

Landmarks Preservation Commission  
December 8, 1987; Designation List 197  
LP-1350

LUNT-FONTANNE THEATER (originally Globe Theater), 203-217 West 46th Street, Manhattan. Built 1909-1910; architects, Carrere & Hastings.

Landmark Site: Borough of Manhattan Tax Map Block 1018, Lot 20.

On June 14 and 15, 1982, the Landmarks Preservation Commission held a public hearing on the proposed designation as Landmark of the Lunt-Fontanne Theater and the proposed designation of the related Landmark Site (Item No. 46). 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. One witness spoke in opposition to designation. The owner, with his representatives, appeared at the hearing, and indicated that he had not formulated an opinion regarding designation. The Commission has received many letters and other expressions of support in favor of this designation.

#### DESCRIPTION AND ANALYSIS

The Lunt-Fontanne Theater survives today as one of the historic theaters that symbolize American theater for both New York and the nation. Built in 1910 as Charles Dillingham's Globe Theater, and designed by Carrere & Hastings, the Lunt-Fontanne is one of the oldest theaters surviving in the Broadway theater district.

Charles Dillingham, one of Broadway's top producers of musical comedies, had some 200 productions to his credit in a career spanning close to 40 years. The most memorable include Shaw's Man and Superman; Hip Hip Hooray, which introduced Anna Pavlova to American audiences; and Apple Blossoms, Fred and Adele Astaire's first American musical. Alone and in partnership with Florenz Ziegfeld, Dillingham also managed such top stars as Elsie Janis, Beatrice Lillie, Marilyn Miller, and Irene Castle. Dillingham built the Globe Theater (named after Shakespeare's) in 1910 to be his headquarters; today, renamed the Lunt-Fontanne, it survives as a monument to his major contribution to the history of Broadway.

Carrere & Hastings was among the most prominent architectural firms in America in the early decades of this century. Although best-known for such Beaux-Art style monuments as the New York Public Library, the firm also designed four New York theaters, including the unusually large and opulent New Theater on Central Park West (demolished).

The Lunt-Fontanne Theater is the only one of Carrere & Hastings' theaters surviving today. Its handsome Beaux-Arts facade is a smaller but equally handsome version of their no longer extant New Theater.

For three quarters of a century the Lunt-Fontanne Theater has served as home to countless numbers of the plays, beginning with Charles Dillingham's productions, 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 after 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.<sup>1</sup>

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.<sup>2</sup>

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.<sup>3</sup> By 1904 there were some 420 combination companies touring through thousands of theaters in cities and towns across the country.<sup>4</sup>

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.<sup>5</sup>

The theater district that began to move 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."<sup>6</sup> 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."<sup>7</sup> 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 just west of Eighth Avenue to Sixth Avenue, and from 39th Street to Columbus Circle.<sup>8</sup>

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.

(MMK)

### 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.<sup>9</sup> 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.<sup>10</sup>

(MMK)

### 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.<sup>11</sup>

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

(MMK)

#### 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.

### Charles Dillingham

Charles B. Dillingham ranks as one of the most successful producers in the history of American musical comedy. During his thirty-eight year career Dillingham staged over two hundred productions.

Born in Hartford, Connecticut, in 1868, Dillingham first worked as a reporter for a local newspaper. He later moved to Chicago to work for the Chicago Times Herald. Dillingham's interest in the theater found an outlet in his next newspaper job, as drama critic for the New York Evening Sun.<sup>1</sup>

In 1896 Dillingham wrote a play called Ten P.M. While the play met with little success, it attracted the attention of Charles Frohman, one of the country's leading producers.<sup>2</sup> Frohman, impressed with Dillingham's intelligence and humor, offered him a job as an advance man. He soon became Frohman's chief assistant and closest friend, traveling with the producer on his annual trips to England and acting as his representative in negotiations with major stars.<sup>3</sup> As Frohman began to add to his chain of

New York theaters, Dillingham was appointed manager of the Garden Theater on West 35th Street and the Criterion on Long Acre (now Times) Square.<sup>4</sup> The Criterion (demolished 1935), originally known as the Lyric, was part of Oscar Hammerstein I's enormous complex on the east side of Broadway between 44th and 45th Streets, which also included a music hall, concert hall, and roof garden.<sup>5</sup>

Even as he continued to manage the Criterion, Dillingham, at Frohman's urging, began to free-lance, taking on the management of Julia Marlowe's professional career. His first production for Marlowe was the Countess Valeska which opened at the Knickerbocker Theater in January, 1898.<sup>6</sup> Within a few years he was managing dozens of major stars and had achieved a reputation as one of Broadway's most successful producers. With offices in the Knickerbocker Theater, the Dillingham Theater Corporation produced a string of hit shows including Shaw's Man and Superman and Victor Herbert's Mlle. Modiste and The Red Mill.<sup>7</sup>

In 1910 Dillingham opened the Globe Theater to great critical acclaim. Considered one of the most lavish and innovatively designed theaters of its day, the Globe became a showcase for musical comedies and operettas. A Howard Gould is mentioned as an early partner in this venture, but his support appears to have been entirely financial and he was bought out by Dillingham by 1915.<sup>8</sup> Dillingham moved his offices, or "bureau," to the Globe (the manager's office was called the "bureau" in William Shakespeare's Globe Theater).<sup>9</sup> Dillingham's offices were to remain at the Globe for twenty years. In 1920, when his lease on the theater expired, Dillingham purchased the building for the reported price of \$1,250,000.<sup>10</sup>

In 1915 Dillingham became managing producer of the Hippodrome Theater (Sixth Avenue at 43rd Street, demolished),<sup>11</sup> originally built to house lavish theatrical spectacles. Known as "the greatest amusement institution of the city," it employed 1,000 people with 400 stage hands.<sup>12</sup> The Hippodrome was converted to a movie house for a short time until Dillingham began presenting musical comedies. His first production was Hip Hip Hooray, a show which introduced Anna Pavlova to American audiences. Another of his Hippodrome productions featured Annette Kellerman and her two hundred mermaids. Dillingham managed the theater until 1923, when he left over a disagreement with the theater's owners over whether the Hippodrome should be run as a Broadway theater or a "Coney Island" attraction.<sup>13</sup>

Dillingham later formed a partnership with two of the most powerful figures in American show business, Florenz Ziegfeld, and Abraham L. Erlanger of the Theatrical Syndicate. His fame and success continued to the end of the 1920s, but, like so many other theatrical managers and theater owners, he lost his fortune in the Depression. The Globe Theater went into receivership in 1932, and Dillingham declared bankruptcy with debts exceeding \$7,300,000. Among his major creditors were his former partners, Erlanger and Ziegfeld.<sup>14</sup> One hundred and twelve plays whose rights he owned, including Peter Pan, were sold at auction for \$10,500. Dillingham produced one more show, New Faces, after his great financial loss, and was planning another at the time of his death in 1934.<sup>15</sup>

Dillingham played an important role in the development of the Broadway/Times Square theater district. Besides producing a great many

successful plays, he managed some fifty stars during his long career, including Montgomery and Stone, Elsie Janis, Beatrice Lillie, Marilyn Miller, and Irene Castle. He also presented Fred and Adele Astaire in their first American musical, Apple Blossoms. His Globe Theater, now the Lunt-Fontanne, survives as the monument to Dillingham's career, and his contribution to the history of Broadway.

(WS, GH)

#### Notes

1. Charles Dillingham, obituary, New York Times, August 31, 1934, p. 17.
2. Douglas Gilbert, "Super Showman" [part 1], New York World Telegram, September 18, 1946, sec. 2, p. 25.
3. Isaac F. Marcasson and Daniel Frohman, Charles Frohman: Manager and Man (New York: Harper & Bros., 1916), pp. 154-156, 200, 204.
4. [The Rise of Dillingham] and "Keep Your Eye on Dillingham," unidentified clippings in the Charles Dillingham section, Robinson Locke Collection of Dramatic Scrapbooks, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library, ser. 3, vol. 428, pp. 88, 90.
5. Walter Rigdon ed., The Biographical Encyclopaedia and Who's Who of the American Theater (New York: James Heineman, 1966), p. 959.
6. Marcasson on Frohman, p. 204.
7. Charles Dillingham, obituary, New York Herald Tribune, August 31, 1934; Gerald Bordman, American Musical Theatre: A Chronicle (New York: Oxford University Press, 1978), p. 233.
8. Dillingham, obit., New York Times.
9. [Do You Believe in Ghosts?], unidentified clipping in the Locke Scrapbook, ser. 3, vol. 428, p. 114.
10. "Dillingham Fails: \$7,337,703 In Debt," New York Times, July 9, 1933.
11. "Charles Dillingham," Vanity Fair, October 1915, clipping in Locke Scrapbook, ser. 3, vol. 428, p. 114.
12. Dillingham obituary, New York Times.
13. Douglas Gilbert, "Super Showman" [part 4], New York World Telegram, September 21, 1946, sec. 2, p. 9.
14. "Dillingham Fails."
15. John Chapman, "Globe Re...: Dillingham's Fine Theater Again to House Plays and Musicals," clipping dated June 17, 1956 in the Charles Dillingham Clipping File, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.



## Carrere & Hastings

When Charles Dillingham chose Carrere & Hastings to design his Globe Theater, it was a highly respected architectural firm known for elegant and historically correct Beaux-Arts classical designs, and had just completed designs for New York's latest and most fashionable theater, the New Theater on Central Park West.

John Merven Carrere (1858-1911) and Thomas Hastings (1860-1929) were the leading American exponents of the design philosophy of the French Ecole des Beaux-Arts. While both men had attended the Ecole in the late 1870s and early 1880s, each architect belonged to a different atelier and they did not meet until after their graduation when both were employed by the office of McKim, Mead & White. In 1885 the two architects established a partnership, first renting space in a small back room of McKim, Mead & White's office and then moving to an old Federal style residence at 3 Bowling Green.

According to David Gray's 1933 biography of Hastings, it was Hastings who did most of the firm's design work, while Carrere managed the office and negotiated with clients and contractors.<sup>1</sup> The firm's earliest commissions were from real estate developer Henry Flagler. Flagler was a friend and parishioner of Thomas Hastings's father, the Rev. Doctor Thomas Hastings, minister of the West Presbyterian Church in New York and president of the Union Theological Seminary. For Flagler, Carrere & Hastings designed the Ponce de Leon and Alcazar Hotels in St. Augustine, "Whitehall," the Flagler estate in Palm Beach, and several churches. Flagler's patronage established the success of the firm and commissions for residences, churches, hotels, and office buildings followed. In 1891 Carrere & Hastings gained prominence for the design it submitted to the competition for the Cathedral of St. John the Divine. The proposal placed second to Heins & LaFarge's winning scheme. It was, however, their winning design in the New York Public Library competition that established Carrere & Hastings as one of the leading firms in the United States.

Most of the work designed by Carrere & Hastings was in the French Renaissance tradition and this accorded with the philosophy espoused by Thomas Hastings in his numerous articles and lectures. Hastings believed that American life was still motivated by the forces that had brought about the Renaissance. He saw himself as a Renaissance architect and believed that only architecture based on Renaissance precedents was applicable to modern building.<sup>2</sup> These forms were seen as appropriate to contemporary culture, while the use of styles other than those of the Renaissance was inappropriate. He noted, in a 1913 lecture, that "the irrational idiosyncrasy of modern times is the assumption that each kind of problem demands a particular style of architecture"<sup>3</sup> and believed that the use of medieval styles "has shown a want of life and spirit, simply because it is an anachronism."<sup>4</sup>

It was Hastings's belief that architects needed to be educated in one style and that this should be a style that reflected their own time. This style, however, should not be an imitation of past architecture, but an adaptation of past work to modern needs. Hastings chose to adapt French Renaissance precedents because he felt that only in France was architecture

"consistently modern." <sup>5</sup> To Hastings, French architecture had evolved a style that was distinctly representative of the nineteenth century. This was because of the "high classic standards of study which has... always been adhered to by the authorities in the art schools."<sup>6</sup>

An overview of the Carrere & Hastings' oeuvre shows how closely the firm worked within this philosophy. Almost all of the firm's work is based on French Renaissance prototypes, and it shows the influence of the educational system of the Ecole des Beaux-Arts. The New York Public Library, with its classical forms, bold carving, and union of architecture, sculpture, painting, and the decorative arts is the firm's most famous Beaux-Arts design, but city and country residences, churches, office buildings, government buildings, and other works by Carrere & Hastings also reflect a consistent design outlook with roots in the French Renaissance. Among the major surviving French-inspired works designed by Carrere & Hastings in New York City are the Henry T. Sloane Residence (1894-96) at 9 East 72nd Street, the First Church of Christ, Scientist (1899-1903) at Central Park West and West 96th Street, the Henry Hammond Residence (1902-03) at 9 East 91st Street, the Staten Island Borough Hall (1903-06), the arch and colonnade approach to the Manhattan Bridge (1912-15), the William Starr Miller Residence (1912-14) at 1048 Fifth Avenue, and the Frick Collection (1913-14) at 1 East 70th Street.

In addition to these other commissions, Carrere & Hastings designed four theaters on or near Broadway. The earliest was the Knickerbocker Theater (demolished), 1396 Broadway at West 38th Street, originally built as Abbey's Theater for Henry Abbey in 1893. <sup>7</sup> In 1903 Charles Frohman commissioned the firm to gut and redesign the interior of the old Empire Theater (demolished) on 39th Street. Frohman considered the interiors old-fashioned, and was particularly disturbed by the auditorium's support columns which obstructed views. Carrere & Hastings replaced J.B. McElfatrick & Son's original 1893 interior with a Beaux-Arts classic design. <sup>8</sup>

The firm's most important theater design was for the New Theater (later renamed the Century), built in 1909 on Central Park West between 62nd and 63rd Streets. Intended to serve as a subsidized theater, the New Theater was commissioned by members of New York society who perceived a need for theater less commercialized than that on Broadway. Carrere & Hastings designed an unusually opulent Beaux-Arts style theater building to house the New Theater, and aristocratic producer Winthrop Ames came down from Boston to manage it. The New Theater's policy of subsidized drama proved disastrous (in Ames's view because the theater was simply too large)(FN: from Little Theater report). After two difficult years, it was renamed the Century Theater and became simply one more Broadway house; finally razed in 1930, it was replaced by the Century Apartments. <sup>9</sup>

Carrere & Hastings' last and sole surviving New York theater was Dillingham's Globe Theater, now the Lunt-Fontanne.

(ASD, AR)

## Notes

1. David Gray, Thomas Hastings Architect (Boston: Houghton Mifflin Co., 1933), p. 30.
2. Ibid., p. 32.
3. Thomas Hastings, "Modern Architecture," paper read before the Royal Institute of British Architects, May 26, 1913, reprinted in Gray, p. 101.
4. Ibid., p. 107. An examination of Carrere & Hastings' church designs shows the firm's adherence to this philosophy. They did not design religious buildings with Gothic and Romanesque forms, but chose Renaissance forms instead. New York City's First Church of Christ, Scientist, with its Ionic columns, stone spire, and cartouches, is one of the best examples of this type of church.
5. Thomas Hastings, "The Influence of the Ecole des Beaux-Arts upon American Architecture," Architectural Record, 9 (January 1901), 89.
6. Ibid.
7. Mary Henderson, The City and the Theatre (Clifton, N.J.: James T. White and Co., 1983), p. 248.
8. William Eppes, "The Empire Theater," Marquee, vol. 10, (Third quarter, 1978), 4-6.
9. Henderson, p. 222.

## The Globe

Charles Dillingham built the Globe Theater to house the "stars and attractions under his management."<sup>1</sup> This was a major step in the career of any independent producer, and like many of his predecessors Dillingham built a highly ornate theater to serve as his headquarters and provide him with a fitting image. His choice of such a prominent architectural firm as Carrere & Hastings certainly reflected his desire for an outstanding design, especially as the firm's spectacular New Theater had opened just one year earlier. At the same time, Dillingham was familiar with Carrere & Hastings' earlier theaters: he himself had worked out of the Knickerbocker Theater, their first in New York; and his first theatrical employer, Charles Frohman, had hired the firm to redo the old Empire Theater.

Dillingham acquired a site on the north side of West 46th Street near Broadway, slightly north of the majority of theaters existing at the time. The theater's main entrance (which no longer exists) was originally on Broadway,

just above Forty-sixth Street, flanked on either side by Ionic pilasters with simple panels between.<sup>2</sup>

Its major facade, however, was on 46th Street, and provided

a vestibule for carriage patrons, decorated in character with the rest of the interior.<sup>3</sup>

Dillingham had very clear notions of what his theatrical image should be: he named his new playhouse after Shakespeare's Globe Theater. Like Shakespeare's Globe, and like other Broadway theaters of the times, Dillingham's building housed both his theater and his offices, which he named his "bureau" after the manager's office at Shakespeare's theater. More dramatically, Dillingham arranged to have his Globe recreate the open-air character of the original through a sliding roof:

The large oval panel of the ceiling is arranged so that it may be opened when the weather permits. Thus, the audience may contemplate an open sky from the interior of the auditorium. This is a feature of theatre building which has never before been undertaken in this country, and is one which will at the same time transform the auditorium into an out-of-door theatre in the summer, prolong the theatrical season, and afford as much coolness and comfort as a roof garden.<sup>4</sup>

Another connection with the open air was through a foyer on the first balcony floor,

which opens through large windows to an exterior balcony on Forty-sixth Street, making it possible, when the weather permits, for patrons to walk out of doors.<sup>5</sup>

Dillingham saw to it that his theater was equipped as luxuriously as possible for his patrons, and as efficiently as possible for his stars. The fan-shape auditorium was chosen because it produced "the best results for sight lines, as well as acoustics."<sup>6</sup> The proscenium arch was designed

to suggest a rich frame to a picture, the moulding of the frame extending around all four sides, and the scene and stage setting forming the picture.<sup>7</sup>

Corinthian columns, decorative canopies, and sumptuous draperies "of rose du Barry" all helped to enrich the two-balcony auditorium and its two tiers of boxes. At the same time, special care was taken in the provision of "modern and convenient dressing rooms," fireproofing, and a "large and capacious" stage "equipped with modern appliances in every department to suit the varied needs of the house."<sup>8</sup>

For this elaborate new theater, Carrere & Hastings designed an unusually sumptuous Beaux-Arts facade. A contemporary architectural periodical described it as being

Renaissance in design and...suggestive of the Italian architecture of the sixteenth century.<sup>9</sup>

Carrere & Hastings' design for the Globe was, in fact, a smaller but equally handsome version of their celebrated New Theater. The larger

theater had two identical facades united by a rounded corner; the Globe repeated the design of the single facades minus the corner: very high rusticated base, five-bay window arcade of round-arched windows set between pilasters, heavy architrave and cornice above. Round-arched entrances in the Globe replaced square-headed openings at the New Theatre, and the decorative details differed, but the general composition was very similar.

The rich ornamental details of the Globe facade included elaborate carvings, a balcony with an unusually handsome iron railing, and

allegorical decorations of figures and theatrical masques between. These combinations are extremely effective in suggesting the Drama, and thus not only mark the design as theatrical in character, but indicate the building as being unmistakably a theatre to every passerby.<sup>10</sup>

Dillingham's Globe housed legitimate theater productions until, like so many others, it was caught up in the Depression. In 1932 the Globe was converted for movies. In 1958, the Globe was returned to legitimate stage use, and renamed the Lunt-Fontanne. While its exterior was left virtually unaltered, its Carrere & Hastings two-balcony interior was completely gutted and rebuilt as a one-balcony house; nothing of the original survives.

(AR)

#### Notes

1. "A Removable Roof for Globe Theatre," New York Times, Dec. 27, 1909.
2. "The Plays of the Week: Globe - the Old Town," New York Dramatic Mirror, January 22, 1910.
3. Ibid.
4. "The Globe Theatre," Architects' and Builders' Magazine 42 (March 1910), 215-216.
5. Ibid., p. 213.
6. Ibid., p. 215.
7. Ibid., p. 216.
8. Ibid., p. 217.
9. Ibid., p. 215.
10. Ibid.



## The Lunt-Fontanne as a Playhouse<sup>1</sup>

The completion of the Globe Theater in 1910 provided Charles Dillingham with an appropriate showcase for his lavish musicals. The Globe opened officially on January 10 with a production of The Old Town, a musical specially tailored to the talents of Dillingham stars Dave Montgomery and Fred Stone. Sarah Bernhardt performed for four weeks that same year and appeared briefly in 1911. Elsie Janis, another Dillingham star, appeared in The Slim Princess in 1911 and in The Lady of the Slipper in 1912, co-starring in the latter with Montgomery and Stone. Two years later, the comedy team scored one of its greatest hits with Chin-Chin, a musical fantasy based loosely on the Aladdin fable, that delighted audiences for 295 performances. Christmas 1915 brought Irving Berlin's Stop! Look! Listen! featuring "I Love a Piano" and "The Girl on the Magazine Cover." During the 1916-17 season Laurette Taylor took over the Globe for two plays by her husband J. Hartley Manners, The Harp of Life and Out There, which featured the young English ingenue Lynn Fontanne. Fred and Adele Astaire starred in the popular Fritz Kreisler musical Apple Blossoms in 1919-1920.

The Globe also housed a number of lavish revues in the late 'teens and 'twenties. Fanny Brice introduced "My Man" and "Second Hand Rose" in the Ziegfeld Follies of 1921 and George Gershwin provided scores for the George White Scandals of 1920, 1922 and 1923. Particularly noteworthy was the 1922 Scandals with "I'll Build a Stairway to Paradise," and "Blue Monday Blues," a 25-minute opera widely regarded as a precursor to Porgy and Bess. No, No, Nanette opened in September 1925 for a 329-performance run, and included the popular songs "Tea for Two" and "I Want To Be Happy." Dillingham also produced a number of Jerome Kern musicals including Stepping Stones (1923), Criss Cross (1926) and Three Cheers (1928). The Cat and the Fiddle of 1931 proved to be the most successful of all, playing 395 performances. Its success, however, was not enough to counter the reverses Dillingham suffered following the stock market crash. In 1932 the theater went into receivership and was converted to a movie house.

The Globe served as a movie house from 1932 to 1957, opening again as the Lunt-Fontanne in 1958 with a production of The Visit starring its namesakes Alfred Lunt and Lynn Fontanne. The Sound of Music, starring Mary Martin, held the stage at the Lunt-Fontanne from 1959 through 1962, the longest run of any play at the theater. Notable performances were given by Sid Caesar in Little Me (1962), Richard Burton in Hamlet (1964), and Robert Preston in Ben Franklin in Paris (1964). Julie Harris starred in her first musical, Skyscraper, in 1965; Marlene Dietrich made her Broadway singing debut in 1967, accompanied by Burt Bacharach and a large orchestra; and Tony Roberts, Brenda Vaccarro, and Marilynne Mason appeared in the musical How Now Dow Jones in 1967-68.

In 1970 Hal Linden won a Tony for his role in The Rothschilds. Throughout the 1970s the Lunt-Fontanne presented a number of revivals including A Funny Thing Happened on the Way to the Forum (1972), The Pajama Game (1973), Hello Dolly (1978), and Peter Pan (1979). Sophisticated Ladies, the Duke Ellington revue, with Gregory Hines and Judith Jamison, opened in 1981 for a 767-performance run. Since then the theater has

housed concert performances by Charles Aznavour and Peggy Lee and a revival of Private Lives with Elizabeth Taylor and Richard Burton.

(GH, WS)

### Notes

1. This production history of the Lunt-Fontanne 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).

### Description<sup>1</sup>

The Lunt-Fontanne Theater has a symmetrically organized, Beaux-Arts style facade which is wider than it is high. The base at the ground floor is of rusticated stone, now painted, above a granite water table. Double-height arched openings contain doors, the two easternmost of which lead into the lobby, the westernmost of which is the stage door, and the others providing secondary access. (The arches are partially filled in, and the doors are set in reveals.) The doors to the theater and the lobby are paneled wood with foliate bronze doors pulls. The keyed center blocks of the five central arches contain sculpted helmets above masks. Modern display boxes flank several of the openings. An early, although not original, marquee composed of vertical acanthus leaves above a foliate band extends out over all the doors at archivolt level. The base is surmounted by a frieze with flowers and foliation and, in the central portion, modillions in the form of satyr heads of two types -- one mustached and somber, the other with grapes in his hair and snarling -- supporting a cornice. The major portion of the painted, stuccoed facade takes the form of a central arcaded pavilion flanked by slightly recessed bays. The arches of the pavilion are flanked by double-height pilasters set on bases and terminated by Ionic capitals. The arches are filled with double-height windows, tripartite below and multi-paned above, divided by a spandrel with a broken pediment. Wrought-iron balustrades span the bases of the windows. Semi-nude female figures carrying theatrical masks in the spandrels of the arches which flank cartouches. Square window openings with deep reveals rise above the cartouches. The window surrounds are eared and flanked by caryatids in profile. The windows are one-over-one double-hung sash. A broad band with panels of musical instruments (outer bays) and helmets and bows (center bays) spans the pavilion and flanks the window openings and

the caryatids. The flanking side bays are characterized by double-height window openings with molded surrounds surmounted by panels with carved putti and foliate swags and cornices carried on consoles. Each opening contains paired four-over-four double-hung sash separated by a paneled spandrel. An oculus is set in the wall above each double-height window opening. A simple continuous cornice, above a paneled frieze and dentil course in the side bays and a wave molding in the central pavilion, spans the facade. This in turn is surmounted by a parapet which is further articulated above the central pavilion by an ornate frieze with panels, cartouches, and carved bearded heads. A dentil course sets off a flat tiled roof carried on closely spaced brackets. A painted brick stage house rises from the roof at the west. A latticework pattern may be seen at the parapet. The side walls as they return from the facade are partially articulated by a smooth stucco surface, window openings, and a continuation of the cornice which surmounts the facade. The western portion of the lot has been filled in by a stuccoed wall containing a door to the stage house.

(MP)

#### Notes

1. Architecturally significant features are underlined.

#### Conclusion

The Lunt-Fontanne Theater survives today as one of the historic playhouses that symbolize American theater for both New York and the nation. One of the group of theaters built during the first decade of this century, it helped shape the character of the Broadway theater district. As office headquarters and production showcase for producer Charles Dillingham, and as the sole surviving New York theater designed by the Carrere & Hastings, the Lunt-Fontanne represents a special aspect of the nation's theatrical history. Its sumptuous Beaux-Arts style facade makes it one of the handsomest theaters in the Broadway theater district.

For three quarters of a century the Lunt-Fontanne Theater has served as home to countless numbers of the plays, beginning with Charles Dillingham's own productions, 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) and William Speck (WS). Gale

Harris (GH) of the Research Department 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, Andrew S. Dolkart (ASD), 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 building, the Landmarks Preservation Commission finds that the Lunt-Fontanne Theater (originally the Globe Theater) 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.

The Commission further finds that, among its important qualities, the Lunt-Fontanne Theater survives today as one of the historic theaters that symbolize American theater for both New York and the nation; that, built in 1909-10, it is among the oldest theaters surviving in New York City; that it was built as the Globe Theater to house the productions and offices of Charles Dillingham, a prominent New York producer of musical comedies; that it was designed by the prominent firm of Carrere & Hastings, and is the only New York theater designed by them to survive today; that its Beaux-Arts style facade is an unusually handsome design; that this design reflects Carrere & Hastings's earlier celebrated New Theater, now demolished; that its significant architectural features include a five-bay arcade of double-height Ionic columns, deep cornice, and sculpted figures of theater masks; that as a theater designed by Carrere & Hastings to house Charles Dillingham's productions, the Lunt-Fontanne represents a special aspect of the nation's theatrical history; that for over three quarters of a century the Lunt-Fontanne Theater has served as home to countless numbers of the plays, beginning with Dillingham's productions, 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 Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Lunt-Fontanne Theater, 203-217 West 46th Street, Borough of Manhattan and designates Tax Map Block 1018, Lot 20, Borough of Manhattan, as its Landmark Site.



## BIBLIOGRAPHY

- Atkinson, Brooks. Broadway. Rev. ed. New York: Macmillan, 1974.
- Bernheim, Alfred K. The Business of the Theatre. New York: Actors Equity Assn., 1932 reprint ed. New York: Benjamin Blom, 1964.
- The Best Plays of.... [annual]. New York: Dodd Mead and Co., 1899-present.
- Bordman, Gerald. The Oxford Companion to the American Theatre. New York: Oxford University Press, 1984.
- Bordman, Gerald. American Musical Theatre: A Chronicle. New York: Oxford University Press, 1978.
- Botto, Louis. At This Theatre: An Informal History of New York's Legitimate Theatre. New York: Dodd, Mead & Co., 1984.
- Bowman, Ned A. "American Theatre Architecture: The Concrete Mirror Held Held Up to Yankee Nature." The American Theatre: The Sum of its Parts. New York: French, 1972.
- The Broadway Association. Broadway: The Grand Canyon of American Business. New York: The Broadway Association, 1926.
- Bronner, Edwin. The Encyclopedia of the American Theatre, 1900-1975. New York: A.S. Barnes & Co., Inc., 1980.
- Buder, Stanley. "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.
- Cook, Burr C. "Twenty Years of Theatre Building." Theatre 36 (August 1922), 98-99.
- Dillingham, Charles. Clippings File. Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.
- Dillingham, Charles. Obituaries File. Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.
- Dillingham, Charles. Obituary. New York Herald Tribune, July 9, 1933.
- Dillingham, Charles. Obituary. New York Times, August 31, 1934, p. 17.
- Dillingham, Charles. Robinson Locke Collection of Dramatic Scrapbooks, ser. 3, vol. 428, pp. 85-133.
- "Dillingham Fails: \$7,337,703 In Debt." New York Times, July 9, 1933.
- Ellis, Edward Robb. The Epic of New York City. New York: Coward-McCann, 1966.

- Eppes, William. "The Empire Theater." Marquee 10 (Third quarter, 1978), 3-4, 6-10, 15.
- Freedley, George. "Broadway Playhouses." Bound typescript of "The Stage Today," 1941-43. Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.
- Furer, Howard B. New York: A Chronological and Documentary History, 1524-1970. Dobbs Ferry, N.Y.: Oceana Publications, 1974.
- Gilbert, Douglas. "Super Showman." New York World Telegram, September 18, 1946, sec. 2, p. 25; September 19, 1946, sec. 2, p. 25; September 20, 1946, sec. 2, p. 25; September 21, 1946, sec. 2, p. 9.
- "The Globe Theatre." Architects' and Builders' Magazine 42 (March 1910), 213-217.
- Gray, David. Thomas Hastings, Architect. Boston: Houghton Mifflin Co., 1933.
- Hardy Holzman Pfeiffer Associates. 30 Theaters. New York: privately printed, 1983.
- Hastings, Thomas. "The Influence of the Ecole des Beaux-Arts upon American Architecture." Architectural Record 9 (January 1901), 66-90.
- Hastings, Thomas. "Modern Architecture." Paper read before the Royal Institute of British Architects, May 23, 1913. Published in Royal Institute of British Architects Proceedings 20 (1912-13), 501-13 and in Gray, pp. 100-108.
- Henderson, Mary C. The City and the Theatre. Clifton, N.J.: James T. White and Co., 1973.
- Jenkins, Stephen. The Greatest Street in the World. New York: G.P. Putnam & Sons, 1911.
- Laas, William. Crossroads of the World: The Story of Times Square. New York: Popular Library, 1965.
- Marcasson, Isaac F. and Daniel Frohman. Charles Frohman: Manager and Man. New York: Harper & Bros., 1976.
- Meloy, Arthur S. Theatres and Picture Houses. New York: Architects Supply and Publishing Co., 1916.
- New York City. Department of Buildings, Manhattan. Plans, Permits and Dockets.
- New York County. Office of the Register. Liber Deeds and Mortgages.
- The New York Subway. New York: Interborough Rapid Transit Co., 1904 reprint ed., New York: Arno Press, n.d.

"Newest Theatre in the Times Square Colony." New York Times, January 9, 1910, sec. 10, p. 9.

Paneth, Philip. Times Square, Crossroads of the World. New York: Living Books, 1965.

Play Statistics File. Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

"The Plays of the Week: Globe - The Old Town." New York Dramatic Mirror, January 22, 1910.

Poggi, Jack. Theatre in America: The Impact of Economic Forces, 1870-1967. Ithaca: Cornell University Press, 1968.

Programmes. Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

"A Removable Roof for Globe Theater." New York Times, December 27, 1909.

Rigdon, Walter, ed. The Biographical Encyclopaedia & Who's Who of the American Theater. New York: James H. Heineman, Inc., 1966.

Rogers, W.G., and Weston, Mildred. Carnival Crossroads: The Story of Times Square. New York: Doubleday, 1960.

Sexton, Randolph Williams, and Betts, Ben Franklin, eds. American Theatres of Today. 2 vols. New York: Architectural Book Pubs., 1927, 1930; reprint ed., New York: Vestal, 1977.

Theatre World [annual]. Ed. Daniel Blum. New York: Theatre World, 1946 - present.

Young, William C. Documents of American Theater History. Volume 2: Famous American Playhouses 1900-1971. Chicago: American Library Association, 1973.

## APPENDIX

The following production history of the Lunt-Fontanne 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 Encyclopedia & Who's Who of the American Theater, Walter Rigdon, editor (New York: James H. Heinman, Inc., 1966); Play Statistics File, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; Programmes, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

### 1910

THE OLD TOWN 1/10/10 (171 perfs.) by George Ade; with Peggy Wood, Dave Montgomery, Fred Stone, Flo and May Hengler, Claude Cooper and Claude Gillingwater.

THE ECHO 8/17/10 (53 perfs.) by William LeBaron, music by Deems Taylor; with John E. Hazzard, George White, Rose Dolly, Jennie Dolly, Georgie Drew Mendum, Annie Yeaman and Bessie McCoy.

THE GIRL IN THE TRAIN 10/03/10 (40 perfs.) by Barry B. Smith; with Vera Michelena.

THE BACHELOR BELLES 11/7/10 (32 perfs.) by Harry B. Smith; with Mae Murray, Florence Walton, Lawrence Wheat and Josie Sadler.

SARAH BERNHARDT REPERTORY 12/5/10 (32 perfs.) with Lou Tellegen

### 1911

THE SLIM PRINCESS 1/2/11 (104 perfs.) book and lyrics by Henry Blossom, music by Leslie Stuart; with Elsie Janis, Charles King, Queenie Vassar and Joseph Cawthorne.

LITTLE MISS FIX-IT 4/3/11 (56 perfs.) by William J. Hurlbut and Harry B. Smith; with Nora Bayes, Jack Norworth and William Danforth.

SARAH BERNHARDT REPERTORY 6/19/11 (4 perfs.).

THE RED ROSE 6/22/11 (76 perfs.) by Harry B. and Robert B. Smith; with Valeska Suralt, Alexander Clark, Flavio Arcaro and John Daly Murphy.

A GENTLEMAN OF LEISURE 9/13/11 (76 total perfs.) by John Stapleton and P.G. Wodehouse; with Douglas Fairbanks and George Fawcett. (Opened at the Playhouse 8/24/11, moved to the Herald Square Theater, 10/16/11.)

GYPSY LOVE 10/17/11 (31 perfs.) by Harry B. and Robert B. Smith; with Marguarite Sylva.

THE THREE ROMEO'S 11/13/11 (56 perfs.) by R.H. Burnside; with Peggy Wood, Georgia Caine, William Danforth, Fritz Williams and Elita Proctor Otis.

### 1912

OVER THE RIVER 1/8/12 (120 perfs.) by George V. Hobart and H.A. DuSouchet, music by John Golden; with Eddie Foy, Lillian Lorraine and Josie Sadler.

THE ROSE MAID 4/22/12 (176 perfs.) by Bruno Granichstaedten; with Al Shean, Edward Gallagher and Adrienne Augarde.

THE CHARITY GIRL 10/2/12 (21 perfs.) by Edward Peple.

THE LADY OF THE SLIPPER 10/28/12 (232 perfs.) by Anne Caldwell and Lawrence McCarty, music by Victor Herbert; with Elsie Janis, Vernon Castle, Peggy Wood, David C. Montgomery, Fred Stone and Queenie Vassar.

### 1913

MLLE. MODISTE 5/26/13 (24 perfs.) by Henry Blossom; with Peggy Wood, Fritzi Schegg and Claude Gillingwater.

THE DOLL GIRL 8/25/13 (88 perfs.) by Leo Stein and A.M. Willner; with Richard Carle, Will West and Hattie Williams.

THE CENSOR AND THE DRAMATIST 10/14/13 (33 perfs.) by J.M. Barrie.  
(Introduced during Act II of the DOLL GIRL.)

THE MADCAP DUCHESS 11/11/13 (71 perfs.) by David Stevens and Justin McCarthy, music by Victor Herbert; with Gilbert Clayton, Percy Helton and Peggy Wood.

### 1914

THE QUEEN OF THE MOVIES 1/12/14 (104 perfs.) by Glen Macdonough; with Alice Dorey, Frank Moulan and Valli Valli.

CHIN-CHIN 10/20/14 (295 perfs.) by Anne Caldwell and R.H. Burnside, lyrics by Anne Caldwell and James O'Dea, music by Ivan Caryll; with David C. Montgomery and Fred Stone.



1915

STOP! LOOK! LISTEN! 12/25/15 (105 perfs.) by Harry B. Smith, lyrics and music by Irving Berlin; with Marion Davies, Gaby Deslys, Harry Pilcer, Justine Johnstone, Harland Dixon, Joseph Santley, Marion Harris and Marian Sunshine.

1916

FAST AND GROW FAT 9/1/16 (11 perfs.) by George Broadhurst.

THE AMBER EMPRESS 9/19/16 (15 perfs.) by Marc Connelly.

BETTY 10/03/16 (63 perfs.) by Frederick Lonsdale and Gladys Unger; with Marion Davies and Justine Johnstone.

THE HARP OF LIFE 11/27/16 (136 perfs.) by J. Hartley Manners; with Laurette Taylor and Lynn Fontanne.

1917

OUT THERE 3/27/17 (80 perfs.) by J. Hartley Manners; with Laurette Taylor and Lynn Fontanne.

JACK O' LANTERN 10/16/17 (265 perfs.) by Anne Caldwell and R.H. Burnside, music by Ivan Caryll; with Fred Stone.

1918

HITCHY-KOO OF 1918 6/16/18 (68 perfs.) by Glen McDonough and Raymond Hubbell; with Irene Bordoni, Leon Errol and Raymond Hitchcock.

PENROD 9/2/18 (48 perfs.) by Edward E. Rose from the stories of Booth Tarkington; with Ben Grauer, Lillian Roth and Helen Chandler. (Moved to the Punch & Judy Theater 10/7/18.)

ZIEGFELD FOLLIES OF 1918 10/7/18 (151 perfs.) by Rennold Wolf and Gene Buck, music by Louis A. Hirsch; with Eddie Cantor, Marilyn Miller, Will Rogers and W.C. Fields. (Opened at the New Amsterdam Theater 6/18/18.)

THE CANARY 11/4/18 (152 perfs.) by Georges Barr and Louis Verneuil.

1919

THE HONOR OF THE FAMILY 3/17/19 (56 perfs.) by Emile Fabre after Balzac; with Otis Skinner, Robert Harrison, Walter F. Scott, Evelyn Varden and Margaret Calvert.

SHE'S A GOOD FELLOW 5/5/19 (120 perfs.) by Anne Caldwell, music by Jerome Kern; with Joseph Santley and Ivy Sawyer.

APPLE BLOSSOMS 10/7/19 (256 perfs.) by William Le Baron, music by Fritz Kreisler and Victor Jacobi; with Wilda Bennett, Fred Astaire, Adele Astaire and John Charles Thomas.

1920

THE GIRL FROM HOME 5/3/20 (24 perfs.) by Frank Craven, music by Silvio Hein; with Frank Craven.

SCANDALS OF 1920 6/7/20 (318 perfs.) by Andy Rice and George White, music by George Gershwin; with Lou Holtz and Ann Pennington.

TIP TOP 10/5/20 (241 perfs.) by Anne Caldwell and R.H. Burnside, music by Ivan Caryll; with Fred Stone, the Duncan Sisters and Anna Ludmila.

1921

SUN-KIST 5/23/21 (27 perfs.) written by and starring Fanchon and Marco.

ZIEGFELD FOLLIES OF 1921 6/21/21 (119 perfs.) by Channing Pollock, Gene Buck, Willard Mack, Ralph Spence and Bud De Silva; with Raymond Hitchcock, Fannie Brice, W.C. Fields and Jessie Reed.

THE LOVE LETTER 10/4/21 (31 perfs.) by William Le Baron, music by Victor Jacobi; with Fred and Adele Astaire, Marjorie Gateson, Alice Brady and John Charles Thomas.

GOOD MORNING DEARIE 11/1/21 (347 perfs.) by Anne Caldwell, music by Jerome Kern; with Louise Groody, Oscar Shaw, Harland Dixon, William Kent and Roberta Beatty.

1922

GEORGE WHITE'S SCANDAL OF 1922 8/28/22 (89 perfs.) book by George White, W.C. Fields & Andy Rice, music by George Gershwin; with George White, Pearl Regay, W.C. Fields, Lester Allen and Paul Whiteman.

HOLLY DARLING 11/13/22 (101 total perfs.) with Jack Donahue. (First opened at the Liberty Theatre 9/1/22.)

THE BUNCH AND JUDY 11/28/22 (65 perfs.) by Anne Caldwell and Hugh Ford, lyrics by Anne Caldwell, music by Jerome Kern; with Joseph Cawthorne, Fred and Adele Astaire.

1923

LADY BUTTERFLY 1/22/23 (128 perfs.) by Clifford Grey; with Florenze Ames, Marjorie Gateson. (Moved to Astor Theater 3/20/23.)

JACK AND JILL 3/22/23 (92 perfs.) by Frederick Isham and Otto Harbach, music and lyrics by Augustus Barratt; with Clifton Webb, Anne Pennington, Brooke Johns and Donald MacDonald.

GEORGE WHITE'S SCANDALS 6/18/23 (168 perfs.) by George White and W.K. Wells, music by George Gershwin, lyrics by B.G. DeSylva, and Ray Goetz Ballard; with Winnie Lightnor, Lester Allen and Tom Patricola.

KEEP KOOL 7/1/24 (148 total perfs.) book and lyrics by Paul Gerard Smith, music by Jack Frost; with Hazel Dawn, Charles King and Johnny Dooley. (First opened at the Morosco theater 5/22/24.)

STEPPING STONES 11/6/23 (241 perfs.) by Anne Caldwell and R.H. Burnside, music by Jerome Kern; with Jack Whiting, Ruth White and Fred and Dorothy Stone.

#### 1924

STEPPING STONES 9/1/24 (40 perfs.) by Anne Caldwell and R.H. Burnside, music by Jerome Kern.

THE GRAB BAG 10/6/24 (184 perfs.) book, lyrics and music by Ed Wynn; with Ed Wynn, Marian Fairbanks and Ralph Riggs.

#### 1925

THE LITTLE MINISTER 3/23/25 (16 perfs.) by James M. Barrie; with Ruth Chatterton and Ralph Forbes.

AREN'T WE ALL 4/13/25 (16 perfs.) by Frederick Lonsdale.

NO! NO! NANETTE! 9/16/25 (329 perfs.) by Otto Harbach and Frank Mandel, lyrics by Irving Cesar, Otto Harbach, music by Vincent Youmans; with Louise Groody, Charles Winninger, Mary Lawlor, Lillian MacKenzie and Jack Barker.

#### 1926

NO FOOLIN' 6/24/26 (108 perfs.) Ziegfeld Revue by Gene Buck, Irving Caesar and James Hanly, music by Rudolf Friml; with James Barton, Andrew Tombes, Charles King, Peggy Fesis and Claire Luce.

CRISS CROSS 10/12/26 (210 perfs.) by Otto Harbach and Anne Caldwell, music by Jerome Kern; with Fred Stone.

#### 1928

SHE'S MY BABY 1/3/28 (71 perfs.) by Bert Kalmar and Harry Ruby, lyrics by Lorenz Hart, music by Richard Rodgers; with William Frawley, Irene Dunne, Jack Whiting, Beatrice Lillie and Clifton Webb.

THREE CHEERS 10/15/28 (209 perfs.) book by Anne Caldwell and R.H. Burnside, music by Raymond Hubbell; with Patsy Kelly, Dorothy Stone, Alan Edwards, Andrew Tombes and Will Rogers.

1931

THE CAT AND THE FIDDLE 10/15/31 (395 perfs.) by Otto Harbach, music by Jerome Kern; with Bettina Hall, Georges Metaxa, Odette Myrtil and Eddie Foy, Jr.

1932-58

Theater converted to a movie house in 1932, reopened as the Lunt-Fontanne in May 1958.

1958

THE VISIT 5/5/58 (189 total perfs.) by Frederick Duerrenmatt; with Alfred Lunt and Lynn Fontanne. (Moved to Morosco Theater 8/20/58.)

GOLDILOCKS 10/11/58 (161 perfs.) by Walter and Jean Kerr, music by LeRoy Anderson, lyrics by Joan Ford; with Elaine Stritch, Pat Stanley, Don Ameche, Russell Nype, Margaret Hamilton and Nathaniel Frey.

1959

BALLETS AFRICAINS DE KEITA FODEBA 3/2/59 (48 perfs.). (First opened at the Martin Beck Theater 2/16/59.)

MUCH ADO ABOUT NOTHING 9/17/59 (58 perfs.) by William Shakespeare; with Margaret Leighton, Betsy Von Furstenberg, George Rose, Sir John Gielgud, Donald Moffat, Jean Marsh and Nancy Marchand.

THE SOUND OF MUSIC 11/16/59 (1,443 perfs.) book by Howard Lindsay and Russell Crouse, lyrics by Oscar Hammerstein II, music by Richard Rogers; with Mary Martin, Theodore Bikel, Patricia Neway, Laurie Peters, Brian Davis, Marion Marlowe and Kurt Kasznar. (Moved to the Mark Hellinger Theater.)

1962

LITTLE ME 11/17/62 (257 perfs.) book by Neil Simon based on a novel by Patrick Dennis, music by Cy Coleman, lyrics by Carolyn Leigh; with Sid Caesar, Nancy Andrews, Gretchen Cryer, Virginia Martin, Joey Faye, Mort Marshall, Mickey Deems and Swen Swenson.

1963

ARTURO UI 11/11/63 (8 perfs.) by Bertolt Brecht; with Christopher Plummer, Henry Lascoe, Murvyn Vye, Tom Pedi, James Coco and Madeline Sherwood.

1964

LUTHER 1/13/64 (212 perfs.) by John Osborne; with Albert Finney, Kenneth J. Warren, John Moffatt, Peter Bull, Frank Shelley and Ted Thurston. (First opened at the St. James Theater 9/25/63.)

HAMLET 4/9/64 (137 perfs.) by William Shakespeare; with Richard Burton, Eileen Herlie, Hume Cronyn, William Redfield and Alfred Drake.

WEINER BLUT (revival) 9/11/64 (27 perfs.) music by Johann Strauss, libretto by Victor Leon & Leo Stein.

BEN FRANKLIN IN PARIS 10/27/64 (215 perfs.) by Sidney Michaels, music by Mark Sandrich; with Robert Preston, Ulla Sallert and Susan Watson.

1965

BAJOUR 5/10/65 (232 perfs.) by Ernest Kinov, based on New Yorker stories by Joseph Mitchell; with Chita Rivera, Nancy Dussault, Herschel Bernardi, Robert Burr and Mae Questel. (First opened at the Shubert Theater 11/23/64.)

SKYSCRAPER 11/13/65 (241 perfs.) by Peter Stone, music by James Van Heusen, lyrics by Sammy Cahn; with Julie Harris, Charles Nelson Reilly, Peter L. Marshall and Rex Everhart.

1966

WALKING HAPPY 11/26/66 (161 perfs.) by Roger O. Hirson and Ketti Frings, lyrics by Sammy Cahn, music by James Van Heusen; with Norman Wisdom, Louise Troy, George Rose and Lucille Benson.

1967

MARLENE DIETRICH 10/9/67 (48 perfs.).

HOW NOW DOW JONES 12/7/67 (221 perfs.) by Max Schulman; with Anthony Roberts, Brenda Vaccaro, Hiram Sherman, Rex Everhart, Tommy Tune and Barnard Hughes.

1968

HER FIRST ROMAN 10/20/68 (17 perfs.) by Ervin Drake, based on a play by George Bernard Shaw; with Leslie Uggums, Richard Kiley, Claudia McNeil, Earl Montgomery, Brooks Morton, Larry Douglas and Bruce MacKay.

YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING 12/2/68 (756 total perfs.) by Robert Anderson; with George Grizzard, Eileen Heckart, Martin Balsam and Melinda Dillon. (First opened at the Ambassador Theater 3/13/67; moved to the Broadhurst 6/24/68.)

1969

COME SUMMER 3/18/69 (7 perfs.) by Will Holt; with Ray Bolger, Margaret Hamilton, Cathryn Damon and David Cryer.

HAMLET 5/1/69 (52 perfs.) by William Shakespeare; with Nicol Williamson, Michael Pennington, Francesca Annis.

THE NEW MUSIC HALL OF ISRAEL 10/2/69 (77 perfs.).

LA STRADA 12/14/69 (1 perf.) by Charles K. Peck, Jr.; with Larry Kert, Bernadette Peters and Lucille Patton.

1970

LOOK TO THE LILLIES 3/29/70 (25 perfs.) by Leonard Spigelgass; with Shirley Booth, Al Freeman, Jr., Taina Elg and Carmen Alvarez.

THE ROTHSCHILDS 10/19/70 (505 perfs.) by Sherman Yellen, music by Jerry Bock, lyrics by Sheldon Harnick; with Hal Linden, Leila Martin, Paul Hecht, Keene Curtis and Jill Clayburgh.

1971

TO LIVE ANOTHER SUMMER, TO PASS ANOTHER WINTER 10/21/71 (172 perfs.); revue by Hayim Hefer, music by Dov Seltzer. (Opened at the Helen Hayes Theater.)

1972

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM 3/30/72 (156 perfs.) by Burt Shevelove and Larry Gelbart; with Phil Sivers, Larry Blyden, Reginald Owens and Pamela Hall.

6 RMS RIV VU 10/17/72 (247 perfs.) by Bob Randall; with Jane Alexander and Jerry Orbach. (Opened at the Helen Hayes Theater.)

AMBASSADOR 11/19/72 (9 perfs.) by Don Ettlinger; with Anna Marie Barlow, Howard Keel and Danielle Darrieux.



THE SUNSHINE BOYS (538 total perfs.) by Neil Simon; with Jack Albertson, Sam Levene and Lewis J. Stadlen. (Opened at the Broadhurst Theater 12/20/72.)

1973

THE PAJAMA GAME (revival) 12/9/73 (65 perfs.) by George Abbott and Richard Bissell; with Hal Linden, Barbara McNair, Cab Calloway, Tiger Haynes, Mary Jo Catlett and Sharon Miller.

1974

WHO'S WHO IN HELL 12/9/74 (8 perfs.) by Peter Ustinov; with Peter Ustinov, George S. Irving and Beau Bridges.

RAISIN 1/14/75 (847 total perfs.) by Robert Nemiroff and Charlotte Zaltzberg, based on a play by Lorraine Hansberry, music by Judd Woldin, lyrics by Robert Brittain; with Virginia Capero.

1976

REX 4/25/76 (49 perfs.) by Sherman Yellen; with Nicol Williamson, Tom Aldredge, Barbara Andres, Glenn Close, Penny Fuller and April Shawhan.

MY FAIR LADY 12/9/76 (377 total perfs.) book and lyrics by Alan J. Lerner, music by Frederick Loewe; with George Rose, Ian Richardson and Christine Andreas. (First opened at the St. James Theater, 3/25/76.)

1978

PAUL ROBESON 1/19/78 (77 perfs.) by Phillip Hayes Dean; with James Earl Jones and Burt Wallace.

HELLO, DOLLY 3/5/78 (147 perfs.) by Michael Stewart; with Carol Channing, Eddie Bracken, Lee Roy Reams, Florence Lacey and Alexandra Korey.

A BROADWAY MUSICAL 12/21/78 (1 perf.) by William F. Brown; with Warren Berlinger, Patti Karr and Tiger Haynes.

1979

BEATLEMANIA 3/1/79 with Joe Peconno, Mitch Weissman and Leslie Fradkin. (First opened at the Winter Garden Theater 6/1/77.)

PETER PAN 9/6/79 (550 perfs.) by James M. Barrie; with Sandy Duncan, George Rose and Arnold Soboloff.

1981

SOPHISTICATED LADIES 3/1/81 (767 perfs.); by Donald McKayle based on the music of Duke Ellington; with Judith Jamison and Gregory Hines.

1983

CHARLES AZNAVOUR 3/14/83 (14 perfs.).

PRIVATE LIVES 5/8/83 (63 perfs.) by Noel Coward; with Elizabeth Taylor and Richard Burton.

THE CORN IS GREEN 8/232/83 (32 perfs.) by Emlyn Williams; with Cicely Tyson.

PEG 12/14/83 (5 perfs.) by and with Peggy Lee.

1984

THE WIZ 5/24/84 (13 perfs.) by William F. Brown, music and lyrics by Charlie Smalls; with Stephanie Mills.

DOUG HENNING AND HIS WORLD OF MAGIC 12/11/84 (60 perfs.)



Lunt-Fontanne Theater  
203-217 West 46th Street  
Manhattan

Built: 1909-10  
Architect: Carrere & Hastings