

Morogco Theater
217-225 West Forty-fifth Street
New York
New York County
New York

HABS No. NY-5718

HABS
NY
31-NEVO
104-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
MID-ATLANTIC REGION NATIONAL PARK SERVICE
DEPARTMENT OF THE INTERIOR
PHILADELPHIA, PENNSYLVANIA 19106

HISTORIC AMERICAN BUILDINGS SURVEY

MOROSCO THEATER

HABS No. NY-5718

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NY
31-NE40
104 -

Location: 217-225 West 45th Street
New York, New York 10036 (New York County)
USGS map: See Attachment A
on data page 25.

Present Owner: Portman Properties
225 Peachtree Street, N.E.
Atlanta, Georgia 30303

Present Occupant: Vacant

Present Use: Theatre, vacant
building is part of an assemblage for a 50 story 2020 room
convention hotel and theatre complex; commencement of
demolition expected in December 1981.

SIGNIFICANCE: The significance of the Morosco Theatre was established by a decision of the U.S. Department of Interior (DOI) on November 17, 1981 in an expedited appeal to an earlier decision of no significance by the City of New York and the New York State Historic Preservation Officer. Pursuant to (DOI's) decision the building met eligibility criteria A, B and C for inclusion in the National Register of Historic Places. The decision reads as follows:

"In light of these matters and pursuant to the stipulation, I, as the delegate of the Secretary of the Interior, have determined the Morosco Theatre to be eligible for the National Register of Historic Places under National Register criteria A, B and C of the criteria for evaluation for the following reasons.

The National Register is the list of districts, sites, buildings, structures and objects significant in American history, architecture, archeology, engineering and culture. Theatre buildings are eligible for the National Register if they possess integrity of location, design, setting, materials, workmanship, feeling, and association, and meet one or more of the four specific National Register criteria, A, B, C and D. The Morosco Theatre possesses the various types of integrity mentioned above because it sits on its original location; the design, materials, and workmanship remain essentially intact; the character of its immediate setting is appropriate to its historic period; and it evokes a sense of its historic period and associations.

Criterion A qualifies properties "that are associated with events that have made a significant contribution to the broad patterns of our history" for inclusion in the National Register. The Morosco Theatre is significant for its role

in the development of the Times Square/Broadway area in New York as the undisputed center for American Theatre since the early 20th century. The development of American theatre is an important theme in American history.

The Morosco Theatre was built during the major period of expansion of the performing arts in New York, was the second of nine theatres on its block and has remained open and in continuous use as a legitimate theatre until this year. At the time of construction, Oliver Morosco recognized that a theatre's reputation influences the success or failure of the plays presented in it. An important gauge in evaluating a theatre's ability to represent the essence of New York theatre is association with milestones in the profession. The Morosco's history of successful and artistically acclaimed productions and performances is impressive. The Pulitzer Prize is an acknowledged measure of excellence, and the Morosco has produced more Pulitzer Prize-winning plays than any other theatre in the city. Production of plays, especially important, prize-winning plays, which have made lasting contributions to American theatre art, is a critical quality which demonstrates length, continuity, and strength of association. The fact that certain plays moved elsewhere for further presentation attests to the significance of the plays rather than to the insignificance of the Morosco. Overall the Morosco's distinguished record of association with important plays is strong enough that it would be eligible under criterion A if there were no other areas of significance.

Criterion B applies to properties "that are associated with the lives of persons significant in our past". In considering associations with the lives of persons significant in the past, the National Register emphasizes associations with aspects of that person's life that represent the significant achievements in his field. The importance of Eugene O'Neill's career to the development of American theatre is unquestioned, and his first full-length Broadway play, "Beyond the Horizon", is recognized as a watershed in the history of American drama. Regardless of the length of the play's run, or the location of subsequent performances, the opening of the play at the Morosco was a noteworthy event. As the location of that event, the Morosco is an important resource in representing the beginning of O'Neill's extraordinary influence on American theatre. A long list of other distinguished playwrights, producers, directors, and actors, including Thornton Wilder, Arthur Miller, Tennessee Williams, Katharine Hepburn, Kitty Carlisle Hart, Margaret Hamilton, and Helen Hayes, have also had significant associations with the Morosco. It is not necessary for there to have been an exclusive or continuous association with any one individual.

Criterion C applies to properties "that embody the distinctive characteristics of a type, period, or method of construction or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction". The Morosco Theatre is significant as an embodiment of distinctive characteristics of a type and period. Designed by Herbert J. Krapp in 1916, the Morosco is considered to be an excellent example of functional theatre design for theatres of its period in New York, with particularly notable acoustics. We note the comments of Arthur Miller, Cyril Harris, and Christopher Jaffe concerning the excellence of its functional design including its scale, sight lines and acoustics. These design qualities need not be unique or irreplaceable to make the Morosco Theatre significant. This decision is not based upon architectural significance as a reflection of aesthetics or artistic achievement.

We recognize that differences of opinion exist on the eligibility of the Morosco Theatre; however, having considered all of the material submitted it is our conclusion that the theatre is eligible for the National Register."

PART I. HISTORICAL INFORMATION

A. Physical History

1. Dates of Erection:

May 15, 1916 -- Demolition Permit issued by Bureau of Buildings, Borough of Manhattan, City of New York. (identification of five buildings measuring 100 X 60 Ft.)

April 11, 1916 -- Application for New Building Permit submitted to Bureau of Buildings, Borough of Manhattan, City of New York.

February 5, 1917--Opening Production: Canary Cottage.

Dates for Temporary and Permanent Certificates of Occupancy are unclear; they differ from date of opening production. First date of Temporary C of O found to be issued by Superintendent of Buildings, Borough of Manhattan, City of New York is Nov. 20, 1917.

March 27, 1920 -- Permanent Certificate of Occupancy issued (first date found for permanent C of O).

2. Architect: Herbert J. Krapp
116 East 16th Street
New York, N.Y.

Herbert J. Krapp is an important figure in the architectural history of New York theatres. He is, however, well-represented in several other standing structures in this area. Krapp designed several other theatres in New York in the vicinity of Times Square for the Shuberts and other investors, including the Broadhurst (1916), Plymouth (1916), Majestic (1927), Golden (1926), Royale (1926), Forty-Sixth Street (1924-1925), Ethel Barrymore (1928-1929), Brooks Atkinson (1925-1926), Biltmore (1924-1926), Ambassador (1919), Alvin (1927), and Bijou (1917).

3. Original and subsequent Owners:

Please refer to Attachment B.

4. Builder, Contractor, Suppliers:

Builder: Shubert Brothers

Contractor: Assumed to be White Fireproof Construction Co., 286 Fifth Avenue, New York City

Wrecking Co.: Levenson Wrecking Co.

15th Street, Hoboken, N.J.

Supplier: American Steel and Wire Company, New York, Chicago

Elevator: Otis Elevator Co.
250-11th Avenue, New York City

Other suppliers and contractors: Unknown

5. Original plans and construction:

See attached copies of original (1916) drawings by Herbert J. Krapp.

NOTE: The photographic survey attached hereto shows a discrepancy with construction drawings regarding architectural detailing in particular with respect to the proscenium arch and the boxes of the balcony.

6. Alterations and additions:

Several changes with respect to the last rows of the orchestra seats have been made and are not clearly documented.

The woodscreen between the last row of seats and the circulation space in the rear of the auditorium is also different from plan. Plans indicate wood-paneled rail at the back of the left and right banks of seats and a grill at the rear of the center bank of seats. Furthermore, the center of the backwall which includes the doors between the lobby and the auditorium have been reconstructed flush with the rest of the backwall in order to provide space for additional seats and circulation space at the rear promenade of the auditorium.

Other alterations and additions:

May 23, 1940- Approval of installation of electric sign (9 x 12 feet) to be installed on sides of existing marquee by Dept. of Housing and Buildings, Borough of Manhattan, New York

Applicant:

Continental Signs, Inc.
Chas. Karsch
1855 Lexington Avenue
New York City

Aug. 1, 1945- Approval of Alteration Permit by:
Department of Housing and Buildings
Change of 3rd Floor Studio to fan room

Architect:

William J. Hohausler, Inc.
Architects and Engineers
1841 Broadway, New York City

Contractor:

John H. Knauer
Knauer & Christensen, Inc.
1 Madison Avenue, N.Y.C.

Nov. 17, 1958 - Approval by Department of Building of application to replace existing marquee with new one. (There is conflicting information regarding the replacement of the original marquee with the current one. The current marquee is said to have been installed in the 1920's).

Applicant:

Sol Oberwager
1564 Broadway, N.Y.C.

Contract Awarded:

Ben Strauss, Pres.
Artkraft Strauss Sign Corp.
General Contractor
830 12th Avenue, N.Y.C.

Two window openings above the marquee were bricked up when the present marquee was added. A large, wedge shaped theater sign attached to the parapet is a later replacement of a similarly positioned original. An addition of metal and sheetrock was recently made to a small rectangular booth protruding from the back wall at the center of the balcony.

B. Historical Context

1. The development of the Times Square/Broadway area.

In her history of playhouses in New York City, Mary Henderson has observed that theatre construction in New York has historically moved northward along Broadway. Between 1850 and 1870, theatres were located along Broadway between Howard Street and Waverly Place. Theatres in the last three decades of the nineteenth century clustered along Broadway in the vicinity of Union Square north to 35th Street (Henderson 1973:90,122). The blocks around Longacre Square, as Times Square was then known, and northward, were predominantly residential. Even while the theatre district to the south was flourishing, this area began to change from private, residential structures to public theatres. The first such structure was the Metropolitan Opera House at Broadway between 39th and 40th Streets, which was followed by three more theatres before 1890. Oscar Hammerstein I built the Olympia, Broadway between 44th and 45th, which when completed in 1895, was the largest theatre in the city. It housed variety acts and plays and showcased European stars as well as Hammerstein's own production (Cone 1966:7). Hammerstein went bankrupt and the house closed. In 1899, however, he opened the Victoria, situated at the northwest corner of 42nd and Seventh Avenue; it is the oldest theatre still standing or those in the vicinity of Times Square (Henderson 1973:279). Other new theatres were constructed in this vicinity and after 1900, the center of theater activity moved northward.

The transformation in land use patterns was spurred by an increasingly sophisticated system of transportation that linked New York City with outlying areas and that facilitated travel within the city itself. Between 1890 and 1905, the Pennsylvania Railroad Terminal and Grand Central Station were constructed; between 1900 and 1904, the New York subway, running from City Hall to West 155th Street was finished, and tunnels linking Manhattan to Brooklyn, Long Island, and New Jersey were also finished. Supported by a high rate of population growth, a thriving economy and increasing national importance, New York witnessed an era of public and private building. In the three decades following 1877, the city built the American Museum of Natural History, the Metropolitan Museum of Art and the New York Public Library at Fifth Avenue and 42nd Street and saw the beginning of apartment residences along Central Park West, Riverside Drive and Broadway (Cone 1966:29-30).

Within the Times Square area itself, 42nd Street quickly emerged as the hub of activity in the early years of the twentieth century. The street itself was extended across the island and the first branch of the subway was constructed there in 1901. Forty-second Street thus became the focus for the new mass transit system that ran north and south, from City Hall to Grand Central, then across 42nd Street to Broadway, and finally north to 155th Street. Between the construction of the Victoria in 1899 and 1920, 13 theatres were built on 42nd Street from Seventh to Eighth Avenue and were joined by fashionable hotels (Astor and Knickerbocker), nightclubs,

and restaurants. Elaboration of the mass transit system continued to cross 42nd Street, and by 1928, five subway lines, four elevated routes, five buslines, eleven surface lines, and a ferry had either a station, stop or terminal on 42nd Street. In the later 1920s and 1930s 42nd Street itself began to deteriorate, and the focus of legitimate theatre moved several blocks northward. First run movie houses dominated Broadway itself, and legitimate theatre moved to the sidestreets off Times Square. During the Depression, many of these converted to movies (42nd Street Development Project 1981:10-13).

During these decades, the organization of the theatre was changing in such a way that it would, according to Henderson,

...transform the New York theatre structure into a mere parcel of real estate, a building that could be rented for the length of the run of the play booked into it. The day was not far off when theatres would be built on Broadway as speculative casually to the next Broadway transient (Henderson 1973:137).

This process has been carefully studied and explained first by Alfred Bernheim, in conjunction with Actors Equity, and subsequently by Jack Poggi. Very simply summarized, they have argued that beginning around 1870, the stock system, in which the leading actor was frequently also the producer and theatre manager, disintegrated as a result of functional specialization. Actors acquired national followings, as a consequence of the emergence of national system of transportation and improvements in technology that made possible a national press and hence national publicity, and therefore, they abandoned their functions other than acting. The combination system replaced the stock system and producers emerged as individuals who could bring together a cast and necessary financial support. Businessmen became theatre managers, i.e., men with an interest in a specific type of real estate. Accompanying the emergence of a national popular culture was the creation of theatre circuits that took shows from New York across the country in a predetermined route. The middlemen who came to control bookings emerged as the dominant figures in New York and in the nation, since they controlled the public's access to popular productions and the players' access to their forums. Three dominant partnerships: Hayman & Frohman, Nixon & Zimmerman, and Klaw & Erlander, formed the Theatrical Syndicate in 1896, which Bernheim points out, with the logical development of the segmentation within the theater industry and the centralization of bookings (Bernstein 1932:61). Nixon and Zimmerman were based in Philadelphia, and the other partnerships had their headquarters in New York. By 1903, the Syndicate controlled nearly all of the first-class playhouses in New York (Poggi 1968:13). Members of the organization were also theatre managers and producers, and therefore, they were able to compete against their clientele to their own advantage (Ibid.:14).

After 1900, the Shubert brothers began to contest the Syndicate's control of theatres and bookings. They posited themselves as champions of the "opendoor" policy, meaning that a production that

was booked in a Syndicate-controlled house in one city could still play a Shubert house in another. This policy attracted discontented independent producers, such as David Belasco, and the Shuberts played the role of fair play versus economic tyranny. Another way in which they challenged the Syndicate was to construct new theatres, thus expanding the market for productions and hence the range of choice for audiences. This tactic led directly to the construction of the Bijou, the Morosco and the Barrymore in addition to many others theatres in this area. Organizationally, the Shuberts were able to challenge the Syndicate because they incorporated and, as a corporation, borrowed from banks, expanding their capital resources. The syndicate remained a three-way partnership until it disintegrated, and the successful challenge mounted by the Shuberts can be seen as the replacement of one economic organization by a bigger, more sophisticated one, which was responsible for opening a conduit between theatre and finance.

There are two underlying assumptions in the argument that Bernheim and Poggi presented. First, theatre in the United States was always meant to be profitable, and secondly, it has already depended on audiences in order to obtain that profit. Unlike theatre in Europe, which developed under a system of patronage by a social elite, theatre in America depended on popularity. As the profit-oriented businessmen came to control theatres, particularly in the vicinity of Times Square, they were able to influence the selection of the performances and they naturally favored productions sure to reap a profit. After 1910, growing risks, growing costs, and increasing competition from the movies increased the producers risks, resulting in greater hesitancy to embark upon precarious ventures. Raising ticket prices proved incapable of meeting expenses incurred up front, and economic return on the initial investment became possible only through longer and longer runs. This resulted in a pattern between 1930 and 1967 characterized by longer and longer runs of hit plays and a decrease in the total number of new productions (Poggi 1968:59-60).

Challenges to this type of theatre, which is characteristic of the interests that built the theaters in the vicinity of Times Square, were mounted first by the Provincetown Players and Washington Square Players in the 1920s, and subsequently by the Group Theatre, Off-Broadway and Off-Off Broadway. These movements in general represented efforts by playwrights and actors to reinvolve themselves in the totality of the theatre's organization and to restore the play to a more central position. Although plays by people, such as Eugene O'Neill, who were prominent in these movements did go to Broadway the essence of these movements was a challenge to the type of theatrical interest that had built the playhouses in the vicinity of Times Square.

(From: SSI report, 1981)

2. The Process of Theatre Bookings

The previously outlined historical process briefly described the way in which the production of a play became divorced from the interests that controlled the playhouses. This specialization within the theatre industry created a market situation in which theatre owner/operators seek productions and producers seek theatres. The contemporary process of booking stems from this historical development. The contemporary theatre industry can be understood to have two marketing nexuses. One is the nexus between the producers/creative community and the theatre owner/operators; this is the booking process. The second nexus is marketing the form of entertainment associated with Broadway playhouses to public consumers. Operation of playhouses is expected to yield a profit to their owner/operators, and this profit is linked not only to the ability to bring consumers into the theatres but also to the ability to choose successful productions that will support the consumer marketing strategy.

American Practice Management Inc. has described the booking process in its study, Assessing Market Feasibility of Ten Theatres on 42nd Street (January 1981). Apart from the simple issue of the availability of theatres, a series of economic and management factors affect bookings. This study found that the principal issue after availability "is the producer's (or his general manager's) perceptions of the facility" (American Practice Management Inc. 1981:9). These perceptions are a function of a number of physical attributes of the playhouse but may also be affected by prior dealings between a given producer and a given theatre owner/manager.

The physical characteristics that the APM study used to develop a scoring system with which to rank the theatres were total effective seating capacity; seating capacity at top ticket price; capacity and capability of the stage; commercial quality of location; audience aesthetic perspective; and theatre condition. Total effective seating capacity represented the total capacity of the house with second balcony seating given one-third of its full weight. Seating capacity at top ticket prices usually included the orchestra plus front mezzanine or front half of first balcony. Capacity and capability of the stage included the dimensions of the stage, the backstage and dressing room areas and the orchestra pit. Commercial quality of location was based on daytime and evening perceptions, proximity to other legitimate theatres, marquees visibility and attractiveness of the street. Audience aesthetic perspective took into account sight lines, seating comfort and interferences. Theatre condition assessed the quality of the playhouse to which the audience was exposed, with emphasis on the seating area (Ibid.). The study further found that these factors "can be the dominant considerations that keep a facility booked despite the general market; they are so important to producers and general managers in fact that opening dates can be held until the appropriate facility is available" (Ibid.).

In order to evaluate existing Broadway theatres, the study classified

the houses according to size. Large musical houses required a large house in order to return a profit to investors as well as a large stage; total capacity of these houses was defined as over 1450 (Ibid.: Appendix C-3). The next category included those houses suitable for small musical or large straight play productions; this was defined as having a total capacity of 1150 to 1450, or a total capacity 1100 to 1150 and high ticket capacity over 850, or total capacity over 1450 but total effective capacity under 1450 due to second balcony (Ibid.: Appendix C-3). Finally, theatres suitable for straight play productions were also considered; this classification was defined as houses having a total capacity of 700 to 1500 (Ibid.: Appendix C-3).

The Morosco was considered in this evaluation in the third category relating to straight play productions only. It rated fair to good on effective total seating capacity; good on capacity of orchestra plus first mezzanine; good to excellent on stage characteristics; excellent on theatre location; excellent on audience aesthetic factor; and good on theatre condition (Ibid.: Appendix C-3).

In addition to this analysis of the economic factors impinging upon the market, the study described two types of what the authors termed "creative" management decisions. The first consists of "what show to book for what date," and the second concerns "what show to invest in as well as book" (Ibid.: 10). The theatre owner/ operator's investment becomes part (although not the principal component) of the producer's financing package and "it is reasonable to assume that such investments are an inducement for the producer to book the investor/owner/operator's theatre" (Ibid.). (From SSI report, 1981)

In order to make both the booking and investment decisions, management must have access to booking opportunities. This requires good relations with the creative community and the network that markets the talents of this community. Access to opportunities also entails good relations with other theatre owner/operators since "it is not uncommon for productions to be referred from one owner/operator to another depending on booking plans at the time" (Ibid.: 11). Productions in try-outs outside of Broadway "can similarly be referred to owner/operators in New York" (Ibid.). (From SSI report, 1981)

It can therefore be assumed that no single playhouse dominates as a forum for the presentation of plays (or prize-winning plays). This assumption represents the logical extension of the separation of the playwright from the playhouse. (A statistical analysis of this assumption has been developed by Dr. Amy Friedlander on p. 42 in the SSI Historic Analysis of Site for Proposed Times Square Hotel for New York City in reference prize-winning plays on Broadway. For exact reference please see Part III Sources of Information.)

The separation meant that the production of a play in any given playhouse was a consequence of booking and not of the play's qualities:

3. History of the Morosco Theater

The Morosco Theatre, located at 217 West 45th Street, was designed Herbert J. Krapp and completed in 1917. Krapp had worked initially for Herts and Tallant, after leaving their employ, he worked for the Shubert brothers. They left nearly all design questions to him, requiring only that he maximize the number of seats in the house (Personal Communication, Mrs. Peggy Elson, April 30, 1981). Krapp's drawings, presently housed at the Shubert Archives, show that he planned 954 seats in the theatre (Krapp May 15/16 1917). According to the League of New York Theatres and Producers, the house presently seats 1009.

The Morosco has been described by members of the Landmarks Preservation Commission as a two-story building with neo-classical elements, including segmental arches over the ground floor windows, floating keystones at the second story level, and a parallel metal frieze with modillions and brackets. Members of the Landmarks Preservation Commission felt that the Morosco Theatre was not of National Register quality (Appendix I, Exhibit C).

The theatre was named for Oliver Morosco (1876-1945). He was born in Utah, and after a rift with his father, he went to Los Angeles where he began a successful career producing plays. He came to New York in 1913, where he was reviewed in Theatre Magazine as "A Man Who Looks Ahead", after a successful opening of Peg O' My Heart at the Cort Theatre (Theatre 1913:41). He subsequently opened Mile-A-Minute Kendall, a play by Owen Davis, at the Lyceum, but later felt that the play failed to earn its due success because the house had a "reputation for drawing a staid, dignified clientele" (Morosco 1944:283). As a result, he began to consider securing a permanent house for his productions on Broadway. This led to a luncheon meeting with the Shubert brothers, who had an available site on West 45th Street. Since he booked Shubert houses exclusively, Morosco reached an agreement with them and posted a bond for fifty thousand dollars (Ibid.:284).

The theatre opened in 1917 with Canary Cottage, a play which one critic described the following day as "a 'girl' show - that is, the principals, with one or two exceptions, are secondary to the chorus and costumes" (Springfield Union, February 6, 1917, Robinson Locke Collection, TCLC). It was believed that the new theatre would house Morosco attractions in New York (New York Star, February 14, 1917, Robinson Locke Collection, TCLC), but a contested divorce followed by suits arising from questionable business practices left him virtually penniless. He relocated on the west coast and attempted to launch his career again but never achieved his former heights. R. E. Dowling bought the property in 1920, and the property changed hands several times thereafter (New York Times, March 10, 1920, April 10, 1927, April 11, 1936).
(From SSI report, 1981)

4. Shows staged in the Morosco since 1917 (its role in the development of the Times Square/Broadway area).

170 plays have been staged at the Morosco since 1917 when it first opened. (For a complete listing of all shows with cast please refer to Attachment C.

5. The Morosco's association with "lives of persons significant in our past"

The opening of a play in a theatre is "the last sequence of events that takes place between the writing of a play and its realization before the public". Although this fortuitous relationship between the opening and the play weakens the association of the theatre with a given playwright or series of playwrights whose plays happen to be produced in any given theatre the Morosco was able to attract over its lifetime 7 Pulitzer Prize-winning plays and other noteworthy productions as have other houses in the area. The building's closest association is with Eugene O'Neill.

Eugene O'Neill's first production on Broadway, Beyond the Horizon premiered at the Morosco in an unusual matinee performance. The play ran as a matinee from February 2, 1920 to February 23, 1920 when it moved to the Criterion since the Morosco had been booked for another production. After playing at the Criterion, the play went on to the Little Theatre. It won the Pulitzer Prize that year. Although the Friends of O'Neill Society had placed a plaque in October 1978 on the structure commemorating Beyond the Horizon's opening, its run at the Morosco, in fact, was relatively brief.

Six other Pulitzer Prize-winning plays have been staged at the Morosco. These include Craig's Wife (George Kelly, 1925), Our Town (Thornton Wilder, 1939), Death of a Salesman (Arthur Miller, 1948), Cat on a Hot Tin Roof (Tennessee Williams, 1954), No Place to be Somebody (Charles Gordone, 1971), and The Shadow Box (Michael Cristofer, 1977).

In addition to dramas that won Pulitzer Prizes, other productions that are noted for the length of their run or for their association with important contemporary figures have been staged at the Morosco. The Voice of the Turtle, written and directed by John van Druten, opened on December 8, 1943; it is the longest-running show in the house's history, with 1557 performances. The Visit, which won the Drama Critics Circle Award for Best Foreign Play of 1958-1959, also opened at the Morosco. Tennessee Williams's Milk Train Doesn't Stop Here Anymore opened in 1965 and ran for 69 performances. Oh Dad, Poor Dad, Momma's Hung You in the Closet and I'm Feeling So Sad, hailed as the sensation of the 1969 Off-Broadway season, was revived for 47 performances at the Morosco. Woody Allen's first Broadway play, Don't Drink the Water opened at this theatre in November 1966 and ran for 598 performances. Another success was Forty Carats, which opened in December, 1968

and ran for 780 performances. Winner of the 1978 Drama Critics Circle award, Da opened at the Morosco, after a short stint at Hudson Guild Theatre, on May 1, 1978 and ran for 697 performances (information supplied by Playbill). A more complete list of significant plays, casts, producers and directors, associated with this playhouse has been included as Attachment C. (From SSI report, 1981)

PART II. ARCHITECTURAL INFORMATION

A. General Statement

1. Architectural Character

The Morosco is a freestanding theatre building. It is a structure typically found in the Broadway/Times Square area and represents Herbert J. Krapp's first theater design as an independent architect.

It is a 3 story fireproof building which occupies a square site measuring 100 X 100 feet.

The building contains a total of approximately 1009 seats on both the orchestra floor and the balcony level. The two 2nd balcony boxes in the extreme upper corners of the auditorium have not been used to seat theater patrons in the building's recent past.

A shallow foyer with a ticket booth serves as an anteroom to the theater. It opens immediately to the auditorium where a wooden screen extends across the rear of the hall- except for the passages to the aisles of the theater- separating the circulation space from the orchestra seats. At the extreme corners of the rear hall are the staircases to the balcony which is nine rows deep. It extends over the entire width of the orchestra floor and is divided into three sections. Three boxes on either side descend step like close to the stage.

On the orchestra floor four aisles slope down to the orchestra pit which is situated in a shallow and narrow depression at the foot of the stage. An iron railing separates it from the auditorium. The seats are arranged in three banks, divided by two aisles. They are currently 20 rows deep.

The proscenium arch is 40" feet wide and gently curved over the stage which measures 79'4" feet by 27'8" feet.

The property room and dressing rooms are all located on several levels on the easterly side of the building.

Fire escapes on both sides of the building lead into narrow side courts and into the street.

2. Condition of Fabric

The building shows signs of decay particularly on the pressed metal cornice of the exterior. The interior is intact while poorly maintained.

New theater seats were installed in the orchestra floor. The original seats are still on the balcony. Few signs of seepage are evident.

Mechanical equipment is in fair condition while the fan and related equipment in the fan room are in a poor state of repair.

B. Description of Exterior

1. Overall dimensions: (please refer to drawings attached hereto)
2. Foundations: (please refer to drawings attached hereto)
3. Walls: (please refer to drawings attached hereto)
4. Structural system, framing:

Construction of floor and roof with 1-2-5 cinder concrete reinforced with triangular mesh.

Fireproof construction.

(For detail please refer to page 47)

5. Detailed Architectural Description of Facade

"The theatre facade is a carefully balanced design using classical elements. A metal and glass marquee was added in the 1920's, replacing an earlier marquee of similar design. The interior is an exceptional example of theatre design, renowned for its acoustics and sightlines. The interior decoration is a fine example of the Robert Adam inspired style.

The facade of the Morosco now appears at first glance to be wider than it was in 1917. Two narrow service alleys, on each side of the theatre, have been covered with temporary materials -- metal security doors below and corrugated metal above. The alleys are part of the Morosco's building lot and serve the theatre fire exits and stage door, setting the Morosco apart from the adjacent buildings. The cornice turns inward as does the finished brickwork; both are visible from the alleys.

The facade is organized into three horizontal components; a terra cotta base, an intermediate range of brick course, and a pressed metal cornice. A tripartite rectangular portal is situated in the center of the base. Each opening has a double leaf door, sidelights, and transom, and is framed by piers with recessed panels. Each door had expressively modeled bronze handles which have been removed and are now in storage. On either side of the doorways is a classically derived configuration of rectangular panels flanking a tall blind panel framed with consoles and a segmental pediment. The side panels serve as showcases for theatre announcements. The central blind panel was used for posting playbills.

The intermediate range is articulated with three window groupings. Above the portal are three large windows in scale with the ground floor opening. Between the entrance portal and the windows above,

and between the central windows themselves, a brickwork pattern of headers is employed. Two smaller window openings, on a slightly lower level, flank the central windows. These were bricked up, leaving the trim elements when the present marquee was added. Over each now-closed window is a flat terra cotta arch with a central bracket. Beneath each window is a terra cotta balustrade that rests directly on top of the segmental pediment of the facade base.

The surface of the middle range consists of a regular pattern of stretcher courses of mixed sizes, interrupted every two courses by a Flemish bond pattern of header and stretchers, where every other header protrudes slightly. The pulled brick creates a diaper pattern across the facade. This masonry technique adds texture to what would otherwise be a severe flat surface.

The facade terminates in a pressed metal cornice of brackets, modillions, panels and coffers. The rhythm of the cornice corresponds in its arrangement to the rest of the facade in that the spacing between the brackets is greater over the center windows than over the sides of the facade. In each of the three central divisions of the cornice are three modillions above a horizontal panel with a small central roundel. Double brackets separate this center section from the remainder of the cornice, which consists on each side of three divisions, each with two modillions above a small panel. Above the cornice is a parapet, sheathed in pressed metal. Attached to the parapet is a large, wedge-shaped theatre sign, a later replacement of a similarly positioned original. Behind the sign the central protruding panel of the parapet is visible. Above the parapet, at the east end facade, is a shaft, with two windows which are now blocked up.

Suspended from the middle of the facade is the Morosco's marquee, which creates a covered, transitional space from the street to the theatre lobby. It is one of the most elegant and elaborate marquees in the theatre district. Stretching the entire length of the property lot, the marquee consists of a glass and metal skirt hanging from an unbroken pressed metal course of stylized palmettes and acanthus leaves. The skirt is comprised of eleven large glass panels, each curved at the bottom, which are supported by iron rods. The acanthus course curves upward directly above the downward curves of the glass panels. This marquee was in place by the early 1920's, replacing an earlier one which only extended the width of the central bays, covering the sidewalk from the theatre entrance to the curb. The marquee of the Morosco closely resembles in style and ornament -- as well as manufacture -- the marquee which was added to the Helen Hayes Theatre on West 46th Street in 1922. The Morosco marquee blends comfortably with the theatre's slightly older facade."

(Samuel D. Gruber, Consultant, Laurie Beckelman, Executive Director, New York Landmarks Conservancy)

C. Description of Interior

1. Floor plans

(please refer to drawings attached hereto)

2. Description of auditorium

"A small, shallow foyer with a ticket booth serves as an anteroom to the theatre. The foyer opens directly into the fan shaped hall, where a wooden screen extends across the width of the rear of the hall. At the extreme corners of the space between foyer and screen two staircases ascend to the balcony. Four passages exist through the screen corresponding to the aisles of the theater. These aisles slope down toward the orchestra pit which is situated in a narrow depression in front of the proscenium. Seats are arranged, as they were originally, in three banks, divided by two aisles. There are currently twenty rows of seats in the orchestra. A balcony, nine rows deep, extends the width of the theatre at the rear of the orchestra. It too, is divided into three sections, corresponding to the divisions in the orchestra. Three boxes descend, step-like, on each side of the theatre with the boxes closest to the stage being scarcely higher than the rear of the orchestra. The rake of the theatre and the sightlines from all seats are such that the balcony and boxes seem almost a part of the orchestra itself, and every seat allows a special intimacy with the action on the stage.

The visual centerpiece of the interior, where theatre design and delicate decoration are perfectly united, is the great proscenium arch, which curves gently over the stage. The arch is decorated with a patterned frieze in the center of which is a large panel decorated in the same shallow plasterwork as the panels of the side friezes. The panel comprises five dancing figures, one male and four female, flanked by pairs of female musicians playing flute, horn, lyre and cymbals. Beneath the proscenium arch hangs sumptuous house curtain framed with heavily draped swags.

The stairs to the balcony are notable for their delicate painted metal balustrades that consist of balusters with comic masks with caps of Ionic volutes. The original metal decoration on the balcony seats, similar to the Adamesque designs that occur in plaster throughout the hall, still exists. Two slender piers rise in the back corners of the balcony to support the ceiling. Behind these, tucked in the extreme far corners of the theatre, are two curved quarter circle seating boxes jutting out over the last few rows of balcony seats. The boxes are reached by narrow metal stairs from beneath.

Protruding from the back wall at the center of the balcony is a small rectangular booth that was part of the original structure. The plaster moulding which decorates the balcony continues, unbroken,

on all three exposed sides of the booth. An addition of metal and sheetrock was recently made to this booth in order to enhance the lighting for a particular production, but the original fabric remains intact."

(S.D. Gruber and L. Beckelman, New York Landmarks Conservancy)

3. Flooring (please refer to drawings attached hereto)

Foyer: marble mosaic floor and border
Auditorium: cement floor, washed surface, carpet strips
Orchestra Pit: wood floor
Stage: wood floor
Property Room: cement floor
Balcony: cement floor, carpet strips
Boxes: cement floors and steps, carpet strips
Fly Gallery, corridors, dressing rooms etc., : cement floors

4. Wall and ceiling finish

Walls: white plastered finish
Ceiling and soffits: furred and plastered hard white finish
Partition of boxes: cement with wood cap or plywood cap.

5. Architectural detailing and other decorative features

"The balcony and boxes are united by a continuous frieze of delicate low-relief plaster decoration that runs across the exposed face. Floral designs consisting of swags supported by small female heads over an alternating pattern of medallions and paired palmettes interrupted by rectangular panels one within the other impressed with a floral design. The decorative scheme recalls the style of Robert Adam.

Behind each set of boxes, two needed plaster Corinthian columns rise to support a curved entablature with a festooned frieze. In each frieze, the central box is a small decorative panel depicting two draped figures flanking an urn from which extends a vine motif. The reliefs are extremely low. The raised elements are designed to be seen, like Wedgewood, in high contrast to the background field.

Facing each pair of columns on the wall are engaged pilasters. The intercolumniation serve as entrances to the boxes. These voids are hung with curtains. The decoration extends to the ceiling which is supported by the pilasters. Two broad, extremely low arches stretch from pilaster to pilaster across the room. The intrados of these arches are decorated with recessed panels and roundels. The treatment of the ceiling is simple. It is divided into two sections, one larger over the orchestra, and one smaller over the balcony. These are both framed with a series of long narrow rectangles

alternating with square inscribed patterns. Over the orchestra, they serve as setting for decorative ventilator grills. Fan designs embellish the corners of each ceiling section. Four crystal chandeliers hang from the ceiling, two over the orchestra and two over the balcony. From the pilasters behind the boxes extend four crystal sconces. Similarly, smaller crystal sconces in the same style are still in place on the four piers in the back of the orchestra. Some of the single globe lamps, however, which were set in the bottom of the balcony, have recently been vandalized.

(S.D. Gruber and L. Beckelman, New York Landmarks Conservancy)

6. Hardware

The hardware in the Morosco Theater is generally standard for a structure of its age. Much of the hardware has been replaced over the years and is not original.

The only hardware of significance are the lobby door handles. These are solid cast brass push-pulls, 10" long, with a flowered design at the top and bottom of the pull handle and push plate. They were installed approximately 25 years ago, and are identical to the ones installed on the neighboring Helen Hayes and Lunt Fontaine Theaters.

These handles are currently being stored for safekeeping.

7. Mechanical Equipment

The building is heated using steam of the Con Edison system. When first constructed, the Theater generated its own steam in coal-fired boilers.

The radiators are mostly the original cast-iron recessed radiators. At one time, the ventilation system used steam heat coils to augment the radiators, but this system was allowed to fall into disuse as the supplementary heat was rarely required.

The heating system is basically functional, but lacking is any automatic temperature control. As the temperature is regulated manually, a building engineer must make continual adjustments to the system.

Ventilation and Air Conditioning-The original building made no provision for ventilation other than open air shaftways. In the twenty's an ice-cooled ventilation system was added, with ducts running above the Theater ceiling to a refrigeration box and fan above. In the late forty's a 60 ton Westinghouse chilled water refrigeration unit was adapted to the system. This was then replaced in 1979 by a 90 ton Carrier Unit which provides adequate cooling for the space.

The most recent system is thermostatically controlled to automatically maintain the temperature desired.

The refrigeration unit, chilled water and condensed water pumps are located in the basement, while the cooling tower is located in the roof of the Theater.

Plumbing-The plumbing system is primarily original. The fixtures are in poor repair due to its heavy use over the years. Hot water is provided by a 50 gallon gas hot water heater.

Fire Protection- The Morosco has both a sprinkler and standpipe system, supplied respectively by 10,000 and 5,000 gallon tanks which are piggy-backed one over the other on the roof. It is believed that both systems are either original or installed soon after the Moroscocos opened.

The building is not equipped with either smoke or heat sensing alarms. A flow meter signals operation of the sprinklers or standpipe to the central fire station for the alarm.

Electrical-The electrical system has been extensively modified over the years. When the Theater first opened, DC current was used for many of the stage lights. Over the years, the AC system was upgraded to take over the function of the DC system, and the DC system is now not used at all.

Much of the house wiring and fixtures are unchanged over the years. Wiring could use upgrading to modern standards. The fixtures are typical for the time when the Morosco was under construction and are not specially significant.

D. Site

General setting and orientation

The site is midblock on the north side of West 45th Street between Broadway and Eighth Avenue. To its East is the Bijou a small 2 story theater building also designed by Herbert J. Krapp. To its West is the Picadilly a 25 story tall medium priced tourist hotel with approximately 520 rooms.

The hotel is the tallest structure on the block which is a typical block for the West Midtown area with its mixture of retail shops, restaurants, movie houses, theaters, small townhouses and eventual vaca lots or parking lots and garages. The noteworthy buildings on this block other than the Picadilly and the Morosco is the Music Box on West 45th Street and the Helen Hayes Theatre, the 46th Street Theater and the Imperial on West 46th Street.

Huge billboards on the Broadway face of the block and theatre marquees and other commercial advertising signs on the side streets create the mix of visual experiences typical for the Times Square area.

The south side of West 45th Street is occupied by the 52 story Minskoff Building which includes a 1,621 seat new theater retail shops, a movie house and a restaurant on Shubert Alley. To the west of this building and opposite the Morosco is Shubert Alley, a private pedestrian space which connects West 44th and West 45 Streets, and four Broadway Theaters which are: the Booth, the Plymouth, the Royale and the Golden. (All designed by H. J. Krapp with the exception of the Booth.)

At the Eighth Avenue corner, occupying the entire Eighth Avenue front is the 30 story tall Milford Plaza hotel which caters to the medium priced tourist market. This building was vacant for several years and just recently resumed operation.

The entire block is located within N.Y. City's foremost entertainment district which is composed of variety of interconnected and mutually supportive and depended industries. Theaters are as prevalent as hotels, movie houses and office buildings. Retail shops and restaurants provide support services for the major industries and approximately 12 subway lines and a major bus terminal connect the area with the rest of the City and the region. Surrounded by the Garment Center in the South, Midtown's densely developed CBD* to the east, Clinton, a residential community to the west and high density development to the north make this area between 40th and 54th, Avenue of the Americas and Eighth Avenue N.Y. City's tourist and entertainment center which has a gaudy visual character and a concentrated mix of uses.

*CBD = central business district

PART III. SOURCES OF INFORMATION

A. Original Architectural Drawings:

1916 drawings by Herbert J. Krapp; copies attached hereto source can be found at Shubert Archives, Lyceum Theater, New York City.

B. Early Views: N.A.

C. Interviews: N.A.

D. Bibliography:

1. Primary and unpublished sources:

i) Permits and Structural Information:

H.J. Krapp's drawings and file #BL 1017L20 with the New York City Department of Buildings.

ii) Hardware and Mechanical Equipment:

John McArdle, building engineer for Morosco Theater
Robert Schulz, project engineer with Tishman Construction Co.,
666 Fifth Avenue, New York City

iii) Title Search:

Lawyers Title Insurance Company
41 East 42nd Street, New York City

iv) Architectural Description:

Samuel D. Gruber, Consultant
Laurie Beckelman, Executive Director
New York Landmarks Conservancy in:
U.S. Department of the Interior
National Register of Historic Places Inventory--
Nomination Form, Nov. 2, 1981.

2. Secondary and published sources:

Historical Information:

Amy Friedlander, Ph.D. c/o Soil Systems, Inc.
Earth Systems Division: Historic Analysis of Site for Proposed
Times Square Hotel, New York, New York
for the City of New York, July 1981

E. Likely Sources Not Yet Investigated: N.A.

F. Supplemental Material: N.A.

Prepared by: Bernd Zimmermann, Principal Planner
Manhattan Office
Department of City Planning
New York, N.Y. 10007
Dec. 4, 1981

Part IV PROJECT INFORMATION

Federal Agency Involved: U.S. Department of Housing and Urban Development

Agency Program: Urban Development Action Grant

Name of Project: Times Square Hotel
New York City

This documentation has been prepared pursuant to the Memorandum of Agreement regarding the Morosco Theatre entered into on November 20, 1981 by the Advisory Council on Historic Preservation, the New York State Historic Preservation Officer and the City of New York and ratified on November 21, 1981 by the Chairman of the Advisory Council.

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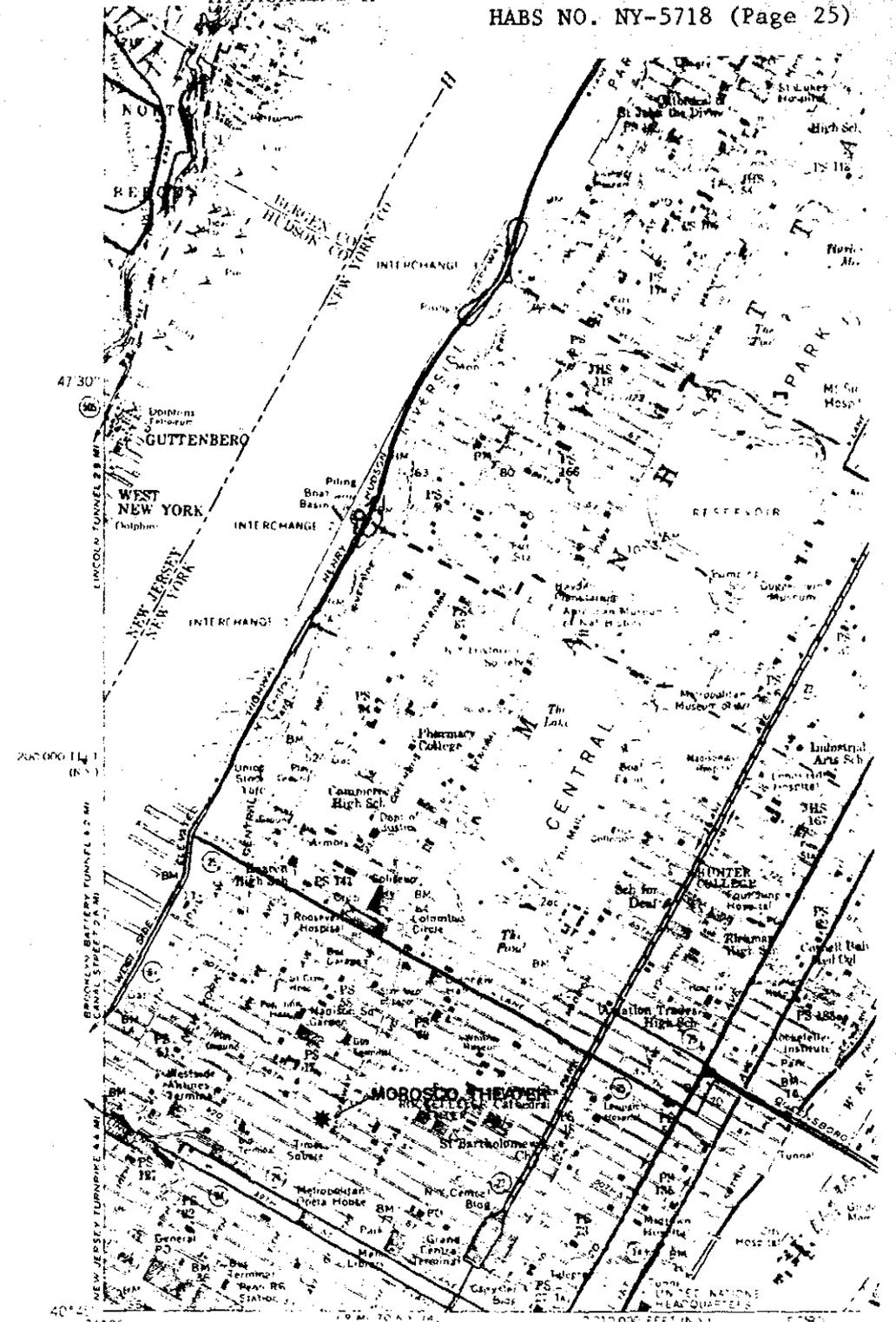
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650 Graphics, Inc.
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New York, New York 10007



Mapped, edited, and published by the Geological Survey

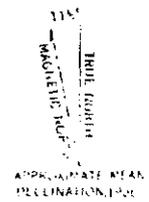
Control by USC&GS, New Jersey Geologic Survey, and City of New York Board of Estimate and Apportionment

Culture and drainage in part compiled from aerial photographs taken 1954, and from USC&GS charts T-4307, T-5089, T-5264, T-5278, T-5446, T-5449, T-5451, T-5452, T-5453, T-5456, and T-5776. Topography by photogrammetric methods and planimetric surveys. Field check 1956.

Hydrography compiled from USC&GS charts 226, 274, 745, 746, and 747 (1956).

Photomicro projection. Zone North American datum. 10,000-foot grid based on New York coordinate system, Long Island zone, and New Jersey coordinate system. 1000-meter Universal Transverse Mercator grid zone 18, shown in blue.

Red tint indicates areas in which only landmark buildings are shown.



<p>Morosco is located on: 3500' from 74°00' and 3200' from 40°45'</p>

ATTACHMENT B

DEED CHAIN

1917 To Date (12/1/81)

- 1) From Henry Astor
To
John, Jacob and William Astor and
Charles F. Southmayo, as Trustees
Dated
Recorded 2/15/1869
Liber 1074 Cp 559 Sec. 4
- 2) From Charles F. Brown, Referee
To
Wall And Nassau Streets Corporation
Dated 4/12/1920
Recorded 4/19/1920
Liber 3149 Cp 296
- 3) From Wall And Nassau Streets
Corporation
To
City Investing Company
Dated 9/14/1920
Recorded 4/19/1922
Liber 3276 Cp 24
- 4) From City Investing Company
To
CI Holding Corporation
Dated 3/29/1923
Recorded 4/6/1923
Liber 3342 Cp 3
- 5) From CI Holding Corporation
To
City Investing Company
Dated 4/19/1924
Recorded 4/24/1924
Liber 3408 Cp 251
- 6) From City Investing Company
To
Astor - Bijou - Morosco
Theatres Realty Corp.
Dated 4/29/1927
Recorded 4/29/1927
Liber 3603 Cp 66
- 7) From Gustav Hartman, Referee
To
City Investing Company
Dated 4/28/1936
Recorded 4/29/1936
Liber 3928 Cp 189
- 8) From City Investing Company
To
Astor Theatre Corporation
Dated 6/1/1944
Recorded 6/9/1944
Liber 4290 Cp 306
- 9) From Astor Theatre Corporation
To
Thirty Broad Street Corporation
Dated 11/21/1945
Recorded 11/21/1945
Liber 4391 Cp 319
- 10) From Thirty Broad Street Corporation
To
Astor Theatre Corporation
Dated 11/27/1946
Recorded 12/5/1946
Liber 4480 Cp 397
- 11) From Astor Theatre Corporation
To
Thirty Broad Street Corporation
Dated 4/8/1948
Recorded 4/9/1948
Liber 4564 Cp 254

- 12) From Thirty Broad Street Corporation
To
Astor Theatre Corporation
Dated 4/24/1948
Recorded 4/29/1948
Liber 4567 Cp 268
- 13) From Astor Theatre Corporation
To
Thirty Broad Street Corporation
Dated 11/9/1950
Recorded 11/9/1950
Liber 4699 Cp 572
- 14) From Thirty Broad Street Corporation
To
Astor Theatre Corporation
Dated 11/10/1950
Recorded 11/10/1950
Liber 4700 Cp 37
- 15) From Astor Theatre Corporation
To
Bankers Trust Company, as
Trustee of Pension Funds
Dated 7/31/1968
Recorded 8/1/1968
Record Liber 334 P 75
- 16) From Astor Theatre Corporation
To
Bankers Trust Company, as
Trustee of various Pension funds
Dated 1/24/1979
Recorded 6/6/1979
Reel 483 P 1056
- 17) From Bankers Trust Company,
as Trustee of various Pension Funds
To
John C. Portman, Jr.
Dated 1/8/1981
Recorded 1/8/1981
Reel 550 P 341

ATTACHMENT C

Canary Cottage, based on the book by Oliver Morosco and Elmer Harris, opened February 5, 1917 and ran for 112 performances. Earl Carroll wrote the lyrics and the music. Morosco also produced the play (Best Plays 1909-1919:594).

Lombardi, Ltd., written by Frederic and Fanny Hatton, opened September 24, 1917 and ran for 296 performances. Leo Carrillo, Warner Baxter, Grace Valentine, and Janet DuBar starred in this production, which was directed by Clifford and produced by Oliver Morosco (Bronner 1980:278).

The Walk-Offs, written by Frederic and Fanny Hatton and produced by Oliver Morosco, opened September 17, 1918 and ran for 31 performances (Information supplied by Playbill).

Remnant, written by Dario Nicodemi and Michael Morton, opened November 19, 1918 and ran for 63 performances (Ibid.).

Cappy Ricks was written by Edward E. Rose based on the stories of Peter B. Kyne. Rose also directed the performance which opened at the Morosco on November 13, 1919 and ran for 128 performances. Williams Courtenay, Thomas A. Wise, and Marion Coakley starred in this Oliver Morosco production. Three screen versions have been made; one in 1935 and two in 1937 (Bronner 1980:79).

Pretty Soft opened May 15, 1919 and ran for 28 performances. Paul M. Potter translated it from the French of Anthony Mars and Leon Xanrof (Best Plays 1901-1919:657).

Eugene O'Neill's Beyond the Horizon first opened on February 2, 1920 in a special matinee performance at the Morosco Theatre. John D. Williams produced this play because of the urging of actor Richard Bennett (Best Plays 1919-1920:30-64). Bennett starred in the production along with Helen McKellar, Edward Arnold, Robert Keith, Aline MacMahon, and Thomas Chalmers. Homer Saint Gaudens directed the production. O'Neill won his first Pulitzer Prize for Beyond the Horizon. When the play began a regular run some of the cast members were changed (Bronner 1980:51). The play moved to the Criterion Theatre (February 23, 1920) and again to the Little Theatre (March 9, 1920) (Best Plays 1919-1920:30-64). It ran for 111 performances (Bronner 1980:50).

Thompson Buchanan's Civilian Clothes opened September 12, 1919 at the Morosco and was produced by Oliver Morosco. Frank Underwood directed this play which ran for 150 performances. It starred Olive Tell and Thurston Hall (Ibid.:93).

Sacred and Profane Love opened February 23, 1920. It was written by Arnold Bennett and produced by Charles Frohman (Best Plays 1919-1920:429). It ran for 88 performances (Ibid.:337).

The Bat, the most popular of the pre-World War II mystery plays, opened August 23, 1920 and ran for 878 performances. It was written by Mary Roberts Rinehart and Avery Hopwood based on Rinehart's novel. It starred Effie Ellsler, May Vokes, and Edward Ellis. Wagenhals and Kemper produced it and Colin Kemper directed it. It was revived January 20, 1953 at the National Theatre where it ran for 23 performances. Two screen versions have been filmed; one in 1931 and the second in 1959 (Bronner 1980:43-44).

Avery Hopwood's Whv Men Leave Home opened September 12, 1922 and ran for 138 performances. It was produced by Wagenhals and Kemper and directed by Collin Kemper (Ibid.:520).

Mike Angelo, written by Edward Locke and produced by Oliver Morosco opened November 8, 1923 (Best Plays 1922-1923:516). It ran for 48 performances (Ibid.:584).

Hail and Farewell, written by William Hurlbut opened February 19, 1923 (Ibid.:533) and ran for 40 performances (Ibid.:584).

The Wasp written by Thomas J. Fallon, opened March 27, 1923 (Ibid.:549) and ran for 95 performances (Ibid.:583).

Pride, written by Thompson Buchanan and produced by Oliver Morosco, opened May 2, 1923 (Ibid.:564). It ran for 13 performances (Ibid.:585).

Not So Fast opened May 22, 1923. It was written by Conrad Westervelt and produced by John Henry Mears (Ibid.:579). It ran for 31 performances (Ibid.:585).

Red Light Annie, written by Norman Houston and Sam Forrest, opened August 21, 1923 and ran for 89 performances. Mary Ryan, Frank M. Thomas, and Edward Ellis starred in the production which was directed by Forrest and was produced by A. H. Woods in association with Sam H. Harris (Bronner 1980:393).

Scaramouche opened October 24, 1923 and was written by Rafael Sabatini and produced by Charles L. Wagner (Best Plays 1923-1924:342). It ran for 40 performances (Ibid.:446).

The Other Rose was produced and directed by David Belasco. It opened December 20, 1923 and ran for 84 performances. It starred Henry Hull, Effie Shannon, Fay Bainter, and Carlotta Monterey. George Middleton adapted this play from that of Edouard Bourdet (Bronner 1980:356).

No Other Girl, a musical with Helen Ford and Eddie Buzzell, opened August 13, 1924 and ran for 56 performances. It was written by Kalmer and Ruby (Playbill).

That Awful Mrs. Eaton, a biographical drama written by Stephen Vincent Benet and John Farrar, which deals with Peggy Eaton during Andrew Jackson's administration, opened September 29, 1924 and ran for 16 performances. Katherine Alexander and Frank McGlynn starred in this production which was produced and directed by Williams A. Brady (Bronner 1980:465).

The Firebrand, a comedy written by Edwin Justus Meyer, opened October 15, 1924 and ran for 287 performances. Joseph Schildkraut, Nana Bryant, Frank Morgan, Florence Mason, Edward G. Robinson, Allyn Joslyn, and Hortense Alden composed the cast. It was produced by Schwab, Liveright and Mandel. A musical version was done in 1945 and a screen version was done in 1934 (Ibid.:157).

The Enchanted April opened August 24, 1925 and ran for 32 performances. Adapted by Kane Campbell from the novel by "Elizabeth", it was produced by Rosalie Stewart and directed by John Hayden. Helen Gahagan, Alison Skipworth, Elizabeth Risdon, and Merle Maddern starred in this production. A screen version was made by RKO in 1935 (Ibid.:143).

Bridge of Distances opened September 28, 1925 and ran for 16 performances (Playbill).

Craig's Wife, a Pulitzer Prize play that was written and directed by George Kelly, opened October 12, 1925 and ran for 360 performances. Rosalie Stewart produced the play, which starred Chrystal Herne, Charles Trowbridge and Josephine Hull (Bronner 1980:108). It also played at the Bronx Opera House (September 13, 1926) and at Werber's Brooklyn Theatre (January 10, 1927). The play was revived at the Playhouse (February 12, 1947) for 69 performances (Ibid.) and again in 1980 at St. Bart's Playhouse (Playbill). A silent screen version was made in 1928 and two movies have been made, one in 1936 and another in 1950 (Ibid.).

The Shelf opened September 27, 1926. The play, written by Dorrance Davis, had an engagement which lasted for 32 performances. William B. Friedlander was the producer and the director for this performance that starred Frances Starr, Arthur Byron, Donald Meek, Lee Patrick, Jessie Ralph and Thelma Ritter in her New York stage debut (Bronner 1980:421).

Just Life, written by John Bowie and starring Clyde Fillmore, Norman Foster, and Vivian Tobin, opened September 14, 1926 at Henry Miller's Theatre and ran for 80 performances (Ibid.:253). It moved to the Morosco Theatre on October 25, 1926 (Playbill). Oscar Eagle directed this production; Jacob Oppenheimer was the producer (Bronner:253).

Up the Line, which opened November 26, 1922, was written by Henry Fisk Carlton, produced by Richard Herndon, and directed by Alan Dinehart. Florence Johns and Louis Calhern starred in this production that has been described as "miserable." It played for 24 performances (Ibid.:500).

Howdy King, written by Mark Swan, opened December 13, 1926 and ran for 48 performances. Minor Watson starred in this production that was directed by Clifford Brooke. The producer was Anne Nichols (Playbill).

Honor Be Damned opened January 26, 1927 and ran for 45 performances (Ibid.).

There is no record for The Desperate Pilot, which played at the Morosoco (Ibid.).

Lally opened February 8, 1927 at the Greenwich Village Theatre and moved to the Morosco on March 28, 1927. It played for 60 performances (Ibid.).

Hearts Are Trumps, a revival of the play which first opened at the Garden Theatre (February 21,, 1900) and played for 93 performances, opened April 7, 1927 at the Morosco. It ran for 20 performances (Ibid.).

Triple Crossed opened May 5, 1927 and ran for 52 performances (Ibid.).

Such is Life opened August 31, 1927 and ran for 22 performances (Ibid.).

The Letter, written by Somerset Maugham, opened September 26, 1927. Katherine Cornell starred in this production, which was directed by Guthrie McClintic. It ran for 105 performances and also was produced at the Brooklyn Majestic Theatre (February 6, 1928) (Ibid.).

Restless Women opened December 26, 1927 for an engagement, which lasted for 24 performances (Ibid.).

The Silver Box was revived at the Morosco where it opened January 17, 1928. Its run lasted for 23 performances. Its first production had opened at the Empire Theatre on March 18, 1907. It ran for 20 performances (Ibid.).

The Silent House, a mystery melodrama, opened February 7, 1928 and ran for 277 performances. The Ambassador Theatre revived it (November 8, 1932) and it played for 15 performances (Ibid.).

Say When, a musical which contained a number written by Mayor Jimmy Walker of New York City, opened June 26, 1928 and ran for 15 performances (Ibid.).

Gang War, written by Williams Mack who also served as the producer and as the director, opened August 20, 1928 and ran for 77 performances. A screen version was made in 1928 by the Film Booking Office (Ibid.).

Little Accident, a comedy which was written by Floyd Dell and Thomas Mitchell, opened October 9, 1928 and played for 304 performances. Crosby Gaige produced it and it was directed by Graham and Hurley. It starred Thomas Mitchell and Katherine Alexander. Three screen versions have been made, one in 1930, another in 1939, and the third in 1944 (Bronner 1980:274).

Serena Blandish, written by S. N. Behrman based on the novel by Enid Bagnold, opened January 23, 1929. It starred Ruth Gordon, Constance Collier, Henry Daniell, Hugh Sinclair, A. E. Matthews, Clarence Derwent, and Julia Hoyt. Jed Harris produced the play. Scenes were designed by Robert Edmond Jones. The New York Times described it as "an insecure play, thin at times to the point of transparency yet it engenders moments of the rarest beauty" (as quoted in Bronner 1980:416). It ran for 94 performances (Bronner 1980:416).

Bird in Hand, written by John Drinkwater and produced by Lee Shubert, opened April 4, 1929 at the Booth Theatre (Best Plays 1928-1929:489-490) and moved to the Morosco on April 22, 1929. It again moved (November 10, 1930) to the Forty-ninth Street Theatre (Playbill). It ran for a total of 564 performances (Ibid.). It was revived at the Morosco (October 19, 1942) for an engagement which lasted for eight performances (Ibid.).

Scarlet Pages, written by Samuel Shipman and John B. Hymer and produced by A. H. Woods, opened September 9, 1929 and ran for 78 performances. Elsie Ferguson and Claire Luce starred in this production which was directed by Ira Hards. Warner Brothers filmed a screen version in 1930 (Bronner 1980:410).

Cross Roads, which opened November 11, 1929, was written by Martin Falvin who went from successful businessman to successful dramatist at the age of forty. Three of his plays opened on Broadway in 1929 within a space of six weeks. Cross Roads was one of these. The cast consisted of Sylvia Sidney, Eric Dressler, Franchot Tone, Irene Purcell, Peggy Shannon, Mary Morris, Dennie Moore, and Oscar Polk. Lewis E. Gensler produced this play which was directed by Guthrie McClintic. It ran for 28 performances. A screen version was done in 1929 (Ibid.:110).

Young Sinners, a Shubert production, opened November 28, 1929 and ran for 229 performances. Written by Elmer Harris, the play starred Raymond Guion (Gene Raymond) and Dorothy Appleby. It was directed by Stanley Logan. Bronner describes it as a "cheap 20's sex comedy" (Ibid.:537). It was revived at the New Yorker Theatre in 1931 for an engagement which lasted for 16 performances and again at the Ambassador Theatre in 1933 where it ran for 68 performances. A screen version was filmed in 1931 (Ibid.).

Ladies All, An American version written by Elmer Harris of the comedy by Prince Antoine Bibesco, opened July 28, 1930 and ran for 163 performances. It starred Violet Hamming, Walter Woolf and Preston Foster (Playbill).

This One Man, which opened October 21, 1930, was written by Sidney Buchman, produced by Arthur Lubin and Richard W. Krakeur, and directed by Leo Bulgakov. Paul Guilfoyle and Paul Muni starred. The New York Times described Muni's performance as ". . . overpowering and magnificent" (as quoted in Bronner 1980:472). It ran for 39 performances (Ibid.:472).

Oh Promise Me, a Sam H. Harris production, opened November 24, 1930 starring Lee Tracy, Donald Meek and Mary Philips. It was produced and staged by Howard Lindsay and Bertrand Robinson. Its engagement lasted for 135 performances. Universal Studios made a screen version in 1933 (Bronner 1980:346-347).

Hobo, written and directed by Frank Merlin, opened February 11, 1931 and ran for five performances. It starred Paul Kelly and was produced by James Elliott (Ibid.:216).

The Silent Witness, a revival of a British mystery play, opened March 23, 1931 and ran for 80 performances. It starred Lionel Atwill and Anthony Kemble Cooper. The original production opened at the Longacre Theatre (August 10, 1916) and ran for 52 performances (Playbill).

Cloudy With Showers, written by Floyd Dell and Thomas Mitchell who also directed and starred in the production, opened September 1, 1931 and ran for 63 performances. It was produced by Patterson McNutt (Bronner 1980:97).

Cynara first played at the Brooklyn Majestic Theatre on October 26, 1931 and moved to the Morosco on November 2, 1931. It moved to the Shubert Theatre on March 14, 1932. Its engagement lasted for 210 performances (Playbill).

The Warrior's Husband, written by Julian Thompson, produced by Harry Moses, and directed by Burk Symon, opened March 11, 1932 and ran for 83 performances. It starred Katherine Hepburn, Romney Brent, Colin Keith-Johnston, Irby

Marshall, Bertha Belmore, Porter Hall, and Don Beddoe (Bronner 1980:510). The Warrior's Husband was Hepburn's first major role on Broadway but was not her Broadway debut. Bronner quotes the World-Telegram as saying "Miss Hepburn comes into her own as Antiope the Royal Amazon. . . . It's been many a night since so glowing a performance has brightened the Broadway scene" (Ibid.). Rogers and Hart made a musical of the play in 1942; a screen version was made in 1933 (Ibid.).

The Boy Friend opened June 7, 1932 and played for 15 performances. It starred Brian Donlevy. It was written by John Montague and was produced by George Miller and Carl Hunt who also directed the play (Ibid.:62).

That's Gratitude, written and directed by Frank Craven and also starring the author, opened at the John Golden Theatre September 11, 1930. Also in the cast were George Barbier and Ross Alexander. John Golden was the producer (Ibid.:466). The play moved to the Morosco June 27, 1932. It ran for 197 performances (Playbill). It was revived at the Waldorf June 16, 1932 where it ran for 204 performances. Columbia made a screen version in 1934 (Bronner 1980:466).

The Web, written by Frederick Herenden, produced by Abramson and Smith, and directed by Frank McCormack, opened June 27, 1932 and played for 24 performances. William Ingersoll starred (Ibid.:513).

Lilly Turner, which opened September 19, 1932 and ran for 24 performances, was written, produced and directed by Philip Dunning and George Abbott. This "drab and sordid yarn" starred Dorothy Hall, John Litel, James Bell, Robert Barrat, Granville Bates, Joseph Crehan, and Percy Kilbride. Warner Brothers made a screen version in 1933 (Ibid.:272).

Black Sheep, written, produced, and directed by Elmer Rice, opened October 13, 1932 and ran for four performances. It starred Donald McDonald, Ann Shoemaker, and Jean Adair (Ibid.:56).

Camille opened November 1, 1932 and ran for 15 performances (Playbill).

Autumn Crocus, a British comedy written by Dodie Smith, opened November 19, 1932 and ran for 212 performances. It starred Frances Lederer and Patricia Collinge (Ibid.).

The Comic Artist, written by Susan Glaspell and Norman Matson, opened April 19, 1933 and ran for 21 performances. Arthur Beckhard directed the play, which starred Blanche Yurka, Lora Baster, Robert Allen, Richard Hale, and Lea Penman (Bronner 1980:101). Playbill described this production as a flop.

Best Sellers opened May 3, 1933 and ran for 53 performances (Playbill).

The Blue Widow opened August 30, 1933 and ran for 30 performances (Ibid.).

Champagne, Sec opened October 14, 1933 and moved to the Shubert Theatre (October 30, 1933) and then to the Forty-Fourth Street Theatre (November 27, 1933). It played for 113 performances (Ibid.).

It Pays to Sin opened November 3, 1933 and ran for three performances (Ibid.).

The Dark Tower, written and directed by George S. Kaufman and Alexander Woolcott, opened November 25, 1933 and ran for 57 performances. Dorothy Parker in Vanity Fair said that the play was "as skilled and entertaining an exhibit as you will find in the town. And I wish to God that were higher praise" (as quoted in Bronner 1980:117). Sam H. Harris produced The Dark Tower, which starred Basil Sydney, Margalo Gillmore, William Harrigan, Margaret Hamilton, Leona Maricle, Margaret Dale, Ernest Milton, Porter Hall. Jo Mielziner designed the set. A screen version was done in 1934 (Bronner 1980:117).

By Your Leave, written by Gladys Hurlbut and Emma Wells and starring Howard Lindsay, Dorothy Gish, Josephine Hull, Ester Dale, Kenneth MacKenna, and Ernest Glendinning, opened January 24, 1934 and ran for 37 performances. The play was produced by Richard Aldrich and Alfred de Liagre, Jr. who also directed it. Jo Mielziner designed the set. A movie was made of the play in 1934 (Ibid.:74).

No More Ladies, a Lee Shubert production which was written by A. E. Thomas, opened January 23, 1934 at the Booth Theatre (Playbill). Bronner states that the play was a "bright romantic comedy; deftly acted, especially by Melvyn Douglas . . . and Lucy Watson. . ." (Bronner 1980:339). The play moved to the Morosco on February 12, 1934. Harry Wagstaff Gribble directed the play which ran for 178 performances. A screen version was done in 1935 (Ibid.).

A Ship Comes In, written by psychiatrist Joseph Anthony and produced by Richard Herndon in association with J. C. Mayer, opened September 19, 1934 and ran for 37 performances. It starred Jacob Ben-Ami and was directed by Augustin Duncan (Ibid.:421).

Living Dangerously, a comedy starring Dorothy Gish, Josephine Hull, Howard Lindsay, and Ester Dale, ran for nine performances following its opening on November 12, 1935 (Playbill).

The Distant Shore, based on an incident that occurred in London, was written by Donald Blackwell and Theodore St. John and opened February 21, 1935. It starred Roland Young, Jeanne Casselle, Sylvia Field, and Harry Green. Dwight Deere Wiman produced the play and Robert Ross directed it. It played for 12 performances (Bronner 1980:132).

Something Gay, written by Adelaide Heilbron and produced by the Shubert Brothers, opened April 29, 1935 and ran for 72 performances. It starred Tallulah Bankhead, Walter Pigeon and Hugh Sinclair and was directed by Thomas Mitchell. The play contained the Rogers and Hart song, "You are So Lovely and I'm So Lovely." Sets were designed by Donald Oenslager (Ibid.:434).

Crime Marches On opened October 23, 1935 and ran for 46 performances. It starred Elisha Cook, Jr. and Mary Rogers and was directed by Edward Clark Lilley. Bushar and Tuerk produced this play that was written by Bertrand Robinson and Maxwell Hawkins (Ibid.:109).

Blind Alley, a "superb melodrama" written by James Warwick, produced by James R. Ullman, and directed by Worthington Miner, opened first at the Booth Theatre on October 7, 1935 (Playbill). It starred Roy Hargrave and George Coulouris and was described as ". . . a faultlessly crafted exercise in suspense" (Bronner 1980:57). The play moved to the Ritz Theatre on November 1, 1935 and on to the Shubert on November 18, 1935. It then moved to the Morosco on December 12, 1935. The play ran for 118 performances. The play (Playbill) was revived at the Windsor Theatre on October 15, 1940 where it ran for 63 performances. Two screen versions were done, one in 1939 and the second in 1948 (Bronner:57).

Ghosts, a drama by Henrik Ibsen, opened first at the Empire Theatre (December 12, 1935) and moved to the Morosco on January 6, 1936. Its engagement lasted for 44 performances. This version starred Alla Nazimova and Ona Munson. The play has also been produced in the following theatres: the Comedy Theatre (March 22, 1926), the Mansfield Theatre (January 10, 1927), the John Golden Theatre (May 11, 1936), and the Cort Theatre (February 16, 1948) (Playbill).

Call It a Day, directed by Tyrone Guthrie, opened January 28, 1936 and ran for 195 performances. This Theatre Guild production of Dodie Smith's comedy starred Gladys Cooper, Glenn Anders and Claudia Morgan. Warner Brothers made it into a successful movie (Playbill).

Reflected Glory, written and directed by George Kelly and produced by Lee Shubert in association with Curran and Gaites, opened September 21, 1936 starring Tallulah Bankhead. Bronner states that it was an "undistinguished comedy-drama . . ." that was "bolstered by Miss Bankhead's box-office appeal" (Bronner 1980:393). The cast also consisted of Philip Reed, Ann Andrews, Alden Chase, and Clay Clement. Its engagement lasted for 127 performances (Ibid.).

Fulton of Oak Falls, a comedy which temporarily reunited the producing team of George M. Cohan and Sam H. Harris, opened February 10, 1937 and ran for 37 performances. Cohan wrote the play based on a story by Parker Fennelly. Cohan also headed the cast which included Jessamine Newcombe, Doro Merande, Rita Johnson, and Harold Vermylya. Sam Forrest directed it (Ibid.:169).

Penny Wise, written by Jean Ferguson Black, produced by Juliana Morgan, and directed by Arthur Sircom, opened April 19, 1937 and played for 64 performances. Kenneth MacKenna, Linda Watkins, and Irene Purcell starred (Ibid.:367).

George and Margaret opened September 22, 1937 and ran for 85 performances (Playbill).

A Doll's House opened December 27, 1937 and ran for 142 performances. This revival was a new acting version by Thornton Wilder of Ibsen's play. Jed Harris served as producer and as director. The production starred Ruth Gordon, Paul Lukas, Dennis King, and Sam Jaffe. According to Playbill, this production was praised. It moved to the Broadhurst Theatre on January 24, 1938.

Bachelor Born, a British comedy by Ian Hay and Jan Sterling, opened January 25, 1938 at the Morosco Theatre. It moved to the Playhouse Theatre (February 14, 1938) and again to the Lyceum Theatre on March 7, 1938. It moved a third

time to the Mansfield Theatre (October 24, 1938) and it returned to the Morosco on February 21, 1938. It ran for 400 performances (Ibid.). Playbill's records differ from Best Plays, which lists 171 performances. It was produced by Nelson Shubert in association with Ruth Silwyer (Best Plays 1937-38:418-419).

Our Town, Thornton Wilder's notable play, first opened at Henry Miller's Theatre February 4, 1938 (Bronner 1980:357) and later moved to the Morosco on June 20, 1938 (Playbill). Wilder's play is noted for its novelty of form; in it he abandons most of the conventions of the theatre. The play almost never reached Broadway; the Boston tryout was a failure both critically and financially, and the producer/director had to be persuaded to take the play to New York. The play opened to favorable reviews and also won a Pulitzer Prize. The cast consisted of Frank Craven, John Craven, Jay Fassett, Evelyn Varden, Thomas W. Ross, Helen Carew, Doro Merande, Philip Coolidge, Marilyn Erskine, Billy Redfield, Thomas Coley, Alfred Ryder, Jean Platt, Charles Walters, and Martha Scott in her New York stage debut. The play ran for 336 performances. It has been revived three times: at the City Center Theatre in 1924 (24 performances), at the Circle in the Square Theatre in 1959 (385 performances), and at the ANTA Theatre in 1969 (36 performances). United Artists made the screen version in 1940 (Bronner 1980:357).

Bachelor Born returned to the Morosco for another engagement (Playbill).

Spring Meeting, a British comedy, opened December 8, 1938 and starred Gladys Cooper and A. E. Matthews. Gladys Cooper, Philip Merivale, George Jessel, and Lee Ephraim produced this play which was directed by John Gielgud. It played for 98 performances (Ibid.).

Dear Octopus, which opened first at the Broadhurst, later moved to the Morosco. It ran for 53 performances (Ibid.).

Family Portrait, a play about the effect of Jesus on his family which was written by Lenore Coffee and William Joyce Cowan, opened March 8, 1939 and ran for 111 performances. The cast included Judith Anderson, Evelyn Varden, Philip Coolidge, Tom Ewell, and Margaret Webster in her New York stage debut. Harry Horner designed both the sets and the costumes. Music for the production was composed by Lehman Engel. Cheryl Crawford produced the play in association with Tuttle and Skinner (Bronner 1980:152).

Skylark, written and directed by Samson Raphaelson, opened October 11, 1939 and played for 256 performances. It starred Gertrude Lawrence, Donald Cook, Glenn Anders, Vivian Vance, Robert Burton, and Walter Gilbert. John Golden produced this play (Ibid.:428) that was described as being ". . . an unoriginal and highly mechanical work. . . ." (as quoted from the Herald Tribune in Bronner 1980:428). George S. Kaufman stated that it was "a bad play saved by a bad performance" (Ibid.). A screen version was done in 1941 (Ibid.:428).

Sim Sala Bim Dante, a magic show with Dante the Magician, opened September 9, 1940 and played for an engagement which lasted for 54 performances (Playbill).

Suzanna and the Elders, written by Lawrence Langner and Arzina Marshall, opened October 29, 1940 and ran for 30 performances. It starred Haila Stoddard, Morris Carnovsky, Paul Ballantyne, Philip Coolidge, Lloyd Bridges, Tom Ewell, Howard Freemand, and Theodore Newton. Jack Kirkland produced it and Worthington Miner served as director. Costumes and sets were designed by Stewart Chaney (Bronner 1980:456-457).

Old Acquaintance, written by John Van Druten, produced by Dwight Deere Winan, and directed by Auriol Lee, opened December 23, 1940 and ran for 170 performances. The Herald Tribune described it as "human, likable and almost consistently interesting" while the New York Times described it as "scarcely worth the trouble everyone has taken with it" (as quoted in Bronner 1980:347). Richard Whorf designed the sets for the production. It was made into a film in 1943 (Ibid.:347).

Cuckoos on the Hearth, written by Parker Fennelly, produced by Brock Pemberton, and directed by Antoinette Perry, opened September 16, 1941 and ran for 129 performances. It starred Percy Kilbride, Howard Freeman, Frederic Tozere, Margaret Callahan, George Mathews, Howard St. John, and Henry Levin (Ibid.:111-112).

Noel Coward's Blithe Spirit opened November 5, 1941 starring Clifton Webb and Peggy Wood. Its engagement ran for 650 performances (Playbill).

The Morning Star in which Gregory Peck made his Broadway debut opened September 14, 1942. Gladys Cooper was also in the cast for this play written by Emlyn Williams. Guthrie McClintic produced and directed this production. It played for 24 performances (Ibid.).

Bird in Hand played at the Morosco Theatre. No further information is available (Ibid.).

Great Big Doorstep opened November 26, 1942 and ran for 28 performances. This play, written by Frances Goodrich and Albert Hackett, is based on a novel by E. P. O'Donnell. Louis Calhern and Dorothy Gish starred and Herman Shumlin served as both producer and as director. Howard Bay designed the set (Bronner 1980:194).

The Moon Vine, written by Patricia Coleman, produced by Jack Kirkland, and directed by John Cromwell, opened February 11, 1943 and played for 21 performances. It starred Haila Stoddard, Arthur Franz, Will Geer, Vera Allen, and Philip Bourneuf. Yul Brenner also had a minor role. Costumes and sets were designed by Lucinda Ballard (Ibid.:316).

The Voice of the Turtle, an immediate success, was written and directed by John van Druten. Alfred de Liagre, Jr. produced this play which starred Margaret Sullavan, Elliott Nugent and Audrey Christie. It opened at the Morosco December 8, 1943. Stewart Chaney's setting received considerable praise (Ibid.:507). This is the longest running play in the Morosco's history. Playbill states that it is considered to be the "most perfect romantic comedy of World War II". It moved to the Martin Beck Theatre (October 12, 1947) and then to the Hudson Theatre (November 23, 1947) (Playbill). It ran for 1557 performances. Warner Brothers made a screen version in 1948 (Bronner 1980:507).

The Druid Circle, written and directed by John Van Druten, opened October 22, 1947 and ran for 69 performances. Alfred de Liagre, Jr. produced the play which starred Leo G. Carroll and Ethel Griffies whose performance was considered a "personal triumph" (Ibid.:137).

Strange Bedfellows opened January 14, 1948 and ran for 229 performances. It was written by Florence Ryerson and Colin Clements and starred Joan Tetzl, John Archer, Carl Betton Reid and Hydia Westman. Philip A. Waxman produced it and Benno Schneider directed it. The sets were designed by Ralph Alswang (Ibid.:446). Playbill states that this play was "a sex comedy that the critics disliked, but the public flocked to."

Minnie and Mr. Williams opened October 27, 1948 and ran for five performances (Playbill).

Goodbye, My Fancy, written by Fay Kanin and produced by Michael Kanin in association with Aldrich and Myers, opened November 17, 1948 and ran for 446 performances. Film star Madeline Carroll made her Broadway debut and received very favorable reviews for her performance. Also receiving praise from critics was Shirley Booth. The cast also included Conrad Nagel and Sam Wanamaker, who also served as director. Costumes were designed by Emeline Roche and Donald Oenslager designed the sets (Bronner 1980:191). The play moved to the Martin Beck Theatre (September 26, 1949) and then to the John Golden Theatre (November 21, 1949). It again moved to the Fulton Theatre (February 7, 1949) (Playbill). Warner Brothers produced a screen version in 1951 (Bronner 1980:191).

Death of a Salesman, Arthur Miller's Pulitzer Prize winning drama, opened February 10, 1949 and ran for 742 performances. The play received great critical acclaim and also won the Critics Circle Award and the 1949 Tony Award for Best Play. Kermit Bloomgarden and Walter Fried produced the play and Elia Kazan directed it. Lee J. Cobb, in the leading role, received much praise. The cast also included Mildred Dunnock, Arthur Kennedy, Cameron Mitchell, Howard Smith, Thomas Chalmers, Alan Hewitt, Tom Pedi, and Constance Ford in her New York stage debut. Music for the production was composed by Alex North. Jo Mielziner designed the set (Ibid.:123-124,583).

Relapse, or The Virtue in Danger, a revival starring Cyril Ritchard, opened November 22, 1950 and ran for 30 performances (Playbill).

Second Threshold, Philip Barry's unfinished play, was revised by Robert E. Sherwood and opened January 2, 1951 and had a "moderate run" of 126 performances. The play, produced and directed by Alfred de Liagre, Jr., received mixed reviews. Clive Brooks made his New York stage debut in this production as did Betsy von Furstenberg. Margaret Phillips was also in the cast. Donald Oenslager designed the set (Bronner 1980:414).

Gramercy Ghost, a comedy by John Cecil Holm in which Sarah Churchill made her New York stage debut, opened April 26, 1951 and ran for 100 performances. Robert Sterling also made his New York stage debut in this production which also starred Richard Waring, Mabel Paige, Harry Townes, and John Marley. Roger Clark produced it in association with E. M. Frankel. Reginald Denham directed it (Ibid.:192).

Remains to be Seen, written by Howard Lindsay and Russel Crouse, opened October 3, 1951 and ran for 198 performances. Leland Hayward produced the play which was directed by Bretaigne Windust. The play starred Lindsay, Jackie Cooper, Warner Anderson, Karl Lucas, Hugh Rennie, Ossie Davis, Frank Campa-nella, and Janis Paige in her New York stage debut (Ibid.:393).

Mrs. McThing first played at the ANTA Theatre (February 20, 1952) where it was expected to play for two weeks as a limited run engagement. However, it was an unexpected Broadway hit and its run was extended indefinitely (Ibid.: 323-324). It moved to the Morosco Theatre on April 14, 1952 and again moved to the Forty-eight Street Theatre (Playbill). Mary Chase wrote the play and it was produced by American National Theatre and Academy (ANTA) and directed by Joseph Buloff. Lighting was done by Lester Polakov. Helen Hayes and Brandon de Wilde starred in this play in which the following actors made their Broadway debut: Jules Munshin, Irwin Corey, Iggie Wolfington, Fred Gwynne, and Ernest Borgnine. Also in the cast were Enid Markey and Lydia Reed. Lucinda Ballard designed the costumes and Lester Polakov designed the set (Bronner 1980:323-324). Bronner cites this as one of the notable premiers of the twentieth century (Ibid.:542).

The Deep Blue Sea, a British drama by Terence Rattigan, opened November 5, 1952 and ran for 132 performances. Alfred de Liagre and John C. Wilson produced it and Fritz Banbury directed it. Charles Elson did the sets and the lighting. The play starred Margaret Sullivan, Alan Webb, John Merivale, Herbert Berghof, and James Hanley. Playbill states that the play was not as successful in the United States as it had been in London.

My Three Angels, based on a play by Albert Husson, was written by Sam and Bella Spewak and opened at the Morosco on March 11, 1953. It was produced by Saint Subber, Rita Allen and Archie Thompson and was directed by Jose Ferrer. Walter Slezak, Darren McGaven, Jerome Cowan, Henry Daniell, Carmen Mathews, Will Kulova, Robert Carroll, Eric Fleming, Joan Chandler, and Nan McFarland starred in the production. Lucinda Ballard designed the costumes, and Boris Aronson designed the set. A screen version was done in 1955 (Ibid.:327).

The Confidential Clerk, T. S. Eliot's comedy, opened February 11, 1954 and played for 116 performances. It starred Claude Rains, Ina Claire, Joan Greenwood, Aline MacMahon, and Douglas Watson. It was produced by Henry Shereck and the Producers Theatre and was directed by E. Martin Browne. Paul Morrison did the sets, the lighting and the costumes (Playbill).

Dear Charles opened September 15, 1954 and ran for 157 performances. The production was based on a 1944 comedy, Slightly Scandalous, which was written by Frederick Jackson. Tallulah Bankhead's performance was evidently the high-light of the play. Mirror reported that "her [Bankhead's] performance reminds one of a Heifetz or a Horowitz bestowing his genius on a pop trifle" (as quoted in Bronner 1980:122). Aldrich and Myers produced the play in association with Julius Fleischmann. Edmund Baylies directed it. The cast also included Robert Coote, Werner Klemperer, Hugh Reilly, Alice Pearce, Fred Keating, and Norah Howard. Donald Oenslager designed the set (Ibid.:280) and was also responsible for the lighting. Gene Coffin designed the gowns worn by Bankhead (Playbill).

Tonight in Samarkand opened February 16, 1955 and played for 29 performances (Ibid.).

Cat on a Hot Tin Roof, Tennessee Williams' Pulitzer Prize winning play (Bronner 1980:579) opened May 24, 1955 and played for an engagement that lasted for 694 performances. It also won the Drama Critics circle Award for the best play of 1956-1955 (Ibid.:580). The Playwrights Company produced Cat on a Hot Tin Roof, and Elia Kazan directed it. Jo Mielziner was responsible for both the set design and the lighting. Lucinda Ballard designed the costumes. Barbara Bel Geddes, Ben Gazzara, Burl Ives, Madeleine Sherwood, Pat Hingle, and Mildred starred in the production (Playbill).

Major Barbara, a revival of George Bernard Shaw's play, played at the Martin Beck Theatre (October 30, 1956) and moved to the Morosco beginning November 26, 1956. Charles Laughton directed this production which starred Laughton, Burgess Meredith, Glynis Johns, Cornelia Otis Skinner, Eli Wallach, and Colin Keith Johnston. It was produced by the Producers Theatre and ran for 232 performances. Donald Oenslager designed the set and was also responsible for the lighting. Dorothy Jenkins designed the costumes (Ibid.).

Time Remembered opened November 12, 1957 and played for 248 performances. The author was Jean Anouilh; the English version was written by Patricia Moyes. Vernon Duke composed the music and the lyrics. The Playwrights Company and Milton Sperling produced Time Remembered, and it was directed by Oliver Smith. Miles White designed the costumes and lighting was done by A. H. Feder. Helen Hayes, Richard Burton, Susan Strasberg, Glenn Anders, and Sig Arno starred (Ibid.).

The Visit first opened at the Lunt-Fontanne Theatre (May 5, 1958) and subsequently moved to the Morosco beginning August 18, 1958. The Visit was written by Friedrich Durrenmatt; Maurice Valency wrote the English version. The Producers Theatre produced the play and Peter Brook directed it. It starred Alfred Lunt and Lynn Fontanne with a large cast that included Vincent Gardenia in a small role. The set was designed by Teo Otto while Paul Morrison was responsible for the lighting. It played for 189 performances (Ibid.). The Visit won the Drama Critics Circle Award for the best foreign play of 1958-1959 (Bronner 1980:580).

S. N. Behrman's The Cold Wind and the Warm opened December 8, 1958 and ran for 120 performances. The cast consisted of Eli Wallach, Maureen Stapleton, Morris Carnovsky, Timmy Everett, Suzanne Pleshette, Sig Arno, Sanford Meisner, Vincent Gardenia, Sidney Armus, and Carol Grace. The Cold Wind and the Warm was produced by the Producers Theatre and was directed by Harold Clurman. Motley designed the costumes and Boris Aronson designed the set (Ibid.: 98).

Make a Million, written by Norman Barasch and Carroll Moore, opened at the Playhouse beginning October 23, 1958 (Ibid.:291) and moved to the Morosco on April 13, 1959 (Playbill). Spector and Harris produced Make a Million which ran for 308 performances. Jerome Chodorov directed Sam Levene (Bronner:291) in this play that Playbill described as "a mediocre comedy kept running by the excellent performance of Sam Levene."

Cheri, a dramatization by Anita Loos of two of Colette's novels, opened October 12, 1959 and played for 56 productions. The New York Post described it as "a startlingly dull, prosaic and . . . foolish piece of theatrical clap-trap" (as quoted by Bronner 1980:88). The Playwrights Company and Robert Lewis produced Cheri; Lewis also directed the production. The cast consisted of Ki Stanley, Lili Darvas, Edith King, and Horst Buchholz in his New York stage debut. Costumes were designed by Miles White and Oliver Smith designed the set (Ibid.).

Robert Anderson's drama, Silent Night, Lonely Night, was produced by the Playwrights Company and opened December 3, 1959 for an engagement that lasted for 124 performances. Henry Fonda and Barbara Bel Geddes headed a cast that included Lois Nettleton, Bill Berger, Eda Heinemann, and Peter de Vise. Peter Glenville directed Silent Night, Lonely Night. Jo Mielziner designed the set (Ibid.:424).

Gore Vidal's The Best Man was produced by the Playwrights Company and directed by Joseph Anthony. It opened March 31, 1960 and ran for 520 performances. The cast consisted of Melvyn Douglas, Frank Lovejoy, Lee Tracy, Leora Dana, Kathleen Maguire, and Ruth McDevitt. A screen version was made in 1964 (Ibid.:48-49).

Peter Fonda made his Broadway debut in Blood, Sweat and Stanley Poole which Bronner describes as "a gagged-up comedy . . . [that] proved only intermittently satisfactory" though Fonda's performance received favorable attention. Darren McGavin and John McMartin comprised the remainder of the cast. It was written by James and William Goldman, produced by Roger L. Stevens and Fields Productions in association with Lyn Austin, and directed by Jerome Chodorov.

First Love, Samuel Taylor's play based on Romain Gary's memoir, Promise at Dawn, opened December 25, 1961 and ran for 24 performances. It was produced by Roger Stevens and Frederick Brisson in association with Taylor. Alfred Lunt directed the production which starred Lili Darvas and Hugh O'Brien in his New York stage debut. Theoni V. Aldredge designed the costumes and Donald Reuslagle designed the set. It became a movie in 1971 (Ibid.:159).

Venus at Large, written by Henry Denker, opened April 9, 1962 and ran for four performances. Joyce Jameson, David Wayne, Ernest Truex, William Prince, Sally Gracie, Boris Tamarin, Leon Janney, Jack Bittner, and Robert Yuro starred. It was produced by Joel Schenker and directed by Rod Amateau. The set was designed by Donald Oenslager (Ibid.:503).

Garson Kanin wrote and directed Come on Strong which was produced by Hillard Elins and Al Goldin. It opened October 4, 1962 and played for 36 performances. It starred Van Johnson and Baker. The set was designed by Oliver Smith (Ibid.:100).

Tiao Ch'an, or The Beautiful Bait, performed by the Republic of China Troupe, opened December 24, 1962 and ran for six performances (Playbill).

Peh Shuh Tchuwan, or The White Snake opened beginning January 2, 1963 and ran for an engagement which lasted for eight performances. It was presented by the Republic of China Troupe (Ibid.).

Milk Train Doesn't Stop Here Anymore, written by Tennessee Williams and produced by Roger L. Williams in association with Austin and Samrock, opened January 16, 1963 and played for 69 performances. Herbert Machiz directed the play which starred Hermione Baddeley, Paul Roebling, Mildred Dunnock, and Ann Williams. Music for the production was composed by Paul Bowles and Jo Mialziner designed the set. It was revived January 1, 1964 at the Atkinson Theatre where it ran for five performances. A screen version was done in Britain in 1968 (Bronner 1980:309).

Irwin Shaw's Children from Their Games opened April 11, 1963 and ran for four performances. Roger L. Stevens and Sam Wanamaker produced the play in association with Austin and Samrock. Wanamaker also directed it. It starred Martin Gabel, John McMartin, Gene Hackman, Brenda Vaccaro, Peggy Cass, Bernie West, and Ralph Purdum (Ibid.:90).

Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feeling So Sad was the "avant-garde sensation of the 1962 O/B [Off-Broadway] season." It first opened February 26, 1962 at the Phoenix Theatre where it ran for 454 performances. This play by author Arthur Kopit was revived at the Morosco Theatre beginning August 27, 1963 where it ran for 47 performances. The cast consisted of Hermione Gingold, Sam Waterston, Alix Elias, Sandor Szabo, and John Hallow. It was directed by Jerome Robbins and was produced by the Producers Theatre in association with Roger L. Stevens. A film was made of the play in 1967 (Ibid.:346).

The Private Ear/The Public, British one-act comedies by Peter Shaffer, opened September 6, 1963 and ran for 163 performances. Peter Wood directed the plays which starred Brian Bedford and Barry Foster. Both productions were produced by Roger L. Stevens and E. M. Tennent Ltd. (Playbill).

A Murderer Among Us opened March 25, 1964 and played for only one performance (Ibid.).

The Sunday Man opened May 13, 1964 and also ran for only one performance (Ibid.).

Chekov's The Three Sisters was produced by the Actors Studio beginning June 22, 1964. Lee Strasberg produced it and it starred Kim Stanley, Geraldine Page, Shirley Knight, Luther Adler, Kevin McCarthy and Barbara Baxley. Will Steven Armstrong designed the set (Ibid.).

Beekman Place opened October 7, 1964 and was written, directed and co-produced by Samuel Taylor. The other producers were Stevens and Bonfills-Seawell. It starred Fernand Gravet, Arlene Francis, George Coulouris, Leora Dana, Laurence Luckinbill, Carol Booth, Mary Grace Canfield. The set was designed by Oliver Smith (Bronner:45).

Mary, Mary, written by Jean Kerr, opened first at the Helen Hayes Theatre (March 8, 1961). It became the sixth longest-running non-musical production in the history of Broadway. The play, which received favorable reviews from Judith Crist and Thomas Dash, was produced by Roger L. Stevens in association with Lyn Austin. Joseph Anthony directed the production which starred Barbara Bel Geddes, Barry Nelson, John Cromwell, Betsy von Furstenberg, and Michael

Rennie in his Broadway stage debut. Oliver Smith designed the set (Ibid.: 299-300). It moved to the Morosco Theatre beginning November 30, 1964 (Playbill). It ran for 1572 performances. It was made into a film in 1963 Bronner 1980:299-300).

Alfie, a British play starring Tarence Stamp, opened December 17, 1964 and ran for 24 performances (Playbill).

Catch Me if You Can opened March 9, 1965 and ran for 103 performances. It was written by Jack Weinstock and Willie Gilbert based on a play by Robert Thomas. Buger, Ford and Gross produced it and Vincent J. Doneue directed it. It starred Dan Dailey, Bethel Leslie, Tom Bosley, George Mathews, Eli Mintz, Patrick McVey, and Jo Tract. George Jenkins designed the set (Bronner 1980: 84).

William Goodhart's Generation opened October 6, 1965 and ran for 299 performances. The play's success stemmed mostly from Henry Fonda's performance; other members of the cast included Richard Jordan, Holly Turner, A. Larry Haines, Sandy Baron, and Don Fellows. Frederick Brisson produced Generation, and Gene Saks directed it. Jerry Bock composed the music and George Jenkins designed the set. A screen version was done in 1969 by Embassy (Ibid.:172-173).

Don't Drink the Water, Woody Allen's first Broadway play, opened November 17, 1966 and ran for 598 performances. Produced by David Merrick in association with Rollins and Joffe, it was directed by Stanley Prager. Don't Drink the Water starred Lou Jacobi, Kay Medford, Anthony Roberts, and Anita Gillette. Motley designed the costumes, and the set was designed by Jo Mielziner. A film was made of Allen's play in 1969 (Ibid.:134).

The Price, described by the New York Times as ". . . one of the most engrossing and entertaining plays that [Arthur] Miller has ever written. . . ." (as quoted in Bronner 1980:381), opened February 7, 1968 and ran for 429 performances. The cast consisted of Pat Hingle, Arthur Kennedy, Kate Reid, Harold Gary. Robert Whitehead produced it in association with Robert W. Dowling. Ulu Grosbard directed The Price, and Boris Aronson designed the costumes and the set (Ibid.).

Jay Allen based his comedy, Forty Carats, on a play by Barillet and Gredy. Forty Carats opened December 26, 1968 and ran for 780 performances. The Hollywood Reporter described the play as "sparkling from start to finish" (as quoted in Bronner 1980:165). The hit starred Julie Harris, Marco St. John, Glenda Farrell, Murray Hamilton, Polly Rowles, Gretchen Corbett, Nancy Marchand, and John Cecil Holm. David Merrick produced Forty Carats and Abe Burrows directed it. Columbia made it into a film in 1973 (Ibid.).

Home, a British play by David Storey, opened November 17, 1970 and ran for 110 performances. Lindsay Anderson directed the production which was produced by Alexander H. Cohen and the Royal Court Theatre. It starred Ralph Richardson and John Gielgud (Playbill).

And Miss Readon Drinks a Little, written by Paul Zindel and produced by James B. McKenzia, Spofford J. Beadle, Seth L. Schapiro, Kenneth Waissman, and Maxine Fox, opened February 25, 1971 and played for 108 performances. Melvin Bernhardt directed the play which starred Julie Harris, Estelle Parsons, Nancy Marchand, Bill Macy, Rae Allen, Virginia Payne, and Paul Lieber. Though not successful overall, the cast received wonderful notices. Of particular note was Estelle Parsons' performance. Rae Allen also won the Tony Award for Best Supporting Actress, Straight Play. Fred Voelpel designed the set (Bronner 1980:26-27).

No Place to Be Somebody opened first at the Public Theatre where it ran for 250 performances. Charles Cordone wrote this play which received the Pulitzer Prize for the best play of the year. The cast consisted of Nathan George, Ron O'Neal, Ronnie Thompson, Walter Jones, and Laurie Crews. Joseph Papp directed the play for the New York Shakespeare Festival Public Theatre. It was revived Off Broadway at the Promenade Theatre on January 20, 1970 where it ran for 312 performances (Ibid.:340). Playbill states that the play also played at the ANTA Theatre and at the Morosco where it opened September 9, 1971. It played at the Morosco for 37 performances (Playbill).

Night Watch, author Lucille Fletcher's first Broadway play, opened February 28, 1972 at the Morosco and ran for 121 performances. It received much praise from both the New York Times and the New York Post. Joan Hackert led the cast and received a great amount of praise for her performance. The cast also included Len Cariou, Elaine Kerr, Keene Curtis, Barbara Cason, Jeanne Happle, Martin Shakar, William Kiehl, and Rudy Bond. Fred Coe directed the play which was produced by George W. George and Barnard S. Straus. George Jenkins designed the set and Donald Brooks designed the costumes. Lighting was done by Tharon Musser. A screen version was filmed with Elizabeth Taylor in 1973 (Bronner 1980:337).

Butley, a British comedy written by Simon Gray and starring Alan Bates, opened October 31, 1972 and ran for 135 performances (Playbill).

The Changing Room, a British drama by David Storey, opened March 6, 1973 with an all male cast. It ran for 191 performances. John Lithgow starred (Ibid.).

A Moon for the Misbegotten opened December 29, 1973 and played for 175 performances. This was the third revival in New York of O'Neill's play. Jason Roberts, Jr., Collen Dewhurst, and Ed Flanders starred in the production which was directed by Jose Quintero. Bed Edwards was responsible for the set and also for the lighting. Jane Greenwood designed the costumes. Lester Osterman Productions and Elliott Martin Produced this production of A Moon for the Misbegotten. It has also been produced at the Bijou Theatre where it opened May 2, 1957 (68 performances) and at the Circle in the Square where it opened June 8, 1968 (199 performances) (Ibid.).

In Praise of Love opened December 10, 1974 and ran for 200 performances. Terence Rattigan wrote the play which starred Julie Harris, Rex Harrison, and Martin Gabel. Arthur Cantor produced In Praise of Love and Fred Coe directed it (Ibid.).

A British trilogy, The Norman Conquests, opened December 7, 1975 starring Richard Benjamin, Paula Prentiss, Ken Howard, Estelle Parsons, Barry Nelson, and Carole Shelley. Alan Ayckbourn wrote the trilogy. It ran for 225 performances (Ibid.).

Earl Wilson's Let My People Come first opened at the Village Gate where it played for 1167 performances. It moved on July 22, 1976 to the Morosco where it ran for 106 performances. Playbill described it as a "dreadful nude revue" (Ibid.).

The Innocents ran for 12 performances (Ibid.).

Eccentricities of a Nightengale opened November 23, 1976 and played for 24 performances (Ibid.).

Something Old, Something New with Molly Picon opened January 1, 1977 and ran for one performance (Ibid.).

A Party with Conden and Green opened February 10, 1977 and moved to the Little Theatre beginning April 4, 1977. It ran for 92 performances (Ibid.).

Michael Cristofer's Pulitzer Prize winning play, The Shadow Box, opened March 31, 1977 and ran for 384 performances. It also won a Tony Award for best play. The Shadow Box was first produced in Los Angeles at the Mark Taper Forum (October 30, 1975) and also in New Haven at the Long Wharf Theatre (January 21, 1976). The New York production was directed by Gordon Davidson and Geraldine Fitzgerald (Ibid.).

William Gibson's biographical play, Golda opened november 14, 1977 and ran for 93 performances. Anne Bancroft starred in the production which was directed by Arthur Penn (Ibid.).

Side by Side by Sondheim opened March 8, 1978 and played for 315 performances (Ibid.).

Da played first at the Hudson Guild Theatre (March 10, 1978) for 24 performances. It opened May 1, 1978 at the Morosco and ran for 697 performances. Hugh Leonard wrote this play which was the recipient of the New York Drama Critics Circle Best Play Award. Melvin Bernhardt directed Barnard Hughes, Lester Rawlings, Brian Murray, Sylvia O'Brien, and Mia Dillon in this production by Lester Osterman and others. Hughes and Rawlings both won Tony awards for their performances. Marjorie Kellog designed the set (Ibid.).

Edward Albee's The Lady from Dubuque opened January 31, 1980 and ran for 12 performances. It starred Irene Worth, Earle Hyman, Maureen Anderman, and Tony Musante (Ibid.).

Mister Lincoln opened February 25, 1980 with Roy Dotrice and ran for 16 performances (Ibid.).

Happy New Year, a musical version of Philip Barry's Holiday, opened April 27, 1980 and ran for 17 performances. This production consisted of old Cole Porter songs. Costumes were designed by Pierre Balmain of Paris (Ibid.).

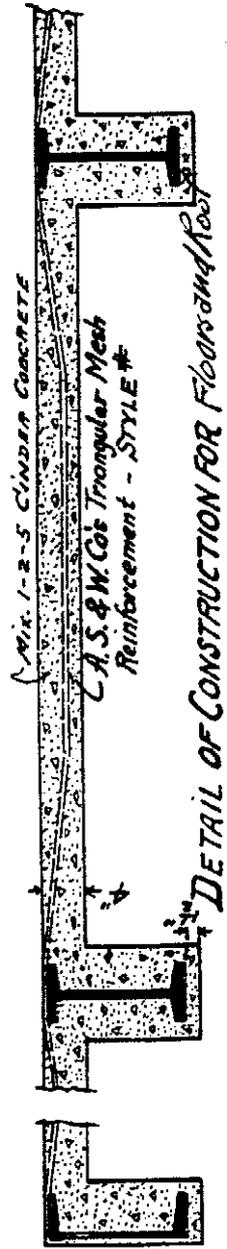
Billy Bishop Goes to War opened May 29, 1980 at the Morosco where it ran for 12 performances. The musical then moved to the Theatre De Lys (Ibid.).

Passions, written by Albert Innaurato, opened September 23, 1980 and ran for 16 performances. Jerry Stiller and Dick Latessa starred. Frank Langella directed the production (Ibid.).

A Life, also by Hugh Leonard (author of Da), opened November 2, 1980 and ran for 78 performances. Roy Dotrice and Pat Hingle starred, and Peter Coe directed it.

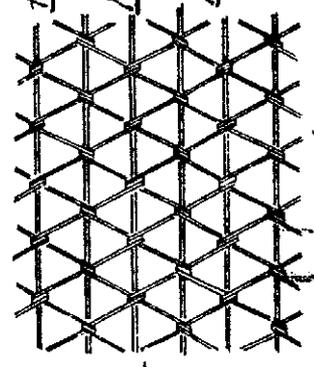
The Survivor, Jack Elsner's dramatization of a book opened March 3, 1981 and ran for eight performances. Craig Anderson directed it (Ibid.).

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