

Landmarks Preservation Commission  
December 8, 1987; Designation List 197  
LP-1352

LYCEUM THEATER, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor up to the first balcony floor; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling; 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; 149-157 West 45th Street, Manhattan. Built: 1902-03; architects, Herts & Tallant.

Landmark Site: Borough of Manhattan Tax Map Block 998, Lot 8.

On June 14 and 15, 1982, the Landmarks Preservation Commission held a public hearing on the proposed designation as an interior Landmark of the Lyceum Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor down to the basement, the staircases leading from the first floor up to the first balcony floor; the basement interior consisting of the basement lounge; the first balcony floor interior consisting of the mezzanine lounge, the first balcony, the upper part of the auditorium, the upper part of the stage house, the staircases leading from the first balcony floor up to the second balcony floor; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling, the upper part of the stage house; and the fixtures and interior components of these spaces, including but not limited to, wall, ceiling, and floor surfaces, doors, stair railings and attached decorative elements; and the proposed designation of the related Landmark Site (Item No. 48). 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 of the theater was among those speaking in opposition to designation. The Commission has received many letters and other expressions of support in favor of this designation.

#### DESCRIPTION AND ANALYSIS

The interior of the Lyceum Theater survives today as one of the historic theater interiors that symbolize American theater for both New York and the nation. Built in 1902-03, the Lyceum was part of a burst in theater construction that shaped the character of Times Square as the new heart of New York's theater district. It is one of the very few turn-of-the-century theaters still standing in the Broadway/Times Square area.

The Lyceum (originally the New Lyceum) was built for Daniel Frohman, a prominent turn-of-the-century impresario. With twenty years of theater experience behind him, Frohman hoped to create a sumptuous new theater that would provide a suitable setting for the star productions for which he was famous. With that intention, he hired the firm of Herts & Tallant to design the theater that would embody his dreams, and become his headquarters for the next four decades.

Herts & Tallant, the architects of the Lyceum, earned a reputation as one of New York's most skilled firms of theater designers. For the Lyceum, they produced one of their finest designs, a handsome, Beaux-Arts style interior, with elaborate classically-inspired detail.

As a Herts & Tallant designed theater, built to showcase the productions of Daniel Frohman, the Lyceum represents a special aspect of the nation's theatrical history. Beyond its historical importance, its interior is an unusually elegant Beaux-Arts style design by the acknowledged masters of Broadway theater architecture.

For three quarters of a century, beginning with Daniel Frohman's productions, the Lyceum Theater interior 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 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,<sup>3</sup> the combination system soon killed off the majority of stock companies.<sup>3</sup> By 1904 there were some 420 combination companies touring<sup>4</sup> through thousands of theaters in cities and towns across the country.

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>

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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.<sup>11</sup>

The interior of the Lyceum 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.

### Daniel Frohman

Daniel Frohman built the Lyceum at the peak of his career as one of New York's most successful producer/managers. His productions made the Lyceum one of Broadway's most popular theaters in the early decades of the 20th century.

Born in 1851 in Sandusky, Ohio, Daniel and his brothers Charles and Gustave were fascinated by the theater from a very early age.<sup>1</sup> Daniel Frohman moved to New York as a young man, obtaining a job as a messenger on the staff of the New York Tribune. He later worked for another New York paper, the Daily Graphic.

After leaving the Graphic, Frohman entered the theatrical world as a struggling advance agent for the "Georgia Minstrels." From 1874 to 1878 he booked the troupe for one-night stands from Maine to Florida and as far west as California, experience that later proved invaluable to him.<sup>2</sup>

In 1880 Frohman, with his brothers Charles and Gustave, was invited by Steele MacKaye to join him in the Madison Square Theater. Dramatist, actor, producer and inventor, MacKaye was noted for the technical innovations which he provided in his theaters, most notably the Madison Square, including primitive air-conditioning, electric lighting, folding auditorium chairs, and a double stage which could be raised and lowered for faster scene changes.<sup>3</sup> Daniel became the theater's business manager while his brothers managed the tours. It was on tour that Gustave Frohman discovered the young David Belasco, whom Daniel subsequently brought to New York as stage-manager and play-reader for the Madison Square.<sup>4</sup>

In 1886 Frohman left the Madison Square to become manager of the Lyceum Theater on 23rd Street.<sup>5</sup> The Lyceum had been built for MacKaye, but he had been forced to give up management after only one season. Frohman brought in Belasco as stage manager and began to assemble a stock company. His intention at the Lyceum, he later wrote, was "to try my luck with modern dramas, especially American comedies." He hoped to be able to match the prestige of such older repertory houses as Wallack's and Palmer's Union Square Company.

Frohman's first production at the Lyceum was The Highest Bidder, an old play revised by Belasco and the young male lead E. H. Sothorn. Subsequently Belasco was to collaborate with Henry C. De Mille on three more plays, The Wife, Lord Chumley, and The Charity Ball. Exactly tailored to the talents of the Lyceum company, they helped make the Lyceum one of the most popular and successful theaters in New York.<sup>7</sup> When Belasco struck out on his own in 1890, Frohman continued his policy of mixing modern American works with the best in European drama. His company became known



as a star factory featuring such players as Henry Miller, E.H. Sothern, Maude Adams, Effie Shannon and Annie Russell.<sup>8</sup>

In 1899, recognizing that the days of the Lyceum were numbered, Frohman moved his stock company to Daly's Theater on Broadway and 30th Street.<sup>9</sup> The Lyceum continued to operate as a combination house featuring shows produced by Frohman and his brother Charles until 1902 when it was torn down to make way for the Metropolitan Life Insurance Company's new offices. At that time Daniel Frohman decided to join in the migration of producers to the Broadway-42nd Street area, and built the New Lyceum Theater on West 45th Street. Unlike his brother Charles, who controlled six theaters in New York and over 200 others throughout the United States, Daniel Frohman limited his interests to this theater. He did, however, become involved in the early days of movie-making when he assisted Adolph Zukor in organizing the Famous Players Film Company in 1912. As Zukor's liaison to the theatrical world, Frohman was responsible for selecting The Prisoner of Zenda as the first feature film to be made in America. He subsequently engaged James O'Neill for a film version of The Count of Monte Christo and Mrs. Fiske for Tess of the D'Ubervilles and placed John Barrymore, Marie Doro, and his discovery Mary Pickford, under contract to Famous Players.

In 1915 when Charles Frohman drowned on the Lusitania, Daniel took on additional responsibilities as the administrator of office affairs and joint manager of Charles Frohman Inc. After 1917, Frohman appears to have gradually given up producing, deriving his income principally from the Lyceum which he leased to other producers, notably his former protege David Belasco. His late years were devoted primarily to writing, lecturing, and to the direction of the Actors Fund, a charitable organization for the benefit of sick and indigent actors which he headed for 37 years. Frohman died in 1940, a respected and much loved member of the theatrical community.

(GH)

#### Notes

1. Biographical details on Frohman are based on his autobiography: Daniel Frohman, Daniel Frohman Presents: An Autobiography (New York: Claude Kendall & Willoughby Sharp, 1935).
2. Ibid, p. 37.
3. For MacKaye see Wade Chester Curry, "Steele MacKaye: Producer and Director," PhD dissertation, University of Illinois, Urbana, 1958; Percy MacKaye, Epoch, the Life of Steele MacKaye, 2 vols (New York: Boni and Liveright, 1927).
4. Frohman, 40-43; Robert Leo Kleinfield, "The Theatrical Career of David Belasco," PhD dissertation, Harvard University, 1956, pp. 83-84; Craig Timberlake, The Life and Work of David Belasco, the Bishop of Broadway (New York: Library Publishers, 1954), pp. 108-123.

5. On the early days of the Lyceum and the machinations that led to Frohman's gaining control of the theater see Curry, pp. 79-89, 95-97, 223-227; Kleinfield, pp. 140-152, 168-180.
6. Frohman, p. 63.
7. Kleinfield, pp. 152-168.
8. Daniel Frohman, Memories of A Manager, Reminiscences of the Old Lyceum and Some Players of the Last Quarter Century (Garden City, N.Y.: Doubleday, Page & Co., 1911), especially pp. 4, 205-211.
9. Faced with conditions that made stock companies economically unviable, Frohman dissolved the Lyceum Company in 1902. His lease at Daly's expired in 1905 and was not renewed. Frohman, Memories, 131-132, 205-215.
10. For Frohman's involvement in film see Daniel Frohman Presents, pp. 275-286; Adolph Zukor and Dale Kramer, The Public Is Never Wrong (New York: G.P. Putnam's Sons, 1953), pp. 64-83; Robinson Locke Collection of Dramatic Scrapbooks, s.v. Frohman, Daniel, ser. 2, v. 187: "Marie Doro and Daniel Frohman," p. 97; "What Frohman Gave the Movies," p. 104.

### Herts & Tallant

Many of Broadway's finest theaters owe their design to the firm of Herts & Tallant. Henry Beaumont Herts (1871-1933) and Hugh Tallant (1869-1952) together earned a reputation as among New York's (and America's) most skilled theater architects, both as technical innovators and as inventive designers.

Herts, son of Henry B. Herts of the Herts Brothers firm of decorators, left college to work in the office of Bruce Price, a well-established New York architect with a national reputation. Price, impressed with his abilities, encouraged him to attend the Columbia School of Mines, forerunner of the Columbia School of Architecture. While a student, he entered and won a competition to design the Columbus Memorial Arch. From Columbia, Herts went on to the Ecole des Beaux-Arts in Paris, where he met his future partner Hugh Tallant.<sup>1</sup>

Tallant studied mathematics and engineering at Harvard, graduating in 1891 with both an A.B. and A.M. degree. After a year spent working in the office of Shepley, Rutan and Coolidge, he won a fellowship which enabled him to study abroad. Studying at the Ecole des Beaux-Arts, from 1883 to 1886, he won many prizes and honors.<sup>2</sup> Herts and Tallant worked on many student projects together in Paris, and in 1897, after returning to New York, joined in a partnership which lasted until 1911.<sup>3</sup>

Although Herts and Tallant accepted commissions for various building types, they became best known as specialists in theater design. Their career spanned the gradual change in the American theater from the 19th- to the 20th-century pattern. Consequently their theater commissions ranged

from a repertory house for a 19th-century impresario (the Lyceum for Daniel Frohman, 1903, a designated New York City Landmark), and theaters for the infamous Klaw & Erlanger Theatrical Syndicate (the New Amsterdam, 1903, a designated New York City Landmark and Interior Landmark, and the Liberty, 1904), to houses for the Shubert organization, the classic embodiment of the 20th-century theatrical entrepreneur (the Shubert and the Booth theaters, 1912-13, Herts alone). Other New York theaters included the Gaiety (at Broadway and 46th Street, 1907-09, demolished), the remodeling of the old Lenox Lyceum into the German Theater (Madison Avenue at 59th Street, 1908, demolished), the Brooklyn Academy of Music (1908, in the Brooklyn Academy of Music Historic District), the Folies Bergere (later the Helen Hayes, 210 West 46th Street, 1911, demolished), and the Longacre (1912-13, Herts alone).

Practicing in a period of great theater expansion, Herts and Tallant were able to bring to their new theaters a propitious combination of design talent and technical expertise. Tallant became quite knowledgeable in the field of theater acoustics, and published on the subject, as well as on the history of theater design, in contemporary architectural periodicals.<sup>4</sup> Herts's understanding of structural techniques led him to invent the cantilever arch method of theater balcony construction (first used at the New Amsterdam Theater, 1903), which eliminated the need for supporting pillars and thus improved auditorium sight lines.<sup>5</sup> Together, Herts and Tallant brought back from Paris a familiarity with modern French design which they applied to great effect in all the theaters they built on Broadway<sup>6</sup>

Herts & Tallant's earlier theaters (the Lyceum, New Amsterdam, Liberty, and German) in a theatrical version of the Beaux-Arts style, brought an elaborate, elegant and ornamental look to New York's stock of playhouses. The Lyceum is probably the finest surviving Beaux-Arts theater in the country.<sup>7</sup> Besides their Beaux-Arts training, Herts and Tallant brought to New York their firsthand knowledge of the Art Nouveau style current in Belgium and France, and in the New Amsterdam created an outstanding Art Nouveau interior.<sup>8</sup> Herts, although trained as an architect,<sup>9</sup> was also a painter, and while in Paris had several works exhibited. His interests may have been the source for the elaborate paintings and reliefs with which so many of the firm's theaters were adorned. Similarly elaborate and eminently theatrical were their designs for the German Theater,<sup>10</sup> and, though on a smaller scale, also the Liberty.

The firm's later theaters, including the Gaiety, Folies Bergere, Longacre, and the Shubert and Booth, were equally elaborate in detail, but tended to a more restrained classicism in keeping with changing architectural tastes. Interior ornament ranged from the intimate Jacobean paneling of the smaller Booth, to the grand cycle of paintings in the larger Shubert. The double exterior of the latter two was said to be based on Venetian precedents, and relied for its effect on contrasts between brick and terra-cotta adorned with a polychromatic sgraffito ornament.<sup>11</sup>

Non-theatrical commissions by the firm included a new facade at 232 West End Avenue for Abraham Erlanger's house (in 1903-04, the same years in which they designed Klaw & Erlanger's New Amsterdam and Liberty Theaters); the City Athletic Club (50 West 54th Street, 1909); a new grandstand for the Polo Grounds in Manhattan (1912, Herts alone, demolished); and a

number of buildings for New York's Jewish community, including a remodeling of the old Harmonie Club (45 West 42nd Street, 1897-1898, demolished); the Aguilar Free Library (110th Street, 1898, and alterations 1904-05); the Guggenheim Mausoleum (1900) at Salem Fields Cemetery, Brooklyn, the cemetery of Temple Emanuel; the Isaac L. Rice Mansion (346 West 89th Street, 1901-03, a designated New York City Landmark); and the synagogue of Congregation Bnai Jeshurun (257 West 88th Street, 1917, Henry Herts and Walter S. Schneider).

After the partnership was dissolved in 1911, Tallant joined the firm of Lord & Hewlitt (which became Lord, Hewlitt & Tallant), while Herts continued on his own. Herts is not known to have designed any theaters after World War I, but he remained active as an architect. An expert in fireproofing (an important component of theater design), he aided New York's Fire Department in drafting the City's building code. He also served as architect for the Playground Commission of New York.<sup>12</sup>

Herts and Tallant designed theaters together for just over a decade, and Herts did only a few more in the years immediately following, but they produced the finest surviving theaters in New York. Moreover, they influenced the architecture of the theater district well beyond their own few surviving structures by training Herbert J. Krapp, an architect in their office who went on to design numerous other Broadway theaters.

(EH, AR)

#### Notes

1. Abbot Halstead Moore, "Individualism in Architecture: The Work of Herts & Tallant," Architectural Record 15 (January 1904), 66. See also Henry B. Herts, obituary, New York Times, March 28, 1933, p. 19.
2. Ibid.
3. The date of the establishment of the partnership has been ascertained through examination of Trow's Business Directories for the period. Because of an error in Herts's New York Times obituary, it often has been stated that the partnership was established in 1900.
4. Hugh Tallant, "Hints on Architectural Acoustics," The Brickbuilder, 19 (May 1910), 111-116; (July 1910), 155-158; (Aug. 1910), 177-180; (Sept. 1910), 199-203; (Oct. 1910), 221-225; (Nov. 1910), 243-247; (Dec. 1910), 265-270. Also, "Architectural Acoustics," The Brickbuilder, 22 (Oct. 1913), 225-228. On theater history: "The American Theater: Its Antecedents and Characteristics," The Brickbuilder, 23 (Dec. 1914), 285-290; 24 (Jan. 1915), 17-22.
5. Moore, p. 66; and Herts obituary.
6. It is not known which of the two partners was chiefly responsible for design, but only Herts is known to have continued designing theaters after the dissolution of the partnership.

7. Landmarks Preservation Commission, Lyceum Theatre Designation Report (LP-0803), prepared by Marjorie Pearson (New York: City of New York, 1974).
8. Landmarks Preservation Commission, New Amsterdam Theater Interior Designation Report (LP-1027), prepared by Marjorie Pearson (New York: City of New York, 1979).
9. Moore, p. 66.
10. See H.W. Frohne, "The German Theatre in New York," Architectural Record 24 (December 1908), 408-416.
11. "Shubert Theater," The American Architect, 104 (November 19, 1913), pls.
12. Herts obituary.

#### The New Lyceum

Frohman's New Lyceum opened in late 1903 as part of a small explosion of theater building in the newly developing Broadway/Times Square theater district. It was one of five new theaters off Times Square, the other four being the Hudson, the Lyric, the New Amsterdam, and the Liberty (the latter two also designed by Herts & Tallant). Besides these, at either extreme of the theater district, the Drury Lane (demolished) on 34th Street and the Majestic (demolished) on Grand (now Columbus) Circle were being built. On 42nd Street David Belasco had leased Hammerstein's Republic Theater (built in 1899) and remodeled it as the Belasco Theater (today the Victory), while elsewhere the Empire (demolished) and the New York (demolished) were also being refurbished.<sup>1</sup> The Lyceum survives today, with the Hudson, Lyric, New Amsterdam, Liberty, and Victory, as part of this nucleus of original turn-of-the-century legitimate theaters in the Broadway/Times Square theater district.

The explosion in theater construction was much commented on in the architectural press, as well as in the real-estate press and the theatrical world. Notice was taken not only of the numbers, but also of the architectural quality of the buildings, and the consensus was that the new crop of theaters, as well as the renovations of the older ones, showed much higher aesthetic standards than their predecessors:

...all of these new buildings...present both a braver and better appearance to the public than had been the case with the theatres previously erected. ...the truth of this statement is illustrated as much by the reformation, which has been effected in some of the older theatres, as by the character of the new designs. ...the total effect of the new theatrical architecture has been not only to give the public a number of interesting interiors which they can observe and discuss between the acts, but also to establish

a standard of playhouse design, which will have its effect hereafter.<sup>2</sup>

These new theaters have three characteristics which, taken together, put them in a different class from the old theatres. Their location is unexceptional; their excellent planning and ventilation means a great deal for the public comfort, and they show an enormous advance over the earlier New York theatres in good looks. The places of amusement which were built in New York between 1895 and 1901 were both, so far as the interior and so far as the exterior are concerned, exceedingly unattractive, and the general advance shown in the new theatres indicates plainly the improved standards of public taste.<sup>3</sup>

Ground was broken for Frohman's New Lyceum Theater on April 1, 1902, a week after the closing of the old Lyceum on Fourth Avenue between 23rd and 24th Streets. In October the cornerstone was laid for the new theater with thirteen bricks from the old theater placed in the foundation: "the continuity of the Frohman tradition was the keynote of the occasion."<sup>4</sup>

According to a contemporary account:

Daniel Frohman has had many novel ideas of what a theatre should contain, and has never been able to carry them out till now, for the reason that he acquired the Lyceum after it was built, and such was the case at Daly's. In the new house a new system of ventilating will be introduced, the seats will run laterally to the exit, on either side to a court, so that the entire house can be emptied in a few minutes. The seats will be accessible with a spacious lobby and a smoking room, ladies' parlors, a handsome foyer and new ideas of handling the stage will be some of the features. The policy of the house will be the same as that which has been so successful at the old Lyceum.<sup>5</sup>

Frohman specifically intended the New Lyceum to be "the home of drawing-room comedy"<sup>6</sup>

Frohman's overriding concern was to design a theater to suit the needs of a producing company which could mount productions to be sent out on the road. The New Lyceum's design included a fifteen-foot-wide extension, reaching from the rear of the stage back to 46th Street, which contained a paint shop, a property shop, dressing rooms, a designer's office, a director's office, storage space, and whatever else Frohman felt was required to meet the needs of a modern playhouse. Early promotional material for the theater claimed advances<sup>7</sup> in stage technology, dressing room conveniences, heating and ventilation.

The auditorium was small, seating only about 900, since Frohman believed small theaters provided "greater artistic possibilities" and were "always the best kind of house for the manager."<sup>8</sup> As he explained in an interview with the New York Sun, the lower costs of operating a small theater made it possible for a producer "to nurse" a play until it had found its audience. In addition the limited appeal of most productions

meant that the manager of a large theater would often be faced with the costs of mounting a new production mid-season or letting his house go dark, while the manager of a small house could expect to have one play run through the season. Artistically, Frohman believed the small theater best suited to the new naturalistic style of acting then evolving here and on the continent. He said:

Building big theaters now is a return to the old times in which it was necessary for the actors to wear masks to show whether they be tragic or comic.... You may ask how Sothorn and Marlowe when they went down the Academy of Music succeeded in selling out the gallery every night for three weeks. Of course it is perfectly impossible to appreciate the fine points of their acting from such a distance. The gallery was filled during this engagement because they had never played there before and the public thronged to see them at such prices. If they made a habit of going there, however, the persons who had heard them would not go back.<sup>9</sup>

The plan of the Lyceum also served to promote a sense of intimacy. In the words of the promotional brochure:

On entering the auditorium from the foyer the first noticeable feature is the great width of the house as compared with its depth. In this way the seats are all brought forward near the stage, so that there are, so to speak, no rear seats. The total absence of all posts, tie rods, or other structural encumbrances, also greatly facilitates the view of the stage."<sup>10</sup>

The absence of posts was made possible by Herts & Tallant's innovations in cantilevered balconies.

Besides the technical improvements, the rear extension, and the auditorium's arrangement, Herts & Tallant provided Frohman with an extraordinarily handsome theater. Its main facade<sup>11</sup> is a richly adorned Beaux-Arts style design which, again according to the promotional brochure,

with its grand composite order, its large enriched window openings, its statues, and its marble panels and bronze cheneau, recalls in its style and amplitude the best period of Roman art, and strikes at once the keynote of dignity and harmonious richness which characterizes the entire edifice.<sup>12</sup>

The interior continues the elegance of the grand facade:

The entire control of the color scheme and decorations was placed in the hands of the architects, Messrs. Herts and Tallant, who have thus been able to produce a complete harmony throughout, each room having its proper decorative relation to the entire scheme.<sup>13</sup>

A two-balconied house, its auditorium features a grand proscenium arch with flanking boxes covered by projecting hoods, each adorned with oversize

gilded plaster swags and cartouches bearing the monogram "L." The center of the proscenium arch is crowned by an enormous sculptural group representing "Pallas-Arthene [sic], the Goddess of Wisdom, accompanied by Music and Drama",<sup>14</sup> which was considered the focal point of the design:

Starting from the entrance foyer, with its rich simplicity of tone the interest increases through the entire auditorium until it culminates in the superb group of statuary, also the design of the architects, which crowns the proscenium arch.<sup>15</sup>

The oversize plaster ornament is continued across the balcony rails and the walls of the lower auditorium. According to early descriptions, the color scheme "approximates tones of Autumn foliage, running from deep yellow to warm red and brown."<sup>16</sup>

Crowning glory of the interior is its extraordinary ceiling arranged as a series of panels. A large central recessed panel, adorned with a screen flanked by oversize gilded plaster cartouches, is surrounded by narrower panels containing concentric circles of plaster ornament. The rear panel also contains elaborately adorned "L" monograms. Meshed with the plaster ornament are the innumerable lights which together replaced the lighting that would have otherwise been supplied by a chandelier. A specific lighting effect was intended:

There is no chandelier and no single mass of lights in the whole auditorium, it being lit by a glow of imperceptible lights; and none of these lights are visible from the stage, so that they do not shine in the eyes of the actors.<sup>17</sup>

The elaborate design is continued into the theater's foyer, a groin-vaulted space with twin staircases, a small dome with a chandelier, and monogram "L" cartouches above the doors both to the street and to the auditorium. Besides gilded plasterwork, and handsome metal figurines serving as the newel post for each staircase, the foyer is adorned with murals over the entrance doors to the auditorium by James Wall Finn,

the same artist who painted the ceiling of Sherry's ball room, the house of Mr. Stanford White, the residence of Miss Anna Gould, and the St. Regis Hotel.<sup>18</sup>

Of the two murals,

One...contains the portrait of Mrs. Siddons; the other David Garrick in the smiling pose indicative of his famous words, "Tragedy is easy enough, but Comedy is serious business."<sup>19</sup>

The marble in the foyer is from Maryland, and, so it was claimed, "exactly approximates the marble of Athens, of which the Parthenon was constructed."<sup>20</sup>

On opening night the critics had only praise for the theater and its decoration:



[it is] subdued in tone and characterized by elegance and refinement. The prevailing browns and old gold together with the diffused lighting effects are most harmonious. It is a theater that strikes one as being intended for a high-class dramatic performance before a refined and cultured audience.<sup>21</sup>

The Lyceum remained Frohman's home base over the remaining four decades of his life. Early on in the design process, he had instructed Herts and Tallant to alter their plans to include the offices and apartment that he fondly called his "penthouse." Though he had another apartment in the city, Frohman preferred these quarters, spending most of his time there. A small door in the north wall of the dining room provided a full view of the stage below. Even after Frohman lost control of the Lyceum during the Depression, the bank that foreclosed allowed him to keep his now famous offices upstairs.

(AR, WS)

#### Notes

1. "New York's Magnificent New Playhouses," The Theatre Magazine 3 (August 1903), 193-194; A.C. David, "The New Theatres of New York," Architectural Record 16 (Jan 1904), pp. 39-54; "Of Interest to the Building Trades," New York Real Estate Record and Guide 72 (July 4, 1903), 11.
2. David, p. 42. See also "New York's Magnificent New Playhouses."
3. ["These new theatres"], Real Estate Record and Guide 72 (October 31, 1903), 773.
4. Mary C. Henderson, "Daniel Frohman and the Lyceum Theatre," in New Lyceum Theatre, Landmark Ceremony, Tuesday, May 16, 1978, Program (New York: Shubert Organization, 1978).
5. "A New Lyceum Theatre," Feb 10, 1902, from the Robinson Locke Collection of Dramatic Scrapbooks, s.v. Frohman, Daniel, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library, ser. 2, v. 187, p. 15.
6. "New York's Magnificent New Playhouses," p. 193.
7. "The New Lyceum Theatre," Inaugural Night, November 2, 1903. Reproduced in New Lyceum Theatre, Landmark Ceremony Program.
8. "Small Theatres the Best," New York Sun, April 19, 1908, from the Robinson Locke Dramatic Scrapbooks, s.v. Frohman, Daniel, ser. 2, v. 187, p. 33.
9. Ibid.
10. "The New Lyceum Theatre."

11. Designated a New York City Landmark in 1974.
12. "The New Lyceum Theatre."
13. Ibid.
14. Ibid.
15. Ibid.
16. Ibid.
17. Ibid. A similar replacement of a chandelier by numbers of small lights was tried at the Hudson Theater, built the same year, but later theaters reverted to the use of chandeliers.
18. Ibid.
19. Ibid.
20. Ibid.
21. "The Lyceum Theatre, Forty-fifth Street," Architects and Builders Magazine 36 (February 1904), 193.

### The Lyceum as a Playhouse<sup>1</sup>

The Lyceum opened on November 2, 1903 with E.H. Sothorn in his new hit, The Proud Prince. One of the leading dramatic actors of the day, Sothorn had appeared in Frohman's first production at the old Lyceum and had risen to prominence under Frohman's management; thus it was considered particularly appropriate for Sothorn to open the new house. He was succeeded by another prominent male star, William Gillette, in the American debut of James M. Barrie's classic comedy The Admirable Crichton. The next season brought a star-studded production of The Other Girl with Selena Royle, Elsie De Wolfe, Richard Bennett and Lionel Barrymore, and the farewell performance of the famous 19th-century actress Mrs. G.H. Gilbert in Granny. In 1905 Frohman's wife, Margaret Illington, starred in Augustus Thomas' hit comedy Mrs. Leffingwell's Boots, and Ethel Barrymore was a memorable Nora in Ibsen's A Doll's House. Then in November, 1905 the theater had one of its biggest hits, The Lion and the Mouse (686 performances), a romantic drama that pitted a feisty heroine against an unscrupulous businessman bearing more than a passing resemblance to John D. Rockefeller. Other important productions from the early years of the theater were Our Mrs. McChesney with Ethel Barrymore (1915, 151 performances), Tiger Rose with Lenore Ulric (1917, 384 performances), Daddies with Jeanne Eagels and George Abbott (1918, 340 performances) and The Gold Diggers with Ina Claire (1919, 790 performances).

On July 12, 1912, the first feature film, Queen Elizabeth, with Sarah Bernhardt, made its American premiere at the Lyceum.<sup>2</sup>

Romantic comedy predominated in the 1920s with such shows as The Grand

Duke (1912, 131 performances), Shore Leave (1922, 151 performances), and Naughty Cinderella (1925, 121 performances). In addition there were a number of productions of the classics including the Merchant of Venice with David Warfield (1922), The School for Scandal with Ethel Barrymore (1923) and Antony and Cleopatra with Jane Cowl (1924). Leslie Howard closed out the decade with the fantasy romance Berkeley Square which played 229 performances and later was made into a successful movie.

The early Depression years were difficult ones at the Lyceum with most shows closing after only a handful of performances. A happy exception was Payment Deferred, a British thriller that introduced Charles Laughton and Elsa Lanchester to American audiences in 1937. A solid hit came in 1933 with Sailor Beware, a bawdy, naval comedy starring Bruce MacFarland and Audrey Christie that went on to run 500 performances. Subsequent highlights of the 1930s included Sidney Howard's Ode to Liberty with Ina Claire and Walter Slezak (1934, 66 performances), Pre-Honeymoon with Jessie Royce Landis (1936, 253 performances), Having A Wonderful Time with John Garfield and Katherine Locke (1937, 310 performances) and J.B. Priestley's When We Are Married with Estelle Winwood and Alison Skipworth (1939, 156 performances).

In 1939 the theater was threatened with demolition, but the following year it was purchased from the Bowery Savings Bank for a reported \$240,000 by Max Gordon, George S. Kaufman, Marcus Hyman, and Sam Harris. One of the first productions under the new ownership was George S. Kaufman and Moss Hart's George Washington Slept Here. Other hits of the 1940s were Junior Miss which ran for 710 performances, The Doughgirls with Arlene Francis, and The Late George Apley based on a novel by John P. Marquand. In 1946, Judy Holliday delighted audiences with her portrayal of Billie Dawn in Born Yesterday, written by Garson Kanin; it ran for 1,642 performances, the Lyceum's longest running production.

Clifford Odets' The Country Girl was the Lyceum's first hit of the 1950s, playing 235 performances and winning a Tony Award for actress Uta Hagen. Two hit comedies with Melvyn Douglas followed, Glad Tidings in 1951 and Time Out for Ginger in 1952. Anastasia of 1954 also proved to be a great success, winning critical acclaim for its stars Viveca Lindfors and Eugenie Leontovich. A year later, Ben Gazzara, Shelley Winters, Harry Guardino and Anthony Franciosa appeared in Michael Gazzo's powerful drama of drug addiction, A Hatful of Rain.

In the late 1950s and 1960s the Lyceum housed some of the most important works of the new school of British playwrighting including John Osborne's Look Back in Anger with Kenneth Haigh, Alan Bates and Mary Ure (1957), Shelagh Delaney's A Taste of Honey with Angela Lansbury and Joan Plowright (1960), and Harold Pinter's The Caretaker with Alan Bates, Robert Shaw and Donald Pleasance (1961).

The Lyceum entered a new era in 1965 when the theater became the home of the APA-Phoenix Repertory Company. Under the management of T. Edward Hambleton, such plays were presented as The School for Scandal, You Can't Take It With You, The Cherry Orchard, Hamlet, and The Cocktail Party with casts that included Helen Hayes, Rosemary Harris, Donald Moffat and Ellis Rabb.

In the spring of 1969, the APA-Phoenix company was dissolved and the Lyceum was once again used for independent productions. The following October, Jack Gilford, Dorothy Loudon and Hal Linden opened in Three Men on a Horse which achieved a respectable 100-performance run. Subsequent productions included a dramatization of Brendan Behan's Borstal Boy (1970) which won a Tony and a New York Drama Critics Circle Award, the gospel musical Your Arms Too Short to Box with God (1976), and a successful revival of Paul Osborne's Mornings at Seven (1980) which won Tony Awards for best revival, best direction (Vivian Matalon) and best featured actor (David Rounds).

(GH)

### Notes

1. This production history of the Lyceum 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).
2. "Queen Elizabeth," Dramatic Mirror, July 1912, in the Robinson Locke Collection of Dramatic Scrapbooks, s.v. Bernhardt, Sarah, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library, v. 653, p. 97.

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

Lobby:

The lobby is rectangular space with the north and south walls divided into elliptically-arched sections which rise to a groin-vaulted ceiling with a center dome. Ticket windows are located on the east wall. Curving staircases at the east and west ends of the lobby lead up to the first balcony floor. Doors on the south wall lead into the lobby from the street; doors on the north wall lead into the auditorium.

1) Ornament: Decorative ornament includes but is not limited to the following:

Walls: A marble dado encircles the space. Piers with stylized acanthus-leaf capitals rise to the ribs of the groin-vaulted ceiling. The elliptically-arched wall sections are outlined by foliate moldings.

Similar moldings outline murals (see below under attached fixtures). The doors are surmounted by segmental-arched pediments carried on elongated console brackets. The pediments contain cartouches flanked by cornucopia, topped by feathers, and adorned with the stylized letter "L."

Ceiling: The ribs of the groin vaults are outlined with egg-and-dart moldings and adorned with rosettes. The center dome is outlined by egg-and-dart moldings.

Staircases: The staircase walls have marble dados, and the railings rest on marble bases.

Floor: The floor is covered with marble mosaic and contains a center panel with a stylized "L" surrounded by foliation.

2) Attached fixtures:

Doors: The doors from the street are painted wood with arched glass panels. The arches are surmounted by entablatures adorned with foliation. The paneled wood doors leading into the auditorium are recent replacements but compatible with the original design.

Staircases: The staircase railings on the inner walls are of bronze. The curving outer railings have decorative cast- and wrought-iron spindles supporting a wooden rail. These terminate in cast-iron newel posts surmounted by gilt nude figures.

Murals: Irreplaceable murals painted on canvas portraying the actors Sarah Siddons and David Garrick flanked by idealized female figures are placed above the entrance doors and the doors leading into the auditorium. These murals are the work of James Wall Finn.

Light Fixtures: A gilt-covered candelabra chandelier is suspended from the ceiling dome. Gilt-covered candelabra wall sconces are placed on the piers flanking the auditorium doorways. Cove lighting illuminates the ceiling dome.

Auditorium:

1) Configuration: The configuration of the auditorium consists of a space wider than it is deep with two balconies, an orchestra, a proscenium flanked by boxes, an orchestra pit in front of the stage, an orchestra promenade, a ceiling, a stage opening behind the proscenium arch, and the sloping floor extending towards the proscenium arch.

Orchestra: The walls of the orchestra curve in slightly towards the proscenium.

Proscenium: The proscenium is an elliptical arch.

Balconies: There are two balconies with steeply raked floors.

Boxes: A single first balcony level box with curved front is located at each side of the proscenium.

Ceiling: The ceiling is flat and divided into paneled sections.

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

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

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

## 2) Ornament:

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

Proscenium arch: The proscenium arch is outlined by a wide band with foliation and egg-and-dart moldings. Centered on the arch is a swag-adorned console bracket which supports a broken pediment flanked by scrolled console brackets with swags. Set in the pediment is a figure of Pallas Athene in an aedicule flanked by reclining semi-nude female figures representing music and drama. A wide frieze extends from the pediment to meet the box sections. It is adorned with thin elongated brackets surmounted by foliate bands.

Orchestra: The side walls of the orchestra are covered with decorative wood paneling, some original and some recent replacements. Stylized pediments with foliation and egg-and-dart moldings rise above the paneling.

Orchestra promenade: The rear wall of the orchestra promenade is covered with decorative wood paneling containing arched motifs surmounted by cartouches.

Boxes: Each box has a curved front with decorative panels created by foliation and bands of acanthus leaves and laurel leaves. It is set beneath a projecting elliptically arched opening carried on fluted and banded Ionic columns set on paneled bases. This creates a hood above each box. Each box is set on piers with stylized foliate capitals supporting console brackets. The arch is outlined by a decorative molding. Centered on the arch is a cartouche with foliate surround and adorned with a stylized "L." A leafy swag is suspended from the cartouche. The rear wall of each box has a paneled wood dado and two openings outlined by a continuous foliate molding.

Balconies: The side and rear walls of both balconies have paneled wood dados. On the rear wall of the first balcony, now blind openings are framed with decorative surrounds with cartouches. The undersides of the balconies have wide bands with foliate decoration at their front edges. The decoration of the balcony fronts is a continuation of the decoration of the box fronts. This consists of panels created by foliation and elongated, stylized brackets, above acanthus leaf and laurel leaf moldings.

Ceiling: The ceiling rises from a cove adorned with bellflower motifs and set off by swag-adorned console brackets. Fruit and flower-adorned bands decorate the ribs which create the ceiling panels. A large rectangular center panel is outlined by modillions and contains latticework and cartouches with floral motifs. The surrounding panels have circular motifs created by foliate moldings and flanked by cartouches with murals or stylized "L's." The rear portion of the ceiling above the second balcony is covered with guilloche moldings.

3) Attached fixtures:

Boxes: Curvilinear bronze railings are placed on top of the boxes.

Murals: Murals painted on canvas are placed in cartouches on the ceiling.

Light fixtures: Candelabra-type chandeliers are suspended above the boxes. Candelabra-type wall sconces are placed on the side walls. Crystal light fixtures are placed on the undersides of the balconies. The ceiling panels contain cove lighting which illuminates the various sections of the ceiling.

4) Known alterations: The orchestra level boxes have been removed and new wood paneling inserted on the walls. Sections of wood paneling have been replaced on other portions of the walls. The light fixtures are non-historic additions; the original lighting was from indirect sources. A light rail has been placed in front of the second balcony. A modern technical booth has been installed at the rear of the second balcony as has a light bridge. Air conditioning vents have been placed above and below the boxes. The current color scheme enhances the effect of ornament. The original color scheme "approximate[d] tones of Autumn foliage, running from deep yellow to warm red and brown."<sup>3</sup>

(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.
3. "The New Lyceum Theatre," Inaugural Night, November 2, 1903. Reproduced in Lyceum Theater, Landmark Ceremony, Tuesday, May 16, 1978, Program (New York: Shubert Organization, 1978).

## Conclusion

The Lyceum 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 first group of theaters to be constructed in the newly emerging Times Square theater district, it helped shape the district's character. Today it stands as one of the oldest legitimate Broadway theaters. Built for renowned producer Daniel Frohman, it was designed by Herts & Tallant, the most prestigious of the architectural firms designing Broadway theaters around the turn of the century. As such, the Lyceum represents a special aspect of the nation's theatrical history. Its interior is an unusually handsome example of the elegant Beaux-Arts style of New York's turn-of-the-century theaters.

For three quarters of a century, beginning with Daniel Frohman's productions, the Lyceum Theater Interior 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), and William Speck (WS). Gale Harris (GH) of the Research Department expanded 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 Lyceum Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor up to the first balcony floor; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling; 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; 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 Lyceum Theater (originally the New Lyceum Theater) survives today as one of the historic theaters that symbolize American theater for both New York and the nation; that, built in 1902-04, it is among the oldest legitimate theaters surviving in New York City; that it was part of a turn-of-the-century burst of theater construction that helped shape the character of the newly emerging theater district around Times Square; that it was designed for prominent turn-of-the-century producer Daniel Frohman; that the interior designed for Frohman by theater specialists Herts & Tallant is an unusually elegant Beaux-Arts style design; that its significant architectural features include a lobby with a vaulted domed ceiling and murals, and an auditorium with an elaborate Beaux-Arts style proscenium arch, carved ornament, and elaborate and handsome ceiling; that, as a Herts & Tallant theater designed for Frohman, the Lyceum represents a special aspect of the nation's theatrical history; that for four decades the theater served as Daniel Frohman's theatrical headquarters; that for over three quarters of a century, beginning with Daniel Frohman's productions, the Lyceum Theater has served as home to countless numbers of the 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 Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Interior Landmark the Lyceum Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor up to the first balcony floor; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling; 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; 149-157 West 45th Street, Borough of Manhattan and designates Tax Map Block 998, Lot 8, Borough of Manhattan, as its Landmark Site.

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## APPENDIX

The following production history of the Lyceum 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.

### 1903

- THE PROUD PRINCE 11/2/03 (35 total perfs.) by Justin Huntly McCarthy; with E.H. Sothern. (First opened at the Herald Square Theater 10/12/03.)
- THE ADMIRABLE CRICHTON 11/17/03 (144 perfs.) by James M. Barrie; with William Gillette, Carter Pickford, Harold Heaton and Sybil Campbell.

### 1904

- SAUCY SALLY 4/4/04 (28 perfs.) by F.C. Burnard; with Charles Hawtrey and Arthur Playfair.
- THE OTHER GIRL 5/2/04 (160 total perfs.) by Augustus Thomas; with Frank Burbeck, Selena Royle, Elsie DeWolfe, Richard Bennett and Lionel Barrymore. (First opened at the Criterion Theater 12/29/03.)
- THE SERIO-COMIC GOVERNESS 9/13/04 (41 perfs.) by Israel Zangwill; with Cecilia Loftus.
- GRANNY 10/24/04 (24 perfs.) by Clyde Fitch; with Mrs. G.H. Gilbert and Emmet C. King.
- DAVID GARRICK 11/14/04 (24 perfs.) by T.W. Robertson; with Charles Wyndham, Mary Moore, Frank Atherly and Gilbert Farquhar.
- MRS. GORRINGE'S NECKLACE 12/7/04 (39 perfs.) by Hubert Henry Davies; with Charles Wyndham and Mary Moore.

### 1905

- THE CASE OF REBELLIOUS SUSAN 1/9/05 (16 perfs.) by Henry Arthur Jones; with Charles Wyndham, Mary Moore and Alfred Bishop.

MRS. LEFFINGWELL'S BOOTS 1/30/05 (123 total perfs.) by Augustus Thomas; with Margaret Illington, Dorothy Hammond and Ernest Lawford. (First opened at the Savoy Theater 1/11/05.)

A DOLL'S HOUSE 5/2/05 (15 perfs.) by Henrik Ibsen; with Ethel Barrymore, Bruce McRae and Joe Brennan.

MRS. LEFFINGWELL'S BOOTS/A MAKER OF MEN 8/21/05 (14 perfs.) by Alfred Sutro; with Margaret Illington and Ernest Lawford.

BEAUTY AND THE BARGE 9/6/05 (12 perfs.) by W.W. Jacobs and Louis N. Parker; with Nat C. Goodwin, Galwey Herbert, Ina Goldsmith and Katherine Steward.

JUST OUT OF COLLEGE 9/27/05 (61 perfs.) by George Ade; with Joseph Weelock, Jr., Tully Marshall, Katherine Gilman and Marguerite Lewis.

THE LION AND THE MOUSE 11/20/05 (686 perfs.) by Charles Klein; with Grace Elliston and Edmond Breese.

#### 1907

THE TRUTH 1/29/07 (34 perfs.) by Clyde Fitch; with William J. Kelly, W.B. Mack, George Spink, Mrs. Sam Sothern and Elene Foster. (First opened at the Criterion Theater 1/7/07.)

THE BOYS OF COMPANY "B" 4/8/07 (96 perfs.) by Rida Johnson Young; with Arnold Daly, Frances Ring, Joseph E. Whiting, Mack Sennett and Florence Nash.

ARNOLD DALY PLAYERS 4/30/07 (3 perfs., weekly matinee). Three one act plays. THE FLAG STATION by Charles A. Kenyon; with Arnold Daly, Frances Ring and Richard Garrick. THE LEMONADE BOY by Gladys Unger; with Arnold Daly, Roy Fairchild, Percival T. Moore, Lucile Watson and Florence Nash. THE MONKEY'S PAW by Louis N. Parker; with Arnold Daly, Adelaide Fitzallen, Morgan Coman, Verner Clarges and Percival T. Moore.

DIVORCONS 8/15/07 (29 perfs.) by Victorien Sardou and Emile de Najac, adapted by Margaret Mayo; with Grace George.

THE THIEF 9/9/07 (281 perfs.) by Henri Bernstein; with Kyrle Bellew, Herbert Percy, Sidney Herbert, Leonard Ide, Hollister Pratt, Edith Ostlere and Margaret Illington.

#### 1908

LOVE WATCHES 8/27/08 (172 perfs.) by R. De Flers and Ada Caillavet, adapted by Gladys Unger; with Cyril Keightley, Ernest Lawford and Billie Burke.

#### 1909

THE DAWN OF TOMORROW 2/25/09 (152 perfs.) by Frances Hodgson Burnett; with Eleanor Robson, Fuller Mellish and Aubrey Boucicault.

ARSENE LUPIN 8/26/09 (144 perfs.) by Frances de Crousset and Maurice Leblanc; with William Courtenay, Sidney Herbert, Doris Keane, Beverly Sitgreaves. (Moved to the Hudson Theater 12/13/09.)

PENELOPE 12/13/09 (48 perfs.) by W. Somerset Maugham; with Marie Tempest, Graham Browne and Alfred Bishop.

### 1910

MRS. DOT 1/24/10 (72 perfs.) by W. Somerset Maugham; with Julian L'Estrange and Billie Burke.

PILLARS OF SOCIETY 3/28/10 (16 perfs.) by Henrik Ibsen; with Holbrook Blinn, Alice John, Cyril Chadwick and Mrs. Fiske.

THE GREEN COCKATOO by Arthur Schnitzler/HANNELE by Gerhart Hauptmann; 4/11/10 (16 perfs.) with Holbrook Blinn and Mrs. Fiske.

SPITFIRE 4/25/10 (40 perfs.) by Edward Peple; with Charles Cherry, E.J. Ratcliffe, Daniel Collyer, C.D. Herman, Lincoln Plumer, Hayward Ginn and Dudley Digges.

THE BRASS BOTTLE 8/11/10 (44 perfs.) by F. Anstey; with Richard Bennett, Edwin Stevens, Fuller Mellish, Mrs. Thomas Whiffen and Irene Fenwick.

DECORATING CLEMENTINE 9/19/10 (48 perfs.) by Armand de Caillavet and Robert de Flers; with G.P. Huntley, Richie Ling, Louis Massen, Doris Keane, Alice Putnam and Grace Moore.

ELECTRICITY 10/31/10 (16 perfs.) by William Gillette; with Edwin Nicander and Marie Doro.

IMPORTANCE OF BEING EARNEST 11/14/10 (48 perfs.) by Oscar Wilde; with Hamilton Revelle, A.E. Matthews, Albert Tavener and Florence Edney.

SUZANNE 12/26/10 (64 perfs.) by Frantz Fonson and Fernand Wicheler; with Julian L'Estrange, George W. Anson, Conway Tearle and Billie Burke.

### 1911

SUZANNE/THE PHILOSOPHER IN THE APPLE ORCHARD 1/20/11 (35 perfs.) by E. Harcourt Williams, based on a story by Anthony Hope.

SEVEN SISTERS 2/20/11 (32 perfs.) by Ferencz Herczegh; with Laurette Taylor, Charles Cherry, Shelly Hull and Alice John.

BECKY SHARP 3/20/11 (16 perfs.) by Langdon Mitchell; with Henry E. Dixey, Mrs. Fiske and Veda McEvers.



MRS. BUMPSTEAD-LEIGH 4/3/11 (64 perfs.) by Harry James Smith; with Mrs. Fiske and Henry E. Dixey.

THE NEIGHBOR'S WIFE 9/5/11 (15 perfs.) by Elmer Harris; with Arthur Byron, Pamela Gaythorne, Frederick Tiden and Alice John.

THE ARAB 9/20/11 (53 perfs.) by Edgar Selwyn; with Anthony Andre, Victor Benoit, Virginia Hammond and Ethel Von Waldron.

THE RUNAWAY 10/9/11 (64 perfs.) by Pierre Verber and Henri De Gorsse; with C. Aubrey Smith and Billie Burke.

THE MARIONETTES 12/5/11 (63 perfs.) by Pierre Wolff; with Frank Gilmore, Arthur Lewis and Alla Nazimova.

1912

LYDIA GILMORE 2/1/12 (12 perfs.) by Henry Arthur Jones; with Margaret Anglin, Lee Baker, John Blair and John Miltern.

PRESERVING MR. PANMURE 2/17/12 (31 perfs.) by Arthur Wing Pinero; with Gertrude Elliot, Lumsden Hare, Alexander Scott-Gatti and William McVey.

1913

BLACKBIRDS 1/6/13 (16 perfs.) by Henry James Smith; with Mathide Cottrelly and Laura Hope Crews.

THE NEW SECRETARY 1/23/13 (44 perfs.) by Francis de Croisset; with Charles Cherry, Frank Kemble Cooper and Marie Doro.

THE HONEYMOON 2/24/13 (1 special perf.) by Arnold Bennett; with Laura Hope Crews and Howard Estabrook.

MARY'S MANOEUVRES 2/25/13 (1 special perf.) by Alice E. Ives; with Minnette Barrett, Ida Waterman, William Sampson and Kenneth Hill.

REVENGE OR THE PRIDE OF LILLIAN LE MAR 2/25/13 (1 special perf.) by Rachel Crothers; with Ben Greet, Cyril Keightley and Grace Elliston.

THE GHOST BREAKER 3/3/13 (72 perfs.) by Paul Dickey and Charles W. Goddard; with Katherine Emmett, H.B. Warner and Margaret Boland.

THE NECKEN 4/14/13 (1 special matinee) by Elizabeth G. Crane; with Conrad Cantzen, Kate Mayhew and Alice Newell.

THE GUILTY CONSCIENCE 4/15/13 (1 special perf.) by Robert H. Davis; with Frederick Perry, Alberta Gallatin and William H. Post.

WHERE IGNORANCE IS BLISS 9/3/13 (8 perfs.) by Ferenc Molnar; with William Courtleigh, Rita Jolivet and Frederic de Belleville.

HALF AN HOUR 9/25/13 (60 perfs.) by J.M. Barrie /THE YOUNGER GENERATION by Stanley Houghton; with Grace George, H.E. Herbert, Nigel Barry and Stanley Drewitt.

THE STRANGE WOMAN 11/17/13 (88 perfs.) by William Hurlburt; with Sarah McVicker and Elsie Ferguson. (Moved to the Gaiety 12/22/13.)

THE LAND OF PROMISE 12/25/13 (76 perfs.) by W. Somerset Maugham; with Billie Burke and Shelly Hull.

#### 1914

JERRY 3/28/14 (41 perfs.) by Catherine Chisholm Cushing; with Billie Burke and Shelly Hull.

THE BEAUTIFUL ADVENTURE 9/5/14 (41 perfs.) by R. de Flers and A. de Caillavet; with Charles Cherry, Frank Morgan and Ann Murdock.

OUTCAST 11/2/14 (168 pefs.) by Hubert Henry Davies; with Charles Cherry and Elsie Ferguson.

#### 1915

JOHN GABRIEL BORKMAN 4/1/15 (3 perfs.) by Henrik Ibsen; with Emanuel Reicher, Alice Harrington and Thais Lawton.

BEVERLY'S BALANCE 4/12/15 (40 perfs.); with William Boyd, Margaret Anglin and Harry Barfoot.

THE DUKE OF KILLICRANKIE 9/6/15 (48 perfs.) by Robert Marshall; with Marie Tempest and Graham Browne.

OUR MRS. McCHESNEY 10/19/15 (151 perfs.) by Edna Ferber; with Ethel Barrymore, Huntley Gordon and Lola Fisher.

#### 1916

THE HEART OF WETONA 2/29/16 (95 perfs.) by George Scarborough; with William Courtleigh, Lowell Sherman and Lenore Ulrich.

PLEASE HELP EMILY 8/14/16 (40 perfs.) by H.M. Harwood; with Charles Cherry, Ann Murdoch and Hurbert Druce.

MISTER ANTONIO 9/18/16 (48 perfs.) by Booth Tarkington; with Otis Skinner.

BACKFIRE 10/30/16 (64 total perfs.) by Stuart Fox; with Mary Boland and Frederick Truesdale. (First opened at 39th Street Theater 10/2/16).

MILE-A-MINUTE-KENDALL 11/28/16 (47 perfs.) by Owen Davis; with William Sampson, Helen Lowell and Burr McIntosh.

1917

HER HUSBAND'S WIFE 1/8/17 (32 perfs.) by A.E. Thomas; with Laura Hope Crews and Marie Tempest.

THE GREAT DIVIDE 2/7/17 (53 perfs.) by William Vaughn Moody; with Henry Miller, Charles Gotthold, Alice Lindahl and Mrs. Thomas Whiffen.

THE CASE OF LADY CAMBER 3/26/17 (48 perfs.) by Horance Annesley Vachell; with H.E. Herbert, W.L. Abingdon and Lyn Harding.

THE LASSOO 8/13/17 (56 perfs.) by Victor Mapes; with Shelly Hull, Lillian Cooper and Helen Westley.

TIGER ROSE 10/3/17 (384 perfs.) by Willard Mack; with Pedro de Cordoba, William Courtleigh and Lenore Ulric.

1918

HUMPTY DUMPTY 9/16/18 (40 perfs.) by Horace Annesley Vachell; with Otis Skinner and Maude Milton.

DADDIES 11/4/18 (340 total perfs.) by John L. Hobbble; with Jeanne Eagels and George Abbott (First opened at the Belasco Theater 9/5/18).

1919

THE GOLD DIGGERS 9/30/19 (790 perfs.) by Avery Hopwood; with H. Reeves-Smith, Ina Claire and Bruce McRae.

1921

THE EASIEST WAY 9/6/21 (63 perfs.) by Eugene Walter; with Frances Starr.

THE GRAND DUKE 11/1/21 (131 perfs.) by Sacha Guitry; with Lionel Atwill and Vivienne Tobin.

1922

THE FRENCH DOLL 2/20/22 (120 perfs.) by M. Mermont & Gerbedon adapted by A.E. Thomas; with Irene Berdoni, Edna Hibbard and William Williams.

SHORE LEAVE 8/8/22 (151 perfs.) by Hubert Osborne; with James Rennie and Frances Starr.

THE MERCHANT OF VENICE 12/21/22 (92 perfs.) by William Shakespeare; with Mary Ellis, David Warfield and Mary Servoss.

1923

- THE COMEDIAN 3/13/23 (87 perfs.) by Sacha Guitry; with Lionel Atwill and Elsie Mackay.
- THE MOUNTEBANK 5/7/23 (32 perfs.) by W.J. Locke and Ernest Denny; with Norman Trevor, Lillian Kemble Cooper, Lennox Pawle and Gabrielle Ravine.
- THE SCHOOL FOR SCANDAL 6/4/23 (8 perf.) by Richard Brinsley Sheridan; with John Drew, Ethel Barrymore, Violet Kemble Cooper and Walter Hampden.
- LITTLE MISS BLUEBEARD 8/28/23 (175 perfs.) by Avery Hopwood; with Bruce McRae and Irene Bordoni.

1924

- THE WAY THINGS HAPPEN 1/28/24 (24 perfs.) by Clemence Dane; with Katharine Cornell and Tom Nesbitt.
- ANTONY AND CLEOPATRA 2/19/24 (32 perfs.) by William Shakespeare; with Rollo Peters and Jane Cowl.
- SWEET SEVENTEEN 3/17/24 (72 perfs.) by L. Westervelt, John Clements, Harvey O'Higgins and Harriet Ford; with Marian Mears.
- THE BEST PEOPLE 8/19/24 (144 perfs.) by David Gray and Avery Hopwood; with Margaret Dale and James Rennie.
- LADIES OF THE EVENING 12/23/24 (159 perfs.) by Milton Herbert Gropper; with Beth Merrill, Edna Hibbard and James Kirkwood.

1925

- CANARY DUTCH 9/8/25 (39 perfs.) by Willard Mack; with Sidney Toler, Charles McCarthy and Catherine Dale Owen.
- THE GRAND DUCHESS AND THE WAITER 10/13/25 (31 perfs.) by Alfred Savoir; with Basil Rathbone and Elsie Ferguson.
- NAUGHTY CINDERELLA 11/9/25 (121 perfs.) by Avery Hopwood; with Irene Bordoni, Henry Kendall and Evelyn Gosnell.

1926

- THE CREAKING CHAIR 2/22/26 (80 perfs.) by Allene Tupper Wilkes; with Mary Carroll and Reginald Mason.
- THE SPORT OF KINGS 5/4/26 (23 perfs.) by Ian Hay; with O.P. Heggie, Terrance Neill and Mary Forbes.

FANNY 9/21/26 (63 perfs.) by Willard Mack and David Belasco; with Fanny Brice.

LILY SUE 11/16/26 (47 perfs.) by Willard Mack; with Huron L. Blyden and Beth Merrill.

WHAT NEVER DIES 12/28/26 (39 perfs.) by Alexander Engle; with E.H. Sothern and Haidee Wright.

1927

THE DARK 2/1/27 (13 perfs.) by Martin Brown; with Louis Calhern and Julia Hoyt.

A LADY IN LOVE 2/21/27 (16 perfs.) by Dorrance Davis; with Peggy Wood, Rollo Lloyd, and Gavin Gordon.

JULIE 5/9/27 (8 perfs.) by Corning White; with Edward Arnold, Alison Skipworth and Betty Pierce.

HIDDEN 10/4/27 (79 perfs.) by William Hurlburt; with Beth Merrill, Mary Morris and Philip Merivale.

CELEBRITY 12/26/27 (24 perfs.) by William Keefe; with Crane Wilbur and Gavin Gordon.

1928

ANNA 5/15/28 (31 perfs.) by Rudolph Lothar; with Judith Anderson, Jean Dixon and Lou Telligan.

ELMER THE GREAT 9/24/28 (40 perfs.) by Ring Lardner; with Walter Huston and Nan Sunderland.

TO-MORROW 12/28/28 (11 perfs.) by Hull Gould and Saxon Kling; with Jessie Busley and Clyde Filmore.

1929

SKYROCKET 1/11/29 (11 perfs.) by Mark Reed; with Humphrey Bogart and Mary Phillips.

MEET THE PRINCE 2/25/29 (96 perfs.) by A.A. Milne; with Mary Ellis and Basil Sydney.

FREDDY 7/16/29 (63 perfs.) by C. Stafford Dickens; with Raymond Walburn, Vera Neilson, C. Stafford Dickens and Beatrice Terry.

A HUNDRED YEARS OLD 10/1/29 (39 perfs.) by Serafin and Joaquin Quintero; with Arthur Lewis and Otis Skinner.

BERKELEY SQUARE 11/4/29 (229 perfs.) by John L. Balderston; with Leslie Howard and Margalo Gilmore.

1930

SOLID SOUTH 10/14/30 (23 perfs.) by Lawton Campbell; with Bette Davis, Richard Bennett and Jessie Royce Landis.

1931

ANATOL 1/16/31 (43 perfs.) by Arthur Schnitzler; with Joseph Schildkraut, Anne Forrest, Miriam Hopkins and Elena Miramova.

COMPANY'S COMING 4/30/31 (8 perfs.) by Alma Wilson; with Frieda Inescort, Lynne Overman and Rosalind Russell.

PAYMENT DEFERRED 9/30/31 (70 perfs.) by Jeffrey Dell; with S. Victor Stanley, Elsa Lanchester and Charles Laughton.

1932

THREE MEN AND A WOMAN 1/11/32 (8 perfs.) by Frank Harvey; with William Desmond and Franc Hale.

MEN MUST FIGHT 10/14/32 (35 perfs.) by Reginald Lawrence and S.K. Lauren; with Douglass Montgomery and Janet Beecher.

CORNELIA OTIS SKINNER 11/22/32 (24 perfs.).

1933

SAINT WENCH 1/2/33 (12 perfs.) by John Colton; with Helen Menken, Russell Hardie and Edward Leiter.

MAN BITES DOG 4/25/33 (7 perfs.) by Don Lochbiler and Arthur Barton.

THEY ALL COME TO MOSCOW 5/11/33 (19 perfs.) by John Washburne and Ruth Kennell; with Cornel Wilde, Jack Davis and Tamara.

SAILOR, BEWARE! 9/28/33 (500 perfs.) by Kenyon Nicholson and Charles Robinson; with Bruce MacFarlane and Audrey Christie.

1934

ODE TO LIBERTY 12/21/34 (66 perfs.) by Sidney Howard; with Ina Claire and Walter Slezak.

1935

- BATTLESHIP GERTIE 1/18/35 (2 perfs.) by Frederick Hazlett Brennan; with Burgess Meredith, Harry Davenport and Helen Lloyd.
- BITTER OLEANDER 2/11/35 (24 perfs.) by Federico Garcia Lorca; produced by The Neighborhood Playhouse; with William Lawson and Eugenie Leontovich.
- MOON OVER MULBERRY STREET 9/4/35 (140 perfs.) by Nicholas Cosentino; with Cornel Wilde and Gladys Shelley.
- SQUARING THE CIRCLE 10/3/35 (104 perfs.) by Valentine Katayev; with David Morris and George Heslet.
- ONE GOOD YEAR 11/27/35 (223 perfs.) by Stephen Gross and Lin S. Root; with Gertrude Flynn and Ann Compton.

1936

- I WANT A POLICEMAN 1/14/36 (47 perfs.) by Rufus King and Milton Lazarus; with Estelle Winwood and Barry Sullivan.
- THE POSTMAN ALWAYS RINGS TWICE 2/25/36 (71 perfs.) by James M. Cain; with Richard Barthelmess, Joseph Cotton and John Kearney.
- PRE-HONEYMOON 4/30/36 (253 perfs.) by Alford Van Ronkel and Anne Nichols; with Clyde Fillmore and Jessie Royce Landis.
- ST. HELENA 10/6/36 (63 perfs.) by R.C. Sherriff and Jeanne de Casalis; with Barry Sullivan, Maurice Evans, Jack Kelly and Harry Bellaver.
- AGED 26 12/21/36 (32 perfs.) by Anne Crawford Flexner; with Kenneth MacKenna, Charles Trexler and Linda Watkins.

1937

- TIDE RISING 1/25/37 (32 perfs.) by George Brewer, Jr.; with Cameron Prud'homme.
- HAVING WONDERFUL TIME 2/20/37 (310 perfs.) by Arthur Kober; with Cornel Wilde, Sandra Gould, Sheldon Leonard, John Garfield, Katherine Locke and Janet Fox.

1938

- STOP-OVER 1/11/38 (32 perfs.) by Matt Taylor and Sam Taylor; with Sidney Blackmer and Muriel Kirkland.
- ROOTSY 2/14/38 (8 perfs.) by Martin Berkeley; with Katherine Emery.

BACHELOR BORN 3/7/38 (400 total perfs.) by Ian Hay; with Frederick Leister, Peggy Simpson and Aubrey Mather. (First opened at the Morosco Theater 1/25/38.)

CASE HISTORY 10/21/38 (11 perfs.) by Louis S. Bardoly; with Ned Wever.

BRIGHT REBEL 12/27/38 (7 perfs.) by Stanley Young; with Ann Loring.

1939

MRS. O'BRIEN ENTERTAINS 2/8/39 (37 perfs.) by Harry Madden; with Gene Tierney.

THE MOTHER 4/25/39 (4 perfs.) by Karel Capek; with Montgomery Clift.

BROWN DANUBE 5/17/39 (21 perfs.) by Burnet Hershey; with Jessie Royce Landis, Robert Vivian and Dean Jagger.

THE POSSESSED 10/24/39 (14 perfs.) by George Shdanoff based on the writings of Fyodor Dostoyevsky; with Beatrice Straight and Ford Rainey.

WHEN WE ARE MARRIED 12/25/39 (156 perfs.) by J.B. Preistley; with Estelle Winwood, Sally O'Neil, and Alison Skipworth.

1940

THE STRANGER FIG 5/6/40 (8 perfs.) by Edith Meiser; with James Todd and Edith Meiser.

GEORGE WASHINGTON SLEPT HERE 10/18/40 (173 perfs.) by George S. Kaufman and Moss Hart; with Ernest Truex, Jean Dixon and Dudley Digges.

1941

THE BEAUTIFUL PEOPLE 4/21/41 (120 perfs.) by William Saroyan; with Eugene Loring and Betsey Blair.

MR. BIG 9/30/41 (7 perfs.) by Arthur Sheekman and Margaret Shane; with Barry Sullivan, Betty Furness, Fay Wray, Eleanor Phelps, Hume Cronyn and Judson Laire.

JUNIOR MISS 11/18/41 (710 perfs.) by Jerome Chodorov and Joseph Fields; with Barbara Robbins, Alexander Kirkland, Patricia Peardon, Jack Davis and Lenore Lonergan. (Moved to Forty-Sixth Street Theater 12/25/42.)

1942

THE DOUGHGIRLS 12/30/42 (671 perfs.) by Joseph Fields; with Arlene Frances, Virginia Field, King Calder and Reed Brown, Jr.



1944

THE LATE GEORGE APLEY 11/23/44 (384 perfs.) by John P. Marquand and George S. Kaufman; with Leo G. Carroll.

1945

A SOUND OF HUNTING 11/20/45 (23 perfs.) by Harry Brown; with Frank Lovejoy and Sam Levene.

BRIGHTEN THE CORNER 12/12/45 (29 perfs.) by John Cecil Holm; with Phyllis Avery, Paul Stanley and George Petrie.

1946

BORN YESTERDAY 2/4/46 (1,624 total perfs.) by Garson Kanin; with Judy Holliday, Gary Merrill and Paul Douglas. (Moved to the Henry Miller Theater 11/7/48.)

1949

THE SMILE OF THE WORLD 11/12/49 (5 perfs.) by Garson Kanin; with Ruth Gordon and Otto Kruger.

1950

THE ENCHANTED 1/18/50 (45 perfs.) by Jean Giraudou; with Wesley Addy, John Baragrey and Una O'Connor.

THE COUNTRY GIRL 11/10/50 (235 perfs.) by Clifford Odets; with Paul Kelly and Uta Hagen.

1951

GLAD TIDINGS 10/11/51 (100 perfs.) by Edward Mabley; with Melvyn Douglas, Signe Hasso and Haila Stoddard.

1952

ANNA CHRISTIE 1/23/52 (14 perfs.) by Eugene O'Neill; with Celeste Holm and Art Smith.

THE LONG WATCH 3/20/52 (12 perfs.) by Harvey Haislip; with Carl Betz, Christine White and Anne Meacham.

THE BRASS RING 4/10/52 (4 perfs.) by Irving Elman; with Sidney Blackmer, Douglass Watson, Bethel Leslie and Conrad Janis.

THE GAMBLER 10/13/52 (24 perfs.) by Ugo Betti; with Alfred Drake and E.G. Marshall.

TIME OUT FOR GINGER 11/26/52 (248 perfs.) by Ronald Alexander; with Melvyn Douglas, Nancy Malone and Conrad Janis.

### 1953

TAKE A GIANT STEP 9/24/53 (76 perfs.) by Louis Peterson; with Lou Gossett, Estelle Hemsley and Fred Vogel.

END AS A MAN 12/17/53 (113 total perfs.) by Calder Willingham, with Pat Hingle, Ben Gazzara and Anthony Franciosa. (First opened at the Vanderbilt Theater 10/14/53.)

### 1954

LULLABY 2/3/54 (45 perfs.) by Don Appell; with Jack Warden, Kay Medford and Mary Boland.

KING OF HEARTS 4/1/54 (268 total perfs.) by Jean Kerr and Eleanor Brooke; with Cloris Leachman, Jackie Cooper and Donald Cook.

RECLINING FIGURE 10/7/54 (116 total perfs.) by Henry Kurnitz; with Martin Gabel, Mike Wallace and Georgiann Johnson. (Moved to Holiday Theater 12/23/54.)

ANASTASIA 12/29/54 (272 perfs.) by Marcelle Maurette, adapted by Guy Bolton; with Viveca Lindfors, Joseph Anthony and Eugenie Leontovich.

### 1955

MAURICE CHEVALIER 9/28/55 (47 perfs.)

A HATFUL OF RAIN 11/9/55 (398 perfs.) by Michael V. Gazzo; with Ben Gazzara, Shelley Winters, and Anthony Franciosa.

### 1956

THE BEST HOUSE IN NAPLES 10/26/56 (3 perfs.).

THE HAPPIEST MILLIONAIRE 11/20/56 (272 perfs.) by Kyle Crichton, Based on My Philadelphia Father by Cordelia Drexel Biddle; with Walter Pidgeon, George Grizzard, Ruth Matteson and Diana Van de Vlis.

### 1957

LOOK BACK IN ANGER 10/1/57 (407 total perfs.) by John Osborne; with Kenneth Haigh, Alan Bates, Mary Ure and Vivienne Drummond. (Moved to the John Golden Theater 3/17/58.)

1958

JOYCE GRENFEL 4/7/58 (24 perfs.).

THE GAZEBO 12/12/58 (266 perfs.) by Alec Coppel; with Walter Slezak, Jayne Meadows, Ruth Gillette and Leon Janney.

1959

THE BILLY BARNES REVUE 9/28/59 (87 total perfs.) by Bob Rogers, music and lyrics by Billy Barnes; with Joyce Jameson and Bert Convy. (First opened at the John Golden Theater 8/4/59.)

FLOWERING CHERRY 10/21/59 (5 perfs.) by Robert Bolt; with Wendy Hiller.

GOODBYE CHARLIE 12/16/59 (109 perfs.) by George Axelrod; with Lauren Bacall and Sydney Chaplin.

1960

A TASTE OF HONEY 10/4/60 (376 perfs.) by Shelagh Delaney; with Angela Lansbury, Joan Plowright, Andrew Ray and Billy Dee Williams. (Moved to the Booth Theater 2/20/61.)

1961

THE IMPORTANCE OF BEING OSCAR 3/14/61 (31 perfs.) one man show based on the life of Oscar Wilde; written and performed by Michael MacLiammoir.

MANDINGO 5/22/61 (8 perfs.) by Jack Kirkland based on a novel by Kyle Onstott; with Franchot Tone and Arnold Soboloff.

THE CARETAKER 10/4/61 (165 perfs.) by Harold Pinter; with Alan Bates, Robert Shaw and Donald Pleasence.

1962

GENERAL SEEGER 2/28/62 (2 perfs.) by Ira Levin; with George C. Scott, Roscoe Lee Browne, Paul Stevens and Ann Harding.

THE FUN COUPLE 10/26/62 (3 perfs.) by Neil Jansen and John Haase; with Jane Fonda, Bradford Dillman and Dyan Cannon.

THE MOON BESEIGED 12/5/62 (1 perf.) by Seyril Schochen.

1963

THE HEROINE 2/19/63 (23 perfs.) by Frank Tarloff; with Kay Medford, Doris Belack and Murray Hamilton.

AGES OF MAN 4/16/63 (8 perfs.) by George Ryland, with Sir John Gielgud.

THE GOLDEN AGE 11/18/63 (7 perfs.) by Richard Johnson, music by Sydney Beck; with Lester Rawlins and Nancy Wickwire.

NOBODY LOVES AND ALBATROSS 12/19/63 (213 perfs.) by Ronald Alexander; with Robert Preston and Constance Ford.

1964

I WAS DANCING 11/8/64 (16 perfs.) by Edwin O'Connor; with Barnard Hughes, Burgess Meredith, Orson Bean and David Doyle.

1965

THE FAMILY WAY 1/13/65 (5 perfs.) by Ben Starr; with Jack Kelly, Arlen Dean Snyder and Edward Crowley.

ENTERTAINING MR. SLOANE 10/12/56 (13 perfs.) by Joe Orton; with George Turner, Dudley Stanton and Sheila Hancock.

ASSOCIATION OF PRODUCING ARTISTS (APA)-PHOENIX REPERTORY COMPANY

YOU CAN'T TAKE IT WITH YOU 11/23/65 (240 perfs.) by Moss Hart and George S. Kaufman; with Rosemary Harris, Keene Curtis, Jennifer Harmon and Donald Moffat.

1966

THE SCHOOL FOR SCANDAL 11/21/66 (48 perfs.) by Richard Brinsley Sheridan; with Rosemary Harris, Ellis Rabb, Helen Hayes and Dee Victor.

RIGHT YOU ARE 11/22/66 (42 perfs.) by Luigi Pirandello, translated by Eric Bentley; with Donald Moffat, Richard Woods, Dee Victor and Helen Hayes.

WE COMRADES THREE 12/20/66 (11 perfs.) by Richard Baldrige based on the works of Walt Whitman; with Will Geer, Sydney Walker and Helen Hayes.

1967

THE WILD DUCK 1/11/67 (41 perfs.) by Henrik Ibsen; with Jennifer Harmon, Donald Moffat, Betty Miller and Sydney Walker.

YOU CAN'T TAKE IT WITH YOU 2/10/67 (16 perfs.) re-opening of the 1965 APA production.

WAR AND PEACE 3/21/67 (40 perfs.) by Alfred Neumann, based on Tolstoy's novel; with Rosemary Harris, Donald Moffat, Stefen Gierasch and Christine Pickels.

BY GEORGE 10/12/67 (13 perfs.); Max Adrian as Bernard Shaw.

PANTAGLEIZE 11/30/67 (50 perfs.) by Michael de Ghelderode; with Ellis Rabb, Keene Curtis and Patricia Conolly.

THE SHOW-OFF 12/5/67 (69 perfs.) by George Kelly; with Helen Hayes, Clayton Corzatte, Gwyda Don Howe and Pamela Payton-Wright.

### 1968

EXIT THE KING 1/9/68 (45 perfs.) by Eugene Ionesco; with Eva Le Gallienne, Richard Woods, Richard Easton and Pamela Payton-Wright.

THE CHERRY ORCHARD 3/19/68 (38 perfs.) by Anton Chekov; with Uta Hagen, Donald Moffatt and Patricia Conolly.

PANTAGLEIZE 9/3/68 (10 perfs.) Re-opening 1967 production.

THE SHOW-OFF 9/13/68 (19 perfs.) Re-opening 1967 production.

THE COCKTAIL PARTY 10/7/68 (44 perfs.) by T.S. Eliot; with Brian Bedford, Nancy Walker, Frances Sternhagen, Sydney Walker and Keene Curtis.

THE MISANTHROPE 10/9/68 (86 perfs.) by Moliere; with Brian Bedford, Richard Easton, Christine Pickles and Patricia Conolly.

### 1969

COCK-A-DOODLE DANDY 1/20/69 (40 perfs.) by Sean O'Casey; with Barry Bostwick, Frances Sternhagen and Donald Moffat.

HAMLET 3/3/69 (45 perfs.) by William Shakespeare; with Ellis Rabb, Donald Moffat, Richard Easton, Richard Woods, Amy Levitt, Betty Miller and Michael Durrell.

[ASSOCIATION OF PRODUCING ARTISTS (APA)-PHOENIX COMPANY dissolved 4/69.]

THE WORLD'S A STAGE 5/12/69 (6 perfs.) One-man program of hypnotism with Sam Vine.

THREE MEN ON A HORSE 10/16/69 (100 perfs.) by John Cecil Holm and George Abbott; with Jack Gilford, Rosemary Prinz, Dorothy Loudon, Hal Linden, Sam Levene and Butterfly McQueen.

### 1970

NORMAN, IS THAT YOU? 2/19/70 (12 perfs.) by Ron Clark and Sam Bobrick; with Lou Jacobi and Maureen Stapleton.

BORSTAL BOY 3/31/70 (143 perfs.) by Frank Mahon, based on Brendan Behan's autobiography; with Niall Toibin and Frank Grimes.

1971

THE SCHOOL FOR WIVES 2/16/71 (120 perfs.) by Moliere; verse translated by Ricahrd Wilbur; Phoenix Theater Production; with Brian Bedford and Joan Van Ark.

THE TRIAL OF THE CANTONSVILLE NINE 6/2/71 (29 perfs.) by Daniel Berrigan; Phoenix Theater Production; with Colgate Salsbury, Biff McGuire, Sam Waterston, Michael Moriarity and Mason Adams.

WILD AND WONDERFUL 12/7/71 (11 perfs.) by Phil Phillips, music and lyrics by Bob Goddman; with Robert Burr.

1972

ELIZABETH I 4/5/72 (5 perfs.) by Paul Foster.

THE GREAT GOD BROWN 12/10/72 (41 perfs.) by Eugene O'Neill; New Phoenix Repertory Company; with John Glover and John McMartin. (Performed in repertory with Don Juan.)

DON JUAN 12/11/71 (41 perfs.) by Moliere; with the New Phoenix Repertory Company; with Paul Hecht and Katherine Helmond. (Performed in Repertory with the Great God Brown.)

1973

OUTCRY 3/1/73 (13 perfs.) by Tennessee Williams; with Michael York and Cara Duff-MacCormick.

1974

MOURNING PICTURES 11/10/74 (1 perf.) by Honor Moore; with Leona Dana and Kathryn Walker.

1975

THE LIEUTENANT 3/9/75 (9 perfs.) by Gene Curty, Nitra Scharfman and Chuck Strand; with Eddie Mekka.

ANGEL STREET 12/26/75 (52 perfs.) by Patrick Hamilton; with Dina Merrill and Michael Allinson.

1976

ZALMEN OR THE MADNESS OF GOD 3/17/76 (22 perfs.) by Elie Wiesel; with Paul Sparer, Richard Bauer and Polly Adams.

YOUR ARMS TOO SHORT TO BOX WITH GOD 12/22/76 (429 total perfs.) by Vinnette Carroll based on the Book of Matthew, music and lyrics by Alex Bradford, additional music and lyrics by Micki Grant; with Delores Hall and Derek Williams (Moved to the Eugene O'Neill Theater 11/18/77).

1977

COLD STORAGE 12/29/77 (180 perfs.) by Ronald Ribman; with Len Cariou and Martin Balsam.

1978

PLAYERS 9/6/78 (22 perfs.) by David Williamson; with Gene Rupert and Fred Gwynne.

1979

WINGS 1/28/79 (113 perfs.) by Arthur Kopit; with Constance Cummings.

1980

MORNING'S AT SEVEN 4/10/80 (564 perfs.) by Paul Osborn; with Nancy Marchand, Maureen O'Sullivan, Gary Merrill, Teresa Wright and Elizabeth Wilson.

1981

GROWN-UPS 12/10/81 (83 perfs.) by Jules Feiffer; with Harold Gould, Frances Sternhagen and Bob Dishy.

1982

MASTER HAROLD AND THE BOYS 5/3/82 (344 perfs.) by Athol Fugard; with Lonny Price, Danny Glover and Zakes McKae.

1983

THE MAN WHO HAD THREE ARMS 4/5/83 (16 perfs.) by Edward Albee; with Robert Drivas and William Prince.

1984

WHOOPI GOLDBERG 10/24/84 (150 perfs.).

1985

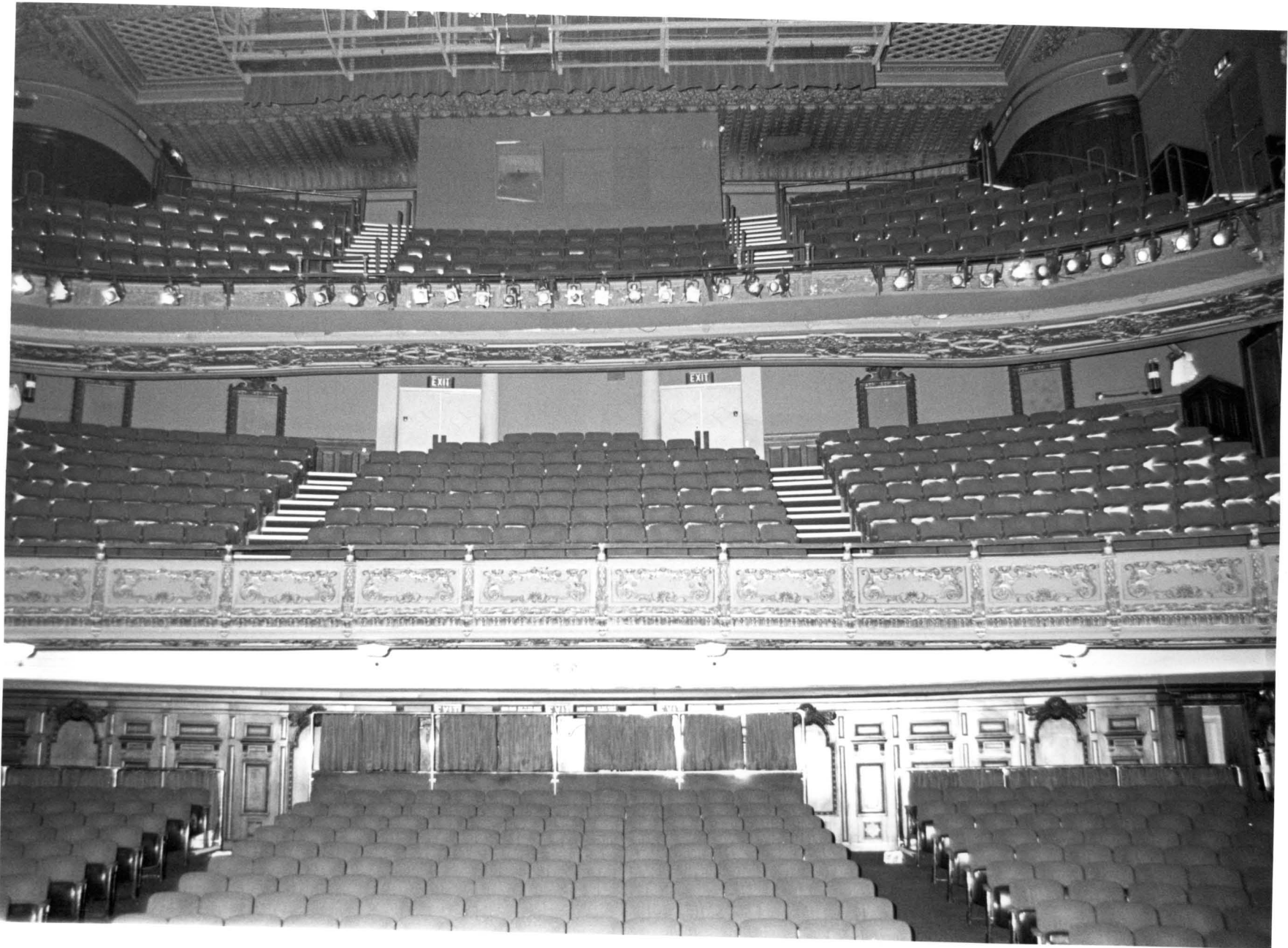
AS IS 5/1/85 (285 perfs.) by William Hoffman; with Jonathan Hogan and  
Jonathan Hadary.



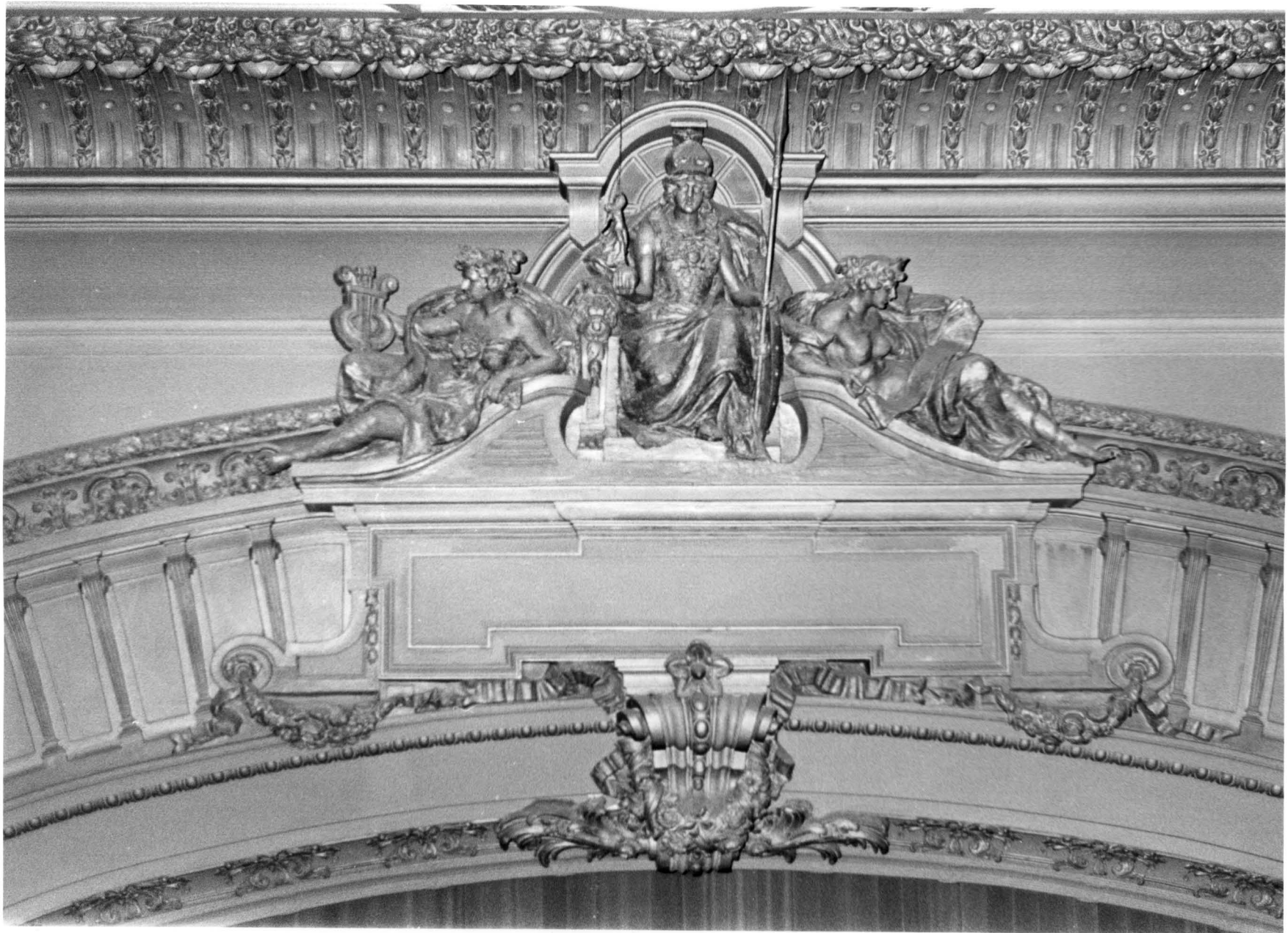


Lyceum Theater Interior  
149-157 West 45th Street  
Manhattan

Built: 1902-03  
Architect: Herts & Tallant



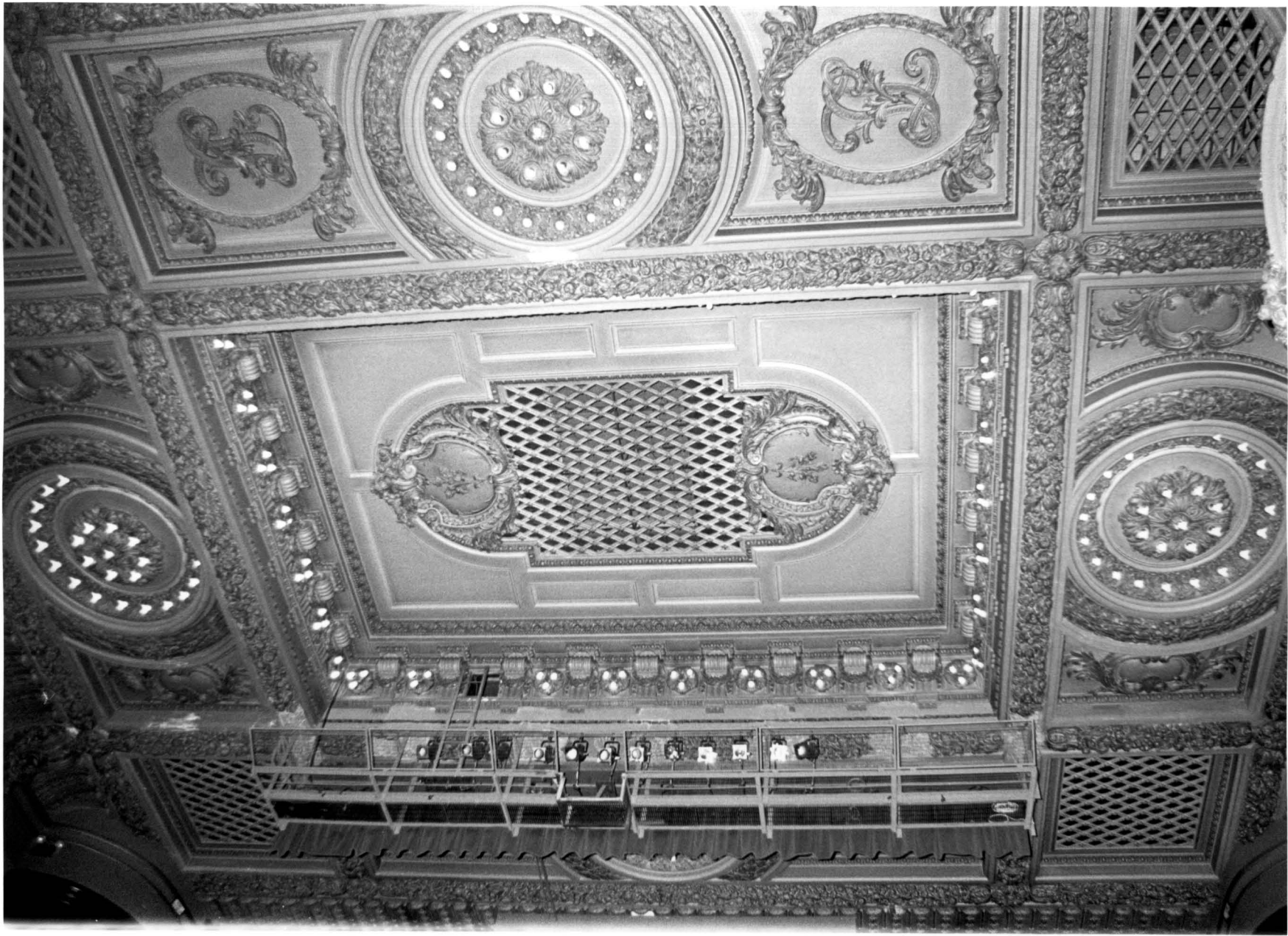
Lyceum Theater Interior



Lyceum Theater Interior  
Proscenium Arch Detail



Lyceum Theater Interior



Lyceum Theater Interior  
Ceiling



Lyceum Theater Interior  
Lobby