EXHIBIT 33

Landmarks Preservation Commission
June 28, 1983, Designation List 166
LP-1299

APOLLO THEATER (originally Hurtig & Seamon's New (Burlesque) Theater), 253 West 125th Street, Borough of Manhattan. Built 1913-14; Architect George Keister.

Landmark Site: Borough of Manhattan Tax Map Block 1931, Lot 10.

On April 13, 1982, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Landmark of the Apollo Theater and the proposed designation of the related Landmark Site (Item No. 26). The hearing was continued to June 8, 1982 (Item No. 8). Both hearings had been duly advertised in accordance with the provisions of law. Six witnesses spoke in favor of designation. There was one speaker in opposition to designation. A petition was submitted bearing 1185 signatures in favor of designation. Eleven letters were received in support of designation.

DESCRIPTION AND ANALYSIS

The Apollo Theater, built in 1913-14 as Hurtig & Seamon's New (Burlesque) Theater, spanned the two eras of Harlem's entertainment history. The design by architect George Keister displays elements of the neo-classical style. The construction of the Apollo reflected the popularity of vaudeville and burlesque in the Harlem of the 1910s. With the growth of Harlem's black population, the Apollo Theater, from the 1930s through the 1970s, became one of the nation's leading centers for the display of major black American performing talent.

Harlem

During much of the nineteenth century, Harlem was a fashionable suburb for wealthy and upper-middle class White Manhattan residents. Made easily accessible after the construction of the Harlem Railroad in 1837, Harlem was annexed to the city in 1873 and experienced its initial major construction boom in the 1880s with the opening of the elevated railway system. Many residences and apartment buildings, constructed for the middle- and upper-middle classes, also housed Harlem's substantial foreign immigrant population. A second wave of construction, following the completion of the subway routes at the turn of the century, was accompanied by the speculative over-building of rowhouses and apartment buildings, and resulted in a real estate bust in 1904. This real estate climate, combined with a number of other factors, helped to make Harlem attractive for the settlement of black residents.

In that period the major center of black New York was the section of the West Side (the streets in the West 20s-60s), comprising the area west of Herald and Times Squares known as Hell's Kitchen, the Tenderloin, and "San Juan Hill." Parts of this area were experiencing redevelopment for such projects as Pennsylvania Station, and thus residents were being displaced. A number of black realtors, including Philip A. Payton, began to promote the rental of Harlem apartments to blacks, as well as assuming the management of certain buildings. This represented an unprecedented opportunity for blacks to rent attractive housing in New York. By 1910 a significant migration of New York City blacks to Harlem had begun, particularly to the area betweeen 135th and 145th Streets. This migration increased during the 1920s as blacks moved to Harlem from the American South and West Indies, so that the population between 130th and 145th Streets became almost exclusively black. Harlem became, during these years of the "Harlem Renaissance," the urban cultural capital of black America. The "center" of Harlem was then considered to be around 135th Street, between Lenox and Seventh Avenues. By the 1930s, as the black population moved southward, 125th Street, already a major shopping and entertainment thoroughfare, took on added significance as the "Main Street" of black Harlem.

Entertainment in Harlem 1877-1910s

Harlem was a major center for entertainment in New York from the end of the nineteenth century through the first three quarters of the twentieth century. The short-lived Pendy's Gayety Theater (2315 Third Avenue) offered drama and variety as early as 1877-79.[1] In 1885 the "Theatre Comique" opened in a former skating rink on East 125th Street (between Lexington and Third Avenues), later operating from 1890 to 1893 as the Harlem Theatre.[2] Harlem's first major theater was the Harlem Opera House (1889, J.B. McElfatrick & Sons, 207 West 125th Street, demolished), built by Oscar Hammerstein I, an inventor, cigar manufacturer, and speculator in Harlem property (and later Times Square theater impressario). Built to serve Harlem's wealthy elite, the Opera House presented opera, drama, and concerts. Hammerstein also built the Columbus Theater (1890, J.B. McElfatrick & Sons, 112-118 East 125th Street) for similar classical entertainment. Both theaters, two of New York's largest at the time, were financial failures. After Hammerstein lost title, the Harlem Opera House became a popular vaudeville theater, and the Columbus went on to success with minstrel, vaudeville, and variety shows. Harlem's population was by then composed of large numbers of foreign immigrants, including Russian Jews, Germans, Italians, and Irish. These theaters were originally operated for white patrons, as were other houses constructed for vaudeville, including the Alhambra Theater (1905, J.B. McElfatrick & Sons, 2114 Seventh Avenue), the Lafayette Theater (1912, V. Hugo Koehler, 2223-37 Seventh Avenue), and Loew's Victoria Theater (1917, Thomas Lamb, 235 West 125th Street). Theaters also featuring legitimate, burlesque, variety, and motion picture entertainment proliferated in Harlem, particularly along 125th Street and Seventh Avenue. The Regent Theater (1913, Thomas Lamb, 1906-16 Seventh Avenue) is widely considered the first deluxe theater in the United States built for the purpose of showing motion pictures.

Hurtig & Seamon's New (Burlesque) Theater (Apollo Theater) was built in this era. Harlem Magazine carried the following announcement in February 1913:

> Ground has recently been broken for the new $600,000 theatre to be erected by Hurtig and Seaman, /sic/ about midway in the block between Seventh and Eighth Avenues on the north side of 125th Street. The theatre when completed will add in no small degree to the appearance and prosperity of this locality.[3]

Completed in March 1914, according to a neo-classical design by architect George Keister, the theater was built and owned by the Charles J. Stumpf & Henry Langhoff Company of Milwaukee, Wisconsin, on land owned by Lit Brothers of Philadelphia.[4] Jules Hurtig & Harry Seamon, the lessees, had been operators since 1897 of Hurtig & Seamon's Music Hall, a vaudeville theater in the former Harlem Music Hall (opened 1894, adjoining the Harlem Opera House), on the same block to the east.[5] Hurtig & Seamon started Harlem on its way as a major burlesque center when they converted the theater to burlesque about 1911.[6] Their new theater was opened as a burlesque house for white patrons, as one of the nine New York City theaters of the "Columbia Wheel," a New York-based burlesque circuit operated by the Columbia Amusement Company. Loosely organized by 1905, the "Eastern" or Columbia Wheel became formally established by 1910, and had a virtual burlesque monopoly with the takeover in 1913 of the "Western"or Empire circuit. The years 1913-1920 were extremely profitable ones for the Columbia circuit, which billed its burlesque as "clean." Jules Hurtig was one of the directors of the Columbia Amusement Company, and Hurtig & Seamon owned six Columbia franchises.[7]

The Architect

Surprizingly little is known about the life and career of George Keister, the architect of Hurtig & Seamon's New Theater, although he was a major early twentieth-century New York City theater architect. It is known that Keister's architectural practice was active from the mid-1880s to the early 1930s. Keister's earliest known commissions were a number of neo-Grec and neo-Renaissance style tenement buildings in the Greenwich Village Historic District, designed between 1885 and 1892, and an eclectic group of rowhouses now known as the "Bertine Block" (1891, the 400 block of East 136th Street, Bronx). Keister formed a brief partnership with Frank E. Wallis in 1887-88. The eccentric Romanesque Revival style First Baptist Church (1892, Broadway and West 79th Street) and the eclectic the Gerard(1893-94, 123 West 44th Street), a designated New York City Landmark, are two other commissions of this period. Keister was secretary of the Architectural League in the 1890s. He executed a design combining elements of the Colonial and Renaissance Revival styles in 1902-03 for a residence which was later purchased by Andrew Carnegie's daughter. Known as the McAlpin-Miller House (9 East 90th Street), it is now part of the Cooper-Hewitt Museum, a designated New York City Landmark.

Keister apparently turned his energies mostly to theater design. Besides the Hurtig & Seamon's (Apollo) Theater, the theaters known to have been designed by him, mainly in classically-inspired styles, include: Colonial (Hampton's) Theater (1905, 1887 Broadway, demolished); Loew's Yorkville Theater (c.1905, 157 East 86th Street, demolished); Belasco (Stuyvesant) Theater (1906-07, 111 West 44th Street); Miner's (Loew's Victory) Theater (1910, 3024 Third Avenue, Bronx, demolished); George M. Cohan's Theater (1911, 1482 Broadway, demolished); Willis Theater (1912, 411 East 138th Street, Bronx); Bronx Opera House (1912-13, 436-442 East 149th Street, Bronx); Jefferson Theater (1912-13, 214 East 14th Street); Empire Theater (1913, 867 Westchester Avenue, Bronx); Globe Theater (1914, 7 Sumpter Street, Brooklyn); Selwyn

Theater (1917-18, 229 West 42nd Street); Benson Theater (1920-21, 2005-11 86th Street, Brooklyn); Chaloner Theater (1921-22, 847 Ninth Avenue); and Earl Carroll Theater (1923; 1931 Art Deco remodelling, 753-759 Seventh Avenue, altered).

Keister is also known to have designed a neo-Gothic office building in 1925 located at 156 West 44th Street.

George Keister



Black Entertainment in Harlem 1910s-20s

With the migration of blacks to Harlem, increasing during the 1910 -20s, Harlem's entertainment scene was to change dramatically. James Weldon Johnson called the period from 1910-1917 "the term of exile of the Negro from the downtown theatres of New York,"[8] a time in which black theater was to develop in Harlem. As described by Johnson, this was "Negro theatre in which Negro performers played to audiences made up wholly of people of their own race... With the establishment of the Negro theatre in Harlem, coloured performers in New York experienced for the first time release from the restraining fears of what a white audience would stand for; for the first time they felt free to do on the stage whatever they were able to do."[9] Theaters that catered to black patrons included the Lincoln Theater (before 1909; 1915, Jardine, Hill & Murdock, 58-66 West 135th Street) and the Crescent Theater (1909, Maximilian Zipkes, 36-38 West 135th Street, demolished). The Lafayette Theater was the first major theater in Harlem to desegregate, in 1913, and became a premiere Harlem showplace for leading black performers. (Blacks were restricted to the balconies in many theaters.) As Harlem became the major urban cultural and intellectual center for blacks in the United States during the "Harlem Renaissance," the performing arts took on an important role in that era.

Another development of this period was the interest in and patronage of black performers by white audiences, some of whom developed national reputations and influence. Johnson credited Darktown Follies, a pioneering 1913 song and dance show at the Lafayette, with "the beginning of the nightly migration to Harlem in search of entertainment,"[10] while David Lewis mentions such Broadway musicals as the 1926 "Lulu Belle that sent whites straight to Harlem in unprecedented numbers for a taste of the real thing."[11] Particularly during the 1920s, nightspots proliferated that presented top entertainers from all across the United States, including bands playing the latest jazz. Many of Harlem's clubs and speakeasies, such as the Cotton Club, Small's Paradise, and Connie's Inn, were playgrounds catering almost exclusively to white patrons, though they featured all-black entertainment. Other spots, including

the Savoy Ballroom, welcomed Harlem's residents. The appeal to whites of Harlem's nightlife ended largely with the realities of the Depression, and many jazz clubs moved downtown while others closed.

Harlem Burlesque 1920s[12]

Contemporaneous with the rise of black entertainment were changes in Harlem burlesque. The Columbia burlesque circuit began to decline, with competition from Broadway revues, "stock burlesque" companies, "dirty" burlesque, and the productions of the Minsky brothers. The four Minsky Brothers had started in burlesque around 1913 at the infamous National Winter Garden Theater (East Houston Street and Second Avenue). In 1924 Billy Minsky opened a second burlesque house, "Minsky's Apollo Theater" (also known as the "Little Apollo") in the former Harlem Music Hall adjoining the Harlem Opera House (then operated as a motion picture theater). Minsky's Apollo, an even rowdier version of the National Winter Garden, provoked a police raid on opening night.

In the face of this burlesque competition in Harlem, the Hurtig & Seamon Theater installed a runway in 1924 and featured more boisterous "shimmy-shakers," including "Queen of the Runway" Erin Jackson and Isabelle Van and her Dancing Dolls. By 1927 Harlem burlesque competition was fierce between Hurtig & Seamon, Minsky and the Alhambra (featuring shows of the Mutual Burlesque Association, formed in 1922). That same year the Columbia circuit merged with Mutual to form the United Burlesque Association. The theater, by then known as "Hurtig & Seamon's Apollo Theater," began to employ the "stock burlesque" shows of the Minsky houses, and in 1928 Billy Minsky took over the theater. His financial partner was Joseph Weinstock, a building and theater contractor. Hurtig & Seamon became producers for Mutual.

The Apollo Theater (as it became known) was quite profitable under Minsky, and featured lavish shows with long engagements, performers who mixed freely with the audiences, and a higher ticket price of $1.65. In March 1929 Minsky negotiated an agreement which would end his association with the "Little Apollo" and halt any competition (the Alhambra had already ended its wheel shows). Minsky's former lease was terminated with the payment of $100,000 a year under the agreement that neither the "Little Apollo" nor the Harlem Opera House be used for any "burlesque or Tab show or musical comedy or vaudeville" until August 1934.[13] Minsky, in return, agreed not to show any motion pictures at the Apollo Theater.

The Apollo Theater began a decline around 1930 as Billy Minsky turned his energies to grander burlesque schemes on Broadway at his Republic Theater on 42nd Street. The Apollo's last days as a burlesque house were with the Minsky shows that rotated with the Republic.

The Apollo Theater

With Billy Minsky's death in 1932, the Apollo Theater was sold to Sidney Cohen, whe was the proprietor of a string of department stores and theaters, president of the Motion Picture Theater Owners of America, and technical advisor to the bondholders committee operating the Roxy Theaters Corporations.[14] The Apollo became a black vaudeville house, finally reflecting the changes in Harlem entertainment. Although such black performers as blues singer Bessie Smith are said to have appeared at the Apollo as early as 1930,[15] black performers became the rule under Cohen's ownership. Another agreement was reached with the Harlem Opera House in 1934, then operated by Leo Brecher and Frank Schiffman also with live entertainment, so that their businesses would not compete. Upon Cohen's death in 1935, the Apollo Theater began its operation under Brecher and Schiffman, who instituted a permanent variety show format which featured leading black entertainers.

Brecher and Schiffman were white businessmen who played a major role in the history of Harlem's entertainment industry as owner-operators of a number of Harlem's leading theaters featuring black entertainers. Brecher was owner of several Broadway and Harlem clubs and theaters, while Schiffman was a theater operator and motion picture distributor. They first became business partners in 1920, converting the Odeon Theater (1910, Van Buren & Lavelle, 256 West 145th Street) to show motion pictures. From 1922-27 the Harlem Opera House was operated for the presentation of legitimate theater and motion pictures. Brecher & Schiffman expanded their business to include the Loew's Seventh Avenue Theater (1910, Solomon S. Sugar, 2081 Seventh Avenue) for variety shows. In 1925 the Lafayette Theater was purchased and refurbished and continued as a major Harlem showcase for black performers of the day (as well as for motion pictures), until it began to fade in popularity with the effects of the Depression and the shift of entertainment to 125th Street. After a brief association with the Lincoln Theater, and ceasing operation of the Lafayette (which became the WPA Theater for several years), they moved operations back to the Harlem Opera House in 1934 and presented motion pictures and live entertainment. Soon after, Brecher and Schiffman entered into business at the Apollo Theater.[16]

The Apollo Theater continued the tradition of such earlier Harlem theaters as the Lafayette by showcasing top black performers in a variety show format. The Apollo became the center for Harlem's popular entertainment and one of the nation's most important arenas for the display of leading black performing talent for a period of four decades. Some theater historians consider the Apollo to have been the last American theater to carry on the vaudeville tradition.[17]

Even through the 1950s, there were very few major theaters in the United States that featured black entertainers. Those that did included the Howard Theater in Washington D.C., the Regal Theater in Chicago, and the Apollo. Claude Reed, Jr., noted that "the Apollo has been the beacon of hope for Blacks who have aspired to stardom. At a time when Blacks faced almost insurmountable obstacles in trying to 'break into the business' through other channels, the Apollo offered them the opportunity that was rarely found elsewhere."[18]

In the midst of the Depression as many other Harlem nightspots were closing, the Apollo Theater began its lasting format of live entertainment, performed seven days a week, twelve months a year. A show in the 1930s might typically have included a leading jazz band, an acrobat or tap dancer, a singer, a comedian, and then the star performer. The format stayed much the same through the years, with variations made according to the current popularity of various forms of entertainment.

Throughout its history, the Apollo displayed every form of popular Black entertainment including comedy, drama, dance, gospel, blues, jazz, swing, bebop, rhythm and blues, rock and roll, and soul music. Jervis Anderson noted that "in the thirties and forties -- to speak only of those periods -- the Apollo presented almost every notable black singer, dancer, and comedian in America, and virtually all the major jazz bands, black and white. Harlem recognized no popular entertainer until he or she had appeared and excelled at the Apollo."[19] Big bands were later replaced by jazz combos, and tap dancing lost its pre-eminence, but solo vocalists and singing groups remained popular through the 1970s, though the styles of music varied. Langston Hughes stated that "the Apollo is primarily a musical theater and its entertainment is vaudeville built around a name band or smaller musical combination, and/or a singing star... next to the music, it is comedy that most delights an Apollo audience."[20]

The Apollo was instrumental and perhaps unparalleled in shaping both the careers of major black performers and the forms of American entertainment. Talented white entertainers (as well as white audiences) were welcome, but the emphasis at the Apollo was on black performers. Nearly every important black American performer played

the Apollo at some point in his/her career: from blues singer Bessie Smith in the 1930s, to jazz greats Louis Armstrong, Count Basie, and Duke Ellington, to Dinah Washington, Sam Cooke, and the Supremes, through soul singers Aretha Franklin and James Brown in the 1970s. (See Appendix for partial listing of Apollo performers.) These performers had a major impact and influence on popular American entertainment. Two major exceptions to an appearance at the Apollo were classical vocalist Marian Anderson and gospel singer Mahalia Jackson, both of whom would perform only in a solo concert setting; the theater did not alter its policy to accommodate them.[21]

The Apollo was noted for its Wednesday night amateur contest, first prize of which was a week's engagement at the Apollo. Many noted performers, including singers Billie Holiday, Ella Fitgerald, and Sarah **Vaughan** won the contest and were given a major boost toward a permanent career. Much talent was "discovered" here by managers and recording agents who continually scouted the Apollo's amateur hour.

The audience at the Apollo was legendary as well, for helping to create, sustain, or break the popularity of entertainers and for honing their performing skills. Phyl Garland commented that "it has been said that there are no audiences quite like those at the Apollo. Considered the most openly critical group to be found in any theater, they have no qualms about condemning a performer with hisses or boos, but when someone strikes a chord of response within them, they reward him with their jubilant reactions and shouted comments...Perhaps they are so critical because they have witnessed, over the years, practically every great black act to grace a proscenium... Black audiences are seldom mere spectators... but, instead, enter into the action on the stage as part of a mutual exchange."[22]

Description

The main facade of the Apollo Theater is located on 125th Street. Three stories high, it functions as the entrance to the theater and accomodates the office and commercial space. The present first floor is the result of several remodellings over the years. The entrance and ticket booth are located to the west and a separate storefront is to the east. Above the first floor the original white glazed terra-cotta facade begins with a denticulated cornice which extends the width of the building. Five colossal pilasters divide the facade into four bays. Those pilasters on the ends are panelled, with stylized Tuscan capitals. The three central pilasters are fluted, with Ionic capitals. The necks of each of the five capitals are decorated by an anthemion motif. The bays are divided by large square windows separated by spandrels. The windows are arranged either as paired double hung sash or single pane pivot type, with single transoms. The spandrels above the second story are decorated with fluted panels bearing shields. Narrow spandrels above the third story employ Greek fretwork. A heavy modillioned metal cornice is surmounted by three pedestals placed above the central pilasters. A heavy marquee above the entrance extends the width of half the building as well as the width of the sidewalk, and carries signs dating from 1940 that bear the word "Apollo" on the two sides. A large sign from the same date and also bearing the word "Apollo" on either side rises above and perpendicular to the building, supported by a metal framework.

Conclusion

The Apollo Theater's continuous tradition of live entertainment since the 1910s, which featured leading black performers since the 1930s, finally came to an end in the mid-1970s. A.number of factors are usually cited for the Apollo's decline, including dwindling audiences, higher ticket prices, the opening of other arenas to black patronage, the decline of stage shows in the recording era, the ease with which top-name black performers could earn more money elsewhere, and the decline of 125th Street as a healthy commercial entertainment center. The building has subsequently had a mixed history: as a movie theater with occasional shows, a short-lived attempt to revive live entertainment without top names, years of standing vacant, and sale to the Harlem Urban Development Corporation. The Apollo Theater remains, however, as a building of great significance in the history of American culture, representing the contributions of Harlem and black Americans to the entertainment of New York City and the nation.

Report prepared by Jay Shockley
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FOOTNOTES

1. T. Allston Brown, A History of the New York Stage, Vol. III (New York: Benjamin Blom, Inc., 1964), p. 547.

2. Brown, p. 546.

3. Harlem Magazine, (February 1913), 13.

4. New York City, Department of Buildings, Manhattan, Plans Desk. NB-420-1912. Record & Guide, 89, (June 29, 1912), 1419.

5. Brown, p. 605.

6. Irving Zeidman, The American Burlesque Show (New York: Hawthorn Books, 1967), pp. 65, 190.

7. Zeidman.

8. James Weldon Johnson, Black Manhattan (New York: Atheneum, 1977), p. 170.

9. Johnson, pp. 170-172.

10. Johnson, p. 174.

11. David L. Lewis, When Harlem Was In Vogue (New York: Vintage Books, 1982), p. 164.

12. Zeidman.

13. New York County, Office of the Register, Liber Deeds and Conveyances, Liber 3692, Page 444, March 7, 1929.

14. New York Public Library at Lincoln Center, The Performing Arts Research Center. Sidney Cohen File.

15. Chris Albertson, Bessie (New York: Stein & Day, 1972).

16. Jack Schiffman, Uptown: The Story of Harlem's Apollo Theatre (New York: Cowles Book Co., Inc., 1971). Apollo Theater, The Apollo Theatre Story (New York: Apollo Operations, Inc., 1966). Ernest Leogrande, "A Bright Side Left in Harlem," Sunday News, November 14, 1965, pp. 16-17.

17. Jack Robinson, "A Stroll Through Harlem," Marquee, 13, No. 3, (1981).

18. Claude Reed, Jr., "The Apollo Theatre: Springboard for Black Stardom," National Scene Supplement, New York Amsterdam News, February 1982.

19. Jervis Anderson, This Was Harlem: A Cultural Portrait, 1900-1950 (New York: Farrar, Straus, Giroux, 1982), p. 238.

20. Langston Hughes, "A Night at the Apollo," Vanguard Record VRS-9006, Liner Notes, C. 1957.

21. Leogrande, pp. 16-17.

22. Phyl Garland, The Sound of Soul (Chicago: Henry Regnery Co., 1969), pp. 114-115.

FINDINGS AND DESIGNATION

On the basis of a careful consideration of the history, the architecture, and other features of this building, the Landmarks Preservation Commission finds that the Apollo Theater has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City.

The Commission further finds that, among its important qualities, the Apollo Theater was for four decades starting in the 1930s one of New York City's and the nation's foremost arenas for leading popular black American performing talent; that its neo-classical style terra-cotta facade and 1940 "Apollo" signs and marquee have widely identified the theater on Harlem's 125th Street; that the Apollo Theater represents the work of prolific twentieth-century New York theater architect George Keister; that its construction as Hurtig & Seamon's New Theater reflects the early twentieth-century entertainment history of vaudeville and burlesque in Harlem; that the Apollo Theater continued Harlem's earlier vaudeville tradition, in particular the tradition of Harlem theaters which displayed black performers in a variety show format; that the Apollo Theater was graced by the presence of nearly all major black American performers at some point in their careers; and that the Apollo Theater reflects the migration of blacks to Harlem and represents the cultural contributions of Harlem and black Americans to New York City and the nation.

Accordingly, pursuant to the provisions of Chapter 21 (formerly Chapter 63) of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as a Landmark the Apollo Theater, 253 West 125th Street, Borough of Manhattan, and designates Tax Map Block 1931, Lot 10, Borough of Manhattan, as its Landmark Site.

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Thomas, Francis "Doll." Interviews, Spring, 1983.

Zeidman, Irving. The American Burlesque Show. New York: Hawthorn Books, 1967.

Partial Listing of Apollo Theater Performers

Vocalists (Female)

Adams, Faye
Anderson, Ivie
Bailey, Pearl
Baker, Josephine
*Baker, Lavern
*Brown, Maxine
*Brown, Ruth
Carroll, Diahann
Carter, Betty
Cox, Ida
*Fitzgerald, Ella
Flack, Roberta
Franklin, Aretha
Green, Lil
*Holiday, Billie
Horne, Lena
Hunter, Alberta
James, Etta
Kitt, Eartha
*Lynne, Gloria
Makeba, Miriam
*McNair, Barbara
McRae, Carmen
Phillips, Esther
*Reed, Vivian
Shaw, Marlena
Simone, Nina
Smith, Bessie
Smith, "Big Maybelle"
Smith, Mamie
Staton, Dakota
Thornton, "Big Mama"
*Uggams, Leslie
*Vaughan, Sarah
Warwick, Dionne
Washington, Dinah
Waters, Ethel
Wells, Mary
Wilson, Nancy

Vocalists (Male)

Belafonte, Harry
Berry, Chuck
Bland, Bobby "Blue"
Brown, James
Burke, Solomon
Butler, Jerry
Chandler, Gene
Charles, Ray
Checker, Chubby
Cole, Nat "King"
Cooke, Sam
Diddley, Bo
Domino, Fats
*Eckstine, Billy
Gaye, Marvin
Green, Al
Harris, Wynonie
Hathaway, Donny
Hawkins, "Screamin'" Jay
Hayes, Isaac
Hooker, John Lee
King, B.B.
*King, Ben E.
Ledbetter, Huddie "Leadbelly"
Lymon, Frankie
Mathis, Johnny
McGhee, Brownie
*McPhatter, Clyde
Otis, Johnny
Penniman,"Little Richard"
Pickett, Wilson
Prysock, Arthur
Rawls, Lou
Redding, Otis
Reed, Jimmie
Rushing, Jimmy
Terry, Sonny
*Tex, Joe
Turner, "Big Joe"
Vinson, Eddie "Cleanhead"
Walker, T-Bone
Waters, Muddy
White, Barry
*Wilson, Jackie
Witherspoon, Jimmy
Wonder, Stevie

Vocal Groups

Billy Ward & the Dominoes
Cadillacs
*Clovers
*Chantelles
*Coasters
Drifters
Five Keys
Five Satins
Flamingoes
Four Tops
*Gladys Knight & the Pips
Harptones
Impressions
*Ink Spots
*Isley Brothers
Jackson Five
Junior Walker & the All Stars
Little Anthony & the Imperials
Martha Reeves & the Vandellas
Marvellettes
Mills Brothers
Moonglows
O' Jays
Patti Labelle & the Blue Belles
Peaches & Herb
Platters
Ravens
Sam & Dave
*Shirelles
Shirley & Lee
Smokey Robinson & the Miracles
Solitaires
Sonny Til & the Orioles
Stylistics
Supremes
Temptations

Gospel Singers

Andrews, Inez
Bradford, Alex
Caesar, Shirley
Caravans
Cleveland, James
Dixie Hummingbirds
Douglas, Isaac
Five Blind Boys
Harmonizing Four
Knight, Marie
Mighty Clouds of Joy
Norwood, Dorothy
Pilgrim Travelers
Robinson, Cleophus
Soul Stirrers
Staple Singers
Swan Silvertones
Tharpe, Sister Rosetta
Violinaires
Walker, Albertina
Ward, Clara

*Apollo Theater amateur contest winner

Musicians

Adderley, Cannonball
Adderley, Nat
Armstrong, Louis
Barnet, Charlie
Basie, Count
Berigan, Bunny
Blakey, Art
Brubeck, Dave
Calloway, Cab
Coleman, Ornette
Coletrane, John
Davis, Miles
Ellington, Duke
Ferguson, Maynard
Garner, Erroll
Getz, Stan
Gillespie, Dizzy
Goodman, Benny
Hampton, Lionel
Handy, W.C.
Henderson, Fletcher
Herman, Woody
Heywood, Eddie
Hines, Earl "Fatha"
Hopkins, Claude
James, Harry
Johnson, James P.
Johnson, Jimmy
Jourdan, Louis
Krupa, Gene
Lunceford, Jimmie
Mann, Herbie
Millinder, Lucky
Modern Jazz Quartet
Monk, Thelonius
Mulligan, Gerry
*Ousley, "King Curtis"
Page, Oran "Hot Lips"
Parker, Charlie
Peterson, Oscar
Prima, Louis
Redman, Don
Rich, Buddy
Roach, Max
Shaw, Artie
Shearing, George
Sims, Zoot
Silver, Horace
Sissle, Noble
Smith, Jimmy
Stitt, Sonny
Waller, Fats
Webb, Chick
Whiteman, Paul
Williams, Cootie
Williams, Mary Lou
Wilson, Teddy
Young, Lester

Dancers

Atkins, Cholly
Bailey, Bill
Berry Brothers
Briggs, Bunny
Buck & Bubbles
Coles, Honi
Davis, Sammy, Jr.
Lawrence, Babe
Nicholas Brothers
Robinson, Bill "Bojangles"
Step Brothers
Tip, Tap & Toe

Comedians

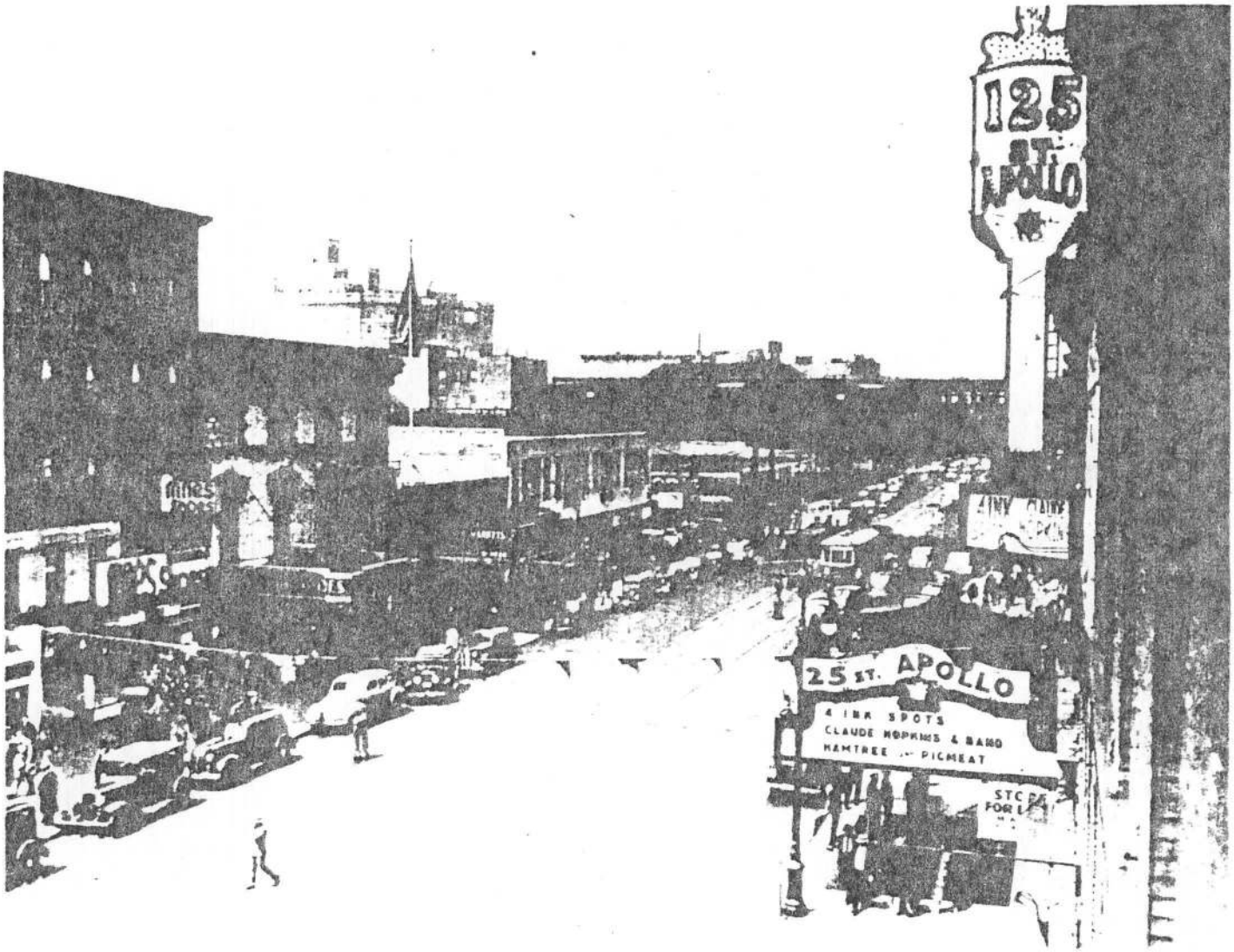
Butter Beans & Susie
Cosby, Bill
Foxx, Redd
Gregory, Dick
Markham, Dewey "Pigmeat"
Mabley, Jackie "Moms"
Pryor, Richard
Russell, Nipsy
White, Slappy
Wilson, Flip

Actors

Davis, Ossie
Dee, Ruby
Lee, Canada
Poitier, Sidney
Robeson, Paul



Apollo Theater, 253 West 125th Street, Manhattan
Architect: George Keister
Built: 1913-14



Apollo Theater, 1930s
Photo Credit: Schomburg Center for Research in Black Culture