

Landmarks Preservation Commission
December 15, 1987; Designation List 198
LP-1324

BROADHURST THEATER, first floor interior consisting of the auditorium, the stage, the staircases leading from the first floor to the balcony floor; the balcony floor interior consisting of the balcony, the upper part of the auditorium and ceiling; and the fixtures and interior components of these spaces, including but not limited to, wall and ceiling surfaces, doors, stair railings and attached decorative elements; 235-243 West 44th Street, Manhattan. Built 1917-18; architect, Herbert J. Krapp.

Landmark Site: Borough of Manhattan Tax Map Block 1016, Lot 11.

On June 14 and 15, 1982, the Landmarks Preservation Commission held a public hearing on the proposed designation as an Interior Landmark of the Broadhurst Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor to the balcony floor and all connecting entrance areas; the balcony floor interior consisting of the balcony, the upper part of the auditorium and ceiling, the upper part of the stage house; and the fixtures and interior components of these spaces, including but not limited to, wall, ceiling and floor surfaces, doors, stair railings and attached decorative elements; and the proposed designation of the related Landmark Site (Item No. 20). The hearing was continued to October 19, 1982. Both hearings had been duly advertised in accordance with the provisions of law. Eighty-one witnesses spoke or had statements read into the record in favor of designation. Two witnesses spoke in opposition to designation. The owner was among those in opposition to designation. The Commission has received many letters and other expressions of support in favor of this designation.

DESCRIPTION AND ANALYSIS

The Broadhurst Theater Interior survives today as one of the historic theater interiors that symbolize American theater for both New York and the nation. Built shortly after the end of World War I, the Broadhurst was one of a pair with the Plymouth and among the numerous theaters constructed by the Shubert Organization, to the designs of Herbert J. Krapp, that typified the development of the Times Square/Broadway theater district.

Founded by the three brothers Sam S., Lee and J.J. Shubert, the Shubert organization was the dominant shaper of New York's theater district. Beginning as producers, the brothers expanded into the building of theaters as well, and eventually helped cover the blocks east and west of Broadway in Midtown with playhouses.

Herbert J. Krapp, who designed almost all the Shuberts' post-World War I theaters, was the most prolific architect of the Broadway theater district. Having worked in the offices of Herts & Tallant, premier theater designers of the pre-war period, Krapp went on to design theaters for the two major builders of the post-war era, the Shubert and Chanin organizations. The Broadhurst and the Plymouth were his first two independent theater designs.

The Broadhurst Theater Interior represents a typical and important aspect of the nation's theatrical history. The theater opened under the personal direction and management of George Broadhurst, the playwright for whom the theater was named, and was intended to house Broadhurst's own plays or plays under his direction. Beyond its historical importance, the Broadhurst has a handsome Adamesque-style interior, a single balcony, and space curving into the proscenium arch, features which are so characteristic of Herbert Krapp's theater designs.

For half a century the Broadhurst Theater has served as home to countless numbers of the plays through which the Broadway theater has come to personify American theater. As such, it continues to help define the Broadway theater district, the largest and most famous concentration of legitimate stage theaters in the world.

The development of the Broadway Theater District

The area of midtown Manhattan known today as the Broadway theater district encompasses the largest concentration of legitimate playhouses in the world. The theaters located there, some dating from the turn of the century, are significant for their contributions to the history of the New York stage, for their influence upon American theater as a whole, and in many cases for their architectural design.

The development of the area around Times Square as New York's theater district at the end of the 19th century occurred as a result of two related factors: the northward movement of the population of Manhattan Island (abetted by the growth of several forms of mass transportation), and the expansion of New York's role in American theater. The northward movement of Manhattan's residential, commercial, and entertainment districts had been occurring at a steady rate throughout the 19th century. In the early 1800s, businesses, stores, hotels, and places of amusement had clustered together in the vicinity of lower Broadway. As New York's various businesses moved north, they began to isolate themselves in more or less separate areas: the financial institutions remained downtown; the major retail stores situated themselves on Broadway between 14th and 23rd Streets, eventually moving to Herald Square and Fifth Avenue at the turn of the century; the hotels, originally located near the stores and theaters, began to congregate around major transportation centers such as Grand Central Terminal or on the newly fashionable Fifth Avenue; while the mansions of the wealthy spread farther north on Fifth Avenue, as did such objects of their beneficence as the Metropolitan Museum of Art.¹

The theater district, which had existed in the midst of stores, hotels, and other businesses along lower Broadway for most of the 19th century, spread northward in stages, stopping for a time at Union Square, then Madison Square, then Herald Square. By the last two decades of the 19th century, far-sighted theater managers had begun to extend the theater district even farther north along Broadway, until they had reached the area that was then known as Long Acre Square and is today called Times Square.

A district of farmlands and rural summer homes in the early 1800s, Long Acre Square had by the turn of the century evolved into a hub of mass transportation. A horsecar line had run across 42nd Street as early as the

1860s, and in 1871, with the opening of Grand Central Depot and the completion of the Third and Sixth Avenue Elevated Railways, it was comparatively simple for both New Yorkers and out-of-towners to reach Long Acre Square. Transportation continued to play a large part in the development of the area; in 1904 New York's subway system was inaugurated, with a major station located at 42nd Street and Broadway. The area was then renamed Times Square in honor of the newly erected Times Building.² The evolution of the Times Square area as a center of Manhattan's various mass transit systems made it a natural choice for the location of legitimate playhouses, which needed to be easily accessible to their audiences.

The theater business that invaded Long Acre Square at the end of the 19th century consisted of far more than a few playhouses, for at that time New York was the starting-point for a vast, nationwide entertainment network known as "the road." This complex theater operation had its beginnings in the 1860s when the traditional method of running a theater, the stock system, was challenged by the growing popularity of touring "combination" shows. In contrast to the stock system, in which a theater manager engaged a company of actors for a season and presented them in a variety of plays, the combination system consisted of a company of actors appearing in a single show which toured from city to city, providing its own scenery, costumes, and sometimes musical accompaniment. Helped by the expansion of the nation's railroads after the Civil War, the combination system soon killed off the majority of stock companies.³ By 1904 there were some 420 combination companies touring through thousands of theaters in cities and towns across the country.⁴

Of crucial importance to the operation of the combination system was a single location where combination shows could be cast, rehearsed, tried out, and then booked for a cross-country tour. Since New York was already regarded as the most important theater city in America, it is not surprising that it became the headquarters for the combination system. In addition to the many theaters needed for an initial Broadway production for the combinations before they went on tour, New York's theater district encompassed rehearsal halls, the headquarters of scenery, costume, lighting, and makeup companies, offices of theatrical agents and producers, theatrical printers and newspapers, and other auxiliary enterprises. Close to the theater district were boarding houses catering to the hundreds of performers who came to New York in the hope of being hired for a touring show or a Broadway production.

As theaters were built farther uptown, the auxiliary enterprises also began to move north. By the turn of the century,

the section of Broadway between 37th Street and 42nd Street was known as the Rialto. Theater people gathered or promenaded there. Producers could sometimes cast a play by looking over the actors loitering on the Rialto; and out-of-town managers, gazing out of office windows, could book tours by seeing who was available.⁵

The theater district that moved north to Long Acre Square in the 1890s was thus a vast array of business enterprises devoted to every facet of theatrical production.

The movement of the theater district north along Broadway had proceeded at a steady pace during the latter part of the 19th century. The Casino Theater was opened on the southeast corner of Broadway and 39th Street in 1882. A year later, it was joined by a most ambitious undertaking--the construction of the Metropolitan Opera House on Broadway between 39th and 40th Streets. In 1888, the Broadway Theater was erected on the southwest corner of Broadway and 41st Street. Five years later, the American Theater opened its doors at Eighth Avenue between 41st and 42nd Streets, as did Abbey's Theater at Broadway and 38th Street and the Empire Theater at Broadway and Fortieth Street.

It remained for Oscar Hammerstein I to make the move into Long Acre Square itself. At the close of the 19th century, Long Acre Square housed Manhattan's harness and carriage businesses, but was little used at night, when it seems to have become a "thieves' lair."⁶ In 1895 Hammerstein erected an enormous theater building on Broadway between 44th and 45th Streets. The original plan for the Olympia called for a "perfect palace of entertainment--which would have included three theaters, a bowling alley, a turkish bath, cafes and restaurants."⁷ Only part of this visionary plan ever became a reality. On November 25, 1895, Hammerstein opened the Lyric Theater section of the building, and a little over three weeks later he inaugurated the Music Hall section. Never a financial success, the Olympia closed its doors two years after it opened. Nevertheless, it earned Hammerstein the title of "Father of Times Square."

By the turn of the century Hammerstein had built two more theaters in the Long Acre Square area, and in the years 1901-1920 a total of forty-three additional theaters appeared in midtown Manhattan, most of them in the side streets east and west of Broadway. Much of this theater-building activity was inspired by the competition between two major forces in the industry, the Theatrical Syndicate and the Shubert Brothers, for control of the road. As each side in the rivalry drew its net more tightly around the playhouses it owned or controlled, the other side was forced to build new theaters to house its attractions. The result was a dramatic increase in the number of playhouses, both in New York and across the country. After World War I, as the road declined and New York's theatrical activity increased, the general economic prosperity made possible the construction of thirty additional playhouses in the Times Square area, expanding the boundaries of the theater district so that it stretched from west of Eighth Avenue to Sixth Avenue, and from 39th Street to Columbus Circle.⁸

The stockmarket crash of 1929 and the resulting Depression caused a shrinkage in theater activity. Some playhouses were torn down, many were converted to motion picture houses, and later to radio and television studios. From the time of the Depression until the 1960s no new Broadway playhouses were constructed. Fortunately, the theaters that survive from the early part of the century represent a cross-section of types and styles, and share among them a good deal of New York's rich theatrical history.

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Evolution of Theater Design

The frenzy of theater construction that occurred in New York during the first thirty years of this century brought with it an evolution in architecture and decoration.⁹ At the close of the 19th century American theaters were still being built in the style of traditional European opera houses, with high proscenium arches, narrow auditoriums, two or three balconies built in a horseshoe configuration, and dozens of boxes, some set into the front of the first balcony. Although contemporary notices of the theaters attributed specific (though often vague) styles or periods to them, their interiors were more often than not a melange of styles and colors.

With the increase of theater construction after the turn of the century came a new attitude toward theater architecture and decoration as firms such as Herts and Tallant, Thomas W. Lamb, and others, began to plan the playhouse's exterior and interior as a single, integrated design. The Art Nouveau style New Amsterdam Theater, which opened in 1903, signalled this new seriousness in theater design.

Perhaps influenced by such European experiments as Wagner's Festival Theater at Bayreuth, American theater architects after the turn of the century began to structure their playhouses along different lines. Proscenium openings were made lower and wider, auditoriums were made shallower, seating was planned in a fan shape, and the number of balconies was usually reduced to one. Boxes were cut back to a minimum. The theaters that were built just before and after World War I for the most part shared this new configuration.

Because many of New York's extant playhouses were built during the period in which New York was serving as the starting-point for nationwide tours, they represent a style of theater architecture that is characteristic not only of New York but also of other cities across the United States, for a show which was originally produced in a New York theater would require similar conditions in the theaters in which it toured, and theater owners often hired the same architects to design and build theaters in several cities. Thus, New York's theaters set the standard for theater construction across the United States, as an inspection of designs for theaters in various cities will show.¹⁰

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The Broadway Theater in American Theatrical History

The playhouses still standing in the Broadway theater district share among them over eighty years of American theatrical history. In the early years of the century, when American theater was still heavily influenced by Europe, the theaters played host to such great international stars as Sarah Bernhardt, Eleonora Duse, and Mrs. Patrick Campbell, and to adaptations of such European successes as The Merry Widow and Floradora.

It was in the Broadway theaters that the beginnings of a distinctly American drama could be seen in the Western melodramas of David Belasco, the social comedies of Clyde Fitch and Langdon Mitchell, and the problem plays of Edward Sheldon and Eugene Walter. With the rise of the "little

theater" movement in the second decade of the century, it seemed that theatrical leadership had passed from Broadway to such experimental "art" theaters as the Provincetown Playhouse and the Neighborhood Playhouse. Before long, however, the innovations of the little theaters infused Broadway with new life. Beginning with the production of Eugene O'Neill's first full-length play, Beyond the Horizon, on Broadway in 1920, the playhouses of Broadway presented the work of a new generation of playwrights, including, in addition to O'Neill, Maxwell Anderson, Philip Barry, S.N. Behrman, Rachel Crothers, Sidney Howard, George S. Kaufman, George Kelly and Elmer Rice.

The Depression of the 1930s brought with it a new concern with political and social issues, and the dramas presented in the Broadway playhouses reflected that concern. Commercial producers gave us plays by Lillian Hellman, Robert E. Sherwood, and Thornton Wilder, while the Group Theater and other new organizations introduced such writers as Clifford Odets and Sidney Kingsley. The Broadway theaters continued to house challenging plays during the 1940s and 1950s, when new talents such as Tennessee Williams, Arthur Miller, and William Inge first began writing for the theater.

Meanwhile, musical comedy had blossomed from the adaptations and imitations of European operetta popular at the turn of the century to a uniquely American art form. By the 1940s and 1950s the works of Rodgers and Hammerstein, Cole Porter, Irving Berlin, Jerome Kern, and many others, were being exported from the stages of Broadway to theaters around the world.

The 1960s and 1970s were decades of ferment and change, both in and out of the theater. As in the 1920s, the impetus for theatrical experimentation came from outside of Broadway, and as in the 1920s, the experimentation helped to revitalize the Broadway theater. Today, the playhouses of Broadway are showcases for the best plays of the Off- and Off-Off Broadway theaters, as well as for exciting productions from theatrical workshops, regional theaters, and outstanding foreign companies.

Having moved gradually northward all during the 19th century, New York's theater district finally came to rest at Times Square, where it has remained for almost ninety years. The economic Depression of the 1930s discouraged speculative ventures such as the construction of new theaters, while after prosperity returned in the wake of World War II, the cost of renting land and constructing a theater was prohibitively high. The northward movement of the theater district may also have been discouraged for a number of years by the existence of the Sixth Avenue Elevated Railway, which crossed from Sixth to Ninth Avenues at 53rd Street, thereby providing a natural northern boundary for the theater district.¹¹

The interior of the Broadhurst Theater, as one of the Broadway theaters interiors surviving today in the theater district, contributes to the totality of the district's history by virtue of its participation in that history.

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Notes

1. The discussion of the northward movement of Manhattan's business and theaters is based on Mary Henderson, The City and the Theatre (Clifton, N.J.: James T. White and Co., 1973), pp. 130-131, 168-170.
2. W.G. Rogers and Mildred Weston, Carnival Crossroads: the Story of Times Square (New York: Doubleday, 1960), pp. 39-78; Howard B. Furer, New York: A Chronological and Documentary History 1524-1970 (Dobbs Ferry, N.Y.: Oceana Publications, 1974), p. 34 ff.; The New York Subway (New York: Interborough Rapid Transit Co., 1904; reprint ed., New York: Arno Press, n.d.).
3. Alfred L. Bernheim, The Business of the Theatre (New York: Actors Equity Association, 1932; reprint ed., New York: Benjamin Blom, 1964), p. 26.
4. Jack Poggi, Theater in America: The Impact of Economic Forces, 1870-1967 (Ithaca: Cornell University Press, 1968), p. 6.
5. Brooks Atkinson, Broadway, rev. ed. (New York: Macmillan, 1974), p. 11.
6. Philip Paneth, Times Square, Crossroads of the World (New York: Living Books, 1965), p. 20.
7. Henderson, p. 263.
8. Henderson, p. 195-196.
9. The discussion of the developments in American theater architecture is based upon: Ned A. Bowman, "American Theatre Architecture: the Concrete Mirror Held Up to Yankee Nature," The American Theatre: The Sum of its Parts (New York: French, 1972), pp. 199-233; Burr C. Cook, "Twenty Years of Theatre Building," Theatre, 36 (August 1922), 98-99; Arthur S. Meloy, Theatres and Picture Houses (New York: Architects' Supply and Publishing Co., 1916), p. 29.
10. See, for example, the discussion of various theaters in Randolph Williams Sexton and Ben Franklin Betts, eds., American Theaters of Today, 2 vols. (New York: Architectural Book Pubs., 1927, 1930; reprint ed., New York: Vestal, 1977).
11. Stanley Buder, "Forty-Second Street at the Crossroads: A History of Broadway to Eighth Avenue," West 42nd Street: The Bright Light Zone (New York: Graduate School and University Center, CUNY, 1978), p. 62.

The Shuberts

Sam S. Shubert (d.1905), Lee Shubert (c.1873-1953), and Jacob J. Shubert (c.1877-1963) formed perhaps the most powerful family Broadway has ever seen. Children of an immigrant peddler from Czarist Lithuania,¹ the Shuberts rose to become the dominant force in legitimate theater in

America. By 1924 they were producing 25 percent of all the plays in America,² and controlled 75 percent of the theater tickets sold in this country.

The Shuberts' career in the theater actually began in front of a theater: Lee Shubert sold newspapers outside Wieting's Opera House in Syracuse. Soon his brother Sam began to help him. The manager of Wieting's then made Lee his personal errand boy. Sam Shubert was the first in the family actually to work in a theater: soon after his brother's promotion to errand boy he was given a small role in a Belasco production at Wieting's. Belasco was to remain Sam Shubert's idol throughout his career.³

Sam Shubert was the driving force behind the family's rise in the theater industry. From a first job as program boy at the Bastable Theater in Syracuse, he moved to Syracuse's Grand Opera House as assistant treasurer (ticket seller) and then, treasurer. At eighteen he returned to Wieting's Opera House as treasurer.⁴ In 1894 he assembled enough money to buy the road rights of Charles Hoyt's A Texas Steer, and took the play on a tour of inexpensive houses. The tour was a success and the next season he repeated it with Hoyt's A Stranger in New York.⁵ In 1897 the Shuberts used the money of local backers to build their own theater in Syracuse, the Baker, with Jacob Shubert serving as manager.

Their success upstate convinced the Shuberts that they were ready to enter the theater world in New York City. In 1900 Sam and Lee Shubert obtained the lease of New York City's Herald Square Theater at Broadway and 35th Street (demolished 1915), while Jacob managed their upstate business. The Herald Square Theater at that time was unpopular with theatergoers, but the Shuberts changed that with a successful production of Arizona by Augustus John. They proceeded to engage the well-known actor Richard Mansfield, and he appeared at the Herald Square in 1901 in a popular production of Monsieur Beaucaire.⁶ The success of these productions encouraged the Shuberts to expand their activities in New York City. In 1901 Sam Shubert leased the Casino Theater on 39th Street; he secured the American rights to the London hit A Chinese Honeymoon and in 1902 it opened at the Casino to rave reviews. The show ran for more than a year, and three companies presented it on the road.⁷

The Shuberts followed the success of A Chinese Honeymoon with further expansion in New York City. In 1902 they acquired the lease of the old Theater Comique on 29th Street and Broadway, remodeled the interior and reopened it as the Princess. As an opening attraction they brought Weedon Grossmith and his English company to America in their popular production of The Night of the Party. The following year, 1903, the Shuberts leased the New Waldorf Theater in London and the Madison Square Theater in New York City. They also sold a property on 42nd Street to the composer Reginald DeKoven, who built the Lyric Theater there as a home for the American School of Opera and leased it back to the Shuberts.⁸ The Shuberts then signed a ten-year agreement with Richard Mansfield to open each season at the Lyric, to be followed by DeKoven's productions with the American School of Opera.

By this time the Shuberts were outgrowing the financial means of their upstate backers. Lee Shubert found two new financial backers, Samuel

Untermeyer and Andrew Freedman. Untermeyer was a New York attorney with connections to many New York bankers and investors. Freedman was the owner of the New York Giants baseball team, had extensive New York real estate holdings as well as associations with the Morgan Bank, and was among the small group building New York's first subway. With the political influence and capital made available to the Shuberts by Untermeyer and Freedman, they were able to expand their theater holdings in cities across the country, including Chicago, Boston, New Haven, St. Louis, and Philadelphia.

By 1905 the Shuberts controlled thirteen theaters. They had also found two additional backers who enabled the growing Shubert empire to expand still further, George B. Cox of Ohio and Joseph L. Rhinock of Kentucky. Cox was the immensely wealthy political boss of Cincinnati and Rhinock was a member of Congress who had extensive race track and real estate holdings. In May of that year, however, Sam Shubert was killed in a train wreck. He had been the driving force behind the Shubert empire, and many in the theater industry thought the Shuberts' dramatic rise would now end. Lee Shubert, however, took over his brother's role and within six months of the latter's death had quadrupled the Shubert chain and planned five memorial theaters to Sam.⁹

The Shuberts' success in acquiring and building theaters across the country and in booking and producing shows brought them into conflict with the central booking agency controlled by Marc Klaw and A.L. Erlanger. In 1905 Klaw and Erlanger's Syndicate managed most of the roughly one thousand lucrative theaters of the approximately 3000 theaters in the country.¹⁰ Every touring company had to pass through the Syndicate's stage doors. The Shuberts began to fight in earnest with Klaw and Erlanger in 1904 when they learned that their musical The Girl From Dixie wouldn't be able to get a road booking unless the brothers stopped renting their own theaters. Following his brother's death, Lee Shubert announced to the press that Harrison Fiske, David Belasco and the Shuberts were joining forces and were inviting "other independent producers" to join them in an "open door" independent circuit. The need for such a circuit was emphasized in November 1905 when Mme. Sarah Bernhardt arrived in New York for a Shubert tour. Klaw and Erlanger denied her the use of any of their theaters thinking that this action would force the Shuberts to accept their terms. The idea backfired and created enormous public support for the Shuberts as Mme. Bernhardt played in tents and town halls across the country. The struggle for control of theatrical bookings between the Shuberts and Klaw and Erlanger continued through the 1910s. By 1920, after countless lawsuits, the Shuberts gained supremacy.

In the five years following Sam Shubert's death the family continued to expand their holdings in New York City. In 1908 they hired Ben Marshall of Marshall & Fox, Chicago, to design a playhouse on West 39th Street. In what was to become a common Shubert practice, they named the theater after one of their stars, calling it Maxine Elliott's Theater (demolished). This was the first theater that the Shuberts built themselves, neither remodeling nor leasing an existing theater. In 1909 they were involved, along with a number of other investors, in the building of the New (later Century) Theater on Central Park West at 62nd Street (demolished). At the same time they were building a second theater of their own in New York on West 41st Street, the Comedy Theater, designed by architect D.G. Malcolm (demolished). In 1910 the Shuberts hired architect Albert Swasey to design

a small playhouse on West 39th Street, named Alla Nazimova's 39th Street Theater (demolished).

During the 'teens the Shuberts continued to expand their control of New York's theaters. Lee Shubert became the business director of the Century Theater on Central Park West. There he met Alfred Gwynne Vanderbilt who owned the American Horse Exchange on Broadway at West 50th Street. The Shuberts acquired the Exchange from Vanderbilt and hired Swasey to remodel it as a theater. It opened in 1911 as the Winter Garden Theater with Jacob Shubert as manager. The Shuberts also bought the Astor Theater on Broadway and 45th Street (demolished) as well as an interest in three Manhattan theaters owned by the Selwyn brothers, and continued to build their own New York theaters. In 1913 they opened two theaters designed by Henry B. Herts, the Sam S. Shubert Memorial Theater on West 44th Street and the connecting Booth Theater (with Winthrop Ames as a partner) on West 45th Street. The Shubert Theater building also became home to the family's corporate offices.

Over the following decade the Shuberts proceeded to cover the Times Square area with Shubert theaters, all designed by architect Herbert J. Krapp, formerly of the Herts & Tallant office. In 1917 three new Shubert houses opened: the Morosco on West 45th Street (demolished), named for West Coast producer Oliver Morosco; and a second adjoining pair, the Broadhurst on West 44th and the Plymouth on West 45th, just east of the Shubert-Booth pair. The Broadhurst was initially managed by playwright George Broadhurst and the Shuberts, while the Plymouth was built in partnership with producer Arthur Hopkins. In 1918 the Shuberts built the Central Theater on Broadway and 47th Street (it survives today as the Forum 47th Street movie theater).

In the 1920s the Shuberts continued their fast-paced expansion both in New York and in other cities across the country. In 1920 they acquired complete ownership of the Century Theater on Central Park West.¹¹ That same year, they announced plans for six new theaters on West 48th and 49th Streets, all to be designed by Herbert J. Krapp. Of the four of these theaters eventually built, three opened in 1921: the Ritz on West 48th Street, and the Ambassador and the Forty-Ninth Street (demolished) on West 49th. The Edwin Forrest (today called the Eugene O'Neill) on West 49th Street opened in 1925.

While the Shuberts were building and acquiring theaters for use as legitimate houses they were also involved in other aspects of the entertainment business, many of them in competition with the legitimate stage. Lee Shubert at one time owned one-third of Samuel Goldwyn's motion picture company,¹¹ and later sat on the boards of both Metro-Goldwyn-Mayer and United Artists.

The Shuberts also became involved in vaudeville. In 1910 in Syracuse the Shuberts had reached an agreement with B.F. Keith, who virtually controlled vaudeville in the East. They agreed to stay out of vaudeville for ten years in return for a share in Keith's Syracuse profits.¹² With the agreement's expiration in 1920, Lee Shubert announced plans to produce vaudeville shows, making inevitable a battle with Keith's United Booking Office (UBO) and its monopoly of the eastern vaudeville circuit. The booking battle with Keith caused intense competition for stars and control

of theaters. Eventually, however, it became clear that vaudeville was no competition for the growing popularity of motion pictures, and the Shuberts abandoned the enterprise.

In 1924 the Shuberts issued four million dollars worth of Shubert theater stock. The prospectus detailed the assets owned by the Shuberts, not the least of which was their control or ownership of 86 "first class" theaters in New York, Chicago, Philadelphia, Boston and 27 other major cities. The 30 theaters they owned or controlled in New York City represented half of the seating capacity on Broadway. The Shuberts owned seven of Chicago's fifteen theaters, and they booked three of the others. They went on to announce in their prospectus that the producers who booked through their organization included the Theater Guild, Winthrop Ames, Brady, Comstock, Gest, Hopkins, Sam Harris, William Morris and 40 others. Finally the Shuberts noted that 20 percent of the total time on their circuit was devoted to their own productions.¹³ The stock sold out.

In addition to the four theaters on 48th and 49th Streets announced in 1920, the Shuberts built Krapp-designed theaters throughout the Times Square area. In 1921 Jolson's 59th Street Theater opened (demolished). The Shuberts named it for Al Jolson who opened it but never appeared in it again. In 1923 they opened the Imperial Theater on West 45th Street and in 1928 the Ethel Barrymore on West 47th Street. In addition to building their own theaters, the Shuberts owned or leased at various times many other New York theaters including the Belasco, the Billy Rose (now the Nederlander), the Cort, the Forty-Fourth Street, the Harris, the Golden, the Royale and the St. James.

While the Shubert Organization continues to function today (the sole survivor among the early 20th century theater entrepreneurs), its contribution to the stock of Broadway theaters ended with the Depression. That contribution, however, was of enormous importance for the creation of the Broadway theater district, and the surviving Shubert-built theaters today bear witness to the productivity of one of the most active and influential families in American theater history.

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Notes

1. Jerry Stagg, The Brothers Shubert, (New York: Random House, 1968), p. 3.
2. Stagg, p. 217.
3. Stagg, p. 12.
4. Ibid.
5. Sam S. Shubert, obituary, New York Dramatic Mirror, May 20, 1905, p. 13.
6. Reviewed in The Theatre, January, 1902.
7. Sam S. Shubert obituary, p. 13.

8. Stagg, p. 208.
9. Stagg, p. 75.
10. Stagg, p. 98.
11. Stagg, p. 165.
12. Stagg, p. 164.
13. Stagg, p. 230.

Herbert J. Krapp

The character of today's Broadway theater district owes more to architect Herbert J. Krapp (1883-1973) than to any other architect. He designed sixteen of the extant Broadway theaters (almost half the total),¹ fourteen of which are in active theatrical use, as well as five that have been demolished.² Despite his enormous output, however, little is known today of his life and work.

Herbert Krapp's career coincided with the rise of the Shubert organization as the major force in the New York theater. Upon his graduation from Cooper Union, Krapp joined the office of noted theater architects Henry Herts and Hugh Tallant, who had designed some of the handsomest early twentieth-century theaters in New York, including the Lyceum (1903), New Amsterdam (1902-03), Helen Hayes (1911, demolished), and Longacre (1912-13). According to Krapp's daughter, the partners were becoming increasingly debilitated by morphine addiction, and gradually entrusted Krapp with responsibility for design and office operations.³ Be that as it may, when the Shuberts next decided to build new theaters, in 1916, they turned to Krapp for designs, and proceeded to commission from him a dozen theaters in Times Square in as many years (1916-1928). Throughout his professional career Krapp remained the preferred Shubert architect. He designed their theaters in New York, Boston, Philadelphia and elsewhere, supervised Shubert theater alterations nationwide, and was even the architect for their private residences.⁴

Besides his twelve Shubert theaters, Krapp designed nine other Times Square houses. Six, built between 1924 and 1927, were for the Chanin Construction Company. Only three, the Alvin, the Hammerstein (now the Ed Sullivan), and the Waldorf (demolished) were designed for independent interests. A brilliant acoustician and gifted architect of great invention, Krapp was responsible for scores of theaters throughout New York City and State (including three movie houses in Queens: the Sunnyside in Woodside and the Jackson and the Boulevard in Jackson Heights) and others stretching from Palm Beach to Detroit. His office records document alterations to literally hundreds of theaters across the country.

Krapp's Broadway theaters closely reflect the interest and needs of a new breed of theatrical entrepreneur, the large-scale speculative owner/builder. Prior to the rise of the Shuberts as major theater owners,

most theaters had been erected for independent impresarios, including Oscar Hammerstein who built the first Times Square theater and whose Victory Theater (1899) still stands on 42nd Street, Daniel Frohman who built the Lyceum (1903), Charles Dillingham who built the Lunt-Fontanne (1910), and David Belasco and John Cort who built the theaters that bear their names (1907 and 1912). At the turn of the century, Klaw and Erlanger's Theatrical Syndicate dominated most of the Times Square theaters, but did not sponsor a unified building campaign as the Shuberts eventually did. Since the Shuberts were building theaters largely as financial ventures, most of their buildings tended to be simpler than those designed for the impresarios who were attempting to draw attention both to their theaters and to themselves. The theaters that Krapp designed for the Shuberts are relatively restrained on both the exterior and interior, but they reflect Krapp's mastery of theater layout, as well as the general stylistic trends established by the earlier and more elaborate theater designs in the Times Square theater district.

Krapp's earliest theaters, the Plymouth (1916-17) and Broadhurst (1917), were built as a pair located immediately to the west of Henry Herts's earlier Shubert pair, the Shubert and Booth. The designs of the Plymouth and Broadhurst echo those of the earlier theaters. Like the Shubert and Booth, Krapp's houses have rounded corners that face towards Broadway (the direction from which most audience members arrived). Each corner is accented by an entrance with a broken pedimented enframement and by an oval cartouche. These forms imitate, in a simplified manner, the ornamental forms on Herts's buildings. In addition, Krapp's theaters are faced with bricks separated by wide, deeply inset mortar joints in a manner favored by Herts. The Plymouth and Broadhurst facades are simpler than their neighbors, but they were clearly designed to complement Herts's theaters and create a unified group of Shubert houses.

The Plymouth and Broadhurst are not adorned with a great deal of applied stone or terra cotta. This lack of architectural ornament is typical of Krapp's designs for the Shuberts;⁵ the facades of these theaters are generally enlivened by diaper-patterned brick and occasionally by the use of ornamental iron balconies. The use of diaper-patterned brick can be seen on the Plymouth and the Broadhurst, but it is most evident on the Morosco (1917, demolished), Ritz (1921), Ambassador (1921), and the 46th-Street facade of the Imperial (1923). Krapp's use of diaperwork might have been inspired by Herts & Tallant's use of an ornate diaper pattern of terra cotta on their Helen Hayes Theater (1911).

After building a large number of new theaters between 1916 and 1923 the Shuberts undertook very little construction in the Times Square area from 1924 through 1927. During these years the Chanin Construction Company emerged as the major theater builder in the area. The Chanins also turned to Krapp for their theater designs. Major New York City builders, the Chanins considered theaters to be sound financial investments from which they could not fail to profit. The six theaters that Krapp designed for the Chanins are more ornate than those he designed for the Shuberts. One reason may be that the Chanins, new to the theater world, decided that their theaters should project an elegant image; another, that as a building company, they were more concerned than the Shuberts about the exterior appearance of their buildings. Still another factor may have the greater availability of money in the middle of the 1920s as compared to the years

during and immediately following World War I when most of the Shubert theaters were erected.

Krapp's first two theaters for the Chanins, the Forty-Sixth Street (1924) and the Biltmore (1925), are neo-Renaissance style structures with extensive terra-cotta detail that includes rusticated bases, monumental Corinthian pilasters, and ornate cornices and balustrades. Krapp's next commission, the Brooks Atkinson (1926), has a facade with the Mediterranean flavor that came to be favored by the Chanins. Referred to at the time as "modern Spanish" in style⁶, the Brooks Atkinson is a brick building articulated by three Palladian openings supported by twisted columns. Roundel panels and a Spanish-tiled parapet are additional Spanish forms on the facade. Krapp's largest commission from the Chanins was a trio of theaters, the Golden, Royale, and Majestic, all built between 1926 and 1927 in conjunction with the Lincoln Hotel (now the Milford Plaza Hotel). Like the Brooks Atkinson, these three theaters were described as being "modern Spanish in character."⁷ All three were constructed of yellow brick and adorned with areas of decorative terra-cotta pilasters, twisted columns, arches, parapets, and columned loggias.⁸

Following his work for the Chanins, Krapp designed three independent houses, all of which were stylistically unusual. The Waldorf (1926, demolished) which stood on West 50th Street was an ornate French neo-Classical-style structure; the Alvin (1927, now the Neil Simon) an impressive neo-Federal style red brick building; and the Hammerstein (now the Ed Sullivan) a neo-Gothic theater housed in a tall office building. The latter two were commissioned by theatrical impresarios, hence their more elaborate design as compared to Krapp's work for the Shubert and Chanin theater chains.

In 1928 the Shuberts commissioned their final theater from Krapp. The Ethel Barrymore is among Krapp's finest and most unusual designs. The theater is a monumentally scaled structure combining an extremely ornate rusticated Beaux-Arts-style base with a superstructure boldly modeled after the windowed facade of a Roman bath.⁹

Like the exteriors of his buildings, Krapp's interiors are stylistically varied, reflecting the design eclecticism of the first decades of the twentieth century. On many occasions the style of the interior has little to do with that of the exterior. Most of the theater interiors designed for the Shuberts have Adamesque style ornament, a style deriving from the neo-Classical designs originated by the eighteenth-century English architect Robert Adam. Krapp's Adamesque interiors display the refined, elegant forms common to the style, and such features as delicate garlands, rosettes, and foliate bands. The "Spanish" theaters that Krapp designed for the Chanins have interior details such as twisted columns, arcades, and escutcheons that match the style of the exteriors. All of Krapp's interiors were designed to create a relaxing and comfortable environment for the theatergoer. The decor of the auditoriums is simple yet elegant, and generally complemented by similarly designed lobbies and lounges.

Although Krapp lived to the age of 86, he apparently designed no theaters during the last forty years of his life. Because of the theater glut caused by financial problems during the Depression, theaters ceased

being a lucrative architectural specialty. Krapp survived as a building assessor for the City of New York, and turned increasingly to industrial design. A twentieth-century Renaissance man, he supplemented his architectural practice with the patterning of silver- and flatware and especially with his design of mechanical couplings.¹⁰ The theaters he designed in the early decades of this century, however, remain a lasting legacy, and many of his buildings, such as the Majestic, Imperial, Plymouth, and 46th Street Theaters, are counted among the most successful and sought-after on Broadway.

(ASD)

Notes

1. Krapp's sixteen theaters are the Alvin (now the Neil Simon), Ambassador, Brooks Atkinson, Ethel Barrymore, Biltmore, Broadhurst, 46th Street, Golden, Imperial, Majestic, Eugene O'Neil, Plymouth, Ritz, Royale, and Ed Sullivan (originally Hammerstein). The Central (1567 Broadway at 47th Street) is now a movie house and all but its cornice is covered with billboards.
2. The five theaters designed by Krapp that have been demolished are the Bijou (209 West 45th Street), Century (932 Seventh Avenue between 58th and 59th Streets), 49th Street (235 West 49th Street), Morosco (217 West 45th Street), and Waldorf (116 West 50th Street).
3. Interview with Mrs. Peggy Elson, Herbert Krapp's daughter, by Janet Adams, November 16, 1984.
4. Herbert Krapp papers, currently in the possession of Mrs. Peggy Elson, New York City.
5. The 49th Street Theater (1921) was an exception. This building had a terra-cotta facade articulated by fluted pilasters.
6. Brooks Atkinson Theater, Souvenir Program of the dedication (as Mansfield Theater), February 15, 1926, n.p. Billy Rose Theater Collection, Lincoln Center branch, New York Public Library.
7. Royale Theater, Souvenir Program of the dedication, January 11, 1927, n.p. Billy Rose Theater Collection.
8. The use of restricted areas of very ornate detail set against an otherwise unornamented facade is reminiscent of Spanish Baroque or Churrigueresque architecture.
9. This theater is often overlooked because the present rectilinear marquee cuts the facade in half, hiding the ornate base and destroying the subtle juxtaposition between the top and bottom sections of the building.
10. Herbert Krapp papers, and interview with Mrs. Peggy Elson.

The Broadhurst Theater

With the success of the Shubert and the Booth Theaters, completed in 1913, the Shubert organization determined to build another pair of theaters, immediately adjoining the earlier pair, on land leased from the William W. Astor estate.¹ The Shuberts in turn leased the theater to George Broadhurst.²

George Broadhurst (1866-1952), one of the prolific playwrights of his day, wrote nearly thirty plays that were produced in New York and London between 1907 and 1924.³ Among the most popular were Bought and Paid For, The Coward, What Happened to Jones, Why Smith Left Home, The Wrong Mr. Wright, and The House That Jack Built.

Born in Walsall, England, Broadhurst came to America at the age of sixteen and went to Chicago. For seven years he worked as a clerk at the Board of Trade. Using his acquired financial skills, Broadhurst took over the management of several theaters in succession, first in Chicago, then Minneapolis, Baltimore, and San Francisco. His first play, The Speculator, was based on his experience at the Board of Trade. His first plays were farce comedies; he later wrote serious drama as well. Evidence of Broadhurst's great popular success as a playwright and his reputation as one of the foremost dramatists of the day came in 1916 when the Oliver Morosco Photoplay Company bought the motion picture rights to all of his existing plays as well as all future ones. At the time, it was said to be the largest contract made with any author since the commencement of the motion picture industry.⁴

Broadhurst leased his new theater while it was still under construction, determined to name it after himself, and primarily use it for his own plays and plays produced under his management.⁵ One of his requirements was a flexible seating arrangement for the orchestra level to change the number of seats from 680 to 550. This was to create a smaller house for farces, since it was difficult for the humor to be perceived from the last rows in a large house. The rear of the house was converted into a promenade through the use of a movable barrier and a false platform.⁶ In addition to this flexible seating arrangement, Krapp created what was to become his characteristic interior theater space. The house is an amply proportioned space, slighter wider than it is deep, with walls that curve in towards the proscenium. The single balcony is divided into two tiers by a crossover aisle. Krapp also makes use of the classically-inspired and Adamesque detail which was to become the hallmark of his theater designs.

The Adamesque style takes its name from the brothers Robert and James Adam, 18th century British architects. Robert Adam (1728-1792), following English tradition, went to Italy to study the monuments of classical antiquity, but unlike his predecessors was attracted not to the great public monuments but rather to ancient domestic buildings. He took inspiration from these works to develop a highly ornamental and refined style of low-relief plasterwork with which he adorned a succession of English town and country houses.⁷

Adam's works were equally notable for their plans: the rooms in his houses were often circular, or oval, or rectangular with curved ends. A typical Adam room might be a long rectangular hall with a curved apse at

one end, with walls articulated by shallow ornamental pilasters and bands of swags, and a ceiling covered with delicate plaster fan-light shaped tracery and murals of rustic scenes.⁸

Robert Adam became quite influential in his time, and his work was widely imitated, making the "Adamesque" something of a generic 18th century style. When English architecture crossed the Atlantic with the colonists in the 18th century, versions of the Adamesque became the style of Federal America. An early 20th-century revival of interest in the Georgian and Federal periods in this country brought with it a revival of the Adamesque for interior decor.

Several early Broadway theaters were designed in the neo-Georgian or neo-Federal styles (e.g. the Little Theater, 1912, and the Henry Miller Theater, 1917-18), and their red-brick Georgian exteriors were complemented by Adamesque plasterwork ornament in their interiors. In the 1920s, the style became very popular, and was used freely, particularly by theater architects such as Herbert Krapp and Thomas Lamb, in theaters whose exteriors had nothing to do with the neo-Georgian.

The auditorium of Krapp's Broadhurst Theater is a handsome adaptation of the Adamesque to the needs of a theater. Like Adam's rooms, the auditorium is a rectangle with differently shaped ends, in this case oriented toward the proscenium arch. The walls above the boxes are enframed by tall, shallow pilasters; a delicate plasterwork entablature runs the length of the walls and above the proscenium; the most notable detailing, however, is the use of relief panels based on the Panathenaic frieze over the proscenium and on the box and balcony fronts.

Opening night was September 27, 1917, with a performance of George Bernard Shaw's comedy Misalliance, presented by William Faversham and starring Maclyn Arbuckle. The New York Sun commented: "When George Broadhurst philanthropically decided to endow New York with a playhouse -- specifically that bleak section adjoining the Hotel Astor which is so lacking in such adjuncts of modern civilization -- he did not select one of his own dramas with which to dedicate this new temple of art."⁹ The flexibility of the house has made it popular for a wide variety of productions over the years: dramas, farces, revues, and musicals.

(AM, MP)

Notes

1. New York City, Department of Buildings, Manhattan, New Building Permit 471-1916.
2. New York County, Office of the Register, Liber Deeds, Liber 3004, page 23.
3. George Broadhurst, obituary, New York Times, February 1, 1952, p. 21.
4. "Morosco signs Broadhurst," New York Dramatic Mirror, January 22, 1916.

5. "Broadhurst's 'Accordion' Theater," New York Telegraph, August 9, 1917.
6. Ibid.
7. This brief account of the work of Robert Adam is based on Margaret Whinney, "The Adam Style," in Home House: No. 20 Portman Square, (Feltham, Middlesex: The Hamlyn Publishing Group Ltd, 1969), pp. 15-17.
8. See for instance the Back Parlour of Home House, 20 Portman Square, London, designed by Robert Adam and built c.1775.
9. Quoted in: George Freedley, "The Stage Today": Broadhurst Theater, July 20, [1941], bound typescript, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library, p. 60.

The Broadhurst as a Playhouse

The production which opened the Broadhurst, Shaw's Misalliance, ran for only 52 performances. Despite Broadhurst's announced intentions of staging his own plays, the next few offerings including a revival of Lord and Lady Algy with William Faversham, Maxine Elliott, and Eva Le Galliene, were by others. Early hits were the Sigmund Romberg musical Maytime with Peggy Wood, and the 1919 comedy 39 East by Rachel Crothers. Broadhurst finally staged his Crimson Alibi in 1919 and in 1921 his American version of Tarzan of the Apes starring Ronald Adair as Tarzan with live lions and monkeys on stage.

Beggar on Horseback, by George S. Kaufman and Marc Connelly, an expressionist drama starring Roland Young, ran for 224 performances in 1924. The Green Hat by Michael Arlen, based on his novel of the same name, and starring Katharine Cornell, caused a sensation and ran for 237 performances in 1925-26. The first phenomenal hit at the Broadhurst was Broadway by Philip Dunning and George Abbott. Opening in September 1926, this gangster play ran for 603 performances. A musical, Hold Everything, opened in 1928, starring Bert Lahr; the hit song was "You're the Cream in My Coffee."

Among the notable features of the 1930s were Rodgers and Hart's America's Sweetheart (1931) with Harriet Lake who later changed her name to Ann Sothorn; Philip Barry's The Animal Kingdom (1932) with Leslie Howard; and Hecht and MacArthur's farce Twentieth Century (1932). In 1933 Lee Strasberg staged Men in White for the Group Theatre at the Broadhurst. Its author, Sidney Kingsley won the Pulitzer Prize for the season. Robert Sherwood's The Petrified Forest with Leslie Howard and Humphrey Bogart opened in 1935. Victoria Regina opened December 26, 1935, with Helen Hayes in the title role and Vincent Price as Prince Albert. The musical revue, The Streets of Paris introduced Carmen Miranda to New York in 1939.

The 1940s saw a steady succession of productions with solid runs such as the Fats Waller musical Early to Bed (1943, 380 performances), Agatha Christie's Ten Little Indians (1944, 425 performances), Happy Birthday

(1946, 564 performances) starring Helen Hayes, and Make Mine Manhattan (1948, 429 performances) with Sid Caesar. Some very long-lived hits played the Broadhurst in the 1950s: a revival of Pal Joey in 1952 with 542 performances; Lunatics and Lovers in 1954-55 with 336 performances; and The Desk Set starring Shirley Booth in 1955 with 296 performances. Auntie Mame opened in 1956 with Rosalind Russell in the title role, her last Broadway appearance. Greer Garson, Beatrice Lillie, and Sylvia Sidney succeeded her, and the play ran 639 performances. The World of Suzie Wong played for 508 performances in 1958-59. Fiorello! followed with Tom Bosley starring as Mayor LaGuardia. It ran for 796 performances in 1959-61 and won the Pulitzer Prize and the New York Drama Critics Circle Award.

Musicals made their mark at the Broadhurst in the 1960s with Richard Rodgers' No Strings (1962); Tom Jones and Harvey Schmidt's 110 in the Shade (1963); Half a Sixpence (1965); and Cabaret (1966) with Joel Gray as master of ceremonies. Woody Allen's Play It Again, Sam ran 453 performances in 1969. The 1970s saw a wide variety of productions: the musical Grease (1972), which became one of the longest-running musicals on Broadway; Neil Simon's The Sunshine Boys (1972); Sherlock Holmes (1974-75) with John Wood; the musical Godspell (1976); Sly Fox (1976), an adaptation of Ben Jonson's Volpone, starring George C. Scott; and Dancin' (1978), Bob Fosse's dance revue. Notable productions of the 1980s have been Peter Shaffer's Tony Award-winning Amadeus, opened 1980, with Ian McKellen, Tim Curry, and Jane Seymour; and a major revival in 1984 of Arthur Miller's Death of A Salesman with Dustin Hoffman in the title role.

(AM, MP)

Notes

1. This production history of the Broadhurst Theater, condensed from the fuller version in the Appendix, 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); Edwin Bronner, The Encyclopedia of American Theater, 1900-1975 (New York: A.S. Barnes & Co., Inc., 1980); Gerald Bordman, Oxford Companion to American Theatre (New York: Oxford University Press, 1984).

Description¹

Auditorium:

1) Configuration: The configuration of the auditorium consists of a space, almost square in plan, with a single balcony, a proscenium flanked by boxes, an orchestra pit in front of the stage, the stage opening behind the proscenium arch, a ceiling, an orchestra promenade, and a sloping floor extending towards the proscenium arch.

Proscenium: The proscenium has a flat arch.

Balcony: There is a single balcony. Behind the piers at the rear, a small gallery, used for technical facilities, spans the entire balcony.

Boxes: At each side of the proscenium are three boxes. At orchestra level is a rectangular opening beneath each box. The forward box curves toward the proscenium, while the rear box curves towards and joins the balcony front.

Staircases: Two staircases at the rear of the orchestra level lead up to the balcony level.

Floor: The floor is raked.

Stage: the stage extends behind the proscenium arch and forms a stage picture (visible from the audience) framed by the proscenium arch.²

Orchestra Pit: The orchestra pit is placed in front of and below the level of the stage.

Promenade: A promenade is located at the rear of the orchestra.

2) Ornament:

The decorative ornament is plasterwork in relief, which is integrated into the surfaces which define the configuration of the auditorium. Decorative ornament includes, but is not limited to, the following:

Proscenium arch: The arch is composed of Doric pilasters supporting a Doric entablature with a central relief panel depicting a portion of the Panathenaic frieze (based on the original from the Parthenon).

Orchestra: Each door at orchestra level is surmounted by an entablature with console brackets supporting a pediment composed of a stylized anthemion motif. The side and rear walls are paneled plasterwork. At the rear of the auditorium are four paneled piers supporting the balcony above.

Orchestra promenade: A Doric cornice and frieze with Adamesque detail define the section of the promenade ceiling. Decorative plasterwork medallions are placed on the ceiling. Exit doorways are detailed like

those described above.

Boxes: The three boxes are framed by Doric pilasters. The rectangular opening at orchestra level beneath each box is flanked by panels. Each box front is a single panel depicting a portion of the Panathenaic frieze, flanked by plasterwork fasces. The underside of each box is outlined by a molding and contains a central medallion. The box openings are flanked by Doric columns and half-columns which support a narrow molding and wall panel above.

Balcony: Exit doors in the paneled side walls at balcony level are surmounted by entablatures and pediments like those at orchestra level. A Doric cornice, a continuation of that above the proscenium, spans the side walls and the box sections. Towards the rear of the balcony four paneled piers, a continuation of those at orchestra level, rise to the ceiling. The gallery front is adorned with plasterwork swags. The balcony front depicts a portion of the Panathenaic frieze. The underside of the balcony is outlined by low relief moldings.

Ceiling: The auditorium ceiling is a large flat surface outlined by plasterwork moldings and friezes. Decorative plasterwork medallions contain chandeliers.

3) Attached fixtures:

Orchestra: One enters the auditorium from the south side through doors from the lobby. Exit doors are located on the north wall and the rear wall.

Staircases: The two staircases in the orchestra promenade, leading to the balcony level, have decorative railings.

Light fixtures: Existing non-original light fixtures throughout the auditorium are stylistically compatible with its Adamesque style. A light fixture is suspended from a central medallion on the underside of each box. Chandeliers hang from decorative plasterwork medallions in the auditorium ceiling and in the ceiling of the orchestra promenade.

4) Known alterations: Air conditioning grilles have been inserted into the ceiling and the underside of the balcony. A modern technical booth has been installed in the balcony gallery. The original orchestra level boxes have been removed. The balcony front is now partially covered by a modern light box. The interior decor of the theater was redone, the surfaces repainted in a way that enhances the ornamental detail, the orchestra level floor re-raked, new light fixtures installed, and valance below the proscenium arch created, in 1985.

(MP)

Notes

1. This description identifies the spaces that are included in this designation. Specific elements are listed and architecturally significant features are underlined as explained in the "Guidelines for Treatment of Theater Interiors" as adopted by the Landmarks Preservation Commission on December 10, 1985.
2. For the purposes of this description, the stage shall include the enclosing walls and roof of the stage house and a floor area behind the proscenium arch, but not any fixture or feature of or within that space.

Conclusion

The Broadhurst Theater Interior survives today as one of the historic theater interiors that symbolize American theater for both New York and the nation. One of the group of theaters constructed for the Shubert Organization during the early decades of this century, it helped shape the character of the Broadway theater district. It gains further importance through its associations with George Broadhurst, the prolific playwright and producer. Designed for the Shuberts as one of a pair with the Plymouth by Herbert J. Krapp, the most prolific architect of the Broadway theater district, the Broadhurst represents a typical and important aspect of the nation's theatrical history and is Krapp's earliest work for the Shuberts. Its interior is a handsome essay in the Adamesque style so popular for Broadway theaters.

For half a century the Broadhurst Theater has served as home to countless numbers of the plays through which the Broadway theater has come to personify American theater. As such, it continues to help define the Broadway theater district, the largest and most famous concentration of legitimate stage theaters in the world.

The preparation of this report has involved the work of a number of consultants supervised and edited by Anthony W. Robins (AR), Deputy Director of Research. Individual authors are noted by initials at the ends of their sections. The consultants were Margaret Knapp (MMK), Eugenie Hoffmeyer (EH), Alice McGown (AM), and Andrew S. Dolkart (ASD). Gale Harris of the Research Department supplemented the research, verified the citations and sources, and provided editorial assistance. Marjorie Pearson (MP), Director of Research, wrote the description. Research Department staff who contributed to the report include Marion Cleaver, Virginia Kurshan, Susan Strauss, and Jay Shockley.

The New York Landmarks Preservation Commission gratefully acknowledges the assistance rendered by many concerned citizens in studying the Broadway theaters. Special thanks are due the New York City Planning Commission; Community Planning Board 5, Manhattan; the New York Landmarks Conservancy; the Actors Equity Committee to Save the Theaters; and the individual theater owners.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this Interior, the Landmarks Preservation Commission finds that the Broadhurst Theater, first floor interior consisting of the auditorium, the stage, the staircases leading from the first floor to the balcony floor; the balcony floor interior consisting of the balcony, the upper part of the auditorium and ceiling; and the fixtures and interior components of these spaces, including but not limited to, wall and ceiling surfaces, doors, stair railings and attached decorative elements; has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City, New York State, and the nation, and the Interior or parts thereof are thirty years old or more, and that the Interior is one which is customarily open and accessible to the public, and to which the public is customarily invited.

The Commission further finds that, among its important qualities, the Broadhurst Theater Interior survives today as one of the historic theater interiors that symbolize American theater for both New York and the nation; that, built in 1917, it was among the group of theaters constructed for the Shubert Organization during the early decades of this century which helped shape the character of the Broadway theater district; that it was designed as one of a pair with the Plymouth Theater for the Shuberts by Herbert J. Krapp, the most prolific architect of the Broadway theater district; that it was named after and served as the production facility of the prolific playwright and producer, George Broadhurst; that its interior is a handsome design with classically-inspired and Adamesque detail that was to become characteristic of Herbert Krapp's theater designs; that among its significant architectural features are the low relief panels, based on the Panathenaic frieze, over the proscenium and along the boxes and balcony; that its plan with a single balcony divided into tiers and walls that curve in towards the proscenium also typifies Krapp's theaters; that for half a century the Broadhurst Theater has served as home to countless numbers of plays through which the Broadway theater has come to personify American theater; and that as such it continues to help define the Broadway theater district, the largest and most famous concentration of legitimate stage theaters in the world.

Accordingly, pursuant to the provisions of Chapter 21, Section 534, of the Charter of the City of New York and Article 25, Chapter 3 of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Interior Landmark the Broadhurst Theater, first floor interior consisting of the auditorium, the stage, the staircases leading from the first floor to the balcony floor; the balcony floor interior consisting of the balcony, the upper part of the auditorium and ceiling; and the fixtures and interior components of these spaces, including but not limited to, wall and ceiling surfaces, doors, stair railings and attached decorative elements; 235-243 West 44th Street, Borough of Manhattan, and designates Tax Map Block 1016, Lot 11, Borough of Manhattan, as its Landmark Site.

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APPENDIX

The following production history of the Broadhurst 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 Gale Harris and Susan Strauss of the Research Department staff against George Freedley, "Broadway Playhouses," bound typescript of the "Stage Today," 1941-43, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; The Best Plays of.... [annual] (New York: Dodd Mead and Co., 1899-present); Theatre World [annual] Daniel Blum, editor (New York: Theatre World, 1946-present), The Biographical Encyclopaedia & Who's Who of the American Theater, Walter Rigdon, editor (New York: James H. Heinman, Inc., 1966); Play Statistics File, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; Programmes, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

1917

MISALLIANCE 9/27/17 (52 perfs.) by George Bernard Shaw; with Maclyn Arbuckle, Elizabeth Risdon, and Malcolm Morley.

HER REGIMENT 12/12/17 (40 perfs.) by William Le Baron, music by Victor Herbert; with Donald Brian, George Averill and Audrey Maple.

LORD AND LADY ALGY (revival) 12/22/17 (41 perfs.) by R.C. Carton; with William Faversham, Maxine Elliott and Eva La Gallienne.

1918

THE MADONNA OF THE FUTURE 1/28/18 (56 perfs.) by Alan Dale; with Emily Stevens, Theresa Maxwell Connover and Frances Underwood.

FOLLOW THE GIRL 3/18/18 (25 total perfs.) by Henry Blossom and Zoel Parenteau. (First opened at the Forty-Fourth Street Roof Theater.)

MAYTIME 4/1/18 (492 total perfs.) book and lyrics by Rida Johnson Young, music by Sigmund Romberg; with Peggy Wood. (Originally opened at the Shubert 8/16/17, moved to the Lyric 8/5/18.)

HE DIDN'T WANT TO DO IT 8/20/18 (23 perfs.) by George Broadhurst, music by Silvio Hein; with Jean Carroll, Elsie Gordon and Ned A. Sparks.

MAYTIME 9/9/18; return of the production with Peggy Wood.

LADIES FIRST 10/24/18 (164 perfs.) by Harry B. Smith, music by A. Baldwin Sloane; with Nora Bayes, William Kent and Irving Fisher. (Moved to the Nora Bayes Theater 12/30/18.)

THE MELTING OF MOLLY 12/30/18 (88 perfs.) by Edgar Smith and Maria Thompson Wood, lyrics by Cyrus Wood, music by Sigmund Romberg.

1919

THE KISS BURGLAR (revival) 3/17/19 (24 perfs.) by Glen MacDonough, music by Raymond Hubbell; with Marie Carroll, Louise Mink and Anne Sands.

39 EAST 3/31/19 (160 perfs.) comedy by Rachel Crothers; with Henry Hull Constance Binney and Alison Shipworth. (Moved to Maxine Elliott Theater 7/14/19.)

THE CRIMSON ALIBI 7/17/19 (51 perfs.) by George Broadhurst; with Harrison Hunter.

SMILIN' THROUGH 12/30/19 (175 perfs.) by Allan Langdon Martin (pseudonym for Jane Cowl and Jane Martin); with Jane Cowl and Orme Caldara.

1920

THE WONDERFUL THING 2/17/20 (120 perfs.) by Lillian Trimble Bradley; with Jeanne Eagles.

COME SEVEN 7/19/20 (72 perfs.) by Octavus Ray Cohen; with Earle Foxe and Arthur Aylsworth.

THE GUEST OF HONOR 9/20/20 (75 perfs.) by William Hodge; with William Hodge and Helen Wolcott.

WHEN WE ARE YOUNG 11/22/20 (40 perfs.) by Kate L. McLaurin; with Henry Hull and Alma Tell.

1921

MACBETH 4/19/21 (6 perfs.) by William Shakespeare; with Walter Hampden, J. Harry Irvine and Mary Hall.

THE SERVANT IN THE HOUSE 5/2/21 (3 perfs.) by John Rann Kennedy; with Walter Hampden.

THE MERCHANT OF VENICE 5/13/21 (7 perfs.) by William Shakespeare; with Walter Hampden.

TARZAN OF THE APES 9/7/21 (13 perfs.) by Major Herbert Woodgate and Arthur Gibbons based on a novel by Edgar Rice Burroughs, American version by George Broadhurst; with Ronald Adair and Ethel Dwyer.

BEWARE OF THE DOGS 10/3/21 (88 perfs.) by William Hodge; with William Hodge, Julia Burns and Philip Dunning.

THE CLAW 10/17/21 (115 perfs.) by Henri Bernstein; with Charles Kennedy, Lionel Barrymore and Irene Fenwick.

1922

MARJOLAINE 1/24/22 (136 perfs.) by Catherine Chisholm Cushing and Brian Hooker, music by Hugo Felix; with Peggy Wood and Irving Beebe.

WILD OATS LANE 9/6/22 (14 perfs.) by George Broadhurst; with Maclyn Arbuckle and Richard Barbee.

THE FAITHFUL HEART 10/10/22 (31 perfs.) by Monckton Hoffe; with Tom Nesbitt and Flora Sheffield.

SPRINGTIME OF YOUTH 10/26/22 (68 perfs.) by Bernhause and Schanzer, lyrics by Matthew C. Woodward and Cyrus Wood, music by Walter Kollo and Sigmund Romberg; with George MacFarlane and Olga Steck.

THE LADY CRISTILINDA 12/25/22 (24 perfs.) by Monckton Hoffe; with Fay Bainter and Leslie Howard.

1923

THE GOOD OLD DAYS 8/4/23 (71 perfs.) by Aaron Hoffman; with Charles Winniger and George Bickel.

THE DANCERS 10/17/23 (133 perfs.) by Gerald du Maurier; with Flora Sheffield, Daisy Belmore and Richard Bennett.

TOPICS OF 1923 11/20/23 (143 perfs.) by Harold Atteridge and Harry Wagstaff Gribble, music by Jean Schwartz and Alfred Goodman; with Frank Green and Barnett Parker.

1924

BEGGAR ON HORSEBACK 2/12/24 (224 perfs.) by George S. Kaufman and Marc Connelly; with Roland Young, Osgood Perkins and Spring Byington.

IZZY 9/16/24 (71 perfs.) by Mrs. Trimble Bradley and George Broadhurst; with Jimmy Hussey and Sam Jaffe.

THE RED FALCON 10/7/24 (15 perfs.) by Mrs. Trimble Bradley and George Broadhurst; with Ilka Chase, Carlotta Monterey and Thais Lawton.

DIXIE TO BROADWAY 10/29/24 (77 perfs.); musical revue; with Florence Mills, Cora Green and Maud Russell.

1925

THE DEPTHS 1/27/25 (31 perfs.) by Hans Mueller; with Jane Cowl, Rollo Peters and Gordon Burby.

STARLIGHT 3/3/25 (71 perfs.) by Gladys Unger, with Doris Keane.

TAPS 4/14/25 (31 perfs.) by Franz Adam Beyerlein; with Lionel Barrymore.

MAN OR DEVIL 5/21/25 (20 perfs.) by Jerome K. Jerome; with Lionel Barrymore and Marion Ballou.

THE GREEN HAT 9/15/25 (237 perfs.) by Michael Arlen; with Leslie Howard, Katharine Cornell and Margalo Gillmore.

1926

BUNK OF 1926 4/22/26 (104 total perfs.) musical revue, by Gene Lockhart and Percy Waxman; with Gene Lockhart, John Maxwell and Florence Arthur. (First opened at the Heckscher Theater 2/16/26.)

GLORY HALLELUJAH 4/6/26 (15 perfs.) by Thomas Mitchell and Bertram Bloch; with Charles Bickford, Allen Jenkins, June Walker and Lee Tracy.

BROADWAY 9/16/26 (603 perfs.) by Philip Dunning and George Abbott; produced by Jed Harris; with Lee Tracy and Sylvia Field.

1928

THE MERCHANT OF VENICE 1/16/28 (64 perfs.) by William Shakespeare; with George Arliss, Peggy Wood, Spring Byington and Murray Kendall.

THE BUZZARD 3/14/28 (13 perfs.) by Courtenay Savage; with Eugene Powers and Percy Kilbride.

HERE'S HOW 5/1/28 (71 perfs.) by Fred Thompson and Paul Gerard Smith, music by Roger Wolfe Kahn and Joseph Meyer, lyrics by Irving Cesar; with Allen Kearns and Irene Delroy.

RINGSIDE 8/29/28 (37 perfs.) by Edward E. Paramore, Jr., Hyatt Daab and George Abbott; with Brian Donlevy, Robert Glecker and Suzanne Caubaye.

HOLD EVERYTHING 10/10/28 (413 perfs.) by B.G. DeSylva and John McGowan, songs by Brown, DeSylva and Henderson.

1929

JUNE MOON 10/9/29 (273 perfs.) by Ring Lardner and George S. Kaufman; with Frank Otto and Jean Dixon.

1930

MR. GILHOOLEY 9/30/30 (31 perfs.) by Frank B. Elser; with Helen Hayes, Arthur Sinclair and Charles Kennedy.

AN AFFAIR OF STATE 11/30/30 (24 perfs.) by Robert Bruckner.

1931

AMERICA'S SWEETHEART 2/10/31 (135 perfs.) by Herbert Fields, lyrics by Lorenz Hart, music by Richard Rodgers; with Inez Courtney, Jack Whiting, Harriet Lake (Ann Southern) and Virginia Bruce.

JUST TO REMIND YOU 9/7/31 (16 perfs.) by Owen Davis; with Paul Kelly and Jerome Cowan.

HAMLET 11/5/31 (28 perfs.) by William Shakespeare; with Raymond Massey, Celia Johnson, David Horne and John Daly Murphy.

1932

THE ANIMAL KINGDOM 1/12/32 (171 perfs.) by Philip Barry; with Leslie Howard, Frances Fuller, Ilka Chase and Lora Baxter.

THE MAN WHO CHANGED HIS NAME 5/2/32 (56 perfs.) by Edgar Wallace; with Fay Bainter and Frank Conroy.

THE MAN WHO RECLAIMED HIS HEAD 9/8/32 (28 perfs.) by Jean Bart; with Claude Rains and Jean Arthur.

RENDEZVOUS 10/12/32 (21 perfs.) by Barton MacLane; with Barton MacLane, Murray Alper and Charles Kennedy.

THE MAD HOPES 12/1/32 (12 perfs.) by Romney Brent; with Violet Kemble Cooper, Jane Wyatt, Harry Ellerbe and Pierre Watkin.

TWENTIETH CENTURY 12/29/32 (154 perfs.) by Ben Hecht & Charles MacArthur; with Moffat Johnston and Eugenie Leontovich.

1933

TATTLE TALES 6/1/33 (28 perfs.); musical revue by Frank Fay and Nick Copeland; with Frank Fay, Barbara Stanwyck and Edith Evans.

MEN IN WHITE 9/26/33 (357 perfs.) by Sidney S. Kingsley, produced by the Group Theater, directed by Lee Strasberg; with Luther Adler, J. Edward Bromberg, Sanford Meisner, Morris Carnovsky, Alan Baxter, Art Smith, Ruth Nelson, Phoebe Brand, Elia Kazan and Clifford Odets.

1934

THE RED CAT 9/19/34 (14 perfs.) by Rudolph Lothar and Hans Adler; with Marrianne Davis, Tamara Gava and Ruth Weston.

L'AIGLON 11/3/34 (58 perfs.) by Edmond Rostand, adapted by Clemence Dane; with Ethel Barrymore and Eva La Gallienne.

HEDDA GABLER 12/3/34 (4 perfs.) by Henrik Ibsen; with Eva La Gallienne.

CRADLE SONG 12/10/34 (4 perfs.) by G. Martinnez Sierra; with Eva La Gallienne.

1935

THE PETRIFIED FOREST 1/7/35 (194 perfs.) by Robert E. Sherwood; with Leslie Howard, Humphrey Bogart, Peggy Conklin and Blanche Sweet.

LIFE'S TOO SHORT 9/20/35 (11 perfs.) by John Whedon and Arthur Caplan; with John B. Litel, Doris Dalton, Leslie Adams and Janet Fox.

LET FREEDOM RING 11/6/35 (30 perfs.) by Albert Bein; with Will Geer, Tom Ewell and Shepperd Strudwick,

VICTORIA REGINA 12/26/35 (204 perfs.) by Laurence Housman; with Helen Hayes and Vincent Price.

1936

VICTORIA REGINA (return engagement) 8/31/36 (311 perfs.) by Laurence Housman; with Helen Hayes and Vincent Price.

1937

MADAME BOVERY 11/16/37 (39 perfs.) by Gaston Baty, based on a novel by Gustave Flaubert; with Constance Cummings, Harold Vermilyea and Eric Portman.

1938

YR. OBEDIENT HUSBAND 1/10/38 (8 perfs.) by Horance Jackson; with Dame May Whitty, Brenda Forbes, Fredric March, Martin Wolfson and Montgomery Clift.

A DOLL'S HOUSE 1/24/38 (144 total perfs.) by Henrik Ibsen, adapted by Thornton Wilder; with Ruth Gordon and Paul Lukas. (First opened at the Morosco Theater 12/27/37.)

THE MAN FROM CAIRO 5/4/38 (21 perfs.) by Yvan Noe; adapted by Dan Goldberg; with A.J. Herbert, Joseph Buloff and Helen Chandler.

THE FABULOUS INVALID 10/8/38 (65 perfs.) by Moss Hart and George S. Kaufman; with Doris Dalton and Stephen Courtleigh.

1939

DEAR OCTOPUS 1/11/39 (53 perfs.) by Dodie Smith; with Reginald Mason, Lucile Watson, Phyllis Povah, Jack Hawkins and Lillian Gish.

THE WHITE STEED 2/13/39 (136 perfs.) by Paul Vincent Carroll; with Barry Fitzgerald, Jessica Tandy and George Coulouris. (First opened at the Cort 1/10/39; moved to the Shubert 3/13/39.)

THE HOT MIKADO 3/23/39 (85 perfs.); a swing version of THE MIKADO by Gilbert and Sullivan; W.P.A. project which originally opened in Chicago; with Eddie Green, Maurice Ellis, Rosetts LeNoire and Bill Robinson.

STREETS OF PARIS 6/19/39 (274 perfs.); musical revue; with Luella Gear, Carmen Miranda, Bobby Clark, Bud Abbott, Lou Costello and Gower Champion.

1940

TWO ON AN ISLAND 1/22/40 (96 perfs.) by Elmer Rice; with Betty Field, John Craven, Howard Da Silva and Luther Adler.

NIGHT MUSIC 2/22/40 (20 perfs.) by Clifford Odets; with Elia Kazan, Morris Carnovsky, Jane Wyatt, Sanford Meisner and David Opatoshu.

KEEP OF THE GRASS 5/23/40 (44 perfs.); musical revue with Jimmy Durante Ray Bolger, Jose Limon, Larry Adler, Jack Gleason, Emmett Kelly Jane Froman, Ilka Chase and Virginia O'Brien.

BOYS AND GIRLS TOGETHER 10/1/40 (191 perfs.); musical revue; with Jimmy Durante, Ray Bolger, Jane Froman and Ilke Chase.

1941

OLD AQUAINTANCE 4/7/41 (170 perfs.) by John Van Druten with Jane Cowl and Peggy Wood. (First opened at the Morosco 12/23/40.)

HIGH KICKERS 10/31/41 (171 perfs.) by George Jessel, Bert Kalmar and Harry Ruby; with George Jessel and Sophie Tucker.

1942

THE LIFE OF REILLY 4/29/42 (5 perfs.) by William Roos; with Peter Hobbs, George Mathews, Glenda Farrell and Loring Smith.

UNCLE HARRY 5/20/42 (430 perfs.) by Thomas Job; with Joseph Schildkraut, Eva Le Gallienne and Karl Malden. (Moved to the Hudson Theater 9/13/42.)

SHOW TIME 9/16/42 (342 perfs.); vaudeville assembled and presented by Fred F. Finklehoffe; with George Jessel, Jack Haley and Ella Logan.

1943

EARLY TO BED 6/17/43 (380 perfs.) by George Marion, Jr., music by Thomas Waller; with Muriel Angelus, John Lund and Richard Kollman.

1944

TAKE A BOW 6/15/44 (12 perfs.); variety show; lyrics by Benny Davis, music by Ted Murray; with Chico Marx and Pat Rooney.

TEN LITTLE INDIANS 6/27/44 (425 perfs.) by Agatha Christie; with Estelle Winwood, Harry Worth, Georgia Harvey and Patrick O'Connor. (Moved to the Plymouth Theater 1/7/45.)

1945

A LADY SAYS YES 1/10/45 (87 perfs.) by Clayton Ashley and Stanley Adams, music by Fred Speilman and Arthur Gershwin; with Arthur Maxwell and Carole Landis.

LADY IN DANGER 3/29/45 (12 perfs.) by Max Afford and Alexander Kirkland; with Vicki Cummings, Alexander Kirkland, Helen Claire and Clarence Derwent.

TOO HOT FOR MANEUVERS 5/2/45 (5 perfs.) by Les White and Bud Pearson; with Dickie Van Patten, Michael Dreyfus, Richard Arlen and Helen Reynolds.

FOLLOW THE GIRLS 6/3/45 (882 total perfs.) by Guy Bolton and Eddie Davis; lyrics and music by Dan Shapiro, Milton Pascal and Phil Charig; with Jackie Gleason and Gertrude Niesen. (First opened at the New Century 4/8/44.)

1946

THREE TO MAKE READY 5/20/46 (372 total perfs.) by Nancy Hamilton, music by Morgan Lewis; with Ray Bolger, Bibi Osterwald, Meg Munday and Gordon MacRae. (First opened at the Adelphi Theater 3/7/46.)

HAPPY BIRTHDAY 10/31/46 (564 perfs.) by Anita Loos; with Helen Hayes. Enid Markey, Dort Clark, Jean Bellows and Jack Diamond.

1948

MAKE MINE MANHATTAN 1/15/48 (429 perfs.) by Arnold B. Horwitt, music by Richard Lewine; with Sid Ceasar, Joshua Shelley, David Burns, Sheila Bond, Danny Daniels, Jack Kilty, Bill McGuire and Max Showalter.

1949

ALONG FIFTH AVENUE 1/13/49 (180 perfs.) by Charles Sherman and Nat Hiken, music by Gordon Jenkins, lyrics by Tom Adair; with Jackie Gleason, Carol Bruce, Nancy Walker and George S. Irving.

LEND AN EAR 2/22/49 (460 total perfs.); sketches, lyrics, and music by Charles Gaynor; with Carol Channing and Gene Nelson. (First opened at the National Theater 12/16/48.)

TOUCH AND GO 10/13/49 (176 perfs.) by Jean and Walter Kerr, music by Jay Gorney; with Nathaniel Frey, Muriel O'Mally, Helen Gallagher, Peggy Cass, Lewis Nye and Nancy Andrews. (Moved to the Broadway Theater 2/27/50.)

1950

NOW I LAY ME DOWN TO SLEEP 3/2/50 (44 perfs.) by Elaine Ryan; with Florence Eldridge, Fredric March, Henry Lasco and Roy Poole.

THE LIAR 5/18/50 (12 perfs.) by Edward Eagar and Alfred Drake, adapted from a play by Goldoni, music by John Mundy; with Russell Collins, Paula Laurence and Barbara Moser.

DETECTIVE STORY 7/3/50 (581 perfs.) by Sidney Kingsley; with Ralph Bellamy and Lee Grant. (First opened at the Hudson 3/23/49.)

BURNING BRIGHT 10/18/50 (13 perfs.) by John Steinbeck; with Barbara Bel Geddes, Martin Brooks, Howard Da Silva and Kent Smith.

THE BARRIER 11/2/50 (4 perfs.) book and lyrics by Langston Hughes, music by Jan Meyerowitz; with Lawrence Tibbett and Muriel Rahn.

AN ENEMY OF THE PEOPLE 12/28/50 (36 perfs.) by Henrik Ibsen, adapted by Arthur Miller; with Fredric March, Florence Eldridge, Art Smith, Morris Carnovsky and Fred Stewart.

1951

TI-COQ 2/9/51 (3 perfs.) by Fridolin (Gratien Gelinas); with Fridolin and Hugette Oigny.

ROMEO AND JULIET 3/10/51 (49 perfs.) by William Shakespeare; with Olivia De Havilland, Douglas Watson, Jack Hawkins and Evelyn Varden.

FLAHOOLEY 5/14/51 (40 perfs.) by E.Y. Harburg and Fred Saidy, music by Sammy Fain, lyrics by E.Y. Harburg; with Barbara Cook, Jerome Courtland and Ernest Truex.

SEVENTEEN (6/21/51 (180 perfs.) by Sally Benson, based on a novel by Booth Tarkington, lyrics by Kim Gannon, music by Walter Kent; with Kenneth Nelson, Ann Crowley, Doris Dalton, Frank Albertson and Harrison Mullen.

1952

PAL JOEY (revival) 1/2/52 (542 perfs.) by John O'Hara, lyrics by Lorenz Hart, music by Richard Rodgers; with Harold Lang, Vivienne Segal, Helen Gallagher, Barbara Nichols and Elaine Stritch.

1953

THE LOVE OF FOUR COLONELS 4/20/53 (141 total perfs.) by Peter Ustinov; with Lilli Palmer, Rex Harrison, George Voskovec and Leueen McGrath. (First opened at the Shubert 1/15/53.)

THE STRONG ARE LONELY 9/29/53 (7 perfs.) by Fritz Hockwalder, adapted by Eva Le Gallienne; with Earl Montgomery, Nils Asther and Victor Francen.

THE FROGS OF SPRING 10/20/53 (15 perfs.) by Nathaniel Benchley; with Halia Stoddard, Barbara Baxley, Anthony Ross, Hiram Sherman, Jerome Kilty, and Fred Gwynne.

THE SPANISH THEATER IN REPERTORY

11/19/53 (27 perfs.):

DON JUAN TENORIA by Joe Forsilla (27 perfs.)

EL ALCALDE DE ZALAMEA by Calderon (27 perfs.)

LA VIDA ES SUEÑO by Calderon (27 perfs.)

REINAR DESPUES DE MORIR by Luis Valez de Guevera (27 perfs.)

LA OTRA HORNA by Jacinto Benavente (27 perfs.)

EL CARDINAL by Luis N. Parker (27 perfs.)

CYRANO DE BERGERAC by Rostand; adapted in Spanish by Vila & Tintore (27 perfs.).

THE PRESCOTT PROPOSALS 12/16/53 (125 perfs.) by Howard Lindsay and Russel Crouse; with Katharine Cornell, Lorne Greene, Roger Dann and Ben Astar.

1954

ANNIVERSARY WALTZ 4/7/54 (615 total perfs.) by Jerome Chodorov and Joseph Fields; with Kitty Carlisle, Macdonald Carey, Jean Carson and Warren Berlinger. (Moved to the Booth 12/6/54.)

LUNATICS AND LOVERS 12/13/54 (336 perfs.) by Sidney Kingsley; with Buddy Hackett, Sheila Bond, Dennis King, Vicki Cummings and Arthur O'Connell.

1955

THE DESK SET 10/24/55 (296 perfs.) by William Marchant; with Shirley Booth, Byron Sands, Louis Gosset, Joyce Van Patten and Dorothy Blackburn.

1956-57

AUNTIE MAME 10/31/56 (639 perfs.) by Jerome Lawrence and Robert E. Lee, based on a novel by Patrick Dennis; with Rosalind Russell, (succeeded in the role by: Greer Garson, Beatrice Lillie, Sylvia Sydney), Polly Rowles, Robert Allen, Marian Winters, Ethel Cody, Robert Smith, Peggy Cass and Jan Hanzlik.

1958

THE WORLD OF SUZIE WONG 10/14/58 (508 perfs.) by Paul Osborn based on a novel by Richard Mason; with France Nuyen, William Shatner, Ron Randell and Sarah Marshall.

1959-61

FIGARELLO! 11/23/59 (796 perfs.) book by Jerome Weidman and George Abbott, lyrics by Sheldon Harnick, music by Jerry Bock; with Tom Bosley, Nathaniel Frey, Pat Stanley, Patricia Wilson, Howard Da Silva, Ron Husmann, Mark Dawson, Ellen Hanley and Eileen Rodgers.

1961

A CALL ON KUPRIN 5/25/61 (12 perfs.) by Jerome Lawrence, and Robert E. Lee; with Jeffrey Lynn, George Voskovec, Lydia Bruce and Eugenie Leontovich.

SAIL AWAY 10/3/61 (167 perfs.) by Noel Coward; with Elaine Stritch, James Hurst, Grover Dale, Patricia Hardy, Maragalo Gilmore, Betty Jane Watson, Alice Pearce and Charles Braswell.

1962

MY FAIR LADY 2/28/62 (2,717 total perfs.) book by Alan Jay Lerner based on Pygmalion by George Bernard Shaw, music by Frederick Loewe, lyrics by Alan Jay Lerner; with Rex Harrison, Julie Andrews, Cathleen Nesbitt and Stanley Holloway. (First opened at the Mark Hellinger 3/15/56, later moved to the Broadway 4/18/62.)

BRAVO GIOVANNI 5/19/62 (76 perfs.) by A.J. Russell, lyrics by Ronny Graham, music by Milton Schafer; with Cesare Siepi, Michele Lee, George S. Irving, Maria Karnilova, Buzz Miller and David Opatoshu.

NO STRINGS 10/1/62 (580 total perfs.) by Samuel Taylor, lyrics and music by Richard Rodgers; with Diahann Carroll, Richard Kiley, Mitchell Greg, Alvin Epstein, Polly Rowles and Beatrice Massi. (First opened at the Fifty-Fourth Street Theater 3/15/62.)

1963

110 IN THE SHADE 10/24/63 (330 perfs.) by N. Richard Nash, lyrics by Tom Jones, music by Harvey Schmidt; with Inga Swenson, Robert Horton, Stephen Douglass, Will Geer, Scooter Teague, Lesley Warren and Jerry Dodge.

1964

OH WHAT A LOVELY WAR 9/30/64 (125 perfs.); created and performed by the Theater Workshop with Charles Chilton under the direction of Joan Littlewood; with Victor Spinetti, Murray Melvin, Fanny Carby, Peter Dalton, Reid Shelton and Valerie Walsh.

1965

KELLY 2/6/65 (1 perf.) book and lyrics by Eddie Lawrence, music by Moose Charlap; with Don Francks, Anita Gillete, Mickey Shaughnessy, Jesse White and Brandon Maggart.

HALF AND SIXPENCE 4/25/65 (512 perfs.) by Beverly Cross based on a story by H.G. Wells, music and lyrics by David Heneker; with Tommy Steele, Grover Dale, Polly James and Carrie Nye.

1966

CABARET 11/20/66 (1,163 total perfs.) by Joe Masteroff based on I AM A CAMERA by Christopher Isherwood, lyrics by Fred Ebb, music by John Kander; with Joel Grey, Jill Hayworth, Bert Convy, Lotte Lenya, Jack Gilford and Peg Murray. (Moved to Imperial 4/7/67, then to the Broadway 10/7/68.)

1967

LITTLE MURDERS 4/25/67 (7 perfs.) by Jules Feiffer; with Ruth White, Barbara Cook, Elliot Gould, and David Steinberg,

MORE STATELY MANSIONS 10/31/67 (150 perfs.) by Eugene O'Neill; with Colleen Dewhurst, Ingrid Bergman and Arthur Hill.

1968

WEEKEND 3/13/68 (22 perfs.) by Gore Vidal; with Kim Hunter, Rosemary Murphy, John Forsythe and Carol Cole.

THE ONLY GAME IN TOWN 5/23/68 (16 perfs.) by Frank D. Gilroy; with Tammy Grimes, Barry Nelson and Leo Genn.

YOU KNOW I CANT'T HEAR YOU WHEN THE WATER'S RUNNING, 6/24/68 (754 total perfs.) by Robert Anderson; with George Grizzard, Eileen Heckert, Martin Balsam and Melinda Dillon. (First opened at the Ambassador 3/13/67, moved to the Lunt-Fontanne 12/2/68.)

1969

THE FIG LEAVES ARE FALLING 1/2/69 (4 perfs.) by Allan Sherman, music by Albert Hague; with Barry Nelson, Dorothy Loudon, Jenny O'Hara and Alan Weeks.

PLAY IT AGAIN, SAM 2/12/69 (453 perfs.) by Woody Allen; with Woody Allen, Diane Keaton and Anthony Roberts.

1970

CRY FOR US ALL 4/8/70 (8 perfs.) by William Alfred and Alfred Marre, music by Mitch Leich; with Robert Weede, Helen Gallagher, Joan Diener and Scott Jacoby.

PRIVATE LIVES 4/27/70 (204 total perfs.) by Noel Coward; with Tammy Grimes, Brian Bedford, J.J. Lewis and David Glover. (First opened at the Billy Rose Theater 2/4/69.)

1971

FOUR ON A GARDEN 1/30/71 (57 perfs.) by Abe Burrows; with Carol Channing, Sid Caesar, George S. Irving, Mary Hamill and Tom Lee Jones.

70, GIRLS, 70 4/15/71 (35 perfs.) by Fred Ebb, Norman L. Martin, music by John Kander, lyrics by Fred Ebb; with Mildred Natwick, Hans Conreid, Henrietta Jacobson, Lillian Roth, Joey Faye, Tommy Breslin and Lillian Hayman.

TWIGS 11/14/71 (312 perfs.) by George Furth; with Sada Thompson, Conrad Bain and A Larry Haines. (Moved to the Plymouth 1/10/72.)

1972

VIVAT! VIVAT REGINA! 1/20/72 (116 perfs.) by Robert Bolt; with Claire Bloom, Eileen Atkins, John Devlin and Robert Elston.

GREASE 6/7/72 (3388 total perfs.) by Jim Jacobs, Warren Casey; with Barry Bostwick, Ilene Kristen, Tom Harris and Dorothy Leon. (First opened at the Eden 2/14/72, later moved to the Royale 11/21/72.)

THE SUNSHINE BOYS 12/20/72 (538 perfs.) by Neil Simon; with Jack Albertson, Sam Levene and Lewis J. Stadlin.

1974-75

THIEVES 4/7/74 (313 perfs.) by Herb Gardner; with Richard Mulligan, Marlo Thomas, William Hickey, Dick Van Patten, Pierre Epstein, Ann Wedgeworth and Sudie Bond.

SHERLOCK HOLMES 11/12/74 (479 perfs.) by Arthur Conan Doyle and William Gillette; with John Wood, Philip Locke, Harry Towb and Clive Reville.

1976

A MATTER OF GRAVITY 2/3/76 (79 perfs.) by Enid Bagnold; with Katharine Hepburn, Charlotte Jones and Christopher Reeves.

THE HEIRESS (revival) 4/20/76 (23 perfs.) by Ruth and Augustus Goetz, based on a novel by Henry James; with Richard Kiley, Jane Alexander, Jan Miner and David Selby.

GODSPELL 6/22/76 (527 total perfs.); conceived by John-Michael Tebbak, music and lyrics by Stephen Schwartz; with Donny Scardino. (Moved to the Plymouth Theater 9/15/76, then to the Ambassador Theater 1/12/77.)

A TEXAS TRILOGY 9/21/76, by Preston Jones; with Henderson Forsythe, Fred Gwynne, and Diane Ladd.

LU ANN HAMPTON LAVERTY OBERLANDER 9/21/76 (21 perfs.)

THE LAST MEETING OF THE KNIGHTS OF THE WHITE MAGNOLIA 9/22/76 (22 perfs.)

THE OLDEST LIVING GRADUATE 9/23/76 (20 perfs.)

SLY FOX 12/14/76 (495 perfs.) by Larry Gelbart, based on VOLPONE by Ben Johnson; with George C. Scott, Gretchen Wyler and Trish Van Devere.

1978

DANCIN' 3/7/78; a program of dance conceived and directed by Bob Fosse; with Eileen Casey and Gail Benedict. (Moved to the Ambassador Theater 12/4/80.)

1980

AMADEUS 12/7/80 (1,181 perfs.) by Peter Schaffer; with Ian McKellan, Tim Curry and Jane Seymour.

1983

THE TAP DANCE KID 12/21/83 (669 total perfs.) by Charles Blackwell, music by Harry Krieger, lyrics by Robert Lorick; with Hinton Battle, Alfonso Ribeiro, Alan Weeks and Martine Allard. (Moved to the Minskoff Theater 3/27/84.)

1984

DEATH OF A SALESMAN 3/29/84 (97 perfs.) by Arthur Miller; with Dustin Hoffman and Kate Reid.



Broadhurst Theater Interior

Photo: Forster, LPC



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