

DEAR COLLEAGUES,

Broadway is rich in history and so is The Broadway League, which was founded in 1930! As an industry that has become synonymous with New York City, we feel it is important to capture the milestones of this industry which has such a great impact, both economically and artistically to not only New York City, but to our country. With over 30 million theatregoers attending a Broadway show in the past season, and an industry that generated almost \$16 billion to our country's economy (\$11.9 billion to New York City!), we want to make sure we keep this "History" updated for the sake of history.

In 2008 we created the first "History of The Broadway League" under the leadership of the Chair at that time, Nina Lannan. Since then Chairs Paul Libin and our current Chair, Nick Scandalios, have insured that we have continued to add to the rich history begun in 1930. As Broadway continues to impact New York City and the additional 240 venues that showcase Broadway shows in the 140 cities where our members present, we will continue to impact the arts in our country. And, with Broadway shows touring internationally now, the true American export, Broadway, will continue to impact the lives of theatregoers all over the world.

We hope you enjoy this "snapshot" of our history!

Charlotte St. Martin Executive Director

arlotte St. Martin

October 2014



THE HISTORY OF THE BROADWAY LEAGUE 2014 EDITION

Written and compiled by

Ben Pesner

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Acknowledgements: Paul Libin, James M. Nederlander, Al Nocciolino, and Phil Smith were among the many League members who contributed to this project.

Thanks also to Nina Lannan, the late Irving Cheskin, and the League staff.

In memory of Seth Popper.

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The Straz Center for the Performing Arts, Tampa, Fl.

MILESTONES

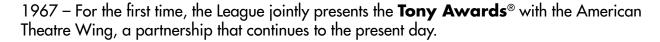
1930 – **Organization founded** as the League of New York Theatres, primarily to protect consumers from unscrupulous ticket brokers.

1931 – An early **legislative victory**: The League convinces the N. Y. State Legislature to drop proposed draconian censorship laws.

1948 – In conjunction with Actors' Equity Association, the League spearheads a **boycott of segregated playhouses** in Washington, D.C. and other cities.

1950s – The League **fights McCarthyism and the Hollywood blacklist**, refusing to shutter productions because of artists' political views.

1960 – The League works with the theatrical unions and the City of New York to create a **pension system** for Broadway employees.



1973 - Name change to the League of New York Theatres and Producers.



The Minskoff Theatre, NYC



The Hershey Theatre, Hershey, Pa.

1982 – **The Commercial Theater Institute** established (with Theatre
Development Fund) to develop and train
emerging producers.

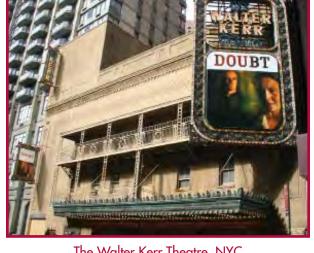
1985 – In recognition of the **national scope** of the membership, name change to the League of American Theatres and Producers.

1992 – The League and the Times Square Alliance create **Broadway on Broadway®** to entertain the delegates to the 1992 Democratic National Convention. The event becomes an annual free outdoor concert in Times Square.

1996 - Kids' Night on Broadway®, a national audience development initiative, debuts.

1997 - The National Touring Theatre Council votes to coalesce into the League, which fully embraces Touring Broadway within its membership.

2001 - Launch of Internet Broadway **Database**®, IBDB.com.



The Walter Kerr Theatre, NYC



Brian Stokes Mitchell and NYC Council Speaker Christine Quinn at Broadway Salutes in 2009.

2005 - Family First Nights® begins. This program invites economically at-risk families to attend Broadway shows.

2007 - Name change to **The Broadway** League.

2008 – Establishment of the **Schoenfeld** Vision for Arts in Education Award.

2009 - The first **Broadway Salutes** (now an annual event), in partnership with the Coalition of Broadway Unions and Guilds, recognizes veteran Broadway employees.

2011 - **Broadway Week**, an initiative of the League and NYC & Company, supports ticket sales during slow boxoffice periods.

2012 - **Spotlight on Broadway**, in conjunction with the NYC Mayor's Office, highlights the history of Broadway and its impact on Times Square and the city.

2012 - The League creates **Viva Broadway**, an initiative to build bridges with Latino audiences.

2014 – In partnership with Key Brand, the League acquires the gTLD (generic top-level domain) dot Broadway.



The opening number of the Emmy-winning 2013 Tony Awards telecast.

A HISTORY OF THE BROADWAY LEAGUE

THE EARLY YEARS

THE BROADWAY LEAGUE TRACES ITS HISTORY to 1930 when theatre owners, producers of plays and musicals, and theatrical managers in midtown Manhattan's Broadway Theatre District came together to create an institution that would protect their common interests, and those of the entire Broadway industry.

Several previous attempts to organize theatre operators and producers had fizzled. But when the New York State legislature began considering measures that would heavily regulate the sale of theatre tickets, a trio of producers, Arthur Hopkins, Brock Pemberton, and Gilbert Miller, took up the idea of creating a trade association for Broadway that would establish new guidelines for ticket-sellers to protect consumers from unscrupulous brokers. They invited reputable ticket-sellers to join the League of New York Theatres, as the association was then known.

The original configuration of the League did not last long, as a group of excluded ticket brokers went to court. When the dust settled, the League reconvened without any brokers among its membership. Instead, producers and theatre operators developed guidelines and standards for best business practices in the industry.

The new organization took its leadership from a Board of Governors that included both Broadway professionals and civic leaders. One of the latter was Alfred E. Smith, a former presidential candidate and four-term governor of New York State. The League's first executive director, Dr. Henry Moskowitz, was a social activist who had previously served as a member of the Triangle Shirtwaist Factory Fire Commission, as well as the NYC Commissioner of Public Markets. He also played a role in the founding of the National

Association for the Advancement of Colored People (NAACP).

In addition to its work on the ticket-selling front, the League scored an early victory in a campaign to quash draconian censorship legislation that had been pending in the state legislature. Soon the League would come to represent the interests of the Broadway industry in Washington, D.C., as well as in the state capitol and at New York's City Hall. During the 1930s and '40s, principal areas of activity included a long and ultimately successful campaign to remove the Prohibition-era ban on selling liquor on the premises of a theatre, and the removal of federal admissions taxes imposed during World War II. Later the League would work with the New York City government on an overhaul of building codes that would permit, among other things, the construction of playhouses with office space above them. This paved the way for the construction of new Broadway theatres in the 1970s

In the next several decades, the League continued to serve the Broadway community by providing a forum for producers, theatre operators, and other



The Pantages Theatre, Los Angeles, CA



Times Square

interested parties to come together and address issues facina the community. Among the organization's leaders were theatrical luminaries whose legacy lives on through the brilliant works of comedy, drama, and musical theatre they first brought to the stage: David Merrick, Cy Feuer & Ernest Martin, Robert

Whitehead, Kermit Bloomgarden, and the Shubert Brothers (Lee and J. J.), to name just a few.

An Expanded Scope

During the 1940s and '50s, the League's mission grew beyond its early focus on ticket-selling issues and government relations. The organization took a strong stand against McCarthyism and blacklisting in the entertainment industry. Unlike its counterparts in Hollywood, the League actively refuted attempts to shut down productions and banish performers from the stage due to their political convictions. Joining with Actors' Equity, the League organized boycotts of playhouses that segregated audiences by race in Washington, D.C. and other cities. The League further broadened its scope of activity as the membership grew to include presenters of nationally touring shows.

Over time labor relations became the main focus of the organization's activities. The League took

on the responsibility of negotiating collective bargaining agreements on behalf of its members with the various unions representing employees on Broadway. Today the League maintains agreements with 14 different unions.

A watershed event took place in 1960, when the League, Actors' Equity Association, and the City of New York came together to create the first-ever pension system that provided retirement security for stage performers. Equity had been pressing the issue of pensions for years, and while producers embraced the concept in principle, they had been unable to agree with Equity on an appropriate funding mechanism.

Matters came to a head when Equity members went on strike. To resolve the dispute, the League worked out a plan with the union and Mayor Robert Wagner that redirected the city's much-reviled admissions tax on theatre tickets into a fund that would underwrite a pension system. As a result of this and other agreements, all union employees on Broadway are entitled to top-quality employee benefits, including healthcare and retirement plans.

The League's close involvement with the Tony Awards® began during a year when the Tonys

almost didn't happen. Founded in 1947 by the American Theatre Wing, Broadway's most coveted awards were bestowed each spring at a dinner held in a midtown Manhattan hotel ballroom. In 1964 Helen Menken, then the Wing's executive director, decided to step down, throwing the future of the Wing,



Louis Lotito, President 1958–1960

and therefore the Tonys, into question. The League initially stepped in to seek another home for the Tonys, but in the end producer Harold Prince personally reached out to Ms. Menken and successfully convinced her to stay on. Two years later, Menken's sudden passing just a month before the 1966 award ceremony threatened to derail the awards, and the League intervened to produce the ceremony on behalf of the Wing. The League saw the potential for the Tony Awards to serve as a high-profile, national celebration of Broadway, and, with the cooperation of the Wing, engaged Alexander H. Cohen to produce the first national telecast of the Tony ceremony, live from the Shubert Theatre in March, 1967.

Every year since then, the Tonys have continued to salute excellence on stage and behind the scenes while bringing exciting performances from Broadway into the living rooms of theatregoers throughout the U.S. The League and the Wing continue to jointly present and administer the Tonys, which are broadcast each June on CBS from Radio City Music Hall. The Tony telecast has won Emmy Awards® as the best show in its class in seven of the eight years between 2006 and 2013.

The late 1960s saw a number of experiments with curtain times, designed to make the theatregoing



Harold Prince, President 1964–1966

experience as convenient as possible. Traditionally, most Broadway shows began at 8:30 p.m., which meant some shows played until after 11:00 p.m. In 1970 theatres adopted a new standard curtain at 7:30 p.m. However, at the urging of local restaurants, the League soon



The Tony Awards at Radio City Music Hall

encouraged its members to switch to an 8:00 p.m. curtain, which allowed for enough time to enjoy a meal before the show. More recently, as productions have once again embraced a diversity of start times, the League plays a vital role in getting the message out that curtains rise at a variety of hours to accommodate theatregoers' convenience.

Other changes on Broadway in the 1960s and '70s included the arrival in New York of several groups whose presence contributed greatly to both the League's membership and the community as a whole. These include the Nederlander Organization, a family-run producing and theatre owning/operating business established in Detroit in 1912. Although the overall number of Broadway playhouses was in decline, a wave of newly constructed theatres, most of which were operated by Nederlander, helped accommodate larger musicals and the increasing technical demands of modern Broadway shows.

League membership also grew to include Jujamcyn Theaters, which currently operates five of the 40 Broadway houses in New York; as well as representatives of the not-for-profit producing organizations which had begun to play a significant role in creating Broadway shows.

Although touring Broadway productions have always constituted an important segment of the North American theatrical universe, by the early 1970s "the Road" had begun to comprise an ever-increasing segment of Broadway's business. Consequently, the League's embrace of, and service, to touring Broadway productions and presenters grew exponentially. In 1973 the organization changed its name to the League of American Theatres and Producers, which better reflected the national

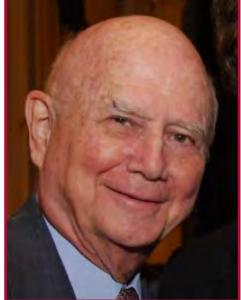
scope of its membership. Producers of touring shows and local presenters and venue-operators who hosted those productions in cities across North America came to play a key role in identifying and setting national priorities for the industry.

By 1997 the League's embrace of the Road had become complete when the National Touring Theatre Council voted to fold itself into the League, with its executive committee reconstituted as the League's Road Presenters Committee.

Marketing Broadway

THE 1970s WERE A TURBULENT TIME for Broadway. By the middle of the decade, the Times Square area was becoming seedy and audiences were beginning to turn away from theatregoing. Advances in technology were altering the way Broadway conducted its business both on stage and behind the scenes. American society itself began to change, as television viewership rose steadily and arts education disappeared from schools.

In response to these and other trends, the League once again shifted its organizational focus,



Gerald Schoenfeld, Chairman 2003–2007

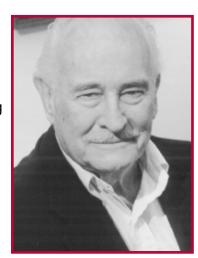
placing new emphasis on marketing, public relations, customer service, research, and education. This eventually culminated in an industry-wide branding initiative that would reinforce the position of Broadway theatre in the minds of both the consumer and the media, and generate nationwide excitement for this vibrant and exciting form of live entertainment.

The first priority, however, was cleaning up midtown Manhattan's Theatre District, which was beset with a rise in

crime, prostitution, and adult businesses that had begun to scare patrons away. Beginning in the early 1970s, the League set out on a successful campaign overseen by Gerald Schoenfeld, the late chairman of the Shubert Organization, to improve conditions in the area, and especially to guarantee the safety and comfort of theatre patrons. The League worked closely with both the New York City Police Department and the Mayor's office to bolster existing services for theatregoers, contain the spread of adult businesses, and

increase the law enforcement presence in the neighborhood.

At the same time the League began laying the groundwork for industrywide marketing campaigns, promotions, and events. Broadway's involvement with New York State's phenomenally



Robert Whitehead, President 1960–1962

successful "I Love NY" television campaigns of the late 1970s and early '80s is now legendary. For the first time, shows collaborated in a campaign that would promote theatregoing in general, not just individual productions.

Meanwhile, an ever-expanding roster of touring shows were attracting larger and larger audiences across the country. Touring Broadway productions became the most popular

attractions at a series of new regional performing arts centers. Historic theatres in cities from coast to coast renovated their auditoriums and upgraded their backstage facilities to meet the increasingly sophisticated technical specifications of touring shows. Broadway subscription series grew up in many cities. The League made a concerted effort to support this growing and vital constituency with annual conferences and forums, publications, marketing toolkits, industry-wide promotions, and other resources. Since 1990 League-member producers and presenters have congregated in New York each year at the League's Spring Road Conference, the principal forum for the touring Broadway community to chart its future.

When New York City was selected as the host city for the 1992 Democratic National Convention, the event's organizers naturally turned to Broadway to entertain the delegates. The result was a free, giant outdoor party in the heart of Times Square featuring performances from the shows then running on Broadway. The concert, co-produced by the League and the Times Square Alliance, was such a hit that it was reprised the following year as "Broadway on Broadway®." For the next two decades, the concert served as the community's season-opener event, drawing tens of thousands of fans to the "crossroads of the world" each September.



The audience during the finale of Broadway on Broadway® in Times Square.

The League has long served as the clearinghouse for information on the Broadway industry. In the mid-1990s, the League expanded its research program by publishing reports that tracked the demographics of our audience in New York (annually) and across the US (biennially). These ongoing, long-term studies are based on in-theatre surveys. Other key League research quantifies the \$12-billion economic impact of Broadway show production in NYC, as well as nationally.

Throughout the 1990s, the League continued to focus on its original mission—improving the climate for purchasing tickets—but with a new twist. Several initiatives demystified ticket-buying by giving consumers the tools to access Broadway tickets directly from the source by phone, in person at theatre box offices, and via the Internet. For several years, a one-stop-shopping ticket outlet served consumers in the heart of Times Square.

Support for the League's wide array of consumer and industry services came in part through a series of strategic corporate sponsorships. For the first time, companies who wished to associate their brands with the excitement and prestige of Broadway could form industry-wide partnerships that provided enormous benefits for all parties. Continental Airlines (now United) became the first League cornerstone partner in 1997. Since then, Anheuser-Busch, Avis, Chase, IBM, The New York Times, Sprint, and Visa have been Broadway League sponsors.

Broadway in the 21st Century

If one single event proved that Broadway encapsulates the very heart of the energy and dynamism that make New York unique among the world's great cities, it was the community's response to the terrorist attacks of September 11, 2001. With lower Manhattan in chaos and the Pentagon aflame, Broadway shows were forced to cancel their performances. But at the urging of then Mayor Rudolph Giuliani, curtains went up again just two days later at every show on Broadway. The mayor and the theatre community joined together with all New Yorkers to get the message out that the Big Apple was once again open for business. Local residents came out in droves to see plays and musicals, showing their support for one of the city's premiere homegrown industries.

Later that month, the League coordinated a nationwide Broadway ad campaign saluting the city's resiliency and urging tourists to return to New York. At its center was a remarkable event: Cast members from all the shows donned their costumes and assembled in Times Square to sing the Kander & Ebb anthem "New York, New York." The resulting public service announcement was



Signing autographs at Kids' Night on Broadway®



Broadway gathered in Times Square in the aftermath of September 11, 2001.

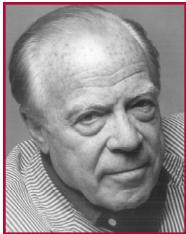
broadcast on TV stations across the continent, helping New York City communicate that although bruised by the attacks, the spirit of this great city would never falter.

The League continues to look towards developing audiences for the future through a deep, ongoing commitment to nurture the next generation of theatregoers. Kids' Night on Broadway® (KNOB), created in 1996, has become our flagship nationwide audience development program, inviting young people ages 6–18 to see a show for free when accompanied by a full-paying adult. KNOB also offers family-friendly parking and restaurant discounts, pre-show activities, on-line resources, and educational programs. In each city, touring productions put their own spin on the event.

Other League audience development initiatives include grant programs that support League-member theatre education and engagement programs in both touring markets and New York City. In addition, Family First Nights® seeks to establish theatregoing as a family practice by offering disadvantaged families the opportunities to see shows together at a subsidized ticket price.

A focus on professional development dates back to the co-founding of Commercial Theater Institute with Theatre Development Fund in 1982. In addition to participating in CTI, League members now also participate in the Broadway Speakers Bureau®, which educates high school and college students about non-performance careers in the





Top: Richard Barr, Chairman 1967–1988 Above: Cy Feuer, Chairman 1989–2003

theatre; and various League mentorship programs.

As Broadway began to embrace the Internet as a business tool and a marketing platform, the League migrated many of its programs and services on-line. Our main consumer site at Broadway.org, the official online headquarters for Broadway information in NYC and across North America, offers show information and ticketing in eight languages. Consumers can also access these features via a free Broadway.org app.

In 2001 the League launched Internet Broadway

Database® (IBDB.com), a comprehensive on-line database that contains cast and credit information about every show that has opened on Broadway in the past two centuries, and the history of each theatre.

Looking to the Future

As the entertainment industry has continued to evolve, so has the League. In 2007 the membership enthusiastically adopted another name change, and the organization officially became The Broadway League. By emphasizing

the term "Broadway," our identity now reflects the brand that consumers and the media have come to associate with top-quality plays and musicals in New York, throughout North America, and across the globe.

During the administration of NYC Mayor Michael Bloomberg, we worked with the Mayor's Office of Media & Entertainment to create Spotlight on Broadway (SpotlightOnBroadway.com), an online initiative to preserve the history of Broadway and its impact on Times Square and the entire city. Video documentaries of all Broadway theatres chronicle the history of the theatres themselves, as well as moments from some of their most celebrated productions. Broadway actors, restoration architects, union members, producers, historians and others share their memories and help frame the cultural significance of the Broadway district. In all there are 100 storytellers about Broadway, and a key site element is the Careers on Broadway section which highlights 32 careers, giving interested viewers information about where to go to find out more about those careers. In addition, The Spotlight Awards honor Broadway legends, on stage and off.

Touring shows and the organizations that present them in as many as 240 cities across North America each year remain central to the business

of Broadway. We continue to work closely with our membership to raise product awareness for Broadway in New York, across North America and beyond. One recent example is a partnership with iTunes to promote shows through cast albums. We also work with Fathom



Nina Lannan, Chair 2007–2009



Family First Nights® participants attending Shrek The Musical.

Events to screen video trailers for current shows in movie theatres nationwide. Media partnerships bring Broadway to print, network TV, and online outlets; and an active presence on Facebook, Twitter, and other platforms engages audiences through social media.

As the population makeup of the U.S. and Canada evolves, Broadway has embraced a Diversity Initiative. The League collaborates with the theatrical unions to ensure that our offices and workforce reflect the demographics of our country,

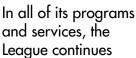


Lin-Manuel Miranda performing at Viva Broadway's In the Heights fifth anniversary concert.

and to disseminate information about non-performance careers in the theatre as widely as possible.

In 2012, the League created Viva
Broadway, an initiative to build bridges between Broadway and Latino audiences.
Under the guidance of a National Advisory
Board of industry and cultural notables, this national program includes concerts (such

as the landmark fifth-anniversary celebration of *In the Heights*, staged in Upper Manhattan), promotions, panel discussions, and more. Viva Broadway is now integrated into all League events and programs.





Paul Libin, Chairman 2009–2011

to serve an active and involved membership. With Disney joining the League in 2013, the organization now embraces virtually all of the key producers and theatre operators in New York City, as well as presenters of Touring Broadway. Labor relations remains the cornerstone of our mission, and we remain committed to working together with the 14 theatrical trade unions towards the goals of providing exemplary employment circumstances for Broadway employees, and maximizing opportunities for League-member productions to attain solid economic footing while providing great production value. Likewise, the League continues to create programs and services that support their ticket-selling endeavors and improve the climate for profitable theatrical production.

Through special events, industry-wide programs, consumer services, and advocacy with elected officials and government agencies at all levels, the League is dedicated to reinforcing the position of Broadway theatre nationwide as the pinnacle of live entertainment.



ORGANIZATIONAL LEADERSHIP

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Arthur Hopkins, President, 1931 Max Gordon, President, 1933 Marcus Heiman, President, 1934–1944 Brock Pemberton, President, 1947-1949 Arthur Schwartz, President, 1950-1953 Leland Hayward, President, 1954 Herman Levin, President, 1955–1957 Louis Lotito, President, 1958-1960 Robert Whitehead, President, 1960-1962 Herman Levin, President, 1963 Harold Prince, President, 1964–1966 Richard Barr, Chairman, 1967-1988 Cy Feuer, Chairman, 1989-2003 Gerald Schoenfeld, Chairman 2003-2007 Nina Lannan, Chair, 2007-2009 Paul Libin, Chairman, 2009-2011 Nick Scandalios, Chairman, 2011-present



Charlotte St. Martin, Executive Director

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James F. Reilly, 1938–1960

Irving Cheskin, 1961–1982

Harvey Sabinson, 1982–1995

Jed Bernstein, 1995–2006

Charlotte St. Martin, 2006–present



Nick Scandalios, Chairman

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Larry Payton
Brock Pemberton
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Norman Pincus
Otto Preminger
Harold Prince
Hope Quackenbush

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Matthew Rego
Michael Rego
Lauren Reid
Lee Reynolds
David Richards
Martin Richards
David Richenthal
Isobel Robins
Richard Rodgers
Emmett Rogers
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Ralph Roseman
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Norman E. Rothstein

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Thomas Schumacher
Laurence Schwab
Arthur Schwartz
Samuel Schwartz

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October 2014

