FINAL DRAFT
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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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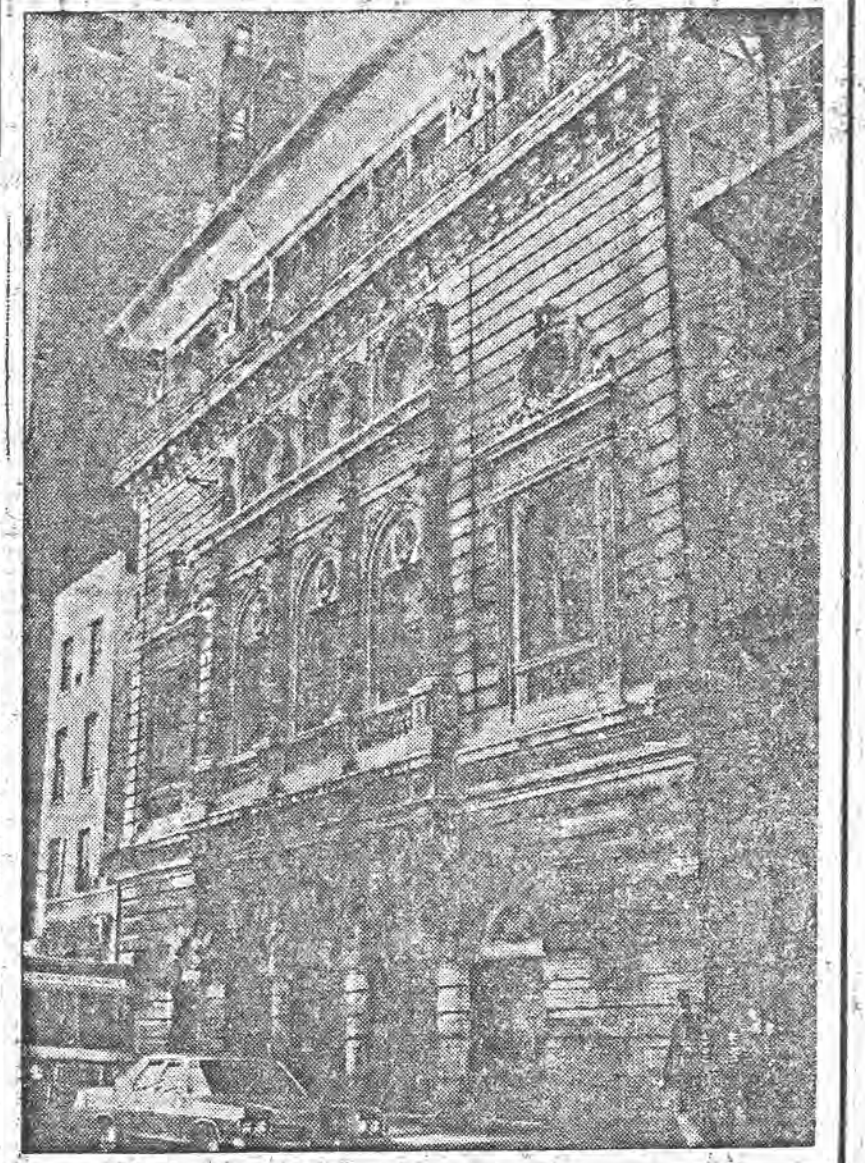
(2/13/92)

LYRIC THEATRE 43RD St W of 7th Ave.



The New York Times/John Soto

**The Lyric Theater on West 43d Street: Its modesty of scale recalls an earlier era.**

tion to itself or to dress up pretentions to which audiences might or might not subscribe.

The people who rolled up for "Rosmersholm" at the Lyric in 1907 knew exactly what they were in for. They also knew that they couldn't get it anywhere else. With no movies, no radio and no television, there was simply nowhere else to go for a play that would appeal as much to the intelligence as to the heart. So the architect of the Lyric Theater did not have to be in the business of explanation or seduction when he drew up his plans in 1903.

•

Throughout history there has been an instinctive rightness of design about the theaters, in which something fundamental to a particular time and place has happened. When that something loses its fundamentality, the theaters in question languish and die. If not immediately torn down they linger on, all face and no function, like the great London music halls or the huge movie houses of the 1930s in which the architecture of display found its apogee. The poignancy of the lapsed playhouse reminds us that change is the law of life and that what we loved once we may love no longer.

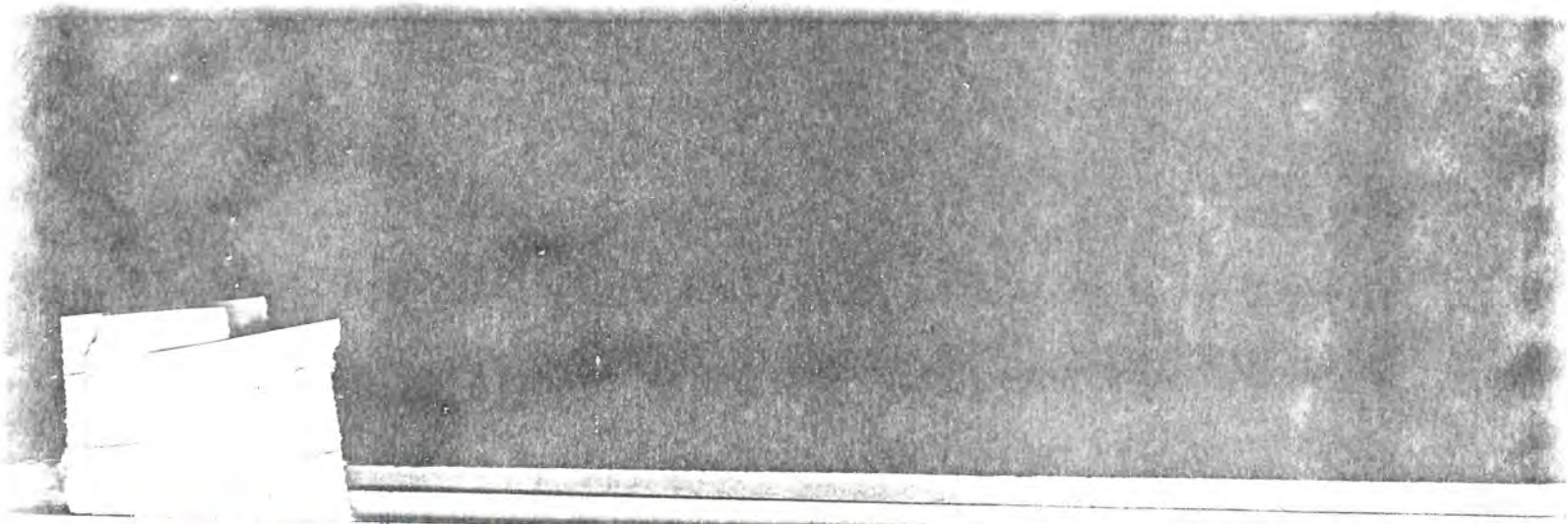
Institutionalization is a killer, in this context. The Moscow Art Theater for the first half of this century and more was like a church hall. The seats were appallingly hard, the curtain seemed to be pushed back and forth with a cleft stick and a long piece of string and the dark green exterior could not have been repainted since the death of Stanislavsky in 1938. There was no "design," as we know the word today. But there was very great ensemble playing in some of the best plays ever written.

Much the same could be said of Bertolt Brecht's theater in east Berlin. The Theater am Schiffbauerdamm looked like a herring factory that had run out of herrings. It will not rank in architectural history with great theater buildings like Palladio's Teatro Olimpico in Vicenza, any more than the original Abbey Theater in Dublin will. It was a dump. But what acting! What performances of "Coriolanus" and "Mother Courage" and "The Threepenny Opera"!

•

In the theater, nothing is for ever. Great companies run out of juice, the public looks elsewhere for its astonishments, playhouses where people once stood in line to the street corner turn into architectural scrap. Theater is matchmaking, and the match too often goes stale. Whence the look today of the Lyric Theater, and of the many other theaters in New York that survive—where they survive at all—as barely decipherable incidents in the metropolitan scene.

For it is not only the players who steal away at the end of the performance. The very bricks and mortar seem to know when society has had enough of them. We turn away, and they take the hint, and soon nothing is left of them but a more than usually jaunty cornice and a name, now largely erased, that every cab driver once knew by heart.



Inside ~~New~~ 42nd Street. 1978. maylallas

# The Lyric Theater (1903)

213 W. 42nd Street

V. Hugo Koehler, *Architect*

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The main entrance and facade of the Lyric still stand in dilapidated grandeur on 43rd Street. On 42nd Street, there is a narrow entrance which originally had an imposing stone portico supported by columns. Over the entrance a two story arch fills the facade, and highly ornamented keystone and brackets support a deep cornice. Today, this facade is completely covered by a metal sign.

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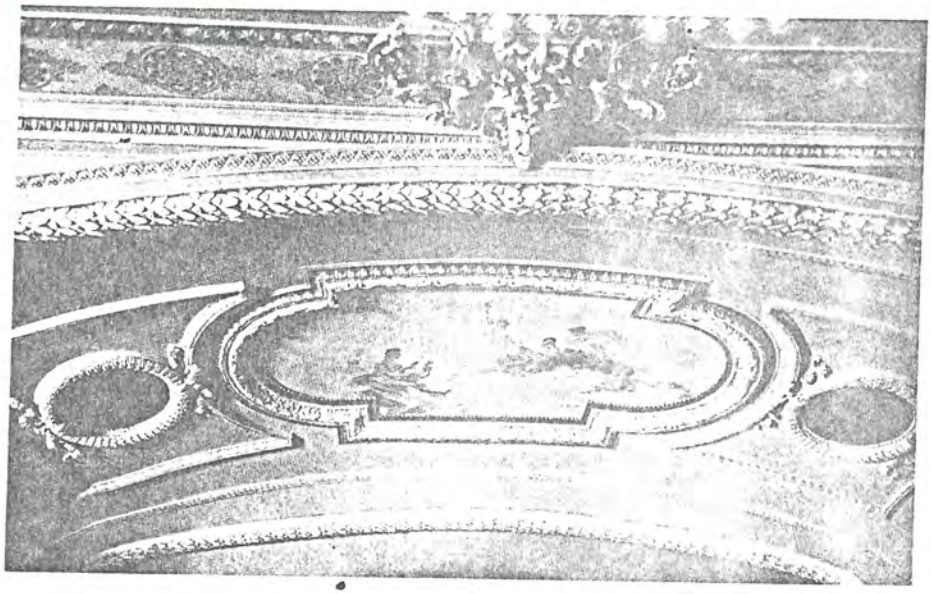
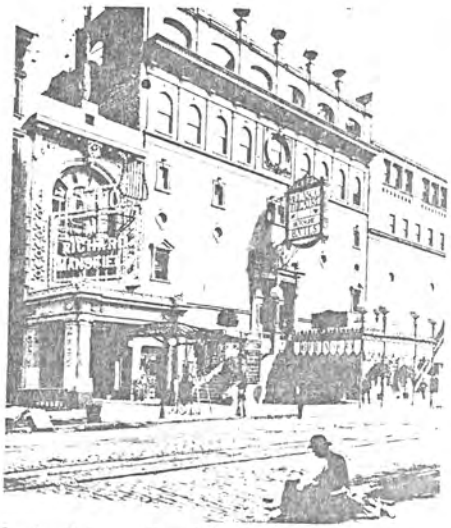
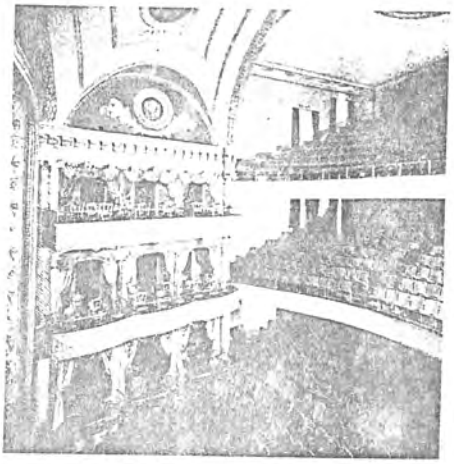
One of Koehler's innovative features was to orient the theater parallel to the street so that access to and egress from the seats were off the side aisles. This added considerably to the ease of seating.

The Lyric Theater had a long and impressive history serving the careers of such notables as Douglas Fairbanks, Otis Skinner, George Arliss, William Hawersham, Fred Astaire, Bobby Clark, Flo Ziegfeld, Rudolf Friml, George S. Kaufmann, and the Marx Brothers.







Lyric, Belasco (Republic, Victory) 1904

1941 - June 19 - 21:1

# LYRIC THEATRE

213 West Forty-second Street

Musical house — Architect: V. Hugo Koehler

Opening production: October 12, 1903, *Old Heidelberg*

The Shuberts built the Lyric to be the home of the American School of Opera, an organization headed by composer Reginald DeKoven, and to feature a yearly engagement by Richard Mansfield and his dramatic troupe. For a number of years, musical theatre did indeed alternate with drama on its stage, where both American and Continental stars performed.

During the early Depression years, it was abandoned as a legitimate theatre and became a movie theatre, which it has since remained. Its last presentation was the Negro musical *Run, Little Chillun*, which closed the theatre's legitimate career in 1933.

centric dancer. As Paderewski, he left a mechanical piano going while he danced with Violet Zell.

Almost nothing was left out of *Chin-Chin*, which reverted in shameless fashion to the technique of suspending as heavy a weight of entertainment as possible from as tenuous a plot-thread as possible. The advertisement offered "caravans of pretty girls; carloads of novelties; tingling-jingling numbers; gorgeous costumes; wonderful scenes; startling situations; quaint Toy Bazaar; teddy bear dances; the Wishing Lamp; the Rain of Gold; the Inimitable 'Paderiski'; the Flight of the Pagoda; the Flight of the Airship; the Marvelous Ventriloquist; the Clown Band; Mademoiselle Falloffski, etc. etc." To top it all, the beauteous Marion Davies put in her appearance; and Fred Stone sang "Good-bye, Girls, I'm Through."

In *Jack O'Lantern* (1917), Caryll wrote the score for an almost equally popular extravaganza, in which Fred Stone appeared in partnership not with Montgomery but with Oscar ("Rags") Ragland, the king of burlesque comics, who on this occasion made one of his few ventures into the presence of a legitimate-theatre audience. The following year Caryll wrote a musical comedy in collaboration with Guy Bolton and P. G. Wodehouse, *The Girl Behind the Gun*, in which Donald Brian and Wilda Bennett poked fun at "the godmother craze among French soldiers and the godson craze among French girls."

Among the composers of the older generation, Reginald de Koven had become by now something of a myth. A living myth, to be sure, for he kept right on feeling the impulse to compose. From the eagerness with which producers—even canny ones, like the Shuberts—seized at each new De Koven comic opera over more than twenty years, one would think that *Robin Hood* had been more of an earth-shaking work than it was. In point of fact, the chief use of *Robin*



*Hood*, after its first far from immoderate run, was as a standard repertory piece for the Bostonians, who throve on the presentation of well-cast, smoothly staged comic operas of traditional stripe, from Gilbert and Sullivan to von Suppé's *Fatinitza*. In the later years of his career, De Koven disappointed producers and audiences who hoped for another "O Promise Me" or "Brown October Ale." Christine Nielson and Dorothy Jardon sang in *Her Wedding Trip* (1911), and Mitzi Hajos and Mae Murray lent their vivacious personalities to *Her Little Highness* (1913), to no avail. *Robin Hood* and *Rob Roy* were revived in 1912 and 1913, and *The Highwayman*, with Bianca Saroya, John Charles Thomas, and Jefferson de Angelis, in 1917; but the pavement was worn down by the footsteps of those who passed by the theatre without pausing to buy tickets.

Two more titles complete this end-of-an-era obituary. Gustav Luders was represented for the last time in 1913, by *Somewhere Else*, which was so harshly criticized that a rumor spread to the effect that Luders' subsequent suicide was caused by its bad reception. Ludwig Englander did not commit suicide after the nine performances of his last comic opera, *Madam Moselle* (1914), but it was obvious that he could no longer win the public that had supported his efforts a decade earlier.

When *The Firefly* opened at the Lyric Theatre, under Arthur Hammerstein's management, in 1912, it was apparent that the son of the former director of the Manhattan Opera had discovered an important new talent in Rudolf Friml, its composer. A young American who had started out as a piano virtuoso, Friml possessed a spontaneous gift for writing operetta tunes with a little more substance than the ordinary musical-comedy song. His sensitive feeling for the voice made his tunes grateful to singers, without taxing their resources. The score of *The Firefly* enabled Emma

VICTORY THEATRE

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

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

LYRIC THEATRE

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

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

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

TIMES SQUARE-APOLLO THEATRES

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

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

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

From Prospect Park South Historic District Desig. Report 1979



MARLBOROUGH ROAD, East Side between Church Avenue and Albemarle Road.

No. 83. The Temple Beth Emeth (House of Truth) building was designed in 1913 by Simon B. Eisendrath of the firm of Eisendrath & Horwitz, one of the leading early 20th-century New York architectural firms specializing in the design of synagogues. Among the other Brooklyn synagogues designed by this firm are Beth Elohim (1908) on Eighth Avenue and Garfield Place, in the Park Slope Historic District, and Bnai Israel (now Salem Gospel Church, 1917) on Fourth Avenue and 54th Street in Sunset Park. All of the known Eisendrath & Horwitz buildings were designed in a Classical Revival style.

The roots of Temple Beth Emeth go back to 1906 when a group of Flatbush women began efforts to organize a Jewish congregation. The organization of Temple Beth Emeth in 1911 marks "the start of Jewish religious activities in the /Flatbush/ section, and the /congregation was the/ leader of the Jewish religious movement in Flatbush."[2] Between 1911 and April 1914, when the synagogue building was completed, services were held at the Fourth Unitarian Church on Beverley Road. Temple Beth Emeth became an extremely successful congregation, and in 1921-22 the building was expanded along Marlborough Road. The land upon which the original building was constructed had been sold by Dean Alvord to insurance broker, William S. Banta of Ocean Avenue, but he never built a house on the site. The extension, however, replaced one of the earliest houses of the development, a frame structure designed in 1904 by Slee & Lapointe for Dean Alvord and sold to chemist Herman C. Fuchs.

The brick temple is arranged in a symmetrical manner with a central entry pavilion placed at an angle facing the corner. Within a large brick entrance arch are doors surrounded by a stone enframement ornamented with a plaque and a garland and topped by an elliptical stained-glass window. This brick arch is framed by stylized Corinthian columns of stone that rest on low walls flanking the stairs leading to the entrance. The columns support a pedimented entablature with the words "Temple Beth Emeth" inscribed on the frieze between two projecting roundels. A pedimented brick parapet surmounted by a star of David rises behind the entablature. A stone beltcourse at the line of the pediment continues across the entire synagogue facade. Iron lamp standards guard the main entrance to the building. Street-level entrances with stone enframements topped by ocular stained-glass windows are located on the side facades of the projecting pavilion. Curving wings with simple elevations flank the entrance pavilion. The facade of each wing is articulated by two recessed panels. The panel closest to the entry has a projecting brick arch enclosing an elliptical stained-glass window and a central brick panel with stone corner blocks. The arches are flanked by narrow stained-glass windows with chamfered stone sills. A large round-arched stained-glass window is located on the rear wall of the building.

The block-like extension on Marlborough Road was designed in 1921 by the firm of Koehler & Tallant. It is quite similar in its detailing to the main body of the synagogue. On the facade of this extension is a four-part rectangular window with leaded-glass transom. The central portion of the window is set within a stone surround with a raised frieze and pediment and is flanked by narrow window sections with leaded-glass transoms. The entire window arrangement is set within a blind brick arch recessed within a large brick panel. A stone cornice and brick parapet crown the extension which is connected to the main sanctuary by a recessed, two-story entry bay.

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from midtown zoning + Theatres file

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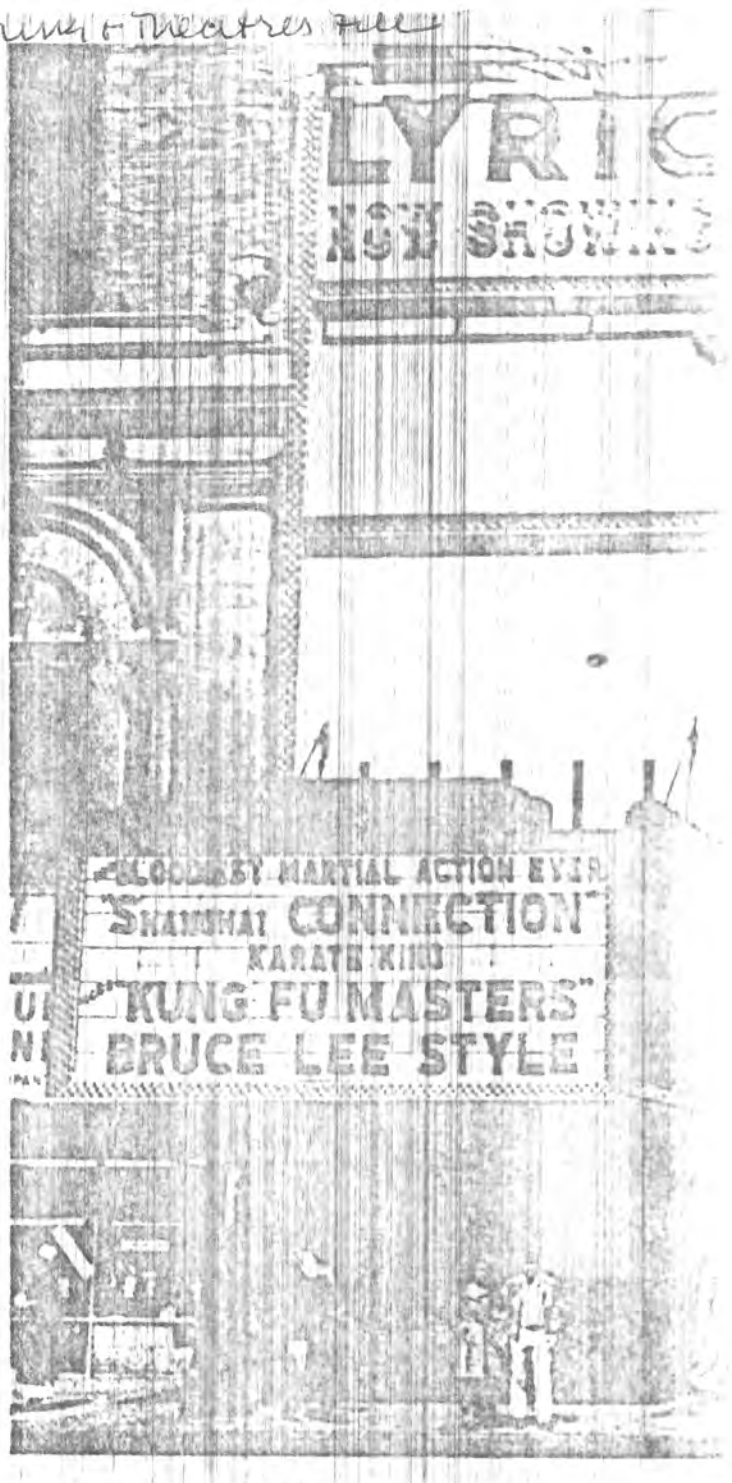

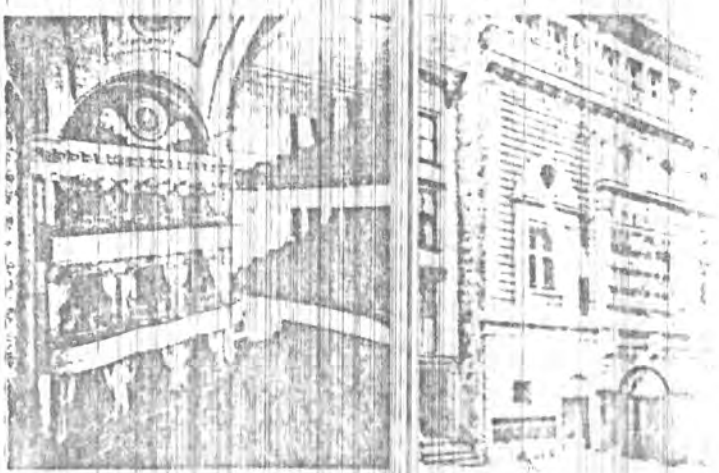

FINAL ACT IS PLAYED AT A DRAMA STUDIO
*New York Times (1923-Current file);* Apr 8, 1961;
ProQuest Historical Newspapers: The New York Times (1851-2010) with Index (1851-1993)
pg. 12

# *FINAL ACT IS PLAYED AT A DRAMA STUDIO*

Battered stage props, dusty costumes and broken furniture cluttering the curb at the rear of the Lyric Theatre off Times Square were the left-overs yesterday of many dreams of theatrical glamour and fortune.

A begrimed sign propped up against the theatre wall next to the stage door at 220 West Forty-third Street helped to tell the story. It read:

"Avlon Institute of Music and Fine Arts. Founded in 1923. Lessons in All Musical Instruments, Voice, Piano, Theory, Drama and All Phases of Dance Instruction."

And posted on the wall was a newly painted placard that contained a telephone number and the brief message: "Top Floor for Rent"

Standing guard over the relics was Pasquale De Phillips, a stocky, broad-shouldered man who described himself as an auction speculator, of 171 West Fourth Street. He said the studio had been evicted and the furnishings on the sidewalk were the unsaleable remnants.

"I'll be 70 years old in June—been in this business thirty years, starting with a horse and wagon," he said. "Now I'm just hanging around in case somebody comes by and makes me an offer for this stuff."

Mr. De Phillips finally left, but the items remained on the sidewalk throughout the night. The Sanitation Department said it could not remove them until it had received a notice of eviction.

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**Classified Ad 238 -- No Title**
*New York Times (1923-Current file)*; Jan 3, 1956;
ProQuest Historical Newspapers: The New York Times (1851-2010) with Index (1851-1993)
pg. 127


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# Mattachine Review, Volumes 1-2

Mattachine Society, 1955 - Gay liberation movement

0 Reviews

## From inside the book

220 West 43rd St mattachir Search

1 page matching 220 West 43rd St mattachine in this book

Page 60

followed each first Tuesday evening, at Avlon Studios, 220 West 43rd Street, and will continue at this time and place indefinite ly. As of this time, membership stands at 14.

The chapter is presently in process of reorganization, which is expected to be complete by the date of the convention. Smal-

Where's the rest of this book?

Results 1-1 of 1

## What people are saying - Write a review

We haven't found any reviews in the usual places.

## Contents

2:31 PM
6/25/2014

his and our critic **Alexander Woollcott,** trenchant wit Dorothy Parker (married to gay writer **Alan Campbell,** with whom she wrote the original *A Star is Born*), actress **Tallulah Bankhead,** and George S. Kaufman. It was here, for instance, that Parker and her wit-nemesis Clare Boothe Luce first generated these phrases, which have no doubt spilled out of your sweet little mouth at some catty moment: Parker and Luce were leaving at the same time. Luce, allowing Parker to step ahead, said, "Age before beauty." And as she passed, Parker muttered, "Pearls before swine," thank you very much. Bankhead used to hang out here so much with three pansexual actress friends (**Estelle Winwood, Eva Le Gallienne,** and **Blyth Daly**) that they came to be called "the Four Horsemen of the Algonquin."

For years the Algonquin was considered a swanky hotel in its own right, and regular guests have included **Noël Coward, Tennessee Williams, Gore Vidal, Thornton Wilder,** and **John Osborne. Gertrude Stein** and **Alice B. Toklas** stayed here during Stein's 1934 lecture tour. And many others—a young actor you are about to meet who lived next door at the Iroquois, the struggling writers who lived across the street at the Paramount—have used the Algonquin address and lobby to impress editors and directors.

*Walk east a few steps.*

### 9. The Iroquois Hotel • 27 West 44th Street
*between Fifth and Sixth Avenues*

Born James Byron in Marion, Ohio, the young man who moved into room 82 here was destined to burn his way into America's heart as a young sensitive rebel, but not quite a giant. (Hey, who thinks I should be writing game-show questions? Or better yet, talk-show introductions?) Okay, okay. **James Dean** shared room 82 with William Bast (who later went on to produce TV's *The Colbys*). At the time, in early 1952, Dean was a guinea pig testing out stunts for the producers of the game show *Beat the Clock*. This was already his second home in New York: he first took up residence in the fall of 1951 at the West Side Y, one of those enormous residential YMCAs built in the 1930s that became famous as gay retreats. Dean himself became well-known in gay circles for his penchant for leather bars and for having his lovers burn him with their cigarettes; somewhere along the way, it is said, he even picked up the *nom de nuit* of "the human ashtray." Of his sexuality, Dean once said, "Well, I'm certainly not going through life with one hand tied behind my back."

Two *Rebel* notes: When Dean began to back out of the filming of *Rebel Without a Cause*, the alternate who was lined up was **Tab Hunter.** Either way, they seemed to want a queer boy for the job.

Late in his sadly abbreviated life, the actor **Sal Mineo** commented that during the filming of *Rebel*, for which he was all of fifteen years old, he "was in incredible awe of [Dean]. I was fascinated by him. I think it was sexual to an extent, but I had no idea or any understanding of affection between men. I really gave him hero worship, and I recognized later what it was, but the feeling then was that I couldn't wait to just get near him. . . . It was only years later that I understood I was incredibly in love with him." You and half the world, Sal.

*Head west and pick up 43rd Street off Sixth Avenue.*

### 10. Mattachine Society • 108 West 43rd Street
*between Sixth and Seventh Avenues*

**Harry Hay,** together with **Chuck Rowland, Rudi Gernreich,** and a handful of others, founded the **Mattachine Society** in Los Angeles in 1950. There is record of a Society for Human Rights in Chicago in the '20s, and there were various rumblings in the years after the Second World War, including a Veterans Benevolent Association here in New York and a group of Los Angeles men who gathered as Bachelors for Wallace in support of Progressive candidate Henry Wallace in the 1948 presidential campaign. Mattachine, though, was the first homosexual rights organization formed in this country that really held and grew, with chapters forming around the country. Not that it didn't have its in-fighting and organizational troubles, folding shortly after getting started and then starting up again a couple of years later. But Mattachine provided the

organizational foundation on which much of the modern liberation movement was built.

Hay, as a struggling young actor, had been essentially seduced into the Los Angeles Communist Party by someone lover **Will Geer** (Grandpa Walton to you and me). And though it was many years (and a wife and family) later before Hay and a handful of other former Party members decided to form Mattachine, the group initially had the same underground flavor. The name itself was derived from the Italian term for medieval court jesters, individuals who were both truth tellers and mask wearers. Hay recalls that the group initially hosted public discussions of Alfred Kinsey's just-published and much-celebrated volume on male sexuality, focusing special attention on the chapter on homosexuality. Though nearly everyone came in male-female couples, Hay and his compatriots would circulate during the discussion, keeping an eye out for the extra-attentive listeners. After the discussion, those individuals might be invited out to dinner, felt out for genuine interest, and then told about the group behind the discussions.

A chapter formed in New York in December 1955, founded by **Sam Morford,** an industrial psychiatrist, and **Tony Segura,** a research chemist. The first meeting had five people in attendance and took place in the old Diplomat Hotel, which used to stand here. For several years after that, they met monthly at the Avalon Studios, one block west at 220 West 43rd. Their meetings often consisted of a lecture or a discussion, usually coordinated around some psychiatric or religious expert and with a topic like "Ten Myths About Homosexuality." The group also began to provide assistance for gay men and women arrested in bar raids.

Mattachine, like Daughters of Bilitis, was formed in times of great conformity and repression, and their attitude about the proper place for homosexuality, and the founding goals for the organization, were very much a reflection of those years. The group's first newsletter posed the question whether Mattachine was "an organization of homosexuals." The answer: "Emphatically *NO*. . . . This is *NOT* an organization attempting to create a 'homosexual society' but rather an organization seeking the integration of the homosexual as a responsible and acceptable citizen in the community. The society will not tolerate use of itself or its name for any subversive political activity or reprehensible conduct." Mind you, though, integration wasn't simply a passive or assimilationist ideal. Mattachine was committed to research and education that would "dispel false ideas about human sexuality" and move toward liberation.

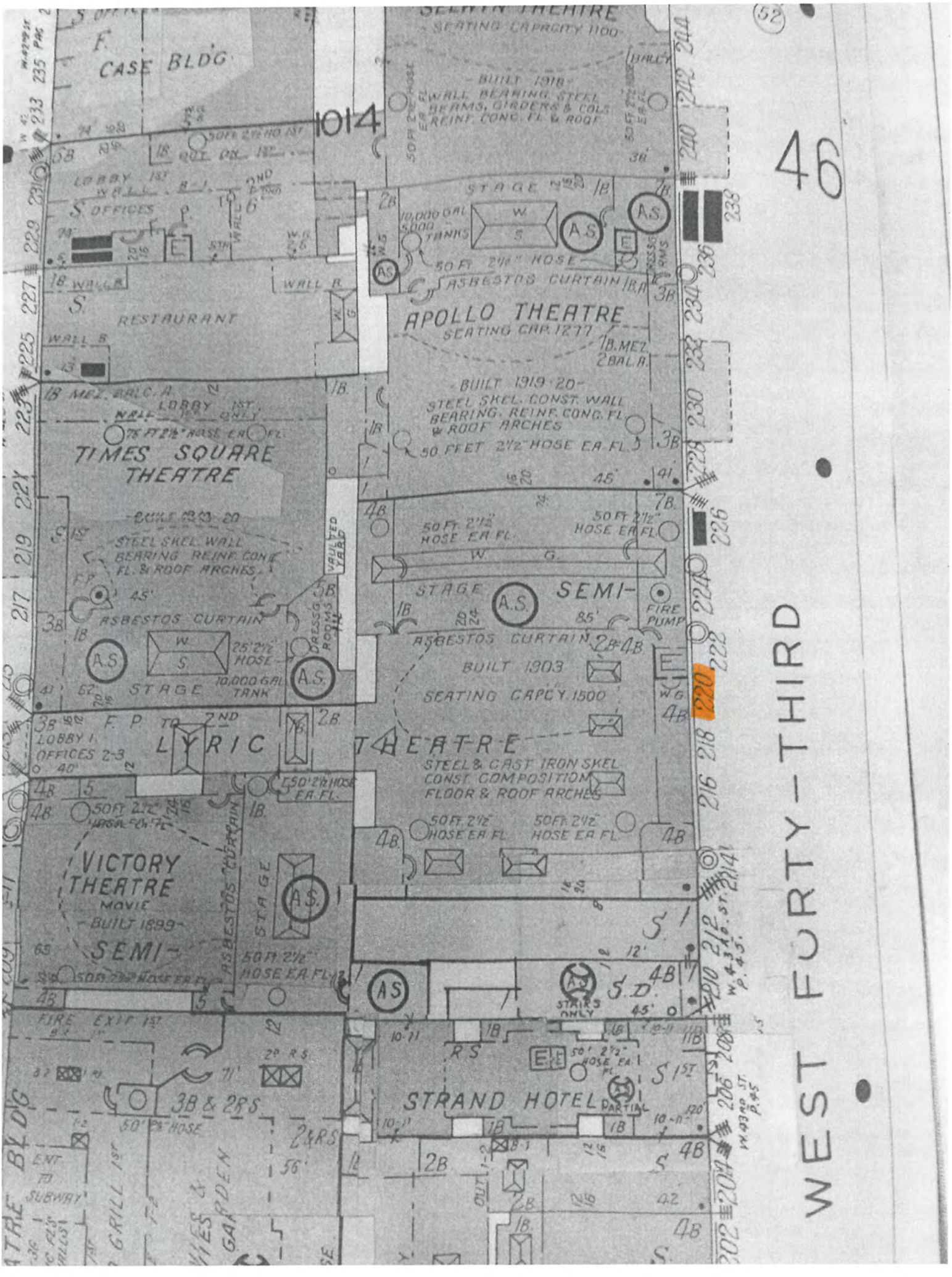
By the end of the 1960s, and especially in the years surrounding the Stonewall Uprising, the conservative stream of the Mattachine ethic came under heavy criticism for not being radical or activist enough; indeed, in 1969 and '70 the organization itself was superseded by the Gay Liberation Front and Gay Activists Alliance. (There's more on that in the Chelsea tour.) Nevertheless, Mattachine was the crucial cell from which all those activities were able to form. The Washington, D.C., chapter, under the leadership of Queens-born **Frank Kameny,** was fighting the federal government's hiring procedures in the 1960s. And it was quite literally at Mattachine offices that the incipient gay community met the weekend of Stonewall to plan the response that marked the birth of the new liberation movement.

*Head west on 43rd Street.*

## 11. The New Apollo Theatre • 234 West 43rd Street

*between Seventh and Eighth Avenues*

At the moment, this stretch of the street is being redone, and it's hard to know what will be standing when the dust settles. But in mid-November 1977, a tragic tale of gay love and life in Nazi Germany opened here at what was then the New Apollo. *Bent*, by **Martin Sherman,** told the story of two gay men taken to a concentration camp, where they eventually find love, but not freedom. The stage was held by David Dukes and Richard Gere (starting one of many rounds of rumors which never quite seem to die). The *New York Times* named it one of the year's ten best plays, and a reviewer there described it as "strong material; strong performing; dramatic blows do not often strike with this force." It was the Broadway debut for Dukes and David Marshall Grant (who went on to star in *Angels in America* on Broadway). *Newsweek*, meanwhile, applauded Gere's courage in taking the part.



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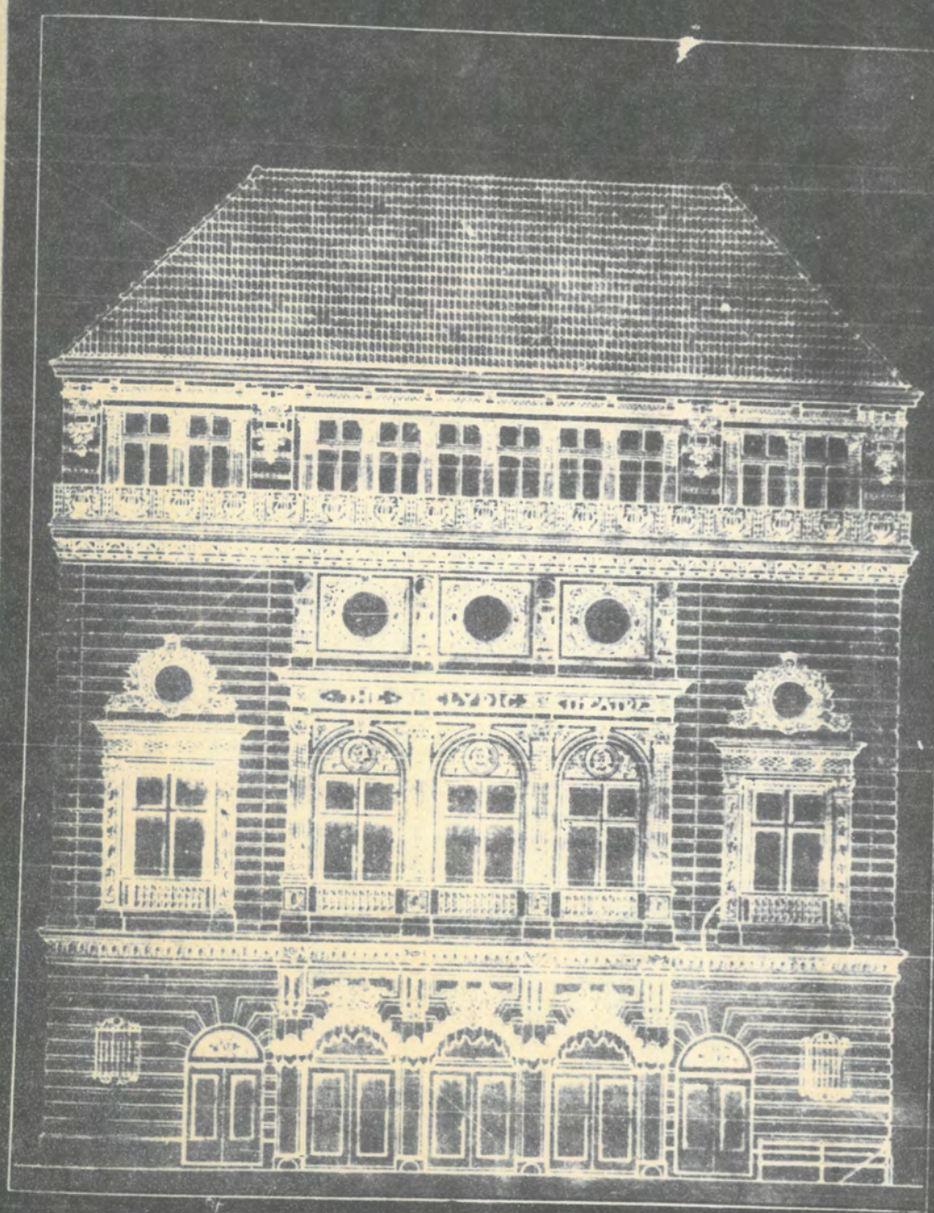
WEST FORTY-THIRD
1014
1220
CASE BLDG
SELWYN THEATRE
SEATING CAPACITY 1100
BUILT 1918
WALL BEARING STEEL BEAMS, GIRDERS & COLS REINF. CONC. FL. & ROOF
LOBBY 1ST
OFFICES
RESTAURANT
STAGE
10,000 GAL 5,000 TANKS
50 FT 2½" HOSE
ASBESTOS CURTAIN
APOLLO THEATRE
SEATING CAP. 1277
BUILT 1919-20
STEEL SKEL. CONST. WALL BEARING. REINF. CONC. FL. & ROOF ARCHES
50 FEET 2½" HOSE EA. FL.
TIMES SQUARE THEATRE
BUILT 1903-20
STEEL SKEL. WALL BEARING REINF. CONC. FL. & ROOF ARCHES
ASBESTOS CURTAIN
25' 2½" HOSE
10,000 GAL TANK
STAGE
SEMI-
FIRE PUMP
BUILT 1903
SEATING CAPCY. 1500
LYRIC THEATRE
STEEL & CAST IRON SKEL. CONST. COMPOSITION FLOOR & ROOF ARCHES
LOBBY 1
OFFICES 2-3
VICTORY THEATRE
MOVIE
BUILT 1899
SEMI-
ASBESTOS CURTAIN
STAGE
50 FT 2½" HOSE EA. FL.
FIRE EXIT 1ST
STAIRS ONLY
STRAND HOTEL
PARTIAL
3B & 2RS
2&RS
ENT. TO SUBWAY
GRILL 1ST
GARDEN

FORTY-SECOND STREET ELEVATION. LYRIC THEATRE.



FORTY-THIRD STREET ELEVATION. LYRIC THEATRE.

VIEW OF 43D STREET ENTRANCE LYRIC THEATRE

Celina Dec. Lyric

AUDITORIUM — LYRIC THEATRE

ARCHITECTS AND BUILDERS MAGAZINE

Architects' + Builders' Mag Vol 36 1903-04

# Lyric Theatre

V. HUGO KOEHLER, Architect

THE architectural design of this new theatre has been adapted from the style prevalent in Italy about the middle of the 17th century; namely, that of the pure classic revival in the late period of the Italian Renaissance, after the reign of the Baroque style. The design has been incorrectly described as following that of Francis I. or the middle Valois period from 1520 to about 1550. The architecture of the Lyric is purely Italian classic, and shows to our minds no trace of the Gothic, with an Italian classic veneer, which is illustrated in such examples as the Chateau de Chambord (built about 1520), and no doubt familiar to our readers.

The elevations of the Lyric, which follow, show how well the architect, Mr. V. Hugo Koehler, has followed the late Renaissance design in the main theme, applying ornamental detail appropriate to his subject in the minute decoration of his façade. Brick, stone and terra cotta, with copper roofs and cornicings, iron balconies and marquise of iron and glass, are the materials used in construction.

The style of the interior decoration is of the same period as the exterior, with detail ornament adapted to theatre purposes. The color scheme is light apple green and rose, with the plaster reliefs in old ivory, picked out with gold. The main purpose of the house is the production of light opera, and the decoration was planned accordingly. The auditorium of the Lyric is of the broad shallow style, being adopted now in the new theatres, which brings all seats nearer the stage. The seats themselves are two inches wider and the rows two inches farther apart than those in the average house. This should add greatly to the comfort of patrons. The capacity of the house is 1,543 persons. The dimensions of the stage are large, being eighty feet wide by forty feet deep, with a proscenium opening of forty feet.

Another feature of the stage is that the dressing rooms do not communicate directly with it, but are separated by long corridors. This gives special advantage in handling the light effects, and also cuts off many draughts that could not otherwise be avoided.

The entrances are planned in a way quite unusual, but very advantageous. Long corridors about twenty feet wide come from both Forty-second and Forty-third streets, and enter the auditorium on each side, about the center of the house. The great advantage of this scheme is evident, for in case of trouble the audience has a broad pathway to escape on either hand, and possible crowding of the aisles is thus avoided. Numerous exits and every requirement of fireproofing tend to add to the safety of the theatre.

THE LYRIC THEATER, NEW YORK CITY.
V. H. KOEHLER, ARCHITECT.

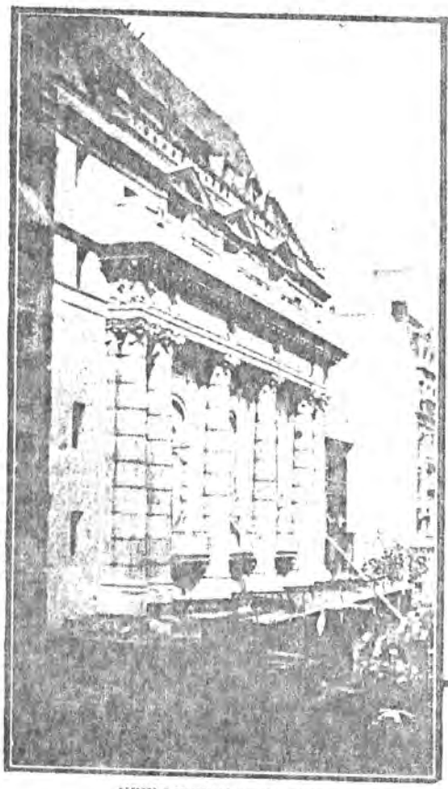


The Brickbuilder January 1904

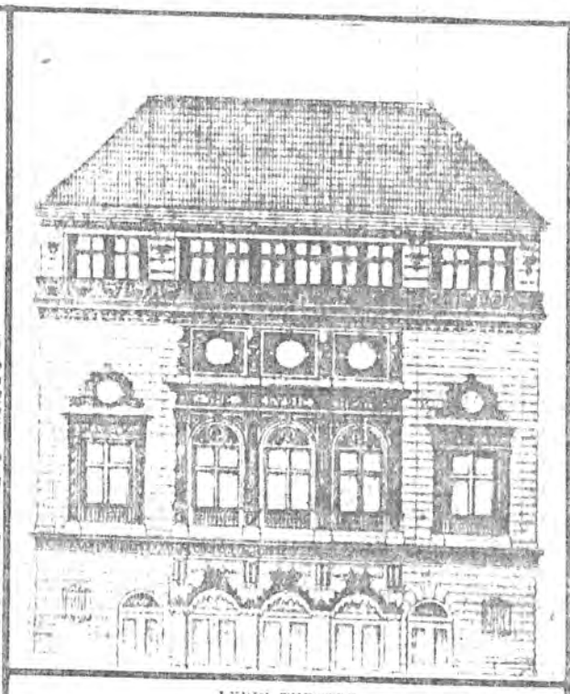
Lyric

The Theatre Magazine August 1903

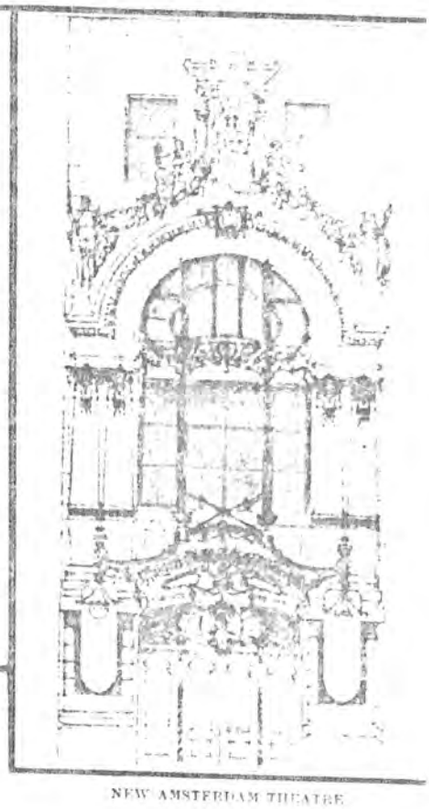
# New York's Magnificent New Playhouses



NEW LYCEUM THEATRE



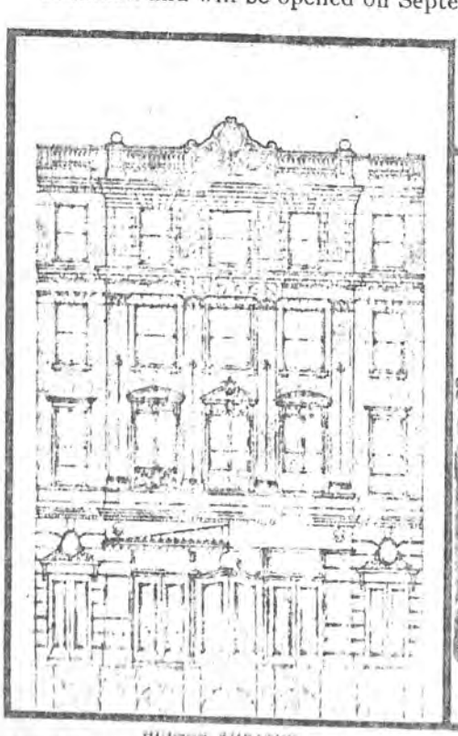
LYRIC THEATRE



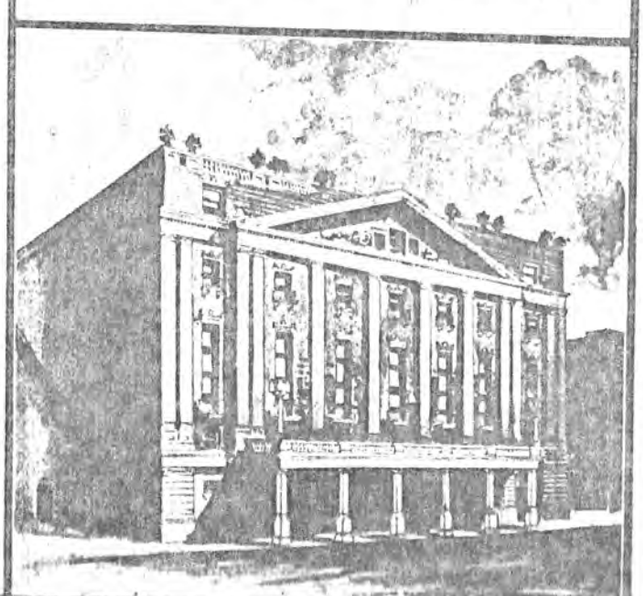
NEW AMSTERDAM THEATRE

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.

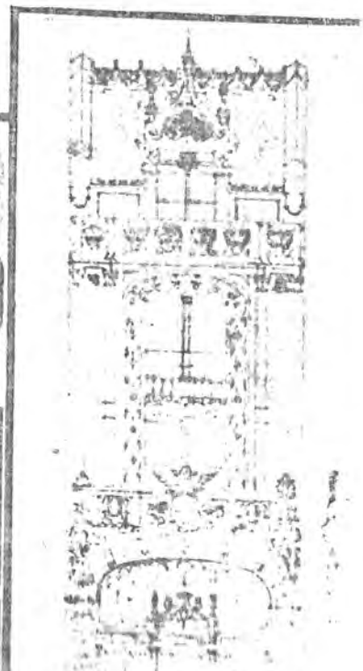
The New Lyceum, situated on Forty-fifth Street, just west of Broadway, will be controlled by Charles and Daniel Frohman and will be opened on September 21st next by Edward H. Sothern in his new play by Justin Huntly McCarthy, entitled "The Proud Prince." With the exception, however, of a few star engagements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

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

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

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

The Lyric will be the home of native American opera and musical comedy and was planned by Reginald De Koven. This house is on West Forty-second Street, adjoining the Belasco Theatre. It has been leased by Messrs. S. & L. Schubert f twenty-one years, and it will opened October 5th by Richa Mansfield, in repertoire and wi 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 w be followed by Reginald De Koven new opera, "The Red Feather The Lyric will also be the home the American School of Opera, which Mr. De Koven is president.

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

A. P.

Otto Sarony Co.

MISS MADGE CARR COOK

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

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

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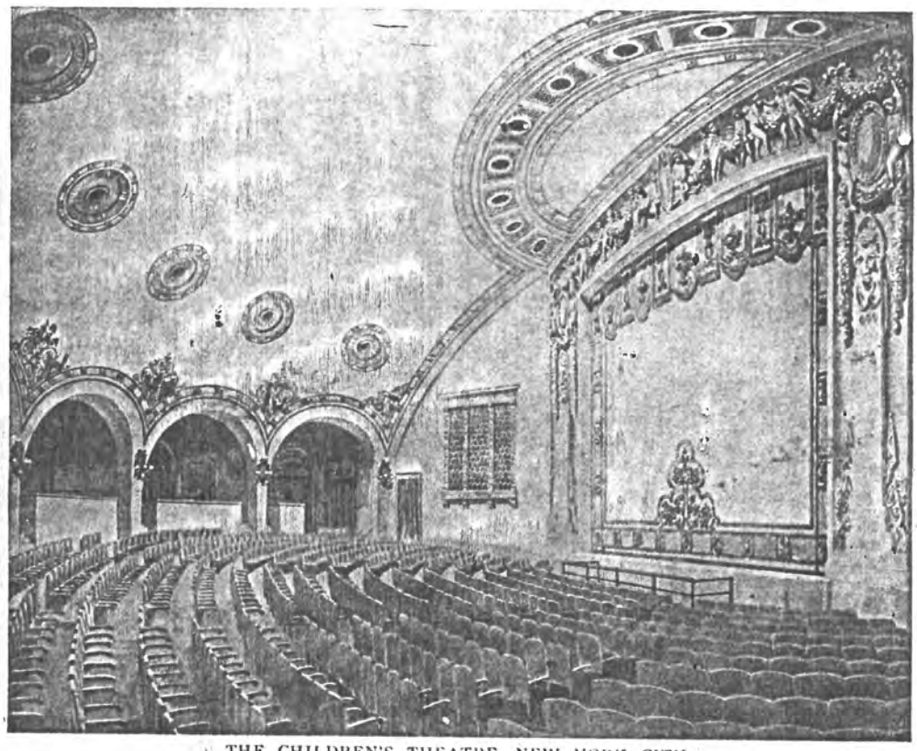
Mme. Emma Calvé has a new one-act opera, of Provençal theme, entitled "Magnelone," by Messrs. Michel Carré and Edmond Missa. It has just been given in London, and is said to be romantically picturesque, the heroine being a fisherman's daughter who saves the life of her lover. Provençal airs are blended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



THE CHILDREN'S THEATRE, NEW YORK CITY.
V. Hugo Koehler, Architect.

**The Children's Theatre**

The first playhouse in the world to be devoted exclusively to children has provided a specimen of theatrical architecture that is unique. The Children's Theatre in New York—for that is the playhouse—is really built within a theatre, being constructed in the upper part of the Century, formerly the New Theatre. It is really, as it has been cleverly advertised, "atop the Century." V. Hugo Koehler, well known as a theatre architect, drew the plans.

When George C. Tyler, managing director of the Liebler Co., which holds the Century, first discussed with W. K. Vanderbilt, who financed the scheme, plans for the Children's Theatre, they agreed that it should be in a large rehearsal room beneath the dome. This has French windows opening out on to a wide promenade on the roof, so that it overlooks the city, and between acts in moderate weather the children can run about in the open air.

This was one desideratum in the conception of Mr. Tyler and Mr. Vanderbilt. They agreed that the building was to be intimate yet spacious, open-aired, yet enclosed, a nursery, yet a parlor. To speak of the new theatre as a "miniature" is in some respects misleading, for while it has but one floor, surrounded by twelve cove-like boxes, it has a seating capacity of 800. And still it is intimate.

The manner in which this effect is obtained is what makes the Children's Theatre a novelty. The roof is arched and groined, the stage is low, and has the general appearance of the stage of a toy theatre, and the seats are somewhat lower than those of the ordinary play house. The frame of the proscenium arch, always a puzzle for the architect, is decorated in this case with a frieze, a playful adaptation of the Italian art of the middle of the sixteenth century, modeled by Philip Martiny, one of the foremost sculptors of the day, who finds special inspiration in children's subjects. The base of this frieze is supported with bits of animal life illustrative

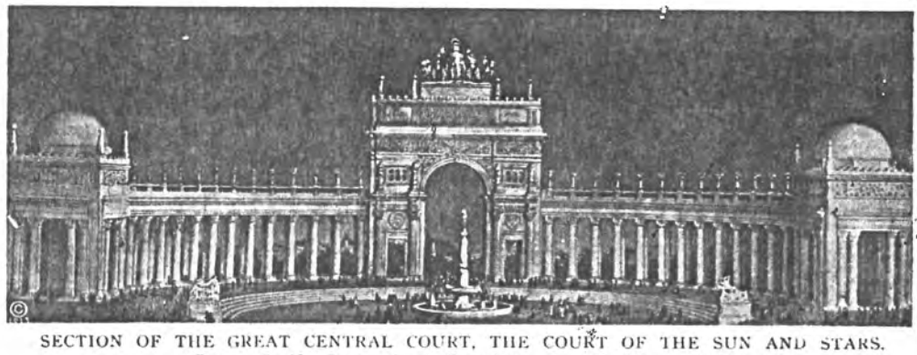
of the fables of Aesop and La Fontaine. This idea is carried through the whole interior of the building through eight pictures in cameo relief spandrels of the arches to the boxes. The general color scheme is French grey and subdued white, given play by light tints and suggestive coloring.

The Children's Theatre is reached by four spacious elevators and four large independent stair cases. It is the purpose of the Liebler Co. to use it only in the afternoons, for performances at 4 o'clock, so that school children can attend, and on Saturday mornings.

**1915 Estimating Congress**

In a recent monthly bulletin of "The Quantity Surveyor," the organ of G. Alexander Wright's new and promising "American Institute of Quantity Surveyors," contains, besides encouraging data as to the favorable reception of "Better Estimating" propaganda throughout the country, the following interesting paragraph:

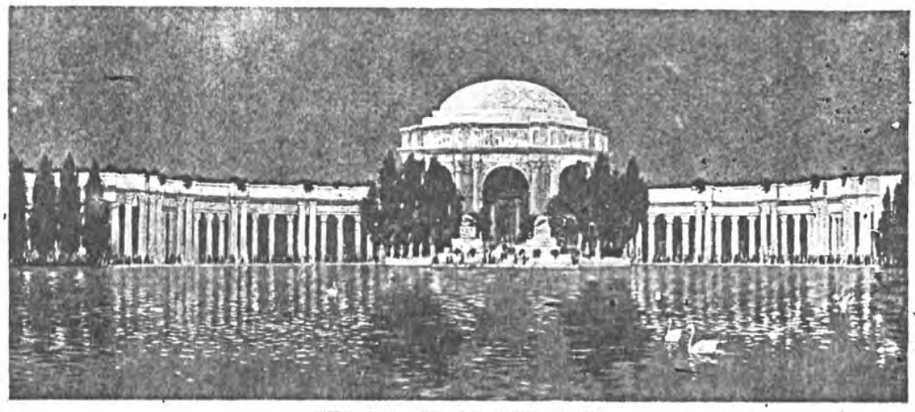
"It is suggested that a congress of architects, engineers, contractors, quantity sur-



SECTION OF THE GREAT CENTRAL COURT, THE COURT OF THE SUN AND STARS.

Panama-Pacific International Exposition, San Francisco, 1915.

This court, approximately 750x900 feet, will divide the main rectangle of exposition buildings from north to south. Upon the east of the court figures—elephants, camels, Arab warriors—symbolical of the Orient, will surmount a huge arch, the Arch of the Rising Sun, larger than the Arc de Triomphe; upon the west of the court the story of the setting sun will be depicted; surmounting the arch upon the west prairie schooners and figures of pioneers who pushed across the western plains will be shown. The court is designed by Messrs. McKim, Mead and White.



THE PALACE OF FINE ARTS.

The Panama-Pacific International Exposition, San Francisco, 1915. This building will describe an arc of 1,100 feet in its outside circumference.

January 1904

THE BRICKBUILDER.

VOL. 13. NO. 1. PLATE 8.

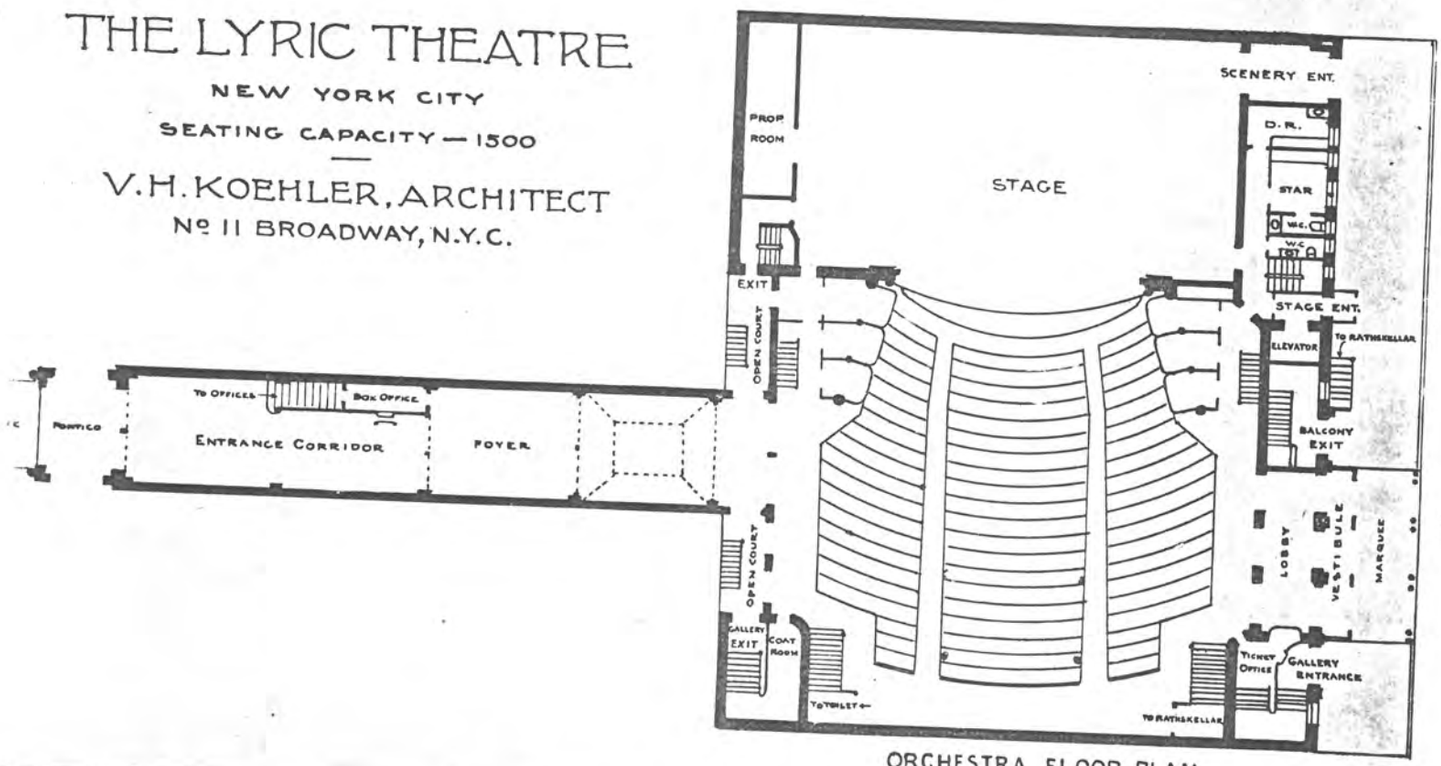
# THE LYRIC THEATRE

NEW YORK CITY

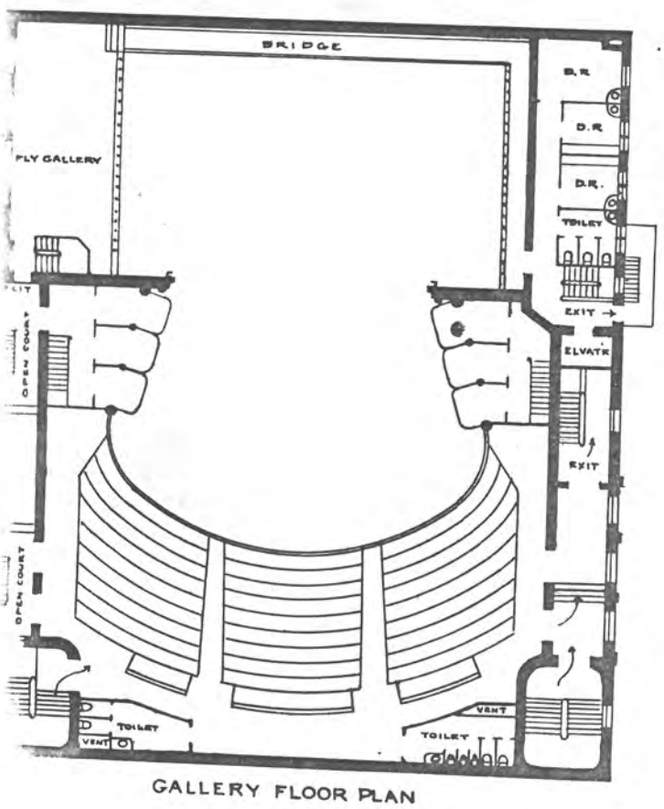
SEATING CAPACITY — 1500

V. H. KOEHLER, ARCHITECT

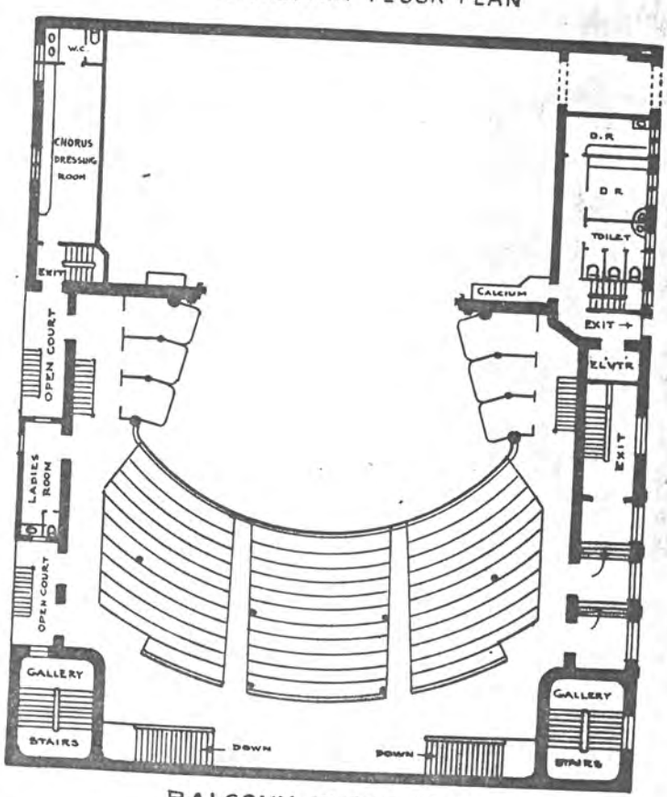
Nº 11 BROADWAY, N.Y.C.




ORCHESTRA FLOOR PLAN




GALLERY FLOOR PLAN




BALCONY FLOOR PLAN

FLOOR PLANS, THE LYRIC THEATER, NEW YORK CITY.

V. H. KOEHLER, ARCHITECT.

Harder Hofman Pfeiffer 10 Theatres on 42nd St nd (from 42nd St Preservation)

# 2 LYRIC THEATER

(1903)
213 West Forty-Second Street

Architect: V. Hugo Koehler

Capacity: 1261
Current Owner: Brandt Family

HISTORY

The Shuberts built the Lyric to house the American School of Opera. V. Hugo Koehler was the architect and it was opened in 1903 with the production Old Heidelberg. During the Depression the Lyric became a movie house.

EXTERIOR

In its original condition the 42nd Street facade had a stone portico over the entrance. It has since been removed and the two story arched window over it has been covered with a metal sign. The 43rd Street facade is now the primary entrance. Recently cleaned, it is possible to see that this robust pile is a magnificent essay in brick and terra-cotta (saved from modernization by its location on 43rd Street). Some maintenance work is required, especially at the cornice level, but in general this facade is in exceptionally fine condition and should be kept for future generations to enjoy.

Because the 42nd Street entrance has been so completely obscured it is doubtful whether the iron and glass marquee should be restored --unless is again to become a principal entranceway.

AUDITORIUM

Seen in its original splendor the Lyric was a fine showplace which set a standard of sophistication. The theme of lyres and a delicate color scheme of apple green, rose and gold was used throughout. Subsequent alterations have turned richly ornamented surfaces flat, and what was once a joy is now drab and featureless.

This house seats 1261 on three levels, although some seats would be lost in reconfiguration due to existing structure-obstructed views. The original nine boxes in three tiers have been removed, leaving blank plaster walls. Commercial producers find two balcony houses an anathema.

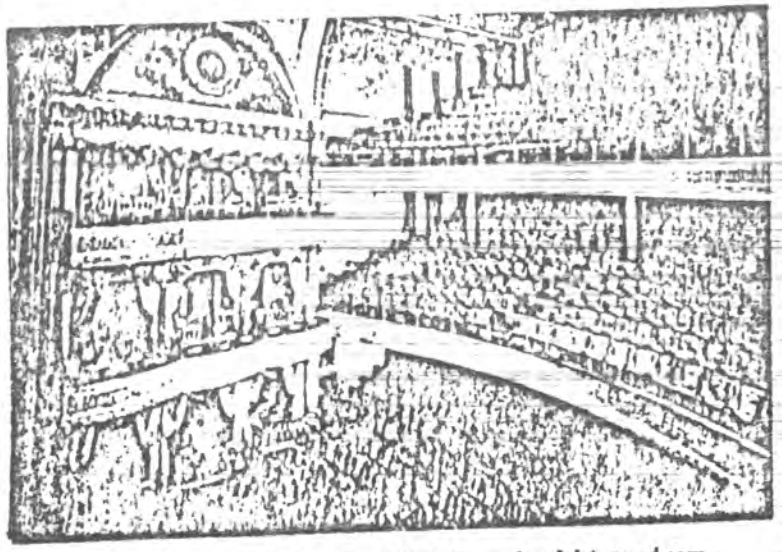
Unlike the other theaters on 42nd Street, access to the house is from the side, requiring an ascending climb to the rear where stairs lead to the balconies. These stairs are very steep, narrow and high. Floors are concrete with a linoleum surface which needs replacement.

Upgrading the house to meet current standards would require new seating, flooring and house lights. Wall surfaces appear in good condition and would require only minor patching before painting, unless restoration were attempted.

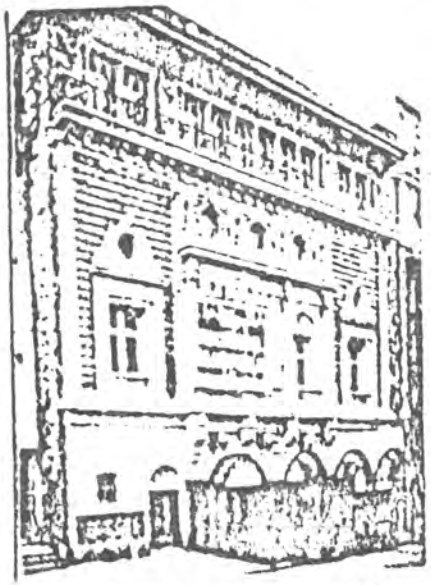
PUBLIC SPACE

The lobby is notable for some decorative detailing of the 1930's which is not original. This area has been well maintained and requires only cleaning and painting. By repositioning the refreshment stand the lobby would be an adequate size for current commercial use. A ticket office and coat check facility would have to be added.

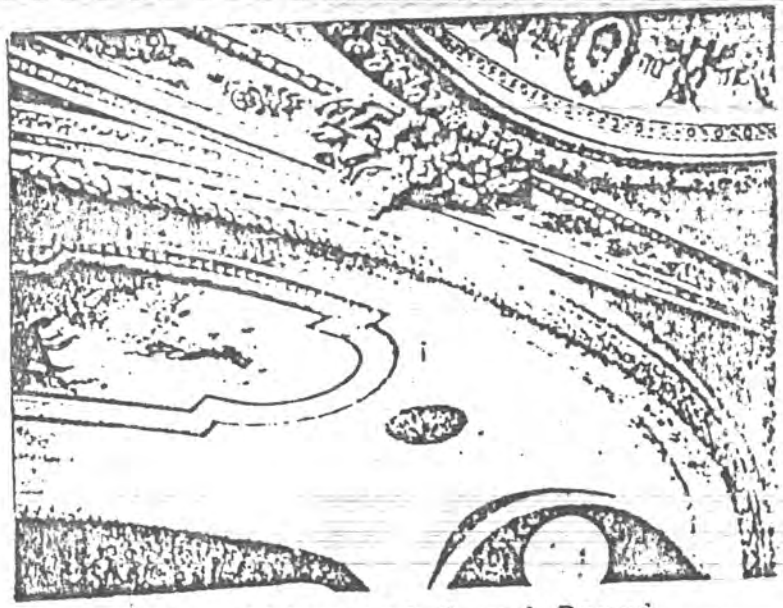
Public access to the Lyric is from both 42nd and 43rd Streets. On the south side of the house fire doors lead onto an alley which then leads back into the lobby. Plans for renovation must take into account this system of egress since reentry to the lobby areas does not conform to current standards.



Original Interior of the Auditorium



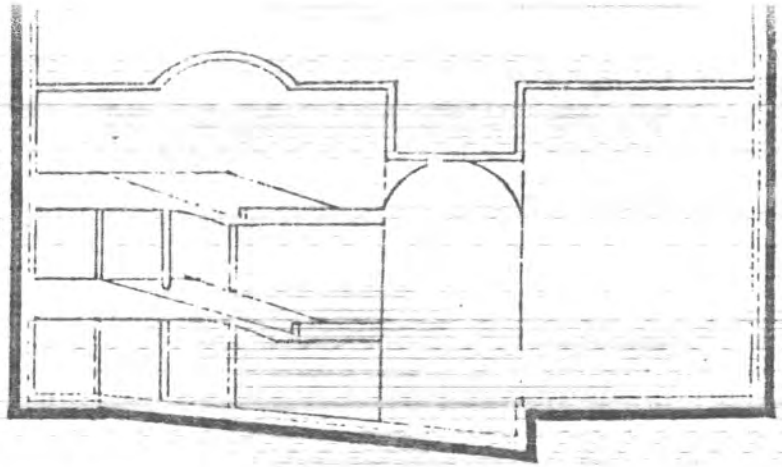
43rd Street Facade

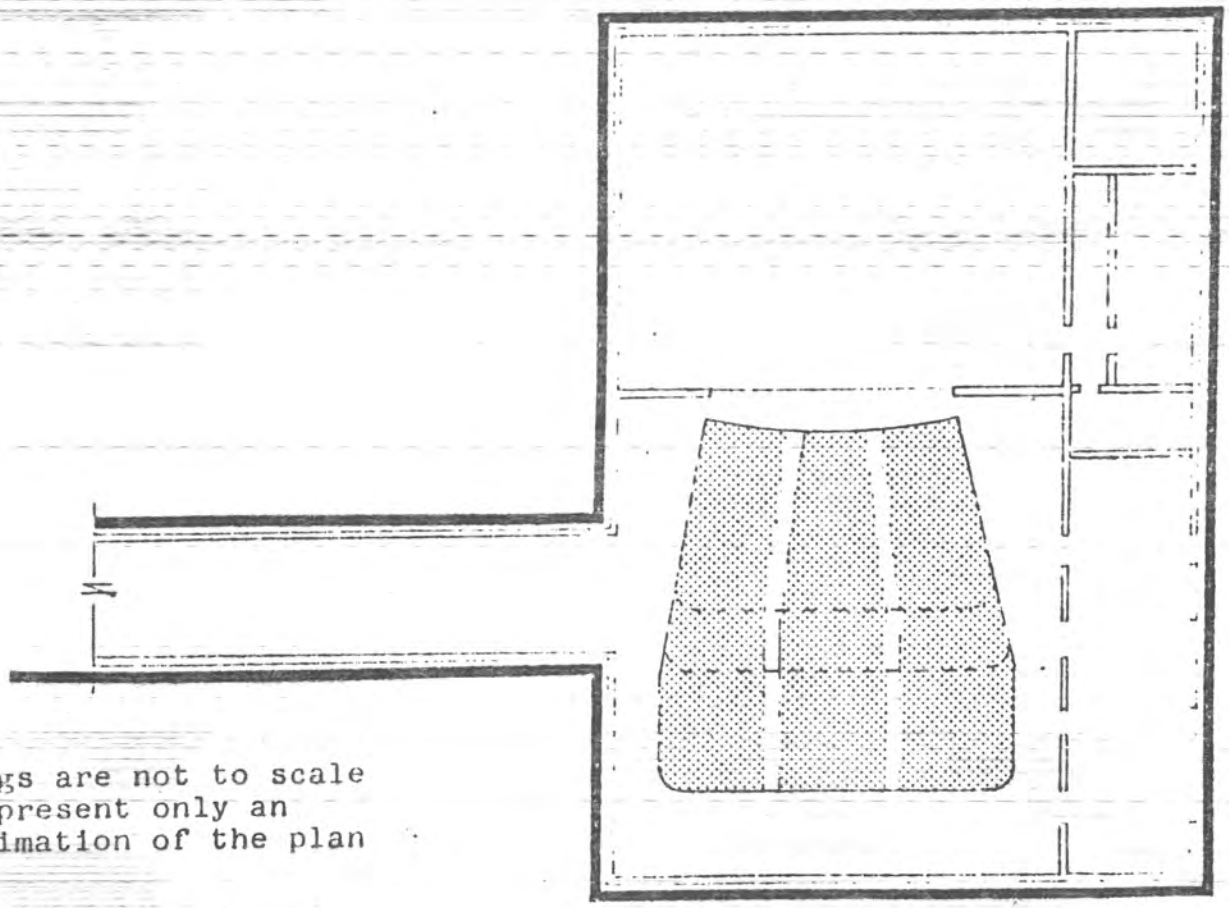


Original Ceiling and Sound Board

LYRIC THEATER

| | |
|---|---|
| TOTAL AREA | 16,200 sq.ft |
| TOTAL VOLUME | 490,000 cu.ft |
| STAGE AREA | 2,640 sq.ft |
| FOOTPRINT | 11,000 sq.ft |
| SEATING CAPACITY | 1261 seats |





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

LYRIC THEATRE Actors Equity Report

The Lyric Theatre opened October 12, 1903 with a play entitled, OLD HEIDELBERG. In reviewing the opening production, the New York Tribune wrote, "The sight line of the theatre is without defect. There is not a seat in the house from which a full view of the stage is not obtainable." The early years of the Lyric were devoted primarily to light musical entertainments, comedies and melodramas. Some exceptions to this pattern were: a production of Shaw's ARMS AND THE MAN, a season of Shakespeare, a tragedy starring James O'Neill, father of the playwright, Eugene O'Neill. In 1910, Shaw's ARMS AND THE MAN was converted into a comic opera, THE CHOCOLATE SOLDIER. Victor Herbert's operetta, THE DUCHESS, opened in 1912. The Marx Brothers played the Lyric in 1925 in THE COCOANUTS by George S. Kaufman with music and lyrics by Irving Berlin. In November of 1929, the Lyric was host to FIFTY MILLION FRENCHMEN with music and lyrics by Cole Porter. The last legitimate production on the stage of the Lyric was RUN, LITTLE CHILLUN, opening March 1, 1933. A Negro folk drama by Hall Johnson. Since then, the theatre has been used as a motion picture theatre. It is currently dark.

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

1903 - 1904

OLD HEIDELBERG, (Opening Show) October 12, 1903 (P), (32 Perf.)
Staring Richard Mansfield as Prince Karl.

"In style the Lyric Theatre is classic Italian renaissance and this school is faithfully adheared to in ornamental plastering decorations and furnishings. The mural paintings are veriatable works of art.
The sight line of the theatre is without defect. There is not a seat in the house from which a full view of the stage is not obtainable." (N.Y. TRIB.REVIEW)

RED FEATHER, NOV. 9 , (60 Perf.) Operetta.
Produced by Florenz Ziegfeld.

1904 - 1905

ADA REHAN AND OTIS SKINNER, In Repertory, Jan. 18,1904.
Presented by Liebler & Co. TAMING OF THE SHREW, MERCHANT OF VENICE and SCHOOL FOR SCANDAL.

PILLARS OF SOCIETY, Apr.15, 1904, by Henrik Ibson (1 Special Matinee)

WANG,April 18,1904, (57 Perf.) Musical Comedy.
Libretto by J Cheever Goodwin, Music by Woolfson Morse.

THE ROYAL CHEF, Sept 1,1904 (17 Perf.) Musical Extravaganza
Music by Ben M Jerome, Book by Charles A.Taylor & George E.Stoddard.
Produced by La Salle Theatre Co.

TAPS,Sept 17,1904 (25 Perf.) German Drama by Franz Adam Beyerlein.

THE HARVESTER, Oct.10,1904 (32 Perf.) Drama 5 Acts, adapted from "Le Chemineau" by Jean Richepin, Staring OTIS SKINNER.

SOTHERN AND MARLOWE REPERTORY CO. Jan 21,1907 (8 weeks)

THE FORTUNES OF THE KING, Dec.14,1904, (38 Perf.) Melodrama 4 Acts,
By Charles A. Doremus and Leonidar Westerwelt.

1905 - 1906,

FANTANA,Jan.14,1905, (298 Perf.) Musical Comedy in 3 Acts.
Book by Sam S. Shubert & Robert B. Smith, Lyrics by Robert B.Smith.
Music by Raymond Hubbell.

HAPPYLAND,Oct.2,1905, (82 Perf.) Comic Opera in 2 Acts.
Book by Frederic Ranken, Music by Reginald DeKoven, Produced by Sam & Lee Shubert.

THE BABES AND THE BARON, Dec.25,1905, (45 Perf.) Musical Extravaganza.
Produced by Sam & Lee Shubert.

1906 - 1907

MEXICANA, Jan. 29, 1906, (82 Perf.), Musical Comedy.
Produced by Sam & Lee Shubert.

ARMS AND THE MAN, Apr. 16, 1906, (48 Perf.) by G.B.Shaw
Staring ARNOLD DALY.

THE KREUTZER SONATA, Sep.10, 1906, (19 Perf.) By Jacob Gordin
A Harrison Grey Fiske Production.

THE LOVE LETTER, Oct.9, 1906, (23 Perf.) Comedy by Victorien Sardou.
Produced by Sam & Lee Shubert.

THE SHULAMITE, Oct 29, 1906 (25 Perf.) Play in 3 Acts by Claude Askew and Edward Knoblauch. Produced by Sam & Lee Shubert.

THE NEW YORK IDEA, Nov.19, 1906 (66 Perf.) Play in 4 Acts by Langdon Mitchell. Produced by Harrison Grey Fisk.

1907 - 1908

THE ROAD TO YESTERDAY, April 15, 1907, (216 Perf.)
(Opened at Herold Sq. Theatre Dec. 31, 1906)

ERMETE NOVELLI, In Repertory, Dec. 2, 1907, (2 Weeks) Presented by Sam & Lee Shubert. OTHELLO, MERCHENT OF VENICE, LOUIS XL, THE OUTLAW and TAMING OF THE SHREW and KING LEAR.

THE LADY FROM LANE'S, Aug 19, 1907, (47 Perf.) Musical Comedy by George Broadhurst. Music by Gustav Kerker.

VIRGINIUS, Sept 16, 1907, (22 Perf.), Tragedy in 5 Acts by J.Sheridan Knowles. Starring JAMES O'NEILL.

SAPPHO AND PHAON, Oct 21, 1907 (7 Perf.) Poetic Tragedy by Percy MacKaye Produced by Harrison Gray Fiske.

MISS POCAHONTAS, Oct 28, 1907, (16 Perf.) Musical Comedy. Book by R.A. Barnet & R.M.Baker. Music by Dan J. Sullivan, Barratt & Willimore.

THE GIRLS OF HOLLAND, Nov 18, 1907, (15 Perf.) Comic Opera. Book & Lyrics by Stanislaus Stange, Music by Reginald DeKoven.
Produced by Sam & Lee Shubert.

THE SECRET ORCHARD, DEC.16, 1907 (32 Perf.) 4 Act Play by Channing Pollock, Produced by Hunter, Bradford & Reid

ROSMERSHOLM, Dec 30, 1907, By Henrik Ibsen, Revival by Harrison Grey Fiske.

1908 - 1909

GLORIOUS BETSY, Sept.7, 1908, (24 Perf.) Comedy by Reda Johnson Young
Produced by Shuberts & Hackett

MLLE MISCHIEF, Sept 28, 1908, (96 Perf.) Operetta 3 Acts. Book by Kraatz and VonSterk, Music by E.M.Ziehrer. Produced by Shuberts.

THE BLUE [illegible], Nov 30, 1908, (232 Perf.) Comedy by Clyde Fitch

THE GREAT JOHN GANTON, May 3,1909, ((40 Perf.) 4 Act Play by G. Hartley Manners. Produced by Sam & Lee Shubert.

THE MOTOR GIRL,June 15,1909, (95 Perf.) Musical Comedy. Book and Lyrics by Charles J. Campbell and Ralph M. Skinner. Music by Julian Edwards.

THE CHOCOLATE SOLDIER, Sept 13,1090 (296 Perf.) Comic Opera. Libretto by Bernaver and Jacobson, Music by Oscar Strauss. G.B.Shaw's "Arms and The Man". (Moved to Casino Theatre 12/20/09.)

DIVORSE, Nov 29,1909 (8 Perf.) Play by Stanislaus Stange. Produced by F.C.Whitney.

THE CITY,Dec 21,1909, (190 Perf.) Play by Clyde Fitch. Produced by Sam and Lee Shubert. Staring Walter Hampden & Lucille Watson.

1910 - 1911

JIM THE PENMAN,May 10,1910, (31 Perf.) Play by Sir Charles L. Young. Revived by William A. Brady.

THE CHEATER,June 29,1910 (78 Perf.) Farcical Play adapted by Mann from German of Jacoby & Lipshitz. Produced by William A Brady.

MADAME TROUBADOUR,Oct 10,1910 (80 Perf.) Operetta. Book & Lyrics by Joseph Herbert, Music by Felix Albini, Produced by the Shuberts.

TWO WOMEN, Nov 29 1910 (47 Perf.) by T. Cicconi adapted by Rupert Hughes, Produced by John Cort.

1911 - 1912

THE DEEP PURPLE, Jan 9 1911 (152 Perf.) by Paul Armstrong and Wilson Mizner, staged by Hugh Ford

THE LIGHTS O'LONDON, May 1,1911 (32 Perf.) by George R. Sims Revived by William A. Brady.

THE GREAT NAME,Oct 4 1911 (21 Perf.) Comedy by James C. Harvey Produced by Henry W. Savage.

THE DUCHESS, Oct 16,1911 (24 Perf.) Musical, Book by Joseph Herbert & Harry B. Smith, Music by VICTOR HERBERT. Produced by Sam & Lee Shubert

THE LADY FROM THE SEA,In Repertory, Nov 6 1911 by Henrik Ibson Produced by The Drama Players.

THE LEARNED LADIES, Nov 9,1911, By Moliere The Drama Players

THE THUNDERBOLT, Nov 16,1911, By Arthur W. Pinero,The Drama Players

1912 - 1913

PATIENCE, May 6,1912 (32 Perf.) By Gilbert & Sullivan
Revival by The Shuberts & W.A.Brady.

THE NE'ER DO WELL,Sept 2 1912 (40 Perf.) Play by Charles Klein
Produced by Author's Producing Co.

JULIUS CAESAR,Nov 4 1912 (32 Perf.) by William Shakespeare
Revived by William Faversham.

ALL FOR THE LADIES,Dec 30 1912 (112 Perf.) Musical, Book & Lyrics
by Henry Blossom, Music by Alfred C. Rodyn. Produced by the Shuberts.

1913 - 1914

ROSEDALE,April 13,1913 (23 Perf.) Comedy by Lester Wallack
Revived by William A. Brady

ARIZONA, Apr 28 1913 (40 Perf.) Play by Augustus Thomas.
Revived by William A. Brady

WHEN DREAMS COME TRUE, Aug 18,1913 (64 Perf.) Musical, Book & Lyrics
by Philip Bartholomae, Music by Silvio Hein, Produced by Bartholomae.

THE ESCAPE, Sept 20,1913 (17 Perf.) Drama by Paul Armstrong.
Produced by P. Armstrong.

THE GIRL AND THE PENNANT, Oct 23,1913 (20 Perf.) Comedy by Rida
Johnson Young & C. Mathewson. Produced by Belwyn & Co.

OURSELVES, Nov 12,1913 (29 Perf.) By Rachel Crothers.
Produced by Sam & Lee Shubert.

HIGH JINKS, Dec 10,1913 (213 Perf.) Musical, Book & Lyrics by
Leo Ditrichstein & Otto Haverbach, Music by ARTHUR HAMMERSTEIN.

1914 - 1915

OMAR,THE TENTMAKER, Jan 13,1914 (103 Perf.)Play by Richard Walton
Tully. Proddued by Tully & Buckland.

OTHELLO, Feb 9,1914 (16 Perf.) by W. Shakespeare. R.D.MacLean (othell
William Faversham (Iago) and Cecelia Loftus (Desdemona)

THE RED CANAPY, Apr 13,1914 (16 Perf.) Musical, Book by William Le
Baron & Alexander Johnstone, Lyrics by W.B. Johnstone, Music by
Harold Orlob. Produced by MacKay Production Co.

EVIDENCE, Oct 7, 1914 (21 Perf.) Play by L du Rocher Macpherson.

THE BATTLE CRY, Oct 31,1914 (17 Perf.) By Charles Neville Buck
Produced by The Shuberts.

THE ONLY GIRL, Nov 16,1914 (240 Perf.) Musical Book by Henry
Blossom ,Music by Victor Herbert. (Opened on Nov 2,1914 at the
39th Street Theatre)

1915 - 1916

1915 - 1916

THE GIRL WHO SMILES, Aug 9 1915 (104 Perf.) Musical by Paul Herve and Jean Briquet (Moved to Longacre Aug 30,1915)

TWO IS COMPANY, Sept 22,1915 (29 Perf.) Musical, Music by Jean Briquet and Adolf Philipp from the french of Paul Herve.

ABE AND MAWRUSS, Oct 21,1915 (196 Perf.) Comedy by Roi Cooper, Megrue and Montague Glass. Produced by A.H. Woods (On Jan 24,1916 Title changed to "Potash and Perlmutter In Society")

1916 - 1917

KATINKA, Apr 3,1916 (220 Perf.) Musical, Book & Lyrics by Otto Haverbach, Music by RUDOLF FRIML. Produced by Arthur Hammerstein. (Opened on Dec 23,1915 at 44th St Theatre)

THE FLAME, Sept 4,1916 (96 Perf.) by Richard Walton Tully, Produced by R.W Tully & Co. (Moved to 44th St. Theatre Oct 9,1916)

1917 - 1918

HER SOLDIER BOY, Apr 30,1917 (198 Perf.) Musical, Book by Leon Victor, Music by Emmerick Kalman also additionl music by Sigmund Romberg, Producred by The Shuberts. (Opened at Astor Theatre Dec 6,1916)

MY LADY'S GLOVE, June 18,1917 (16 Perf.) Operetta,Book and Lyrics by Edgar Smith and Edward A. Paulton, music by Oscar Strauss additional music by Sigmund Romberg, Produced by The Shuberts

THE INNER MAN, Aug 13,1917 (48 Perf.) Play by Abraham Schomer, Produced by The Shuberts.

THE MASQUERADER, Sept 3,1917 (160 Perf.) Play by John Hunter Booth Produced by R. W. Tully

1918 - 1919

GETTING TOGETHER,Mar 18,1918 ( 104 Perf.)Play by Ian Hay and J Hartley Manners and Percival Knight. Songs by Gitz Rice.

THE UNKNOWN PURPLE, Sept 14,1918 (273 Perf.) Play by Roland West and Carlyle Moore. Produced by Roland West.

1919 - 1920

THE LADY IN RED, May 12,1919 (48 Perf.) Musical, Book & Lyrics by Anne Caldwell, Music by Robert Winterberg. Producedd by John P. Slocum.

THE FIVE MILLION,July 8, 1919 ( 91 Perf.) Play by Guy Bolton and Frank Mandel, Produced by F. Ray Comstock.

NOTHING BUT LOVE, Oct 14,1919 (39 Perf.) Musical, Book & Lyrics by Frank Stammers, Score by Harold Orlob.

THE ROSE OF CHINA, Nov 25,1919 (47 Perf.) Musical , Book by Guy Bolton, Lyrics by P.G. Wodehouse, Music by Armand Vecsey

1920 - 1921

GEORGE WASHINGTON, MAR 1,1920 (16 Perf.) Ballad Play by Percy MacKaye, Produced by Walter Hampden and Staring Walter Hampden

HIS HONOR, ABE POTASH, Apr 12.1920, Comedy by M Glass & J.E. Goodmon Staring Barney Bernard

KISSING TIME,Oct 11,1920 (65 Perf.) Musical by George V. Hobart Music by Ivan Caryll, Lyrics by Philander Johnson

HER FAMILY TREE, Dec 27 1920 (90 Perf.) Musical by Al Weeks and "Bugs" Baer, Produced by Nora Bayes and Staring NORA BAYES.

1922 - 1923

UP IN THE CLOUDS, Jan 2,1922 (89 perf.) Musical, libretto & Lyrics by Will B. Johnstone, Music by Tom Johnstone.

FOR GOODNESS SAKE, Mar 6,1922 (103 Perf.) Musical Comedy, Book by Fred Jackson, Lyrics by Arthur Jackson and Music by Daly & Lannin.

1923 - 1924

PAPA JOE, Apr 23,1923, by William Ricciardi also Staring William Ricciardi

1924 - 1925

THE CHIFFON GIRL, Feb 19,1924 (103 Perf.) Musical Comedy, Book by George Murray, Music & Lyrics by Carlo & Sanders.
Staring ELEANOR PAINTER

FOR ALL OF US, Mar 31, 1924, Play by William Hodge also Staring William Hodge

LEAH KLESCHNA, Apr 28,1924 (32 Perf.) by C.M.S. McLellan Staged by Jessie Bonstelle

FLOSSIE, Jun 3 1924,Musical Comedy, Book & Soore by Armand Robi Lyrics by Ralph Murphy

1925 - 1926

BRINGING UP FATHER, Apr 6,1925 (24 Perf.) Musical Comedy Based on George McManus's cartoon, Book by Nat Leroy, Lyrics by R.F. Carroll Music by Seymour Furth. (Jiggs) DANNY SIMMONS, (Maggie)BEATRICE HARLO-
HARLOWE

ALOMA OF THE SOUTH SEAS, Apr 20,1925 (163 Perf.)Drama by John B.. Hymer & LeRoy Clemens, Produced by Carl Reed.

HOLKA POLKA, Oct 14,1925 (21 Perf.) Musical Comedy, Music by Will Ortman, Lyrics by GUS KAHN & Raymond B. Eagan, Book by Kalmer & Ruby

FLORIDA GIRL, Nov 2,1925 (40 Perf.) Musical Comedy, Music by Milton Suskind, Book & Lyrics by Paul Porter, B. Hapgood & W.A. Grew. Produced by Earl Carroll

THE COCOANUTS, Dec 8,1925 (375 Perf.) Musical Comedy,
Music & Lyrics by IRVING BERLIN
Book by GEORGE S. KAUFMAN
Produced by Sam H. Harris
AND STARING THE 4 MARX BROTHERS

1926-1927 *

SUNSHINE, Aug 17,1926 (15 Perf.) Comedy by Henry C. White Produeced by Paul M. Trebitsch

THE RAMBLERS, Sept 20 1926 (289 Perf.) Musical Comedy, Book by Guy Bolton & B. Kalmar & H. Ruby, Music by Bert Kalmar & Harry Ruby Produced by Philip Goodman.

1927 - 1928

TALES OF RIGO, May 30,1927 Drama by Maurice V.Somuels,Musical Drama Music & Lyrics by Ben Schwartz Produced by J. Oppenheimer (20 Perf.)

THE WOMAN OF BRONZE, June 15,1927 (1 Perf.) Drama by H.Kistenmaeckers and E. Delard.

KISS ME, July 18,1927 (32 Perf.) Musical Comedy, Book by D. Wulff and M. Simon, Lyrics by D. Wulff and Music by Winthrop Cortelyou

FOOTLIGHTS, Aug 19,1927 (43 Perf.) Musical Comedy by Roland Oliver Produced by The Tom Cat,Inc.

ENCHANTED ISLE, Sept 19,1927 (32 Perf.) Musical. Book,Lyrics and Music by Ida Hayt Chamberlaine.

OUT OF THE NIGHT, Oct 17,1927 (56 Perf.) Comedy by H. Hutchinson and M. Williams

1928 - 1929

THE THREE MUSKETEERS, Mar 13,1928 (319 Perf.) Musical Comedy.

1929 - 1930

POLLY, Jan 8, 1929 (15 Perf.) Musical Comedy, Based on David Belasco's "Polly With a Past" Book by Guy Bolton & George middleton, Music & Lyrics by Stothart, Charig & Cassar.

THE GHOST PARADE, Oct 28,1929 (13 Perf.) Melodrama by Hadley Waters Produced by George K. Gordon

FIFTY MILLION FRENCHMEN, Nov 27,1929 (229 Perf.) Musical, Book by Herbert Fields, Music & Lyrics by COLE PORTER

1931 - 1932

GASOLINE GYPSIES, June 6, 1931 (3 Perf.) Comedy by Charles C. Stewart, Produced by Norman Miller

1932 - 1933

TEATRO DEI PICCOLI, Dec 22,1932 (129 Perf.) Marionette Troupe Produced by S. Hurok.

RUN, LITTLE CHILLUN, Mar 1 1933 (126 Perf.) Negro Folk Drama by Hall Johnson. Produced by Robert Rockmore.

THE DAUGHTER OF THE GODS, Oct 16,1916 (FOX FILM) Staring ANNETTE KELLERMAN

NOTE: Sam S. Shubert Amusement Co. signed contract with FOX FILM CORPORATION to show their films at the Lyric Theatre. This was the first of many.

REFERENCE:

THE NEW YORK PUBLIC LIBRARY: V.Hugo Koehler Cliping File 5th Ave.

LINCOLN CENTER THEATRE LIBRARY: THE BEST PLAYS OF 1899 0 1934

ROBINSON,LOCKE (CLIPING FILES)

NOTABLE NAMES IN THE AMERICAN THEATRE

THE SHUBERT LIBRARY

325 Riverside Dr #104
New York. NY 10025
September 10 1981

To the Director
Landmark Preservation Commission
20 Vesey St
New York. NY 10007

Dear Ser or Madam:

I am writing regarding my concern for a marvelous small unmarked old building directly across from 215 W. 43rd St

It is a small red building with various fanciful ornaments - or ornamentations. On one front side of the building it says MUSIC on the other front side it says something equivalent. It must once have been a famous building

of the performing arts.

The outside looks remarkably "preserved." But it is all sealed up and does not even have a number.

I wish you could look into it. I am afraid it will go soon with all this great rush to "remake" Times Square in someones ugly image

Yours truly
Elizabeth Wright

I am enclosing a stamped envelope in case you wish to answer me

LANDMARKS PRESERVATION COMMISSION

20 VESEY STREET, NEW YORK, NEW YORK 10007

566-7577

September 23, 1981

Ms. Elizabeth Wright
325 Riverside Drive, #104
New York, New York 10025

Dear Ms. Wright:

Thank you for your letter about the building across from 215 West 43rd Street. This is the entrance facade of the Lyric Theater. It has been judged by our professional staff to be eligible for Landmarks designation, and it is scheduled for restoration and reopening in the Times Square redevelopment scheme which you may have read about in the newspapers. We appreciate your interest.

Sincerely yours,

Marjorie Pearson

Marjorie Pearson
Director of Research

MP:jb

# Buildings Inventory Form

Area Midtown-West

Address/Name 214-26 W. 43rd Street/ Lyric Theatre

Borough Manhattan

Architect V. Hugo Koehler

Block 1014 Lot 39

Date 1902

Style Renaissance Revival

Facade Mate[illegible] Brick and [illegible]

Original Use Theater

Current Use Theater

Condition Good

Integrity Good

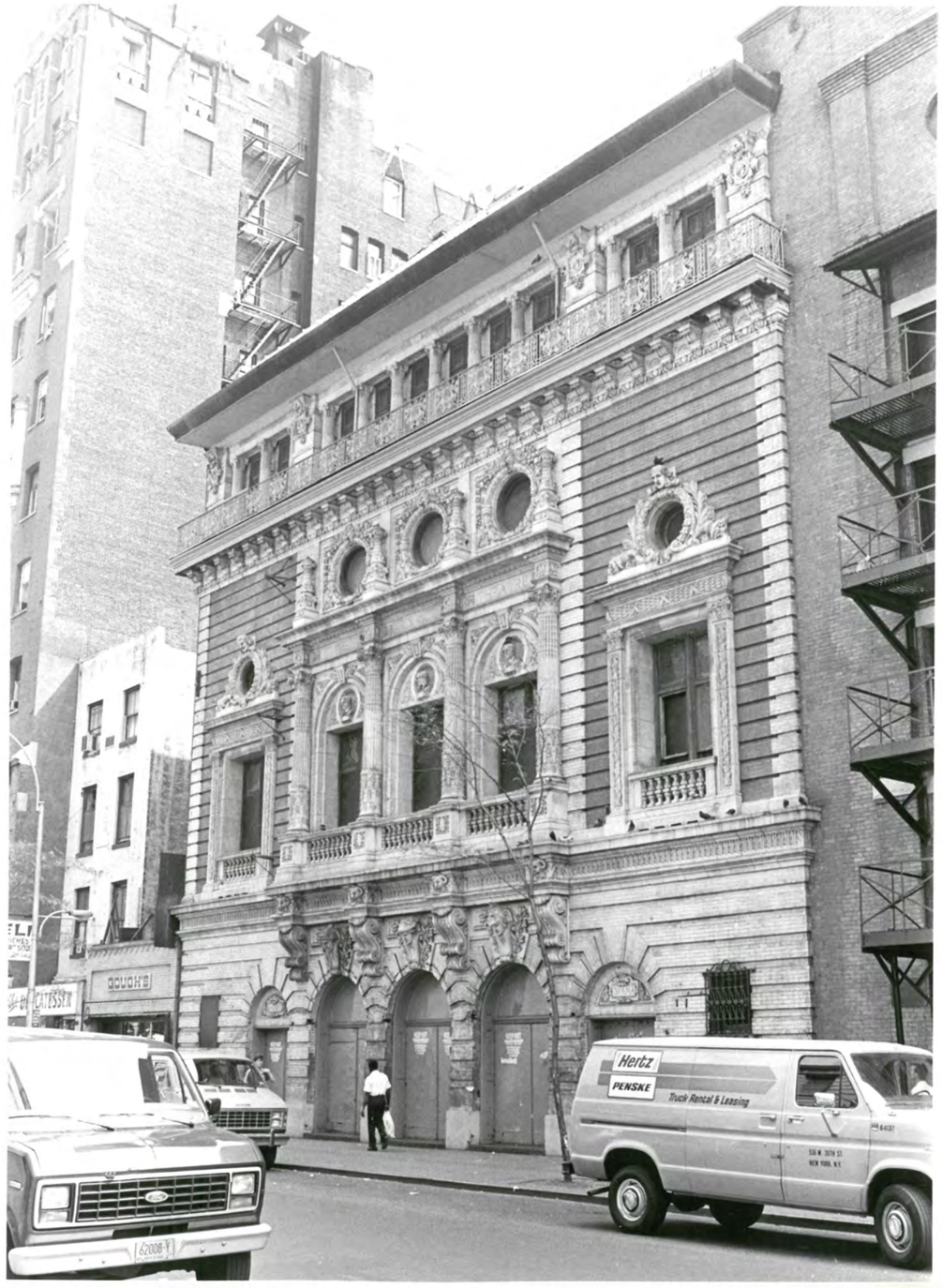
Alterations 42nd St. side: removal of glass canopy, addition of marquee

Street/Site Theater district

Other Information

Submitted By R. Carley

Date 2/79




Lyric Theater
213 West 42nd Street
Manhattan

Built: 1903-04
Architect: V. Hugo Koehler

Photo: Shockley, LPC

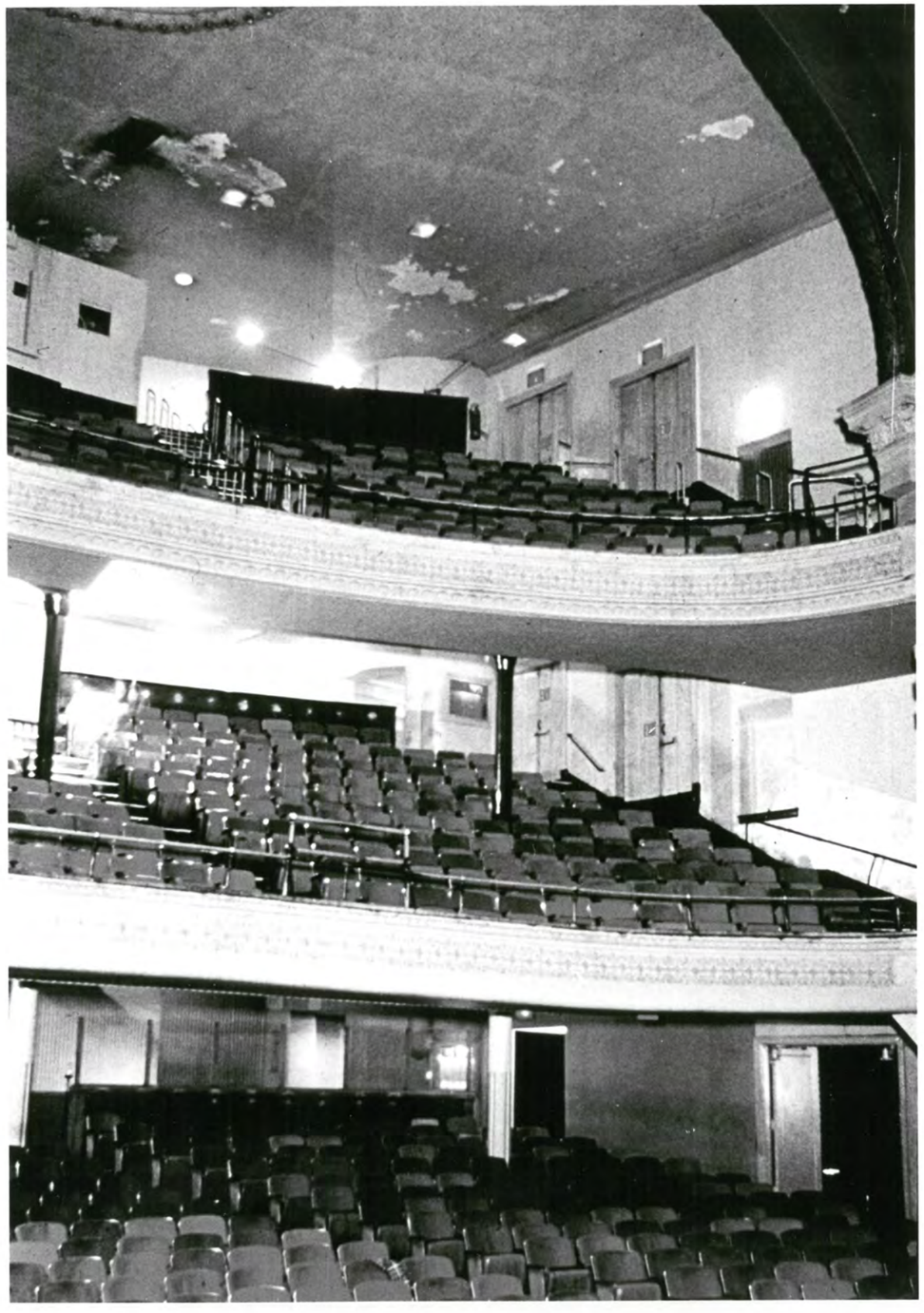
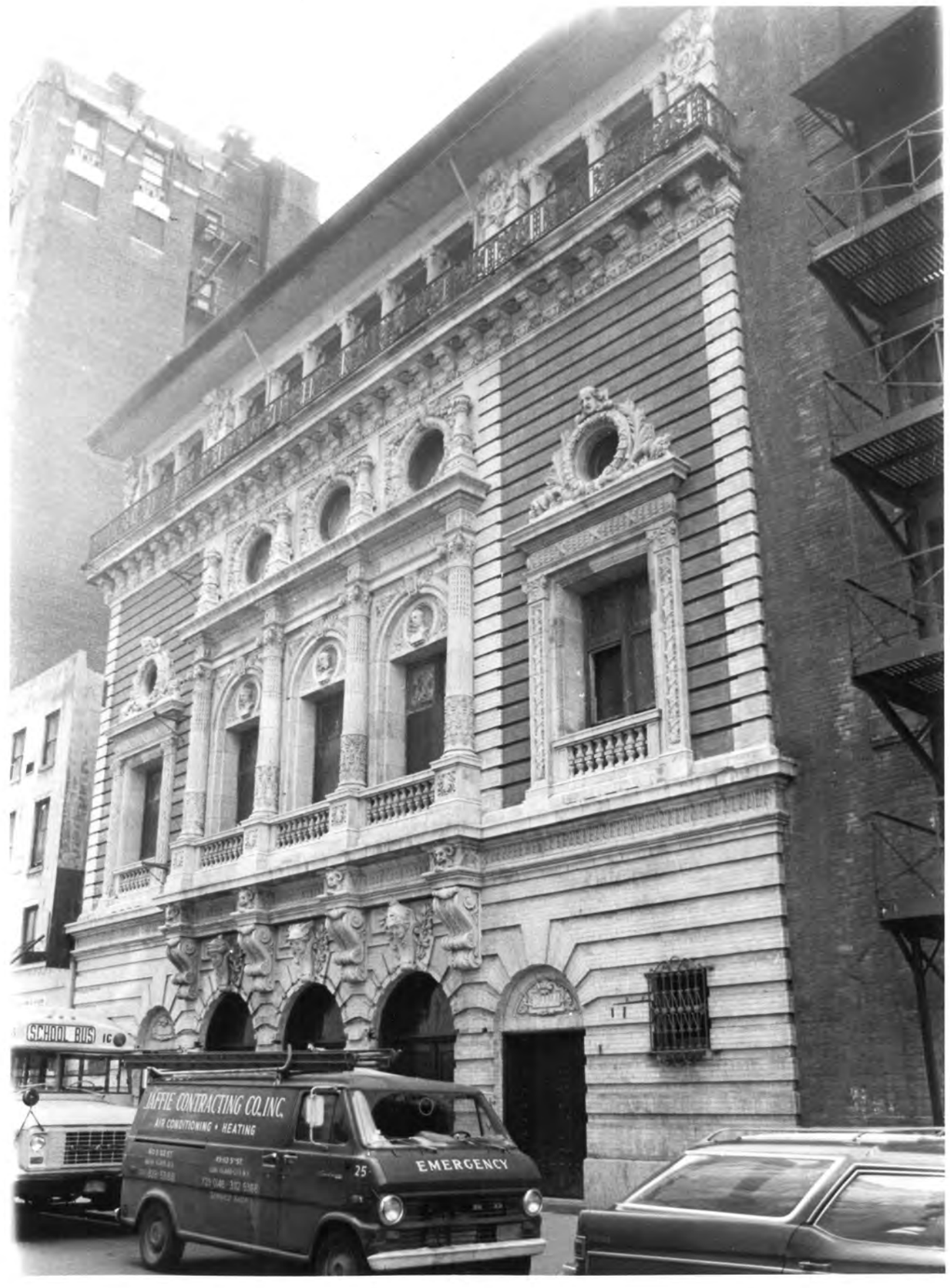


Photo: Forster, LPC


SCHOOL BUS
LUFFIE CONTRACTING CO. INC.
AIR CONDITIONING • HEATING
EMERGENCY
25

Lyric Theater
& interior

LP 1353
1354

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

| | | | |
|---|---|---|---|
| Name: | LYRIC THEATER | LP-1353 | Item #49 |
| | LYRIC THEATER INTERIOR | LP-1354 | Item #50 |
| Other names: | (none) | | |
| Address: | 213 West 42nd Street<br>a/k/a 214-226 West 43rd Street | | |
| Architect: | V. Hugo Koehler | | |
| Date: | 1903-1904 | | |
| Style: | Neo-Renaissance; Adamesque interior details | | |
| Original owner: | Shuberts | | |
| Size: | Approximately 1300 seats; auditorium and two balconies | | |
| Opening Production: | Old Heidelberg, October 12, 1903 | | |

(8) Manhattan

LP Number 1353 & 4

Date Heard

Proposed Landmark Lyric Theater
213 West 42nd St a/ka 214-26 West 43rd.
(730-0323).

Site - Tax Map Block 1014 Lot 39

Owner Alfred R Goldstein; Annbar Assoc.
c/o Elk Realty Inc. 665 Fifth Ave. NYC 10022

~~Representative~~ Lessee (of owner) Brandt Theatres, Martin Levine, Pres. 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 Lyric Theater

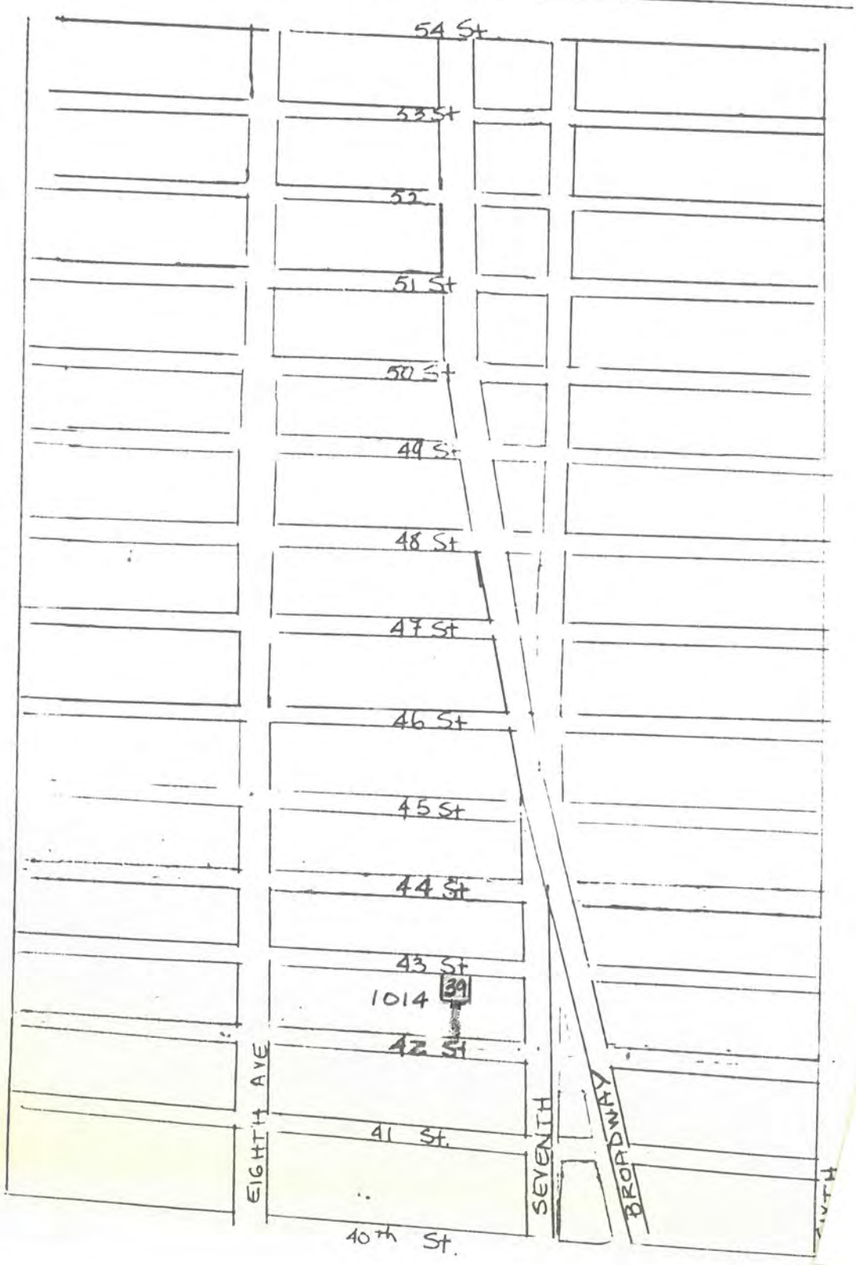
ADDRESS 213 West 42nd Street a/k/a
214-226 West 43rd Street

BOROUGH Manhattan

OWNER Alfred R. Goldstein, Annbar Assoc.,
% Elk Realty Inc, 685 Fifth Ave. 10022

Lessee: Brandt Theatres, Marvin Levine
Pres., 229 West 42nd St, NYC 10036.

TAX MAP BLOCK 1014, LOT 39



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

Lyric Theater & Interior

LP-1353
1354

Hearing closed 10/19/82

Record open for 30 days.

see LP-1331/2 or LP 1344/5
for a copy of Wm Shopsin's
report on the Brandt Theaters.

# CALENDAR

of the

# LANDMARKS PRESERVATION COMMISSION

of

The City of New York

OCTOBER 19, 1982

Meeting at 9:30 A.M.

in the

BOARD OF ESTIMATE CHAMBERS

at

CITY HALL

Edward I. Koch, *Mayor*

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