

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

RECEIVED AUG 9 1978

DATE ENTERED

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

## 1 NAME

HISTORIC Washington Street Theater District

AND/OR COMMON

same

## 2 LOCATION

STREET &amp; NUMBER 511-559 Washington Street

CITY, TOWN

Boston

VICINITY OF

STATE

Massachusetts

CODE

025

NOT FOR PUBLICATION

CONGRESSIONAL DISTRICT

COUNTY

Suffolk

CODE

025

## 3 CLASSIFICATION

| CATEGORY                                     | OWNERSHIP                                   | STATUS                                              | PRESENT USE                                                                          |
|----------------------------------------------|---------------------------------------------|-----------------------------------------------------|--------------------------------------------------------------------------------------|
| <input checked="" type="checkbox"/> DISTRICT | <input type="checkbox"/> PUBLIC             | <input checked="" type="checkbox"/> OCCUPIED        | <input type="checkbox"/> AGRICULTURE <input type="checkbox"/> MUSEUM                 |
| <input type="checkbox"/> BUILDING(S)         | <input checked="" type="checkbox"/> PRIVATE | <input type="checkbox"/> UNOCCUPIED                 | <input checked="" type="checkbox"/> COMMERCIAL <input type="checkbox"/> PARK         |
| <input type="checkbox"/> STRUCTURE           | <input type="checkbox"/> BOTH               | <input type="checkbox"/> WORK IN PROGRESS           | <input type="checkbox"/> EDUCATIONAL <input type="checkbox"/> PRIVATE RESIDENCE      |
| <input type="checkbox"/> SITE                | <input type="checkbox"/> PUBLIC ACQUISITION | <input type="checkbox"/> ACCESSIBLE                 | <input checked="" type="checkbox"/> ENTERTAINMENT <input type="checkbox"/> RELIGIOUS |
| <input type="checkbox"/> OBJECT              | <input type="checkbox"/> IN PROCESS         | <input checked="" type="checkbox"/> YES: RESTRICTED | <input type="checkbox"/> GOVERNMENT <input type="checkbox"/> SCIENTIFIC              |
|                                              | <input type="checkbox"/> BEING CONSIDERED   | <input type="checkbox"/> YES: UNRESTRICTED          | <input type="checkbox"/> INDUSTRIAL <input type="checkbox"/> TRANSPORTATION          |
|                                              |                                             | <input type="checkbox"/> NO                         | <input type="checkbox"/> MILITARY <input type="checkbox"/> OTHER:                    |

## 4 OWNER OF PROPERTY

NAME

See continuation sheet

STREET &amp; NUMBER

CITY, TOWN

VICINITY OF

STATE

## 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
REGISTRY OF DEEDS, ETC.

Suffolk County Registry of Deeds

STREET &amp; NUMBER

Pemberton Square

CITY, TOWN

STATE

Boston,

Massachusetts

## 6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Inventory of the Historic Assets of the Commonwealth of Massachusetts

DATE

1976

☐ FEDERAL ☒ STATE ☐ COUNTY ☐ LOCALDEPOSITORY FOR  
SURVEY RECORDS

Massachusetts Historical Commission

CITY, TOWN

294 Washington Street, Boston, MA

STATE

**CONDITION****CHECK ONE****CHECK ONE**☐ EXCELLENT☐ DETERIORATED☐ UNALTERED☒ ORIGINAL SITE☒ GOOD☐ RUINS☒ ALTERED☐ MOVED DATE \_\_\_\_\_☐ FAIR☐ UNEXPOSED**DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE**

The Washington Street Theater District is located on the west side of one of Boston's major downtown thoroughfares. It is surrounded by several of the city's distinctive traditional areas. The Boston Common (NR) is on its west, the shopping district on the north and the textile district on the east.

Seven buildings constructed between 1870 and 1935 comprise the district. Their designs reflect the Italianate, High Victorian Gothic, Beaux Arts and Modernistic styles. The buildings vary in height from four to seven stories and in material of construction from brick to granite to limestone to tile. They are generally unaltered on their upper stories although modern signs have in many cases obscured their ground floors. All share party walls except #'s 4 and 5 which are separated by an alley.

The Paramount Theater (1) was designed in 1932 by Arthur Bowditch. Its limestone faced facade is composed of the flat elongated rectangular units characteristic of 1930's modernistic design. A central bay is defined by fluted pilasters capped by putti with lyres. These stylized elements which rise from the marquee break through the roofline. The two flanking bays are slightly lower. Each is characterized by a tall rectangular window screened by a geometrically designed metal grill. Panels with the Paramount emblems top the windows. The design of this theater is of particular interest because the central bay was purposely left blank to accommodate an elaborate projecting neon sign. This immense polychromatic electric display remains today and forms an integral part of the facade. The major alteration to the building to date has been the addition of a modern sign over the original marquee.

The dark grey granite facade of the Adams House Annex Keith/Entrance Building (2) is designed in an Italianate mode. Round arched windows divided by heavy tracery into two lights and an oculus dominate the center section. Triple windows in the slightly recessed flanking sections repeat the round arched motif. String-courses form the window sills and divide the facade into horizontal units. Projecting brackets support a mansard roof with five shed roof dormers. The building's present appearance is the result of an 1880's adaptation of an existing building by George Wetherell. The remodeling produced stores on the ground floor, the Bijoux Theater on the second floor and sleeping chambers for the adjacent Adams House (now the Paramount) in the top two levels. The design was further modified in 1894 when B.F. Keith commissioned New York architect J.B. McElfatrick to build the B.F. Keith's Theater at the rear of the ground floor, transforming the former stores in front to entranceway and lobby. The lobby is now used for an amusement arcade. The Keith Theater is a large blank wall brick structure.

The Savoy Theater, now the entrance to the previously constructed B.F. Keith Theater, was designed by noted American theater architect (3), Thomas Lamb. Its design employs the full vocabulary of classical architecture applied in an exuberant fashion which reflects a "Hollywood" interpretation of the popular Beaux Arts style. The facade is faced with white tile laid in regular courses with vertical moldings delineating recessed panels. This chaste surface is extravagantly detailed with garlands, cartouches, shields, urns and allegorical figures organized around three high narrow windows and above the broad two story entrance arch. The building

| PERIOD                                        | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW |                                                 |                                                 |                                              |  |
|-----------------------------------------------|--------------------------------------------------|-------------------------------------------------|-------------------------------------------------|----------------------------------------------|--|
| <input type="checkbox"/> PREHISTORIC          | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC  | <input type="checkbox"/> COMMUNITY PLANNING     | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION            |  |
| <input type="checkbox"/> 1400-1499            | <input type="checkbox"/> ARCHEOLOGY-HISTORIC     | <input type="checkbox"/> CONSERVATION           | <input type="checkbox"/> LAW                    | <input type="checkbox"/> SCIENCE             |  |
| <input type="checkbox"/> 1500-1599            | <input type="checkbox"/> AGRICULTURE             | <input type="checkbox"/> ECONOMICS              | <input type="checkbox"/> LITERATURE             | <input type="checkbox"/> SCULPTURE           |  |
| <input type="checkbox"/> 1600-1699            | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION              | <input type="checkbox"/> MILITARY               | <input type="checkbox"/> SOCIAL/HUMANITARIAN |  |
| <input type="checkbox"/> 1700-1799            | <input type="checkbox"/> ART                     | <input type="checkbox"/> ENGINEERING            | <input checked="" type="checkbox"/> MUSIC       | <input checked="" type="checkbox"/> THEATER  |  |
| <input checked="" type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE                | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY             | <input type="checkbox"/> TRANSPORTATION      |  |
| <input checked="" type="checkbox"/> 1900-     | <input type="checkbox"/> COMMUNICATIONS          | <input type="checkbox"/> INDUSTRY               | <input type="checkbox"/> POLITICS/GOVERNMENT    | <input type="checkbox"/> OTHER (SPECIFY)     |  |
|                                               |                                                  | <input checked="" type="checkbox"/> INVENTION   |                                                 |                                              |  |

SPECIFIC DATES

BUILDER/ARCHITECT

#### STATEMENT OF SIGNIFICANCE

The Washington Street Theater District is significant for its association with the development of the performing arts in Boston. It is of high architectural quality, it is the site of the city's earliest theater buildings, and it is where several theatrical innovations such as vaudeville and the moving picture were introduced. The full range of the legitimate theater has been produced on this single block including musical comedy, grand opera, vaudeville, animal acts, lectures and motion pictures.

The Savoy Theater (3) site represents the culmination of two hundred years of Boston's theatrical and musical history. The replacement for the city's first theater, the Boston designed by Charles Bulfinch in 1794, was erected on this site in 1854. This theater, also called the Boston, was designed by Edward and James Cabot and Jonathan Preston from plans by Henri Noury. Its auditorium was not only technologically advanced for its time, but was considered by playwright and producer Dion Boucicault to be "beyond question the finest theater in the world." Virtually every important star of the time played the Boston, including Sarah Bernhardt, Maurice Barrymore, Lilly Langtry, James O'Neil (Eugene O'Neil's father), and Edwin Booth. It was here that Bostonians first heard Fedelio, Valkyrie, Faust, Carmen, Boheme, the complete Ring, and Tosca. The Metropolitan Opera played the Boston in its opening year, 1883. The theater was also the scene of numerous galas and fetes for foreign dignitaries such as the Grand Duke Alexis of Russia, The Prince of Wales, King Rama VI of Siam, as well as Three U.S. presidents. Thirty-seven profitable seasons from 1864 to 1901 have been called "a unique record among American Theaters."

The present structure which replaced the Boston in 1928 is the only extant theater by Thomas Lamb in the city. Its sumptuous interior and exterior design is unique in Boston and represents a high point in its theater architecture. It is believed that the original connection to the 1894 B.F. Keith Memorial Theater was blocked off at the time of the Savoy's construction and that the Savoy then became the entrance to the larger Memorial Theater in the rear.

The Mayflower Dobson building (6) is the earliest extant and only documented example of a collaboration between Wallace Sabine, the pioneer of modern architectural acoustics (Boston Symphony Hall, NR) and Clarence Howard Blackall, the leading American theater architect of the period. It was built in 1876 by Levi Newcomb, and originally served as the headquarters for the Dobson Carpet Manufacturing Company, one of the largest carpet manufacturers in the world. Blackall and Sabine converted the structure to a theater in 1913. In 1917 Blackall's firm, Blackall, Calpp and Whittemore, was commissioned to design the White Building (6) for commercial office space. The plan which they produced was based on the U-shape which had recently



Birkmire, W.H. The Planning and Construction of American Theaters, New York, 1896  
Damrell, C.S.. A Half Century of Boston's Building, Boston, 1895  
Kavanaugh, Joseph. Three American Opera Houses, thesis, University of Delaware, 1967  
King, D.C.. "Theatres of Boston," Special Issue, Journal of the Theatre Historical Society  
Vol. 6, 3rd quarter, 1974  
King, Moses. King's Handbook of Boston. Boston, 1885 (see continuation sheet)

## 0 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.66 (76,687 square feet)

### UTM REFERENCES

A 19 330110 4690920  
ZONE EASTING NORTHING  
C         

B           
ZONE EASTING NORTHING  
D         

### VERBAL BOUNDARY DESCRIPTION

beginning at the corner of West Street and Washington Street, proceed south to the south  
ot line of the Paramount Theatre (#1); west to the rear lot line; then north, east, north  
nd east along said line; north along the rear lot line of the Adams House Annex (#2); west  
long the south lot line of the Savoy Theater (#3) to Mason Street; north to the north lot  
ine of the Savoy Theater (#3); east along said line to the rear lot line of the Bigelow-  
ennard Building (#7); north to West Street; east to the point of beginning.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
|-------|------|--------|------|

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
|-------|------|--------|------|

## 1 FORM PREPARED BY

Judith McDonough, Boston Landmarks Commission

### NAME / TITLE

Candace Jenkins, National Register Coordinator

### ORGANIZATION

Massachusetts Historical Commission

### DATE

July 3, 1978

### STREET & NUMBER

294 Washington Street

### TELEPHONE

617-727-8470

### CITY OR TOWN

Boston

Massachusetts

02108

### STATE

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL   

STATE   

LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I  
hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the  
criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

*Peter L. Wesbury*

7/3/78

TITLE Executive Director, Massachusetts Historical Commission

DATE

### FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DATE

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

DATE

ATTEST:

KEEPER OF THE NATIONAL REGISTER



Do not film

RECEIVED

DATE ENTERED

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 4,9 PAGE 1

LIST OF OWNERS

5. 525 Washington Street. Mayflower Theater  
Owner: Thomas Francis O'Brien  
525 Washington Street, Boston, Mass.
4. 533 Washington Street. New Adams House Restaurant  
Owner: Beldekas Enterprises  
533 Washington Street, Boston, Mass.
3. 537 Washington Street. Savoy Theater  
Owner: Beacon Hill Theater, Inc.  
15-A Bleachery Court, Boston, Mass.
2. 547 Washington Street  
Owner: Henry Levin Trustees  
547 Washington Street, Boston, Mass.
1. 559 Washington Street. Paramount Theater  
Owner: A. H. Realty Co.  
559 Washington Street, Boston, Mass.
7. 511 Washington Street.  
Owner: The Bigelow Trust  
511 Washington Street, Boston, Mass.
6. 515 Washington Street  
Owner: George Robert White Fund  
City Hall, Boston, Mass.

12/11/78  
Paxma. Prindle

Triple L Realty Trust  
175 Tremont St.  
Rm 607  
Boston, Mass.  
TAX BILLS  
C/O Carpenter  
59 Temple Pl  
Boston, Mass.

12/8/78  
Curry  
Jenkins  
5 #10  
office

9) MAJOR BIBLIOGRAPHIC REFERENCES

- Stoddard, Richard F. The Architecture and Technology of Boston Theaters, 1794-1854  
Yale University Thesis, 1971
- Tucci, Douglass S. The Boston Rialto: Playhouses, Concert Halls and Movie Palaces,  
Boston, 1977

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

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CONTINUATION SHEET

ITEM-NUMBER 7

PAGE 1

is surmounted by a colossal triple arch which rises one full story above the roof line and is decorated in the same lavish fashion. The interior which has been little altered, is ornately decorated in polychrome and gold with sixteen great columns of polished Italian marble.

The New Adams House Restaurant (4) which was built in the 1880's as a dry goods store has been heavily altered. The third and fourth stories which remain in their original condition, reflect a restrained Italianate design. This portion is of red brick defined by pink and white granite trim. Arched windows, semi-circular on the third floor and segmental on the fourth provide the major design elements. The recessed panel which replaces the northernmost window of the third floor is shown in early photographs as the location of the trademark of the building's original owner. In its present use as a restaurant, the two first floors have been faced with a white wooden neo-Gothic window tracery surmounted by a classical cornice. The other alteration to the building consists of the removal of its original five dormer mansard roof.

The Mayflower Theater/Dobson Building (5) is a Ruskinian Gothic polychromatic structure faced with sandstone. It is three bays in width and five stories in height. The upper portion of its central bay is accentuated by paired colonettes which support an overscaled gable with crockets. Contained within the gable is a pointed arch with alternating pink and white voisoirs and a diamond pointed tympanum. The first two floors of the building were completely remodeled by C. H. Blackall and Wallace Sabine in 1913 when it became the Modern Theater. The classical design of this portion is in direct contrast to the Gothic vocabulary employed on the original upper portion. The dominant feature is a two story arched entrance flanked by corinthian columns which support a full entablature. Medallions bearing the theater's monogram are located in the spandrels of the arch. This imposing entrance has unfortunately been partially obscured by a modern marquee.

The White Building (6) is a seven story office building constructed in 1917. The first two floors which are used for display purposes are rectangular in plan while the five which rise above it form a U oriented toward the street. The first floor has been obscured by the addition of modern storefronts. The exception is the Tudor arched entrance with the words "White Building" inscribed in a panel above it on the far right. The second floor retains its three original display windows. The upper floors consist of paired windows between masonry piers and separated by embossed metal spandrels. Ornamentation which is concentrated around the second story windows and at the roofline is of a stylized Gothic type representative of the transition from the historicizing styles of the nineteenth century to the spare geometric designs of the early twentieth.

The Bigelow Kennard Building (7) is a nine story late nineteenth century Beaux



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NATIONAL PARK SERVICE

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CONTINUATION SHEET

ITEM NUMBER 7 PAGE 1

Arts commercial structure. Typically, its masonry wall surface is highly articulated with heavy lintels and consoles combined with floral pendants and iron balconies and grill work. The Washington Street elevation is organized by triple windows in a single bay, a motif which is continued on the West Street elevation where projecting triple window bays frame the window section. Elaborate string courses and cornices divided the elevations at the second, third, sixth, seventh and eighth floors. The structure is topped by a slate covered mansard roof lit by round dormer windows.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

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NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

ITEM NUMBER 8 PAGE 1

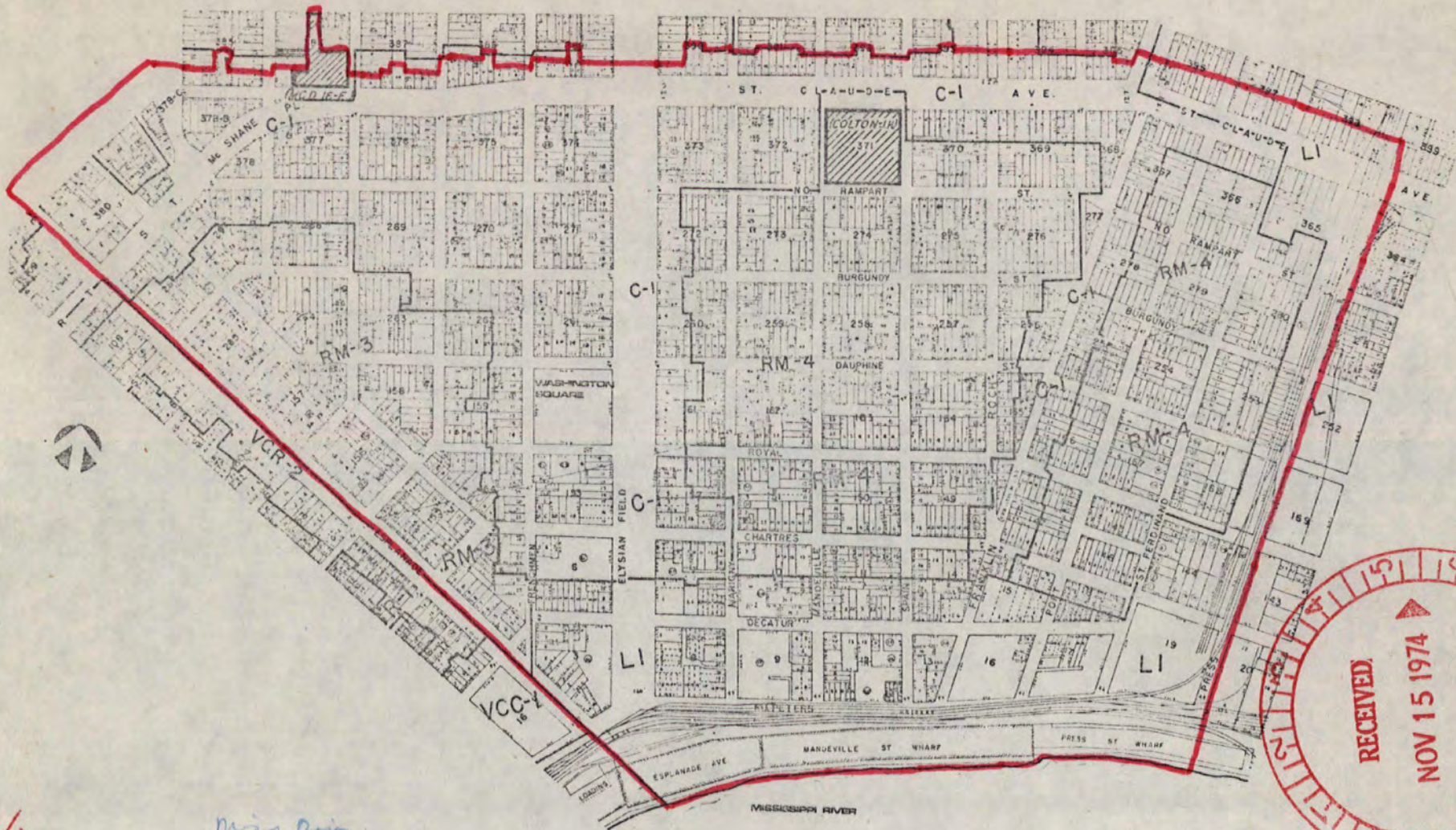
been popularized to allow increased light and ventilation.

The Adams House Annex/Keith Entrance Building (2) began its history as a theater building in 1835 when the Lion Tavern was converted to an amphitheater called the Lion Theater. When it was rechristened the Melodeon in 1844 its fortunes rose and it was the scene of performances by such notables as Jenny Lind, Charlotte Cushman, a lecture by Thackeray and appearances by numerous other literary and theatrical personalities. In 1859 it was rebuilt and used for minstrel shows, parlor operas and amateur theatricals. In 1878 it was rearranged again and called the Gaity. In 1882 B. F. Keith and a partner purchased the building and had Boston architect, George Wetherell, completely remodel the interior creating the Bijou Theater on the second floor. On the ground floor the two men opened a "Museum of Curiosities" which featured a curio hall. Here he introduced vaudeville to Boston in the revolutionary form of a continuous performance. The entertainment consisted of family variety entertainment including a lecture, comedy, animal acts and short dramatic pieces. Keith also introduced moving pictures on this site. When architect J. B. McElfatrick built the B. F. Keith Memorial Theater in 1894 behind the Adams House Annex the vaudeville act was moved into the new space and the older building was used as an entrance and lobby. Keith was ridiculed for showing vaudeville, considered to be a low form of entertainment in such palatial surroundings, but the idea was a success and had a great influence on later movie palace design. It is believed that the entrance from the Adams House Annex to the Keith Theater was blocked when the Savoy was constructed in 1928.

The Paramount Theater stands on the site of several hostelries which served the early theater enterprises. The first was the Lamb Tavern built in 1745. The first stagecoach from Boston to Providence left from its doorstep on July 20, 1767. Management changed a number of times until the building was purchased by Laban Adams who erected the Adams House which was considered the finest hostelry of its time. Business was so good that the proprietors were forced to lease room in adjacent buildings and to purchase two buildings behind it for more sleeping quarters. The Adams was in turn replaced in the 1930's by Arthur Bowditch's now unique Paramount Theater.

The Bigelow-Kennard Building (7) remains in its original commercial use.





MARIGNY

*Miss Riv.*  
*Esplanade*  
*marais*  
*montegut*

*271*



Property

*Washington Street Theater District*

State

*Mass.*

Working Number

*8.9.78 3783*

TECHNICAL

Photos

*6*

Maps

*2*

CONTROL

*pl*

*OK 8.10.78*

HISTORIAN

ARCHITECTURAL HISTORIAN

ARCHEOLOGIST

OTHER

HAER

Inventory \_\_\_\_\_

Review \_\_\_\_\_

REVIEW UNIT CHIEF

*LEBOVITZ*

*12/1/78*

*Return*

*returned for current owners' list*

BRANCH CHIEF

KEEPER

National Register Write-up \_\_\_\_\_

Send-back *12.4.78*

Entered \_\_\_\_\_

Federal Register Entry \_\_\_\_\_

Re-submit *1.8.79*

INT:2106-74



NAME OF PROPERTY Washington Street Theater District STATE Mass.

The attached National Register Inventory-Nomination form is being returned to your office for clarification of the information indicated below. PLEASE RETURN THIS FORM WHEN THE NOMINATION IS RESUBMITTED.

DEC - 7 1978

7 Description: \_\_\_\_\_

MASS. HIST. COMM.

8 Statement of Significance: \_\_\_\_\_

9 Bibliography: \_\_\_\_\_

10 Geographical Data -- Acreage: \_\_\_\_\_

UTM Reference(s): \_\_\_\_\_

Verbal Boundary Description: \_\_\_\_\_

12 Certification: \_\_\_\_\_

Photographic Coverage: \_\_\_\_\_

Map Coverage: \_\_\_\_\_

Other: Current list of property owners requested on 10-23-78.  
Mr. J. Parker Prindle of New England Merchants National Bank (617-742-4000)  
had promised to supply list, but he never sent it in

Questions concerning this nomination may be directed to Delores Byers  
on the National Register staff, telephone 202 - 343-7461

Thank you for your attention to the above items.

Bill Velovich for \_\_\_\_\_ Date: Dec 7, 1978  
Chief, Branch of Registration

# Washington St. Theatre District

1. significance block - invention not justified ~~THIS MAY BE THE~~  
~~ACCOUSTICAL INNOVATIONS?~~ CONFIRMED BY JENKINS.
2. I think they need to strengthen their argument for a district. Individually, the buildings are fairly well justified, but I don't get a sense of a unit.
  - a. Architecturally how do these buildings compare to their ~~sur~~ surroundings
  - b. Is this part of an originally larger district; is this all that is left (any other theatres or former theatres nearby?)
  - c. Not essential, but should have been addressed: Is this Boston's only theatre district or were (are) there others?
3. No technical problems.

mo

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY -- NOMINATION FORM

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AND/OR COMMON  
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Boston

VICINITY OF

NOT FOR PUBLICATION  
CONGRESSIONAL DISTRICT

STATE

Massachusetts

CODE

025

COUNTY

Suffolk

CODE

025

## 3 CLASSIFICATION

## CATEGORY

☒ DISTRICT  
☐ BUILDING(S)  
☐ STRUCTURE  
☐ SITE  
☐ OBJECT

## OWNERSHIP

☐ PUBLIC  
☒ PRIVATE  
☐ BOTH  
**PUBLIC ACQUISITION**  
☐ IN PROCESS  
☐ BEING CONSIDERED

## STATUS

☒ OCCUPIED  
☐ UNOCCUPIED  
☐ WORK IN PROGRESS  
**ACCESSIBLE**  
☒ YES: RESTRICTED  
☐ YES: UNRESTRICTED  
☐ NO

## PRESENT USE

☐ AGRICULTURE  
☒ COMMERCIAL  
☐ EDUCATIONAL  
☒ ENTERTAINMENT  
☐ GOVERNMENT  
☐ INDUSTRIAL  
☐ MILITARY  
☐ MUSEUM  
☐ PARK  
☐ PRIVATE RESIDENCE  
☐ RELIGIOUS  
☐ SCIENTIFIC  
☐ TRANSPORTATION  
☐ OTHER:

## 4 OWNER OF PROPERTY

NAME

See continuation sheet

STREET &amp; NUMBER

CITY, TOWN

VICINITY OF

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## 5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,  
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Suffolk County Registry of Deeds

STREET &amp; NUMBER

Pemberton Square

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Boston,

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SURVEY RECORDS Massachusetts Historical Commission

CITY, TOWN

294 Washington Street, Boston, MA

STATE



## 7 DESCRIPTION

### CONDITION

☐ EXCELLENT  
☒ GOOD  
☐ FAIR

☐ DETERIORATED  
☐ RUINS  
☐ UNEXPOSED

### CHECK ONE

☐ UNALTERED  
☒ ALTERED

### CHECK ONE

☒ ORIGINAL SITE  
☐ MOVED      DATE \_\_\_\_\_

### DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Washington Street Theater District is located on the west side of one of Boston's major downtown thoroughfares. It is surrounded by several of the city's distinctive traditional areas. The Boston Common (NR) is on its west, the shopping district on the north and the textile district on the east.

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CONTINUATION SHEET

Washington Street  
Theater District

ITEM NUMBER 4, PAGE 1

PROPERTY OWNERS AND ADDRESSES (revised)

1. 559 Washington Street. Paramount Theater  
Owner: A.H. Realty Co.  
William Swift, Esq., Trustee  
✓ c/o Hutchinson & Wheeler  
1 Boston Place  
Boston, MA 02108
- ✓ 2. 547 Washington Street  
Owner: Henry Levin, Trustee  
✓ Triple L. Realty Trust  
175 Tremont Street Rm. 607  
Boston, MA
3. 537 Washington Street. Savoy Theater  
Owner: Beacon Hill Theater, Inc.  
✓ 15-A Bleachery Court,  
Boston, MA
4. 533 Washington Street. New Adams House Restaurant  
Owner: Beldakas Enterprises  
✓ 533 Washington Street  
Boston, MA
- ✓ 5. 523 Washington Street  
Owner: Modern Theater, Inc.  
David Archer  
✓ 523-525 Washington Street  
Boston, MA 02111
6. 515 Washington Street  
Owner: Henry Levin  
✓ 515 Washington Street  
Boston, MA
7. 511 Washington Street  
Owner: Henry Levin, Trustee  
Triple L. Realty Trust  
✓ 175 Tremont Street, Rm. 607  
Boston, MA

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**NATIONAL REGISTER OF HISTORIC PLACES  
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is surmounted by a colossal triple arch which rises one full story above the roof line and is decorated in the same lavish fashion. The interior which has been little altered, is ornately decorated in polychrome and gold with sixteen great columns of polished Italian marble.

The New Adams House Restaurant (4) which was built in the 1880's as a dry goods store has been heavily altered. The third and fourth stories which remain in their original condition, reflect a restrained Italianate design. This portion is of red brick defined by pink and white granite trim. Arched windows, semi-circular on the third floor and segmental on the fourth provide the major design elements. The recessed panel which replaces the northernmost window of the third floor is shown in early photographs as the location of the trademark of the building's original owner. In its present use as a restaurant, the two first floors have been faced with a white wooden neo-Gothic window tracery surmounted by a classical cornice. The other alteration to the building consists of the removal of its original five dormer mansard roof.

The Mayflower Theater/Dobson Building (5) is a Ruskinian Gothic polychromatic structure faced with sandstone. It is three bays in width and five stories in height. The upper portion of its central bay is accentuated by paired colonettes which support an overscaled gable with crockets. Contained within the gable is a pointed arch with alternating pink and white voisoirs and a diamond pointed tympanum. The first two floors of the building were completely remodeled by C. H. Blackall and Wallace Sabine in 1913 when it became the Modern Theater. The classical design of this portion is in direct contrast to the Gothic vocabulary employed on the original upper portion. The dominant feature is a two story arched entrance flanked by corinthian columns which support a full entablature. Medallions bearing the theater's monogram are located in the spandrels of the arch. This imposing entrance has unfortunately been partially obscured by a modern marquee.

The White Building (6) is a seven story office building constructed in 1917. The first two floors which are used for display purposes are rectangular in plan while the five which rise above it form a U oriented toward the street. The first floor has been obscured by the addition of modern storefronts. The exception is the Tudor arched entrance with the words "White Building" inscribed in a panel above it on the far right. The second floor retains its three original display windows. The upper floors consist of paired windows between masonry piers and separated by embossed metal spandrels. Ornamentation which is concentrated around the second story windows and at the roofline is of a stylized Gothic type representative of the transition from the historicizing styles of the nineteenth century to the spare geometric designs of the early twentieth.

The Bigelow Kennard Building (7) is a nine story late nineteenth century Beaux



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12

Arts commercial structure. Typically, its masonry wall surface is highly articulated with heavy lintels and consoles combined with floral pendants and iron balconies and grill work. The Washington Street elevation is organized by triple windows in a single bay, a motif which is continued on the West Street elevation where projecting triple window bays frame the window section. Elaborate string courses and cornices divided the elevations at the second, third, sixth, seventh and eighth floors. The structure is topped by a slate covered mansard roof lit by round dormer windows.

# 8 SIGNIFICANCE

| PERIOD                                        | AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW |                                                 |                                                 |                                              |
|-----------------------------------------------|--------------------------------------------------|-------------------------------------------------|-------------------------------------------------|----------------------------------------------|
| <input type="checkbox"/> PREHISTORIC          | <input type="checkbox"/> ARCHEOLOGY-PREHISTORIC  | <input type="checkbox"/> COMMUNITY PLANNING     | <input type="checkbox"/> LANDSCAPE ARCHITECTURE | <input type="checkbox"/> RELIGION            |
| <input type="checkbox"/> 1400-1499            | <input type="checkbox"/> ARCHEOLOGY-HISTORIC     | <input type="checkbox"/> CONSERVATION           | <input type="checkbox"/> LAW                    | <input type="checkbox"/> SCIENCE             |
| <input type="checkbox"/> 1500-1599            | <input type="checkbox"/> AGRICULTURE             | <input type="checkbox"/> ECONOMICS              | <input type="checkbox"/> LITERATURE             | <input type="checkbox"/> SCULPTURE           |
| <input type="checkbox"/> 1600-1699            | <input checked="" type="checkbox"/> ARCHITECTURE | <input type="checkbox"/> EDUCATION              | <input type="checkbox"/> MILITARY               | <input type="checkbox"/> SOCIAL/HUMANITARIAN |
| <input type="checkbox"/> 1700-1799            | <input type="checkbox"/> ART                     | <input type="checkbox"/> ENGINEERING            | <input checked="" type="checkbox"/> MUSIC       | <input checked="" type="checkbox"/> THEATER  |
| <input checked="" type="checkbox"/> 1800-1899 | <input type="checkbox"/> COMMERCE                | <input type="checkbox"/> EXPLORATION/SETTLEMENT | <input type="checkbox"/> PHILOSOPHY             | <input type="checkbox"/> TRANSPORTATION      |
| <input checked="" type="checkbox"/> 1900-     | <input type="checkbox"/> COMMUNICATIONS          | <input type="checkbox"/> INDUSTRY               | <input type="checkbox"/> POLITICS/GOVERNMENT    | <input type="checkbox"/> OTHER (SPECIFY)     |
|                                               |                                                  | <input checked="" type="checkbox"/> INVENTION   |                                                 |                                              |

SPECIFIC DATES

BUILDER/ARCHITECT

## STATEMENT OF SIGNIFICANCE

The Washington Street Theater District is significant for its association with the development of the performing arts in Boston. It is of high architectural quality, it is the site of the city's earliest theater buildings, and it is where several theatrical innovations such as vaudeville and the moving picture were introduced. The full range of the legitimate theater has been produced on this single block including musical comedy, grand opera, vaudeville, animal acts, lectures and motion pictures.

The Savoy Theater (3) site represents the culmination of two hundred years of Boston's theatrical and musical history. The replacement for the city's first theater, the Boston designed by Charles Bulfinch in 1794, was erected on this site in 1854. This theater, also called the Boston, was designed by Edward and James Cabot and Jonathan Preston from plans by Henri Noury. Its auditorium was not only technologically advanced for its time, but was considered by playwright and producer Dion Boucicault to be "beyond question the finest theater in the world." Virtually every important star of the time played the Boston, including Sarah Bernhardt, Maurice Barrymore, Lilly Langtry, James O'Neil (Eugene O'Neil's father), and Edwin Booth. It was here that Bostonians first heard Fedelio, Valkyrie, Faust, Carmen, Boheme, the complete Ring, and Tosca. The Metropolitan Opera played the Boston in its opening year, 1883. The theater was also the scene of numerous galas and fetes for foreign dignitaries such as the Grand Duke Alexis of Russia, The Prince of Wales, King Rama VI of Siam, as well as Three U.S. presidents. Thirty-seven profitable seasons from 1864 to 1901 have been called "a unique record among American Theaters."

The present structure which replaced the Boston in 1928 is the only extant theater by Thomas Lamb in the city. Its sumptuous interior and exterior design is unique in Boston and represents a high point in its theater architecture. It is believed that the original connection to the 1894 B.F. Keith Memorial Theater was blocked off at the time of the Savoy's construction and that the Savoy then became the entrance to the larger Memorial Theater in the rear.

The Mayflower Dobson building (6) is the earliest extant and only documented example of a collaboration between Wallace Sabine, the pioneer of modern architectural acoustics (Boston Symphonic Hall, NR) and Clarence Howard Blackall, the leading American theater architect of the period. It was built in 1876 by Levi Newcomb, and originally served as the headquarters for the Dobson Carpet Manufacturing Company, one of the largest carpet manufacturers in the world. Blackall and Sabine converted the structure to a theater in 1913. In 1917 Blackall's firm, Blackall, Calpp and Whittemore, was commissioned to design the White Building (6) for commercial office space. The plan which they produced was based on the U-shape which had recently

## 9 MAJOR BIBLIOGRAPHICAL REFERENCES

- Birkmire, W.H. The Planning and Construction of American Theaters, New York, 1896  
Damrell, C.S.. A Half Century of Boston's Building, Boston, 1895  
Kavanaugh, Joseph. Three American Opera Houses, thesis, University of Delaware, 1967  
King, D.C.. "Theatres of Boston," Special Issue, Journal of the Theatre Historical Society  
Vol. 6, 3rd quarter, 1974  
King, Moses. King's Handbook of Boston. Boston, 1885 (see continuation sheet)

## 10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 1.66 (76,687 square feet)

UTM REFERENCES

A 19 330110 4690920  
ZONE EASTING NORTHING  
C         

B           
ZONE EASTING NORTHING  
D         

### VERBAL BOUNDARY DESCRIPTION

Beginning at the corner of West Street and Washington Street, proceed south to the south lot line of the Paramount Theatre (#1); west to the rear lot line; then north, east, north and east along said line; north along the rear lot line of the Adams House Annex (#2); west along the south lot line of the Savoy Theater (#3) to Mason Street; north to the north lot line of the Savoy Theater (#3); east along said line to the rear lot line of the Bigelow-Kennard Building (#7); north to West Street; east to the point of beginning.

### LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

| STATE | CODE | COUNTY | CODE |
|-------|------|--------|------|
| STATE | CODE | COUNTY | CODE |

## 11 FORM PREPARED BY

Judith McDonough, Boston Landmarks Commission

NAME / TITLE

Candace Jenkins, National Register Coordinator

ORGANIZATION

Massachusetts Historical Commission

DATE

July 3, 1978

STREET & NUMBER

294 Washington Street

TELEPHONE

617-727-8470

CITY OR TOWN

Boston

STATE

Massachusetts

02108

## 12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL   

STATE   

LOCAL X

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

*Petera P. Westbrook*

7/31/78

TITLE

Executive Director, Massachusetts Historical Commission

DATE

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

*W. S. M. [Signature]*

DATE

3/19/79

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

KEEPER OF THE NATIONAL REGISTER

ATTEST:

*Bill Lebovich*

DATE

March 16, 1979

KEEPER OF THE NATIONAL REGISTER



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ITEM NUMBER 8 PAGE 1

been popularized to allow increased light and ventilation.

The Adams House Annex/Keith Entrance Building (2) began its history as a theater building in 1835 when the Lion Tavern was converted to an amphitheater called the Lion Theater. When it was rechristened the Melodeon in 1844 its fortunes rose and it was the scene of performances by such notables as Jenny Lind, Charlotte Cushman, a lecture by Thackery and appearances by numerous other literary and theatrical personalities. In 1859 it was rebuilt and used for minstrel shows, parlor operas and amateur theatricals. In 1878 it was rearranged again and called the Gaity. In 1882 B. F. Keith and a partner purchased the building and had Boston architect, George Wetherell, completely remodel the interior creating the Bijou Theater on the second floor. On the ground floor the two men opened a "Museum of Curiosities" which featured a curio hall. Here he introduced vaudeville to Boston in the revolutionary form of a continuous performance. The entertainment consisted of family variety entertainment including a lecture, comedy, animal acts and short dramatic pieces. Keith also introduced moving pictures on this site. When architect J. B. McElfatrick built the B. F. Keith Memorial Theater in 1894 behind the Adams House Annex the vaudeville act was moved into the new space and the older building was used as an entrance and lobby. Keith was ridiculed for showing vaudeville, considered to be a low form of entertainment in such palatial surroundings, but the idea was a success and had a great influence on later movie palace design. It is believed that the entrance from the Adams House Annex to the Keith Theater was blocked when the Savoy was constructed in 1928.

The Paramount Theater <sup>(1)</sup> stands on the site of several hostelries which served the early theater enterprises. The first was the Lamb Tavern built in 1745. The first stagecoach from Boston to Providence left from its doorstep on July 20, 1767. Management changed a number of times until the building was purchased by Laban Adams who erected the Adams House which was considered the finest hostelry of its time. Business was so good that the proprietors were forced to lease room in adjacent buildings and to purchase two buildings behind it for more sleeping quarters. The Adams was in turn replaced in the 1930's by Arthur Bowditch's now unique Paramount Theater.

The Bigelow-Kennard Building (7) remains in its original commercial use.

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The Washington Street Theater District is significant for its architectural quality and association with the development of the performing arts in Boston. It is the site of several of the city's most important early theaters and the birthplace of American vaudeville. At least one theater has been operating on the block for nearly 150 years; and the full range of theatrical entertainment has been produced here, including musical comedy, grand opera, vaudeville, animal acts, lectures and films.

The three extant theaters in the Washington Street District are distinguished from others in Boston by their close proximity in a block which is cohesive, architecturally varied, and largely intact. Each theater also has particular architectural significance: the Savoy/Keith Memorial (3) as the only known Boston building by prominent New York theater architect Thomas Lamb; the Modern (5) as an important collaboration between Boston's major theater architect, Clarence Balckall, and Harvard acoustician Wallace Sabine; and the Paramount (1) as the best Boston example of the Art Deco style.

The three theaters also have distinctive identities as among the best of Boston's "non-legitimate" theaters, that is, theaters which catered not to serious drama but to the popular taste for vaudeville and later for motion pictures. In fact, the term "vaudeville" and the form of family variety show which it designated, originated on the block in the 1880's with showman B.F. Keith, who also instituted the new concept of "continuous performances." Keith's nationwide success in developing big-time vaudeville is memorialized by the most sumptuous theater on the block, the Savoy/Keith Memorial. The vaudeville tradition was gradually eclipsed by another popular art form, the motion picture, which Keith himself is credited with introducing in Boston. Both the Modern (5) and the Paramount (1) were designed specifically to meet the needs of the new medium: the Modern as one of the first Boston theaters built exclusively for "feature films," and the Paramount as the city's first "de luxe picture house."

The Savoy Theater site (3) represents the culmination of two hundred years of Boston's theatrical and musical history. The replacement for the city's first theater, Bulfinch's Boston Theater of 1794, was erected on this site in 1854. This theater, also called the Boston, was designed by Edward and James Cabot and Jonathan Preston from plans by Henri Noury. Its auditorium was not only technologically advanced for its time, but was considered by playwright and producer Dion Boucicault to be "beyond question the finest theater in the world." Virtually every important star of the time played the Boston, including Sarah Bernhardt, Maurice Barrymore, Lilly Langtry, James O'Neil (Eugene O'Neil's father), and Edwin Booth. It was here that Bostonians first heard Fedelio, Valkyrie, Faust, Carmen, Boheme and the complete Ring and Tosca. The Metropolitan Opera played the Boston in its opening year, 1883. The theater was also the scene of numerous galas and fetes for foreign dignitaries such as the Grand Duke Alexis of Russia, the

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Prince of Wales, King Rama VI of Siam, as well as three U.S. presidents. Thirty-seven profitable seasons from 1864 to 1901 have been called "a unique record among American theaters."

In the 1920's the Boston Theater was razed to make way for the 3500-seat B.F. Keith Memorial Theater now the Savoy (3) designed by Thomas Lamb and dedicated to the New Englander considered the father of vaudeville, Benjamin Franklin Keith (1846-1914). The new theater was completed in 1928 under the direction of Keith's long-time general manager, Edward Albee, and Joseph P. Kennedy, chairman of Keith's successor firm. The french baroque interior, with its marble columns, walnut paneling, and expensive oil paintings was said to "surpass all standards of splendor." The luxurious interior was an appropriate tribute to Keith, whose success had been based in part on the grandeur of his early theatres, credited with luring respectable society into his variety houses and influencing the design of later movie "palaces." The Savoy is presently being renovated for use by the Opera Company of Boston.

Adjacent to the Savoy is a second building also associated with Keith, the Adams House Annex/Keith Entrance Building (2) which began its history as a theater in 1835 when the Lion Tavern was converted to an amphitheater called the Lion Theater. When it was rechristened the Melodeon in 1844 its fortunes rose, and it was the scene of performances by such notables as Jenny Lind, Charlotte Cushman, a lecture by Thackeray and appearances by numerous other literary and theatrical personalities. In 1859 it was rebuilt and used for minstrel shows, parlor operas and amateur theatricals. In 1878, it was rearranged again and called the Gaity. During these years the upper floors were used as sleeping rooms for the famed Adams House hostelry next door. In 1882, the building was remodelled again and opened as the Bijou, a 900-seat theater featuring comic opera, burlesque and musicals. In 1886 B.F. Keith leased another part of the Adams House Annex for his variety show. Keith had begun his entertainment career four years earlier in a nearby storefront with a "Museum of Curiosities" and a 100-seat hall where he offered one hour performances of animal acts and human oddities. Edward Albee joined Keith in 1884, better acts were booked, and the partners moved into a 400-seat hall in the Adams House Annex. Their success was such that by 1892, Keith and Albee hired architect J.F. McElfatrick to design "Keith's New Theater," a 3000-seat luxury theatre often called "the mother house of vaudeville." The theater was located directly behind the present Adams House Annex, with an entrance lobby through the south half of the ground floor of the Annex. By this time Keith was already expanding to other cities, eventually developing a 400-theater circuit and an entertainment formula which included comedy, trained animals, dancers, escape artists, acrobats, magicians, sharpshooters, and novelty acts. One of these novelties, the motion picture, was introduced at Keith's New Theater in its opening year, 1894. Eventually both Keith's New Theater and the Bijou were razed, but the mid-nineteenth century Adams House Annex building remains, and the former entrance lobby to Keith's New Theater is now a store.



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By the second decade of the twentieth century, improved technology had made the motion picture a serious competitor to vaudeville. One of the earliest Boston theatres to be built without a stage, exclusively for the showing of the new "feature films" was the Modern (presently the Mayflower,) (5), the earliest extant and only documented example of collaboration between Wallace Sabine, the pioneer of modern architectural acoustics (Boston Symphony Hall, N.R.) and Clarence Howard Blackall, the leading American theater architect of the period. The building which housed the Modern was built in 1876 by Levi Newcomb and originally served as headquarters for the Dobson Carpet Company, one of the largest carpet manufactureres in the world. Blackall and Sabine converted the structure to a theater in 1913-14. In the 1920's, the Modern was the scene of the Boston premiere of the first talking picture, "The Jazz Singer." The intimate 900-seat theater retains its acoustical excellence and is presently being renovated for use as a performing arts theater.

When it opened in 1932, the Paramount (1) by architect Arthur Bowditch was termed "Boston's first de luxe picture house." It differed from the palatial Metropolitan, an earlier movie theater, by offering an intimate, ultra-modern interior designed specifically for the best possible projection of films, rather than for film/stage show combinations. The interior featured polished oriental walnut and African ebony, metallic panels of gold, chrome and aluminum, and "modernistic" seat coverings. The building is considered Boston's most elaborate Art Deco building of any type. The Paramount stands on the site of several hostelries which served early theater enterprises. The first was the Lamb Tavern, built in 1745. The first stagecoach from Boston to Providence left from its doorstep on July 20, 1767. Management changed a number of times until the building was purchased by Laban Adams, who erected the Admas House, considered the finest hostelry of its time. Business was so good that the proprietors were forced to lease room in adjacent buildings and to purchase two buildings behind it for more sleeping quarters.

Two of the office buildings on the block, the White Building (6) and Bigelow-Kennard building (7) are also of some note. The White building was designed in 1917 by Clarence Blackall's firm, Blackall, Calpp and Whittemore, as commercial office space. The plan is based on the U-shape, which had recently been popularized to increase interior light and ventilation. The Bigelow-Kennard Building, built for the esteemed nineteenth century Boston specialty-gift and jewelry store, remained in its original commercial use until recent years.

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ITEM NUMBER 10 PAGE 1

The Washington Street Theater District is composed of seven buildings which front on Washington Street between Avery Street and West Street. The four lots on the corner of Avery Street have been excluded for two reasons. First, the collasol projecting neon sign of the Paramount Theater provides a strong visual boundary, being prominent from as far north on Washington Street as Old South Meetinghouse. Second is the nature of the lots themselves; #'s 3056 and 4515 are vacant, #4238 is occupied by a four story building whose facade has been completely altered with the exception of its parapet, and #4545 is occupied by a simple five story, 3 bay building which is without theater associations and which is completely overshadowed by the Paramount.

The buildings which occupy lots #4726 and #9626 on West Street have been excluded because they do not front on Washington Street and do not relate to Boston's theatrical history (they are five story Classical Revival and six story modernistic structures respectively). Further the western boundary of the district is defined by the rear lot lines of the structures on Washington Street. Behind the district, and isolating it from the Boston Common is a huge high rise apartment complex occupying lots #11,487 and #16,194. Across from them is a vacant lot.

These seven buildings represent a cohesive unit in terms of scale, usage and period which once characterized the commercial/theatrical district of Boston.

Property Washington Street Theater District

State Mass.

Working Number 8.9.78.3783

2nd Control

TECHNICAL

Photos 6  
Maps 2

CONTROL

OK pl  
1.12.79

1/12/79 Comments 5/3/12: I think this is a group of buildings - not a district. I would be happy to accept it as a group of related buildings. Only fine resources significant for association w/ development of performing arts in Boston. Boundary justification presently depends on theater associations excepting #6 + #7. Feel #6 + #7 should logically be excluded from this nomination. pending these 2 questions accept

1/23/79 comment sheet

ARCHITECTURAL HISTORIAN

THOUGH A CASE CANNOT BE MADE FOR INCLUSION OF #6 + #7 IN TERMS OF ASSOCIATION WITH THEATRE HISTORY, THERE IS A RELATIONSHIP <sup>WITH THE REST OF THE DISTRICT</sup> IN TERMS OF AGE, SCALE, ARCHITECTURAL QUALITY AND PROXIMITY. AS IS MENTIONED IN THE 3/5/79 LETTER FROM THE STATE, ADDITIONAL <sup>NOMINATIONS</sup> IN THE IMMEDIATE AREA ARE ANTICIPATED. THOUGH

#6 + #7 ARE NOT STRONGLY CONTRIBUTING TO THE MAJOR SIGNIFICANCE, WEST STREET <sup>REQUEST FOR</sup> IS ~~NOT~~ A VISUAL END OF THE BLOCK. I DO NOT BELIEVE <sup>ADDITIONAL</sup> INFORMATION WOULD YIELD <sup>FURTHER JUSTIFICATION OF</sup> SIGNIFICANCE RELATING TO THE THEATRE USE. ~~there is~~

ARCHEOLOGIST

ACCEPT?  
Mac Power  
3/12/79

OTHER

HAER

Inventory \_\_\_\_\_

Review \_\_\_\_\_

I share Bruce's and Margaret's problems that this district is not entirely related to theaters, nor is it so much a district as a block or bldgs. Despite these problems, this block is a coherent late 19th C, early 20th C architectural grouping reflecting entertainment, retail shops, and hotel uses. This is one of the earliest part of Boston and was focus of theater, dating to Bulfinch's theatre and is significant. Perhaps, it would have been preferable as larger district.

REVIEW UNIT CHIEF

Accept  
Leborich  
3/16/79

BRANCH CHIEF

KEEPER

National Register Write-up

Federal Register Entry

4-3-79

Send-back \_\_\_\_\_

Re-submit \_\_\_\_\_

Entered MAR 19 1979





1

Washington Street Theater District  
Suffolk County  
#1076

MAR 19 1979

Form No. 10-301a  
(Rev. 10-77)UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICENATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM

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SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES ENCLOSE WITH PHOTOGRAPH

## 1 NAME

HISTORIC Washington Street Theater District

AND/OR COMMON (use for publication)

## 2 LOCATION

CITY, TOWN 511-563 Washington Street, Boston

VICINITY OF

COUNTY  
SuffolkSTATE  
Mass.

## 3 PHOTO REFERENCE

PHOTO CREDIT  
Leslie LarsonNEGATIVE FILED AT  
Leslie Larson, 6 Joy St., Boston MA 02114DATE OF PHOTO  
1976

## 4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET  
view facing SE facade of 511-563 Washington St.PHOTO NO.  
1







2

Washington Street Theater District  
Suffolk County  
#2 of 6

#2

MAR 19 1979

Form No. 10-301a  
(Rev. 10-7-74)

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AND/OR COMMON (use for publication)

**2 LOCATION**

CITY, TOWN Boston

\_\_\_\_ VICINITY OF

COUNTY Suffolk

STATE Mass.

**3 PHOTO REFERENCE**

PHOTO CREDIT Leslie Larson

DATE OF PHOTO 1976

NEGATIVE FILED AT Leslie Larson, 6 Joy St., Boston MA 02114

**4 IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

view facing SE facade of Paramount Theater,  
559 Washington Street, Boston

PHOTO NO.

2







3 Washington Street Theater District  
Suffolk County  
# 3 of 6

MAR 19 1979

#3

Form No. 10-301a  
(Rev. 10-74)

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NEGATIVE FILED AT Leslie Larson, 6 Joy Street, Boston MA 02114

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 3

view facing SE facade of (L-R) 547 Washington Street;  
Savoy Theater, 537 Washington Street;  
New Adams House Restaurant, 533 Washington Street







Washington Street Theater District  
Suffolk County  
#4 of 6

MAR 19 1979

Form No. 10-301a  
(Rev. 10-77)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM

FOR NPS USE ONLY

RECEIVED AUG 9 1978

DATE ENTERED MAR 19 1979

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES ENCLOSE WITH PHOTOGRAPH

1 NAME

HISTORIC

Washington Street Theater District

AND/OR COMMON

(use for publication)

2 LOCATION

CITY, TOWN

Boston

\_\_\_\_ VICINITY OF

COUNTY

Suffolk

STATE

Mass.

3 PHOTO REFERENCE

PHOTO CREDIT

Leslie Larson

DATE OF PHOTO

1976

NEGATIVE FILED AT

Leslie Larson, 6 Joy Street, Boston MA 02114

4 IDENTIFICATION

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 4

view facing SE facade of  
Mayflower Theater (Modern Theater), 525 Washington Street





FINE BROS.  
515 WASH. ST.

NEW ENGLAND  
RELIABLE  
FURS

SPACE  
TO LET  
WILL  
DIVIDE  
L12-2298

FUR  
SHOP

MURRAY'S FURS

WASHINGTON TAILOR SHOP  
MEND ALTERATIONS LADIES

FOR RENT  
L12-2298

GOOD FRIEND'S

Best COSMETICS  
COSMETICS • HAIR • MAKEUP

WATER BUILDING



Washington Street Theater District  
Suffolk County  
#50f6

MAR 19 1979

Form No. 10-301a  
(Rev. 10-74)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM

FOR NPS USE ONLY

RECEIVED AUG 9 1978

DATE ENTERED MAR 19 1979

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES ENCLOSE WITH PHOTOGRAPH

**1 NAME**

HISTORIC

Washington Street Theater District

AND/OR COMMON

(use for publication)

**2 LOCATION**

CITY, TOWN

Boston

\_\_\_\_ VICINITY OF

COUNTY

Suffolk

STATE

Mass.

**3 PHOTO REFERENCE**

PHOTO CREDIT

Leslie Larson

DATE OF PHOTO

1976

NEGATIVE FILED AT

Leslie Larson, 6 Joy Street, Boston MA 02114

**4 IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

PHOTO NO. 5

view facing SE facade of  
515 Washington Street

5





Washington Street Theater District  
Suffolk County  
# 6 of 6

MAR 19 1979

Form No. 10-301a  
(Rev. 10-7-7)

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY PHOTOGRAPH FORM

FOR NPS USE ONLY

RECEIVED AUG 9 1978

DATE ENTERED MAR 19 1979

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS  
TYPE ALL ENTRIES ENCLOSE WITH PHOTOGRAPH

**1 NAME**

HISTORIC

Washington Street Theater District

AND/OR COMMON

(use for publication)

**2 LOCATION**

CITY, TOWN

Boston

\_\_\_\_ VICINITY OF

COUNTY

Suffolk

STATE Mass.

**3 PHOTO REFERENCE**

PHOTO CREDIT Leslie Larson

DATE OF PHOTO 1976

NEGATIVE FILED AT Leslie Larson, 6 Joy St., Boston MA 02114

**4 IDENTIFICATION**

DESCRIBE VIEW, DIRECTION, ETC. IF DISTRICT, GIVE BUILDING NAME & STREET

view facing SE facade of  
511 Washington Street

PHOTO NO. 6

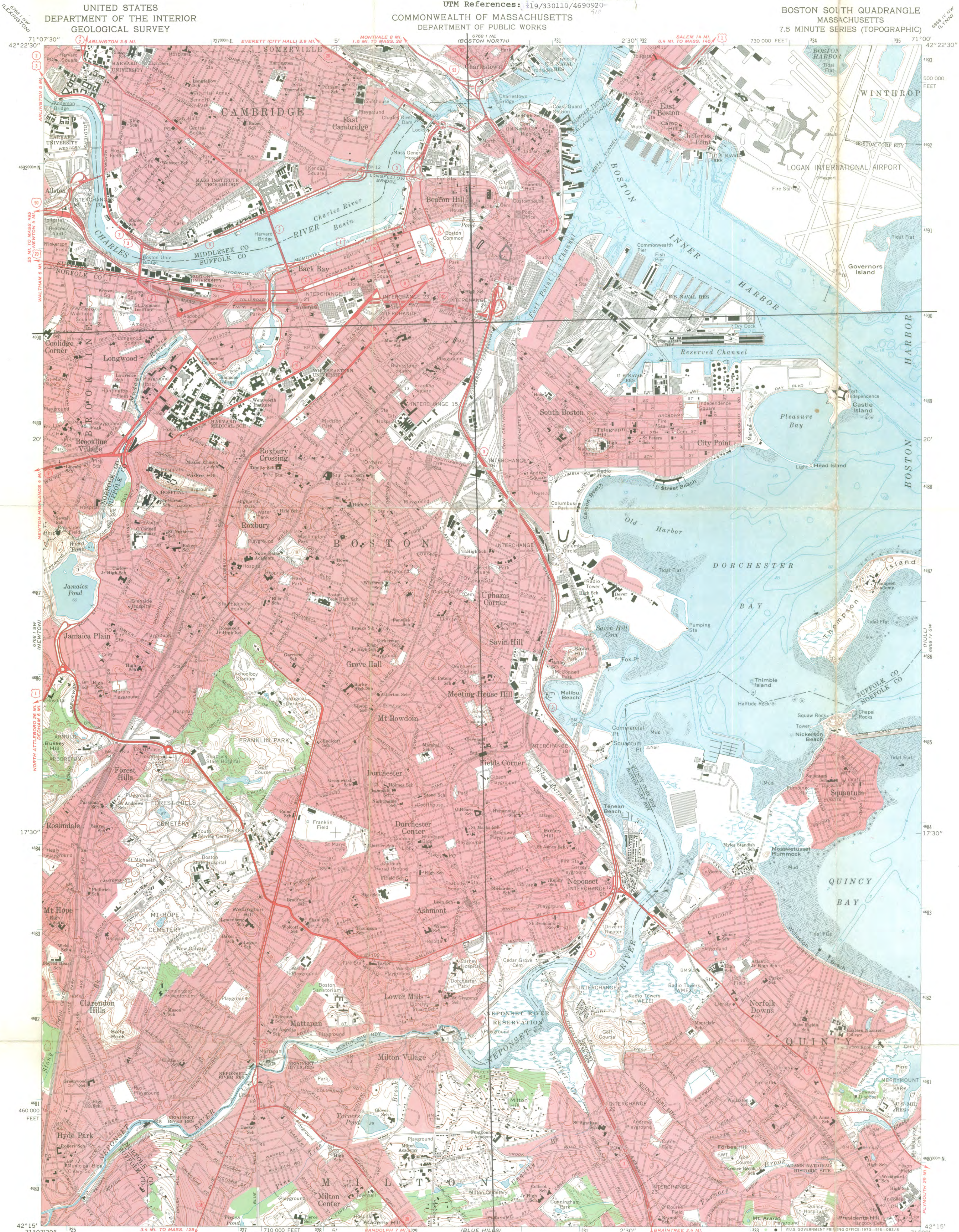


UNITED STATES  
DEPARTMENT OF THE INTERIOR  
GEOLOGICAL SURVEY

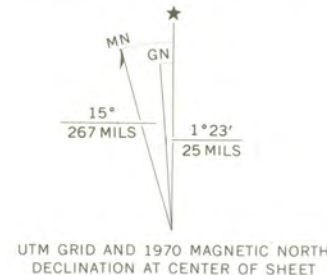
Washington Street Theater District  
511-559 Washington Street, Boston, MA  
UTM References: 19/330110/4690920

COMMONWEALTH OF MASSACHUSETTS  
DEPARTMENT OF PUBLIC WORKS

BOSTON SOUTH QUADRANGLE  
MASSACHUSETTS  
7.5 MINUTE SERIES (TOPOGRAPHIC)



Mapped, edited, and published by the Geological Survey  
Control by USGS, USC&GS, and Massachusetts Geodetic Survey  
Topography by planetwide surveys 1943. Revised from  
aerial photographs taken 1969. Field checked 1970  
Selected hydrographic data compiled from USC&GS Charts 246  
and 248 (1971). This information is not intended for navigational  
purposes  
Polyconic projection. 1927 North American datum  
10,000-foot grid based on Massachusetts coordinate system,  
mainland zone  
1,000-meter Universal Transverse Mercator grid ticks,  
zone 19, shown in blue  
Boundaries in tidalwater areas from information supplied  
by Massachusetts Department of Public Works  
Red tint indicates areas in which only landmark buildings are shown



SCALE 1:24,000  
CONTOUR INTERVAL 10 FEET  
DATUM IS MEAN SEA LEVEL  
DEPTH CURVES AND SOUNDINGS IN FEET—DATUM IS MEAN LOW WATER  
SHORELINE SHOWN REPRESENTS THE APPROXIMATE LINE OF MEAN HIGH WATER  
THE MEAN RANGE OF TIDE IS APPROXIMATELY 9.5 FEET

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY, WASHINGTON, D.C. 20242  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



ROAD CLASSIFICATION  
Primary highway,  
hard surface  
Secondary highway,  
hard surface  
Interstate Route  
U.S. Route  
State Route  
light-duty road, hard or  
improved surface  
Unimproved road  
Interstate Route  
U.S. Route  
State Route

BOSTON SOUTH, MASS.  
N4215—W7100/7.5

1970

ANS 6768 I SE-SERIES V814



MAR 19 1979



Sir,

YP

I enclose a newspaper article from 1941 - the day  
the modern first opened and a recent A.P. story  
The Washington Street Theater District is truly  
Boston's original Theater District. Evolution turned  
it into a poor district which is now dead or  
dying & things can only get better we feel that  
Historic designation is extremely important to  
preserving the theaters here -

Thank you -

Sincerely,

DAVID L. Acker

Director

The modern Theater

|                                          |             |
|------------------------------------------|-------------|
| THE NATIONAL REGISTER OF HISTORIC PLACES |             |
| DATE REC'D                               | JAN 22 1979 |
| INDICATE REPLY (SEE ATTACHED)            |             |
| <input checked="" type="checkbox"/>      | RECEIVED    |
| DATE OF REPLY                            |             |
| DATE OF REPLY                            | 1/30/79     |
| INITIALS                                 | ALM         |

Modern Theater

Washington St. Theater Dist.

Boston, MASS.

Suffolk Co.

FR

8-22-78



The Modern Theatre, the latest addition to Boston's list of theatres will open this morning. The theatre is at 523 Washington Street, in the very heart of the shopping district facing the busiest part of the street. It is the most elaborate and costly theatre of its size in New England, and is owned and operated by the Modern Theatre Company, of which J. Lourie's is the head. It will be devoted to the exclusive exhibition of the best photo-plays with vocal and musical selections.

The front on Washington Street is in the form of a triumphal arch, constructed entirely of cream white and elaborately carved Vermont marble. A high marble dado around the vestibule is carried out in a selected shade of Italian Tavernelic marble. The parquet has a high dado of dark, rich mahogany, and the floor slopes toward the stage so as to give a perfect view from every seat.

The general character of the interior is Florentine renaissance. The walls are covered with a rich imitation of native tapestry, and the general effect is of dark Circassian walnut and mahogany, with decorations in shades of dull gold, brown and green. Quaint old gold electric fixtures support the lights.



The screen for moving pictures is fixed on the back wall of the stage and treated in aluminium. The finish of the stage suggests an alcove in an elaborate, sumptuous, private home. At the rear of the stage on one side are numerous dressing rooms and storerooms. Beneath the stage, in a specially constructed fireproof enclosure, is the boiler room, entirely cut off from the

rest of the building.

In the center of the musicians' space in front of the stage is a large console, from which the Estey organ is to be operated. The organ is one of the best installed in any theatre in this country. The acoustics have been carefully supervised by Dean Wallace C. Sabine of Harvard.

A most elaborate system of heating and cooling has been installed. An artesian well has been driven to a depth of nearly six hundred feet below the street level and a supply of over 100 gallons per minute of fresh, cold water has been obtained. This water will be pumped to the surface and used to cool and wash the air which in winter time will be reheated and sent by means of fans to all parts of the house. In warm weather the air will be cooled in such a manner that the temperature can be maintained at 70 degrees even in the hottest weather outside. Powerful exhaust fans are also installed which remove the air from the auditorium.

The amount of exit space in the theatre is 60% in excess of the maximum width required by the building law for a theatre of this size.

The theatre has been constructed from the plans and under the supervision of C. H. Blackall. It has a seating capacity of nearly 800.

\*Article reprinted from the *Boston Herald*, the day the Modern Theatre opened, June 25th, 1914.

WILLOW GROVE.  
MONTPELIER.

## WASHINGTON STREET THEATRE DISTRICT

- AGREE WITH DRUP ON POINTS RAISED. ~~WHAT~~ WHAT IS NEEDED IS A BOUNDARY JUSTIFICATION AND A STATEMENT <sup>OF</sup> WHY THESE BUILDINGS CONSTITUTE A DISTRICT AS OPPOSED TO OTHERS ADJACENT <sup>TO THE DISTRICT</sup> AND ~~THOSE OF~~ <sup>THOSE OF</sup> THE SAME TYPE. #7 GIVES ~~A~~ A DESCRIPTION OF THE GENERAL ENVIRONMENT IN THE AREA BUT DOES NOT ADDRESS PROPERTIES IMMEDIATELY ADJACENT. I.E. WHY WAS THE BIGLOW-KENNARD BUILDING INCLUDED AND THE OTHER ADJACENT BUILDINGS TO THE NORTH AND SOUTH EXCLUDED?
- THE <sup>EXPLICIT</sup> ~~STATEMENT~~ STATEMENT OF SIGNIFICANCE SHOULD ADDRESS ARCHITECTURAL SIGNIFICANCE OF BOTH THE EXTERIOR FACADES AND INTERIORS.

MAN DOUGLAS  
1/23



# Boston Redevelopment Authority

Robert F. Walsh, Director

February 22, 1978

To Whom It May Concern:

The concept set forth by David Archer and his associates for the Modern Theatre is compatible with the long-range planning objectives of the City of Boston.

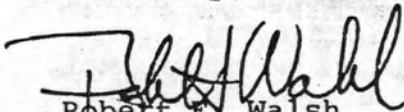
A theatre complex in this area of the city could support the city's efforts to revitalize Washington Street by development of Lafayette Place on the site of the former R. H. White property.

The Modern Theatre proposal is also in keeping with the BRA and city's efforts to strengthen and upgrade Boston as a theatre center.

It is also significant to us that the proposed Modern Theatre could bring new life to a building that is not now in use.

Members of my staff have reviewed the Modern Theatre proposal and I have instructed them to report back to me on the progress of this project so that the Modern Theatre plan can be coordinated with city and BRA actions in that part of our downtown.

Sincerely,



Robert F. Walsh  
Director

## Modern-Mayflower-Modern

# David Archer plans arts center for old theater

By Nora E. Taylor

Once it was known as Modern. And it will be the Modern again, maybe by fall or even spring of next year. Already the name Modern Theatre, carved into the light sandstone facade has been uncovered, as a first step toward rehabilitation. But most will remember it as the Mayflower moviehouse down on Washington Street opposite the Lafayette project (a parking lot at the moment).

The Modern has been taken over by a visionary young man — Boston seems to throw them up every few years (remember David Wheeler and the nationally known Theater Company of Boston?) — whose name is David L. Archer. He plans to run the theater as a new performing arts facility for our city.

Mr. Archer has lived in Boston for 10 years, most recently being managing director of Stage I Theatre Lab and the Caravan Theatre. He was director of development for Theatre Workshop Boston, and is on the national advisory board of the New Theater Festival Baltimore 77.

Last year he produced a Spring Theater Festival Boston. Now he hopes to expand the Theater Festival of 1976 into a year-round operation which would bring experimental and Off-Broadway-type shows to this city. He would also add other performing and fine arts, since his building has plenty of space.

Step through the boarded-up door of the Modern and you are faced with the inevitable chaos caused by construction. But, after hurdling wires and cabinets and bits of glass you are into the theater itself.

The narrow, long auditorium, seating about 700 at the moment, with a balcony that rises tier by tier to the soaring ceiling four floors above street level, has its points of interest. Not least among them is the fact that the

acoustics are superb, Mr. Archer says. There is the white painted wall back of the small stage, which was the original screen for motion pictures when films were young and still experimental. The proscenium's wooden frame is painted in Chinese red — a fact that becomes apparent as the eye gets used to the dim movie lighting. Above the proscenium, carving is visible, apparently of angels or cherubs cavorting across the house. And the balcony's edges sport richly carved scrolls. On some of the staircases leading upstairs there still is floral carpeting, mute reminder of earlier luxury.

For Mr. Archer plans to cut down the seating somewhat in order to make room for a larger thrust stage, and to bring Off-Broadway productions to the Modern, as well as to house future editions of his Theater Festival (which last year was at the Boston Center for the Arts on Tremont Street). Dressing rooms already exist.

Above the auditorium are three more floors, which will house (indeed already house) offices, two experimental 100-seat theaters, a workshop and rehearsal studios, a gallery, a darkroom, graphic arts and recording studios, plus a residence for visiting artists. The top-most floor, Mr. Archer explains, is set back somewhat from the rest of the building and is surrounded on all sides by huge windows — ideal for artists.

Work on air conditioning and the elevator is under way. The first step in reconditioning is to make only the necessary changes, and that Mr. Archer feels, will cost \$50,000. He expects eventually to spend about \$100,000 on renovations, and is busily fund-raising. He is bringing in experts in stage design and other necessities so that he and his board can choose the best options for the Modern.





# *The Commonwealth of Massachusetts*

## *Office of the Secretary*

### *Massachusetts Historical Commission*

*Secretary of the  
Commonwealth*

*294 Washington Street Boston, Massachusetts 02108  
(617) 727-8470*

July 28, 1978

Mr. Charles Herrington, Chief  
Registration Branch  
National Register  
OAHP,  
Heritage Conservation and Recreation Service  
Washington, D.C. 20240



Dear Mr. Herrington:

Enclosed you will find the following nomination forms:

Boston - Washington Street Theatre District  
Clinton - Bigelow Carpet Mill  
Northampton - Pomeroy Terrace

All of the above have been voted eligible by the State Review Board,  
and signed by the State Historic Preservation Officer.

Sincerely yours,

*Christine Boulding*

Christine Boulding  
Acting Survey Director  
Massachusetts Historical Commission

CB/CJ/1h  
Encls.



# United States Department of the Interior

HERITAGE CONSERVATION AND RECREATION SERVICE  
WASHINGTON, D. C. 20240

IN REPLY REFER TO:

H32-NR

AUG 30 1978

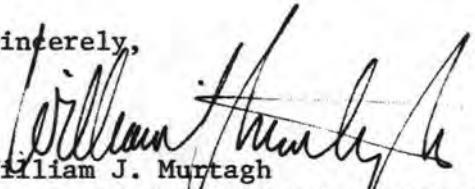
Dear Property Owner:

The property you own is located in a historic district that has been nominated for listing in the National Register of Historic Places. The National Register is the government's official list of historic buildings and other cultural resources worthy of being preserved. This nomination is pending in our office.

If your property is listed in the National Register, there are certain benefits and provisions of the Tax Reform Act of 1976 that may apply to you. We are enclosing information about this law. Soon we will be considering whether your property should be listed, using as our guidelines the "Criteria for Evaluation" shown in the enclosed leaflet. If you wish to comment on whether your property should be listed, we would be pleased to hear from you. Send your comments within 30 days of the date of this letter to me, Dr. William J. Murtagh, Keeper of the National Register, Heritage Conservation and Recreation Service, Department of the Interior, Washington, D.C. 20240. If you have questions about the National Register program or the enclosed material, you should also address them to me. Please include the name of the district (as shown on the address label on this letter) and property address.

In the enclosed material you will note references to standards for rehabilitating old buildings. These standards are a list of dos and don'ts for people who are fixing up old buildings. If the owner of a building listed in the National Register, either individually or as part of a district, wishes to take advantage of the Tax Reform Act benefits, these standards must be followed. A copy of these standards is available from Technical Preservation Services, Office of Archeology and Historic Preservation, Heritage Conservation and Recreation Service, Department of the Interior, Washington, D.C. 20240. Questions about the standards should also be addressed to that same office.

Sincerely,

  
William J. Murtagh  
Keeper of the National Register

The Bigelow Trust  
511 Washington St.  
Boston, MA 02111

Re: Washington Street Theater District

INT 4819-78  
ST 10 101 001100101 001100101





# United States Department of the Interior

HERITAGE CONSERVATION AND RECREATION SERVICE  
WASHINGTON, D. C. 20240

IN REPLY REFER TO:

H32-NR

AUG 30 1978

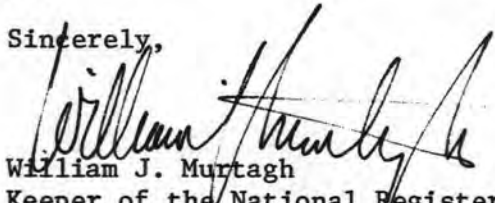
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Sincerely,

  
William J. Murtagh  
Keeper of the National Register

Paramount Theater  
A. H. Realty Co.  
559 Washington St.  
Boston, MA 02111

Re: Washington Street Theater District

INT 4819-78  
U.S. DEPARTMENT OF THE INTERIOR

YF

FR 8-22-78

TRUSTEES

KEVIN H. WHITE, MAYOR  
Chairman  
PRESIDENT, CITY COUNCIL  
AUDITOR, CITY OF BOSTON  
PRESIDENT, CHAMBER OF COMMERCE  
PRESIDENT, BAR ASSOCIATION

City of Boston



NORMA FINE  
Manager  
CITY HALL  
BOSTON, MASS. 02201  
725-4507  
725-4528

George Robert White Fund

September 6, 1978

Dr. William J. Murtagh  
Keeper of the National Register  
Heritage Conservation and Recreation Service  
Department of Interior  
Washington, D.C. 20240

Dear Dr. Murtagh:

In response to your letter of August 30th, 1978, I firmly agree that 515 Washington Street building located in the historical Washington Street Theatre District should be nominated for listing in the National Register. The Theatre District is currently in the process of rehabilitation and restoration with open malls and pedestrian walks to be formulated in the plan. The building on Washington Street is pivotal to that historic restoration.

I look forward to hearing from you, and thank you in advance for your attention to the above matter.

Sincerely,

Norma L. Fine  
Manager  
George Robert White Fund

NLF/jf



THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D **SEP 10 1978**

☒ INDIVIDUAL RESPONSE (ATTACHED)

☒ INFORMATIVE MATERIAL SENT

☒ TELEPHONE CALL (ATTACHED)

DATE ACTION TAKEN **SEP 27 1978**

INITIALS **PM**

PR 8-22-78

MRS. DAVID K. SMITH  
649 BOSTON POST ROAD  
WESTON, MASS. 02193

9/22/78

To Whom It May Concern:

I understand that Boston's Washington St. theater district has been nominated for listing in the National Register of Historic Places.

I strongly recommend that it be included in the register. Great efforts are currently being made, (Boston Globe article enclosed) to bring the theater district back to what it was - and <sup>make it</sup> even better.

With attractive physical facilities, and particularly with an emphasis on safety, so that people will feel comfortable and safe and therefore willing to patronize Boston's theaters,



there is a great chance that  
Boston can return to the forefront  
as one of the great "theater cities".  
Boston has many lovely old  
theaters which need to be restored,  
to be appreciated now, and for  
generations to come.

As a teenager in Boston in the  
'50's, I had a love affair with  
the theater. We now have teenagers  
of our own with that same love -  
yet, because of the squalor in our  
theater district, they cannot go  
there safely by themselves and we  
as a family do not attend the  
theater as often as we would like to.

Restoration of Boston's theater  
district is long overdue.

Sincerely,  
Harvey B. Smith

Boston Globe, 9/8/78

## 2 hired to aid theater district

By Kevin Kelly  
Globe Staff

In the ongoing \$250 million renovation of Boston's theater district, Mayor Kevin H. White yesterday announced the appointment of two new consultants, Benjamin Thompson, an architect who heads his own company, and Schyler Chapin, a Columbia University dean. Thompson, at a fee of \$30,000, will be in charge of a master plan for the theater district. Chapin, at \$25,000, will be a "liaison for local theater managers."

At the City Hall press conference, White remarked that Boston "used to be the third theater city in the country and it's now number five." Enthusiastic but shy with specifics, the mayor pledged to restore the five-block area — which contains the Colonial, the Wilbur, the Shubert, the Music Hall, the Charles Playhouse — so the city can "claim its place among the great theater cities in the country."

"Boston has made a remarkable comeback in recent years, certainly since the dark period of the '70s. And we want to continue that trend in the theater district. With the addition of Ben Thompson and Schyler Chapin to our plans, I think we can bring Boston back so that it ranks first or second among the major theater centers." White then praised Thompson, who designed the Quincy Market Project, and Chapin, who formerly worked with the Metropolitan Opera Company. Thompson was present at the conference, Chapin was not.

When questioned about the fate of the Wilbur Theater, White admitted "the Wilbur probably is the most critical immediate problem we have."

The Wilbur, built in 1914, is owned by New England Medical Center and is currently leased by the Jujamcyn Corp., which owns the Colonial. The lease expires in August 1979 and Jujamcyn has said it does not intend to renew it. Which leaves the Wilbur, a good, intimate, acoustically fine house, in a somewhat precarious position. White said he is hesitant to get into the theater business, but indicated the city "will make an effort, an effort that's fair, to try to adjust the enormous losses the Wilbur has got." He said, further, that he would try to work out a "tax agreement" between the Wilbur and the city.

In the meantime, the theater district continues to be improved. New lights have been installed, streets have been resurfaced and there has been some landscaping. White envisions the area under a plexi canopy, similar to the bubble ceiling flanking the sides of Quincy Market, but he said that Thompson would be the final arbiter on such a plan. White sees the district in a mall-like atmosphere, with free-roaming theatergoers unimpeded by automobile traf-



Benjamin Thompson who will supervise master plan.

fic. He mentioned a new hotel and a restaurant. He referred to the Mechanic Theater in Baltimore and how "a consultant" (Broadway producer Alexander H. Cohen) turned it into a going enterprise. He said that the possibility of a "repertory company" using the Wilbur (an idea developed earlier between White and Robert Brustein, former dean of the Yale School of Drama) was now not likely: "We'll try to keep the Wilbur commercial." White ended the conference by stating that it will take a combined community effort, by everyone, "to put the theater district back on the map."



10/23/78

Mr. Prindle

To get ~~addr~~ up to  
date address of owners  
for Washington St. Theater  
District

Douglas Byers  
Per  
Bill Lebowitz

---

# TELEPHONE REPORT

---

OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

---

PROJECT:

---

TO/FROM:

DATE:

---

ADDRESS:

PHONE:

---

STAFF MEMBER:

DIVISION:

---

REPORT:

---



---

# TELEPHONE REPORT

---

OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

---

PROJECT: *Washington Street Theater Dist*

---

TO/FROM: *Candy Jenkins*

---

DATE: *12/8/78*

---

ADDRESS: *SHPO office*

---

PHONE: *617-727-8470*

---

STAFF MEMBER: *W Byers*

---

DIVISION:

---

REPORT:

*New address for*

*547 Wash St.*

*Triple L Realty Trust*

*175 Tremont St.*

*Boston, Mass*

*559 Wash. St.*

*c/o Carpenter*

*59 Temple Pl.*

*Boston, Mass*

*Nomination will be returned*

---

---

# TELEPHONE REPORT

---

OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

---

PROJECT: *Washington Street Theatre Dist*

---

TO/FROM: *J Parker Presale*

---

DATE: *12/11/78*

---

ADDRESS: *New England Newspapers  
National Book*

---

PHONE: *(617) 742-4000*

---

STAFF MEMBER:

---

DIVISION:

---

REPORT:

*Re: Mayflower Theater  
name changed to  
Modern Theater  
523 Washington St.  
Boston, Mass.*

*also notified  
Candy Jenkins*





# *The Commonwealth of Massachusetts*

## *Office of the Secretary*

### *Massachusetts Historical Commission*

*Secretary of the  
Commonwealth*

*294 Washington Street Boston, Massachusetts 02108  
(617) 727-8470*

December 13, 1978

Mr. William Murtagh  
Keeper of the National Register of Historic Places  
Office of Archeology and Historic Preservation  
Heritage Conservation and Recreation Service  
Department of the Interior  
Washington, D.C. 20240  
Attn: Dolores Byers



Dear Mr. Murtagh:

Enclosed is the nomination form for the Washington Street Threater District which was returned to our office on December 4. New addresses have been provided for the owners of 547, 559, and 523 Washington Street (see revised continuation sheet). I would suggest that you contact our office for any additional documentation required in National Register nominations rather than relying on outside parties. We have and will continue to provide you with such information as quickly as possible.

Sincerely,

*Candace Jenkins*

Candace Jenkins  
National Register Coordinator  
Massachusetts Historical Commission

CJ/ts  
enclosure

NAME OF PROPERTY Washington St. Hist. Dist STATE MA

Date Information Requested/Date Put in "Hold" Drawer: ~~1/23~~ 2/23

Date to Be Pulled from "Hold" Drawer: 3/23  
(30 Days from Date Requested)

Information Requested From: Jenkins / Mc Donough

Information Requested/Reason Nomination Is Being Held:

- ① Architectural significance of interior & exterior
- ② Stronger justification of district. Discussion of surroundings.

rcvd 3-12-79

Orlup / Mac Donough  
Reviewer



# TELEPHONE REPORT

OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

PROJECT: WASHINGTON STREET ~~THE~~ THEATRE HISTORIC DISTRICT

TO/~~FROM~~: CANDY JENKINS / JUDY Mc DONOUGH DATE: 1/23/79  
1/24/79

ADDRESS: MASS SHPD / BOSTON LANDMARKS COMMISSION PHONE:

STAFF MEMBER: MICK DONAGH DIVISION: N.R.

REPORT: (SPOKE WITH BOTH SEPARATELY BUT ON THE SAME TOPICS)  
1/23/79

THEY WANTED TO SEE IF THERE WAS ANY WAY AROUND THE 30 DAY HOLD FOR ALL 7 PROPERTY OWNERS. AFTER DISCUSSING IT WITH LAM HANSLIN I CONFIRMED THAT WE WOULD HAVE TO WAIT FOR 30 DAYS ON ALL 7, THOUGH IN ACTUALITY 3 PROPERTY OWNERS HAD ALREADY COMMENTED. I TOLD THEM THAT I WOULD LET THEM KNOW IF WE HAD ANY PROBLEMS WITH THE NOMINATION.

1/24/79

1 ASKED QUESTIONS RAISED BY ORELUP'S AND MY REVIEW. <sup>1/23/79</sup> THEY WILL SEND ON CONTINUATION SHEETS. JUDY ALSO WARNED THAT THREE OF THE PROPERTY <sup>NOTIFIED JAN 16</sup> OWNERS WERE NO LONGER PROPERTY OWNERS. SHE WILL SEND THE NEW NAMES AS SOON AS SHE HAS THEM. THEY MAY ATTEMPT TO SEND THEM WAIVER LETTERS. (SPARK WILL CALL THEM ABOUT THE FORM).



**MASSACHUSETTS  
HISTORICAL  
COMMISSION**

**COMMONWEALTH OF MASSACHUSETTS  
Office of the Secretary of State**

294 Washington Street  
Boston, Massachusetts  
02108  
617-727-8470

MICHAEL JOSEPH CONNOLLY  
Secretary of State

March 5, 1979

Charles Herrington, Chief  
National Register  
Office of Archeology and Historic Preservation  
440 G Street, NW.  
Washington, D.C. 20243

Attn: Bruce McDougal

Dear Bruce:

Enclosed is a boundary justification and a revised statement of significance for Washington Street Theater District in Boston. While the significance statement repeats some of the material already submitted, I thought it best to submit the narrative as is in the interest of clarity. You will note that it corrects one mistake noted in the original form. The present R.K.O. Keith Memorial designed by Thomas Lamb which stands behind the Savoy (#4) is not the B.F. Keith Theater which was designed by J.B. McElfatrick. The later was razed sometime during the twentieth century. As I have mentioned, we plan to submit a multiple resource nomination for the entire Theater District, which will put this more in perspective but the need for tax incentives and the impact of Lafayette Place make it important to proceed with this area now.

Also enclosed is a verbal boundary description for the Blackinton houses in Attleboro. Please give me a call if you have any questions.

See you in April!

Sincerely,

Candace Jenkins  
National Register Coordinator  
Massachusetts Historical Commission

CJ/ts  
enclosures



THE NATIONAL REGISTER OF HISTORIC PLACES

DATE REC'D **MAR 09 1979**

\_\_\_\_ INDIVIDUAL RESPONSE (ATTACHED)

\_\_\_\_ INFORMATIVE MATERIAL SENT

\_\_\_\_ TELEPHONE CALL (ATTACHED)

D. TE ACTION TAKEN \_\_\_\_\_

INITIALS \_\_\_\_\_

ENTRIES IN THE NATIONAL REGISTER

STATE **MASSACHUSETTS**

Date Entered **MAR 19 1979**

Name

Location

**Washington Street Theater District**

**Boston  
Suffolk County**

**Parting Ways Archeological District**

**Plymouth County**

Also Notified

Honorable Paul G. Tsongas

Honorable Edward M. Kennedy  
Honorable Gerry E. Studs  
Honorable John J. Moakley

State Historic Preservation Officer  
Mrs. Patricia L. Weslowski  
Executive Director  
Massachusetts Historical Commission  
294 Washington Street  
Boston, Massachusetts 02108

NR Byers/bjr 3/20/79

For further information, please call the National Register at (202)343-6401.



## From Skin Flicks to Opera?

# Theater to Be Transformed

By JOHN J. MULLINS

BOSTON (AP) — From the guts of his seven-story Modern Theater, lately a skin-flick palace, David Archer envisions the area linking the Faneuil Hall marketplace and the Boylston-Tremont Streets theater district.

Archer and associates plan to renovate the theater for plays, opera, films, jazz concerts and other artistic uses.

The building is on the edge of the Combat Zone, the city's adult entertainment district, in a three-theater block scheduled to be designated a National Register Historic Landmark District.

"It could be a buffer zone," Archer said of the block. He expects there always will be an adult entertainment district but thinks it could be cleaner.

He thinks beyond that. "This used to be the Great White Way" of Boston, Archer says of Washington Street at his front door. He wants to turn the strip into an arts-oriented neighborhood.

### Lafayette Place Planned

The Lafayette Place development is planned for across the street, and part of Washington Street is earmarked to become a pedestrian mall. Archer sees live performances on what now often is a car-clogged street and theatergoers walking to the area after eating near Faneuil Hall.

Two doors from the Modern is the Savoy, where George M. Cohan performed and which the Opera Company of Boston is studying as a future home. The owner of the Paramount, just beyond, wants to have dance and "big band" programs.

In the next block is the State, where Archer said Sarah Bernhardt performed.

"There is a lot of historic stuff people are unaware of," Archer said, and he's considering turning the lobby of the Modern into a theater district memento gallery.

### Neighborhood Association

Taking the approach that the success of any one such project is contingent on revitalization of the entire area, Archer and others have formed the Lower Washington Street Neighborhood Association to work for that.

"We are developers at this point," Archer says of

himself and colleagues involved with the Modern.

He says it rather regretfully. He would rather be producing shows and exhibiting art.

The theater is getting some such use — an artist has a studio there, a band rehearses in another area, and the Helium Mime Show is in residence.

"Very little European theater gets to Boston at all," he said. So this summer, he and other theater operators formed a seven-theater circuit for European producers to show their plays.

The Modern will serve as booking agent. The other theaters are in New York, Philadelphia, Pittsburgh, Baltimore, Washington and San Francisco.

### Brussels Group

If the Modern's planned 700-seat main theater is open, the Le Plan K theater group from Brussels, Belgium, will perform there in December.

Coming the same month or next April will be playwright Edward Albee directing eight of his own plays with the Modern as producer. If Albee comes in December, the plays will be given at the Wilbur or Shubert theaters, Archer said.

The Albee visit will be the first in a planned annual "Masters series," with the master artists showing their own works and conducting workshops.

In addition to the main theater, which will require extending the existing stage and making other renovations, Archer plans a 250-seat theater for experimental plays and the development of works-in-progress by local playwrights.

"You see very little Boston products leaving town," Archer said, but he envisions developing local plays in the small theater, moving them to the main theater and then perhaps to a larger Boston house and on to New York.

The Modern's main theater takes up four of the seven stories of the building that was constructed as a warehouse in 1874. The theater became one of the nation's first silent movie houses in 1914.

### Blackall Design

It was designed by Charles H. Blackall, who also designed the Wilbur, Music Hall, Shubert and Gary. The acoustics were supervised by Wallace O. Sabine, who also designed the acoustics at Symphony Hall.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES  
PROPERTY MAP FORM**

FOR NPS USE ONLY

RECEIVED **AUG 9 1978**

**MAR 19 1979**

DATE ENTERED

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*  
TYPE ALL ENTRIES -- ENCLOSE WITH MAP

**1 NAME**

HISTORIC Washington Street Theater District

AND/OR COMMON

(use for publication)

**2 LOCATION**

CITY, TOWN Boston

\_\_\_ VICINITY OF

COUNTY Suffolk

STATE Mass.

**3 MAP REFERENCE**

SOURCE Topographical and Planimetric Map, Boston Redevelopment Authority,  
Boston, Mass.

SCALE 1 inch:100 feet

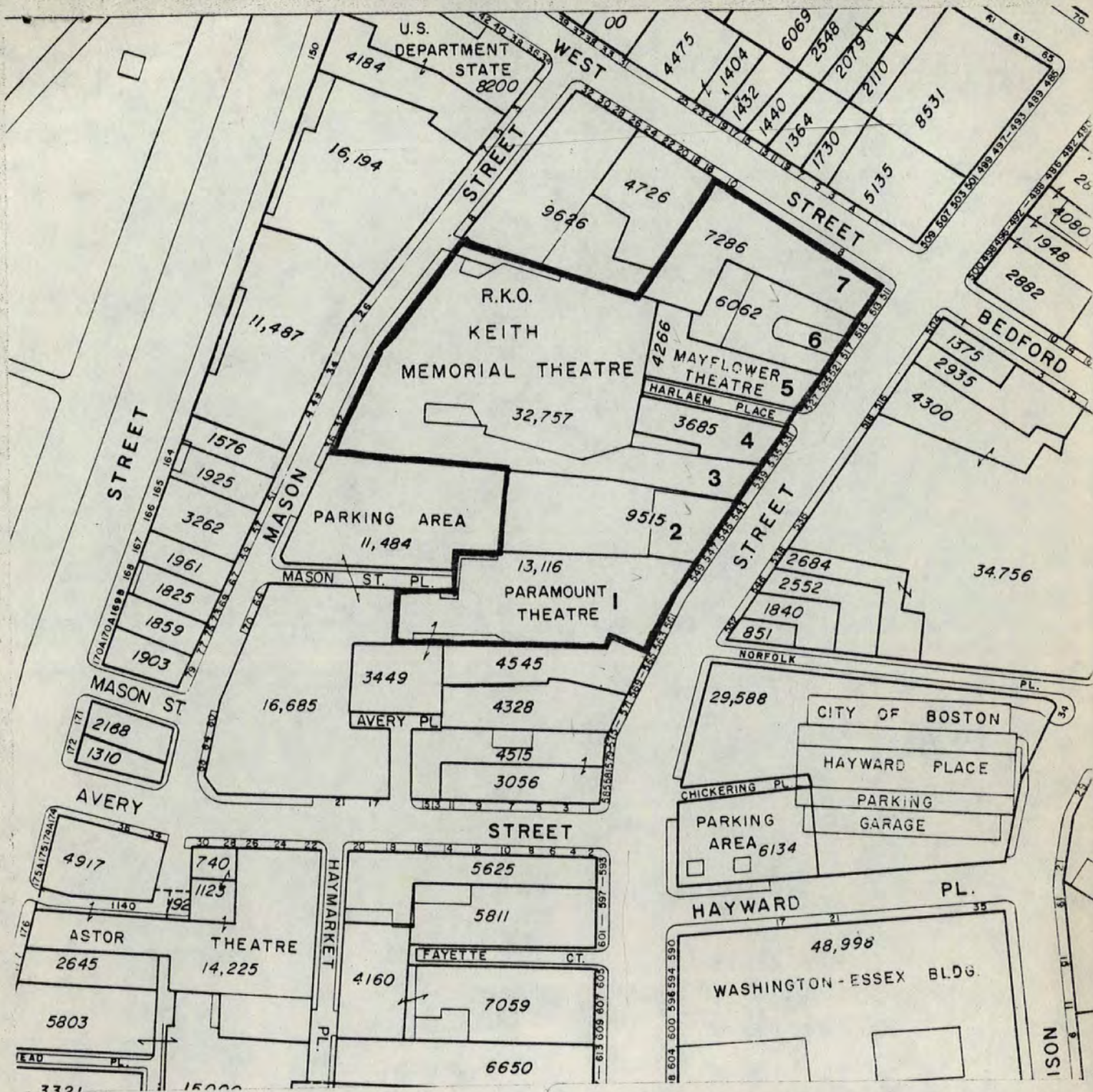
DATE 1965

**4 REQUIREMENTS**

TO BE INCLUDED ON ALL MAPS

1. PROPERTY BOUNDARIES
2. NORTH ARROW
3. UTM REFERENCES







# NATIONAL REGISTER DATA SHEET

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                              |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------|
| <b>1 NAME as it appears on federal register:</b><br>Washington Street Theater District                                                                                                                                                                                                                                                                                                                                                                           |  | <b>2 OTHER NAMES:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |                    | <b>3 date of entry:</b><br>MAR 19 1979                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>4 county code:</b><br>025 |
| <b>5 LOCATION street &amp; number</b><br>511--559 Washington St.                                                                                                                                                                                                                                                                                                                                                                                                 |  | <b>city / town</b><br>Boston                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <b>vicinity of</b> | <b>state</b><br>MA                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>county</b><br>Suffolk     |
| <b>7 OWNER</b> <input checked="" type="checkbox"/> PRIVATE <input type="checkbox"/> STATE <input type="checkbox"/> MUNICIPAL <input type="checkbox"/> COUNTY <input type="checkbox"/> MULTIPLE <input type="checkbox"/> FEDERAL (agency name)                                                                                                                                                                                                                    |  | <b>8 ADMINISTRATOR:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                              |
| <b>9 EXISTING SURVEYS</b> <input type="checkbox"/> HABS <input type="checkbox"/> HAER <input type="checkbox"/> NHL                                                                                                                                                                                                                                                                                                                                               |  | <b>10 FUNDED?</b> <input type="checkbox"/> YES <input type="checkbox"/> NO                                                                                                                                                                                                                                                                                                                                                                                                              |                    | <b>11 CONGRESS. DISTRICT</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                              |
| <b>12 SOURCE of NOMINATION</b> <input type="checkbox"/> STATE <input type="checkbox"/> FEDERAL                                                                                                                                                                                                                                                                                                                                                                   |  | if state who prepared form?                                                                                                                                                                                                                                                                                                                                                                                                                                                             |                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                              |
| <b>13 WITHIN NATIONAL REGISTER HISTORIC DISTRICT?</b><br><input type="checkbox"/> YES, NAME <input type="checkbox"/> NO                                                                                                                                                                                                                                                                                                                                          |  | <b>14 WITHIN NATIONAL HISTORIC LANDMARK?</b><br><input type="checkbox"/> YES, NAME <input type="checkbox"/> NO                                                                                                                                                                                                                                                                                                                                                                          |                    | <b>15 ACREAGE</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                              |
| <b>16 CONDITION</b><br><input type="checkbox"/> excellent <input type="checkbox"/> deteriorated<br><input type="checkbox"/> good <input type="checkbox"/> ruins<br><input type="checkbox"/> fair <input type="checkbox"/> unexposed<br><input type="checkbox"/> unexcavated <input type="checkbox"/> excavated                                                                                                                                                   |  | <input type="checkbox"/> altered <input type="checkbox"/> original site<br><input type="checkbox"/> unaltered <input type="checkbox"/> moved<br><input type="checkbox"/> reconstructed <input type="checkbox"/> unknown                                                                                                                                                                                                                                                                 |                    | <b>17 features:</b><br>INTERIOR <input type="checkbox"/> SUBSTANTIALLY INTACT-1<br><input type="checkbox"/> NOT INTACT-0<br><input type="checkbox"/> UNKNOWN-4<br><input type="checkbox"/> NOT APPLICABLE-7<br>EXTERIOR <input type="checkbox"/> SUBSTANTIALLY INTACT-2<br><input type="checkbox"/> NOT INTACT-0<br><input type="checkbox"/> UNKNOWN-5<br><input type="checkbox"/> NOT APPLICABLE-8<br>ENVIRON <input type="checkbox"/> SUBSTANTIALLY INTACT-3<br><input type="checkbox"/> NOT INTACT-0<br><input type="checkbox"/> UNKNOWN-6<br><input type="checkbox"/> NOT APPLICABLE-9 |                              |
| <b>18 ACCESS</b> <input type="checkbox"/> YES-Restricted <input type="checkbox"/> YES-Unrestricted <input type="checkbox"/> No Access <input type="checkbox"/> Unknown                                                                                                                                                                                                                                                                                           |  | <b>19 ADAPTIVE USE</b> <input type="checkbox"/> YES <input type="checkbox"/> NO                                                                                                                                                                                                                                                                                                                                                                                                         |                    | <b>20 SAVED?</b> <input type="checkbox"/> YES <input type="checkbox"/> NO                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                              |
| <b>21 AREAS OF SIGNIFICANCE :</b><br><input type="checkbox"/> ARCHEOLOGY-prehistoric-2 <input type="checkbox"/> COMMERCE-6<br><input type="checkbox"/> ARCHEOLOGY-historic-1 <input type="checkbox"/> COMMUNICATIONS-7<br><input type="checkbox"/> AGRICULTURE-3 <input type="checkbox"/> CONSERVATION-8<br><input type="checkbox"/> ARCHITECTURE-4 <input type="checkbox"/> ECONOMICS-9<br><input type="checkbox"/> ART-5 <input type="checkbox"/> EDUCATION-10 |  | <input type="checkbox"/> ENGINEERING-11 <input type="checkbox"/> LANDSCAPE ARCH.-15<br><input type="checkbox"/> ENTERTAINMENT-26 <input type="checkbox"/> LAW-16<br><input type="checkbox"/> EXPLORATION-12 <input type="checkbox"/> LITERATURE-17<br><input type="checkbox"/> HEALTH-27 <input type="checkbox"/> MILITARY-18<br><input type="checkbox"/> INDUSTRY-13 <input type="checkbox"/> MUSIC-19<br><input type="checkbox"/> INVENTION-14 <input type="checkbox"/> PHILOSOPHY-20 |                    | <input type="checkbox"/> POLITICS / GOVT.-21 <input type="checkbox"/> RECREATION-28<br><input type="checkbox"/> RELIGION-22 <input type="checkbox"/> SETTLEMENT-29<br><input type="checkbox"/> SCIENCE-23 <input type="checkbox"/> URBAN PLANWING-31<br><input type="checkbox"/> SOCIAL / HUMANITARIAN-24 <input type="checkbox"/> OTHER (SPECIFY) _____<br><input type="checkbox"/> SOCIAL / CULTURAL-30 _____<br><input type="checkbox"/> TRANSPORTATION-25 _____                                                                                                                        |                              |
| <b>22 CLAIMS: explain</b><br>'first' <input type="checkbox"/><br>'oldest' <input type="checkbox"/><br>'only' <input type="checkbox"/>                                                                                                                                                                                                                                                                                                                            |  | <b>23 ETHNIC GROUP ASSOCIATION</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                      |                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                              |
| <b>24 functions</b><br>WHEN HISTORICALLY SIGNIFICANT:<br>CURRENTLY:                                                                                                                                                                                                                                                                                                                                                                                              |  | <b>25 dates</b> of initial construction:<br>major alterations:<br>historic events:                                                                                                                                                                                                                                                                                                                                                                                                      |                    | <b>26 architectural style(s):</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                              |
| <b>27 architect:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                             |  | <b>28 master builder:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                    | <b>29 engineer:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                              |
| <b>30 landscape architect / garden designer:</b>                                                                                                                                                                                                                                                                                                                                                                                                                 |  | <b>31 interior decorator:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                    | <b>32 artist:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |                              |
| <b>33 artisan:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                               |  | <b>34 builder/contractor:</b>                                                                                                                                                                                                                                                                                                                                                                                                                                                           |                    | <b>35 NAMES give role &amp; date</b><br>PERSONAL:<br><br>EVENTS:<br><br>INSTITUTIONAL:                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                              |
| <b>36 NATIONAL REGISTER WRITE-UP</b>                                                                                                                                                                                                                                                                                                                                                                                                                             |  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         |                    |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                              |