FINAL DRAFT
APPROVED BY LDC
BOARD 2/92

EXHIBIT C

HISTORIC PRESERVATION GUIDELINES

A. PREAMBLE

A.1 Foreword

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

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

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

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

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

A.2 Description of the Theaters

A.2.1 The Times Square Theater

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

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

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

A.2.2 The Apollo Theater

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

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

A.2.3 The Lyric Theater

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

A.2.4 The Selwyn Theater

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

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

A.2.5 The Victory Theater

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

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

A.2.6 The Liberty Theater

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

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

B. HISTORIC PRESERVATION PROGRAM

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

shall have the following meanings:

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

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

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

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

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

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

B.1 Theater Specific Requirements and Guidelines

B.1.1 The Times Square Theater

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

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

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

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

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

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

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

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

B.1.2 The Apollo Theater

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

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

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

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

B.1.3 The Lyric Theater

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

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

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

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

B.1.4 The Selwyn Theater

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

The entire 43rd Street facade shall be Preserved.

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

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

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

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

B.1.5 The Victory Theater

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

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

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

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

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

B.1.6 The Liberty Theater

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

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

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

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

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

B.2 General Requirements

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

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

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

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

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

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

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

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

C. SUBMISSIONS

C.1 Submission Requirements

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

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

C.2 Inspection and Documentation Report

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

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

C.3 The Preservation Plan

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

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

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

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

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

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

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

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

C.4 Final Plans and Specifications

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

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

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

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

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

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

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

D. PROTECTION OF HISTORIC THEATERS DURING CONSTRUCTION

D.1 Protection Plan for Construction Work Within The Theaters

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(7) test borings;

(8) channel drilling or equivalent protective technique and;

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

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

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

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

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

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

E. MAINTENANCE PLAN

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

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

1228X/56-92

(2/13/92)

Actors Equity Report

A SUMMARY HISTORICAL PROFILE

THE SELWYN

The Selwyn, located on 229 W. 42nd Street, was built and named for Arch Selwyn, a Broadway producer with his eyes on Hollywood. Information Please by Jane Cowl and Jane Murfin, was the opening production on October 2, 1918.

The twenties saw many stars play there and many plays of famous writers produced there: Oscar Hammerstein II wrote music for Tickle Me, produced in 1920; 1921 saw W. Somerset Maugham's play The Circle, starring John Drew; and Nazimova entranced audiences in Dagmar in 1923. On June 19, 1923, Rufus Le Maire and George Jessel produced Helen of Troy, New York by George Kaufman and Marc Connelly. In 1925, Two by Two starred Howard Lindsay. In the same year, Arch Selwyn produced the successful Charlot Review with Beatrice Lillie, Gertrude Lawrence and Jack Buchanan, who also directed it.

Probably the most notable production to appear at the Selwyn was in 1927 -- The Royal Family, based on the Drew-Barrymore family. Written by Geroge S. Kaufman and Edna Ferber, it starred Otto Kruger. It was considered one of the best plays of the season and has since enjoyed successful revivals on Broadway at other houses.

Noel Coward in 1928 wrote This Year of Grace for he and Beatrice Lillie. It enjoyed a good run.

At the end of the twenties, Wake Up and Dream was produced -- a musical

revue with music and lyrics by Cole Porter, which included the song "What Is This Thing Called Love."

The '30s opened with Three's A Crowd, a musical revue by Howard Dietz and Arthur Schwartz -- among others -- and starred Fred Allen, Clifton Webb, Fred MacMurray and Alan Jones.

Even the classics were played there -- Electra starred Mrs. Patrick Campbell in 1932. The great producers produced there -- Billy Roses's The Great Magoo opened in 1932 and was directed by George Abbott.

At the time when all of the playhouses on 42nd Street were turning to burlesque in order to survive the Depression years, the Selwyn became a motion picture theatre and showed movies from 1934 to 1949.

In late 1949 it was converted back to a legitimate house and began a policy of a sixty-minute cut version of a play, with a moview. Five shows a day were performed with alternating casts, with a top price of 99¢.

A play by Jean Paul Satre -- The Respectful Prostitute -- was done in 1949 and Joyce Randolph appeared in a cut version of Ladies in a Turkish Bath.

WE ARE SUBMITTING THE COMPLETE HISTORICAL PROFILE FOR THE SELWYN THEATRE INTO THE WRITTEN RECORD OF THIS HEARING.

THANK YOU.

SELWYN THEATRE

1918-1919

INFORMATION PLEASE, by Jane Cowl and Jane Murfin, 10/2/18, 46 performances, directed by Bertram Harrison, with Jane Cowl.

THE CROWDED HOUR, by Edgar Selwyn and Channing Pollock, 11/22/18, 139 performances, with Jane Cowl and Cyril Raymond.

TUMBLE IN, book and lyrics by Otto Haverbach, music by Rudolf Friml, 3/24/19, 128 performances, produced by Arthur Hammerstein, directed by Bertram Harrison, with Charles Ruggles, Johnny Ford, and Peggy O'Neil.

1919-1920

THE CHALLENGE, by Eugene Walter, 8/5/19, 72 performances, with Allen Dinehart, Ben Johnson, and Jessie Glendenning.

BUDDIES, by George V. Hobart, music by B.C.Hilliam, 10/21/19, 259 performances, with Camile Dalberg, Roland Young, and Peggy Wood.

1920-1921

TICKLE ME, book and lyrics by Otto Harbach, music by Oscar Hammerstein II, 8/17/20, 207 performances, produced by Arthur Hammerstein, with Louise Allen, and Allen Kearns.

1921-1922

SNAPSHOTS OF 1921, 6/2/21, 24 performances, produced by the Selwyns and Lew Fields, with Nora Bayes, Lew Fields, Lulu McConnell, DeWolf Hopper. It was billed as "A Trevesty Revue".

THE CIRCLE, by Somerset Maughan, 9/12/21, total run 175 performances, with John Drew, John Halliday, and Leslie Carter (who returned to the stage after a 7 year retiremant). Moved to the FULTON towards the edn of its run, then the "subway circut", then a road tour. Included in Burns Mantle's Best Plays 1921-1922.

THE BLUE KITTEN, a musical adapted by Otto Harbach and Willian Cary Duncan, 1/13/22, 140 performances, produced by Arthur Hammerstein, with Joseph Cawthorn and Robert Woolsey.

1921-1922 con'd

PARTNERS AGAIN, by Montague Glass and Jules Eckert Goodman, 5/1/22, 53+ performances, with Barney Bernard and Alexander Carr.

1922-1923

DAGMAR, adapted by Louis Anspacher, 1/22/23, 56 performances, produced by Charles Bryant, with Nazimova and Charles Bryant.

THE GUILTY ONE, by Michael Morton and Peter Traill, 3/20/23, 31 performances, with Pauline Frederick and Charles Waldrom.

WITHIN FOUR WALLS, by Glen MacDonough, 4/17/23, 15 performances, with Leonard Doyle, Walter Lawrence and Anne Morrison.

1923-1924

HELEN OF TROY, NEW YORK, by George Kaufman and Marc Connelly, music and lyrics by Bert Kalmar and Harry Ruby, 6/19/23, total run 191 performances, produced by Rufus Lemaire and George Jessel, with Helen Ford, Queenie Smith and Roy Atwell.

BATTLING BUTLER, adapted by Ballard MacDonald, 10/8/23, 288+ performances, star Charles Ruggles.

1924-1925

TWO BY TWO, by John Turner and Euginie Woodward, 2/23/25, 16 performances, with Charlotte Walker and Howard Lindsay.

PUPPETS, by Frances Lightner, 3/9/25, 54 performances, with C. Henry Gordon and Miriam Hopkins.

THE SAPPHIRE RING, by Lazlo Lakatos, 4/15/25, 13 performances, adapted by Isabel Leighton, with Helen Gahagan and Frank Conroy.

THE GORILLA, by Ralph Spense, 4/28/25, 15 performances, with Robert Strange, Betty Weston and Joseph Guthrie.

1925-1926

CHARLOT REVIEW, 1926, 11/25/25, 130 performances, produced by Arch Selwyn, with Beatrice Lillie, Gertrude Lawrence, Jack Buchanan and Douglas Furber, directed by Jack Buchanan.

1925-1926 con'd

FAKIR RAHMAN BEY, 5/25/26, 14 performances, a demonstration of the science of fakirism under the direction of Prof. Victor Bertelloni. Fakir Rahman Bey showed his demonstration 7 times a week for two weeks.

1926-1927

THE MAN FROM TORONTO, by Douglas Murray, 6/17/26, 28 performances, with Beatrice Hendricks and Curtis Cooksey.

CASTLES IN THE AIR, book and lyrics by Raymond W. Peck, music by Percy Weinrich, 9/6/26, total run 160 performances, with Bernard Granville and J. Harold Murray. Moved December 9.

THE CONSTANT NYMPH, by Margaret Kennedy and Basil Dean, 12/9/26, 148 performances.

ONE GLORIOUS HOUR, translated by Ella Barnett, 4/14/27, 20 performances, with Vivienne Osborne.

THE LADY SCREAMS, by Everett Chantler, 5/2/27, 8 performances,

1927-1928

THE MATING SEASON, by william A. Grew, 7/18/27, 24 performances, star William A Grew.

THE MANHATTERS (revue), august 1927.

THE GARDEN OF EDEN, by Avery Hopwood, 9/27/27, 23 Performances.

NIGHTSTICK by John Wray, the Nugents and Elaine Stern Carrington, 11/10/27,52 performances.

THE ROYAL FALILY, by George S. Kaufman and Edna Ferber, 12/28/27, 345 performances, Produced by Jed Harris, Directed by David Burton, with Haidee Wright, Otto Kruger and Sylvia Field. Included in Burns Mantel "Best Plays 1927-28".

1928-1929

THIS YEAR OF GRACE, by Noel Coward, 11/7/28, 157 performances, with Noel Coward and Beatrice Lillie.

1929-1930

KEEP IT CLEAN, a musical revue by Jimmy Duffy and Will Morrissey, music by Lester Lee, Jimmy Duffy, Harry Archer, Benny Ryan, James Hanley, Clarence Gaskill, Violensky, Charles Tobias and Harry Converse, 6/24/29, 16 performances.

WAKE UP AND DREAM, a musical revue by J.H. Turner, music and lyrics by Cole Porter, 12/30/29, 136 performances, included the song "What is This Thing Called Love?".

LOST SHEEP, by Belford Forrest, 5/5/30, 96 performances.

1930-1931

THREE'S A CROWD, a musical revue by Howard Dietz, music by Howard Dietz and Arthur Schwartz among others, 10/15/30, 272 performances, produced by Max Gordon, with Fred Allen, Clifton Webb, Fred MacMurray, Alan Jones, Maybeth Conoly, and Portland Hoffa.

1931-1932

THE SINGING RABBI, by Boris and Harry Thomashevsky, music by J. Rumshinsky and Harry Lubin, 9/10/31, 4 performances, produced by Harry Thomashfsky, directed by William E. Morris, with Boris Thomashevsky, Sam Ash and Philip Ryder.

FAST SERVICE, by Elliot and J.C. Nugent, 11/17/31, 7 performances, produced and directed by Edgar Selwyn, with Elliot Nugent and J.C. Nugent.

THE DEVIL PASSES, by Benn W. Levy, 1/4/32, 96 performances, produced by Arch Selwyn, directed by Benn W. Levy, with Arthur Byron, Mary Nash, and Basil Rathbone. The London censors refused to pass this religious comedy. Included in Burns Mantel " Best Plays 1931-32".

ELECTRA, translated by J.T. Sheppard, 1/8/32, 6 performances, Directed by Robert Henderson, with Mrs. Patrick Campbell. This played the same time as Devil Passes.

LIFE BEGINS, by Mary MacDougal Axelson, 3/28/32, 8 performances, produced and directed by Joseph Santley, with Mildred Dunnock, Dean Raymond and Eleanor Hicks.

A THOUSAND SUMMERS, by Marrill Rogers, 5/24/32, 51 performances, directed by Shepard Traub, with Franchot Tone, Jane Cowl, Osgood Perkins and Josephine Hull.

1932-1933

THE GREAT MAGOO, by Ben Hecht and Gene Fowler, 12/2/32, 11 performances, produced by Billy Rose, Directed by George Abbott, with Paul Kelly, Claire Carlton, Charlotte Granville, Muriel Campbell and Joe Fields.

THE LITTLE BLACK BOOK, by Harold Sherman, 12/26/32, 8 performances.

EVENSONG, by Edward Knoblock and Beverly Nichols, 1/31/33, 15 performances, produced by Arch Selwyn, directed by Paul Smythe, with Edith Evans, Jane Wyatt, and Jacob Ben-Ami.

1933-1934

SHOOTING STAR, by Noel Pierce and Bernard C, Schoenfeld, 6/12/33, 16 performances, with Francine Larrimore, Samuel Goldenberg, Cora Witherspoon and Frank Wilcox.

A HAT, A COAT, A GLOVE, by William A. Drake from the German by Wilhelm Speyer, 1/31/34, 13 performances, produced by Crosby Gaige and D.K. Weiskopf, with Lester Vail, Isabel Baring and Nedda Harrigan.

RAGGED ARMY, by Beulah Marie Dix and Bertram Millhauser, 2/26/34, 2 performances, produced and directed by Crosby Gaige, with Lloyd Nolan and Edwin Vickery.

1930-1949 MOVIES

4/9/44 Theatre taken over by the Brandts with a first run policy

In late 1949 the theatre was converted back for legimate use. Begining in December 1949 the Brandt's began a policy of a play (cut to 60 minutes) and movie. There were 5 shows per day with alternating casts. Top price 99¢.

THE RESPECTFUL PROSTITUTE, by Jean Paul Satre, 12/23/49, produced by William Brandt, directed by Loy Nilson, casts included Natalie Priest, Brooke Fleming, Elizabeth Dillon, Loy Nilson, Joseph Hardy, Casey Allen, There was a dispute over union juristiction with AEA winning out over AGVA. After 6 weeks at the Selwyn there was 10 weeks on the subway circut.

LADIES' NIGHT IN A TURKISH BATH, a cut version of Good Night Ladies, directed by Ty Perry and Loy Nilson, casts included Joyce Randolph, Jean McBride Marian Leeds, Dan Dayton, Dan Fraser and Martha Martin, opened 2/17/50 to very poor reviews.

I was unable to find out how long it played, and whether any other plays, including STREET CAR and PICK UP GIRL which were under consideration, were ever produced.

THE SELWYN CONTINUED ITS FILM POLICY

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 discontinucus 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 <u>not</u> 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

cfm

229 WEST 42 STREET

M B: 1014 L: 17

SELWYN THEATER (AMERICAN AIRLINES THEATER)

Research File

NYC Buildings

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NYC Department of Buildings

Property Profile Overview

227 WEST 42 STREET — MANHATTAN 10036 — BIN# 1024683

WEST 42 STREET 225 - 227
WEST 42 STREET 229 - 231

Health Area	: 5200	Tax Block	: 1014
Census Tract	: 119	Tax Lot	: 17
Community Board	: 105	Condo	: NO
Buildings on Lot	: 1	Vacant	: NO

View DCP Addresses... Browse Block

View Zoning Documents | View Challenge Results | Pre - BIS PA | View Certificates of Occupancy

Cross Street(s):	7 AVENUE, 8 AVENUE		
DOB Special Place Name:			
DOB Building Remarks:			
Landmark Status:	C - CALENDARED	**Special Status:**	N/A
Local Law:	NO	**Loft Law:**	NO
SRO Restricted:	NO	**TA Restricted:**	NO
UB Restricted:	NO		
Little 'E' Restricted:	N/A	**Grandfathered Sign:**	NO
Legal Adult Use:	NO	**City Owned:**	NO
Additional BINs for Building:	1024682		

Special District: MID - MIDTOWN

This property is not located in an area that may be affected by Tidal Wetlands, Freshwater Wetlands, or Coastal Erosion Hazard Area. Click here for more information

Department of Finance Building Classification: O3-OFFICE BUILDINGS

Please Note: The Department of Finance's building classification information shows a building's tax status, which may not be the same as the legal use of the structure. To determine the legal use of a structure, research the records of the Department of Buildings.

	Total	Open
Complaints	4	0
Violations-DOB	77	0
Violations-ECB (DOB)	4	0
Jobs/Filings	122	
ARA / LAA Jobs	1	
Total Jobs	123	
Actions	132	

OR Enter Action Type:

OR Select from List: Select...

AND Show Actions

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Electrical Applications
Permits In-Process / Issued
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Plumbing Inspections
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If you have any questions please review these Frequently Asked Questions, the Glossary, or call the 311 Citizen Service Center by dialing 311 or (212) NEW YORK outside of New York City.

SHOCK CINEMA

Your Guide to Cult Movies, Arthouse Oddities, Drive-In Swill, and Underground Obscurities!

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"Writers block is a fancy term made up by whiners so they can have an excuse to drink alcohol."
- Steve Martin

"Whenever you see a film critic, pick up a brick and throw it at him... No great damage can be done to his head"
- Jonas Mekas

Need additional information?

The Selwyn, 42nd Street, NYC; 1990

REMEMBERING THE SELWYN

by Steven Puchalski

The Selwyn Theater is long gone but not forgotten. Located at 229 West 42nd Street, on one of the once-seediest stretches of New York City's Times Square, this beloved movie theater was shuttered during Disney's mid-'90s clean-up of The Deuce -- when glorious old grindhouses and lots of mom 'n' pop businesses were tossed into the gutter to make way for tourist-aimed chain stores and live productions of THE LION KING.

As the '90s began, there were only a handful of these wonderfully grimy theaters still up-and-running, and in those days I was a frequent visitor to the Selwyn. Admittedly, most normal folks wouldn't set foot in this place, even if they got free admission and a blow-job in between features. Because upon entering the building you had to deal with smells rarely encountered by civilized man, a concession stand with inedible wares, and an audience consisting of the lowest form of human flotsam -- alcoholics, addicts, the homeless, deviants, insomniacs, and trash-film fans. To me, it was a fetid chunk of paradise.

There were several reasons for the Selwyn's popularity. First off, it was a bargain. Around the corner on Times Square, moviegoers were shelling out $7.50 for whatever crap the major studios spewed out that week. But only two blocks down Broadway, you could catch that same exact feature, on a double or triple bill, for only 6 lousy bucks. Plus what other movie theater staff would turn a blind eye while you casually lug in a couple six-packs, or leave you alone while passing around a joint? And unlike today's talkative moviegoers, who mindlessly gab to their friends as if they were sitting in their living room, when Selwyn customers mouthed off, it was actually funny (my favorite comment occurred at the end of a trailer, when the caption "Coming for Christmas" flashed on the screen, prompting one brother to complain "Shit! I could be DEAD by Christmas!").

In addition, while mainstream Manhattan theaters often make their patrons queue up on the sidewalk for a half-hour, there was (no surprise) never any crowd at the Selwyn. You paid your cash, you walked in. And once inside you'd notice that this place was once a gorgeous theater, unlike today's corrugated shoeboxes posing as moviehouses. Built in 1918, the seating capacity was technically 964, but by the '90s, the obviously-hazardous mezzanine had been permanently closed off. If the management ever turned up the house lights, you'd be able to admire its beautiful architecture and ornate filigree. Then again, looking at the physical condition of the

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seats (which were often badly stained or chewed by the rats), as well as the personal hygiene of the audience, it was probably better to leave the lights off, after all -- particularly when the guy sitting four seats down from you is shooting up, and then spends the rest of the evening hawking up phlegm onto the floor.

Sure, there were NO SMOKING signs posted everywhere, but it was never enforced, and considering the grim condition of their firehoses, you'd be looking at another Great White pile-up if some careless basehead had set himself aflame. But this 'unique' ambiance is exactly what made the Selwyn such a wild place to catch a schlock flick. On top of all that, if you skipped out on work for an afternoon matinee and looked up at the ceiling, you could see the sun gleaming through the numerous holes in the roof! It gave the place a planetarium-like ambiance, and made me glad I didn't come on a rainy day.

Their film showings began early (usually around 10 a.m.) and ran long past midnight, giving the night janitor a couple hours to soak the place down with ammonia. Their prints were often worn (but good enough for moviegoers who don't mind the occasion emulsion scratch), the screen was huge, the picture was usually in focus (in fact, they had a better track record than most of the Manhattan theater chains, whose employees arrive for work on the short bus), and if you were lucky, the projectionist would wake up from his methadone just long enough to yank any loose hairs off the screen.

The Selwyn concession stand was always open, but honestly, I never once saw a customer purchasing food. A Large Popcorn went for $2.75 and Large Cokes were $2, but their hot dogs always looked a bit scary (not to mention, slightly gray, as if they'd been re-heated one too many times over the past month), with buns that were kept warm by laying them on top of the fresh popcorn. Yummy, eh? Perhaps not. From personal experience, it was always easier, cheaper and safer to grab your foodstuffs before entering the theater, at any number of nearby bullet-proof delis (for you non-New Yorkers, these are tiny stores that sell your basic necessities -- candy, past-expiration Twinkies, $1.25 tall boys, lottery tickets -- with an English-challenged cashier sitting nervously behind a Plexiglas, bullet-proof screen). Better still, you could grab a quick bite at the family-owned grill located conveniently under the Selwyn's marquee, which had been there for 40+ years. (Note to ex-Mayor Guiliani: Thanks for forcing the old owner/cook into retirement, you heartless tool.)

Of course, if you indulged in more-than-a-few cold ones during a triple bill, your bladder would eventually take you on a journey down into their mens' room. To put it nicely, this was a basement pit with no doors on the stalls, no hand towels near the sinks (not that you'd want to use the sinks, because that would entail touching something), and a stench that could've only emanated from a wino's large intestine. After a few of these bathroom experiences you learned to just hold your breath for the duration of your stay, or risk spewing up your breakfast into the urinal.

On a positive note, this grand old theatre wasn't completely destroyed during its '90s renovation. It's now a home for live productions and, unfortunately, has been renamed the "American Airlines Theatre" after a $8 million donation. [Insert long, "anti-corporate groan" sound-effect here.] No question, it took a unique type of masochism to enjoy the ol' Selwyn (in other words, you wouldn't find Pauline Kael there, unless she was trying to score some crack), but if you were in the mood for cool films and a one-of-a-kind experience, nothing could beat this 42nd Street palace. It is sorely missed.

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American Airlines Theatre

From Wikipedia, the free encyclopedia

The **American Airlines Theatre**, originally the Selwyn Theatre, is a historic Italian Renaissance style Broadway theatre built in 1918. It was designed by George Keister and built by the Selwyn brothers. Used for musicals and other dramatic performances it was eventually converted for film. It was used briefly as a visitor's center but stood vacant for years until a 1997 renovation and restoration. It is located at 227 West 42nd Street, New York City.

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- 2 Productions since June 30, 2000
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American Airlines Theatre

Address	227 West 42nd Street
City	New York City
Country	United States
Owned by	City of New York (operated by Roundabout Theatre Company)
Capacity	740
Type	Broadway
Opened	1918
Reopened	June 30, 2000
Previous names	Selwyn Theatre
Production	*The Big Knife*

History

Design

Originally named the **Selwyn Theatre**, it was designed by the architect George Keister and constructed by the Selwyn brothers, Edgar and Archie, in 1918.[1] It was one of three theatres they built and controlled on 42nd Street, along with the Apollo and the Times Square Theatre. It was decorated in the style of the Italian Renaissance, and originally had 1,180 seats.[2] At the time of its opening, the design had several innovations. Its most novel feature was separate smoking rooms for men and women.[2] Additionally, each dressing room was equipped with a shower and telephone.[2]

Productions

The venue initially hosted major musical and dramatic productions, including Cole Porter's *Wake Up and Dream*, and in October 1930 Clifton Webb appeared there in *Three's a Crowd*,[3] but eventually became a cinema. It would return to legitimate theatre several times over the next six decades, but eventually fell into disrepair. It was used briefly in the early 1990s as a home for the Times Square Visitors Center and for a limited production of Eugene O'Neill's *The Hairy Ape*, but for the most part, stood vacant.

Renovation

The City and State of New York took possession of the Selwyn in 1990. In 1992, it was one of six 42nd Street theatres to fall under the protection of the New 42nd Street organization. The Roundabout Theatre Company committed to renovating the Selwyn in 1997. It was restored to its former grandeur (albeit now with just 740 seats), renamed the American Airlines in honor of its principal sponsor, and reopened on June 30, 2000. The American Airlines Theatre, which is still informally known by its former name among many theatre fans, currently serves as the home of the Roundabout and houses its major dramatic productions.

Productions since June 30, 2000

Show	Opening day	Closing day	Notes
The Man Who Came to Dinner	July 27, 2000	October 8, 2000	Revival
Betrayal	November 14, 2000	February 4, 2001	Revival 2001 Tony Award Best Revival of a Play nominee
Design for Living	March 15, 2001	May 13, 2001	Revival
Major Barbara	July 12, 2001	September 16, 2001	Revival
The Women	November 8, 2001	January 13, 2002	Revival
An Almost Holy Picture	February 7, 2002	April 7, 2002	
The Man Who Had All the Luck	May 1, 2002	June 30, 2002	Revival
The Boys from Syracuse	August 18, 2002	October 20, 2002	Revival
Tartuffe	January 9, 2003	February 23, 2003	Revival
A Day in the Death of Joe Egg	April 3, 2003	June 1, 2003	Revival 2003 Tony Award Best Revival of a Play nominee
Big River	July 24, 2003	September 21, 2003	Revival 2004 Tony Award Best Revival of a Musical nominee
The Caretaker	November 9, 2003	January 4, 2004	Revival
Twentieth Century	March 25, 2004	June 6, 2004	Revival
After the Fall	June 25, 2004	September 12, 2004	Revival
12 Angry Men	October 28, 2004	May 15, 2005	2005 Tony Award Best Revival of a Play nominee
The Constant Wife	June 16, 2005	August 21, 2005	Revival 2006 Tony Award Best Revival of a Play nominee
A Naked Girl on the Appian Way	October 6, 2005	December 4, 2005	
The Pajama Game	February 23, 2006	June 17, 2006	Revival 2006 Tony Award Best Revival of a Musical
Heartbreak House	October 11, 2006	December 17, 2006	Revival
Prelude to a Kiss	March 8, 2007	April 29, 2007	Revival
Old Acquaintance	June 28, 2007	August 19, 2007	Revival
Pygmalion	September 21, 2007	December 16, 2007	Revival

The 39 Steps	January 10, 2008	March 16, 2008	2008 Best New Play Nominee
Les Liaisons Dangereuses	May 1, 2008	July 6, 2008	Revival 2008 Tony Award Best Revival of a Play Nominee
A Man for All Seasons	October 7, 2008	December 14, 2008	Revival
Hedda Gabler	January 25, 2009	March 28, 2009	Revival
The Philanthropist	April 26, 2009	July 5, 2009	Revival
After Miss Julie	October 22, 2009	December 6, 2009	Broadway Premiere
Present Laughter	January 21, 2010	March 21, 2010	Revival
Everyday Rapture	April 19, 2010	July 11, 2010	Broadway Premiere
Mrs. Warren's Profession	October 3, 2010	November 28, 2010	Revival
The Importance of Being Earnest	January 13, 2011	July 3, 2011	Revival
Man and Boy	October 9, 2011	November 27, 2011	Revival
The Road to Mecca	January 17, 2012	March 4, 2012	Broadway Premiere
Don't Dress for Dinner	April 26, 2012	June 17, 2012	Broadway Premiere
Cyrano de Bergerac	October 11, 2012	November 25, 2012	Revival
Picnic	January 13, 2012	February 24, 2013	Revival
The Big Knife	April 16, 2013	June 2, 2013	Revival

References

1. ^ Henderson, Mary C., *The City and the Theatre: New York playhouses from Bowling Green to Times Square (1973), p. 275: "SELWYN THEATRE 229 West Forty-second Street, Standard house. Architect: George Keister. Opening production: October 2, 1918,* Information Please."
2. ^ [a] [b] [c] Bianco, Anthony (2004). *Ghosts of 42nd Street: A History of America's Most Infamous Block*. New York: Harper Collins. p. 82. ISBN 0-688-17089-7.
3. ^ Parker, John (ed), *Who's Who in the Theatre*, 10th revised edition, London, 1947: 1430

External links

- Broadway Theatre Guide (http://www.newyorkcitytheatre.com/theaters/americanairlinestheater/theater.html) with full show details for the American Airlines Theatre
- Information at the Roundabout Theatre site (http://www.roundabouttheatre.org/aa/index.htm)
- The Selwyn at the New 42nd Street (http://www.new42.org/about_history_selwyn.cfm)
- Seating chart (http://www.nytheatre.com/nytheatre/chartweb/plan_air.htm)
- American Airlines Theatre (http://www.ibdb.com/venue.php?id=1349) at the Internet Broadway Database

Coordinates: 40°45'23.4"N 73°59'15.8"W

Sources

- *Broadway Theatres: History and Architecture*, William Morrison, 1999, Dover Publications, ISBN 0-486-40244-4
- *Lost Broadway Theatres*, Nicholas Van Hoogstraten, Princeton Architectural Press, 1997, ISBN 1-56898-116-3

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Categories: Broadway theatres | Theatres completed in 2000 | 2000 establishments in the United States

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SELWYN THEATRE

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

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

HARRIS/CANDLER THEATRE

predecessor: NB 965-1887
May 7, 1887, 226 W.42nd St.
owner: N.Y. Free Circulating Library
archt: George E. Harney bldr: O.S. Mackay
$27,000. 25x98' bldg & lot. 3 stories
terra-cotta, brick & stone front· public building
Commenced: June 8 1887 Completed· Dec 30 1887

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

Commenced May 27, 1912 Completed Oct 28, 1914

LIBERTY THEATRE

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

3 stories; 60' and 90' high on 41st St, 55' high on 42nd St
Front: terra-cotta and brick $250,000
owner: Klaw & Erlanger, 1434 Bway
architect: Herts & Tallant, 32 E.28th St
Commenced: March 7, 1904 Completed: Jan 10, 1905
(Alt 324 1911: Herts & Tallant. "It is proposed to remove ornamental projections at entrance of of theatre over 2'6" beyond building line as required by law.The alteration consists of removing and setting back stone base, pedestal terra cotta piers etc., all as shown on plans.")

from midtown zoning + theatres file

The Selwyn Theater

(1918)

W. 42nd Street

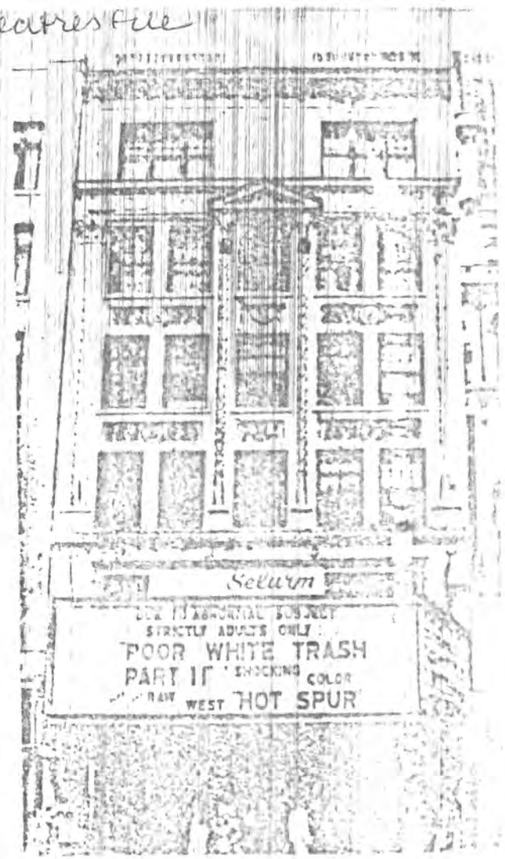
George Keister, *Architect*

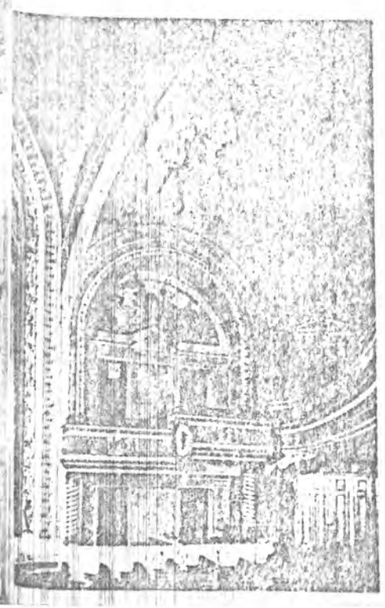
The Selwyn Brothers opened this handsome theater on October 2, 1918 with a production of "Information Please" by Jane Cowl and Jane Murfin, starring Jane Cowl and Blance Yurka. Until its conversion to a movie house in 1933, it was the setting for plays of Friml, Porter, Coward, Kaufman and Ferber. John Drew, Lynn Fontanne, Beatrice Lillie, Mrs. Patrick Campbell and Fred Allen, among many others, all played the Selwyn.

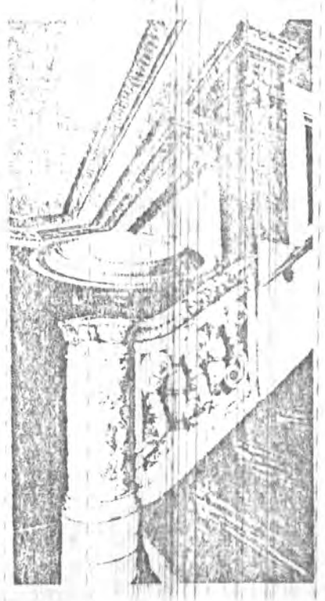
The architect was more concerned with a showy grandeur than with architectural purity, combining Greek, Egyptian, Italianate and other styles as they suited his fancy.

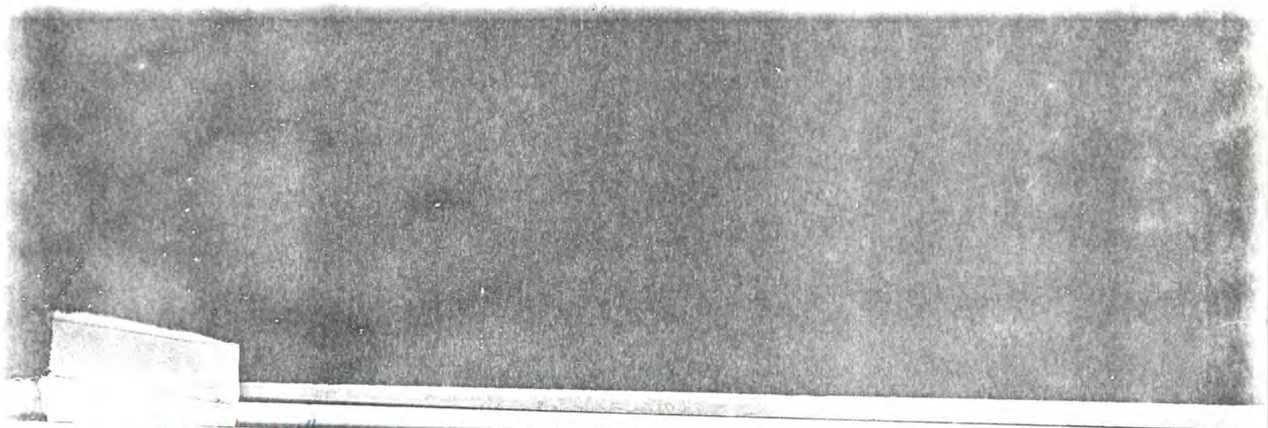
Glimpses of the Selwyn's past glories are evident as soon as one enters. Just past the mandatory movie-theater-mirrored-lobby is a marvelous ivory colored, massive marble newel post on the stairs leading to the balcony. It is covered with carved grape clusters and capped with a wave-pattern frieze. The fruit motif of the newel is carried throughout the theater in decorative bands and friezes as well as in the moldings of the proscenium and the side arches.

The balcony front is nicely treated with a rib and medallion design, and the ceiling over the balconies displays a cornice supported by console brackets. The depth of the side arches are coffered, and the exit doors display Greek pediments combined with Egyptian head and jamb carvings.









Inside 42nd Street. 1978 Maylaleas

The Selwyn Theater
(1918)
229 W. 42nd Street

George Keister, *Architect*

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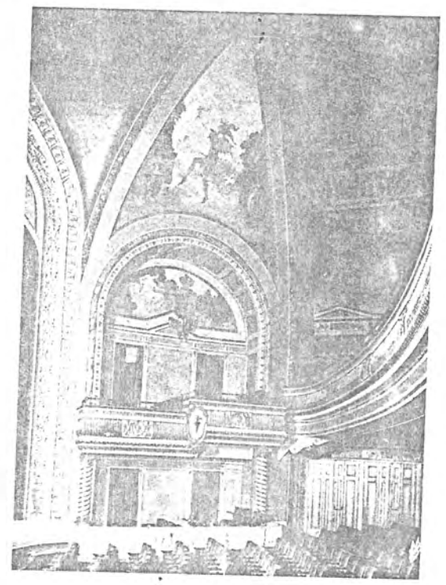
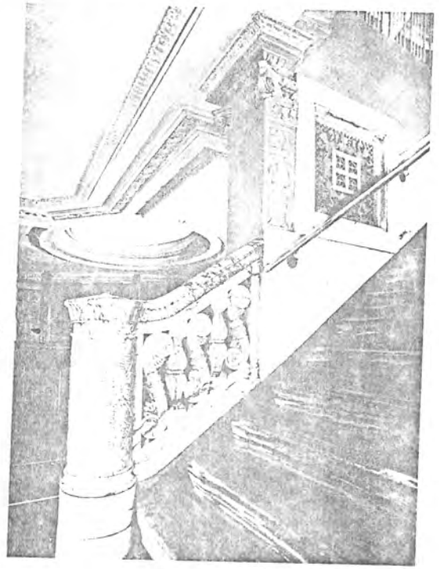




Hardy Holyman Pfeiffer 10 Theatres on 42nd St nd. (from 42nd St Redev Files)

8 SELWYN THEATER (1918)

229 West Forty-Second Street

Architect: George Keister

Capacity: 964
Current Owner: Brandt Family

HISTORY

The Selwyn Theater was designed by George Keister and named for the Selwyn Brothers, its original owners. It opened as a legitimate house in 1918 and in 1933 was converted to a movie house.

EXTERIOR

This utilitarian five story terra-cotta facade is still in much the same condition as when built. Detailing remains in good condition. Basic changes lie in the marquee and lobby entrance. The desirability of reconstructing the original marquee would depend on surrounding development. Although the primary facade is on 42nd Street, there is another terra-cotta and brick facade on 43rd Street.

AUDITORIUM

Adamesque in spirit, the walls were once covered with fine murals using entertainment as a theme. Some of its earlier decoration has been lost by the removal of the boxes and ceiling, but a marble wainscot still exists throughout the building (as well as an ornate marble newel post on the stairs leading to the balcony). Total restoration of the interior is not practical, but an interpretation of the original could yield a fine commercial theater.

The orchestra and balcony, capacity 974, offer an intimate seating arrangement; sightlines to the stage are good (the orchestra has a 4 foot to 6 foot rake, the balcony a 10 foot rake).

Egress from the orchestra and balcony is either through fire doors on the 43rd Street side of the

SELWYN THEATRE

229 West Forty-second Street

Standard house Architect: GEORGE KEISTER

Opening production: October 2, 1918, *Information Please*

The legitimate career of the Selwyn, built and named for Arch Selwyn, sometime Broadway producer who turned his eyes toward Hollywood, was cut short by the Depression. In the early 1930s, when all of the playhouses on Forty-second Street began to turn to burlesque or movies for survival, the Selwyn became a motion picture theatre.

Probably the most notable of all the Selwyn's productions was *The Royal Family*, a play based on the history of the Drew-Barrymore family, which occupied its stage for the entire 1927 season.

A CHAMBER CONCERT.

Daniel Gregory Mason's New Scherzo Caprice Played for the First Time

NEW THEATRE FOR 43D ST.

Selwyn & Co. to Build a Playhouse Opposite the Times Annex.

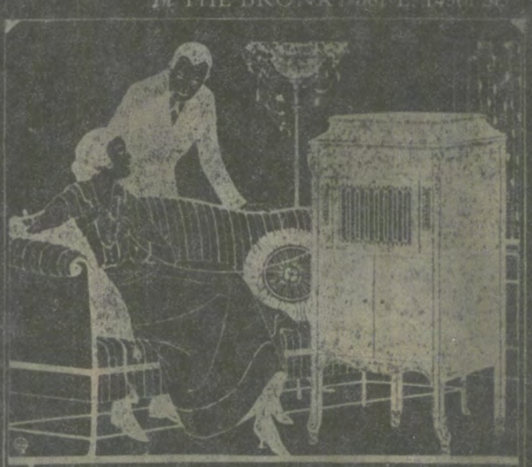
Granville Barker Back to Stage Play

Strand Theatre Gives Bonuses.

THEATRICAL NOTES.

THE AEOLIAN COMPANY

In MANHATTAN: 29 West 42nd St.
In BROOKLYN: 11 Flatbush Ave.
In THE BRONX: 367 E. 149th St.



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Exact reproductions of this great pianist's playing. Interpretations also by

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BROADWAY THEATRE

Poultry Show

MADISON SQUARE GARDEN

APPENDIX

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

1918

INFORMATION PLEASE 10/2/18 (46 perfs.) by Jane Cowl and Jane Murfin; with Jane Cowl.

THE CROWDED HOUR 11/22/18 (139 perfs.) by Edgar Selwyn and Channing Pollock; with Jane Cowl and Cyril Raymond.

1919

TUMBLE IN 3/24/19 (124 perfs.) book and lyrics by Otto Hauerbach, music by Rudolf Friml; with Charles Ruggles, Johnny Ford and Peggy O'Neil.

THE CHALLENGE 8/5/19 (72 perfs.) by Eugene Walter; ith Allan Dinehart, Ben Johnson and Jessie Glendenning.

BUDDIES 10/27/19 (259 perfs.) by George V. Hobart; with Camile Dalberg, Roland Young and Peggy Wood.

1920

TICKLE ME 8/17/20 (207 perfs.) book and lyrics by Otto Harbach, Oscar Hammerstein II and Frank Mandel; with Louise Allen and Allen Kearns.

1921

SNAPSHOTS OF 1921 6/2/21 (44 perfs.); with Nora Bayes, Lew Fields, Lulu McConnell and DeWolf Hopper.

SNAPSHOTS OF 1921 7/25/21 (16 perfs.)

~~1921(cont'd.)~~

THE CIRCLE 9/12/21 (175 perfs.) by Somerset Maugham; with John Drew, John Halliday and Leslie Carter.

1922

THE BLUE KITTEN 1/13/22 (140 perfs.) by Otto Harbach and William Cary Duncan; with Joseph Cawthorn and Robert Woolsey.

PARTNERS AGAIN 5/1/22 (250 perfs.) by Montague Glass and Jules Eckert Goodman; with Barney Bernard and Alexander Carr.

1923

DAGMAR 1/22/23 (65 perfs.) by Louis Anspacher; with Charles Bryant and Nazimova.

THE GUILTY ONE 3/20/23 (31 perfs.) by Michael Morton and Peter Traill; with Pauline Frederick and Charles Waldron and Charles Dalton.

WITHIN FOUR WALLS 4/17/23 (15 perfs.) by Glen MacDonough; with Leonard Doyle, Walter Lawrence and Anne Morrison.

HELEN OF TROY, NEW YORK 6/19/23 (193 perfs.) by George S. Kaufman and Marc Connelly; music & lyrics by Bert Kalmar and Harry Ruby; with Helen Ford, Queenie Smith and Roy Atwell.

BATTLING ~~BUTLER~~ BUTLER 10/8/23 (288 perfs.) adapted by Ballard MacDonald from the original by Brightman, Melford and Furber; with Charles Ruggles.

~~1924~~-1925

TWO BY TWO 2/23/25 (16 perfs.) by John Turner and Eugenie Woodward; with Charlotte Walker and Howard Lindsay.

PUPPETS 3/9/25 (57 perfs.) by Frances Lightner; with C. Henry Gordon and Miriam Hopkins.

THE SAPPHIRE RING 4/15/25 (13 perfs.) by Laslo Lakatos; with Helen Gahagan and Frank Conroy.

THE GORILLA 4/28/25 (257 perfs.) by Ralph Spence; with Robert Strange, Betty Weston and Joseph Guthrie.

CHARLOT REVIEW OF 1926 11/25/25 (140 perfs.); with Beatrice Lillie, Gertrude Lawrence, Jack Buchanan and Douglas Furber.

1926

FAKIR RAHMAN BEY 5/25/26 (24 perfs.) by Victor Bertelloni.

THE MAN FROM TORONTO 6/17/26 (28 perfs.) by Douglas Murray; with Beatrice Hendricks and Curtis Cooksey.

CASTLES IN THE AIR 9/6/26 (162 perfs.) by Raymond W. Peck; music by Percy Weinrich; with Bernard Granville, J. Harold Murray, Vivienne Segel and Thais Lawton.

THE CONSTANT NYMPH 12/9/26 (148 perfs.) by Margaret Kennedy and Basil Dean; with Glen Anders and Leo G. Carroll.

1927

ONE GLORIOUS HOUR 4/14/27 (20 perfs.) translated by Ella Barnett; with Vivienne Osborne and Ullrich Haupt.

THE LADY SCREAMS 5/2/27 (8 perfs.) by Everett Chantler; with Betty Weston and Frances Halliday.

THE MATING SEASON 7/18/27 (24 perfs.) by William A. Grew; with William A. Grew.

THE MANHATTERS 8/3/27 (77 perfs.) by Aline Erlanger and George S. Oppenheimer, lyrics by George S. Oppenheimer, music by Alfred Nathan.

THE GARDEN OF EDEN 9/27/27 (23 perfs.) by Avery Hopwood; with Miriam Hopkins and Russ Whytal.

NIGHTSTICK 11/10/27 (85 perfs.) by John Wray, ~~the~~ Nugents and Elaine Sterne Carrington; with John Wray, Thomas Mitchell and Lee Patrick.

THE ROYAL FAMILY 12/28/27 (343 perfs.) by George S. Kaufmann and Edna Ferber; with Haidee Wright, Otto Kruger Sylvia Field and Ann Andrews.

1928

THIS YEAR OF GRACE 11/7/28 (158 perfs.) by Noel Coward; with Noel Coward and Beatrice Lillie.

1929

KEEP IT CLEAN 6/24/29 (16 perfs.) by Jimmy Duffy and Will Morrissey, ~~music by Lester Lee, Jimmy Duffy et al.~~; with Will Morrissey and Jimmy Duffy.

WAKE UP AND DREAM 12/30/29 (127 perfs.) by J.H. Turner, music and lyrics by Cole Porter.

1930

LOST SHEEP 5/5/30 (96 perfs.) by Belford Forrest; with Ferdinand Gottschalk, Sidney Fox, Harry McNaughton and Cecilia Loftus.

THREE'S A CROWD 10/15/30 (272 perfs.) by Howard Dietz, lyrics and music by Howard Dietz and Arthur Schwartz; with Fred Allen, Clifton Webb, Fred MacMurray, Alan Jones, Libby Holman, Maybeth Conoly and Portland Hoffa.

1931

THE SINGING RABBI 9/10/31 (4 perfs.) by Bores and Harry Thomashefsky, music by J. Rumshinsky and Harry Lubin; with Sam Ash and Philip Ryder.

FAST SERVICE 11/17/31 (7 perfs.) by Elliott and J.C. Nugent; with Elliott Nugent and J.C. Nugent.

1932

THE DEVIL PASSES 1/4/32 (97 perfs.) by Benn W. Levy; with Arthur Byron, Mary Nash and Basil Rathbone.

ELECTRA 1/8/32 (6 perfs.) by Sophocles, translated by J.T. Sheppard; with Mrs. Patrick Campbell and Blanche Yurka and John Buckler.

LIFE BEGINS 3/28/32 (8 perfs.) by Mary MacDougal Axelson; with Mildred Dunnock, Dean Raymond and Eleanor Hicks.

A THOUSAND SUMMERS 5/24/32 (47 perfs.) by Merrill Rogers; with Franchot Tone, Jane Cowl, Osgood Perkins and Josephine Hull.

THE GREAT MAGOO 12/2/32 (11 perfs.) by Ben Hecht and Gene Fowler; with Paul Kelly, Claire Carlton, Charlotte Granville, Muriel Campbell and Joe Fields.

THE LITTLE BLACK BOOK 12/26/32 (8 perfs.) by Harold Sherman; with Jonathan Hole and Virginia Stevens.

1933

EVENSONG 1/31/33 (15 perfs.) by Edward Knoblock and Beverly Nichols; with Edith Evans, Jane Wyatt and Jacob Ben-Ami.

SHOOTING STAR 6/12/33 (16 perfs.) by Noel Pierce and Bernard C. Schoenfeld; with Francine Larrimore, Samuel Goldenberg, Cora Witherspoon, Frank Wilcox and Beverly Sitgreaves.

1934

A HAT, A COAT, A GLOVE 1/31/34 (14 perfs.) by William A. Drake from the German of Wilhelm Speyer; with Lester Vail, Isabel Baring and Nedda Harrigan.

RAGGED ARMY 2/26/34 (2 perfs.) by Beulah Marie Dix and Bertram Millhauser; with Lloyd Nolan and Edwin Vickery.

1934 Theater converted to first-run movie house.

BUILDING-STRUCTURE INVENTORY FORM
Junior League Survey
DIVISION FOR HISTORIC PRESERVATION
NEW YORK STATE PARKS AND RECREATION
ALBANY, NEW YORK (518) 474-0479

FOR OFFICE USE ONLY
UNIQUE SITE NO.
QUAD
SERIES
NEG. NO.

YOUR NAME: Jane Andrews DATE: June 2, 1979

YOUR ADDRESS: 1225 Park Ave TELEPHONE: 860-1923

ORGANIZATION (if any): Junior League of New York

* *

IDENTIFICATION

1. BUILDING NAME(S): Selwyn Theater
2. COUNTY: New York TOWN/CITY: NY VILLAGE:
3. STREET LOCATION: 229 W. 42nd St
4. OWNERSHIP: a. public ☐ b. private ☒
5. PRESENT OWNER: Forty-Second St. Thea. (Co) ADDRESS: 229 W. 42nd St
6. USE: Original: Legitimate Present: movie
7. ACCESSIBILITY TO PUBLIC: Exterior visible from public road: Yes ☒ No ☐
   Interior accessible: Explain during shows

DESCRIPTION

8. BUILDING MATERIAL: a. clapboard ☐ b. stone ☐ c. brick ☒ d. board and batten ☐ e. cobblestone ☐ f. shingles ☐ g. stucco ☐ other:
9. STRUCTURAL SYSTEM: (if known)
   a. wood frame with interlocking joints ☐
   b. wood frame with light members ☐
   c. masonry load bearing walls ☐
   d. metal (explain)
   e. other
10. CONDITION: a. excellent ☐ b. good ☒ c. fair ☐ d. deteriorated ☐
11. INTEGRITY: a. original site ☒ b. moved ☐ if so, when?
    c. list major alterations and dates (if known):

12. PHOTO:

13. MAP:

HP-1

14. THREATS TO BUILDING: a. none known ☐ b. zoning ☐ c. roads ☐
d. developers ☐ e. deterioration ☐
f. other: Unseemly Neighborhood

15. RELATED OUTBUILDINGS AND PROPERTY:
a. barn ☐ b. carriage house ☐ c. garage ☐
d. privy ☐ e. shed ☐ f. greenhouse ☐
g. shop ☐ h. gardens ☐
i. landscape features: _____
j. other: _____

16. SURROUNDINGS OF THE BUILDING (check more than one if necessary):
a. open land ☐ b. woodland ☐
c. scattered buildings ☐
d. densely built-up ☒ e. commercial ☒
f. industrial ☐ g. residential ☐
h. other: _____

17. INTERRELATIONSHIP OF BUILDING AND SURROUNDINGS:
(Indicate if building or structure is in an historic district)
The Selwyn Theatre is on the north side of West 42nd St. between 7th & 8th Avenues. Also on this block in the once famous hub of legitimate theatre are the Appollo Lyric & Times Square Theatres. Across on the south side is the Liberty Thea

18. OTHER NOTABLE FEATURES OF BUILDING AND SITE (including interior features if known):
See attached Sheet

SIGNIFICANCE

19. DATE OF INITIAL CONSTRUCTION: Opening Prod. Oct 2, 1918
ARCHITECT: George Keister
BUILDER: _____

20. HISTORICAL AND ARCHITECTURAL IMPORTANCE:
The legitimate career of the Selwyn was cut short by the Depression. When all of the playhouses on 42nd St. began to turn to Burlesque or movies for survival in the early 1930's. The Selwyn became a motion picture Theat
The most notable production was The Royal Family a play based on the history of the Drew Barrymore Fam. which occupied its stage for the entire 1927 season

21. SOURCES: Henderson, Mary C. The City and The Theatre, New York Playhouses from Bowling green To Times Square, 1973
N.Y. Telegraph Oct. 3, 1918

22. THEME:
The Selwyn Theatre as part of Times Square, The largest, m Complex and most diversified theatrical center in the history of the city reflects the architectural, cultural and econo characteristics of an historical era. It provides a no

18. The Brandt Building is a six story building whose five upper stories are used as office space. A marquee adorns the front of the building.

The entrance from 42nd street leads into a large lounge " a unique innoration in the construction of modern theatres". Portals, walls, pedestals, frieze and Helievos are indicative of the Italian Renaissance with a tendency toward a subtle simplicity.

"Wherever the guest might come into contact with the walls, pillars and balustrades of the building there is polished, green-veined marble wainscot, and this same stone, Florentine in the carved examples and Languedoc in the columns and slabs, is extensively used throughout the interior structure."

vol 51, 1919

trimmings and fittings, of the mail chute. Zinc-plated door checks, frames, window sash and locks are among the more apparent ways in which zinc is employed.

The lighting fixtures are also zinc plate, while frames for the illuminating lamps are spun from rolled zinc sheets. Ornaments that are to be found throughout the building were cast from zinc.

Another feature of the building is the flooring in the offices and various rooms (except corridors) which is laid of refined mastic, which is not only soft, resilient and easy under foot, but is waterproof and proof against the strongest acids, such as nitric, sulphuric and muriatic, and also proof against the strongest alkalis as well. In addition these floors are self healing. In other words, cuts and bruises may be ironed out. A gallon of mastic material will make all the repairs required on the entire building for a year and may be applied over the dry surface with the trowel, as it adheres firmly to itself. It is also claimed that the material does not crack nor dust.

Paint, enamels and tints that compose the interior decorations include zinc oxide and lithopone (zinc sulphide—barium sulphate) as ingredients. There are ordinarily used by paint manufacturers in the higher grade paints and enamels, however, and their use is, therefore, not considered so unusual in this structure.

The architect of the building was H. J. Hardenbergh. The Wm. L. Crow Construction Co. were the builders. Marble work of superior quality and great beauty was done by Batterson & Eisele. Frank Morell Co., Inc., did the plastering, and Alexander Bryant Co. the plumbing. Hardwood floors were laid by the Indiana Flooring Co. "Jiffy" Fire Hose Rack Co. supplied hose and reels.

THE SELWYN THEATRE.

The Selwyn Theatre has its principal front on Forty-second street, and the body of theatre itself on Forty-third street.

In planning, advantage has been taken of the peculiar shape of the property. The Forty-second street lot is 37 ft. 6 in. by 100 ft. 5 in., and the Forty-third street lot 96 ft. 8 in. by 100 ft. 5 in. The theatre part is 96 ft. 8 in. by 100 ft. 5 in.; and as the first floor on the Forty-second street front is used almost entirely for a generous entrance, lounge and rest rooms for the theatre, a permit from the Building Department was obtained, giving the privilege of using it as an exit from the court on the south side of the auditorium, so that the theatre building fills the entire width of the lot, 96 ft. 8 in., giving a generous stage and dressing room building, and a wide auditorium, which has been so planned as to bring every seat close to the stage itself.

The Forty-second street front is a Renaissance design in light terra cotta, with generous glass surfaces to light the interior, and treated in an architectural way. The five stories over the lobby are used as an office building.

The front on Forty-third street is a simple, terra cotta trimmed, brick facade, pleasing in color.

The auditorium, consisting of orchestra and one balcony, is a careful treatment of early Italian Renaissance carried out in both form and color decoration. The auditorium has a base of Antique Alps Green and Pavaonazao marbles, and the balance of the treatment is in old Italian blue and antique gold, as in the best of the early examples. The upholstery, including curtains, is in harmonizing blue; and there are five large murals about the proscenium and boxes, treated in design and color of the same Italian period.

The house has a seating capacity of 1,100, and every seat has perfect sight lines, and the auditorium throughout has perfect acoustics.

The lighting of the interior is entirely indirect, other than the emergency lighting.

The lounge and connecting entresole are carried out in architecture and color treatment in the same style as the auditorium.

The house is built and equipped as a producing dramatic house of the first class.

The architect of the theatre was George Keister and the builders were the Fleischmann Construction Co. The plastering was done by Frank Morell Co., Inc.; the Edwards Electrical Construction Co. were the electrical contractors, and terra cotta was supplied by the N. J. Terra Cotta Co. Arthur Brounet did the murals and decorations. The elevators were installed by Watson Elevator Co., and hose and reels were put in by "Jiffy" Fire Hose Rack Co.

Book Reviews

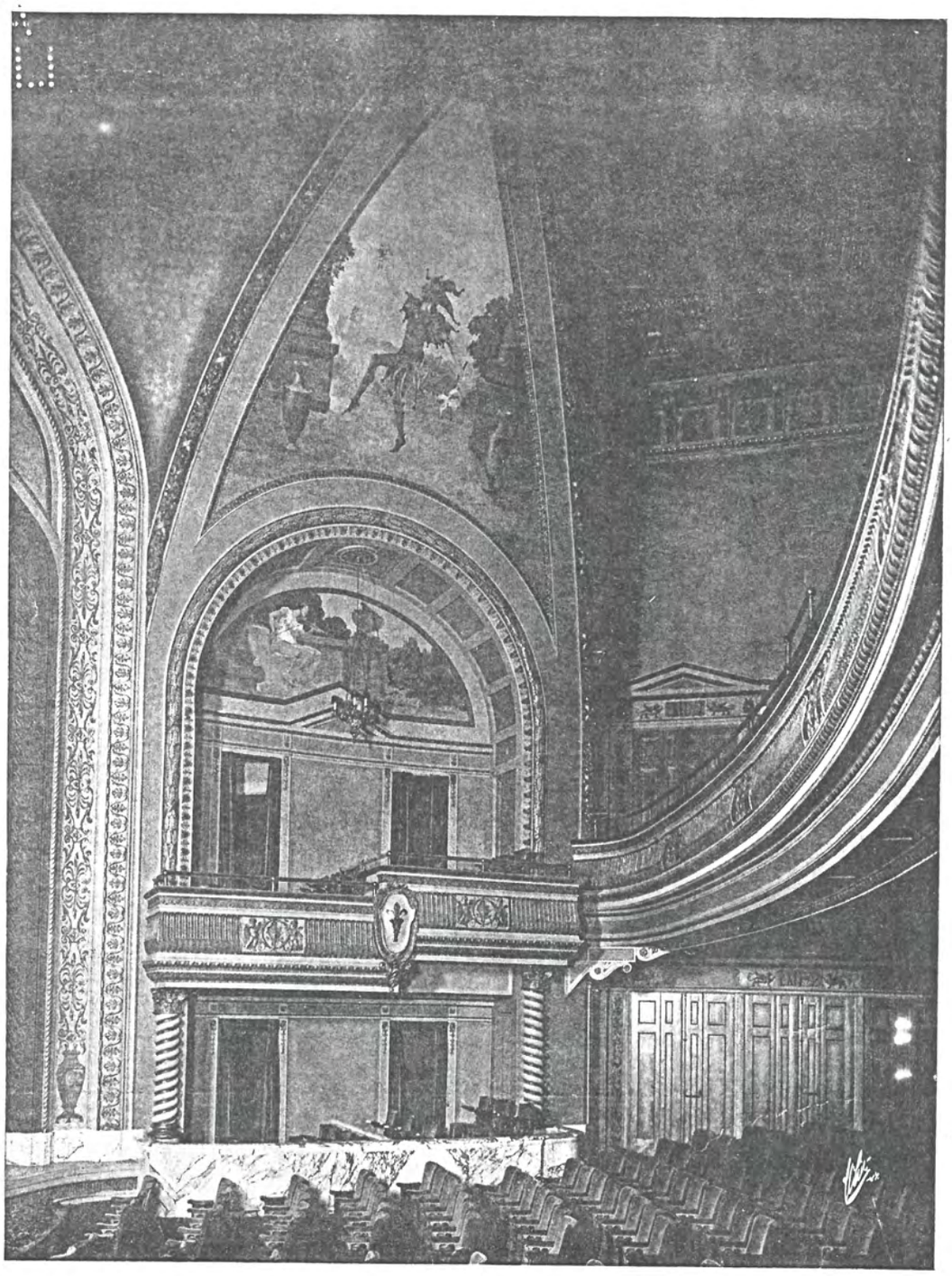
HEATING AND VENTILATION, by John R. Allen and J. H. Walker. New York: McGraw-Hill Book Co., Inc. First Edition, Cloth, 9x6 inches. Price $3 net.

Intended as a text book on the subject of heating and ventilation for use in the engineering and architectural schools, it is believed by the authors that the development of working methods of design and the including of the various tables and charts will make this book of some value as a handbook for the practicing engineer and architect as well. Calculus has been employed to some extent, this having been deemed desirable for the sake of completeness. Architectural students and others however, not equipped with higher mathematics, may omit such parts without destroying the structure of the book. The book contains 28 chapters and numerous figures and charts.

CONCRETE ENGINEERS' HANDBOOK. Data for the Design and Construction of Plain and Reinforced Concrete Structures. By George S. Hool, S.B. and Nathan C. Johnson, M.M.E., assisted by S. C. Hollister, B.S., with chapters by Harvey Whipple, Adelbert P. Mills, Walter S. Edge, A. G. Hillberg and Leslie H. Allen. New York: Mc-Graw-Hill Book Co., Inc. First Edition, Cloth, 9x6 inches. Price $5 net.

This book is intended to make available in concise form the best of present-day knowledge, data and details, as well as numerous tables and diagrams for the design and construction of the principal types of concrete structures. It is intended primarily as a working manual for the engineer. In the first sections of the book, however, the latest authoritative knowledge in regard to the making and placing of concrete is presented in such a form that it may be read profitably by anyone engaged in concrete work. The book is divided into 19 sections and 5 appendices. The sections are entitled as follows: Materials; general methods of construction; construction plant, concrete floors and floor surfaces; sidewalks and pavements; properties of cement mortar and plain concrete; general properties of reinforced concrete; beams and slabs; columns; bending and direct stress; moments in rigid building frames, buildings foundations; retaining walls; slab and girder bridges; concrete floors and abutments for steel bridges; arches; hydraulic structures, miscellaneous structures; estimating,

(Continued on page 18)



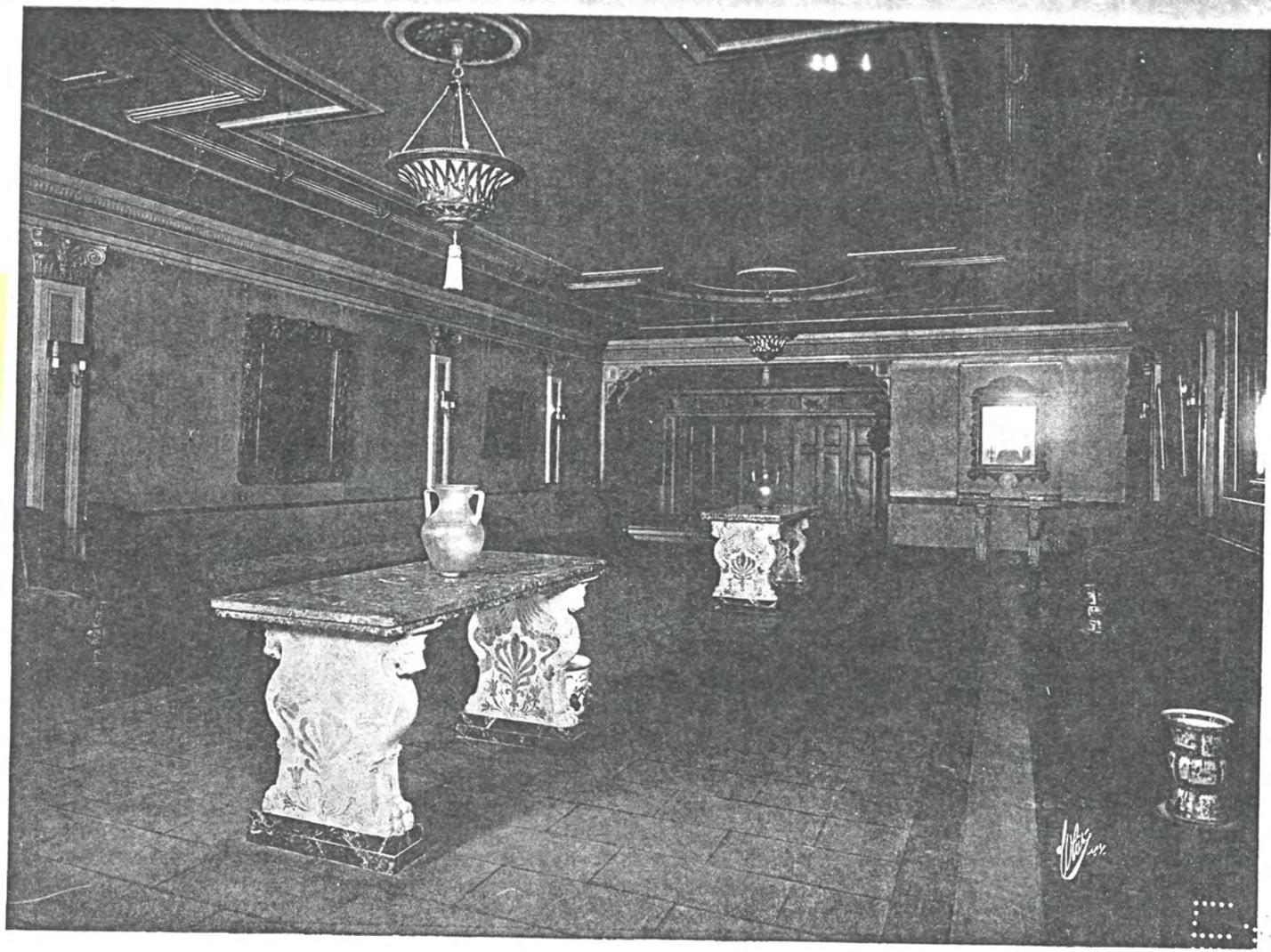
DETAIL OF BOXES, SELWYN THEATRE, 229 WEST 42D STREET, NEW YORK CITY.

George Keister, Architect.

ARCHITECTURE AND BUILDING. Plate 38.
Built by Fleischmann Construction Co.; murals and decorations—Arthur Brounet; plastering contractors—Frank Morell Co., Inc.

Selwyn ↑

Selwyn T



LOUNGE, SELWYN THEATRE, NEW YORK CITY.
George Keister, Architect.

Actors Equity Report

A SUMMARY HISTORICAL PROFILE

THE SELWYN

The Selwyn, located on 229 W. 42nd Street, was built and named for Arch Selwyn, a Broadway producer with his eyes on Hollywood. Information Please by Jane Cowl and Jane Murfin, was the opening production on October 2, 1918.

The twenties saw many stars play there and many plays of famous writers produced there: Oscar Hammerstein II wrote music for Tickle Me, produced in 1920; 1921 saw W. Somerset Maugham's play The Circle, starring John Drew; and Nazimova entranced audiences in Dagmar in 1923. On June 19, 1923, Rufus Le Maire and George Jessel produced Helen of Troy, New York by George Kaufman and Marc Connelly. In 1925, Two by Two starred Howard Lindsay. In the same year, Arch Selwyn produced the successful Charlot Review with Beatrice Lillie, Gertrude Lawrence and Jack Buchanan, who also directed it.

Probably the most notable production to appear at the Selwyn was in 1927 -- The Royal Family, based on the Drew-Barrymore family. Written by Geroge S. Kaufman and Edna Ferber, it starred Otto Kruger. It was considered one of the best plays of the season and has since enjoyed successful revivals on Broadway at other houses.

Noel Coward in 1928 wrote This Year of Grace for he and Beatrice Lillie. It enjoyed a good run.

At the end of the twenties, Wake Up and Dream was produced -- a musical

revue with music and lyrics by Cole Porter, which included the song "What Is This Thing Called Love."

The '30s opened with Three's A Crowd, a musical revue by Howard Dietz and Arthur Schwartz -- among others -- and starred Fred Allen, Clifton Webb, Fred MacMurray and Alan Jones.

Even the classics were played there -- Electra starred Mrs. Patrick Campbell in 1932. The great producers produced there -- Billy Roses's The Great Magoo opened in 1932 and was directed by George Abbott.

At the time when all of the playhouses on 42nd Street were turning to burlesque in order to survive the Depression years, the Selwyn became a motion picture theatre and showed movies from 1934 to 1949.

In late 1949 it was converted back to a legitimate house and began a policy of a sixty-minute cut version of a play, with a moview. Five shows a day were performed with alternating casts, with a top price of 99¢.

A play by Jean Paul Satre -- The Respectful Prostitute -- was done in 1949 and Joyce Randolph appeared in a cut version of Ladies in a Turkish Bath.

WE ARE SUBMITTING THE COMPLETE HISTORICAL PROFILE FOR THE SELWYN THEATRE INTO THE WRITTEN RECORD OF THIS HEARING.

THANK YOU.

SELWYN THEATRE

1918-1919

INFORMATION PLEASE, by Jane Cowl and Jane Murfin, 10/2/18, 46 performances, directed by Bertram Harrison, with Jane Cowl.

THE CROWDED HOUR, by Edgar Selwyn and Channing Pollock, 11/22/18, 139 performances, with Jane Cowl and Cyril Raymond.

TUMBLE IN, book and lyrics by Otto Haverbach, music by Rudolf Friml, 3/24/19, 128 performances, produced by Arthur Hammerstein, directed by Bertram Harrison, with Charles Ruggles, Johnny Ford, and Peggy O'Neil.

1919-1920

THE CHALLENGE, by Eugene Walter, 8/5/19, 72 performances, with Allen Dinehart, Ben Johnson, and Jessie Glendenning.

BUDDIES, by George V. Hobart, music by B.C.Hilliam, 10/21/19, 259 performances, with Camile Dalberg, Roland Young, and Peggy Wood.

1920-1921

TICKLE ME, book and lyrics by Otto Harbach, music by Oscar Hammerstein II, 8/17/20, 207 performances, produced by Arthur Hammerstein, with Louise Allen, and Allen Kearns.

1921-1922

SNAPSHOTS OF 1921, 6/2/21, 24 performances, produced by the Selwyns and Lew Fields, with Nora Bayes, Lew Fields, Lulu McConnell, DeWolf Hopper. It was billed as "A Trevesty Revue".

THE CIRCLE, by Somerset Maughan, 9/12/21, total run 175 performances, with John Drew, John Halliday, and Leslie Carter (who returned to the stage after a 7 year retiremant). Moved to the FULTON towards the edn of its run, then the "subway circut", then a road tour. Included in Burns Mantle's Best Plays 1921-1922.

THE BLUE KITTEN, a musical adapted by Otto Harbach and Willian Cary Duncan, 1/13/22, 140 performances, produced by Arthur Hammerstein, with Joseph Cawthorn and Robert Woolsey.

1921-1922 con'd

PARTNERS AGAIN, by Montague Glass and Jules Eckert Goodman, 5/1/22, 53+ performances, with Barney Bernard and Alexander Carr.

1922-1923

DAGMAR, adapted by Louis Anspacher, 1/22/23, 56 performances, produced by Charles Bryant, with Nazimova and Charles Bryant.

THE GUILTY ONE, by Michael Morton and Peter Traill, 3/20/23, 31 performances, with Pauline Frederick and Charles Waldrom.

WITHIN FOUR WALLS, by Glen MacDonough, 4/17/23, 15 performances, with Leonard Doyle, Walter Lawrence and Anne Morrison.

1923-1924

HELEN OF TROY, NEW YORK, by George Kaufman and Marc Connelly, music and lyrics by Bert Kalmar and Harry Ruby, 6/19/23, total run 191 performances, produced by Rufus Lemaire and George Jessel, with Helen Ford, Queenie Smith and Roy Atwell.

BATTLING BUTLER, adapted by Ballard MacDonald, 10/8/23, 288+ performances, star Charles Ruggles.

1924-1925

TWO BY TWO, by John Turner and Euginie Woodward, 2/23/25, 16 performances, with Charlotte Walker and Howard Lindsay.

PUPPETS, by Frances Lightner, 3/9/25, 54 performances, with C. Henry Gordon and Miriam Hopkins.

THE SAPPHIRE RING, by Lazlo Lakatos, 4/15/25, 13 performances, adapted by Isabel Leighton, with Helen Gahagan and Frank Conroy.

THE GORILLA, by Ralph Spense, 4/28/25, 15 performances, with Robert Strange, Betty Weston and Joseph Guthrie.

1925-1926

CHARLOT REVIEW, 1926, 11/25/25, 130 performances, produced by Arch Selwyn, with Beatrice Lillie, Gertrude Lawrence, Jack Buchanan and Douglas Furber, directed by Jack Buchanan.

1925-1926 con'd

FAKIR RAHMAN BEY, 5/25/26, 14 performances, a demonstration of the science of fakirism under the direction of Prof. Victor Bertelloni. Fakir Rahman Bey showed his demonstration 7 times a week for two weeks.

1926-1927

THE MAN FROM TORONTO, by Douglas Murray, 6/17/26, 28 performances, with Beatrice Hendricks and Curtis Cooksey.

CASTLES IN THE AIR, book and lyrics by Raymond W. Peck, music by Percy Weinrich, 9/6/26, total run 160 performances, with Bernard Granville and J. Harold Murray. Moved December 9.

THE CONSTANT NYMPH, by Margaret Kennedy and Basil Dean, 12/9/26, 148 performances.

ONE GLORIOUS HOUR, translated by Ella Barnett, 4/14/27, 20 performances, with Vivienne Osborne.

THE LADY SCREAMS, by Everett Chantler, 5/2/27, 8 performances,

1927-1928

THE MATING SEASON, by william A. Grew, 7/18/27, 24 performances, star William A Grew.

THE MANHATTERS (revue), august 1927.

THE GARDEN OF EDEN, by Avery Hopwood, 9/27/27, 23 Performances.

NIGHTSTICK by John Wray, the Nugents and Elaine Stern Carrington, 11/10/27,52 performances.

THE ROYAL FALILY, by George S. Kaufman and Edna Ferber, 12/28/27, 345 performances, Produced by Jed Harris, Directed by David Burton, with Haidee Wright, Otto Kruger and Sylvia Field. Included in Burns Mantel "Best Plays 1927-28".

1928-1929

THIS YEAR OF GRACE, by Noel Coward, 11/7/28, 157 performances, with Noel Coward and Beatrice Lillie.

1929-1930

KEEP IT CLEAN, a musical revue by Jimmy Duffy and Will Morrissey, music by Lester Lee, Jimmy Duffy, Harry Archer, Benny Ryan, James Hanley, Clarence Gaskill, Violensky, Charles Tobias and Harry Converse, 6/24/29, 16 performances.

WAKE UP AND DREAM, a musical revue by J.H. Turner, music and lyrics by Cole Porter, 12/30/29, 136 performances, included the song "What is This Thing Called Love?".

LOST SHEEP, by Belford Forrest, 5/5/30, 96 performances.

1930-1931

THREE'S A CROWD, a musical revue by Howard Dietz, music by Howard Dietz and Arthur Schwartz among others, 10/15/30, 272 performances, produced by Max Gordon, with Fred Allen, Clifton Webb, Fred MacMurray, Alan Jones, Maybeth Conoly, and Portland Hoffa.

1931-1932

THE SINGING RABBI, by Boris and Harry Thomashevsky, music by J. Rumshinsky and Harry Lubin, 9/10/31, 4 performances, produced by Harry Thomashfsky, directed by William E. Morris, with Boris Thomashevsky, Sam Ash and Philip Ryder.

FAST SERVICE, by Elliot and J.C. Nugent, 11/17/31, 7 performances, produced and directed by Edgar Selwyn, with Elliot Nugent and J.C. Nugent.

THE DEVIL PASSES, by Benn W. Levy, 1/4/32, 96 performances, produced by Arch Selwyn, directed by Benn W. Levy, with Arthur Byron, Mary Nash, and Basil Rathbone. The London censors refused to pass this religious comedy. Included in Burns Mantel " Best Plays 1931-32".

ELECTRA, translated by J.T. Sheppard, 1/8/32, 6 performances, Directed by Robert Henderson, with Mrs. Patrick Campbell. This played the same time as Devil Passes.

LIFE BEGINS, by Mary MacDougal Axelson, 3/28/32, 8 performances, produced and directed by Joseph Santley, with Mildred Dunnock, Dean Raymond and Eleanor Hicks.

A THOUSAND SUMMERS, by Marrill Rogers, 5/24/32, 51 performances, directed by Shepard Traub, with Franchot Tone, Jane Cowl, Osgood Perkins and Josephine Hull.

1932-1933

THE GREAT MAGOO, by Ben Hecht and Gene Fowler, 12/2/32, 11 performances, produced by Billy Rose, Directed by George Abbott, with Paul Kelly, Claire Carlton, Charlotte Granville, Muriel Campbell and Joe Fields.

THE LITTLE BLACK BOOK, by Harold Sherman, 12/26/32, 8 performances.

EVENSONG, by Edward Knoblock and Beverly Nichols, 1/31/33, 15 performances, produced by Arch Selwyn, directed by Paul Smythe, with Edith Evans, Jane Wyatt, and Jacob Ben-Ami.

1933-1934

SHOOTING STAR, by Noel Pierce and Bernard C, Schoenfeld, 6/12/33, 16 performances, with Francine Larrimore, Samuel Goldenberg, Cora Witherspoon and Frank Wilcox.

A HAT, A COAT, A GLOVE, by William A. Drake from the German by Wilhelm Speyer, 1/31/34, 13 performances, produced by Crosby Gaige and D.K. Weiskopf, with Lester Vail, Isabel Baring and Nedda Harrigan.

RAGGED ARMY, by Beulah Marie Dix and Bertram Millhauser, 2/26/34, 2 performances, produced and directed by Crosby Gaige, with Lloyd Nolan and Edwin Vickery.

1930-1949 MOVIES

4/9/44 Theatre taken over by the Brandts with a first run policy

In late 1949 the theatre was converted back for legimate use. Begining in December 1949 the Brandt's began a policy of a play (cut to 60 minutes) and movie. There were 5 shows per day with alternating casts. Top price 99¢.

THE RESPECTFUL PROSTITUTE, by Jean Paul Satre, 12/23/49, produced by William Brandt, directed by Loy Nilson, casts included Natalie Priest, Brooke Fleming, Elizabeth Dillon, Loy Nilson, Joseph Hardy, Casey Allen, There was a dispute over union juristiction with AEA winning out over AGVA. After 6 weeks at the Selwyn there was 10 weeks on the subway circut.

LADIES' NIGHT IN A TURKISH BATH, a cut version of Good Night Ladies, directed by Ty Perry and Loy Nilson, casts included Joyce Randolph, Jean McBride Marian Leeds, Dan Dayton, Dan Fraser and Martha Martin, opened 2/17/50 to very poor reviews.

I was unable to find out how long it played, and whether any other plays, including STREET CAR and PICK UP GIRL which were under consideration, were ever produced.

THE SELWYN CONTINUED ITS FILM POLICY

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 discontinucus 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 <u>not</u> 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

cfm

You asked for the origin of the name Goldwyn- see back for citation

"Because," said Zukor, "Sam is like a Jersey cow that gives the finest milk, but before you can take the bucket away, he has kicked it over."

That scared the Selwyns off, and they notified Sam that they had decided against joining him in the movie venture.

"Give me one good reason," hollered Sam.

Rather than insult the man by telling him what Zukor said about him, the Selwyns avoided the real issue and simply confessed that they had changed their minds about going into the movie business. It had nothing to do with Sam personally.

But with Sam, you needed a better reason than that. Sam kept after them for days, wheedling, arguing, pleading, and even haranguing. A week later he put the same question to the Selwyns that he had asked when they had intially rejected him. "Give me one good reason," Sam demanded.

"We told you," replied Selwyn, wearily.

"Give me another good reason," persisted Sam.

Backed against a wall, Edgar Selwyn hemmed and hawed and finally admitted, somewhat sheepishly, "We heard you're difficult."

"Is that all?"

"Some people even say you're disagreeable," added the other Selwyn.

"Listen," said Sam, "just because I disagree with people doesn't mean I'm disagreeable."

Sam made his point, their resistance caved in, and the company was formed on December 16, 1916. A few days later they opened up offices on Fifth Avenue and Fortieth Street, opposite the New York Public Library, and leased shooting space on the Universal Picture lot.

Sam's new company looked like a real winner. The Selwyns would provide the stories, while Sam would hire the stars, produce, promote, and sell the pictures.

The only thing missing from the setup was a title for the new corporation. The partners wanted to preserve their individual identities, but didn't feel the company should be called anything as mundane as "Goldfish and Selwyn" or "Selwyn and Goldfish." Either way it sounded more like a *schlock* dress business on Seventh Avenue than a class-A motion picture company. They felt the new corporation deserved something more euphonious. So they entered their Fifth Avenue think-tank one afternoon and put their corporate heads together for a few hours.

Exactly who came up with the solution has never been established, but someone at the meeting thought it might be appropriate to amalgamate the two names. Their first effort, arrived at by taking the *Sel* from Selwyn and the *fish* from Goldfish, to form Selfish, was thrown out the moment of its birth. Who in the world could take a company seriously that called itself Selfish Pictures Corporation? So they returned to the drawing board for another stab at it, and this time, by combining the two remaining syllables,

Gold and *wyn*, came up with the ideal name: Goldwyn Pictures Corporation.

This made everybody happy. Particularly Sam. He liked the name Goldwyn so much that it wasn't very long before he decided to annex it for his personal use. In recent years Sam had become disenchanted with the name Goldfish. When he had been in the glove business, the name Goldfish hadn't been a source of embarrassment to him. People in the glove business were serious people, not given to making jokes about a man's name. Some of the appellations they had brought over from the old country were almost as funny as Goldfish. But things were different when Sam stepped out into the amusement world. The name Goldfish was ideal fodder for Broadway wits. Traveling under the Goldfish label, Sam couldn't have inspired more jokes if he had worn a kilt or had a naked woman tattooed on his bald spot.

On being introduced to Goldfish, every Broadway wise guy felt he had to come up with a devastating bon mot or forfeit his reputation as a gagster. One night Sam dropped into the New Amsterdam Theater to see Ziegfeld's *Midnight Frolic*. But Sam was late arriving at the theater, the good seats were already sold out, and the one he was finally shown to was in the rear of the house behind a glass curtain which had been placed there to cut off a draft. When Sam complained that he didn't like sitting behind glass, Gene Buck, Ziegfeld's associate, quipped, "Behind glass is the place for a Goldfish."

In addition to the jokes, another thing was happening. Mail intended for the president of the new company invariably came addressed to Samuel Goldwyn—not Goldfish. The same was true of telephone callers. Only old friends or enemies called Sam by his right name. And the longer the new company was in business, the more critical the confusion over Sam's identity became.

At first Sam viewed this identity crisis with alarm. One of the prime sources of Sam's dissatisfaction in the past was that he had worked so hard building up the name of Lasky and Zukor at the expense of Sam Goldfish. Hardly anybody outside of the business knew who Sam Goldfish was. Now that he was president of his own company, nobody still knew Sam Goldfish. Was he destined to be a behind-the-scenes magnate all his life?

But as the Goldfish jokes proliferated, and the mail continued to pour in addressed to Samuel Goldwyn, Sam came up with the perfect solution. If he legally changed his name to Goldwyn, all of the new company's publicity would have to glorify Sam personally as well.

Sam considered the name change for about a year before he instructed his lawyer, Gabriel L. Hess, to take the matter up with the New York Supreme Court. After all, a man in his mid-thirties doesn't just discard the family name without careful thought.

One thing he failed to take into consideration was the Selwyns' reaction.

not to do.

—o:o—

THE Selwyns have opened the new Selwyn theatre—which makes 61 first class theatres playing legitimate attractions in New York. War has no effect on theatre building, it seems. The Selwyn has seats in the rear where men may smoke. Tea is served to those who wish it and there is a mauve smoking room for the ladies with cute little ash trays and electric lighters all around. Very comfy, indeed!

The Selwyns are young men who have bloomed in the theatrical garden in a very short while. Roi Cooper Megrue is their star playwright and his "Tea for Three" this season is not the best show in town—but it is very near it.

After seeing the play Irvin Cobb wrote Megrue a letter, declaring that he wished he had written it. The incident was something like Pinero felt when he saw Barrie's play in London. He wrote this note: "My dear Jim —I have just seen your play, and I hope this letter is the last thing I ever write."

Toledo Times Oct 26 - 1918

—o:o—

THEY were talking of optimists the other day at a luncheon of prominent business men. Copeland Townsend declared that the greatest

NEW SELWYN THEATRE HAS HOUSEWARMING

N.Y. Telegraph Oct 2. 1918

Beautiful Playhouse Highly Praised by Magazine and Newspaper Men.

The new Selwyn Theatre on Forty-second street, which will be formally opened to-night with "Information, Please," had its housewarming yesterday afternoon, when a score or more magazine and newspaper men inspected the beautiful new playhouse.

An indirect lighting system that brings out all the warmth of the Renaissance blue, which is the principal color used, is one of the features, and there is a happy absence of heavy ornamentation. The next novelty is the arrangement of lounges about the theatre. In the lobby itself a comfortable seating arrangement along the walls will allow smokers to smoke without going to the smoking room downstairs or to the street. The ladies' smoking room is also on the street floor.

Crosby Gaige designed the new playhouse, and if he had done nothing else than provide the comfortable chairs in the orchestra and the single balcony he would have deserved praise. The audience to-night is going to experience another pleasant sensation in the make-up of the theatre program. Instead of the usual offering a simple eight-page leaflet containing sketches by Gordon Conway will be distributed.

A convenience for the actors is a shower bath in each dressing room.

EDGAR SELWYN

Town Topics Feb 10-1921

EDGAR SELWYN, author-producer, has accomplished some brilliant things in the theatre through both of these mediums of artistic expression. He has written a round dozen phenomenally successful plays and produced some of the biggest money-makers on the American stage. Among the greatest of his personal triumphs have been "The Arab," "Pierre of the Plains," "Rolling Stones," "Nearly Married," "The Country Boy," "The Crowded Hour" (in collaboration with Channing Pollock), and his two dramatic achievements of the current season, "The Mirage," in which Florence Reed has been playing all season at The Times Square Theatre, and a new comedy entitled "Love and Learn," written in collaboration with Vincent Lawrence.

Aside from being a brilliant playwright and artistic producer, Edgar Selwyn is President of Selwyn & Company, the most enterprising and prosperous theatrical firm in America. He is an American by birth and education, having been born in Cincinnati, Ohio, from which place he went in his infancy to Toronto, Canada. As a youth he came to New York to "make his fortune," an undertaking in which he has succeeded beyond even his most rose-colored dreams of boyhood.

This frontage also includes the entrance to the new Apollo Theatre which opens in October.

Edgar Selwyn kept modestly in the background at the opening of the third of the Selwyn Brothers Theatres, The Apollo. It is an artistic playhouse, carpeted deeply and velvety, and softly gray as to walls, with draperies as mossily green as were those of the Hudson in the first year of that spacious playhouse.

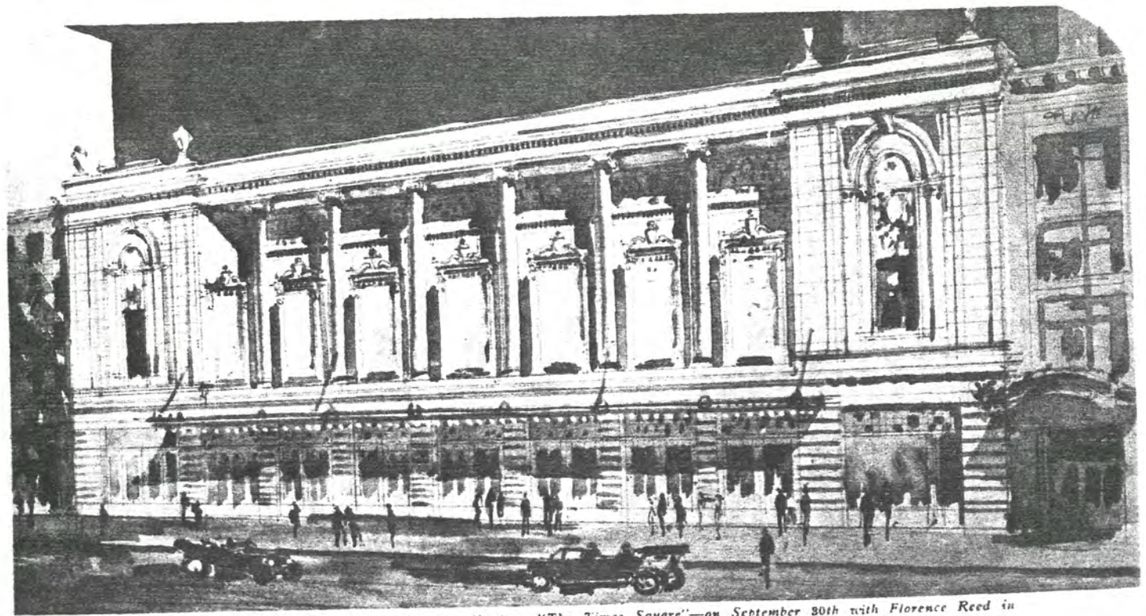
The house was crowded with friends and acquaintances of friendly temper. The one moment when Mr. Selwyn made his appearance, a brief flitting down of an aisle to greet friends who insisted upon the greeting, he looked plumper of cheek than in the actorial days when we saw him as "The Arab." Whatever resemblance he once held to Cassius has gone.

That opening was one of the milestones of his life. A biographer who is collecting material for a sketch of the interesting owner of the Apollo told me that a prized fact in his collection is what Mr. Selwyn himself said, that at eighteen he stood on the bridge in Chicago and planned his suicide. To the youth life was terrifying and he was a failure. He used that incident in his play, "The Country Boy." It is not true, the biographer told me, that Edgar Selwyn had been a bell boy. His bread earning began as a necktie salesman. With three theatres on Forty-second Street, Little Broadway—and a bulky interest in the Goldwyn company, with wealth and everybody as his friend, Edgar Selwyn need not apologize for his life investment at forty-five. Nor does he. He is on good terms with life.

His intimates say that whenever he passes the corner of Broadway and Thirty-fifth Street, he winks. Because his New York theatrical debut was as an usher in the Herald Square Theatre. Then he strolls' round to the Garrick and smiles. On the stage of that little playhouse he made his debut as an actor. That portentous event occurred with William Gillette in "Secret Service" at the Garrick. The date? If you must have was in 1896.

N.Y. Clipper Nov 3. 1926

Theatre Magazine, December, 1920



The Selwyns opened the first of their two new theatres—"The Times Square"—on September 30th with Florence Reed in "The Mirage," a new play by Edgar Selwyn. The second of these new theatres is called "The Apollo." The two theatres are alike in construction, having a limestone front and being built of granite and terra cotta. The frontage to both is on Forty-second Street, next to the Selwyn Theatre. The entrance to "The Apollo" is on Forty-third Street reached through a long and beautiful lobby. The Times Square Theatre has a seating capacity of 1100, and The Apollo seats 1200.

THE SELWYNS' METEORIC CAREER

PRODUCERS

Theatre Magazine may 1920

EIGHT years ago neither of the Selwyn brothers had the slightest idea of entering the field of play production. They began as play brokers. At that time Edgar's chief concern was with his success as an actor, while Archie, in association with his brother, was a play broker.

One day a manuscript was put into

Photo White
Archibald Selwyn

their hands. It was a play called "Within the Law". The Selwyns both decided it was a cracker-jack melodrama and immediately offered it to William A. Brady, who wasn't enthusiastic, but nevertheless decided to buy it. Brady produced it in Chicago. Judged by business standards the première was a rank failure, and Mr. Brady was ready to abandon it. But this in no way dampened the faith of the Selwyns. They went out to Chicago and asked Mr. Brady what he would take for it.

"Ten thousand—and welcome!" Brady answered, eager to be rid of it.

The Selwyns didn't have ten thousand dollars, but so great was their faith that they borrowed the necessary to purchase the play back and, this done, they produced it in New York with Jane Cowl in the part of Mary Turner, which incidentally began Miss Cowl's career as a star under the Selwyn management.

To Mr. Brady, and others who had seen the Chicago opening of "Within the Law" it seemed that the Selwyns were riding for a fall, but when this tense melodrama had concluded its run the brothers had cleared a cool eight hundred thousand from the production. They had produced the play largely as a matter of self defense, but it proved the turning point in their lives and started them on a career of play-producing which has been meteoric in the rapidity and number of successes.

AMONG the most interesting and successful plays produced by the Selwyns since their memorable presentation of "Within the Law" are "Twin Beds", "Fair and Warmer", "Rolling Stones", "Under Cover", "The Show Shop", "Lilac Time", "The Naughty Wife", "The Crowded Hour", and their three brilliant successes of the current season now running, "Buddies", which has been playing to capacity audiences since the 12th of last August; "Wedding Bells", the scintillating comedy by Salisbury Field which has been tickling the risibilities of Metropolitan audiences all season, and "Smilin' Through", the fantastic play of which Jane Cowl is the star in the Broadhurst Theatre.

All three of the Selwyn's current attractions—"Buddies", "Wedding Bells" and "Smilin' Through"—will have a London production next winter. When the latter opens in the British metropolis on New Year's Eve it will be with Miss Cowl as its star, and the entire company and production now on view in the Broadhurst Theatre.

IN addition to his high achievements as an artistic producer Edgar Selwyn has written no less than eight phenomenally successful plays within the years which have intervened since "Within the Law" launched him on a producing career. Of these the Selwyns themselves have produced three—"Rolling Stones", "The Naughty Wife" (written in collaboration with Fred Jackson) and "The Crowded Hour" (written with Channing Pollock). Those produced by other firms have been "The Arab", "Nearly Married", "Pierre of the Plains", "The Country Boy" and "I'll Be Hanged If I Do" (the latter written in collaboration with William Collier).

For the season that lies just ahead the Selwyns have many splendid plans and have put under long term contract a long list of brilliant players, many of them the first lights of the theatrical firmaments. The plays which they will produce next season are "The Mistress of Chance", a melodrama by G. W. Albyn and C. W.

Photo Mishkin
Edgar Selwyn

Bells "The Double Bar", a drama by Martin Brown; "Rollo's Wild Oats", the new comedy by Clare Kummer of which Roland Young is the featured player and which has already had a most successful tryout; "Love and Learn", a comedy upon which Edgar Selwyn is now engaged in writing in collaboration with Vincent Lawrence; a new play by Avery Hopwood; "The Voice from the Minaret", by Robert Hichens; a new play for Leo Carrillo which they will produce in conjunction with Adolph Klauber; a new play by Salisbury Field, and a new play for Margaret Lawrence.

WITH the prevalent dearth of theatres in New York due to the tremendous patronage of amusements and the many successes of the year just ending the Selwyns might find it impossible to make so many metropolitan productions as they anticipate another season were it not for the fact that they have now in erection two beautiful new theatres—the Times Square and the Forty-second Street—which are promised for occupancy the first of October. They are to be located on the North side of West

Photo White
Crosby Gaige

Forty-second Street, adjoining the Lyric Theatre and directly across the street from the New Amsterdam Theatre. When ready, both theatres will be under the management of the Selwyns.

The negotiations leading to the purchase of the property and the erections of the theatres, which involves an investment of close to two million dollars, and is one of the largest theatrical enterprises undertaken in the city in several years, were put through by Mr. Crosby Gaige, vice-president of Selwyn & Company.

The theatres are to be alike in construction. They are being built of ornamental brick, granite and terra cotta. They have been designed by DeRose and Persira, with George L. Keister acting as consulting architect.

When completed the Times Square will have a seating capacity of 1,200 and the Forty-second Street of 1,100. The theatres, which are to have adjoining entrances, stand on a plot which has a frontage of 105 feet on West Forty-second Street. They run through to West Forty-third Street, where the frontage is 100 feet. The total depth of the plot is 200 feet 10 inches.

The new structures represent the last word in theatre building. Each contains numerous innovations, both to make them ideal from the public's standpoint as well as those who work backstage.

PERHAPS the most important improvement in connection with the new buildings will be, what in effect amounts to air cushions built on the street sides. The result will be to render the auditorium practically sound-proof. Fire exits will open into broad passageways on the sides of the theatres, making it possible to empty each theatre in a matter of seconds.

In the Times Square, entrance to the balcony will be effected by what is known in buildings as the "cross over". This, in effect, is a series of entrances to balconies, just half the distance holders of tickets to that part of the theatre are now obliged to travel.

In the same theatre the plans provide for space for armchairs, instead of the usual orchestra seats in what amounts to the first four rows of the balcony.

Smoking rooms will be provided in the mezzanine floors of the theatres for both men and women patrons. The latest novelties in lighting systems will also be used in each theatre and both will be equipped with electrically operated counterweight systems backstage which will materially facilitate the presentation of plays.

The completion of the two theatres will make a total of ten dramatic houses on the one city block, by far a greater number than are to be found in a single city block anywhere else in the world. Of the ten, the Selwyns will control four, the two new ones, the Selwyn Theatre and the Harris Theatre.

With this housing equipment of their very own for their productions planned for the coming year there will probably be no difficulty in adding enough rented theatres to take care of all the attractions which their energy and enterprise propose.

TO date the contracts in the Selwyn offices include the following roster of brilliant and popular names, representing many stars and satellites of the first magnitude: There are Margaret Lawrence, Wallace Eddinger, Peggy Wood, Donald Brian, Ralph Morgan, Roland Young, Jane Cowl, Leo Carrillo, Laura Hope Crews, Arthur Byron, Frederick Perry, Georges Flateau, Francis Byrne, Alan Dinehart, Jessie Glendenning, Percy Ames, John Harwood, George Burton, Clarke Silvernail, Mrs. Jacques Martin, Maud Andrew, Edouard Durand, Maxine Brown, Robert Middlemas, Bert Melville, George B. George, Adrian H. Rosely, Horace A. Ruwe, Frank R. Woods, Richard Cramer, Douglas Newbury, Camille Dalberg, Annette Monteil, Pauline Garon, Henry Stephenson, Ethelbert D. Hales, Charlotte Granville, Philip Tonge, Orme Caldara, Elaine Inescort, Lalive Brownell, Gladys Knorr, Albert Marsh, Katherine Keys, Mildred Evans, Hayden Stevenson, Norman Hackett, Sam Shon, Mrs. Harris, Frank Compton, Salvatore Maltese, Graham Velsey, Mrs. Charles Willard, Dorothy Cheston, Walter Kingsford, Ruth Williamson, Miss Von Ottinger, Frank Daley, Thornton Flynn, Alice Dunn, Violet Dunn, Lotus Robb, Alice Chapin, Elinor Cox, Charles Sellon, and many other names which are pending contracts.

PLAY BROKER POWER IN THEATRICAL FIELD

BY ARCHIBALD SELWYN.

Show World DEC 21 1907

THE playwright thinks the manager is a "dope" and the manager knows the playwright is crazy. The play broker is the fixer. He is the fellow who runs around with a box of salve. His is the unenviable business of having to sympathize with both parties during the constant mixups between them.

He advises, sympathizes and applies ointment—for ten per cent of the author's commission. It's small pay for an awful lot of work.

There has been a deal of talk of late about the bad season, and an effort has been made to fix the responsibility on either the authors or the managers. Go ahead and blame them—blame any one you like except the play broker. Don't hold him responsible for the misdeeds of others—rather thank him for the many good plays you have, for he is the man who makes his living by exploiting new authors. Established playwrights can generally sell their plays without an agent. It's up to the play broker, if he likes to live, to find good plays by new authors and then to see that they are produced. Thank him for that.

An unknown man, who has probably paid his last nickel to get a typewritten copy of his play, has as much chance to sell his play alone in New York as has that proverbial snowball in the highly tropical temperature of the lower regions. The manager has not the time nor desire to read all plays, and you can't blame him. While there is one worth while dramatist toting around manuscrips, there are hundreds who really have nothing to offer.

We and every other play brokerage firm employ a literary and dramatic expert —a man of education and taste—whose judgment has been proved first class. He is the sieve through which new plays by new authors are poured. When he finds something which he thinks is worth while, we all read it and if it looks good we present it to the manager who we believe is most likely to produce it. He gives it his immediate attention, because he knows that we can't afford to bother or worry him unnecessarily, when by so doing, we would run the chance of severing business relations with him.

To the manager the play broker must be a business man. To the playwright he is a friendly adviser. It's a hard job to be both things at the same time. When he drops into a managerial office he knows the man behind the big desk is going to drive a hard bargain. In the face of this the agent must, while he is trying to sell the play, protect the author and insist on that gentleman's right to help pick the cast, be present at rehearsals and given every opportunity to see that his work is done according to his own ideas. This sounds easier than it really is, for the manager is always convinced that the author is a candidate for the insane asylum, and the minute these two get together the playwright will be sure that the man of money is an intellectual blank. It's a sweet job—selling other people's plays.

You see, the manager is a keen, cold, calculating individual whose sense of the artistic is generally guided by the possibility of financial profit. To him the playwright is but a part of the scheme—he is a sort of mill which creates the manuscript and then sits back and raises the Old Harry until the play is a success. If it is a failure he—the playwright—isn't to blame. Oh, no! But the manager is, of gratitude. I can name three young dramatists who found their opportunities this season and who had tried for years alone unsuccessfully. The plays which they couldn't get managers to read, play brokers did. Result—fame for the authors and enjoyment to the public, not to mention great profits to all concerned. Sometimes these new plays are not good enough for Broadway, and then we put them into stock —another thing that an unknown dramatist can't do.

The play broker has become a power in the theatrical world in recent years, and his establishment has resulted in a much more amicable conduct of the theatrical business than ever obtained before.

Arch Selwyn Despondent.

Dramatic Mirror

If you note a gloomy look on the usually cheerful countenance of Arch Selwyn to-day, there is a reason. Mr. Selwyn has suffered a loss of more than $200, and it irks him.

The one item of the loss consisted of 1,800 stamped envelopes, waiting to be filled with a Selwyn & Co. press sheets, setting forth the merits of "Daybreak." The printer had not made his delivery on scheduled time, and the stamped envelopes were left on a table in one of the firm's offices. The scrubwoman did the rest, consigning them to the garbage can.

A few days previously the same scrubwoman had carelessly tossed away a $200 bond which she found lying on a table, and naturally Arch Selwyn is beginning to get nervous.

More Selwyn Theatre.

Mention of the Selwyns reminds one that there is a well-defined report in theatrical circles that Selwyn & Co. are soon to control not only one, but three theatres in West Forty-second street.

The new Selwyn theatre, planned on the north side of West Forty-second street, has already been announced to open in November. Adjoining that site, and extending from the Bryant Theatre, a film house, to the walls of the Lyric, is a plot of land 100 feet wide and 180 feet deep, on which Sol Bloom, the irrepressible theatre builder, has an option. There never has been any doubt in Bloom's mind that eventually the property would hold two theatres.

The story circulated along Broadway yesterday is to the effect that the Selwyns have arranged with Bloom to erect two playhouses on the lot, with entrances in Forty-second street and the stages in the Forty-third street end. Also, in conjunction with the report, is the rumor that one of the playhouses is to be named the Margaret Illington Theatre, and the other the Margaret Mayo Theatre.

Arch Selwyn yesterday would not confirm the report.

"It strikes me," he remarked, "that one theatre in Forty-second street constitutes a mess."

Clipper 29/1917

ARCH SELWYN'S TRIP GRATIFYING

Theatrical Producer Returns From Europe With Some French and English Big Successes.

TO BUILD THEATRE IN PARIS

Europe Sadly in Need of First Class Picture Houses—New One Will Cost $1,500,000.

Morning Telegraph Mar. 26, 1911

Arch Selwyn of Selwyn & Co., theatre owners and play producers, returned to New York on the Cunard liner Aquitania yesterday, after an extended visit to the principal cities of Europe in search of new material for the American stage.

He obtained options and contracts for some of the biggest successes of London and Paris—practically everything in sight, he said—entered into contracts with several new English authors for their output, made arrangements with Paris financiers for the construction of a magnificent motion picture theatre on the Madelaine on the plan of the Capitol Theatre here and bought a French musical farce for Sam Harris and Irving Berlin for their use at the new Music Box. It is possible this last production may be the opening attraction at the Harris-Berlin Theatre in West Forty-fifth street some time next August.

Mr. and Mrs. Selwyn sailed from New York on January 5 aboard the steamship La France and went from Havre direct to Paris. They remained in Paris two weeks, seeing all the important attractions and then traveled through Germany, staying only four days in Berlin; thence straight through to Italy, stopping at Rome, Florence, Venice, Milan, Genoa and Naples.

"Of course we had to visit Monte Carlo," said Arch Selwyn, "and we hung around the Riviera for ten days. Then back to Paris and on to London, embarking on the return voyage on the Aquitania last Saturday.

Conditions in Show World.

"I saw every show there was to be seen. While conditions in the show business in Europe—particularly in Paris, London and Berlin, were not all that could be desired, they were not so bad as might have been expected. Big hits

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Watch Arch Selwyn.

There was a little joker hidden in the announcement of the Shubert allies made last week. This little joker is Archibald Selwyn. Few suspected that he was to enter the managerial field. For some years Mr. Selwyn has watched the growth of the playbrokerage business. The managerial fever struck him when he became interested in the Authors' Producing Co., which made money with The Gamblers. Now he is going to throw his hat in the ring and show others that he knows a thing or two. The strange part of the matter is that while he will do his bookings with the Shuberts, his brother, Edgar Selwyn, having allied himself with William Harris, Jr., is to book through Klaw & Erlanger. The brothers are interested in the American Play Co. The fact that they are going over different roads to make money does not mean that they will not break bread, for, on the contrary, they are an ideal pair.

Dramatic Mirror JUN 15 1912

Musical Courier December 26, 1918

Selwyn Theatre to Be Dedicated

Mention has been made of the possibilities of the new Selwyn Theatre, in Forty-second street west of Broadway, New York City, for concert use. This has attracted the attention of managers, for the beauties of the theatre, with its attractive auditorium, promenades, lounges, anterooms, etc., make it one of the real sights of the city. At present there are no adequate auditoriums for music save Carnegie Hall and Aeolian Hall. The demand is far beyond the facilities, and there is need for another auditorium to meet this great want. The new Selwyn Theatre will be dedicated to music next Sunday afternoon by Ornstein, Barstow and other artists, under the management of M. H. Hanson. This concert will test the acoustics of the Selwyn auditorium in a way that will be convincing.

It was the MUSICAL COURIER that first suggested the Selwyn Theatre as a possible solution of the problem as it now exists in New York City. With only Carnegie Hall and Aeolian Hall to meet the demands of the artists for public appearances, to allow the free time of this playhouse for concerts mornings, afternoons and Sundays would provide ways and means to take care of the overflow from the two music halls that now can not supply the demand.

New York is bound to become the music center of the world. It will require more auditoriums as this music center develops and as the demand of the people for music grows. So, in dedicating the Selwyn Theatre to music during its free time, Selwyn & Co. meet a want, and it may be this will bring about a changed condition and give the people that music which is at present in demand and pave the way to future greatness of New York as a music center.

The concert on Sunday afternoon will prove a severe test of the acoustics of the Selwyn auditorium, for there will be the piano, the violin, and the voice. Certain it is that Manager Hanson has provided for this test what will give assurances of great value to musicians if the Selwyn meets these demands of the musicians in giving to the ears of the people in the audience that full value which is so necessary in rendering the best from the instruments and the voice.

These who do not patronize the theatre, but love their music, will have an opportunity of viewing one of the most beautiful and artistic theatres in this country. There has been, in the planning of this theatre by Crosby Gaige, of Selwyn & Co., some consideration shown the physical comfort of the patrons, while the eye certainly is given that restful respect, so far as the decorations are concerned, that will be appreciated by those who find a relationship between the atmosphere of an auditorium and the music heard therein. Also, there are beautiful promenades, lobbies, and entrances that give peace to the nerves of the one who knows the discomforts of the fronts of theatres, which often recall the remarks that have been credited to Commodore Vanderbilt.

Songs the Soldiers Like Best

BIOGRAPHICAL SKETCH OF EDGAR SELWYN.

Edgar Selwyn, the author of "The Country Boy," now playing at the Liberty Theatre, New York, and regarded as the biggest hit of the current season, was born in Cincinnati, O., October 20, 1875. When he was three months old his parents moved to Toronto, Canada, where they remained until he was fourteen. From Toronto, Mr. Selwyn's parents came to San Francisco, where they stayed two years, going from there to Selma, Ala. Here his parents died, and, at the age of seventeen, he went to Chicago during the World's Fair year, and in order to earn a livelihood, sold books on the installment plan. In 1894 he came on to New York, and secured a position in a wholesale neckwear house. Becoming acquainted with the treasurer of the Herald Square Theatre, through him he obtained employment at night as an usher. At this time Richard Mansfield was playing at the theatre, and young Selwyn's favorite amusement was to entertain his fellow-ushers with imitations of Mansfield in scenes from "Dr. Jekyll and Mr. Hyde" and "The Parisian Romance." Unfortunately for him, Mansfield caught him in the act, and his discharge was immediate. He made his first appearance on the stage in "Secret Service," with William Gillette, at the Garrick Theatre, New York, October, 1896. The following season he was in stock companies at Rochester, N. Y., and the Third Avenue Theatre, New York City. On February 27, 1899, he appeared as Dugart with E. H. Sothern in "The King's Musketeers," and at the Herald Square Theatre, September 10, 1900, as Tony Mastaro in "Arizona;" made his first appearance on the London stage at the Adelphi Theatre, February 3, 1902, in the last-mentioned part; during 1902 played Felix in "A Gentleman of France," and Foreman in "Sherlock Holmes;" at the Garden Theatre, New York, September 14, 1903, played Telemachus in "Ulysses;" at the Empire Theatre, November 10, appeared as Jose in "The Pretty Sister of Jose," and at the Garrick, December 30, as James Antrobus in "Gypsy;" at the Hudson, New York, November 15, 1904, played Jacky in "Sunday," and at the Lyceum, in May, 1905, Dr. Rank in "A Doll's House;" since that date he has appeared as Perriton Carlyle in "The Little Gray Lady;" as Howard Beasley, in "It's All Your Fault;" as Donald Burnside, in "Popularity," and Frederick Payton, in "The Mills of the Gods;" in the autumn of 1907 went on tour, playing Soangataha, in "Strongheart;" at the Hudson, New York, October 12, 1908, appeared in the title role of "Pierre of the Plains" (his own dramatization of Sir Gilbert Parker's novel, "Pierre and His People"); he is the author of the following, among other plays: "The Rough Rider's Romance," "A Friend in Need," "It's All Your Fault" and "Father and Son," produced in New York, September, 1908; he is also the senior partner in the firm of Selwyn & Co., play brokers, of New York City, who have the control of several popular plays in the United States.

SEP 22 1910

THEATRICAL CHRONOLOGY

A CHAMBER CONCERT.

Daniel Gregory Mason's New Scherzo Caprice Played for the First Time

Miss Carolyn Beebe's New York Chamber Music Society is catholic in its taste and ingenious in its methods of presenting variety and interest in its programs. At its second concert last evening in Aeolian Hall the program comprised Mozart's quintet in A for strings and clarinet; a new Scherzo Caprice, Op. 11a, by Daniel Gregory Mason of New York; Reger's Serenade in E, Op. 77a, for flute, violin and viola, and Chausson's Pianoforte quartet in A, Op. 30. Mr. Mason's piece is unpublished. [illegible] played for the first time [illegible]

NEW THEATRE FOR 43D ST.

Selwyn & Co. to Build a Playhouse Opposite the Times Annex.

Announcement of another new theatre for the Times Square district was made yesterday by Selwyn & Co. The property, fronting [illegible]

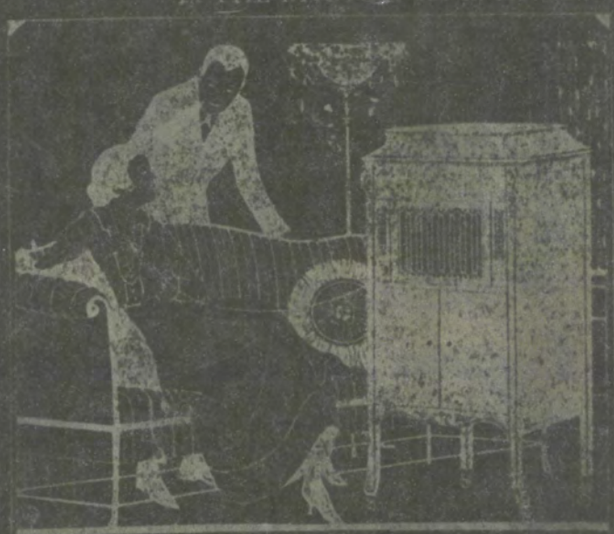
Granville Barker Begins Stage [illegible]

Strand Theatre Opens Doors [illegible]

THEATRICAL NOTES

THE AEOLIAN COMPANY

In MANHATTAN, 29 West 42nd St.
In BROOKLYN, 11 Flatbush Ave.
In THE BRONX, 367 E. 149th St.



The Aeolian Vocalion

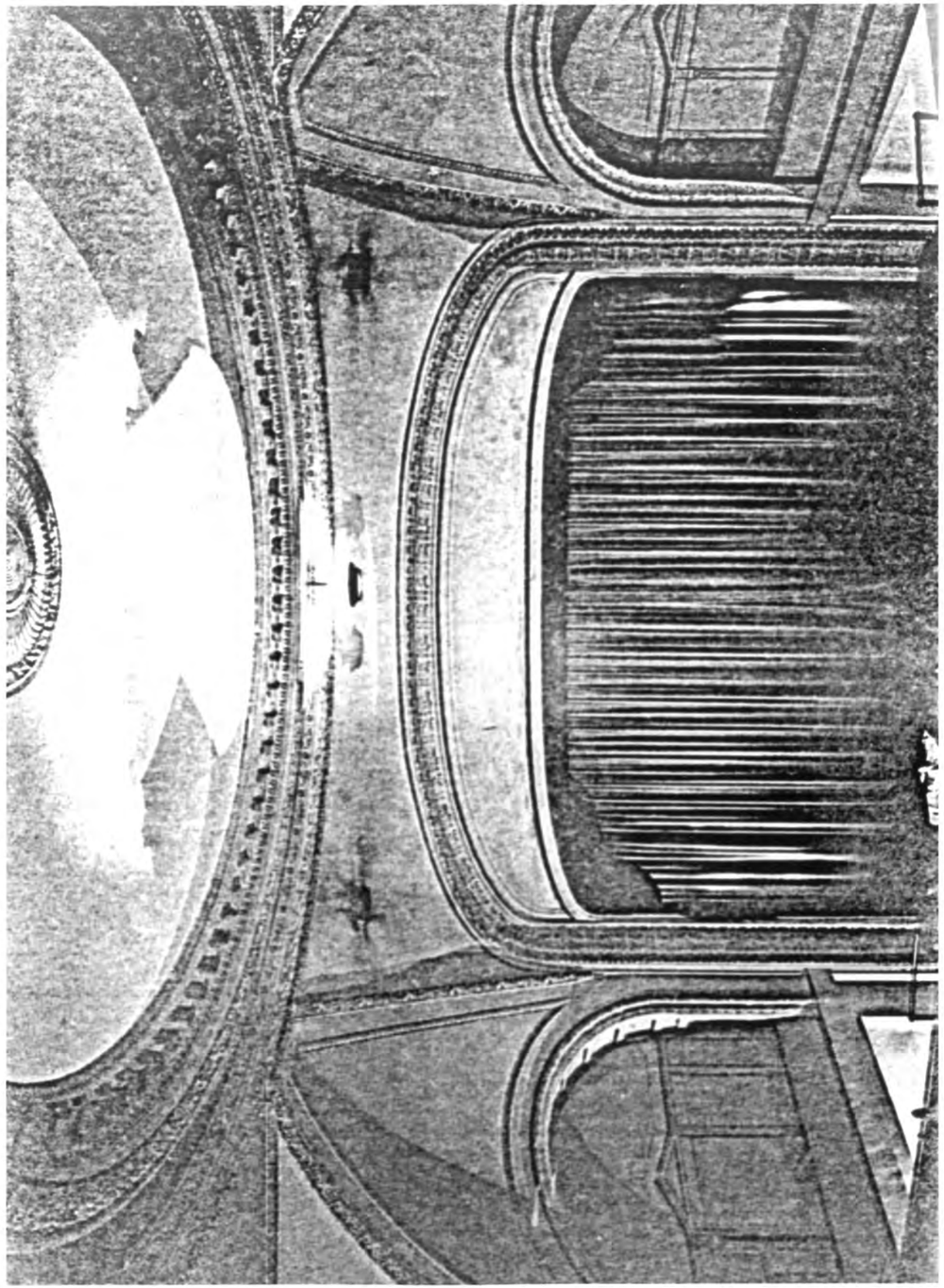
IN hundreds of homes today the Vocalion is bringing the transforming influence of great music.

This wonderful new phonograph should be introducing into your life [illegible] its inspiration of exquisite art. In the perfection of its powers beyond any phonograph you have ever heard, the Vocalion

"New Theatre for 43D ST."
New York Times 1/3/17 p. 9 c. 1
Selwyn & Co. to Build a Playhouse opposite the Times Annex.
Announcement of another new theatre for the Times Square district was made yesterday to Selwyn & Co. The producing firm recently formed the Selwyn Realty Company with a capital of $100,000 & the lots of 240-248 West Forty Third Street have been purchased as the site for the playhouse. This is opposite the Times Annex and is now occupied by theatrical rooming houses.

While the theatre proper will be in Forty-third street the main entrance will be on Forty-second Street west of the Lyric Theatre. The Theatre will have a capacity of 1100 and will cost with land, in the neighborhood of $300,000. Several novel features are included in the tentative plans, one of these a room for women, where they may go between the acts or to meet friends before or after the performance, and a rehersal room equipped w/ a small stage for the trial of young actors. The Theatre will be ready for ~~the~~ use next fall.

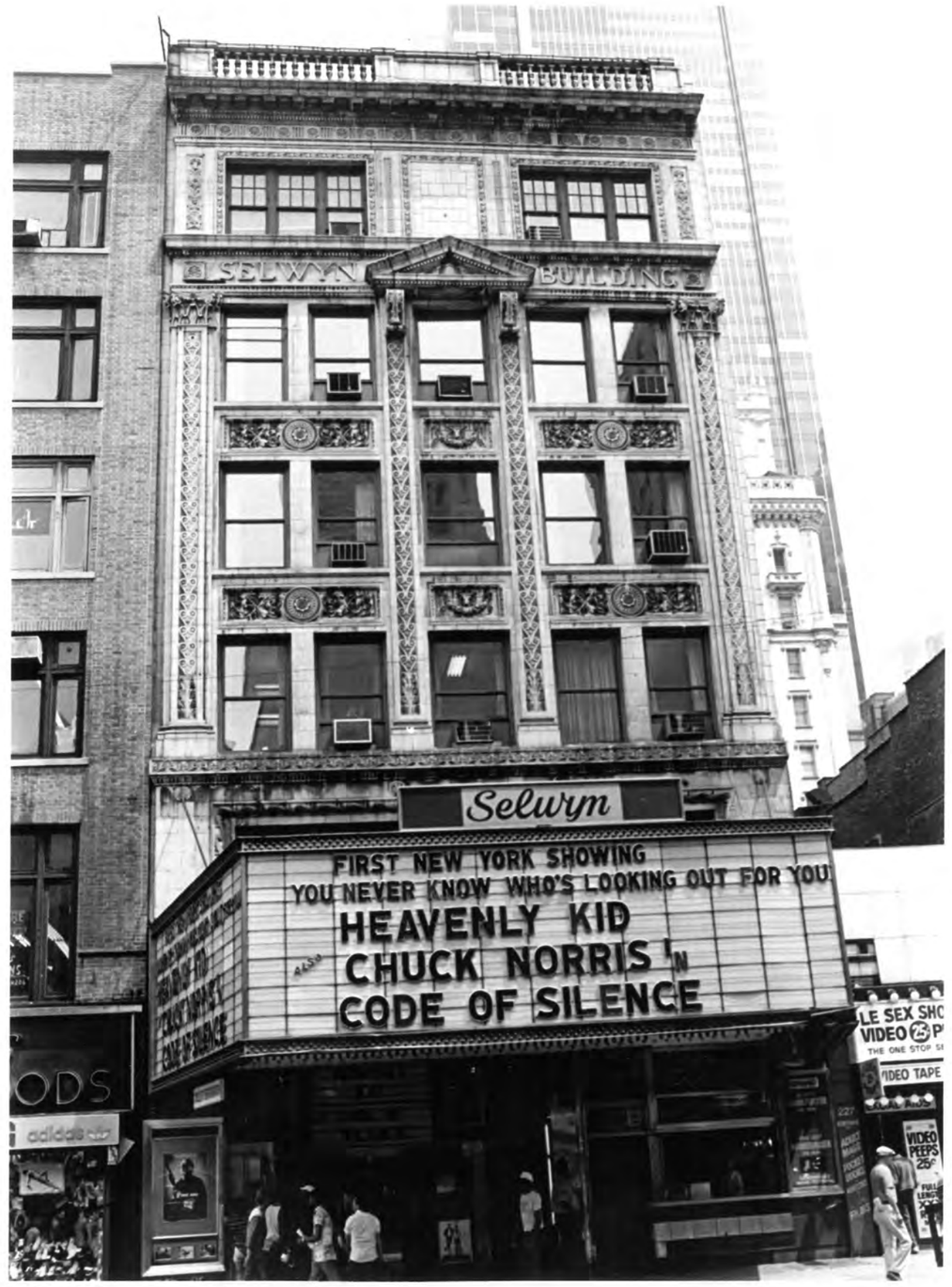
This is the fourth proposed playhouse for the general neighborhood to be announced within the last few weeks. Henry Miller is to begin work shortly on one in 43rd St on the other side of B'way; a new theatre will be built at 49th and B'way;



Selwyn Theater Interior
229-231 West 42nd Street
Manhattan

Built: 1917-19
Architect: George Keister

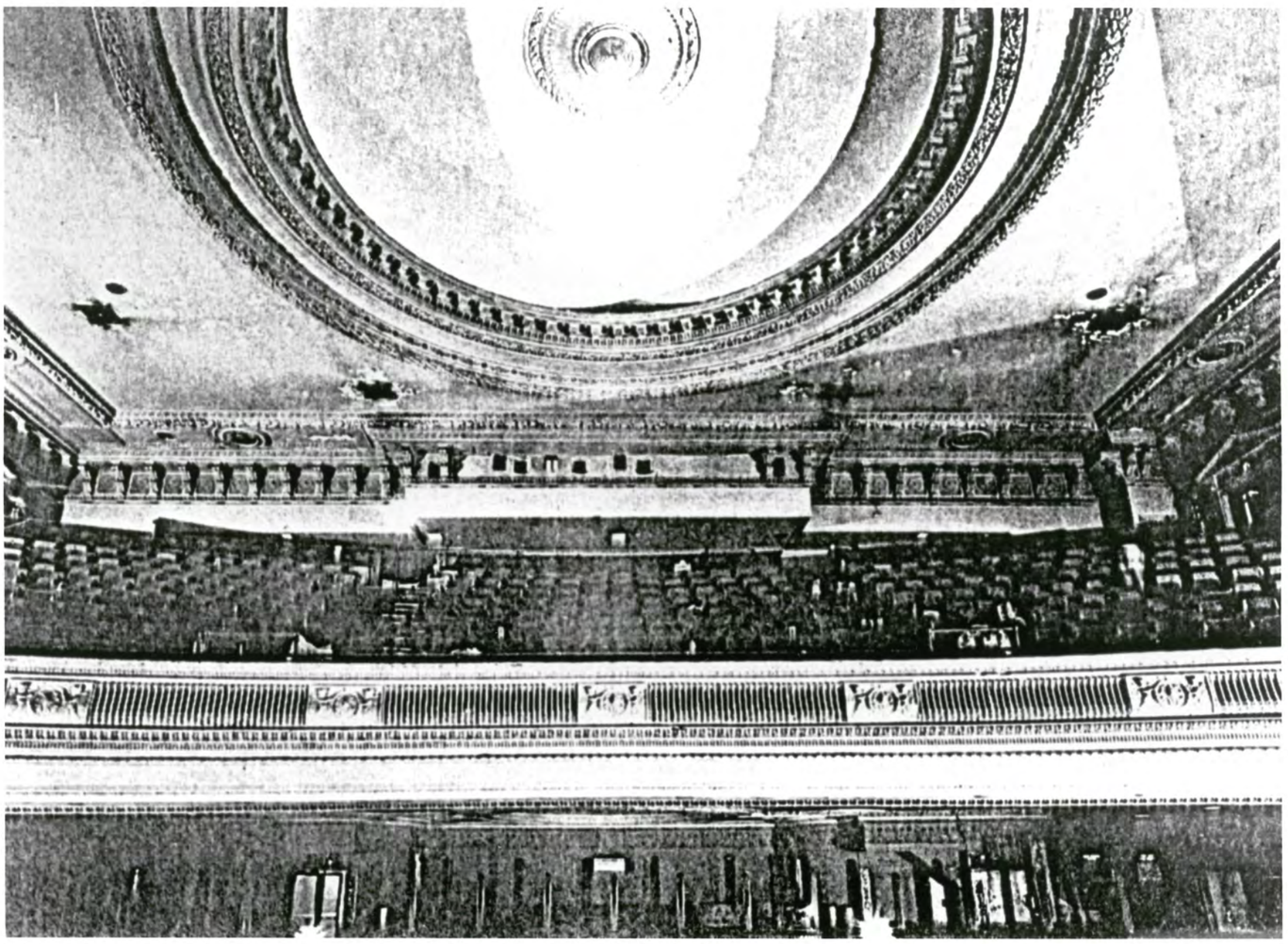
Photo: Steven Zane, Shopsin Report



Selwyn Theater
229-231 West 42nd Street
Manhattan

Built: 1917-19
Architect: George Keister

Photo: Shockley, LPC



Selwyn Theater Interior

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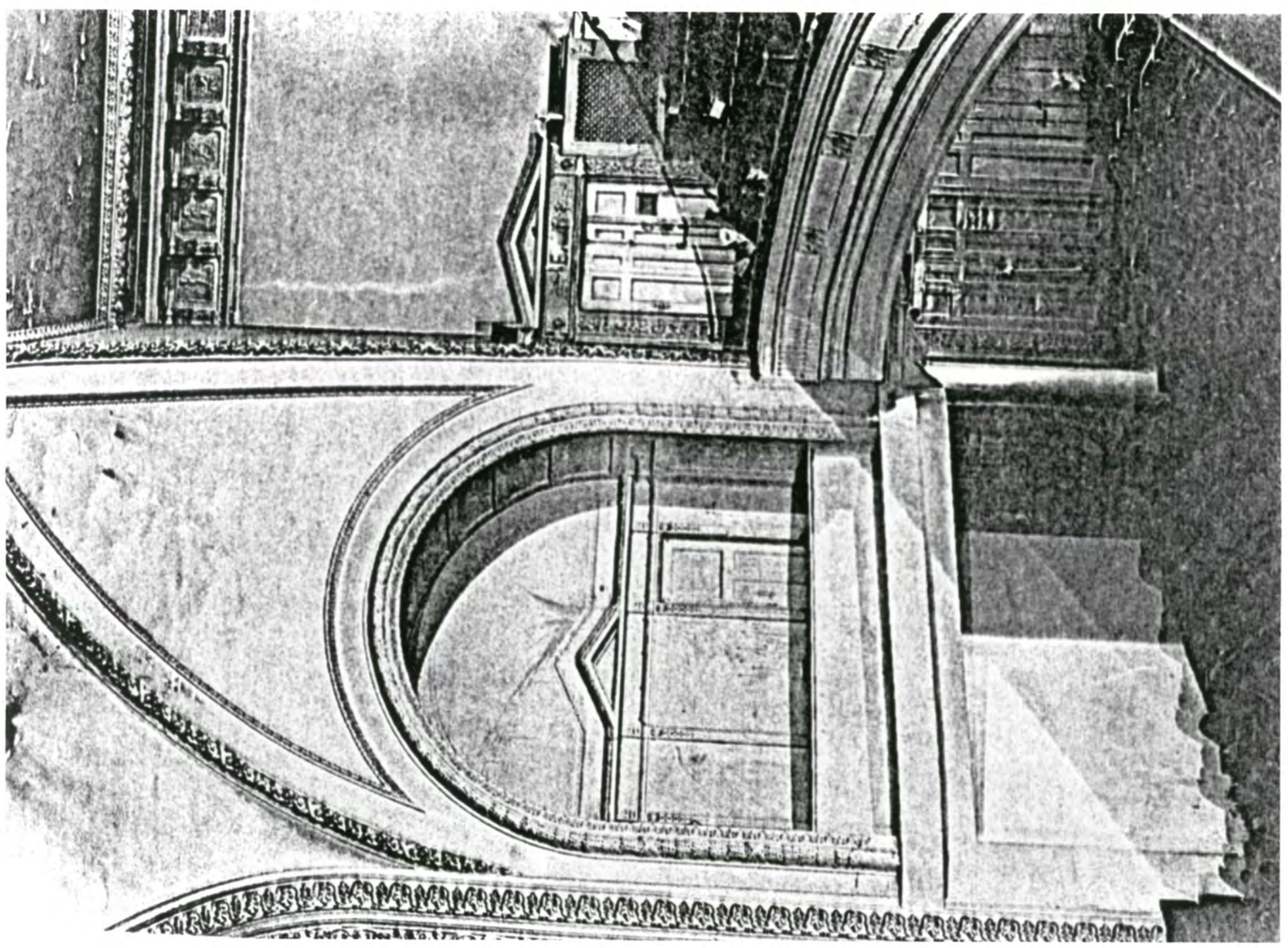

Selwyn Theater Interior

Photo: Steven Zane, Shopsin Report

Selwyn Theater Interior

Photo: Forster, LPC