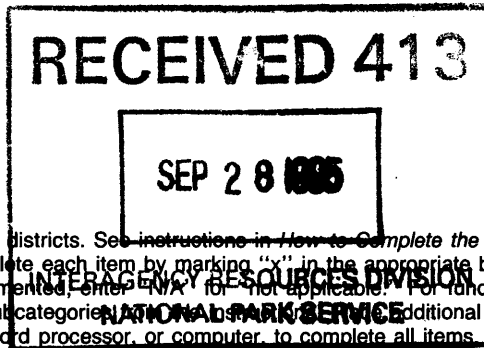


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for not applicable. For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories listed on the form. For additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Sam S. Shubert Theatre

other names/site number Alvin Theatre; Academy Theatre

2. Location

street & number 22 Seventh Street North ^{moved} ^{old location} not for publication N/A

city or town Minneapolis vicinity N/A

state Minnesota code MN county Hennepin code 053 zip code 55403

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)
[Signature] 9/25/95
Signature of certifying official Jan R. Stewart Date
Deputy State Historic Preservation Officer
State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register. See continuation sheet.
- determined eligible for the National Register See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain): _____

[Signature] Signature of the Keeper Date of Action
Edson H. Beall 10/31/95

Entered in the
National Register

Sam S. Shubert Theatre
Name of Property

Hennepin County, Minnesota
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
1		buildings
		sites
		structures
		objects
1	0	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

Recreation and Culture: theater

Current Functions
(Enter categories from instructions)

Vacant/Not in use

7. Description

Architectural Classification
(Enter categories from instructions)

Late 19th and 20th Century Revivals:

Classical Revival

Materials
(Enter categories from instructions)

foundation Concrete

walls Terra Cotta

Brick

roof Wood

other Tin (roof)

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Sam S. Shubert Theatre
Name of Property

Hennepin County, Minnesota
County and State

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is: N/A

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Areas of Significance

(Enter categories from instructions)

Architecture

Performing Arts

Period of Significance

1910-1933

Significant Dates

1910

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Swasey, William Albert (architect)

Robinson, J. L., Co. (builder)

See continuation sheet

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Sam S. Shubert Theatre
Name of Property

Hennepin County, Minnesota
County and State

10. Geographical Data

Acreege of Property Less than one acre

UTM References Minneapolis South, Minn. 1967, revised 1993
(Place additional UTM references on a continuation sheet.)

1

1	5
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4	7	8	3	4	0
---	---	---	---	---	---

4	9	8	0	4	0	0
---	---	---	---	---	---	---

Zone

Easting

Northing

3

--	--

--	--	--	--	--	--

--	--	--	--	--	--	--	--

Zone

Easting

Northing

4

--	--

--	--	--	--	--	--

--	--	--	--	--	--	--	--

See continuation sheet

Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Susan Granger and Kay Grossman

organization Gemini Research date April 15, 1995

street & number 15 E. 9th Street telephone (612) 589-3846

city or town Morris state MN zip code 56267

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

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INTERAGENCY RESOURCES DIVISION

NATIONAL PARK SERVICE

Section number 7 Page 1Sam S. Shubert Theatre
Minneapolis, Hennepin Co., Minnesota

7. DESCRIPTION

The Sam S. Shubert Theatre is located at 22 Seventh Street N. in downtown Minneapolis. It stands on the block bounded by Hennepin Avenue, First Avenue N., Sixth Street N., and Seventh Street N. Its main facade faces Seventh Street. The theater is surrounded on the west, north, and east by asphalt-surfaced parking lots. Most of the other structures on the block were demolished in the 1980s. Across the street to the west is a large new sports arena, across the street to the east is a recent shopping and office complex, and across the street to the south are several circa 1910-1925 two story commercial structures and a former Greyhound bus depot (1936). The Shubert Theatre is currently vacant.

The Shubert was originally built close to a narrow sidewalk along Seventh Street. Streetcar tracks ran along Seventh when the theater was built, and there were originally 5-globe public streetlamps standing in front of the outer corners of the main facade. There were narrow alleys along the western and eastern facades of the building. A 1912 map of the block indicates that in that year there was a vacant lot west of the theater, two and three story commercial buildings to the east that had storefronts on the first stories and hotel rooms on the upper floors, and four houses in the northwestern portion of the block (Sanborn 1912).

The Shubert Theatre is an excellent example of the Classical Revival style which was designed by New York architect William Albert Swasey. It was constructed in 1910 by the J. L. Robinson Company at a cost of \$192,000. Leading Minneapolis interior designer John S. Bradstreet originally decorated the interior (Edgar 1928, 36). The 82-foot-wide by 112-foot-long building is 57 feet tall at its main facade and rises to a height of 87 feet above the stage at the rear. The building has a reinforced concrete structural system and load-bearing brick walls which are 22 inches thick. The walls of the poured concrete foundation are 28 inches thick. The roof is supported by structural steel trusses. The exterior is faced with cream-colored glazed terra cotta on the main facade and cream-colored common brick on the side and rear walls.

The main facade of the building is a symmetrical, formal Classical Revival composition with the first story forming a base which appears to support the second and third stories of the facade. The facade is faced with smooth, cream-colored, evenly-coursed terra cotta which rests on a gray granite base. At the top of the first story is a simple cornice with wave molding.

At the center of the first story is a large rectangular main entrance which is flanked by two smaller rectangular entrances. All three have ornate terra cotta surrounds. The central entrance originally had three sets of

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Minneapolis, Hennepin Co., Minnesota

double-leaf doors and there were also double-leaf doors in the outer openings. Between the entrance openings are two rectangular poster display cases. Early photographs indicate that posters were also hung in the outer bays of the first story of the main facade.

There was originally a shed-roofed steel canopy which sheltered the main entrance and was attached to the main facade with a series of tie rods. The canopy had a metal roof with raised seams and acroterion-like ornamentation projecting along its edge. The lower portion of the canopy was lit with small glass bulbs behind glass panels. Above the canopy, attached to the center of the main facade, was a vertical marquee consisting of large letters reading "SHUBERT" which rose above a rack with three rows of changeable display lettering.

The three central bays of the second and third stories are recessed behind pairs of ornate, colossal, fluted pilasters. The pilasters have Ionic capitals with festoons and egg and dart molding. Within each bay is a rounded arched window opening with an ornate Classical Revival surround, topped by a third story blind rectangle which has an ornate molded surround above a decorated panel. The three window openings were originally fitted with multi-paned double casement windows and fanlights. The pilasters support the building's elaborate entablature which consists of a simple architrave, a frieze with paired medallions located above the pilasters, a cornice with ornate modillions, egg and dart molding, and dentils. The entablature supports a parapet wall with three sections of open balustrade with urn-shaped balusters.

The western, eastern, and northern (rear) facades have broad surfaces of six-course, American-bonded, cream-colored common brick. The western and eastern facades each have several rectangular fire exit openings with double-leaf doors which originally led to several tiers of black metal fire escape stairways. One metal fire escape remains on the eastern facade; the rest have been removed. The eastern and western facades also have rectangular first story service entrances and a few segmental arched windows with rockfaced limestone sills. Some of the window openings retain metal 2/2 sash. At the top of the eastern and western facades, near the main facade, are simple, pedimented parapet walls with terra cotta coping. Beneath these parapets there was originally painted lettering which read "The Sam S. Shubert, Minneapolis' Leading Theatre, Absolutely Fire Proof." Faded painted lettering which reads "Academy Theatre" is visible in this position on the eastern facade. The rear wall is windowless. At the top of the rear facade is faded painted lettering reading "Shubert Home of the Bainbridge Players." Beneath this lettering is a large circa 1985 mural advertising the University of Minnesota Studio Arts department. At the northwestern corner of the building is an enclosed poured concrete and brick stairwell tower which is a remnant of the six-story Jewelers Exchange Building which was built north of

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Minneapolis, Hennepin Co., Minnesota

the Shubert in 1913 and razed in 1989. The stairwell tower is attached to the Shubert via eight reinforced-concrete beams.

The exterior of the building is basically intact, with the exception of the entrance canopy. The original glazed entrance canopy was replaced in 1930 with an Art Deco style canopy which was altered in 1935 to provide support for the vertical marquee of the Alvin Theatre. In 1957, when the Shubert became the Academy Theatre, a triangular, interior-lit marquee reading "Academy" on its two sides was installed above the canopy. In 1970 the vertical marquee was removed, but its steel superstructure remained. In 1986 the triangular marquee, vertical marquee's superstructure, and Art Deco canopy were all removed.

The terra cotta of the first story has been painted dark gray-green. The original entrance doors have been replaced and the eastern entrance has been converted to a poster display area. The entrances and window openings are now covered with plywood. Exterior fire escapes have been removed. A 1988 building analysis found that the theater is in poor to fair condition. The structural system including foundations, exterior load-bearing walls, beams, and trusses appears to be in good condition. The roof has been damaged by leaking water. The terra cotta facade needs repointing and the replacement of some pieces, and the glazing has worn from some elements. The parapet has suffered water damage. The brick on the side and rear walls is in good condition (Miller-Dunwiddie, July, 1988).

The interior of the Shubert features a curved auditorium, which measures 82 feet wide by 76 feet deep by 57 feet tall. It is Minneapolis' only extant two-balcony theater. The auditorium was designed by Swasey to maximize sight lines and for this reason has no central aisles. The auditorium ceiling, designed by Swasey at a height to provide the best acoustics, was decorated with rectangular recessed areas outlined with ornate plaster molding. The auditorium originally accommodated 1,511 patrons with 600 seats on the main floor, 377 seats on the first balcony, 442 seats on the second balcony, and 14 boxes containing 92 seats. The seats of the main floor and first balcony were originally upholstered and the boxes contained movable chairs. The second balcony seats were wooden with no upholstery. The seats had metal standards cast with a scrolled "S" for Shubert. Some of the original seats remain on the second balcony. The original seating arrangement has been altered somewhat, and today the theater accommodates approximately 1,100. The interior floors are constructed of reinforced concrete. Sets of double-leaf doors originally led from the first floor of the auditorium to the lobby. The auditorium walls were originally faced with ornate wallpaper and decorative plasterwork.

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Section number 7 Page 4 Sam S. Shubert Theatre
Minneapolis, Hennepin Co., Minnesota

The Shubert's two balconies are supported on cantilevered steel trusses over steel girders. The balcony railings retain their original ornate decorative molded plaster facades which were originally colored with gilt, rose, and blue paint. The balconies are entered via several stairways located in the lobby and along the side walls. The stairways have marble treads and landings which have been covered with carpeting.

Between the balconies and the proscenium on each side wall were seven boxes which were flanked by colossal, fluted, engaged columns with four-volute Ionic capitals which supported a massive entablature at the ceiling. The boxes were arranged in three tiers. They were curved in shape, supported by brackets, had rectangular entrances, and were decorated with gilt-painted ornate plaster molding on the facades. The boxes were entered via stairways (which are intact although blocked in several places) and narrow, curtained doorways. The boxes were removed in 1957, although the decorative plaster on the columns which flanked the boxes remains.

A proscenium which measures 37.5 feet wide and 30 feet tall enframes the performance area. Beneath the arch is a sunken orchestra pit which measures 12 feet wide by 7 feet deep by 4 feet high. The pit has been covered with planking. The stage house at the northern end of the building is 100 feet wide by 37 feet deep by 74 feet tall. The stage entrance is located along the western facade. The stage is 33 feet deep, with wings which are 14 and 16 feet wide and oak flooring. The Shubert's stage is one of few in Minneapolis with a trapped floor throughout its entire length and breadth which allows various sections of the stage to be sunken or dropped for scenic effect (Miller-Dunwiddie, July 1988, 4). The stage rigging originally included a drop curtain, an asbestos fire curtain, a grand drapery border, and a counterweight system with an elaborate series of pulleys, 70 sets of ropes, and other equipment necessary for flying scenery (Nord 1982). Much of the original rigging is still in place. At the top of the stage house is the gridiron, a structural framework to support the rigging and lights, and 35 feet above the stage against the side walls are the fly galleries, platforms used for tying and handling lines during performances and loading weights to counter balance scenery. The fly galleries are connected by a metal open-rung bridge above the stage. A prop room was located behind the stage at the northwestern corner of the building, and the stage manager's room was located near the western side of the building behind the orchestra-level boxes.

The Shubert originally had approximately 12 dressing rooms located in the basement, at the stage level, and at the levels of the two balconies. Two of the four dressing rooms in the basement were large rooms used by chorus members. The stage-level dressing rooms were designated for "stars."

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Minneapolis, Hennepin Co., Minnesota

The lobby area is located at the Seventh Street end of the building. It originally featured double-leaf doors into the auditorium, stairways to the balconies, a marble floor (which remains beneath the current carpeting), and a ticket office. Off the lobby were rest rooms and coat rooms. Restrooms were located on each floor and there were several fire escape exits along the side walls of the auditorium and stage house (Swasey 1913).

Beneath the interior spaces is a full basement which is 12 feet in height. The basement contained rest rooms, smoking lounges, a meeting room which was used during intermissions and for post-performance receptions, dressing rooms, and a boiler room. A coal room was located underneath the alley along the western side of the building. The Shubert was originally heated by steam and there were wall-mounted radiators throughout the interior.

The Shubert has undergone several interior alterations. The lobby has been remodeled three times, including in 1935 when it was altered in a project designed by theater architects Liebenberg and Kaplan. Most of the theater's original seats have been replaced.

The most extensive interior changes occurred in 1957 during a \$12,000 remodeling project, again designed by Liebenberg and Kaplan. The project included installing a movie projection booth, removing the box seating, removing the decorative plaster from the walls and ceiling of the auditorium, enlarging the ticket booth, adding a refreshment stand, installing air conditioning, covering the orchestra pit, and closing off stairways to the balconies. The lower edge of the second balcony was cut away to allow movies to be projected unimpeded to the stage.

A 1988 building analysis found that the interior has suffered water damage and is deteriorating due to neglect. For example, the oak stage flooring has buckled due to water, the remaining plaster on the interior has been seriously water damaged, and the outer ends of the balcony facades are deteriorating. The analysis also determined that the building is still structurally sound (Miller-Dunwiddie, July, 1988).

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Minneapolis, Hennepin Co., Minnesota

8. STATEMENT OF SIGNIFICANCE

Architect/Builder, continued:

Bradstreet, John S. (interior designer)

NARRATIVE STATEMENT OF SIGNIFICANCE

The Sam S. Shubert Theatre is eligible for the National Register under Criterion C in the area of Architecture and under Criterion A in the area of Performing Arts. The Shubert Theatre is architecturally significant as a distinctive example of its property type, as an excellent example of historic theater design, as Minneapolis' only remaining two-balcony theater, and as the work of nationally-known theater architect William Albert Swasey. The Shubert is historically significant as one of the two oldest surviving legitimate theaters in Minneapolis. It is significant to the history of the performing arts in Minnesota for the role it played in Minneapolis theater history, for its associations with A. J. "Buzz" Bainbridge, the Bainbridge Stock Company, and other important figures in Minneapolis theater, and for its associations with the Shubert Brothers and their role in the theater industry nationwide. The property is significant within the statewide historic context entitled "Urban Centers, 1870-1940" and within the City of Minneapolis' historic context entitled "Culture, Fine, and Applied Arts, 1883-Present."

SIGNIFICANCE TO THEATER DESIGN

The Shubert Theatre is an excellent, largely intact example of live performance theater design. Its architect, William Albert Swasey, employed the newest in theater design principals and technical apparatus which had been improving since the first major theaters were built in Eastern U.S. cities in the 1830s. The Shubert Brothers, the theater's founders, insisted on exact technical specifications which were stipulated in the theater's original leasing documents, and hired New York architect Swasey to design the Shubert. Swasey's exterior is one of Minneapolis' best remaining examples of the Classical Revival style and one of the city's most intact architectural terra cotta facades. His interior is one of the city's few remaining examples of historic theater design.

Swasey's design focussed on fireproofing, superior sight lines and acoustics, technical facilities for set-building and the efficient movement of props and scenery, and aspects of audience comfort including ornate furnishings, lounges, lighting, and seating. It is one of few theaters in Minneapolis with a trapped floor throughout its entire length and breadth which allows sections of the stage floor to be lowered (Miller-Dunwiddie, July 1988, 4).

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Minneapolis, Hennepin Co., Minnesota

The Shubert is Minneapolis' only remaining two-balcony house. Commercial theaters like the Shubert which were built on expensive but relatively small commercial lots in dense urban settings had to efficiently use space to maximize audience size while supporting the best technical production of the shows (Mullin 1970, 149-150). The Shubert's two balconies are a result of trying to fit as many seats as possible into a relatively small downtown lot.

Swasey was the author of an article on theater design in a January, 1913, issue of the American Architect in which he used six interior and exterior photographs and drawings of the Shubert to illustrate his arguments. In the article he emphasized acoustics and sight lines, indicating that every seat should have a view of two-thirds of the entire stage, a requirement that specifies a generous proscenium opening if the auditorium was to be large. He stated that "sight lines and the elimination of columns and other obstructions can and should be planned for" and discussed in detail optimal numbers of seats, row placement, aisle location, and other factors. He wrote that the grade of the auditorium floor should not be an even slope from front to back but should be adjusted for maximum viewing since the sight line from each row is at a slightly different angle. "The seats [in the boxes] should be curved so that they are at right angles with the sight lines. There is nothing so uncomfortable as sitting sideways or turning the head during a long act" (Swasey 1913, 57, 59). The excellence of Swasey's design was confirmed 50 years later by theater critic Dan Sullivan when he wrote of the Shubert in 1964, "The stage is of ample dimensions, neither cramped nor boundless. The seats are comfortable and roomy. Sight lines are excellent and even in the last row of the second balcony (80 stairs up) you can hear very word the actors are saying" (Sullivan 1964).

In his 1913 article Swasey also discussed separate pedestrian and carriage entrances, ample foyer and corridor sizes to allow the audience to move efficiently during intermissions, and amenities such as lower-level lounges and smoking rooms. While describing backstage arrangements he wrote, "On the stage every inch of available space should be retained for scenery, and in addition to the movable trapped floor back of the curtain, a large electric lift to take bulky properties to the basement is most desirable" (Swasey 1913, 61).

Swasey concluded,

For both design and decoration, the architect should find his inspiration in the best examples of the various styles. He should avoid coarse ornament and blatant or bizarre effect, remembering that his work is to decorate construction, rather than construct decoration, and that a building should illustrate as well as serve its purpose. With refined surroundings, the efforts towards elevating the character of stage productions are materially assisted (Swasey 1913, 62).

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Minneapolis, Hennepin Co., Minnesota

The Shubert Theatre was touted as the first fully-fireproof theater to be constructed in Minneapolis. Fires were "a fate which overtook the old playhouses almost as frequently as financial collapse," according to one theater historian (Mullin 1970, 124). In the Twin Cities, "theaters . . . burned with discouraging regularity, and not the least hazard of theatergoing was the danger of fire in highly combustible buildings" which were fitted with interior wood partitions, oil and kerosene lamps, and flammable sets and scenery (Sherman 1958, 40). Minneapolis' huge Academy of Music (built in 1872) had burned in 1884, the People's Theatre (built in 1887) had a fire in 1890, and Orchestration Hall met a similar fate in the 1890s. Across the river, St. Paul's Grand Opera House, which burned in 1889, was one of many halls consumed in spectacular fires in that city. In Chicago, the death of 600 patrons in the Iroquois Theatre fire of December of 1903 further focussed national attention on fire safety.

The Shubert Brothers were one of the first theater chains in the country to insist upon fireproof theaters. One historian has written of the Minneapolis Shubert, "Few theaters were better designed and constructed. Because of their fear of theatre fires, the Shubert brothers built their houses like masonry fortresses" (Woods 1988). When it was completed, the Shubert was described as one of the safest theaters in the west (Chamberlain Aug. 28, 1910). Large painted signs reading "The Sam S. Shubert, Minneapolis' Leading Theatre, Absolutely Fireproof" were prominently featured at the top of the building's side walls. The Shubert Theatre in St. Paul, also built in 1910 for the Shubert chain, was also advertised as that city's first fireproof theater and included fire-resistant fabrics, asbestos curtains, and specially-treated wood. The exits in the St. Paul Shubert were situated so that it was possible to totally evacuate the theater in two minutes.

William Albert Swasey was an innovator of fireproof theater design nationally. In his 1913 American Architect article, he indicated that the "first and most important feature [of theater design] is the protection of the audience and actors against fire and panics" (Swasey 1913, 54). Among the features which he promoted were wide stairways for the efficient evacuation of people, numerous side and rear exits, fireproof stairway towers which were isolated from the rest of the structure by heavy doors, and dressing rooms which were isolated from the stage by fireproof walls and doors, and which had fireproof passageways leading to the street. Most of these features were included in his design of the Shubert. Swasey used architectural terra cotta for the facade of the Shubert, a building material which was introduced into the Twin Cities around 1870 and came into widespread use for its fire-resistant qualities (Millet 1992, 41).

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Minneapolis, Hennepin Co., Minnesota

The Shubert is one of Swasey's few extant works in the United States. Swasey was educated at the Massachusetts Institute of Technology and apparently practiced in both St. Louis and New York City. He was a member of the New York Architectural League in 1895 and the St. Louis Chapter of the American Institute of Architects in 1897. Swasey, Marshall and Fox of Chicago, D. G. Malcolm, and Herts and Tallant were among the architects hired by the Shubert chain before Herbert Krapp became the Shuberts' house architect sometime in the 1910s. Swasey designed a number of theaters for the Shubert chain including four in New York City--the Winter Garden Theatre (opened in 1911, extant), the Thirty-Ninth Street Theatre (built in 1910, razed in 1926), the Forty-Fourth Street (Weber and Fields) Theatre (built in 1913, razed in 1945), and the Forty-Eighth Street Theatre (razed in 1955)--as well as the New Broad Street Theatre in Philadelphia and the Garrick Theatre in St. Louis. His designs for non-Shubert theaters included the Odeon Theatre in St. Louis (McNamara 1990, 81, 102, 104, 147; Nord 1982; Nord 1995).

LEGITIMATE THEATER IN MINNEAPOLIS

The Shubert Theatre is significant for its role in the development of professional theater in Minnesota as one of Minneapolis' two oldest surviving legitimate theaters. The other, the Southern Theater at 1420 Washington Avenue, was built at approximately the same time as the Shubert (Nord 1995 indicates that original building permits for the two theaters were issued six months apart in 1909). According to Woods, "Few theaters, in any city, have been as central to the formation of a culture-minded community as the Minneapolis Shubert has been" (Woods 1988).

Legitimate theaters were houses where plays were performed by resident stock companies and traveling stars and troupes, including those from Broadway. Many performances consisted of full-length productions of "serious" drama, whether comedy, musical, or tragedy. Legitimate theater is distinguished from vaudeville and burlesque, two popular types of performance which were designed for different audiences and purposes. Vaudeville, an outgrowth of "variety acts," was usually comprised of music, singing, dancing, or comedy performed in a series of short, independent acts. Burlesque was theatrical performance which poked fun or mocked an idea or well-known person, often with crude humor. Burlesque often featured minstrels, sexually explicit themes, and can-can dancers in performances which had only lightly veiled attempts at a plot.

Legitimate theaters were also frequently known as "opera houses" in the late 19th and early 20th centuries. The use of the term "opera house" was an attempt to emphasize musical performances over vaudeville and burlesque, which were considered evil or immoral by a large percentage of the American public. Opera houses attempted to broaden audiences to include more conservative patrons, and were often given noble names such as the Academy of

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Music. Early opera houses were often built on the second or third floor of a commercial structure. Theatrical performances, lectures, political rallies, and graduation ceremonies were presented at opera houses, as well as concerts and musical theater performances (sometimes called light operas).

As early as 1853 the Minneapolis area had some local Thespian groups and musical clubs that gathered in various halls located throughout the city. Most of these were merely second- or third-floor meeting halls with slightly elevated platforms at one end of the room and benches set up for seats. The early development of theater in Minneapolis lagged behind that of St. Paul. Historian John K. Sherman explains that St. Paul had begun to develop a theater district as early as the 1850s,

but across the river Minneapolis and St. Anthony remained for 15 years backward and 'backwoods.' Their largely Yankee population gave them a reputation for a Puritan hostility toward the theater which, together with their inaccessibility, put them out of bounds for nervous Thespians. A St. Anthony pastor in 1857 inveighed against the sinful institution on the grounds that it did violence to 'the moral feelings and virtue of the audience' and that 'the men and women who appear on the stage are usually persons of bad character' (Sherman 1958, 40).

Theater's forbidden image would continue to plague attendance for decades. Sherman indicated that "the issue of the stage's wickedness was debated from time to time in newspaper columns, its 'edifying influence' defended, and its corrupting habits--late hours, liquor, and loose morals--deplored" (Sherman 1958, 40-41).

The first true theater in Minneapolis was Harmonia Hall, built in 1859 at First Avenue North and Second Street (razed). Unlike previous performance halls, this theater was built with a true proscenium arch. Harrison Hall, built in 1864 at Washington and Nicollet Avenues (razed), became the first theater in Minneapolis with full stage equipment. Halls like the Harmonia and the Harrison sponsored orchestral concerts, chamber music, costumed choral works, and operas, as well as early legitimate theater.

Traveling actors and theatrical troupes first visited the Twin Cities via steamboat, and shared Minneapolis' stages with the earliest resident stock companies. With the arrival of the rail service in the late 1860s, it became easier for professional entertainers, theater companies, and prominent lecturers to travel and perform across the country and a national boom occurred in traveling theater (Sherman 1958, 39). Larger, "first class" opera houses began to appear in the Twin Cities in the late 1860s, allowing the city to attract leading road companies. One of the most well-known was the Pence Opera House in Minneapolis which was built in 1867 (razed). The

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Pence was a three story brick building with its performance hall, like many of this early period, located on the third floor above stores and offices. The Pence's primary competition was the Twin Cities' largest theater, the 1,300-seat Academy of Music which opened a block away from the Pence at the southwestern corner of Hennepin and Washington Avenues in 1872 (razed). Another leading hall, Minneapolis' Grand Opera House, was built in 1883 (razed).

During the so-called golden age of theater in Minnesota, which began in the 1870s and ended in the 1920s, the city's performance halls and eager audiences were able to attract the country's most talented artists and the finest quality New York plays (Sherman 1958, 43). Frank M. Whiting wrote, "the half century from the construction of the Grand Opera Houses [in Minneapolis and St. Paul] in 1883 to the termination of the Bainbridge Stock Company in 1933 was the most important period of commercial theatrical activity in Minnesota history" (Whiting 1988, 57).

The 1890s "were a time of accelerated change and waxing fortunes in the theater, as in the field of concert and opera, slowed only temporarily by the 1893 panic. . . . Around the turn of the century more people were seeing more plays [in Minnesota] than at any other time before or since" (Sherman 1958, 48). Minneapolis' three most popular theaters during this period were the Metropolitan, which was a "high brow" legitimate playhouse, the Bijou (razed), which featured "B" entertainment, and the Lyceum (razed), which had an assorted venue (Sherman 1958, 48). Musical comedy, burlesque, and vaudeville became increasingly popular and a number of new houses were built for these markets (Sherman 1958, 52).

The Shubert is the oldest of the few remaining theaters that were constructed during the peak of commercial theater popularity in downtown Minneapolis' theater district. Beginning in the 1850s, many of the earlier halls and theaters were clustered along Washington Avenue, close to the Mississippi River. These included early theaters such as Harrison Hall (built in 1864, razed) at Washington and Nicollet Avenues and the Academy of Music (built in 1872, razed) at Hennepin and Washington Avenues, as well as the Casino Music Hall (variety) at 220 Washington Avenue (razed) and Orchestrion Hall (variety) (1889, renamed several times, razed) at 210 Washington Avenue South. The opening of West Hotel at Fifth Street and Hennepin Avenue in 1884 helped draw entertainment businesses southward from Washington Avenue and promote Hennepin as the city's premier entertainment strip (Millet 1992, 114).

Theaters built along Hennepin Avenue included the Hennepin Avenue Theater (legitimate) (1887, later the Harris, Lyceum, and Lyric) (razed), the People's Theater (1887) and its successor on the same site--the Bijou Opera House (legitimate) (1890) located between Hennepin and First Avenues (razed),

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and the Metropolitan Opera House (legitimate) (1894) at Hennepin and Seventh Street (razed). In the 20th century, Hennepin's playhouses included the Crystal (motion picture) (1909) at 305 Hennepin (razed), the Pantages (vaudeville) (1916, later the Mann) at 710 Hennepin (extant), the New Palace (vaudeville) (1917) at 414 Hennepin (razed), the State (vaudeville) (1921) at 805 Hennepin (extant), and the Hennepin (vaudeville) (1921) at 910 Hennepin (extant). This district also included a cluster of theaters built around the Metropolitan Opera House on Seventh Street near its intersection with Hennepin. These theaters included the Seventh Street Orpheum (vaudeville) (1904) at 25 Seventh Street South (razed), the Garrick (vaudeville) (1907, later the Century) at 40 Seventh Street South (razed), the Sam S. Shubert (legitimate) (1910) at 22 Seventh Street North (extant), and the Strand (1915) at 36 Seventh Street South (razed). By 1916, six years after the Shubert was built, there were at least 25 theaters in downtown Minneapolis (Millet 1992, 247). Nearly all of these theaters have been demolished.

THE SHUBERT BROTHERS

Minneapolis' Shubert Theatre is significant for its associations with the Shubert Brothers and the history of the national theater industry. The Shubert was built during the Shubert Brothers' period of expansion in the Midwest during their challenge of the National Theatrical Syndicate, and represents the battleground in which the Shuberts fought for dominance in the commercial theater market.

The Shubert Brothers booked and operated theaters, as well as producing and touring their own productions. Between the 1870s and about 1890, all producing and booking of traveling shows was conducted in New York City. A complex and confusing system of booking had developed and booking agencies became powerful businesses. Eventually more centralized booking systems called "circuits" developed in which theater managers grouped their houses and sent one representative from each circuit to New York to conduct the booking. At first the circuits were organizations of independent theaters, but gradually theaters came under the control of individual bookers (Poggi 1968, 10). By the 1890s two booking agents--A. L. Erlanger and Charles Frohman--controlled a large percentage of theaters in the country. In 1896 they joined forces with two other managers from Philadelphia and formed a monopoly called the National Theatrical Syndicate (Poggi 1968, 15).

The Theatrical Syndicate monopolized the theater business for 15 years (circa 1896-circa 1911) controlling both major urban theaters and opera houses in small towns. Eventually, many non-Syndicate theaters closed because they could not get productions to play their theaters. By 1904, the Syndicate controlled over 500 theaters, and could set its own booking fees. They also began to build and acquire their own theaters, giving the best bookings to their own houses. While groups of independent producers and stars tried to

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fight the Syndicate's control between 1898 and 1905, "the real breaking of the Syndicate monopoly was to be brought about by a group of businessmen who were just as shrewd and just as determined as the Syndicate to wipe out competition--in short, by another monopolistic syndicate, that of the Brothers Shubert--Lee, Sam, and J. J.--who got started in theater in New York" (Poggi 1968, 15).

Lee, Samuel S., and Jacob J. Shubert were members of a poor Eastern European family that had immigrated to Syracuse, New York, in 1882. The Shubert boys' exposure to the theater began when, as children, they ran errands, sold newspapers, and held open carriage doors in front of the Wieting Theater in Syracuse. Sam Shubert was given bit parts in plays, worked as a program boy and ticket seller, and eventually managed a box office in Syracuse. He produced his first play in 1894 at the age of 17. Before he was 20, Sam was managing his own theater, the Opera House, in Utica, New York. He, Lee, and Jacob formed a booking and management partnership which soon acquired control of a chain of theaters in upstate New York (Poggi 1968, 15; McNamara 1990, 5-6).

By 1900, the Shuberts took on New York City, leasing, purchasing, and building theaters. In 1904 they declared war on the Syndicate after the Syndicate attempted to control the Shubert theaters. "It was Shuberts' chain of 15 theaters that was the background of the movement and they rapidly began acquiring more" (Poggi 1968, 17). By 1905 the Shubert chain had spread into other cities, and in 1905-1911 the circuit concentrated on acquiring theaters in the Northeast and the Midwest. The Syndicate tried to break the Shuberts by closing all Syndicate theaters to Shubert productions. But by 1905, the brothers had enlisted the assistance of other important "independents" and they, in turn, attempted to break the Syndicate by booking their productions in each other's theaters. The chief weapon of the new group was the "open door" policy--any production could play a Shubert house, even if it had played a Syndicate theater in another city. Once the Shuberts were strong enough, however, they closed the door, becoming as controlling as the Syndicate had been. "But in 1905 they were depicted as saviors of the American Theater" (Poggi 1968, 17).

The result of the "Syndicate versus the Independents" war was a construction boom in the national theater industry. By August 1905, "Unable to acquire suitable playhouses fast enough, the Shuberts began building their own" (Poggi 1968, 17) and by 1907 "the competition between the Syndicate and the Shuberts had resulted in the construction of so many theaters that each organization was having difficulties filling its houses" (Poggi 1968, 18). By the fall of 1910 the Shuberts had direct control of about 70 theaters, including 13 in New York" (Poggi 1968, 19). According to one theater historian, two-thirds of theater tickets sold in America were Shubert tickets, and one-fourth of all plays were produced by the Shuberts (Stagg

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1968, 3).

Dependence on outside capital to build their theaters was a characteristic of the Shuberts. In each city investors were enticed into building a theater to the Shuberts' designs and specifications. It was into this rich theatrical history that the Minneapolis Shubert made its debut in 1909 when the Shubert Brothers persuaded two prominent Minneapolis businessmen, Hazen J. Burton, president of the Plymouth Clothing Company and a developer of several properties in downtown Minneapolis, and T. B. Walker, president of the Red River Lumber Company and the Central City Market and former president of the Flour City National Bank, to form the Walker-Burton Company to build the Shubert Theatre. In a typical Shubert Brothers arrangement, Burton and Walker agreed to spend a maximum \$140,000 to build the theater to Shubert specifications, and then lease the fully-equipped theater to the Shuberts for 20 years. In St. Paul, the Shuberts simultaneously built a theater, also named after Sam S. Shubert. This theater (later renamed the World Theater) opened on August 28, 1910. It was designed by Chicago architects Marshall and Fox, was built for \$165,000, and was originally owned by St. Paul developers George Benz and Sons who held a 20-year lease with the Shubert Brothers.

THE MINNEAPOLIS SHUBERT

The day before the opening of the new Shubert Theatre on August 29, 1910, critic Winthrop Chamberlain wrote in the Minneapolis Journal:

For Minneapolis, the net result of the great contest between the Shuberts and the Syndicate is the building of the beautiful new Sam S. Shubert Theater at Seventh Street North and First Avenue, and the spurring on of the Metropolitan management to great improvement in its bookings for the season. The new theater . . . is named in honor of that one of the Shubert brothers who started the independent movement in American theater circles, and whose untimely death in a railroad accident [in 1905] has never ceased to be mourned by his two living brothers" (Chamberlain Aug. 28, 1910).

Chamberlain also wrote,

The Shuberts and their independent allies have more than a moiety of the available stars and attractions. They have many theaters, old and new. They have resources that are apparently without limit. Losses do not worry them, nor risks appall. If they need a theater in a city and cannot lease one that will do, they interest local capital and build. That is what they have done in the Twin Cities (Chamberlain Aug. 28 1910).

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The Minneapolis Shubert Theatre opened amid raves and reviews from the critics and public. Chamberlain reported,

The Shubert Theater has been almost a year in construction, and is claimed to be by its proprietors the most beautiful and safest structure of the kind in the west. It was built by the Walker-Burton company at a cost of \$192,000, and the Messrs. Shubert have a twenty-year lease. A. G. Bainbridge, Jr., the energetic and genial Twin City representative of the Shuberts, will be in charge. As in other Shubert houses, patrons will be attended by girl ushers, neatly dressed in black" (Chamberlain Aug. 28, 1910).

After the theater's opening, which was attended by J. J. Shubert, Chamberlain wrote,

the interior revealed a cozy and warm-toned auditorium, so arranged as to bring all the audience within easy earshot and eyeshot of the stage. The balcony swings in a low and graceful sweep. . . . The boxes are banished from the ground floor so that no lines of vision are interrupted. Above there are two tiers of three boxes on each side, and above these a large gallery box which must be considered as ornamental merely. There are no posts to get in one's way anywhere, and the auditorium, being wide and shallow, gives its occupants that feeling of intimacy so much to be desired. The orchestra is sunk below the level of the main floor, and can thus be heard and not seen (Chamberlain Aug. 30, 1910).

The Shubert immediately became one of the city's most elegant theaters and developed a first class clientele. The most expensive seats in the auditorium were in the first floor boxes (\$15.00 each), the second floor boxes (\$12.00 each), and the third floor boxes (\$6.00 each). The parquet or orchestra seats, also referred to as "first class opera seats," sold for \$2.00 and \$1.50, and tickets for the first balcony seats sold for \$1.00 and \$.75. The upper balcony or gallery seats were the least expensive, selling originally for \$.50.

For approximately five years, from 1910-circa 1915, the Shubert hosted theater companies touring on the Shubert Brothers circuit. The Shubert Brothers were rising to the peak of their influence during this period. By the mid-1920s the Shubert circuit consisted of 86 theaters in New York, Chicago, Philadelphia, and Boston, and 27 theaters in other major cities including Minneapolis. In addition to their own real estate holdings, they were booking 750 theaters or about 60 percent of all legitimate theaters in the U.S. and Canada (Harris 1994, 11).

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The Shubert prospered under the direction of its first manager, A. G. (Buzz) Bainbridge, Jr. Under Bainbridge's management, the Shubert's yearly offerings included comedies, inspirational or educational productions, and modern and controversial plays including those by Minneapolis playwright William J. McNally (Sherman 1958, 54-55). "A typical season was that of 1923-24 when [the Shubert] offered 40 plays, mostly comedies but including six of substantial merit, some in their local premieres--Eugene O'Neill's Beyond the Horizon and Anna Christie, Molnar's Liliom, Pinero's The Second Mrs. Tanqueray, Owen Davis' Icebound, and Sudermann's Magda" (Sherman 1958, 55). Between 1911 and 1933 touring productions shared the stage with the Shubert's own resident stock company, the Bainbridge Players (also known at times as the Shubert Players).

Bainbridge had been born in Pittsburgh in 1885 and came to Minneapolis as a boy. He began to act professionally at the Metropolitan Theatre in 1909 in a troupe which he founded. One year later, in 1910, his association with the Shubert Theatre began. Sherman wrote,

Buzz Bainbridge was an energetic and boldly imaginative promoter who as a youth had been a circus press representative and later managed a dramatic stock company in Duluth. He became Minnesota's most enterprising and successful manager-producer in the first third of the century, and his major accomplishment was that of founding and maintaining the longest-lived stock company in the history of the state, and probably the country as well. The Bainbridge Players, as the company was usually called, prospered for an unbroken two decades of seasons, from 1912-1933 (Sherman 1958, 53).

Sherman continued,

Bainbridge was keenly aware of two essentials for keeping a stock company solvent--he knew how to pick his casts and stars, and he had a gift for sustaining theatergoers' personal interest in his 'acting family'. His first selection of stars, Lee Baker and Edith Evelyn, the latter Richard Mansfield's former leading lady, initiated a successful series of plays that instilled in the townspeople a weekly habit of attending the Shubert (Sherman 1958, 53).

Marie Gale, who joined the company in 1914, was one of the Shubert's most popular leading ladies and Bainbridge's wife. "Miss Gale became the darling of the Shubert's clientele. . . . She 'retired' from time to time but always came back to fanfares of publicity and gleeful welcomes from her doting public. Before she quit the stage for good she was to play more than 200 roles" (Sherman 1958, 54).

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Regulars with the company in the 1920s included Johnny Dilson, Joseph and Helen De Stefani, Guy Usher, Dorrit Kelton, Ruth Lee, and at least three actors who went on to Broadway roles--Victor Jory, Gladys George, and Jean Dixon (Sherman 1958, 55). Under Bainbridge's management, the Shubert began to bring guest stars to the company for extended runs. Such stars included Florence Reed who starred on Broadway in the popular Shanghai Gesture.

The Bainbridge Players were significant to the development of legitimate theater in Minneapolis as one of the state's earliest and most long-lived resident stock companies. The company strove to bring high quality, legitimate drama to Minneapolis audiences through such works as Andreyev's He Who Gets Slapped, Barrie's What Every Woman Knows, O'Neill's Anna Christie, and pieces by Ibsen and Shaw (Woods 1995). By 1930, the Bainbridge Players had become "the oldest and most successful stock company in the nation" and "represented the American stock company system at its very best" according to theater historian Frank M. Whiting (Whiting 1988, vii, 81).

Legitimate theater at the Shubert and its competitors began to decline in the 1920s with the arrival of sound motion pictures. During the Depression, the high costs of travel and a new crop of Hollywood films combined to end the extended, golden period of legitimate theater in Minneapolis. A. G. Bainbridge was elected mayor of Minneapolis in 1933 and retired from the theater and from the Shubert. With the folding of the Bainbridge Players in 1933, the Shubert's continuous association with legitimate theater ended, and "as far as the professional theatre in Minnesota was concerned . . . it dropped dead as soon as the Bainbridge Players departed" (Whiting 1988, 103). It is not known how long the Shubert Brothers retained control of the Shubert Theatre, but their association with Minneapolis may have ended during the Depression when they terminated their leases on a number of theaters in New York and elsewhere.

In December of 1934, W. Alvin Steffes of the Peoples' Theatre Company apparently began to lease the theater, buying the building in 1935. From 1934-1953, under the name the Alvin Theatre, the house staged vaudeville and burlesque shows and occasional legitimate plays. The Alvin's burlesque drew "most of the big names of strip tease to the stage" (Flanagan 1988). After brief service as a religious revival hall which opened with evangelist Oral Roberts, the Alvin once again operated as a burlesque house from 1954-1956.

In July of 1957 the former Shubert reopened as the Academy, this time a motion picture theater. Two touring Broadway shows appeared there in 1963. As the Academy, the theater building endured its most radical interior remodeling. It remained a single-screen motion picture theater until, unable to compete with multiple-screen theaters, it was closed on Labor Day in 1983.

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In conclusion, the Sam S. Shubert Theatre is architecturally significant as a rare surviving example of early 20th century theater design and as the work of noted theater architect William Albert Swasey. It is historically significant for the role it played in the history of theater in Minneapolis and for its associations with the Shubert Brothers, a theatrical booking, managing, and production company which dominated commercial theater in America in the early 20th century and which still operates more than 16 Broadway theaters today.

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10. GEOGRAPHICAL DATA

Verbal Boundary Description:

Part of Lots 1 and 2, Block 3, Hoag and Bell's Addition to Minneapolis described as follows: Commencing at the most southerly corner of Lot 1, thence northwesterly along Seventh Street North a distance of 91 75/100 feet, thence northeasterly parallel with First Avenue North a distance of 75 5/100 feet, thence northwesterly parallel with Seventh Street North a distance of 8 feet, thence northeasterly parallel with First Avenue North a distance of 36 84/100 feet to the northeasterly line of Lot 2, thence southeasterly to the most easterly corner of Lot 2, thence southwesterly to the point of beginning, excluding alley and including the adjacent 3 feet of vacated Seventh Street North.

Boundary Justification:

The boundary of the nominated property includes the parcel historically associated with the Sam S. Shubert Theatre.

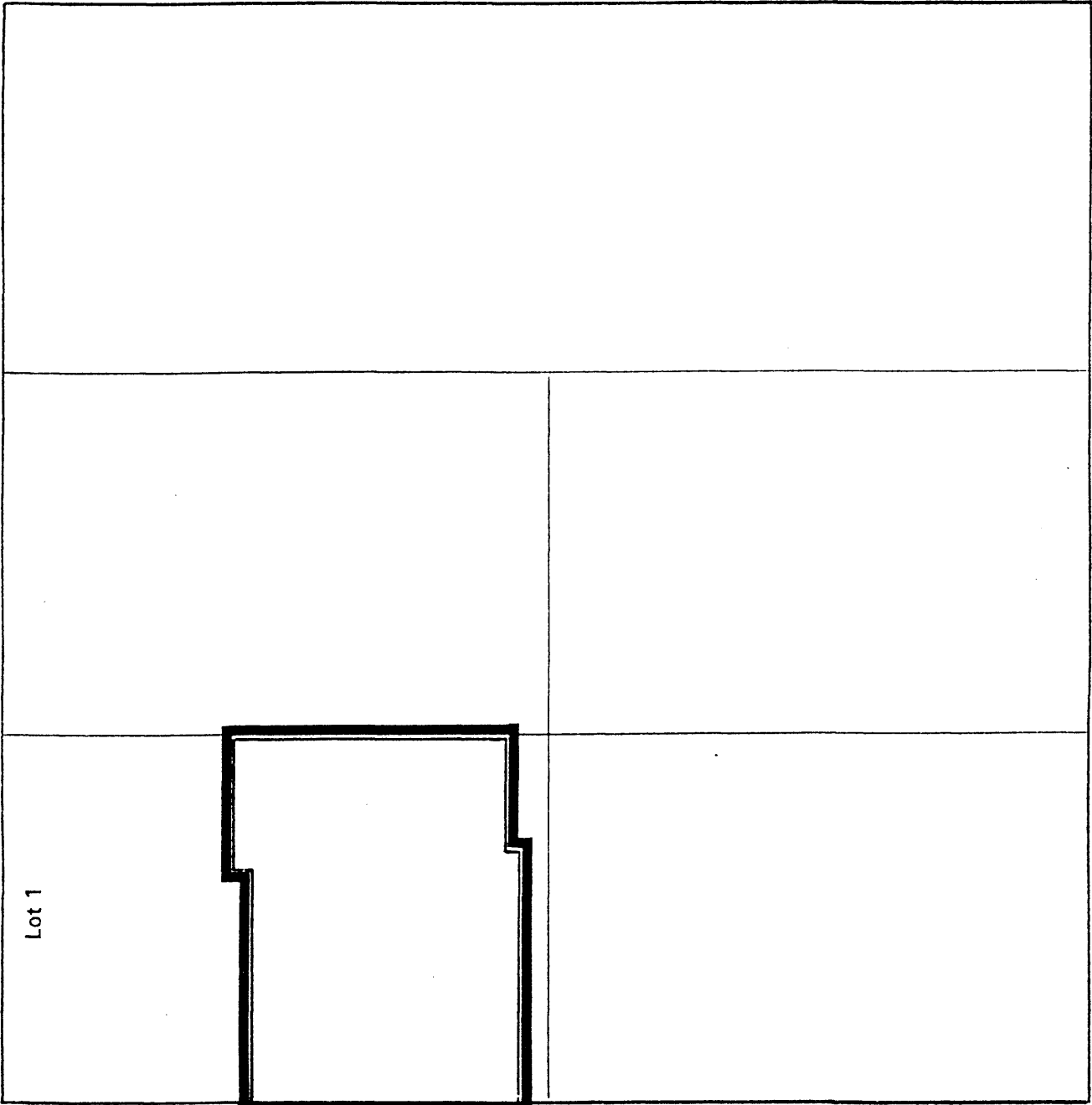
Sam S. Shubert Theatre
Minneapolis, Hennepin County



6TH ST N

FIRST AVE N


HENNEPIN AVE N



Lot 1

7TH ST N

SCALE : 1" = 50'

 Property boundary

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: PROPOSED MOVE

PROPERTY Shubert, Sam S., Theatre
NAME:

MULTIPLE
NAME:

STATE & COUNTY: MINNESOTA, Hennepin

DATE RECEIVED: 4/03/98 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 5/18/98
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 95001230

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

 ACCEPT RETURN REJECT DATE

ABSTRACT/SUMMARY COMMENTS:

RECOM./CRITERIA Accept

REVIEWER Poland

DISCIPLINE Historian

TELEPHONE

DATE 5/6/98

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

Documentation of the Proposed Relocation of the Sam S. Shubert Theatre Minneapolis, Hennepin County, Minnesota

Prepared by
George Kissinger, Minneapolis Community Development Agency
John Mecum, Miller-Dunwiddie, Inc. Architects
February 1998

The following is documentation submitted pursuant to National Park Service Regulations, 36 CFR 60.14(b)(2), Relocating properties listed on the National Register. Documentation provided herein shows there is no feasible alternative for preservation. This material is being brought for review to the Minnesota State Preservation Officer and Minnesota State Review Board under an approved State Historic Preservation Program. Required notifications and procedures will be followed in bringing this proposal before the Keeper.

(i) The reasons for the move.

The Sam S. Shubert Theatre (Shubert) was listed on the National Register of Historic Places on October 31, 1995. The Shubert is currently owned by the Minneapolis Community Development Agency (MCDA) which purchased the theatre from a private owner in 1988 in preparation for development, which did not proceed at that time. The MCDA is the public development arm of the City of Minneapolis (City) and is a body corporate and politic under the laws of the State of Minnesota.

The Shubert is located on a prime development block in downtown Minneapolis known as "Block E". The entire block lies within the formally designated Greater Hennepin Avenue Development District #58. The City and MCDA have long sought redevelopment of the block and acquired most of the block, including the Shubert, approximately ten years ago. With the exception of the Shubert, the acquired property on the block was cleared in anticipation of redevelopment which has yet to come.

In February, 1990, the MCDA and the Minnesota State Preservation Officer entered into a Memorandum of Agreement (MOA) which, among other things, stipulated that the Shubert may be demolished (with retention and reuse of the theatre being preferred), but also stipulating that development proposals calling for the demolition of the theatre must contain written justification for such demolition, and that such proposals will be accepted only in the absence of financially comparable proposals meeting the preferred condition. The MOA was accepted by the Advisory Council On Historic Preservation.

As the designated authority under the National Historic Preservation Act of 1966, I have reviewed the documentation regarding the relocation of the Sam S. Shubert Theatre and have determined that if it is moved as proposed it will continue to meet the criteria of the National Register of Historic Places.

Nina M. Archabal
(signature)

3/26/98
(date)

Nina M. Archabal
State Historic Preservation Officer
Minnesota Historical Society

Sam S. Shubert Theatre
Hennepin County, MN
95001230

At this time, Brookfield Management Services LLC (Brookfield), the City-designated developer of Block E, has provided written justification for removal of the Shubert. In addition, the MCDA undertook an independent reuse and feasibility study in the Fall of 1997 which indicated that the Shubert renovation costs, estimated at between \$9.6 and \$12.0 million and ongoing operation deficits estimated at approximately \$0.5 million annually exclusive of debt service and real estate taxes, would be cost prohibitive.

Brookfield is a for-profit developer with the usual requirements of raising equity, securing market financing and providing a return on investment commensurate with risk. The economics of the Shubert can not, evidently, be made to work on a for-profit basis.

On December 30, 1997, the Minneapolis City Council passed action accepting the demolition or move of the Shubert and authorized a redevelopment agreement with Brookfield for redevelopment of Block E which would require the demolition of the Shubert. However, as part of the same action, the City authorized funds to investigate the feasibility of physically moving the Shubert off the block to another location. This feasibility work is now underway and preliminary indications are that, from an engineering standpoint, the theatre can be moved.

A local non-profit arts organization, Artspace Projects, Inc. (Artspace) has indicated interest in owning, operating and redeveloping the Shubert at a site adjacent to a historic building that they own and occupy. The MCDA is now under contract with Artspace to examine in further detail the architectural, economic and historic implications of moving the Shubert Theatre. Artspace and the MCDA recognize the importance of maintaining the Shubert on the National Register of Historic Places, both from a historic and from an economic perspective.

Artspace is a local non-profit entity which has a successful track record in raising large amounts of money through private benefactors. It is under this approach of ownership and operation that the Shubert renovation might possibly prove financially feasible.

The reasons for the move

attached exhibits:

- (1) Shubert MOA*
- (2) Brookfield Letter*
- (3) Theatre Study Shubert costs excerpt*
- (4) 12/30/97 City Council action*

(ii) The effect of the move on the property's historical integrity.

When listed on the National Register in 1995, the Shubert theatre retained all seven aspects of integrity (design, materials, workmanship, association, feeling, location and setting), albiet some of the aspects of the property's physical integrity, particularly in the interior, have been compromised by alterations to the building and lack of maintenance. While the interior has deteriorated significantly, it retains its spacial relationships, a pivotal aspect of the theatre's significance. Clearance of adjoining buildings and new construction in the immediate vicinity has also occurred.

Relocating the theatre one block to the north will result in the loss of integrity of location and will require changing the orientation of the structure from facing south to facing east. However moving the theatre and rehabilitating it on a new location is the only way it will be preserved.

The existing building weight, as well as structural condition of the Shubert, will require that limited portions of the building will need to be reconstructed at the new location rather than be relocated. The proposed relocation would move, in one piece, the following: the complete terra cotta facade, lobby area, existing house with roof system, both balconies, and the full proscenium wall with stage opening. Those items that will need reconstruction at the new location include: the stagehouse floor, back wall, two sidewalls, and roof; building footings and foundation; interior plaster ceiling and the main auditorium floor. Not relocating these portions of the building will result in a loss of integrity of these materials, however these missing portions of the building will be reconstructed to the Standards of the Secretary of the Interior at the new location. This reconstruction will rely on the field verified original construction drawings to duplicate the original dimensions and design of the missing elements. Where possible, original materials will be salvaged and reused in the new construction. Examples of such salvaged material is expected to include the following: existing stagehouse brick for use as veneer over new structural walls (both interior and exterior), metal elements of the stage fly gallery and gridiron, and metal elements of the stage trapped floor system. Historic elements that have deteriorated and can not be salvaged will be recorded and samples taken as patterns for reconstruction.

Reconstruction of the specified elements is needed for the following reasons. The sloped concrete floor of the auditorium (main seating area) and orchestra pit are below grade, and would require too extensive an excavation and custom structural supports to be included with the relocation. Structural evaluation of the remaining portions of the plaster ceilings has determined that water damage has significantly weakened their support members, and that they would fail during relocation. The back wall of the stage is 74-feet high non-reinforced brick, with the center section having a deflection of several inches from vertical. Structural engineering evaluation has determined that this deflection is due to a lack of lateral support for the load bearing brick wall. It has been further determined that this wall does not have sufficient strength to support the present State Building Code requirements for wind loads and would require an interior gridwork of structural framing members or reconstruction. It is therefore questionable if this wall would survive the relocation, and rather than risk damage to the remaining portions of the building, it was decided not to include the stagehouse in the relocation.

The weight of the building, as proposed to be lifted and moved, has been estimated to represent one of the heaviest structures ever to be moved in the United States, at just over 2,700 tons. This is approaching the limits of practicability and further justifies reconstruction of certain elements, as listed above.

The effect on the property's historical integrity

attached exhibits: (5) Site Plan of existing and proposed sites

(6) Original building architectural drawings No. 6.1 through 6.9

(7) Photographs of existing interiors No. 7.1 through 7.12

(iii) The new setting and general environment of the proposed site.

It is recognized that rehabilitating a building on its original location, even if the setting changes over time, is preferred. The new site places the Shubert adjacent to the existing National Register listed Masonic Temple building (now the Hennepin Center for the Arts) and the locally designated Gluek's building. Further, the new location has many attributes which will enhance the future use of the Shubert and will give it visibility as an historic asset of the community. This site is similar then to the Shubert's original setting, placing it with buildings of similar scale and age. The new site, being on an adjacent block, will also maintain the Shubert within its original environment of the seven-block long theatre district of Hennepin Avenue, which served as the primary Minneapolis Theatre District from the late 1880's until the early 1930's. This area is currently experiencing a revitalization, with the City formally designating this portion of Hennepin Avenue as its Entertainment District in the Minneapolis 2010 Plan adopted by the City Council. Importantly, this district also includes the recently restored Historic State and Orpheum theatres, both of which face onto Hennepin Avenue and are within three blocks of the new site. The Masonic Temple (Hennepin Center for the Arts) also contains several former lodge rooms that have been rehabilitated as performance spaces.

The design of the Shubert does not provide required ADA accessibility to the two balconies, orchestra pit or stage, or for modern requirements of vertical circulation, ticket sales, public toilets, concessions, or lobby functions. The proposed site will include construction of an addition on the south side of the Shubert (between the Shubert and Masonic Temple), to provide space for an elevator and all other required modern functions. This new addition will significantly reduce the need to modify the interior of the Shubert to meet new life safety and programmatic requirements. A small addition will also be required on the north side of the Shubert to provide enclosed fire exit stairs from that side of the balconies. Both additions will be recessed from the front of the Shubert (to recall the original alleys which flanked the Shubert) and will be constructed to the Standards of the Secretary of the Interior. The theatre-to-street relationship will thus be maintained as it was in the historic period even with required modern add-ons.

The current use of the proposed site includes a public bus stop and a surface parking lot. The City owns the bus stop and has offered to donate the land for the Shubert relocation. Land in addition to the bus stop will be required, and the owner of the surface parking has indicated a willingness to participate in an effort to save the Shubert.

The relocation of the Shubert will not disturb any historic sites along its proposed path of travel. Construction of new footings, foundation walls and basement for the relocated Shubert will require excavations to a depth of approximately 20-feet below the existing grade. The Minnesota State Historic Preservation Office has reviewed the historic record and determined that the proposed site has been previously disturbed.

*The new setting and general environment of the proposed site
attached exhibits: (5)Site Plan of existing and proposed sites
(8)Minnesota State Historic Preservation Office letter*

(iv) Photographs showing the existing and proposed locations.

Attached exhibit (9)Photographs No. 9.1 through 9.7

MEMORANDUM OF AGREEMENT

SUBMITTED TO THE ADVISORY COUNCIL ON HISTORIC PRESERVATION

PURSUANT TO 36 CFR 800.6(a)

WHEREAS, the Shubert Theatre, built in 1910 and located in downtown Minneapolis at 22 North Seventh Street, is in the opinion of the Minnesota State Historic Preservation Office a building eligible for listing on the National Register of Historic Places; and

WHEREAS, the City of Minneapolis by its Community Development Agency agreed with that opinion in a letter to the State Historic Preservation Office dated May 9, 1988; and

WHEREAS, the Minneapolis Heritage Preservation Commission recommended to the Minneapolis City Council that the Shubert Theatre be designated as locally significant by the City Council; and

WHEREAS, the City of Minneapolis bears the responsibility for completing historic preservation requirements of Section 106 of the National Historic Preservation Act of 1966 and 36CFR800, the procedures of the Advisory Council on Historic Preservation for the protection of historical properties as a recipient of Community Development Block Grant funds from the United States Department of Housing and Urban Affairs under provisions of Title I, Section, 104(f) of the Housing and Community Development Act of 1974, as amended; and

WHEREAS, the Shubert Theatre is located within a one city block area called "Block E", which has been designated for redevelopment by the City of Minneapolis, and for which a Request for Proposals was circulated by the City on March 31, 1986; and

WHEREAS, "Block E" has been partly cleared using funds derived from the Community Development Block Grant funds; and

WHEREAS, the City of Minneapolis by its Community Development Agency awarded exclusive development rights to Ray Harris Company, Inc., on September 16, 1988 pending negotiation of a final development agreement, which was signed on April 21, 1989 for Block E, ~~which requires that the Shubert Theatre be demolished,~~ and James R. Heltzer Donald M. Fraser Michael T. Norton Nina M. Archabal ^{NAA} ₋₂₀₆

WHEREAS, the selected developer is unwilling to incorporate the Shubert Theatre into its proposed development because the developer believes that incorporation of the Shubert Theatre is economically unfeasible; and

WHEREAS, the developer presently has exclusive development rights on Block E and the obligation to obtain financing and other commitments to meet the requirements of the redevelopment agreement; and

WHEREAS, the City of Minneapolis by its Community Development Agency has determined that redevelopment of Block E according to the provisions of the development agreement will have an effect upon Shubert Theatre, a property determined eligible for listing on the National Register of Historic Places, and has consulted with the Minnesota State Historic Preservation Officer pursuant to 36 CFR Part 800, regulations implementing Section 106 of the National Historic Preservation Act (16 U.S.C. Section 470f);

NOW, THEREFORE, City of Minneapolis and the Minnesota State Historic Preservation Officer agree that the undertaking shall be implemented in accordance with the following stipulations.

STIPULATIONS

The City of Minneapolis will ensure that the following measures are carried out.

1. Upon acquisition, the City shall secure the Shubert Theatre and repair the roof and other openings in such a way as to prevent further deterioration of the building.

2. In the event that the selected developer meets the requirements of the development agreement the City will document the Shubert Theatre to the standards of the Historic American Building Survey (HABS), at a level determined by the Rocky Mountain Regional Office of the National Park Service. Two original copies of the documentation will be made, one to be placed on file at the Minnesota Historical Society, Department of Archives and Manuscripts. The documentation shall be reviewed and accepted by the Historic American Building Survey prior to demolition of the building.

3. In the event that the selected developer meets the requirements of the development agreement, and following such documentation as specified above, the Shubert Theatre may be demolished. Nothing in this agreement prohibits the selected developer from revising the proposal to incorporate the Shubert Theatre into the development.

4. If the selected developer fails to meet its contractual obligations and its exclusive development rights are thereby extinguished, and the City determines in the exclusive exercise of its authority that new redevelopment proposals for Block E should be considered, such proposals shall be reviewed in light of and subject to, the following principles: the retention and reuse of the Shubert Theatre is a preferred condition for redevelopment; the rehabilitation of the Shubert Theatre may qualify for historic preservation tax incentives; proposals calling for the demolition of the Shubert Theatre must contain written justification for that decision and

will be accepted only in the absence of financially comparable proposals meeting the preferred condition; the City may choose to grant incentives for the preservation and redevelopment of the theatre to a selected developer, including granting it a sum equal to the projected cost of the theatre's demolition.

5. If a development proposal which incorporates the Shubert Theatre is considered in the future, the City will apply the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings in evaluating the proposal, and will consult with the Minnesota State Historic Preservation Office and the Minneapolis Heritage Preservation Commission to assure suitable rehabilitation.

6. Nothing in this agreement implies that the Minnesota State Historic Preservation Office agrees with or endorses the Ray Harris Company, Inc., proposal. The Minnesota State Historic Preservation Office may promote the preservation of the Shubert Theatre in any reasonable manner not inconsistent with this Agreement.

Execution of this Memorandum of Agreement by the City of Minneapolis and the Minnesota State Historic Preservation Office, its subsequent acceptance by the Advisory Council on Historic Preservation, and implementation of its terms, evidence that the City of Minneapolis has afforded the Advisory Council the opportunity to comment on the Block E Project and its effect on the Shubert Theatre in accordance with the requirements of Section 106 of the National Historic Preservation Act (16 U.S.C. §470f., et seq.)

CITY OF MINNEAPOLIS

By: 

Mayer

Concur:



MINNEAPOLIS COMMUNITY
DEVELOPMENT AGENCY (MCDA)

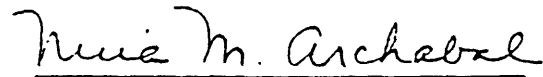
Dated: February 20, 1990

Approved as to form and execution

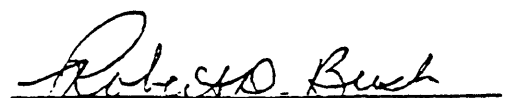


MICHAEL T. NORTON
Assistant City Attorney

MINNESOTA STATE HISTORIC
PRESERVATION OFFICE


Minnesota State Historic
Preservation Officer
Dated: 2/12, 1990

Accepted:


ADVISORY COUNCIL ON
HISTORIC PRESERVATION
Dated: 5/25, 1990

BROOKFIELD

Ms. Rebecca Yanisch
Executive Director
Minneapolis Community Development Agency
Crown Roller Mill, Suite 700
105 Fifth Avenue South
Minneapolis, MN 55401-2538

Re: Shubert Theater

Dear Ms. Yanisch:

The purpose of this letter is to outline in writing the reasons for Brookfield's consistent position that preservation of the Shubert Theater is not feasible. Because we were aware, at the time of our initial proposal, that there had been long standing discussion about the renovation and preservation of the Shubert, we made explicitly clear from the inception, that preservation was not an option.

Our initial view that preservation was not viable, was a result of three factors: 1) the physical intrusion of the building into the block, 2) its limiting reuse potential, and 3) our estimates of the economic viability of a renovation. Although we have cooperated with the Agency's recent internal evaluation of the feasibility of theater renovation, and we have undertaken our own analysis of the ability to economically and functionally incorporate this facility, we continue to hold strongly the view that its retention would make our project impossible. I can categorically state that Brookfield will not go forward with this development if it is necessary to construct around the Shubert. Moreover, we have had confirmations from key tenants (the cinema operators and the hotel operator) that they would not participate in a materially reconfigured project.

The Memorandum of Understanding between the Agency and the historical agencies states that preservation would be considered if it was financially comparable to the proposed viable development. Not only is restoration inconsistent with our going forward - a real life development that would simply not happen - restoration would also be economically prohibitive and would preclude functional use and other important planning objectives in the block.

Our concerns are documented more fully in the attached discussion. We expect this matter to be decided by the Council in conjunction with our development contract decision, and

BROOKFIELD

cannot go forward with further activities until there is a definitive indication by the Council on this question.

Thank you for your attention.

Sincerely,

Harold

Harold R. Brandt
President, Midwest U.S. Group

HRB:wb

Encl

cc: Mayor Sharon Sayles Belton
Council President Jackie Cherryhomes
Council Member Jim Niland
Council Member Joan Campbell
Council Member Pat Scott
Council Member Walter Dziejcz
Jeff Essen
John Herman
Phil Handy

SHUBERT THEATER DISCUSSION

The preservation of the Shubert imposes significant economic and physical limitations on the development of this property. Initially, this was the primary basis for Brookfield's own view that the preservation was not feasible. While the preservation of the Shubert had been identified as one goal of the city on this property, it had never been measured against other goals, its development constraints had not been tested and its economic viability for reuse was unknown. This is recognized in the Memorandum of Understanding which states: "Proposals shall be reviewed in light of and subject to the following principles: the retention and reuse of the Shubert Theater is a preferred condition to redevelopment; the rehabilitation of the Shubert Theater may qualify for historic preservation tax incentives; **proposals calling for the demolition of the Shubert Theater must contain written justifications for that decision and will be accepted only in the absence of financially comparable proposals meeting the preferred condition; ...**" *Memorandum of Agreement* dated February 12, 1990, accepted by the Advisory Council on Historic Preservation May 25, 1990. Thus the likely impossibility of preservation has been recognized throughout the process.

At the present juncture, there exists no "financially comparable proposal" to the Brookfield development proposal for Block E. No such proposal has materialized in over a decade. The Brookfield determination that this building must be demolished is based on physical limitations, adverse effects on other planning goals, economic infeasibility and preclusion of necessary tenancies, as set forth more fully below.

I. Physical Limitations. In order to go forward with a large scale entertainment project, any developer first must identify economically viable primary uses. In this market, in this location, the construction of a large multi-plex cinema is recognized as the only viable entertainment anchor tenant opportunity. Such a facility provides an attraction which is synergistic with the other entertainment and retail uses, particularly numerous dining and popular music establishments, but also entertainment retail and a sophisticated state of the art virtual reality entertainment center. Downtown is dramatically underscreened, having only a single cinema complex, which is widely recognized as being outdated. Movies offer a two hour entertainment period and are typically accompanied by dining (80% of theater users also eat before or after). Our preferred movie tenant estimates 2.5 million customers annually at the Block E location.

Brookfield's earliest theater leasing explorations identified the need for an approximately 90 to 100,000 square foot single floor plate for movie use. Simultaneously, the city planning staff identified for us three other "must have" planning limitations on the block:

- A significant exterior plaza at the corner of Seventh and Hennepin to act as an open space entry to the development and a focal point for the theater district.

- A diagonal street level connection between 7th and Hennepin and Sixth and First, to provide a visual, functional pedestrian linkage between the 100% "Times Square" corner, the warehouse district and Target Center.
- Skyway connections between the downtown core and the Target Center and TAG garages (Block E represents the only viable direct skyway connection).

The first two goals would be severely impaired by preservation of the Shubert.

The area of the Shubert, including the necessary wing expansions, handicapped accessibility stair towers and other services, is shown on the Block E Plan, Attachment 1. The location and size of the preclusion caused by Shubert preservation renders the development of the floor plate required for theater operation as impractical. Accommodating the theater would require the elimination of the entire open space elements, thus filling the entire block. Such a dense design would be physically unattractive, would fail to meet key planning goals and is not viewed favorable by theater tenants. See letter from movie tenant, Attachment 2.

Second, the preservation of the Shubert would require the cross-block connection between Seventh and Hennepin and First and Sixth to be pushed to the north to mid-block along Hennepin, see Attachment 3, to avoid a dysfunctional single loaded corridor. This solution results in a design that does not meet the planning requirement. It would encourage people to cross Hennepin at an unsafe location; does not create a focus at the 100% corner and leaves half the first level space with no street access. See Attachment 1 First Level.

II. Parking Limitations. The primary traffic movements around this block require parking entry exiting at mid-block on Seventh and mid-block on Sixth. Safety and sound parking management make a high volume ramp on Hennepin unacceptable; First Avenue access does not serve as primary traffic flow direction; and a high volume entry across from the Target Center entrance is unworkable. Preservation of the Shubert would preclude mid-north block access on Seventh, causing significant problems with the functioning of the parking ramp. See Attachment 1, Parking Level. With access provided to the east of the Shubert, it would leave little room for stacking and thus would be marginal from a safety perspective. It would also further limit the ability to provide an open plaza at Seventh and Hennepin.

An entertainment center of the type consistent with the city's objectives proposed here requires convenient accessible parking. The Brookfield proposal calls for a 500 to 600 car, two level ramp. Such a size is important in terms of tenant acceptance, efficiency of operation and cost effective construction. As is shown in Exhibit 5, if the parking structure must be built around the Shubert, it will result in a loss of approximately 150 spaces. The resulting ramp will be well below optimum size. It will also be inefficient in layout and operation. Costs per stall will be prohibitive. Finally, the anchor tenants (theater and hotel) who have entered into letters of intent with us have indicated that a ramp of reduced size will not meet their joint minimum parking criteria.

III. Hotel Location. This parcel did not prove attractive for an office tenant, however is attractive to hotel users. In order to provide sufficient tax increment for overall project assistance feasibility, a major tax generating component such as a hotel is required. Every hotel operator with whom Brookfield has had conversations (and specifically the hotel operator from whom we have a letter of intent), indicated that only the Seventh Street frontage (a continuation of the Minneapolis hotel row with Marriott, Marquette and Radisson) is desirable. Obviously the preservation of the Shubert would preclude a hotel location on Seventh. Attachment 1, Hotel Level, illustrates the current hotel footprint vis-a-vis the Shubert. Attachment 3 is the hotel operator's indication that the Seventh Street location is critical to their decision.

IV. Economic Feasibility Issues. Brookfield would never have embarked upon a proposal for Block E if inclusion of the Shubert was necessary. At this point, Brookfield has expended almost \$500,000 in preliminary design, economic and construction analyses, extensive marketing efforts and transactional costs associated with the project. It made these substantial commitments based on the preliminary decision by the city to award it exclusive development rights, which recognized that removal of the Shubert was required. All of our tenant commitments presume the Shubert is removed and our prime tenants have spent thousands more evaluating their space designs based on Shubert removal. No development without such removal is feasible.

The competitive Loon State proposal advanced before the Council a year ago was determined by city staff and the Council to be clearly not feasible. It lacked marketable tenant spaces, the developers had failed to demonstrate a material economic capability to go forward with the project and tax increment estimates from the development were insufficient by a substantial margin to fund necessary public costs. None of these factors have changed. The requirement of the Memorandum of Understanding, "the absence of financially comparable proposals" preserving the Shubert, is apparent.

In addition, a number of other financial feasibility issues would be raised by preservation of the Shubert. First, construction costs for additional foundation shoring work around the Shubert would need to be considered. Our contractor, PCL, has estimated these costs at \$1 million. Second, as noted previously, the size of the parking ramp would shrink to a level where economic operation would be compromised and per stall construction costs, because of lack of economies of scale, would be magnified. Thus, the ramp would require substantial incremental assistance. Finally, and most importantly, the tenant spaces and locations for material project elements would be dramatically compromised. The result would be loss of tenancies from our committed hotel and theater operators. Internal spaces without street access would also be created which would pose difficult leasing problems. The net result would be a financially infeasible project.

Finally, the problem of Shubert renovation and operation itself must also be considered. Redevelopment of Block E without simultaneous redevelopment of the Shubert would be unacceptable. It would leave a dead area and be an ongoing vandalism and fire risk. Thus, any financially feasible plan to incorporate the Shubert must also assume its renovation and

operational costs. The recent city study has indicated a range of renovation costs between \$9 and \$11 million. Our own belief is that this is a very conservative number, and that structural conditions in the Shubert may require far more extensive work than the \$2 million allowance. Regardless, there is no source of funding for the renovation. Economics of the entertainment redevelopment marketplace are exceptionally difficult. Even the Brookfield project as proposed, absent any costs for the Shubert, requires some assistance from off site. With increased ramp construction costs, loss of high quality rental frontage on Seventh, and potentially diminished value, even if the theater and hotel tenancies would remain, the subsidy requirements of the project would be increased, not decreased by retention of the Shubert.

Ongoing operation of the Shubert is an equally grave dilemma. The market feasibility study has suggested operating losses including taxes and debt service on the Shubert that would range from \$1.7 to \$2 million per year area on an ongoing basis. No source of funding for these losses has been identified. In our ongoing Block E discussions, the city has strongly indicated that funding for public entertainment programming on the public plaza is not available. Hence, it is reasonable to assume that no funding for these ongoing Shubert losses is available. In addition, a reading of the underlying data on which user demand for the Shubert was based, raises extreme doubts as to the validity of the study's conclusions. Dale Schatzlein, manager of the dance series at Northrop Auditorium, is indicated as stating he has "no interest in assisting in research into new performing arts facilities." The other knowledgeable dance promoter in the region, Patty Lynch, manager of the O'Shaughnessy Auditorium, indicated:

"The O'Shaughnessy dance series will not continue after this year...as it has been too expensive for them to manage, has required more subsidy than the college is willing to provide, fund-raising has been difficult and unpredictable, and the individual dance companies/artists have no collective management structure to help..."

Ms. Lynch went on to indicate that there is a very limited market for dance in the Twin Cities, "about 6,000 local patrons...not a deep market... Only one or two dance companies would be able to come close to filling the O'Shaughnessy Auditorium in its smallest configuration, 658 seats [substantially smaller than the Shubert at 850 seats]. Most dance companies can only fill 100- to 200-seat houses."

In making its conclusions about substantial market demand for the Shubert, dance is the principal use. Clearly the feasibility study authors ignored the persuasive evidence in their own data that this was impractical.

It should also be noted that the operators of the State and Orpheum, the individuals with the most credible information and knowledge of Hennepin Avenue theater opportunities, strongly supported the renovation of the Mann as compared to the Shubert.

Thus far a wide variety of economic reasons, no financially viable redevelopment of Block E incorporating the Shubert Theater is feasible. Any such project would reduce rentable space, preclude the prime hotel location, preclude meeting minimum anchor tenant demands, increase capital and operating costs of the Block E redevelopment and also would entail \$9 to

\$11 million or more in additional capital subsidy dollars, and an annual \$1.7 to 2 million operating deficit (including debt service), without any identified sources for funding.

V. **Conclusion.** The infeasibility of a redevelopment of Block E for any available commercial entertainment while preserving the Shubert is demonstrated by a variety of problems: physical, functional and economic. Brookfield has proposed an economically feasible redevelopment of the property consistent with all city planning goals. The evidence overwhelmingly meets the requirement of the Memorandum of Agreement, fully demonstrating the absence of a financially comparable proposal saving the Shubert.

A Market Feasibility Study to Determine
Potential for Reuse of the
Shubert and Mann (Pantages) Theaters in
Downtown Minneapolis, Minnesota

Prepared for:
Minneapolis Community Development Agency
Minneapolis, Minnesota

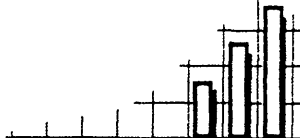
December 1997

Prepared by:

Arts Consultant Bradley G. Morison

John von Szeliski of JVSA Architects

MAXFIELD
RESEARCH INC.



620 Kickernick, 430 First Avenue North
Minneapolis, MN 55401

TABLE 4
ESTIMATED OPERATING BUDGET
SHUBERT THEATER
December 1997

SHUBERT THEATER

	Low	High
Revenues		
Net Rental Income	246,750 *	264,500 *
Net Concessions	20,000	30,000
 Total Revenues	 266,750	 294,500
 Operating Expenses		
Maintenance & Repair	144,320	165,440
Utilities	110,860	127,100
Management Fees	140,260	161,900
Payroll and Payroll Taxes	354,000	354,000
Other	37,900	40,000
 Total Expenses	 787,340	 848,440
 Excess of Revenues Over (Under) Expenditures	 -(520,590)	 -(553,940)
 Debt Service	963,569	1,204,474
Real Estate Taxes	180,000	210,000
 Net Income (Loss)	 -(1,664,159)	 -(1,968,414)

Note on Debt Service:

Assumes 100 percent financing with a 20-year taxable revenue bond at 8.0 percent; amt. taken at high/low points of capital costs.

Sources: Brad Morison
Maxfield Research Inc.

Notes:

* Estimated Revenues are based on the programming scheduled developed in Table 2. Rental rates have been applied to the number of performance days. A flat rental rate is assumed with no income generated from percentage of box office receipts.

Staff Salaries

Administration

General Manager	80,000	Salaries	\$295,000
Office Manager	35,000	Benefits	\$59,000
Receptionist/Assistant	20,000	Total	\$354,000
P/R Assistant	25,000		
House Manager	20,000		
Subtotal	180,000		

Operations

Technical Director	50,000
Building Superintendent	40,000
Custodian	25,000
Subtotal	115,000
Total Salaries	295,000

TABLE 6
ESTIMATED CAPITAL COSTS
SHUBERT THEATER
December 1997

SHUBERT THEATER

Building Renovations, including basic required support space	\$5.0-6.0 million
Construction of additional support space for production and audience services facilities	\$1.0-2.0 million
Addition for major structural retrofit to primary structural enclosure	up to \$2.0 million
Site Acquisition	owned
Parking Area or Structure	not applicable
Contingency	\$1.6-2.0 million
Total Estimated Costs	\$9.6-12.0 million (Mid-point is \$10.8 million.)

Sources: JVSA Architects
Brad Morison
Maxfield Research Inc.

Notes: Estimated building renovation costs are based on visual inspection of the property by John von Szeliski. We have recommended additional in-depth structural analysis which may affect the cost of the major structural retrofit shown above.

A parking area is not included for either the Shubert or the Mann (Pantages) theaters as these buildings are located downtown and ample parking is located nearby. It should be noted that on evenings where there are several activities occurring downtown, parking at the municipal ramps and other facilities may be tight. It is not assumed that parking will be part of a future Block E or Block F development.

**MINNEAPOLIS
OFFICIAL
PROCEEDINGS**

CITY COUNCIL

**REGULAR MEETING
OF TUESDAY,
DECEMBER 30, 1997**

(Published January 7, 1998,
in Finance and Commerce)

**Council Chamber
Minneapolis, Minnesota
December 30, 1997 - 9:30 a.m.
President Cherryhomes in
the Chair.**

**Present - Council Members
Scott, Schulstad, Herron,
Rainville, Dzedzic, Thurber,
Campbell, Biernat, Niland,
McDonald, Minn, Mead, Presi-
dent Cherryhomes.**

The Community Development, Transportation & Public Works and Ways & Means/Budget Committees submitted the following report:

Comm Dev, T&PW & W&M/Budget - Your Committee, having under consideration the Brookfield Management Services LLC (Brookfield) proposal for redevelopment of Block E, and further having under consideration Council action of June 27, 1997 giving concept approval to the Brookfield proposal and Council action of September 12, 1997 requesting Brookfield & DDRM Entertainment to discuss possible expansion of the Brookfield proposal, now recommends:

Comm Dev & T&PW -

1. Approval of the Block E Term Sheet forming the basis of the contract for redevelopment of Block E in the Greater Hennepin Av Development District, as set forth in Exhibit A in Petition No 263351;

2. Approval of the Block E Project Finance Plan as set forth in Exhibit B in said Petition;

3. That the proper City and Minneapolis Community Development Agency (MCDA) officers be authorized to execute a Rede-

velopment Contract for a joint venture with Brookfield, DDRM Entertainment LLC (DDRM), and EXCEL Realty Trust (EXCEL), or their assigns (altogether, the Developers), for Blocks D, E and F;

4. That exclusive development rights, consistent with the terms contained in Section X of the Term Sheet, be awarded to the Developers or their assigns, for a period not to exceed December 31, 1998, for the following areas:

a. All of the block bounded by Hennepin Av, 5th St N, 1st Av N, and 6th St N, except for the Hennepin Center for the Arts and the Gluek's parcels (Block D); and

b. All of the block bounded by Hennepin Av, 7th St N, 1st Av N, and 8th St N (Block F);

5. That the Developers return to the Council by March 1, 1998 with a preliminary design for the three block project for phased development within the context of the original entertainment district;

6. That the Developers return to the Council in six months with a plan for acquisition and financing of the Mann Theater; and

7. That the Shubert Theatre will be demolished, but that it be clearly expressed that the Shubert will not be demolished unless the performance guidelines of the Redevelopment Contract are met.

W&M/Budget -

1. Approval of the Term Sheet forming the basis of the contract for redevelopment of Block E in the Greater Hennepin Av Development District, as set forth in Exhibit A in Petition No 263351;

2. Approval of the Project Finance Plan for Block E as set forth in Exhibit B in said Petition;

3. That the proper City and Minneapolis Community Development Agency (MCDA) officers be authorized to execute a Redevelopment Contract for a joint venture, upon its formation, with Brookfield, DDRM Entertainment LLC (DDRM) and EXCEL Realty Trust (EXCEL), or their assigns (altogether, the Developers), for Blocks D, E and F, provided that should the joint venture not be formed by January 31, 1998, the rights related to Block E shall be granted to Brookfield;

4. That exclusive development rights, consistent with the terms contained in Section X of the Term Sheet, be awarded to the Developers, or their assigns, for a period not to exceed December 31, 1998, for the following areas:

a. All of the block bounded by Hennepin Av, 5th St N, 1st Av N, and 6th St N, except for the Hennepin Center for the Arts and the Gluek's parcels (Block D); and

b. All of the block bounded by Hennepin Av, 7th St N, 1st Av N, and 8th St N (Block F);

5. That the Developers return to the Council by March 1, 1998 with a preliminary design for the three block project for phased development, including the retention and reuse of the Mann Theatre, within the context of the original entertainment district;

6. That the Minneapolis Community Development Agency (MCDA) staff is directed to hire a consultant on a bid basis, in an amount not to exceed \$75,000, to determine within six weeks if the Shubert Theatre has the structural capacity to be moved and to waive the MCDA's Procurement Policy to allow a maximum total engineering consultant fee of \$200,000 (including the initial \$75,000) for preparation of the plans and specifications, if the move is deemed possible. In no way should the investigation of moving the Shubert Theatre slow or hamper the Block E Redevelopment Project.

7. That paragraph III a. of the Term Sheet be amended by adding after the word "Brookfield" the words ", or alternatively, a competitive bid contract consistent with the development objectives,". The paragraph will then read in its entirety:

The City will enter into a lump-sum design building contract with Brookfield, or alternatively, a competitive bid contract consistent with the development objectives, for the

(i) precluding the imposition of mitigation measures identified in the environmental review process, (ii) prejudging the need for an Environmental Impact Statement; nor (iii) precluding the City or the MCDA from denying project approval for environmental reasons consistent with state law;

8. That Section III A. of the Term Sheet be amended and restated as follows:

The City will enter into a lump-sum design build contract with Brookfield, or alternatively, a competitive bid contract consistent with the development objectives, for the underground Public Parking Garage and specified related public improvements such as skyways, vertical transportation from the public parking garage, connecting corridors, and streetscape and public plazas.

Adopted. Yeas, 10; Nays, 3 as follows:

Yeas - Scott, Schulstad, Heron, Rainville, Dziejic, Thurber, Campbell, Biernat, Niland, Cherryhomes.

Nays - McDonald, Minn, Mead.

Passed December 30, 1997.

Approved January 5, 1998.

S. Sayles Belton, Mayor.

Attest: M. Keefe, City Clerk.

Comm Dev, T&PW & W&M/Budget - Your Committee, having under consideration the Brookfield Management Services LLC (Brookfield) proposal for redevelopment of Block E, and further having under consideration Council action of June 27, 1997 giving concept approval to the Brookfield proposal and Council action of September 12, 1997 requesting Brookfield & DDRM Entertainment to discuss possible expansion of the Brookfield proposal, now recommends:

Part B:

6. That the MCDA staff is directed to hire a consultant on its Structural/Civil Engineer Professional Services Panel, in an amount not to exceed \$75,000, to determine within six weeks if the Shubert Theatre has the structural capacity to be moved and to waive the MCDA's Procurement Policy to allow a maximum total engineering consultant fee of \$200,000 (including the initial \$75,000) for preparation of the plans and

specifications, if the move is deemed possible. The investigation of moving the Shubert Theatre should not slow or hamper the Block E Redevelopment Project in any way. Further the Shubert will not be demolished unless all Developer's conditions precedent to Closing as set forth in the Redevelopment Contract are met, including without limitation compliance with all the federal and state rules and regulations applicable to Environmental Review;

9. Passage of the accompanying resolution amending the 1998 MCDA Appropriation Resolution as follows:

a. Authorizing the transfer of \$250,000 from the City Center Fund (CBX) to the Block E Fund (CPU);

b. Increasing the appropriation in the City Center Fund (CBX) by \$250,000 from available fund balances; and

c. Increasing the appropriation in the Block E Fund (CPU) by \$250,000 from available fund balances and increasing the revenue estimate in the Block E Fund (CPU) by \$250,000.

Adopted. Yeas, 13; Nays none.

Passed December 30, 1997.

Approved January 5, 1998.

S. Sayles Belton, Mayor.

Attest: M. Keefe, City Clerk.

RESOLUTION 97R-436

By Niland and Campbell

Amending The 1998 Minneapolis Community Development Agency Appropriation Resolution.

Resolved by The City Council of The City of Minneapolis:

That the above-entitled resolution be amended as follows:

a) Authorizing the transfer of \$250,000 from Fund CBX-City Center to Fund CPU- Block E;

b) Increasing Fund CBX-City Center by \$250,000 from available fund balances; and

c) Increasing Fund CPU-Block E by \$250,000 from available fund balances, and increasing the revenue estimate in Fund CPU by \$250,000.

Adopted. Yeas, 13; Nays none.

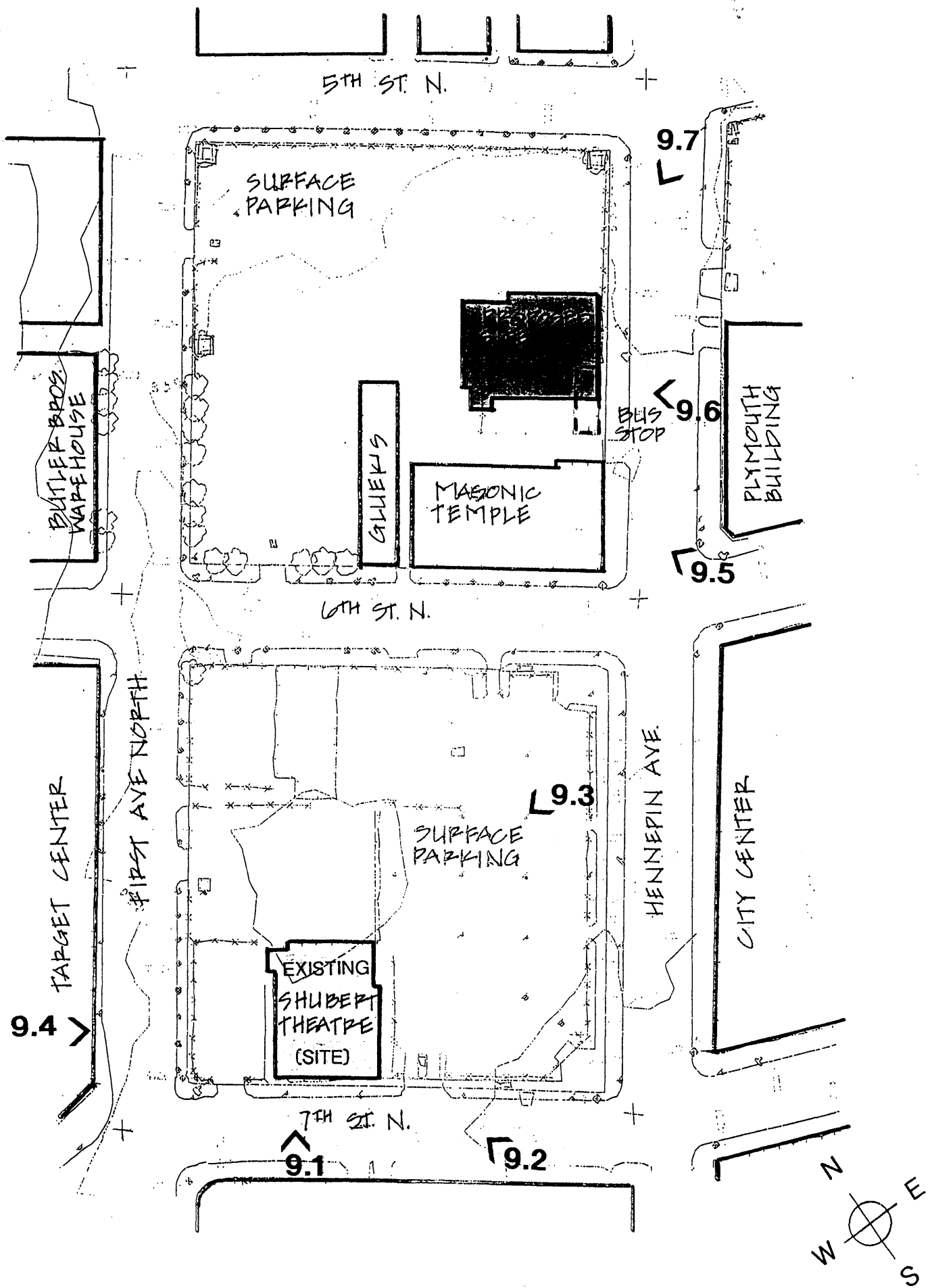
Passed December 30, 1997.

J. Cherryhomes, President of Council.

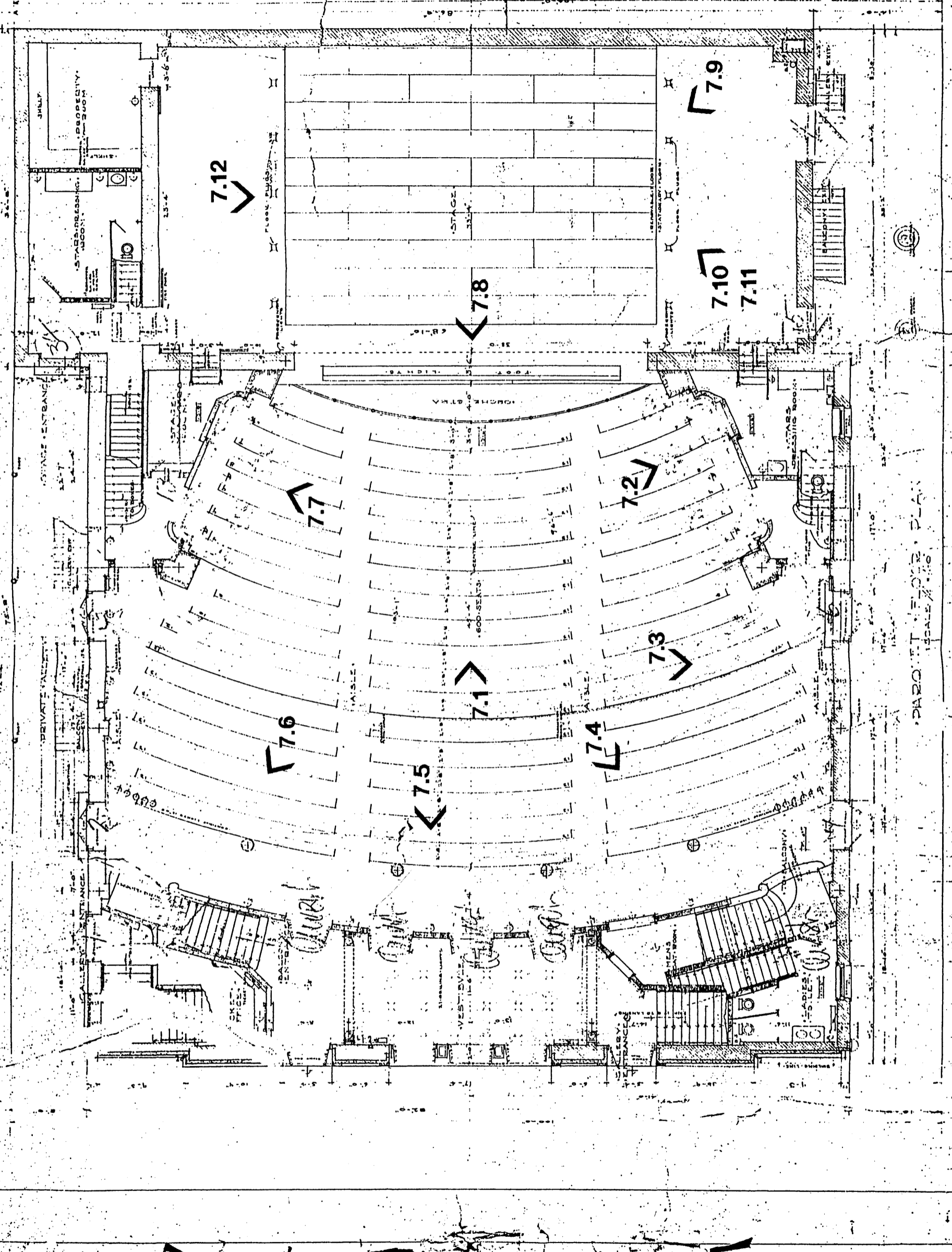
Approved January 5, 1998.

S. Sayles Belton, Mayor.

Attest: M. Keefe, City Clerk.



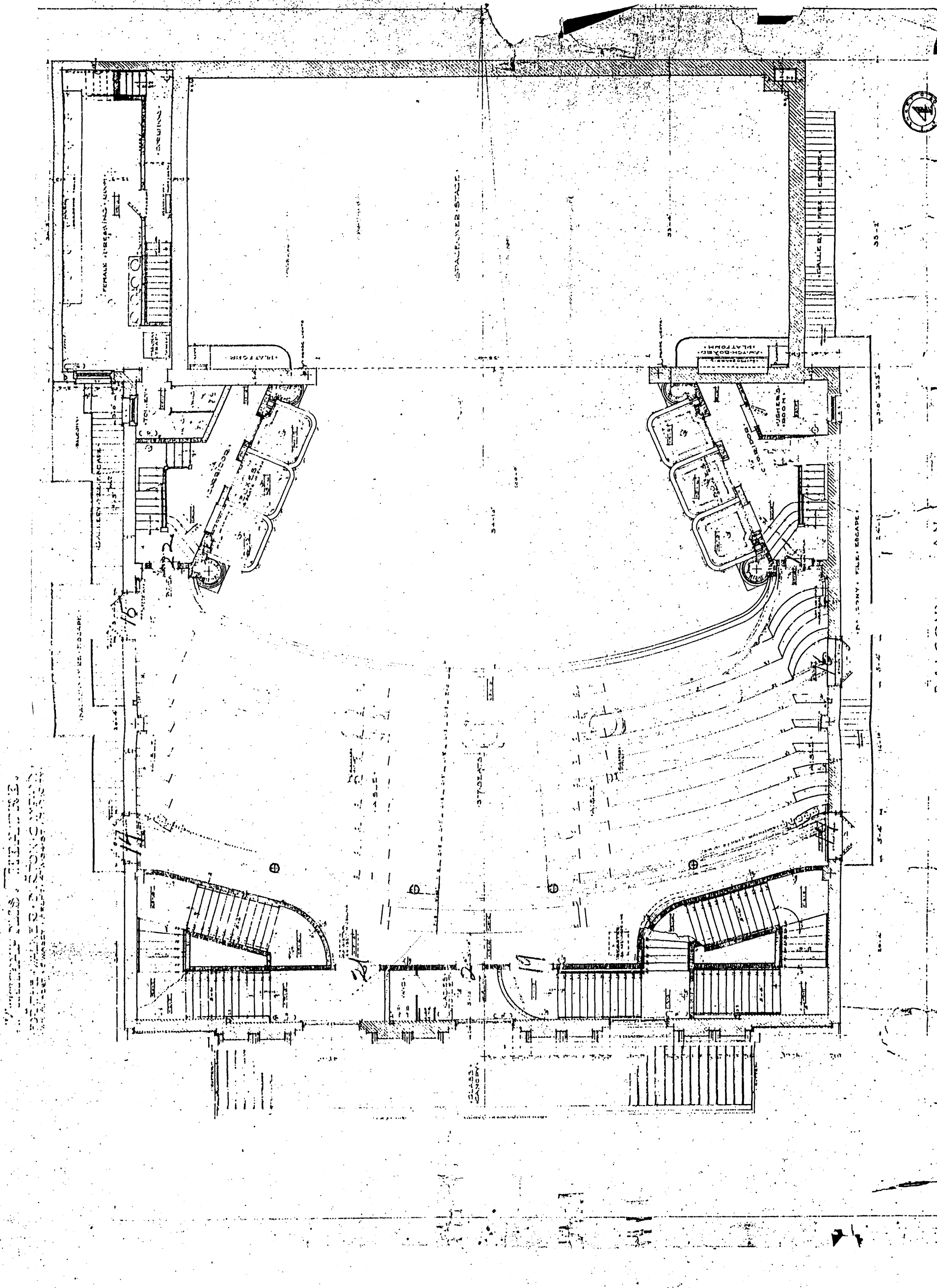
THE WALKER DEVETON COMPANY
315 W. WABASH AVENUE, CHICAGO, ILL.



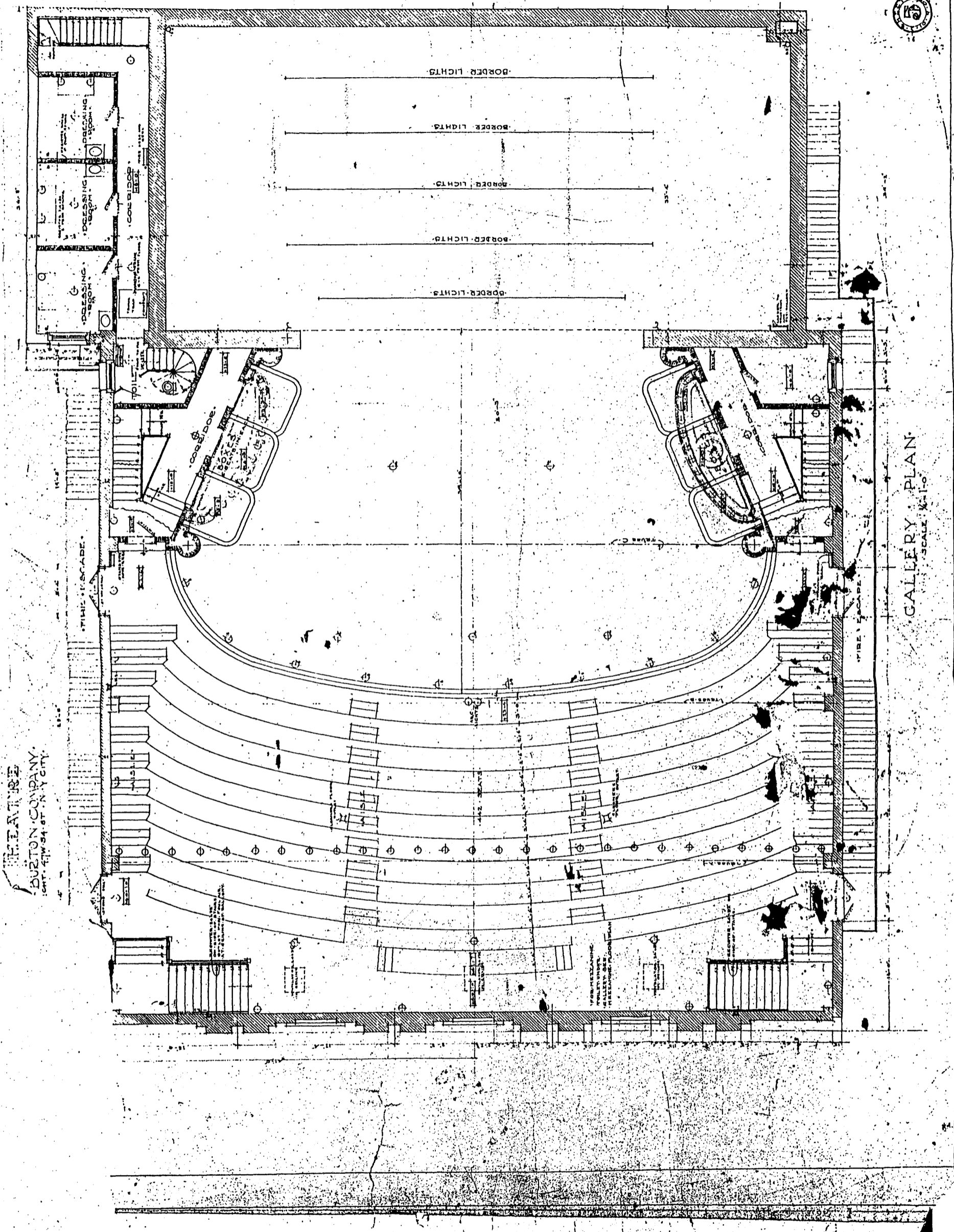
PAROIT FLOOR PLAN
SCALE 1/8" = 1'-0"



Sam S. Shubert Theatre Minneapolis, Hennepin County Minnesota



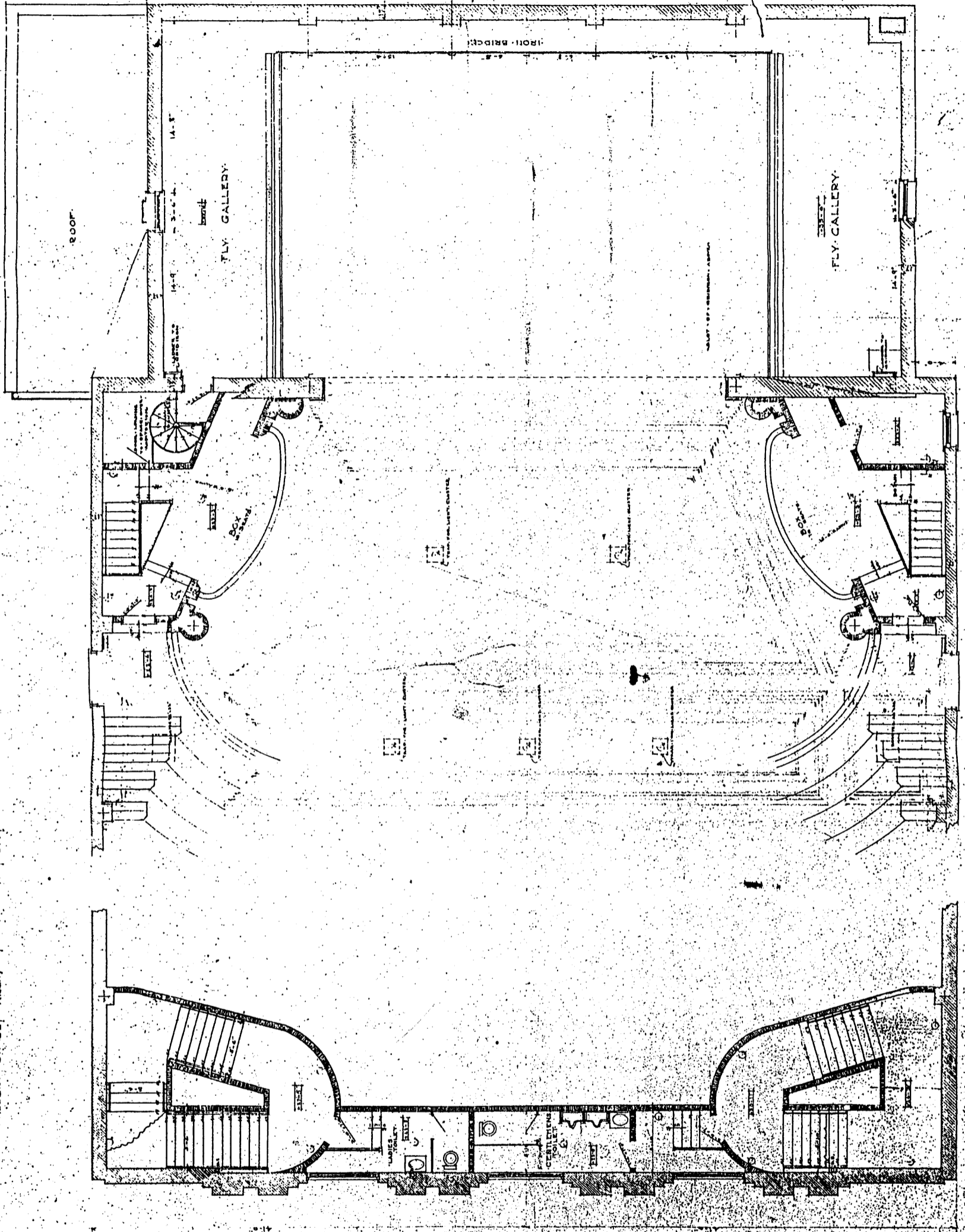
BALCONY



GALLERY PLAN
SCALE 3/32" = 1'-0"

THEATRE
BURTON COMPANY
CORP. 47 W. 54 ST. N.Y. CITY.

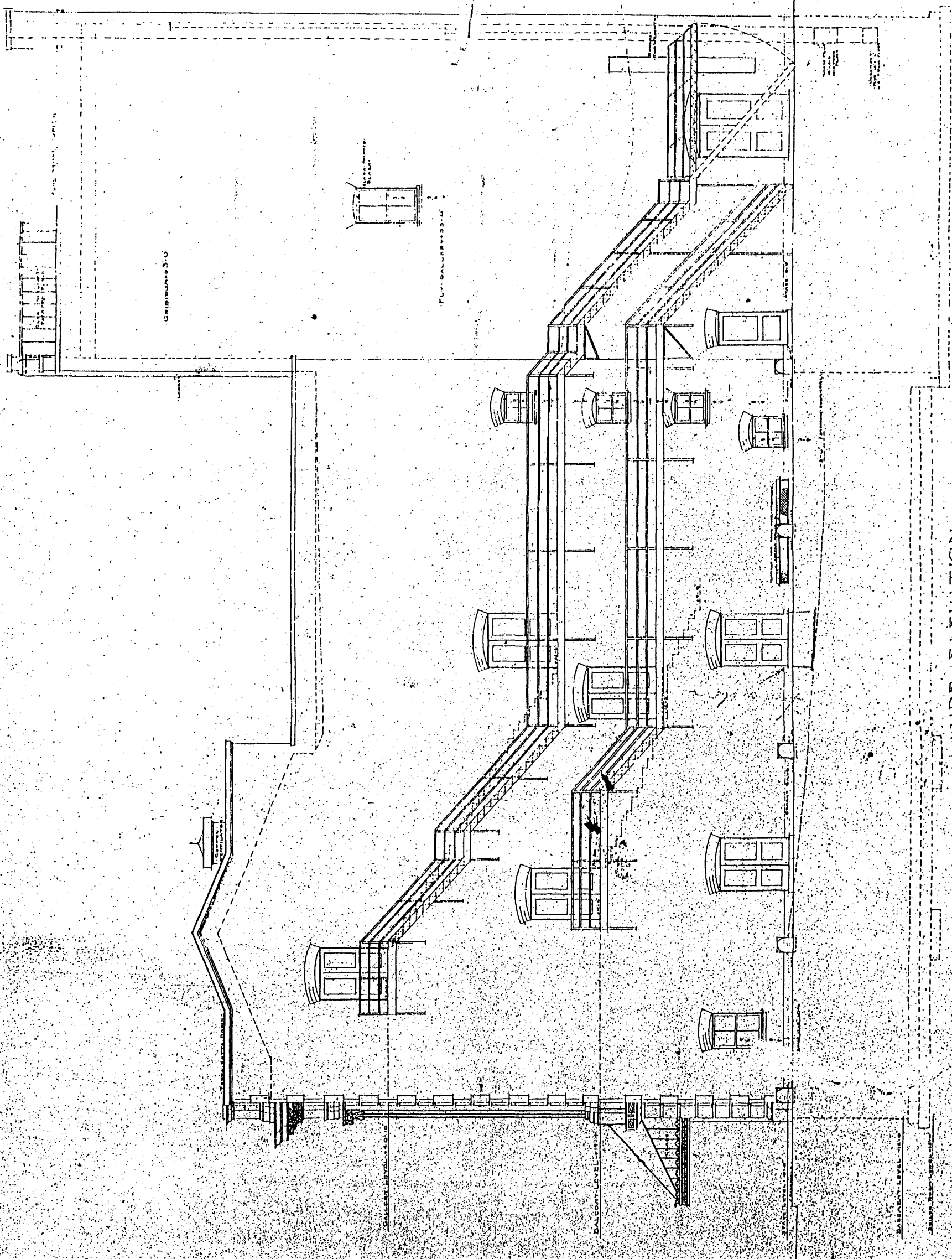
MINNEAPOLIS THEATRE.
FOR: H. WALKER. DUTTON COMPANY.
W. ALBERT SWASEY ARCHT. 47 W. 34th ST. N. Y. CITY.



MEZZANINE CEILING PLAN AND FLY GALLERY
SCALE 1/4" = 1'-0"



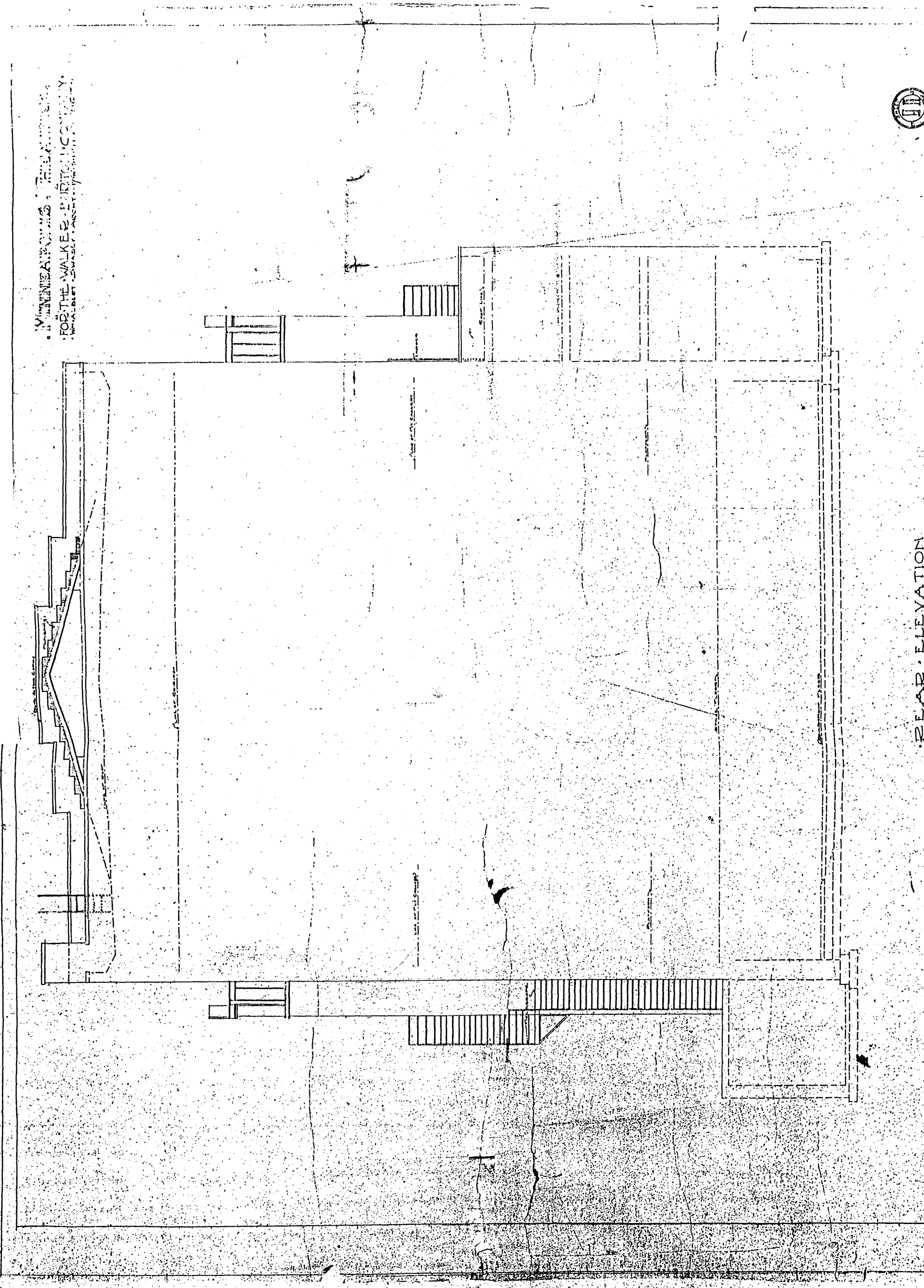
MINNEAPOLIS THEATRE
FOR THE WALKER DIVISION COMPANY
DESIGNED BY ARCHT. W. S. F. B. CITY



SIDE ELEVATION
SCALE - 1/4" = 1'-0"

SIDE ELEVATION SCALE - 3/32" = 1'-0"

MINNEAPOLIS, MINN.
FOR THE WALKER BROTHERS COMPANY
WALKER BROTHERS ARCHITECTS



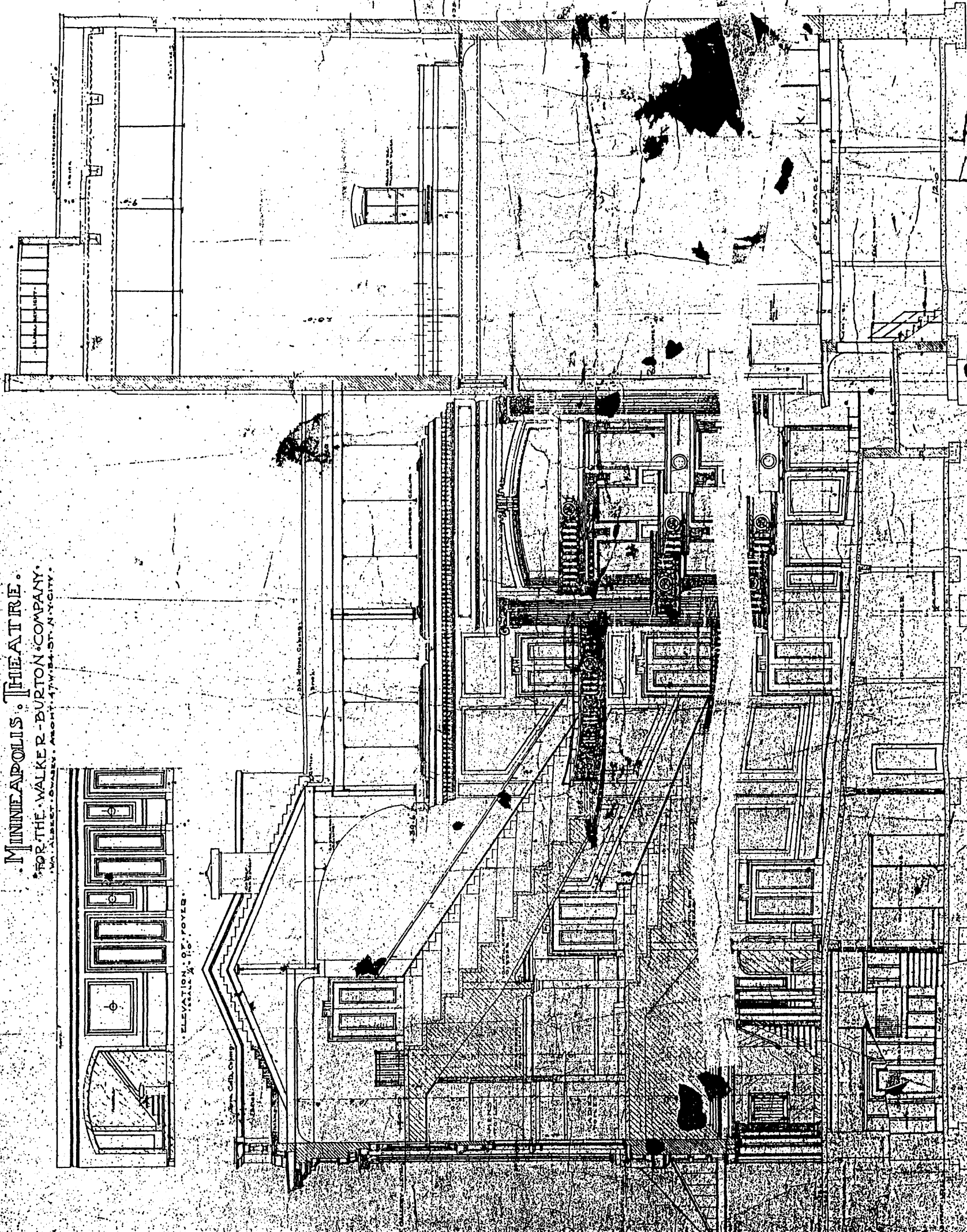
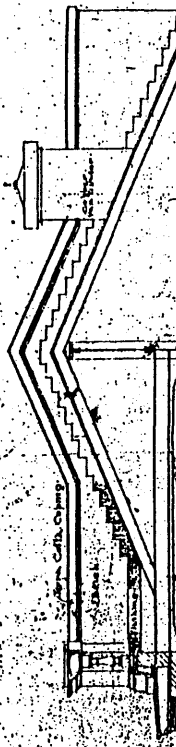
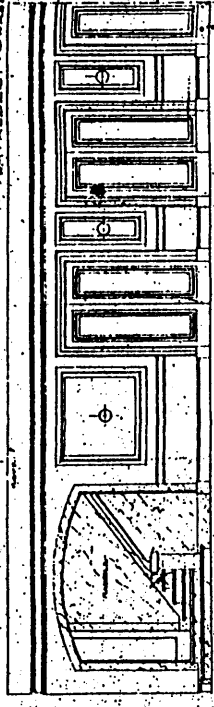
REAR ELEVATION
SCALE 3/32" = 1'-0"

REAR ELEVATION SCALE 3/32" = 1'-0"



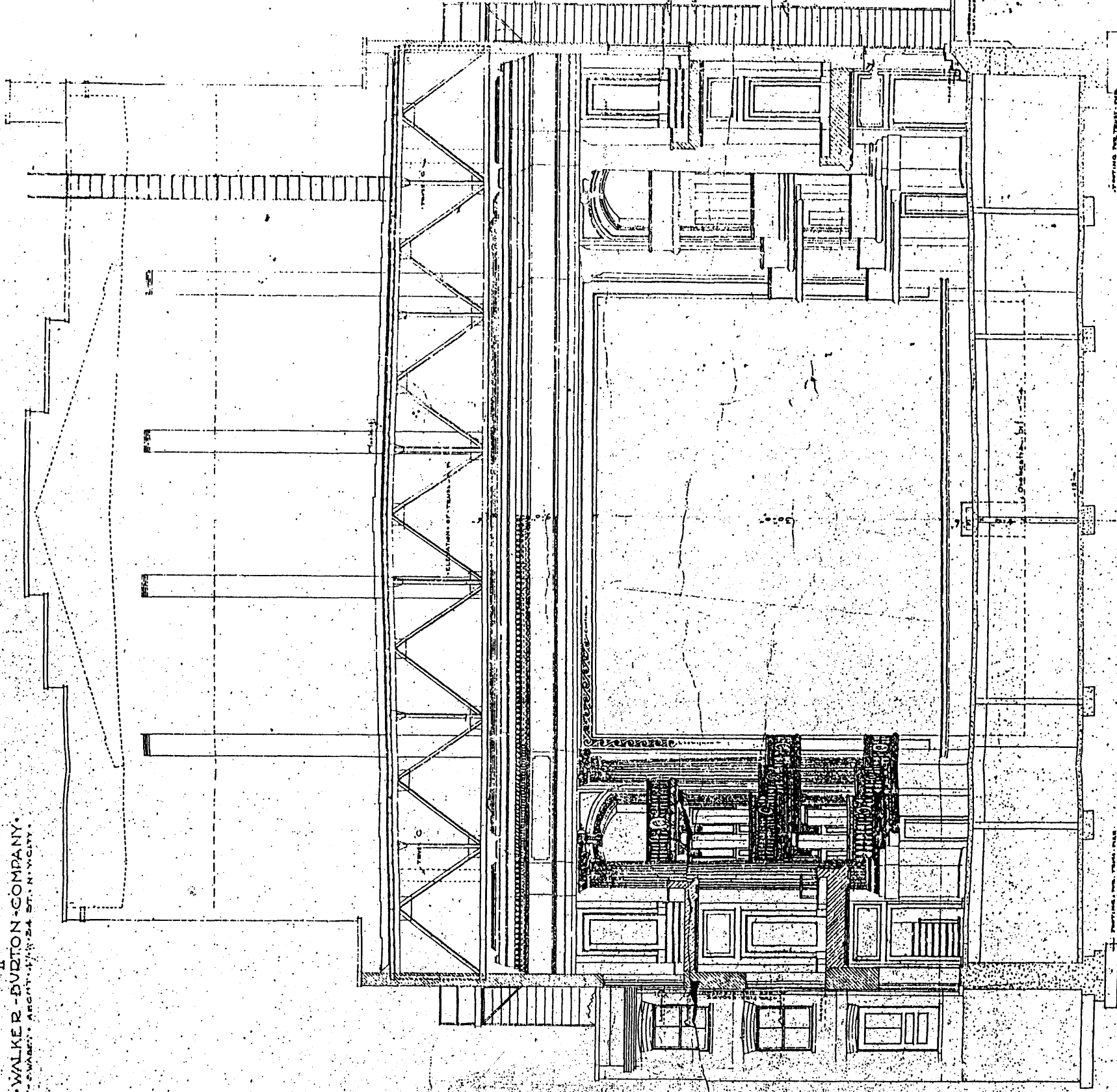
MINNEAPOLIS THEATRE.

FOR THE WALKER-BURTON COMPANY.
100 ALBANY SQUARE, ARDENT, 47th ST., N.Y. CITY.



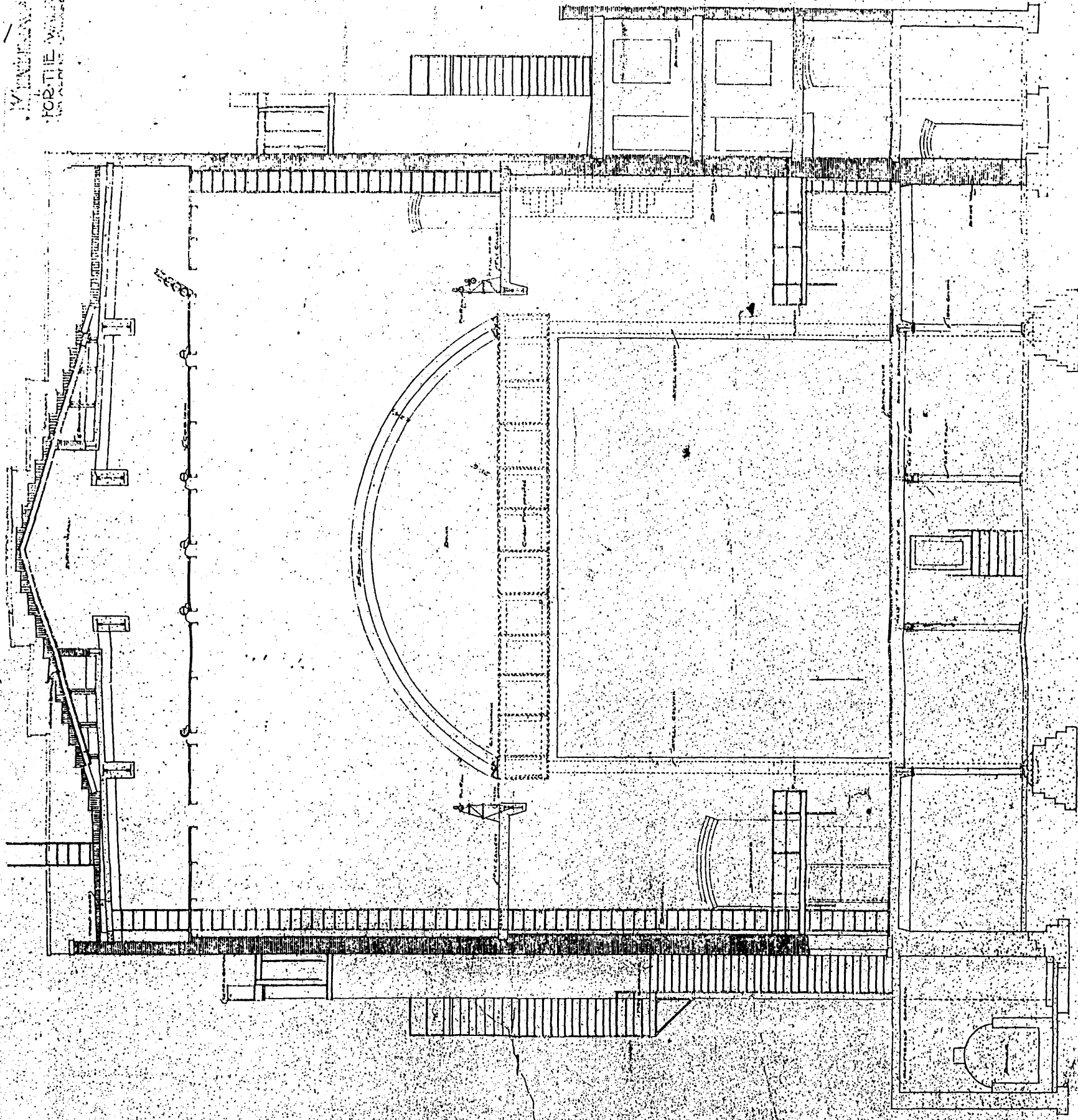
12

MINNEAPOLIS THEATRE
FOR THE WALKER R. BURTON COMPANY
100 W. WASHINGTON ST. MINN. ST. N. Y. CITY



TRANSVERSE SECTION
SCALE 1/4" = 1'-0"

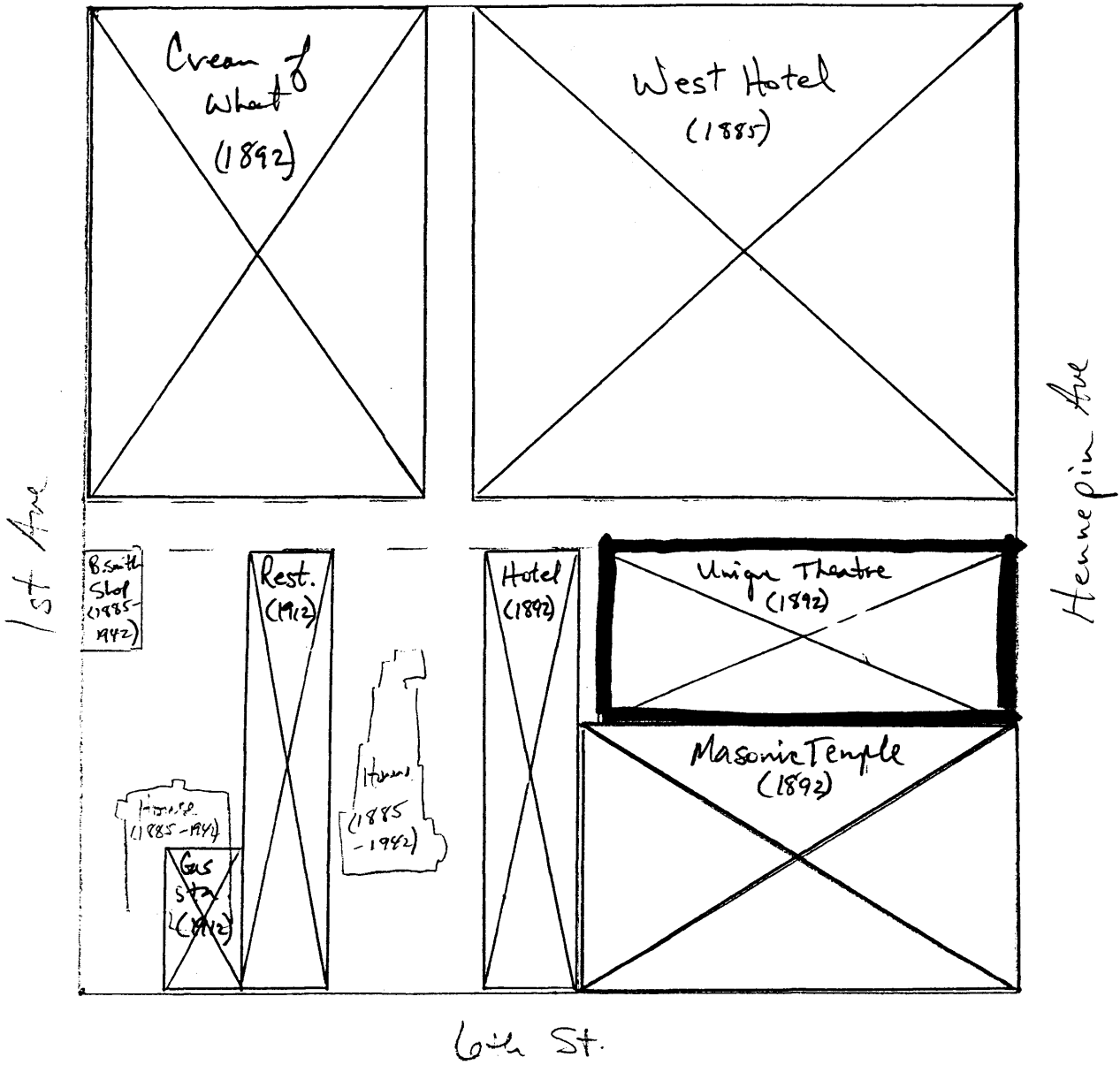
TRANSVERSE SECTION SCALE 1/4" = 1'-0"



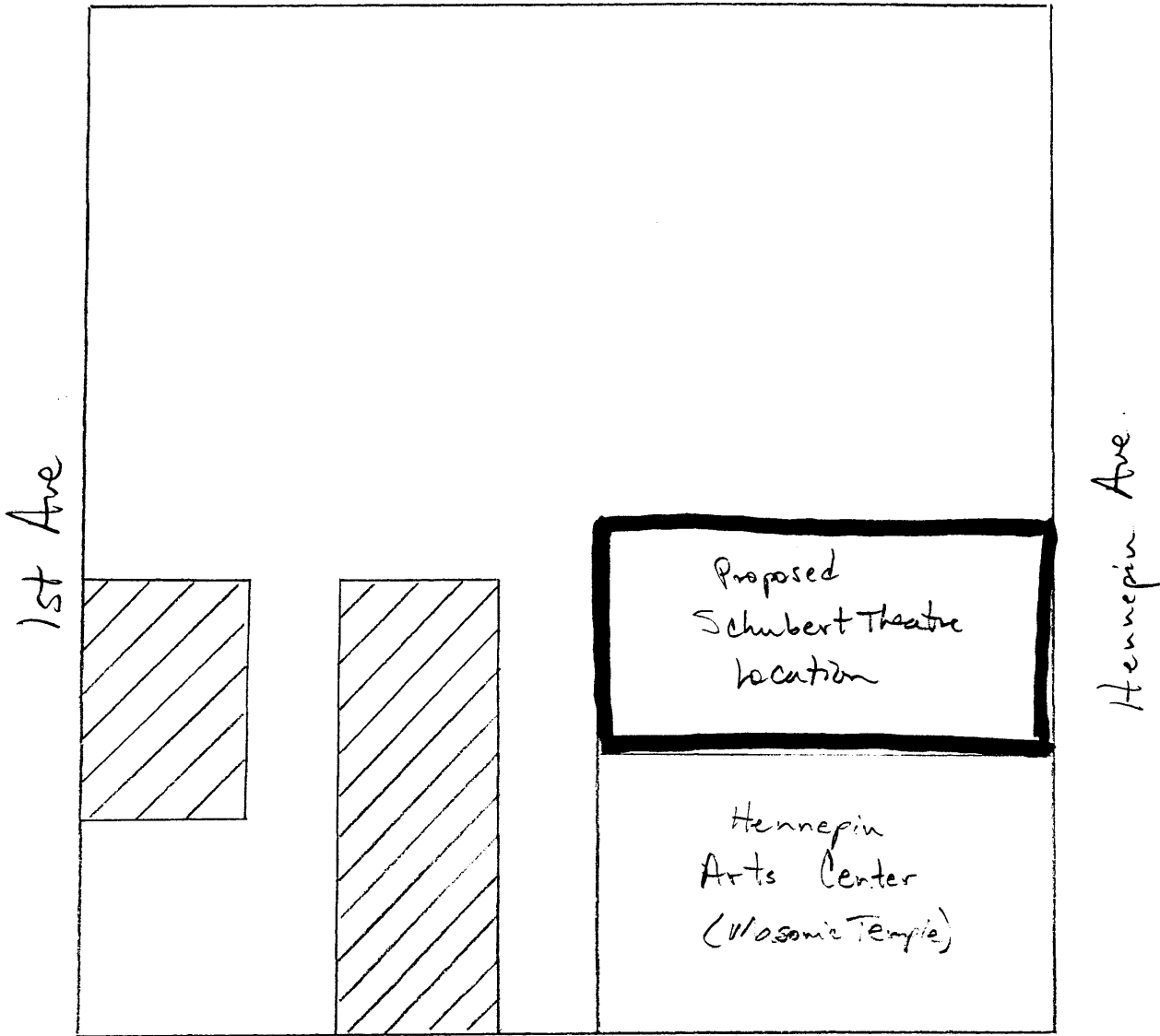
14

CROSS SECTION THRO' STAGE
SCALE 1/4" = 1'-0"

5th St

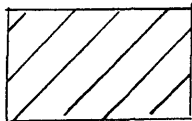


5th St.



6th St.

Legend



- Areas of Archaeological Concern

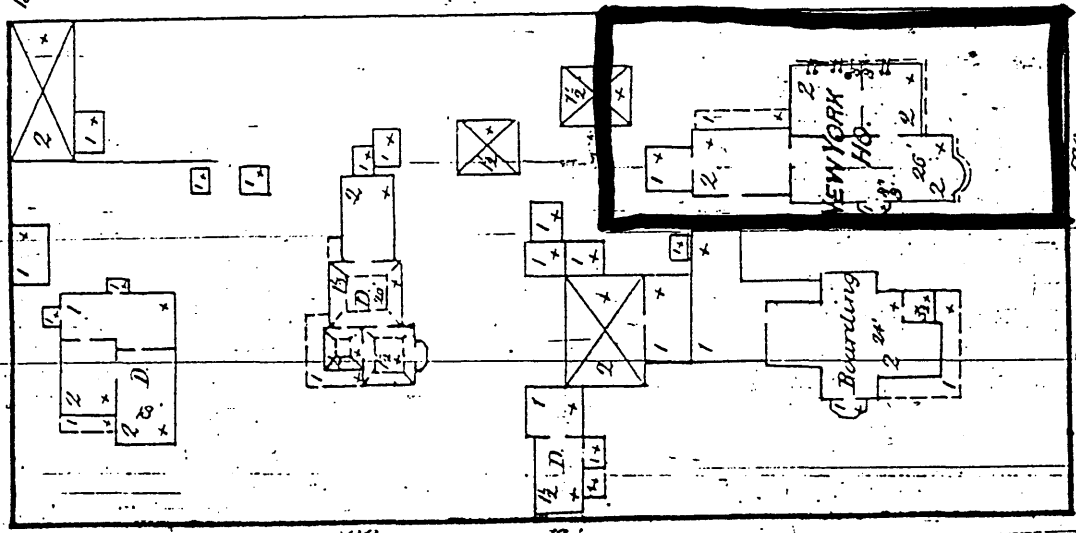
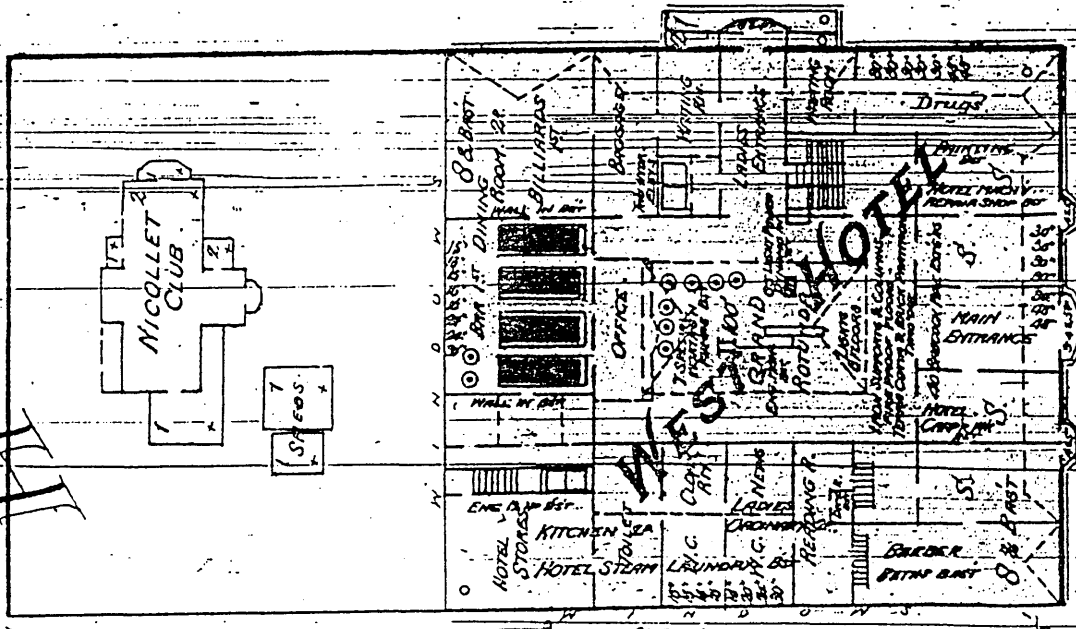
N. FIRST

HENNEPII

1885

FIFTH 2

37



64

SIXTH N.

100'

Henneper Ground

38

39

39

40

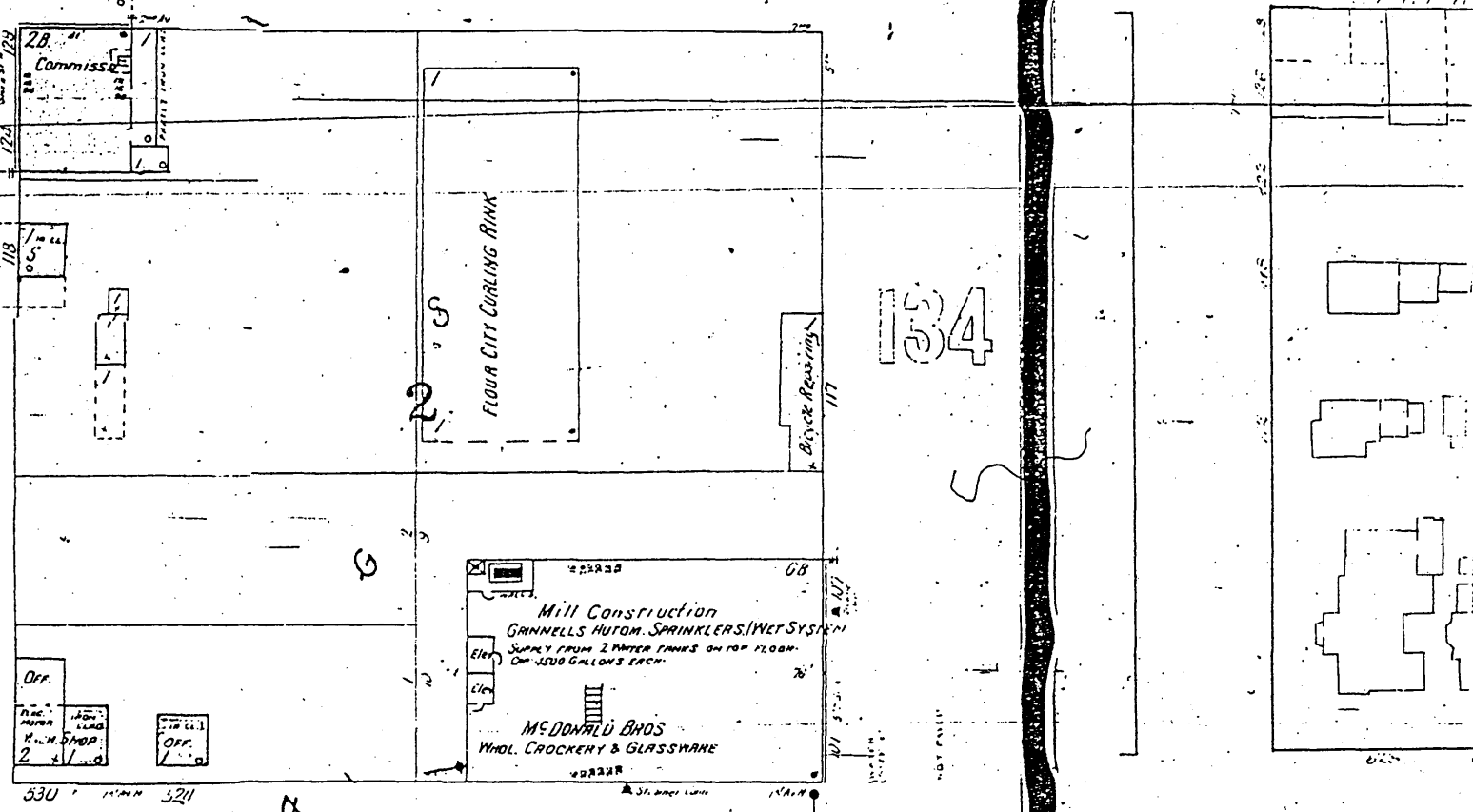
TRI.H.

TRI.H.

28 28 28 28 28 28 28 28
 514 512 510 508 506 504 502 500
 WILSON MORTIS & CO.
 ARMOUR & PRO CO.
 WHOLESALE MEAT
 MEAT STEAM LIGHTS ELEC

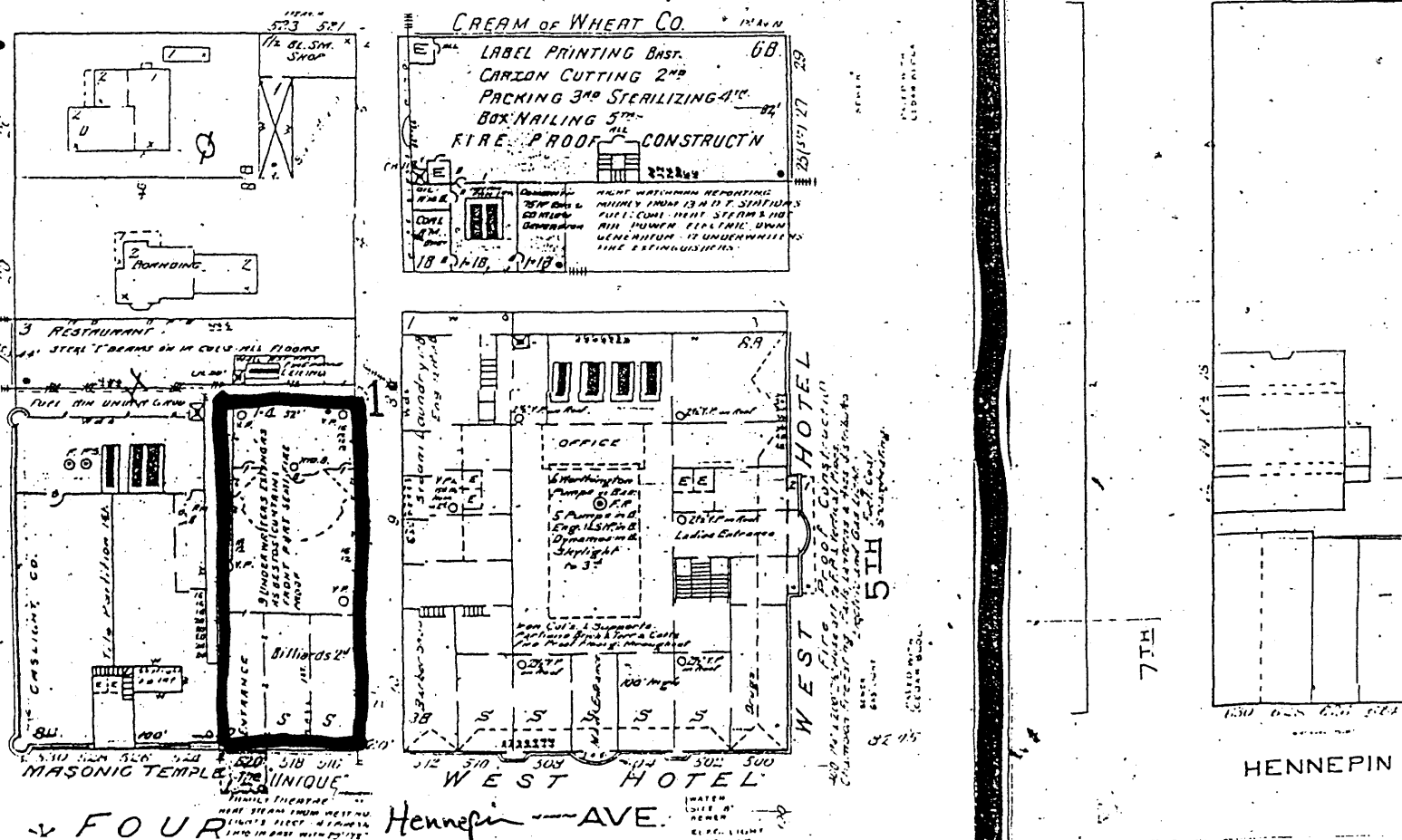
AVE. N.

2ND. 1892



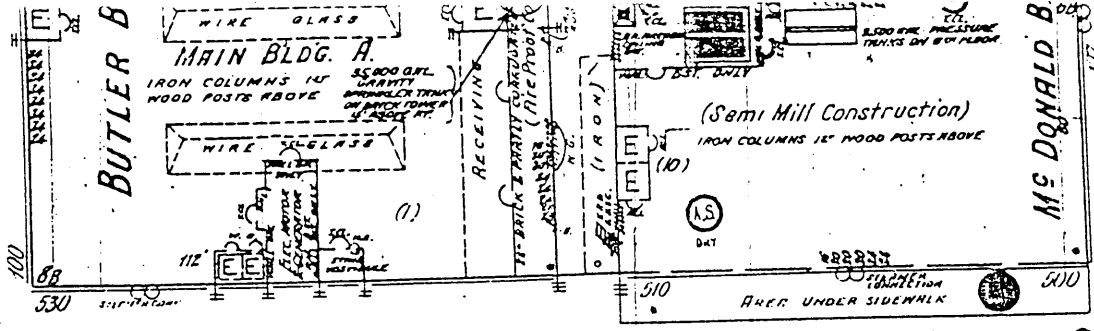
Scale of Map.
 50 Feet to an inch

1st AVE. N.

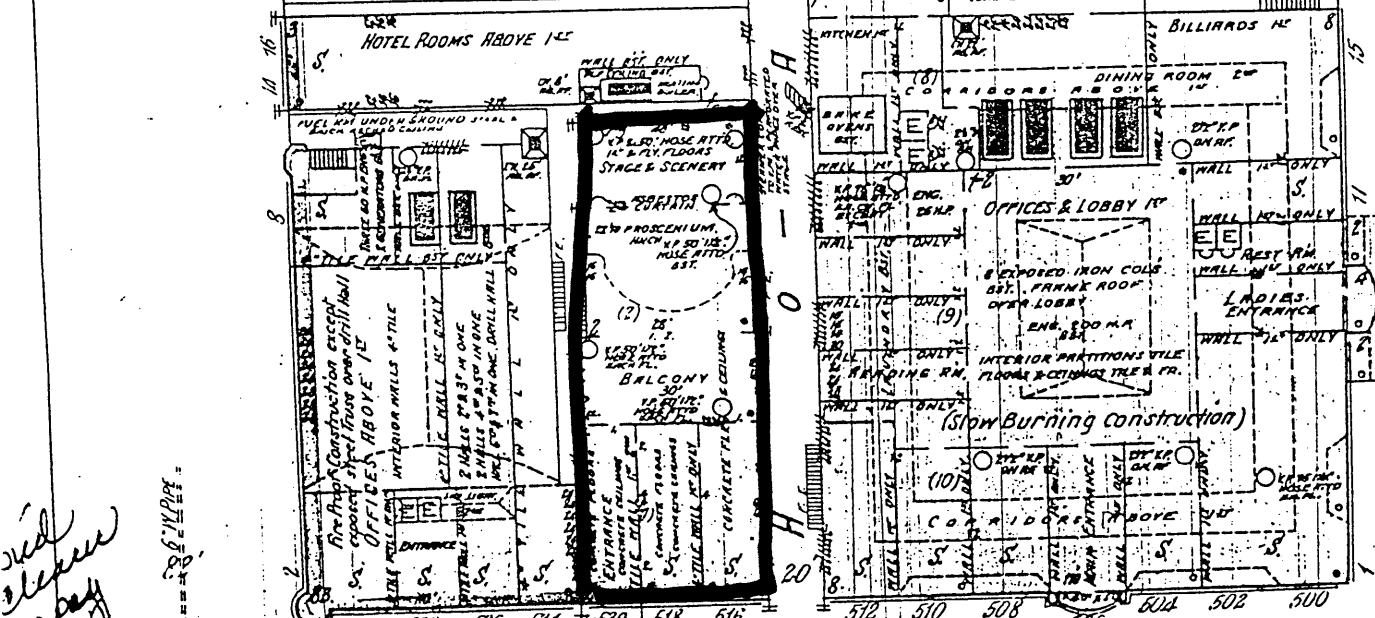
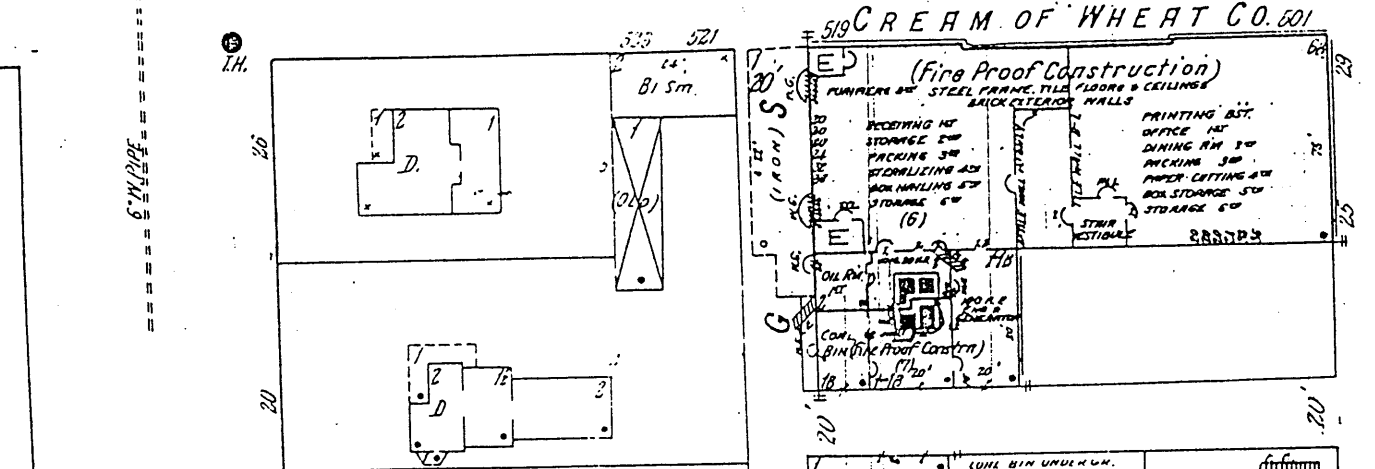


FOUR Hennepin AVE.

1912



1ST AV. N.

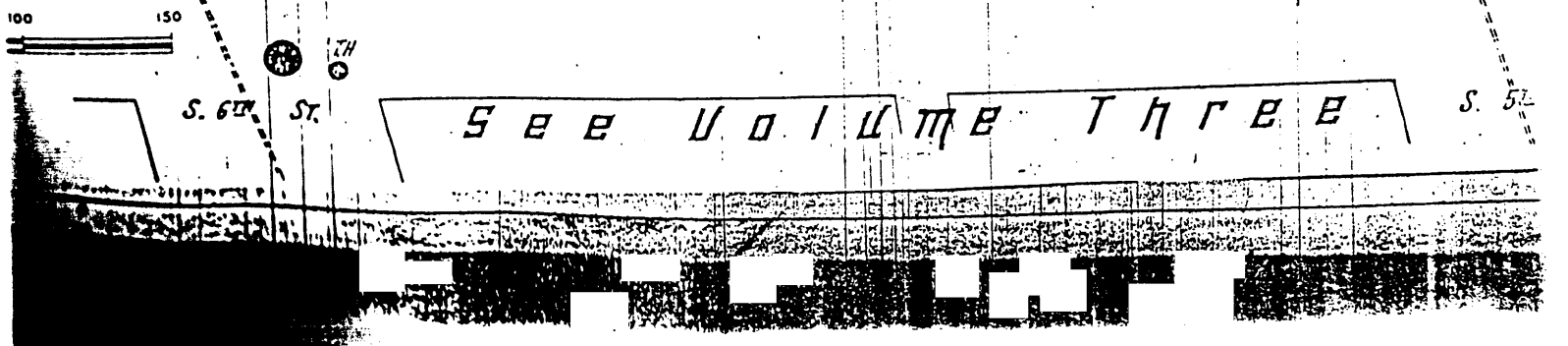


HENNEPIN AV.

SEE VOLUME THREE

will please copy

2

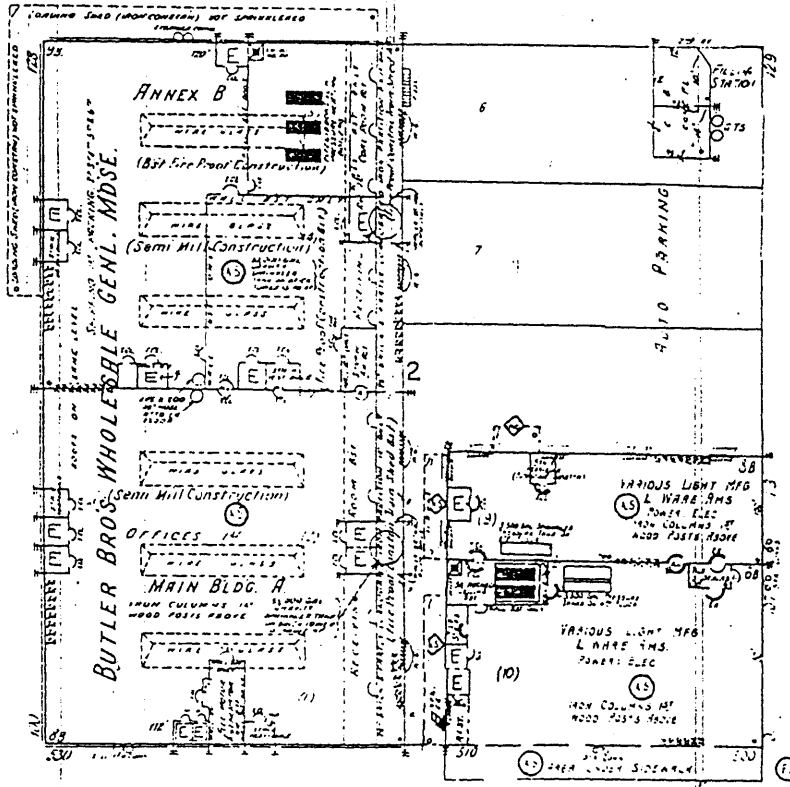


1952

IN 1951
150 H 217
INDUSTRIAL
HAS ALSO
WORKING AS
STEAM
SUPERVISOR
WORKING 2ND
1 SYSTEM
ROOM, WHICH
DURING 1951
24 INCHES 18"
40 6" COLUMNS
VENTILATE
7 3 GALLON
ONE 40 GALL
BY ME OF
L.C.H. STEEL
- ANNEX

117

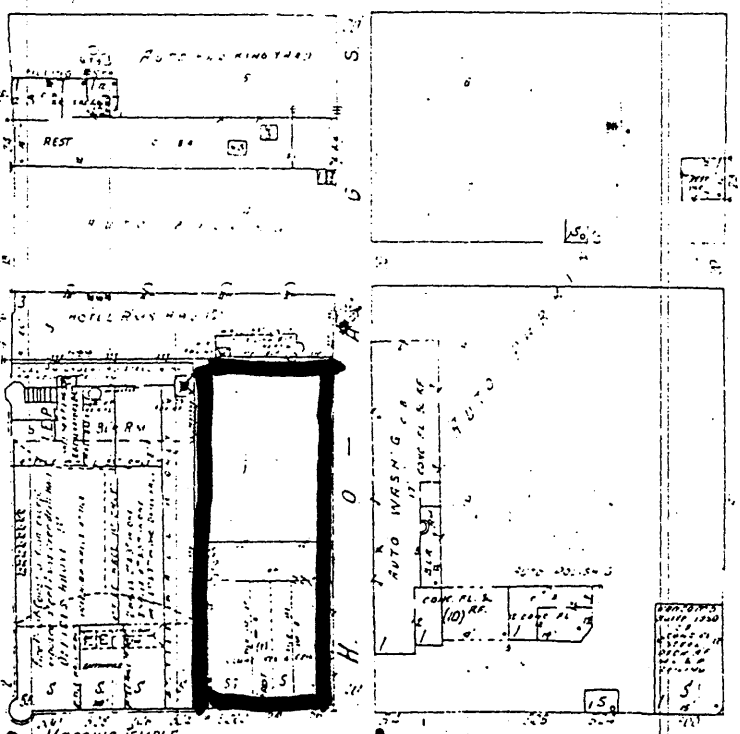
N. 6TH ST.



N. 5TH ST.

119

1ST AV. N.

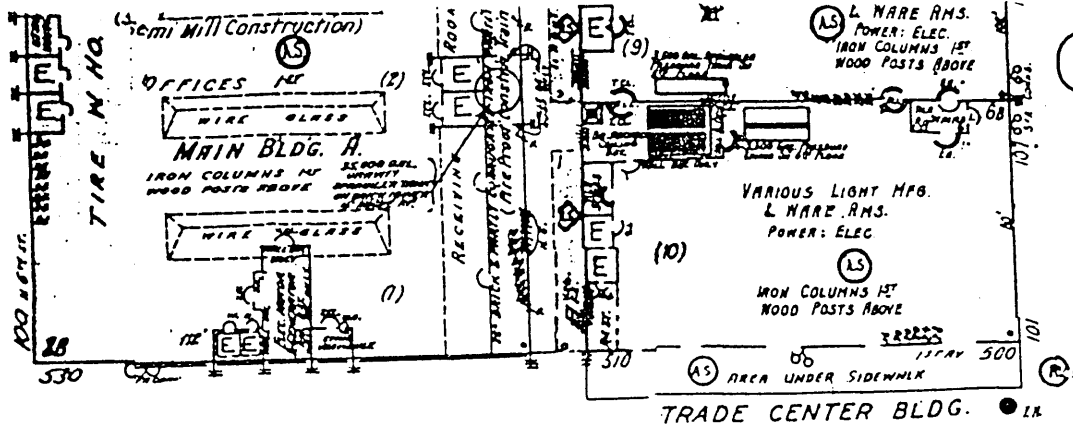


HENNEPIN AV.

SEE VOLUME THREE

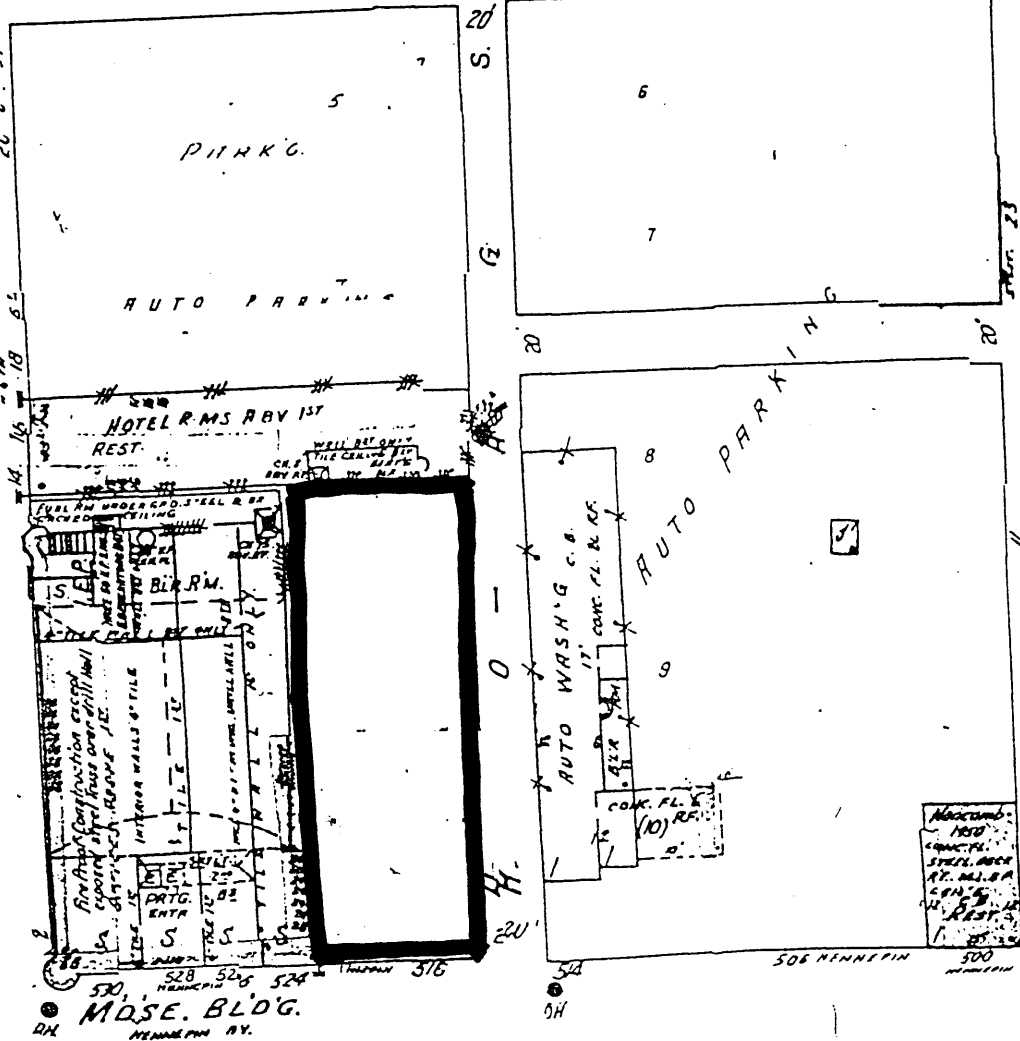
Updated 1952

N. 6



1ST AV. N.

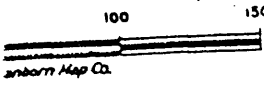
EM PIPE



HENNEPIN AV.

S. 6TH ST.

SEE YOU THERE



Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the House looking north toward Stage.

This view shows the front of the stage as seen by the audience. All elements within the house, including the proscenium wall and sidewalls with columns (historic box locations) will be relocated. The building will be cut-off at just above the stage floor. The floor of the House, orchestra pit, the plaster ceiling of the house, and the walls of the stage beyond the proscenium will not be relocated.

This photo shows the results of the 1957 remodeling (removal of decorative plaster, side boxes, and covering of the orchestra pit). The large torn white sheet in the middle of the stage is the old movie screen. Note at the right and left sides of the stage front, the ghostings of the original front edge of the stage, now seen on the sidewall plaster.

Photograph Attachment No. 7.1

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the House looking east toward sidewall.

This view shows the locations of the former side boxes (stage left). The boxes were removed in the 1957 remodeling and the space was used for ventilation ducts. This entire area was then covered with draperies.

The House floor and lower portion of this wall, from the stage floor down, will not be relocated.

Still visible in this view are the three floor levels of the original boxes and the segmented arched opening, at the top of the third box, with decorative plaster bracket.

Photograph Attachment No. 7.2

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the House looking east toward the sidewall.

This view shows the portion of the east wall, which is located under the first balcony. This view also shows the connection of the decorative front panels of the first balcony to the decorative plaster column.

This view also shows the area of decorative plaster removed from the box locations in the 1957 remodeling and the water damaged plaster on the east wall and the ceiling under the first balcony.

The House floor will be cut off at just above the bottom of the exit door at the far right of this view. The portion of the east wall below this cut-off will not be relocated. The ceiling plaster, under the first balcony will be removed before the building is relocated. The molding profiles will be recorded and samples taken for reproduction.

Photograph Attachment No. 7.3

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the House looking southeast toward the Lobby.

This view shows a portion of the south (back) wall of the House, which is located under the first balcony.

The House floor will be cut-off just above the bottom of the doors leading into the Lobby. The plaster ceiling cove molding will be relocated, as well as the remaining portions of this south wall.

This view also shows the angled entrances between the House and Lobby, which were installed during the 1957 remodeling.

Photograph Attachment No. 7.4

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the House looking south toward the Lobby.

This view shows a portion of the south (back) wall of the House, which is located under the first balcony.

The House floor will be cut-off just above the bottom of the doors leading into the Lobby. The plaster ceiling cove molding will be relocated, as well as the remaining portions of this south wall.

This view also shows the angled entrances between the House and Lobby, which were installed during the 1957 remodeling. The ceiling plaster, under the first balcony will be removed before the building is relocated. The molding profiles will be recorded and samples taken for reproduction.

Photograph Attachment No. 7.5

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the House looking southwest toward the Lobby and west (side) wall.

This view shows the portion of the south and west walls which are located under the first balcony. This view also shows the decorative front panels of the first balcony, and the decorative plaster panels of the ceiling under the first balcony.

The House floor will be cut off at just above the bottom of the exit door in the center of this view. The portion of the east wall below this cut-off will not be relocated. The ceiling plaster, under the first balcony will be removed before the building is relocated. The molding profiles will be recorded and samples taken for reproduction.

This view also shows the area of decorative plaster on the west wall, ceiling and balcony front all damaged by water.

Photograph Attachment No. 7.6

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the House looking west toward sidewall.

This view shows the locations of the former side boxes (stage right). The boxes were removed in the 1957 remodeling and the space was used for ventilation ducts. This entire area was then covered with draperies.

The House floor and lower portion of this wall, from the stage floor down, will not be relocated.

Still visible in this view are the three floor levels of the original boxes and the segmented arched opening, at the top of the third box, with decorative plaster bracket.

Photograph Attachment No. 7.7

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the stage looking south toward the fronts of the two balconies.

This view shows the House as seen by the actors. The seats shown in the second balcony (gallery) appear to be original to the theater, while the seats in the first balcony were installed in 1957. Elements of the House that will be relocated include the first and second balconies, along with the back and side walls of the House. The floor and plaster ceiling of the House will be removed prior to relocation of the building. The second balcony seats will be salvaged for possible reuse.

This view shows the notch removed from the center of the second balcony and the projection booths added during the 1957 remodeling. Also visible is the water damage to the main ceiling of the House and to the ceilings below each of the balconies. Water damage is also seen on the two sidewalls (east & west).

Photograph Attachment No. 7.8

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the northeast corner of the stagehouse looking southwest toward the House.

This view is from the stagehouse east wall looking through the partially obscured proscenium stage opening out toward the House. The old movie screen is blocking the proscenium opening. The proscenium wall of the stage will be relocated with the House.

Seen in this view are the exposed brick walls of the stagehouse, asbestos curtain at the proscenium, the fly gallery with pin rail on the west (side) wall of the stage house (just below the bright window) and the iron bridge along the north (back) wall of the stage. These elements will be salvaged for reuse in the reconstruction at the proposed site.

Photograph Attachment No. 7.9

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the southeast corner of the stagehouse looking northwest.

This view shows the exposed brick walls of the stage house, the iron bridge along the north (back) wall of the stage, all elements to be salvaged for reuse in the reconstruction at the proposed site.

Also seen in this view is the old movie screen (at the far left of the photo), two of the long boarder lights hanging above the floor, and the wood stage floor covered with pigeon droppings. The wood floor is badly rotted and warped from water damage.

Photograph Attachment No. 7.10

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the southeast corner of the stagehouse looking upward to the northwest.

This view is similar to 7.10, but also shows the remaining gridiron of the fly system, which is intended to have portions of it, salvaged for reuse in the reconstruction at the proposed site.

Photograph Attachment No. 7.11

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the northwest corner of the stagehouse looking upward to the east.

This view shows the exposed brick walls of the stagehouse, the iron bridge across the north (back) wall of the stagehouse, and the fly gallery with pin rail on the east (side) wall, all of which is intended to be salvaged for reuse in the reconstruction at the proposed site. This view also shows the gridiron of the fly loft, the asbestos curtain at the proscenium opening, also intended to be relocated.

This view also shows the damaged wood stage floor and the long boarder lights hanging at different heights across the depth of the stage.

Photograph Attachment No. 7.12

Archaeological Report
on the Proposed Relocation of the Shubert Theatre,
Minneapolis, Minnesota

Scott F. Anfinson
MnSHPO Archaeologist
February 17, 1998

The Minneapolis Community Development Agency (MCDA) proposes moving the Sam S. Shubert Theatre from its current location at 22 7th St. N. to 520 Hennepin Avenue. Because the Shubert Theatre is listed on the National Register of Historic Places, the archaeological potential of the proposed site must be assessed as specified in 36 CFR 60.14. This report fulfills that requirement.

Assessment of archaeological potentials was limited to archival research. This research utilized inventory files maintained by the Minnesota State Historic Preservation Office (SHPO) and photocopies of historic insurance maps provided by the MCDA. In reviewing these maps, the most important information for assessing archaeological potentials is information documenting the locations of potentially significant structures/activities and subsequent disturbances that would affect integrity. (It was assumed that the location was far enough from a permanent body of water to have low potential for prehistoric archaeological materials.) Degree of disturbance was assessed by examining the footprints of buildings, the type of foundation necessary for particular kinds of buildings (masonry versus frame), and whether or not buildings had a basement.

Minneapolis west of the Mississippi River was first settled by Euro-Americans in the early 1850s. The first detailed map of the proposed site, the 1885 Sanborn Insurance Atlas, shows the West Hotel (1884-1940) covering the northeast quadrant of the block, the Nicollet Club in the northwest quadrant, and the entire southern half of the block essentially residential except for a large frame structure labeled "New York Ho." at the proposed Shubert location.

By 1892, only the southwest quadrant of the block remained residential with two dwellings and a small blacksmith's shop. The Masonic Temple (1890), the Unique Theatre, and a restaurant/hotel building occupied the southeast quadrant; all of these buildings are of masonry construction. The Cream of Wheat Building (1904-1939) occupied the northwest quadrant. In 1912, the block had the same basic structures as 1892.

The next available insurance map is an 1942 update of the 1912 Sanborn. This map shows only the Masonic Temple, the restaurant hotel (Gluek building), and the front half of the Unique Theatre surviving on the block. The southwest quadrant of the block has a filling station and the northeast quadrant has an auto wash. The rest of the block is essentially vacant. This same configuration appears on the 1952 Sanborn Map. By 1966,

the front half of the Unique Theatre is gone and so is the filling station. Most of the block is used for surface automobile parking which is still the case today. Only the Masonic Temple (Hennepin Center for the Arts) and the restaurant/hotel (Gluek's) survive today as historic structures.

A composite map of the block (see attached Map 1), indicates that the construction of masonry buildings with basements would have destroyed the archaeological potential of most of the block. This assumes that the foundations of those buildings are not significant which appears to be an accurate assessment. Two parcels in the southwest quadrant of the block may still have archaeological potential as outlined on Map 2. They include a pre-1885 mansion and a pre-1885 blacksmith's shop.

There are two issues relating to terrain disturbance with regard to the relocation of the Shubert building: the new footprint of the building itself and any sub-surface ramp construction necessary to wheel the building into place. While some foundational remains of the 1880s New York House and the 1890s Unique Theater may still survive at the proposed Shubert relocation site, the archaeological examination of these foundations would probably not result in the recovery of significant data.

Because of existing structures blocking the south and west approach to the relocation site, ramping would have to take place on the north side. This is the former location of the West Hotel. Once again, building foundations no doubt survive at this location, but the archaeological examination of these foundations would probably not result in the recovery of significant data. The two sensitive parcels in the southwest quadrant of the block will apparently not be affected by the Shubert move.

In conclusion, the proposed site of the relocated Shubert Theatre has low potential to contain any historic resources having archaeological significance.

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From Seventh Street looking north-northeast toward the south (front) façade of the Shubert.

This view shows the terra cotta south façade, that has been painted on the first floor at some time. The marquee has been removed and the three arched windows have been infilled. The six-story stair addition, on the west façade, remains from a previously demolished building (Jewelry Exchange). Also visible is the multi-story City Center complex on the adjoining east block.

Photograph Attachment No. 9.1

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the corner of Seventh Street and Hennepin Avenue looking northwest toward the south (front) and east (side) facades of the Shubert.

This view shows the terra cotta south façade and the brick east facades. The pairs of exist doors from the balconies remain on the east façade. Most of the iron fire escapes have been removed, however the ghostings of their locations are still visible. The taller rear portion of the building is the stagehouse. This portion will be removed prior to the building being relocated. The brick will be salvaged for veneer over the reconstructed structural walls. The historic signage will also be documented and be repainted on both the relocated and reconstructed portions of the building. Also visible is the entrance to one of the surface parking lots that surround the Shubert, as well as the multi-story Target Center on the adjoining west block.

Photograph Attachment No. 9.2

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From Hennepin Avenue looking southwest toward the east (side) and north (rear) facades of the Shubert.

This view shows the exposed brick walls of these two facades. The taller rear portion of the building is the stagehouse. This portion will be removed prior to the building being relocated. The brick will be salvaged for veneer over the reconstructed structural walls. The historic signage will also be documented and be repainted on both the relocated and reconstructed portions of the building. Also visible is the multi-story Target Center on the adjoining west block and the surface parking lots surrounding the Shubert.

Photograph Attachment No. 9.3

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From First Avenue North looking east toward the west (side) façade of the Shubert.

This view shows the exposed brick of the west façade of the House, with pairs of exit doors from the two balconies. The iron fire escapes have been removed, however the ghostings of their locations are still visible. The six-story concrete stair tower on the north end of this façade (covering the stagehouse) remains from a previously demolished building (Jewelry Exchange). This will be demolished prior to the relocation of the Shubert. Also visible in this view is the multi-story City Center complex on the adjoining east block.

Photograph Attachment No. 9.4

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the corner of Sixth Street and Hennepin Avenue looking northwest toward the proposed site.

This view shows the front façade of the Masonic Temple, the barrel vaulted modern bus stop, and the surface parking lot along the west side of Hennepin Avenue. The proposed site for the Shubert would be approximately 50-feet north of the Masonic Temple, with a new addition in the bus stop location.

Photograph Attachment No. 9.5

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the east side of Hennepin Avenue looking west at the front of the modern bus stop.

This view shows the existing bus stop that will be demolished prior to the relocation of the Shubert. The new addition to the Shubert will take-up about half of the bus stop location and the Shubert will take up the remaining bus stop and some of the surface parking seen at the far right of the view.

Also visible in this view is the north side of the Masonic Temple building, with the blank brick wall of a stair tower projecting slightly beyond the majority of the north brick façade with windows. Seen behind the bus stop, on the south side, is the three story Gluek's building. Behind the Gluek's building is seen the top of the Butler Brothers warehouse (on the adjoining west block), with other background buildings that are all within the National Register Minneapolis Warehouse District.

Photograph Attachment No. 9.6

Sam S. Shubert Theatre

Minneapolis, Hennepin County Minnesota

Photographer: Richard G. Anderson

February 9, 1998

Negatives retained by MCDA

View: From the east side of Hennepin Avenue looking southwest at the west side of Hennepin Avenue.

This view (left to right) shows the west (front) and north (side) elevations of the Masonic Temple building, the west (front) and north (side) elevations of the modern bus stop, the three story south (side) and north (rear) elevations of the Gluek's building, the west (front) elevation of the Butler Brothers Warehouse (on the adjoining west block) and the surface parking lot.

The proposed site for the Shubert is about 50 north of the Masonic Temple. The space between the Temple and the Shubert will be filled with a new addition that will contain an elevator and other required modern functions to support the Shubert.

Photograph Attachment No. 9.7

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 2 Page 1

Sam S. Shubert Theatre
Minneapolis, Hennepin Co., Minnesota

2. Location

street & number 516 Hennepin Ave. S.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 21

Sam S. Shubert Theatre
Minneapolis, Hennepin Co., Minnesota

10. Geographical Data

Acreage of Property: .6358 acres

UTM References:

Zone 15

Easting: 478470

Northing: 4980510

Quad: Minneapolis, South, Minn., 1967, revised 1993

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number 10 Page 22

Sam S. Shubert Theatre
Minneapolis, Hennepin Co., Minnesota

THEATER PROPERTY DESCRIPTION OF ACTUAL
BUILDING FOOTPRINT

(Torrens Property)

That part of Lots 9 and 10, all in Block 1, HOAG'S ADDITION, according to the recorded plat thereof, Hennepin County, Minnesota described as follows:

Beginning at the most southerly corner said Lot 10; thence North 45 degrees 04 minutes 02 seconds West, assumed bearing, along the southwesterly line said Lots 9 and 10 a distance of 77.59 feet; thence North 44 degrees 53 minutes 12 seconds East; 51.18 feet; thence South 45 degrees 06 minutes 48 seconds East 77.68 feet to the southeasterly line of said Lot 10; thence South 44 degrees 58 minutes 52 seconds West along the southeasterly line of said Lot 10, a distance of 51.24 feet to the point of beginning.

And

(Abstract Property)

That part of Lots 1 and 2, all in Block 1, HOAG'S ADDITION, according to the recorded plat thereof, Hennepin County, Minnesota described as follows:

Beginning at the most easterly corner of said Lot 1; thence North 45 degrees 04 minutes 02 seconds West, assumed bearing, along the northeasterly line said Lots 1 and 2 a distance of 77.59 feet; thence South 44 degrees 53 minutes 12 seconds West; 30.89 feet; thence South 45 degrees 06 minutes 48 seconds East 77.54 feet to the southeasterly line of said Lot 1; thence North 44 degrees 58 minutes 52 seconds East along the southeasterly line of said Lot 1, a distance of 30.83 feet to the point of beginning.

STAGE PARCEL DESCRIPTION

That part of Lot 2, Block 1, HOAG'S ADDITION, according to the recorded plat thereof, Hennepin County, Minnesota described as follows:

Commencing at the most easterly corner said Lot 1; thence North 45 degrees 04 minutes 02 seconds West, assumed bearing, along the northeasterly line said Lots 1 and 2 a distance of 77.59 feet to the point of beginning of the parcel to be described; thence South 44 degrees 53 minutes 12 seconds West; 30.89 feet; thence North 45 degrees 06 minutes 48 seconds West 47.46 feet; thence North 44 degrees 53 minutes 12 seconds East 30.93 feet to said northeasterly line of Lot 2; thence South 45 degrees 04 minutes 02 seconds East along said northeasterly line of Lot 2, a distance of 47.46 feet to the point of beginning.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Section number 10 Page 23

Sam S. Shubert Theatre
Minneapolis, Hennepin Co., Minnesota

OPTION PARCEL DESCRIPTION

(Butler Property)
(Torrens Property)

That part of Lots 9 and 10, all in Block 1, HOAG'S ADDITION, according to the recorded plat thereof, Hennepin County, Minnesota described as follows:

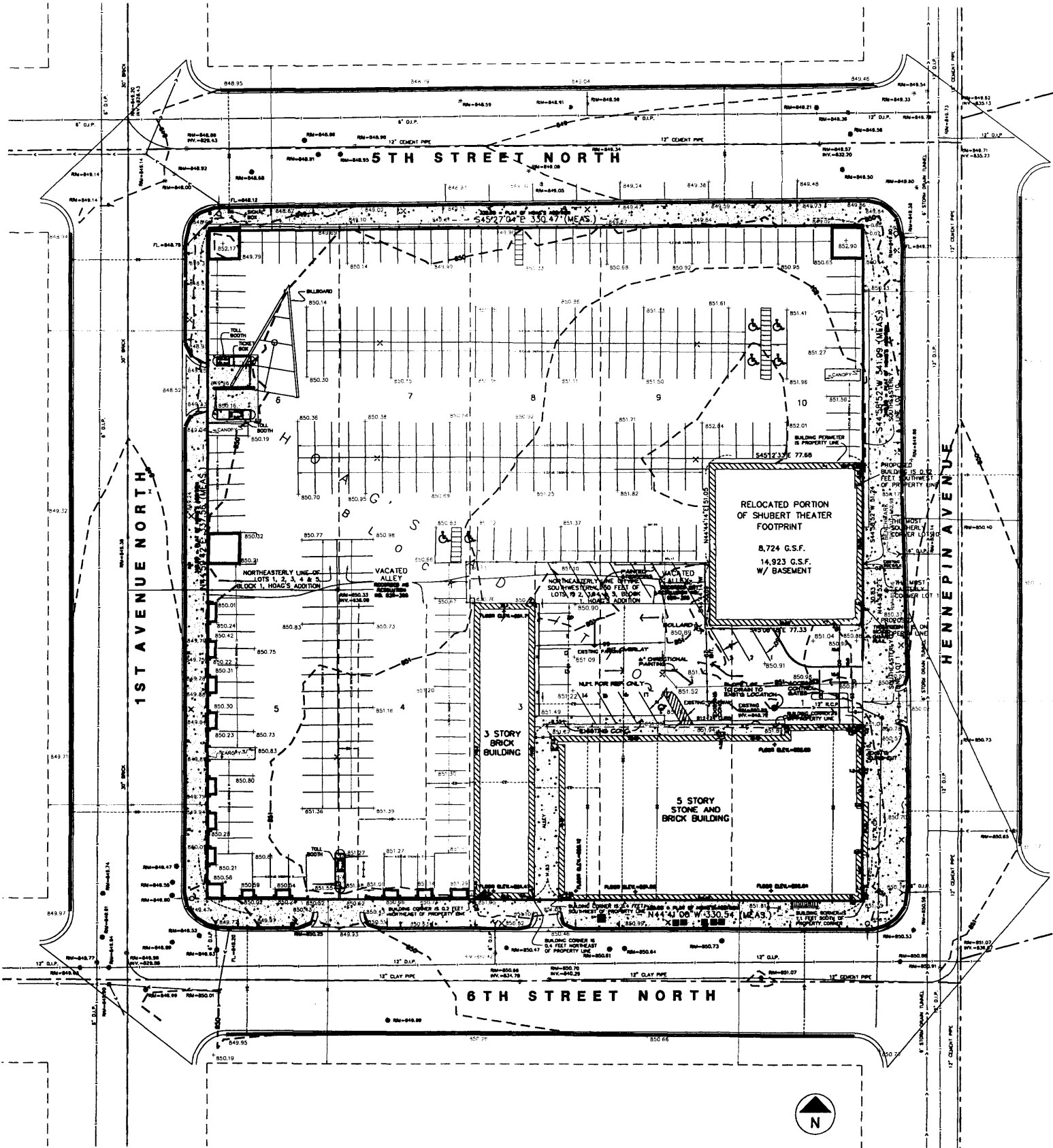
Beginning at the most southerly corner said Lot 10; thence North 45 degrees 04 minutes 02 seconds West, assumed bearing, along the southwesterly line said Lots 9 and 10 a distance of 125.05 feet; thence North 44 degrees 53 minutes 12 seconds East 48.14 feet; thence South 45 degrees 06 minutes 48 seconds East 47.46 feet; thence North 44 degrees 53 minutes 12 seconds East 3.00 feet; thence South 45 degrees 06 minutes 48 seconds East 77.68 feet to the southeasterly line of said Lot 10; thence South 44 degrees 58 minutes 52 seconds West along said southeasterly line, a distance of 51.24 feet to the point of beginning.

And

(Minneapolis Property)
(Abstract Property)

The northeasterly 62 feet of the southwesterly 150 feet of Lots 1 and 2 and the northeasterly 62 feet of the southwesterly 150 feet of the southeasterly 1/2 of Lot 3 all in said Block 1, HOAG'S ADDITION.

Together with that part of the Alley Vacation recorded as Resolution Number 98R-305 lying southeasterly of the northwesterly line of the southeasterly 1/2 of Lot 3, said Block 1, HOAG'S ADDITION.



Shubert Theatre
 Minneapolis, Hennepin Co., MN
 February, 2000