed, splendid Clara Volkhardt loving, cherishing, worshiping a merely pretty man who, she knows, some day will leave her.

The managers made wise choice of Robert Lorraine for the role. No one would charge this pretty Englishman with playing it, but he admirably looked it. His best work was done when he stood with immobile face, and straight and stiff as a ramrod, at court martial, answering merely: "Your service, councillor." That, perhaps, was a fine example of straight acting.

At any rate, we girls in Chocolate Row don't care about him. A great many dis[illegible]araging things have been said about the size of our brains and the grade of our intellects, but, public opinion to the contrary, we girls don't despise mere brains, and after two matinees a week for none of your business years we know a thing or four about acting. We know when a player makes his points or misses them, and when he gets all there is out of a scene or slights it. We resent to the full amount we paid for our tickets, our cabs or cars, our glove cleaning and our chocolates, an actor's indifferent playing.

To prove this, George Arliss, who is anything else in the English vocabulary than pretty, is a matinee idol. We loved him for his artistic hideousness in The Darling of the Gods. We adore him as the perfection of [illegible]ek horror in Becky Sharp.

True, we like beauty.

"Regular features preferred," slyly reminded Maxine Elliott in The Altar of Friendship.

"But not insisted upon," retorted Nat Goodwin.

The ideal described by Miss Elliott and [illegible]ended by Mr. Goodwin is that of all intelligent matinee girls. And we are all intelligent, according to our doting families.

Robert Lorraine is pretty, not handsome. [illegible] has the girlish prettiness of, say, Jack Barrymore. We may like him better after he [illegible] learned to act. Aunt Jane's cousin-in-[illegible] brings from London the message that he [illegible] very young.

Oh, business! Business! How many inanities are committed in thy name!

Going out, red-nosed and damp-eyed, from [illegible]ing Effie Shannon die in Taps, it is a [illegible]rful mistake to do what Aunt Jane and I [illegible] buy tickets for Business is Business. [illegible]ness is Business is doing bad business, if [illegible] box office bird tells me true stories, and [illegible]t wonder! Horror piled upon horror, a[illegible]t gleam of humor in the darkness shed [illegible] a fleeting instant by Joe Wheelock, Jr., [illegible] repents his unbecoming levity and lets [illegible] autocar murder him in the same act, and [illegible] more horror, and more, until you go home [illegible] a nightmare weight on your heart and [illegible]

[illegible] an American rose for the ogre, and presented it to her with such a soulful glance from his pensive brown eyes that she tore up the bill.

Does "prosperity spoils a man" apply to personal appearance? Once Clyde Fitch was handsome. Now, like Hoggenheimer, he is "very rich."

THE MATINEE GIRL.

TESTIMONIAL TO THE "GIANTS."

The New York National League Baseball team popularly known as the "Giants," having won the pennant, will be tendered a testimonial at the New York Theatre on Sunday evening, Oct. 2. During the interval between two games with the Cincinnati club at the Polo Grounds last Thursday Peter F. Dailey sold at auction boxes for the event. President John T. Brush, of the New Yorks, generously bid $5,000 for the first box, and it was, of course, knocked down to him. Andrew Freedman later gave $500 for two seats, and among the others bought were two by Marshall P. Wilder for $25 and $50, one for Sam Harris for $15, one for Lee Harrison for $25, one for Peter Dailey for $15, and others that run the total up to large figures. Tod Sloan will act as master of ceremonies at the testimonial, which has been arranged by a committee of managers, and later the "Giants" will benefit at a field day to be held on the Polo Grounds, in which many athletic and other celebrities will participate.

THE DAYS OF '49.

The great success of Milton and Dolly Nobles and their clever assistants at Keith's last week in Mr. Nobles' one-act comedy, The Days of '49, may result in the near future in the return of these popular comedians to the legitimate stage. A theatrical syndicate on Friday last proposed to the versatile author-actor that he elaborate The Days of '49 into a three-act comedy for ten or twelve good people, with himself and Dolly Nobles as features. A Broadway opening and a solid season in strictly first-class theatres was guaranteed. Mr. Nobles is booked with the Keith management until the first of December, and for return dates beginning in February. He has the offer under advisement, but inclines to the idea of postponing it until next season.

DINNER TO WILLIAM WINTER.

A testimonial dinner was given by the dramatic critics of Chicago on the evening of Sept. 14, in honor of William Winter, who was on his way from Mentone, Cal., where he passed the Summer, to New York, where he will resume his work on the New York *Tribune*. In the company were: William Winter, Mr. and Mrs. Jefferson Winter, Mr. and Mrs. Lyman B. Glover, Ethel Barrymore, Julia Marlowe, Mr. and Mrs. Robert Mantell, Delancey M. Halbert, Mr. and Mrs. James O'Donnell Bennett, Mr. and Mrs. Frank Buck, Barrett Eastman, Judge Peter Grosscup, W. L. Hubbard, H. H. Kohlsaat, and Major McConnell.

THE LIBERTY THEATRE.

The new Liberty Theatre, in West Forty-second Street, will make, when the Lew Fields Theatre is finished, seven theatres in one block, more than any other block in New York contains. The Liberty will open Oct. 10 with the Rogers Brothers, for whom it was especially built, but other musical plays will be given here. It is of the same size as the Knickerbocker Theatre, the orchestra floor having 540 chairs, and it is handsomely decorated in the style of early French Renaissance. The color scheme used is old gold, amber and ivory. It is considered fireproof and has roof tanks holding 15,000 gallons of water.

SUZANNE SANTJE'S FATHER DEAD.

The father of Suzanne Santje, leading woman at the Columbia Theatre in Brooklyn, died at his home at No. 90 Sands Street, Brooklyn, on Sunday morning. He had long been an invalid, and recently grew so much worse that Miss Santje returned from New Orleans and took the Brooklyn engagement in order to be with him. The father and daughter were deeply devoted to each other.

OBITUARY.

Daisy Bent, a chorus girl, who had appeared in many New York musical productions, died in Jersey City on Sept. 25, of consumption. She had been under the care of the Actor's Fund for several months and had been sent to North Carolina by that charity in the hope that her life might be saved. She grew worse, however, and was brought back to Jersey City to die. The remains will be buried by the Fund.

Jacob C. Schaefer, champion [illegible] player, died Sept. 20 of tuberculosis and gastritis at Hahnemann Hospital, Chicago. He first appeared in New York in 1897 at the leading [illegible] houses, and was well known from coast to coast. He leaves a brother, Frank, in Big Timber, Montana, and a wife in Ionia, Mich. His remains were laid to rest in Mount Hope Cemetery on Sept. [illegible]

This is Lulu Bishop, a bright and talented young actress from the West, who possesses an excellent singing voice and an attractive personality. Miss Bishop is in the city at present and has under consideration several offers for the coming season.

Ethel Levey, a headliner in vaudeville, will be seen with George M. Cohan in his new musical play, Little Johnny Jones. Miss Levey will originate the role of Goldie Gates, a California belle.

Joseph Leiter, it is said, will back the stage career of Amber Lawlor in a new play of American life by Charles Eugene Banks, to be called An American Woman.

Richard Mansfield's appearance at the New Amsterdam has been postponed until Spring. The time thus secured will be given to Mrs. Patrick Campbell in The Sorceress, which will open Oct. 10.

Hilliard Campbell, late leading baritone of the New York Opera company in Montreal, has joined J. K. Murray and Clara Lane in their vaudeville grand opera company.

Siberia is being rehearsed at the Broadway Theatre under the direction of Bert Tuckman.

The Prince of Pilsen company, now at the Shaftesbury Theatre, London, will end a season of nineteen weeks there on Sept. 30, and will at once sail for America to open a road tour in the West.

Erroll Dunbar is playing the title-role in William Gillette's Sherlock Holmes, under the management of Bothner and Campbell.

The Summer class of the Stanhope-Wheatcroft School will give a matinee at the Garrick Theatre on Oct. 7.

Reginald De Koven has finished the music of his new opera for De Wolf Hopper.

The Phi Delta Theta of Columbia attended Taps last (Monday) evening.

Madge Lessing sailed for England last Friday to play the leading role in Sergeant Brue.

The chorus of The Isle of Spice company sang last week for the patients of the Roosevelt and Bellevue hospitals.

The Imperial Stock company closed its season on Sept. 24.

The Emory Stock company ended its tour on Sept. 24.

Florence Bindley, who closed her engagement in Hal Reid's play, The Street Singer, at the American Theatre on Saturday, yesterday turned over quite a sum of money to the Actors' Fund. Miss Bindley, in the third act of the play, appears on the stage as a Spanish street singer, and while singing her Carmina song coins were thrown on the stage by the audience for her vocal efforts. This money she has turned into the Fund.

Nanette Comstock began her career as a star under the management of James K. Hackett at the Grand Opera House in Philadelphia last week. She appeared as Virginia Carvel in The Crisis.

Theodore Kremer is the author of the latest Maybrick play.

M. F. Cazelles arrived a week ahead of his company of French players, who are due next Saturday on the *Savoie*.

When The School Girl leaves Daly's Oct. 24 it will be succeeded by The Cingalee. William Norris will play the principal comedy part.

Edna May and her company, in The School Girl, will move to the Herald Square Theatre on Oct. 24, when The Cingalee is due at Daly's. After an American tour Edna May and company will return to London, May 6.

Mr. Wix, of Wickham, gave a professional matinee at the Bijou on Sept. 22.

Charles E. Blaney has secured the Princess Theatre, London, through his agents, Selwyn and Company, who will represent him there. The first play produced will be His Brother.

Fisher and Ryley will revive Florodora in New York late in the season.

Sullivan, Harris and Woods will start rehearsals of Theodore Kremer's new play, A Race for Life, Oct. 13.

Mr. Wilson, That's All! is the title of a new musical farce by E. D. Coe and Edward Jolly, in which the latter will be featured. The piece will commence its tour on Oct. 17, and will be under the direction of Woody and Jolly.

Myrtle May, who at the close of her engagement with the Broadway Stock, Denver, spent several weeks at Atlantic City, N. J., has returned to this city.

Edward Terry and his London company will appear at the Princess Theatre in January in a repertoire which will include The House of Burnside and Sweet Lavender.

F. D. Price, general manager of the [illegible]

REPORT ON THE LIBERTY THEATRE-EXTERIOR & INTERIOR July 6, 19..
BY JOYCE MATZ
FOR THE LANDMARKS COMMITTEE
OF MANHATTAN COMMUNITY BOARD #5

LIBERTY THEATRE, 234 West 42nd Street, N.Y.C. LP-1344 Item #40
LIBERTY THEATRE INTERIOR LP-1345 Item #41
Architect: Herts & Tallant
Date: 1904-1905
Original Owner: Klaw & Erlanger
Size: Approximately 1100 seats; auditorium and two balconies
Opening Production: "The Rogers Brothers In Paris", Oct. 10, 1904

The Liberty Theatre, a Klaw and Erlanger house, was built to display the talents of the popular musical comedy team, the Rogers Brothers, who had achieved great popularity in the early 1900's. "It joined the growing number of playhouses to invade 42nd Street, which threatened for a while to replace Broadway as the paramount theatrical domain," sayd Mary Henderson.

The great Negro musical "Blackbirds of 1928" became the notable success of this musical house before its end as a legitimate theatre. In 1932, it turned to vaudeville and motion pictures and is still a movie theatre.

Herts & Tallant, architects of not only the Liberty, but also of the New Amsterdam and Lyceum, are considered by historians to be the best theatre architects in New York.

The original 42nd Street facade, a three story narrow building with an attic arch and a beautiful cornice crowned by a spread eagle, has been seriously altered. The upper level has been totally destroyed and replaced with a blank concrete wall. The middle section is obscured by a billboard, behind which there appears to remain some part of the original facade. The bottom third has also been totally covered (or removed) at the street level by a marquee and panels.

Most of the lobby decoration has long since been removed, although some sections of the ornamental plaster work still remain on the walls and along the ceiling.

But, it is the interior of the Liberty that can still enchant, despite deterioration and years of neglect. Though the lower boxes have been removed, the upper ones still remain. The magnificent carving around the grand proscenium and the richly carved arches on the side walls over the boxes are still as splendid as they were in 1904, though they appear gold in the photos (attached) and are now painted to resemble mahogany or dark wood. The upper boxes with their ornate design and the fascia (decorative bands) on the balconies remain in tact

(more)

and there is also an attractive domed ceiling, which though painted over, appears as it was and still lovely.

Though designed by Herts & Tallant, in 1917 artist Joseph Urban was commissioned to redecorate the interior of the Liberty -However, no reference was found as to how or even whether or not this was completed.

According to the New York Times (7/8/1917), "The Liberty has been chosen as the playhouse in which Laurette Taylor resumed her engagement, begun the winter before at the Globe. She appeared there as the little Whitechapel drudge who does her bit as a nurse's helper in J. Hartley Manner's comedy, "Out There" -and will follow it with new plays from her husband's pen."

Florence Mills and Bill (Bojangles) Robinson danced in "Blackbirds of 1928" at the Liberty - and according to Adolf Placzek,"as a musical house (until 1933) the Liberty had considerable associative value. The names of George M. Cohan, Cole Porter and George Gershwin come to mind.

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

The Brandt Organization, through its attorney, Howard Zipser opposes landmark designation of the Liberty Theatre "on a technical basis and do not believe that the theatre meritsindividual designation."

# # #

RESOLUTION:

Manhattan Community Board #5 recommends landmark designation for the interior of the Liberty Theatre. The board does not recommend designation for the exterior. (However -if this once beautiful facade, some of which may still be left in tact, could be recreated,it would be a splendid addition to 42nd Street.)

Film Society of the University of New Mexico.
Birth of a Nation: Program Notes
. Albuquerque: Film Soc. Univ of New Mexico,
1956

Birth release as the Clansman
8 Feb 1915 Clune's now
Philharmonic Aud, LA

p 3 as Birth of a Nation Mar 3, 1915
at the Liberty Theater

p 5 Intolerence premiered
Sept 5 1916 at Liberty

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 Richar 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 attraction 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 Wes Forty-fourth Street, and is con trolled by the Henry B. Harr Company. Miss Ethel Barrymor will open the theatre the middle o October, either in "Cousin Kate or the new play Justin Huntl McCarthy is writing for her. Th theatre will be voted 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 special feature will be exceptionally roomy lobbies and a foyer. J. B. McElfatrick & 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 to create the rôle of Little Emily 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.

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."

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."

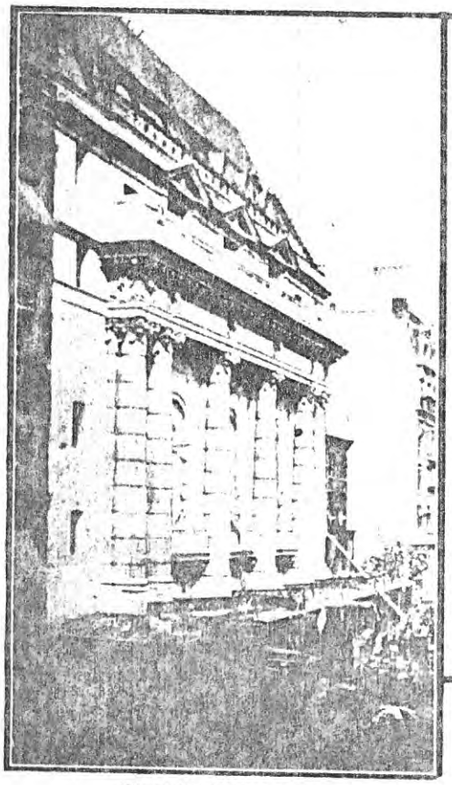
WILLIAM T. HODGE

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."

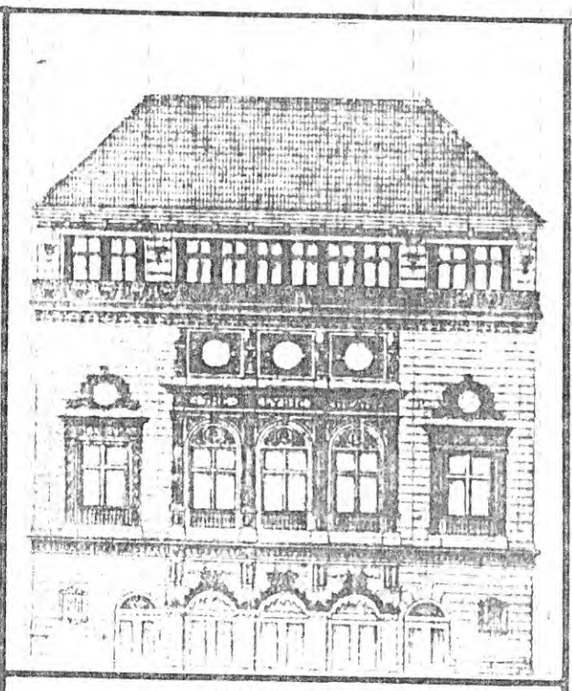
Liberty

The Theatre Magazine August 1903

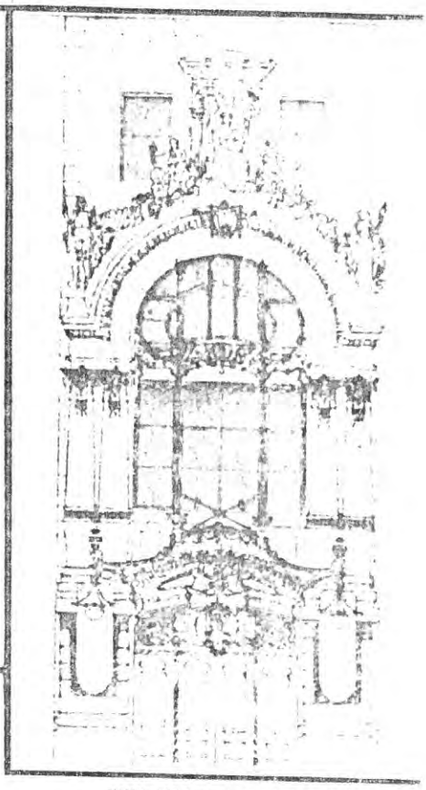
New York's Magnificent New Playhouses



NEW LYCEUM THEATRE



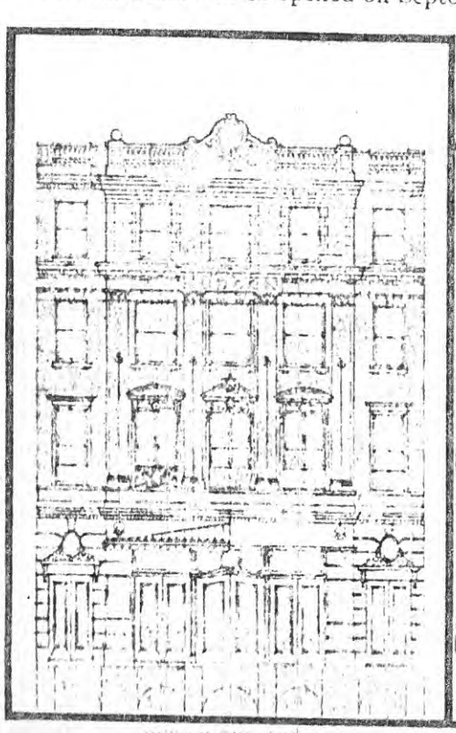
LYRIC THEATRE



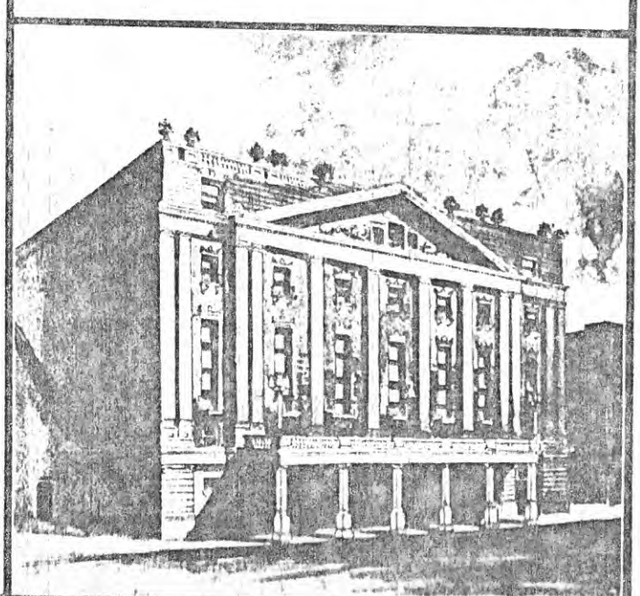
NEW AMSTERDAM THEATRE

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.

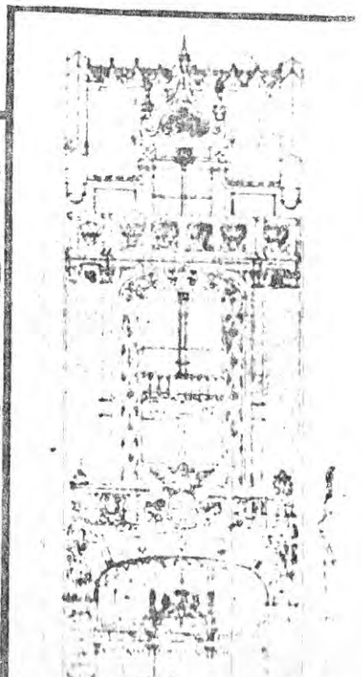
The New Lyceum, situated on Forty-fifth Street, just west of Broadway, will be controlled by Charles and Daniel Frohman and will be opened on September 21st next by Edward H. Sothern in his new play by Justin Huntly McCarthy, entitled "The Proud Prince." With the exception, however, of a few star engagements 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

Gus and Max Rogers, as Harvard Professors in "The Rogers Brothers in Harvard" opens at the Knickerbocker Sept. 1st.

THE ROGERS BROTHERS AND MAUD RAYMOND,
In "A Reign of Error," at the Boston Museum.

Photograph by Otto Sarony Co., New York.

GUS ROGERS AS *RUDOLPH KAHN* AND MAX ROGERS AS *ADOLPH FINKLELEINER* IN "THE ROGERS BROTHERS IN PARIS."

... building laws regulating ... theatres in this city has more ... ed with, especially in the matter ... the plans were drawn they were not ... by the Buildings Department with com... but they were also submitted to the ... Fire Underwriters, and every additional ...gestion made by this body was accepted and carried out.

The main entrance on Forty-second-st. is supplemented as an exit by a wide court on each side of the theatre, running into Forty-first-st., providing separate exits on both sides of the house from the auditorium and both balconies. Besides these, there are two large protected staircases on the north side of the house. These courts are twelve feet wide, or three and a half feet wider than the law requires. There are five exits into them from the orchestra floor, besides the main entrance from Forty-second-st. From the first balcony there are four exits into them and the two grand staircases leading to the main floor and the Forty-second-st. entrance. From the second balcony there are six exits into them, besides two entirely isolated interior fireproof staircases, not connecting with any other part of the theatre, running to Forty-first-st. These, with the main entrance staircase, make nine fireproof exits from the second, or upper, balcony, which has a seating capacity of only 264 people. This gives twenty-one separate interior fireproof exits, exclusive of an elaborate system of exterior fire escape galleries on all sides of the building. The dressing rooms are situated on the Forty-first-st. side and are provided with exterior fire escape galleries, with exits to the street at both ends of the building. Filled to its capacity, this theatre can be emptied from top to bottom in less than two minutes. No interior exit staircase in the building is less than nine feet in width. All patrons of the theatre will enter at the Forty-second-st. entrance.

The principal motif in the architectural decoration of the theatre is suggested in the ornamentation of the Forty-second-st. facade—the Liberty Bell, surmounted by an eagle—and is carried through the entire design to the arches over the proscenium and boxes. The main entrance on Forty-second-st. is flanked on either side by caryatides representing Comedy and Song, and is also treated in the same style as the remainder of the decorations. The vestibule has an arched dome extending about thirty feet. Here doors of embossed leather swing into a spacious foyer about fifty feet in length. Patrons of the first and second balconies will go up a wide grand staircase immediately facing the foyer, while those who purchase orchestra seats will turn to the right into the grand promenade and orchestra.

The mural decorations, designed by F. Richard Anderson, are in keeping with the general character of the theatre. The treatment of the domed vestibule which leads into the foyer is old gold and aluminum. The foyer leading into the grand promenade is toned in ivory and white. The treatment of the grand promenade is a part of the color scheme of the auditorium—tones in old gold, amber and ivory. This color scheme includes the seats, carpets, draperies and drop curtain, the purpose being to create a soft but brilliant effect.

The dome is decorated in the old Colonial roof-beam effect. Over the boxes, on either side of the proscenium arch, the feature of the ornamentation is an eagle with wings rampant surmounting a Liberty Bell. The decoration of the ladies' retiring rooms is carried out in the pansy design, with apple green, ivory and gold. The furnishings are in bird's-eye maple. The men's lounging and smoking room is fitted in old English style, in weathered oak, with massive furniture upholstered in Spanish leather.

AT THE HOTEL CHAMPLAIN.

Hotel Champlain, N. Y., Sept. 24 (Special).—Late sojourners here are crowding every moment with amusements and pleasures which the superb weather of the last week has permitted. Trips to the Au Sable Chasm, drives to Cumberland Head, sails to Burlington, all those enjoyable little outings which one puts off from day to day because they can be made at any time, have been delayed long enough, and now there is a rush to complete the sightseeing in this vicinity.

On Tuesday a heavy rainstorm provided spectacular entertainment for all. Many ascended to the lofty tower balconies of the hotel, from which vantage point they witnessed one of the grandest sights afforded by nature when in an angry mood. Mountain, lake, field and forest spread out in a vast panorama, over which gathered black storm clouds driven by a gale of wind from the north. Seldom have there been seen here more beautiful effects of light and shadow than were presented by this storm, fierce as it was brief.

David Willcox, Robert Olyphant, Abel I. Culver and Charles H. Booth returned to New-York on ... Willcox's private car on Monday. ...omeward bound ... contin... ...rrive in...

...How Can Brotherhood Be Best Promoted?" In the evening a public meeting will be held in the Academy of Music, Chairman, the Right Rev. O. W. Whitaker, Bishop of Pennsylvania, with addresses on "Aggressive Church Work by Laymen; Its Practicability," by the Rev. Dr. McIlvaine, rector of Calvary Church, Pittsburg, and "Its Results," by James L. Houghteling, of Chicago, founder of the Brotherhood of St. Andrew.

On Friday afternoon the Archbishop of Canterbury is to be one of the speakers.

On Sunday the charge to the convention will be given in Holy Trinity Church by the Right Rev. Charles H. Brent, Bishop of the Philippines. In the afternoon, at a public mass meeting in the Baptist Temple, the Right Rev. Alexander Mackay-Smith, Bishop Coadjutor of Pennsylvania; the Right Rev. T. F. Gailor, S. T. D., Bishop of Tennessee, and the Right Rev. Lucien L. Kinsolving, Bishop of Southern Brazil, will speak. In the evening the shortened evening prayer will be followed by two addresses on "Fundamentals: Prayer," by George A. King, of London, first vice-president of the Brotherhood of St. Andrew in England, and "Service," by Edmund C. Billings, of Boston, second vice-president of the Brotherhood of St. Andrew in the United States, and a farewell meeting, over which G. Harry Davis, first vice-president, will preside, will close the convention.

AT VIRGINIA HOT SPRINGS.

Virginia Hot Springs, Sept. 24 (Special).—So many New-Yorkers will be here from now on to the middle of November that it is interesting to note the list, as well as the list of Philadelphians, coming here shortly. These include a majority of the Narragansett Pier and Newport colonies, seeking the mountain climate before opening their town houses. The names are as follows: Mr. and Mrs. O. H. P. Belmont, Mr. and Mrs. William B. Leeds, Mrs. E. J. Berwind, Mrs. E. Rollins Morse, Mrs. H. Mortimer Brooks, Henry T. Sloan, Miss Sloan, William B. Sloan and family, Mrs. Buchanan Winthrop, Miss Winthrop, Mrs. Alexander Van Rensselaer, Mr. and Mrs. James B. Duer, Mr. and Mrs. James B. Taller, Mr. and Mrs. Theodore K. Gibbs, George G. Haven, Miss Haven, Mrs. Robert W. De Forest, Mr. and Mrs. Frederick H. Betts, Mr. and Mrs. Charles W. Harkness, Mrs. Stuyvesant Fish, Lispenard Stewart, Henry G. McVickar and H. Livingston Center.

From Philadelphia are coming Mr. and Mrs. Henry W. Biddle, Mr. and Mrs. Clarence Dolan, Mrs. Theodore Cramp, the Wanamaker families, Mrs. Alfred E. Norris, George A. Huhn and family and Mr. and Mrs. A. Sidney Carpenter.

Mrs. Oscar Richard, who has been abroad all summer, arrived here this week, accompanied by Mr. Richard. Mrs. Richard often entertains at tea on the clubhouse lawn afternoons in the course of the tennis matches.

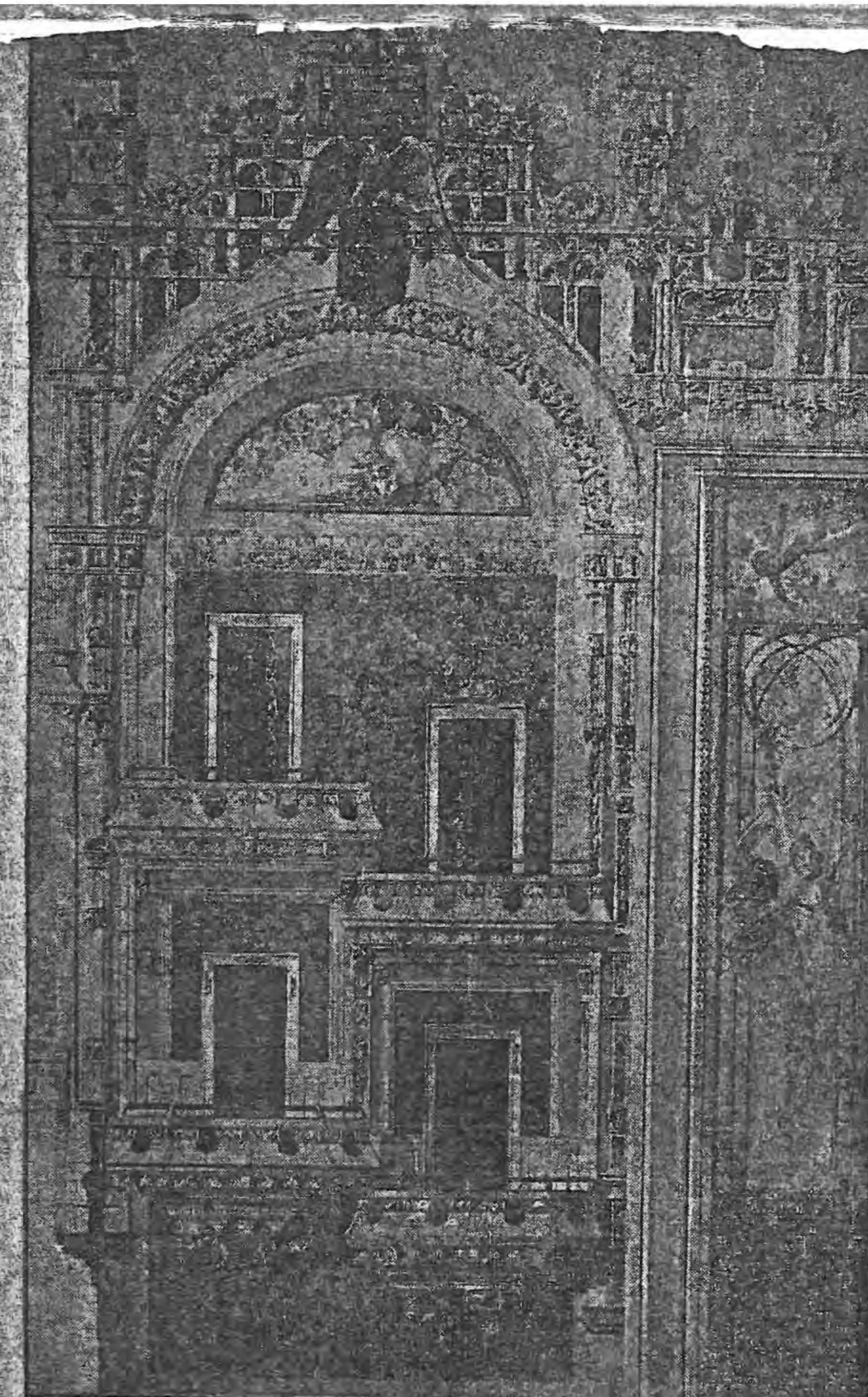
Mrs. George Draper, of Hopedale, Mass., gave a bridge and tea party at the clubhouse on Tuesday afternoon for Mrs. George Davie, of Kentucky.

Mrs. Seth Barton French gave a dinner and dance for members of the younger set here on Wednesday night, in honor of the pretty daughters of Mr. and Mrs. Lanier Dunn, here for the season, from Washington.

WHAT IS THE ANSWER?

From The Somerville Journal.

Maybe love is blind, as the old saw says, but it has been generally observed that the pretty girl, as a rule, is the one that gets married first.



THEATRES - U.S - New York

STYLE OF INTERIOR DECORATION OF THE NEW LIBERTY THEATRE.

1904

NEW LIBERTY THEATRE.

Another Playhouse to Open in Forty-second-st.

The new Liberty Theatre, in Forty-second-st., between Broadway and Eighth-ave., will be opened on Monday evening, October 10, with "The Rogers Brothers in Paris," now playing at the New-Amsterdam. The new Liberty, which is now practically completed, is owned by the Klaw & Erlanger Amusement Company. It will be under the management of Klaw & Erlanger, and was built to provide a New-York home for the Rogers Brothers, who have an interest in it.

The new playhouse will have about the seating ...city of the Knickerbocker Theatre, and is de... in the style of Francis I. As this style ...d in the time of the later troubadours, it ...dered appropriate in character for a ...oted to light music and comedy. There ...conies, both of which are built on the ...inciple. There is not a post or pillar ...o obstruct a clear view of the stage. ...entirely of fireproof material...

October 1, as in past years, and many of the regular patrons are remaining until the closing date.

Arrivals from New-York: W. R. McLaughlin, Miss Sara E. Cook, Robert N. Bolton, Dr. S. D. Henry, Miss Henry, Edward Penfield, Mr. and Mrs. J. L. Jackson, Mr. and Mrs. M. P. Blauvelt, Mr. and Mrs. F. D. Hatfield, John D. Thees, jr., Mr. and Mrs. C. A. Walker, Mrs. Edward Penfield, Walker Penfield, Colonel Le Grand B. Cannon, Mrs. Chester Griswold, Mrs. Louis C. Clark, Mrs. J. G. Kugelman, Fred B. Kugelman, Marion S. Kugelman, Miss Mildred Holland, Edward C. White, Mr. and Mrs. Herman Plant.

THE BROTHERHOOD OF ST. ANDREW

Annual Convention To Be Held in Philadelphia.

The nineteenth annual convention of the Brotherhood of St. Andrew will be held in Philadelphia on Thursday, Friday, Saturday and Sunday, September 29 and 30, and October 1 and 2. The convention marks the twenty-first anniversary of the founding of the brotherhood. The first meeting will be the "Quiet Hours" from 10 a. m. to 12 o'clock on Thursday, September 29, in Holy Trinity Church, Nineteenth and Walnut sts. This service will be conducted by the Right Rev. Daniel S. Tuttle...

Unidentified Clipping: Liberty Theatre Clipping File
Linc. Center Theater Coll

Special Theater Hearing, June 14th and 15th, 1982

Name:	LIBERTY THEATER LIBERTY THEATER INTERIOR	LP-1344 LP-1345	Item #40 Item #41
Other names:	(none)		
Address:	234 West 42nd Street		
Architect:	Herts & Tallant		
Date:	1904-1905		
Style:			
Original owner:	Klaw & Erlanger		
Size:	Approximately 1100 seats; auditorium and two balconies		
Opening Production:	The Rogers Brothers in Paris, October 10, 1904		

LIBERTY THEATER interior, 234 West 42nd Street, Manhattan

Liberty Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor to the first balcony floor and all connecting entrance areas; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium, the upper part of the stage house, the staircases leading from the first balcony floor to the second balcony floor and all connecting entrance areas; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling, the upper part of the stage house; and the fixtures and interior components of these spaces, including but not limited to, wall, ceiling, and floor surfaces, doors, stair railings, and attached decorative elements.

(12)

Manhattan

LP Number 1344 & 1345

Date Heard _____

Proposed Landmark Liberty Theater
234 West 42nd Street
(730-0322).

Site - Tax Map Block 1013 Lot 49

Owner Alfred R. Goldstein; Annbar Assoc.
c/o Elk Realty Inc. 685 Fifth Ave. NYC 10022

~~Representative (of owner)~~ Lessee Bernard B. Brandt; Brandt Theatres; 229 West 42nd Street, NYC 10036

Community Board John Stricker, CB 5, Room C-54, 10 Rockefeller Plaza, NYC 10020

Department of Buildings
Borough Superintendent George Sakora, P.E., 20th floor Municipal Building; New York, NY 10007

Borough President Andrew Stein; Room 2050 Municipal Building; New York, NY. 10007

Council Member - at - large Henry J. Stern; City Council City Hall; New York, NY 10007

Council Member - at - large Edward Wallace, City Council City Hall; New York, N.Y. 10007

Congressman S. William Green, 110 East 45th Street, New York, N.Y. 10017

Council Member Carol Greitzer, 51 Chambers Street, New York, NY 10007

Senator Manfred Ohrenstein, 131 Waverly Place, New York, NY 10011

Assembly Member Richard N. Gottfried, 131 West 72nd St. New York, New York 10023

Interested Party (ies) _____

Please attach "blurb" in final form and forward to Marion Cleaver by _____.

LP- _____

Heard 6/14 - 6/15/82

ITEM NAME Liberty Theater

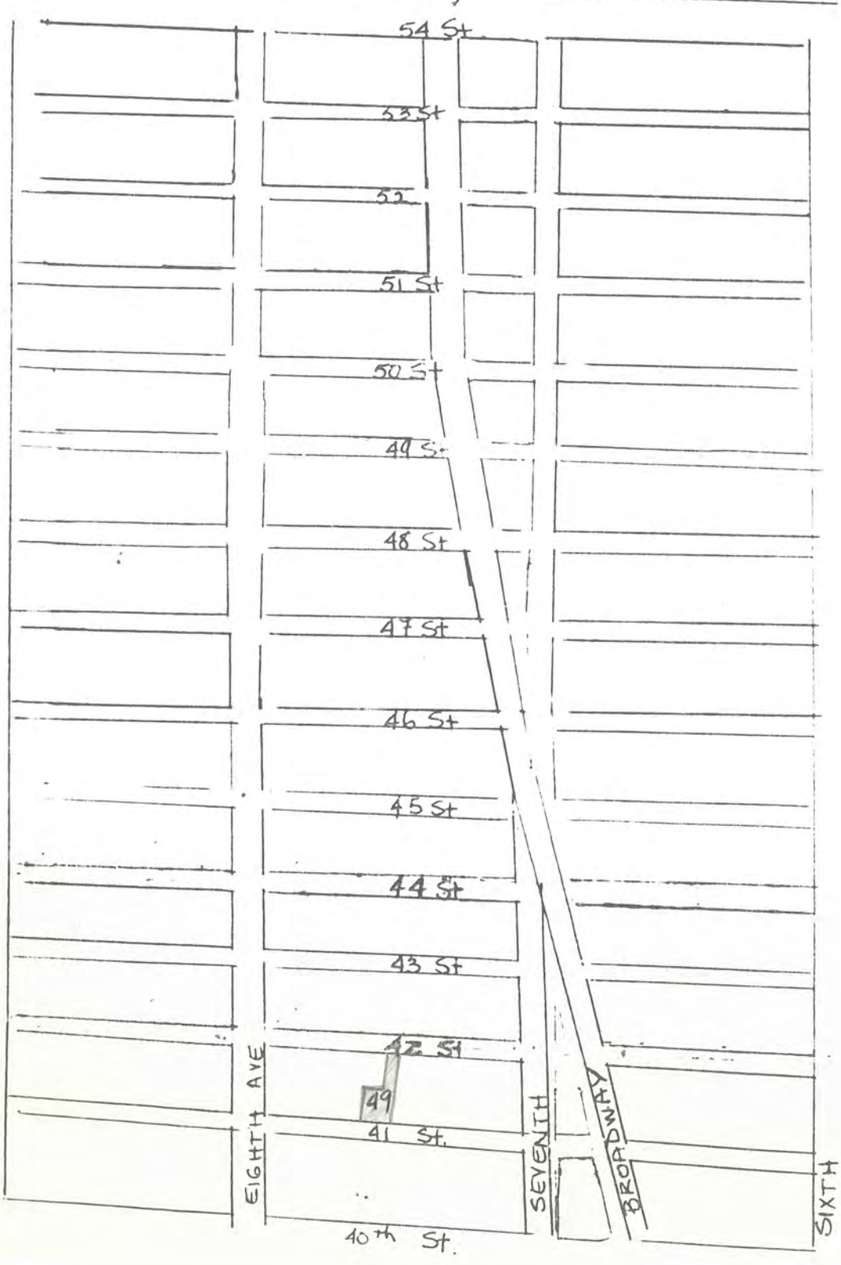
ADDRESS 234 West 42nd Street

BOROUGH Manhattan

OWNER Alfred R. Goldstein; Sunbar Assoc.
c/o Elk Realty Inc, 685 Fifth Avenue, NYC 10022

Lessee: Bernard B. Brandt, Brandt Theatres;
229 West 42nd Street, NYC 10036

TAX MAP BLOCK 1013, LOT 49



Liberty Theater — LP-1344
& interior — LP-1345

Hearing closed 10/19/82.

Record open 30 days.

Liberty Theater CP-1344
& interior CP 1345