



Smithsonian

National Museum of American History Kenneth E. Behring Center

Phillip Graneto Broadway Theater Collection

NMAH.AC.1486

Franklin A. Robinson, Jr.

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Archives Center, National Museum of American History

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Collection Overview

Repository:	Archives Center, National Museum of American History
Title:	Phillip Graneto Broadway Theater Collection
Date:	1885-1937
Identifier:	NMAH.AC.1486
Source:	Graneto, Phillip (Donor)
Extent:	1.1 Cubic feet (3 boxes, 1 folder)
Language:	English .
Summary:	A collection of late 19th and early 20th century theatre programs and theatre ephemera from Broadway and Off-Broadway Theatres in New York, New York.
Digital Content:	Image(s): Phillip Graneto Broadway Theater Collection

Administrative Information

Acquisition Information

Donated by Phillip Graneto in December 2017 to the Division of Culture and the Arts (now the Division of Cultural and Community Life).

Provenance

Collection transferred to the Archives Center from the Division of Culture and Community Life (now Division of Cultural and Community Life) in September 2019.

Processing Information

Processed by Franklin A. Robinson, Jr., archivist, in May 2021.

Preferred Citation

Phillip Graneto Broadway Theater Collection, Archives Center, National Museum of American History, Smithsonian Institution.

Restrictions

Collection is open for research.

Conditions Governing Use

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Accruals

Additions to the collection include:

Two broadsides featuring actor Joseph Jefferson were donated by Phillip Graneto in February 2018 to the Division of Culture and the Arts (now Division of Cultural and Community Life). Materials transferred to the Archives Center in September 2019.

Twelve theater programs and one copy of published sheet music for "O Katharina" donated by Phillip Graneto to the Division of Culture and the Arts in December 2018. Transferred from the the Division of Culture and the Arts (now Division of Cultural and Community Life) to the Archives Center in September 2019.

Theater programs for numerous Broadway theaters donated to the Archives Center in 2019 by Phillip Graneto.

Biographical / Historical

Phillip A. Graneto is a theatrical designer and illustrator. Originally he collected the bulk of this material with the intention of writing and publishing a book on Broadway and Off Broadway theatres of New York, New York centering on the decade of the 1920s. Graneto began researching and writing, gathering programs from each of the then existing theatres, fleshing out their histories with notes about their productions, changes in names and purpose, and in some cases their ultimate demolition. He collected and assembled the theatre programs into four binders with accompanying notes. Ultimately the proposed book did not come to fruition.

Graneto writes about the 1920s New York theatre scene, "The decade of the 1920s was a period of wild speculation in many areas, and the audience for live theatre in the New York area was enormous. Building theatres seemed like a great way to make lots of money. And then, the bubble burst. When motion pictures learned to talk in 1927 show business moved to Hollywood, and took much of Broadway's glamour with it."

Graneto goes on to write, "The 1920s is a seminal decade in the history of American Entertainment. The names Ziegfeld, Belasco, Cohan, Barrymore, Jolson, Shubert, Brice, and Cantor written in white lights on Broadway's theatre marquees cast a unique spell over 20th century entertainment as it developed from the Stage to Radio, to Film and ultimately to Television. These beautiful little colored booklets are part of that story. These cherished mementos of great performances and special occasions have survived in cedar chests, chifferobes, and bookcases for nearly a hundred years because of the uniqueness of the performers and the plays, but also because the booklets are beautiful."

The programs from the decade of the 1920s, in many ways, represent the colorful, Bohemian, Jazz Age attitude of the United States before the Great Depression of the 1930s and the subsequent entry of the United States into World War II. A time when New York City was the cultural capital of the entire United States.

Sources:

Letter, Keen, Cathy to Graneto, Phillip, undated (Archives Center control file AC1486) E-mail, Graneto, Phillip to Lintelman, Ryan, 2019 July 21 (Archives Center control file AC1486)

Content Description

A collection of late 19th and early 20th century Broadway and Off-Broadway (New York, New York) theatre programs and related ephemera collected by Phillip A. Graneto and assembled by Graneto for a prospective book project that was not completed. The cover of the programs are predominately in color. The inventory sheets in Series 4 contain Graneto's notes on each theatre represented. The ephemera consists of material on Henry E. Dixey, well-known actor in the late 19th early 20th century, broadsides from the Varieties Theatre in New Orleans, Louisiana, and other non-theatrical programs perhaps most notably from the 1926 Warner Brothers film production of *Don Juan* starring John Barrymore, the first motion picture to use the Vitaphone sound on disc recording for synchronized music and sound effects, but not spoken dialogue. There is one piece of sheet music from the play, *Balieff's Chauve-Souris*.

Arrangement

This collection is arranged into four series.

Series 1: Dixey, Henry E., actor, 1885-1937

Series 2: Varieties Theatre (New Orleans, Louisiana), 1868

Series 3: Oversize Motion Picture and Theater Programs, and Sheet Music, 1924-1929

Series 4: Broadway Theater Programs (New York, New York) 1919-1930, undated

Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

Subjects:

- Theater -- 1910-1970
- Theater -- 1920-1940
- Theater -- History -- 19th century

Types of Materials:

- Theater programs -- 1880-1910
- Theater programs -- 1910-1990

Names:

- Dixey, Henry E., 1859-1943
- Graneto, Phillip
- Jefferson, Joseph, 1829-1905

Container Listing

Series 1: Dixey, Henry E., actor, 1885-1937

Scope and Contents: Henry E. Dixey was a popular actor in late-19th century burlesque and comic theater, renowned for his good looks and charm. He was best known as the star of the burlesque musical *Adonis*, which ran for a Broadway record 603 consecutive performances at New York's Bijou Theatre beginning in 1884. *The Adventures of Francois* was written by Langdon Elwyn Mitchell, an adaptation of a novel by his father, the noted physician S. Weir Mitchell.

Box 3, Folder 1 Programme of the Bijou Opera House, New York, 1885-06-02
Notes: The program advertises a performance of the burlesque musical comedy *Adonis*, starring Henry E. Dixey. The show ran for a Broadway record 603 consecutive performances at the Bijou beginning in 1884. The musical, written by C. E. Rice, tells the story of a marble statue of a handsome man named Adonis that comes to life. After discovering that life as a human is complicated and unpleasant, Adonis chooses to become a statue again. Two tickets for the June 2 performance are affixed to the front of the program, along with a stub (perhaps a coat check) numbered 144.

Box 3, Folder 1 Autograph card signed by the popular 19th century musical comedy actor Henry E. Dixey.
Notes: The signature reads "'Quod dixi dixi' [What I've said, I've said] Henry E. Dixey." Dixey was a popular actor in late-19th century burlesque and comic theater, renowned for his good looks and charm. He was best known as the star of the burlesque musical *Adonis*. The musical, written by C. E. Rice, tells the story of a marble statue of a handsome man named Adonis that comes to life. After discovering that life as a human is complicated and unpleasant, Adonis chooses to become a statue again. Dixey's performance in the play was acclaimed, and he became known for his improvisational gags, singing, and shapely legs. which ran for a Broadway record 603 consecutive performances at New York's Bijou Theatre beginning in 1884.

Box 3, Folder 1 Cigarette card photograph of actor Henry E. Dixey from the 1900 play *The Adventures of Francois*, part of a series of cards showing popular actors and actresses issued by Newbegin's Cigarettes., 1901
Notes: A cigarette card for Henry E. Dixey, actor.

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Series 2: Varieties Theatre (New Orleans, Louisiana), 1868

Folder 1

This broadside is for *Mazeppa*, or the Firey Untamed Rocking Horse and *Spitfire*, both starring Joseph Jefferson. This bill was performed for a run ending on February 9th, 1868, at the Varieties Theatre on Gravier street in New Orleans, Louisiana., 1868

Notes: The earliest form of *Mazeppa* is a poem by Lord Byron about a young man named Mazeppa who falls in love with a married woman. When her husband finds out about their affair, he has Mazeppa tied to the back of a horse. In 1830, it was adapted by Henry H. Milner, who changed the story. In his version Mazeppa's love is unmarried, but her father disapproves (though his punishment remains the same). In both versions, Mazeppa survives, but in the play he comes back for vengeance and is reunited with his love. The version that Jefferson performed was a burlesque based on the play, not on the poem. Jefferson also originated the starring role of this burlesque. In some versions of this play a live horse is used, though it is not known if a live horse was used for this production. *Spitfire* by John Maddison Morton is a farce of mistaken identity, where a man is mistaken for a captain of a ship, and then is forced to actually act as the ship's captain.

Folder 1

This bill was performed in a run ending before February 9th in 1868 at the Varieties Theatre in New Orleans, Louisiana., 1868

Notes: *Heir at Law* by George Colman the Younger was written in 1797, and featured the character Dr. Peter Pangloss, a pompous tutor prone to quoting major works of literature. This was a part that the star of the production, Joseph Jefferson, repeated frequently. John Singer Sargent painted his portrait in the role. *Lend Me Five Shillings* by John Maddison Morton, was a farce about mistaken identity among the upper class in Britain. The main character spends the first part of the play trying to get five shillings in order to escort a married woman he has fallen in love with, then is mistaken for the lover of another married woman, then it is revealed that no one has been unfaithful, and that his love is in fact a widow and willing to marry him.

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Series 3: Oversize Motion Picture and Theater Programs and Sheet Music, 1924-1929

Box 3, Folder 2	<p>Sheet music for the song "O Katharina!" by L Wolfe Gilbert and Richard Fall, from the revue "Chauve-Souris" (also known as "Balieff's Chauve-Souris" or "Balieff's Chauve-Souris of Moscow")., 1922</p> <p>Notes: The music is associated with the Russian production directed by Nikita Balieff in the 1920s, which toured the United States and helped to popularize "The Parade of the Tin Soldiers" by Leon Jessel.</p>
Box 3, Folder 2	<p>Souvenir program for a performance of the play Balieff's Chauve-Souris of Moscow., 1922</p> <p>Notes: The cover of the program features an illustration of a puppeteer manipulating marionettes of a soldier and a woman. This production, directed by Nikita Balieff, was a revue that came from Russia, and toured in the US multiple times. It helped to popularize the song "The Parade of the Tin Soldiers" by Leon Jessel.</p>
Box 3, Folder 3	<p>Program for a screening of the Warner Brothers film Don Juan, starring John Barrymore and Mary Astor, at the Aldine Theatre, in Philadelphia, Pennsylvania., 1927</p> <p>Notes: The program's cover features an illustration of a fantasy city by Ralph Royle and the title Aldine Theatre Magazine. The program has a note on the outside in pen, which reads "automat for lunch 20 [cent] Dot, Jane, Kay, Alice + E.H. in the balcony 3/28/27". <i>Don Juan</i> is an adaptation of the classic story - in this version, Don Juan is a womanizer who eventually rejects Lucrezia Borgia in order to marry Adriana, whom he truly loves.</p>
Box 3, Folder 3	<p>Souvenir program for the 1926 Warner Brothers silent film Don Juan starring John Barrymore and Mary Astor., 1926</p> <p>Notes: The printed program has a purple cover featuring a portrait of Barrymore. Included with this program is a 9x12 color poster of Barrymore in costume. <i>Don Juan</i> is an adaptation of the classic story, in this version, Don Juan is a womanizer who eventually rejects Lucrezia Borgia in order to marry Adriana, who he truly loves.</p>
Box 3, Folder 4	<p>Souvenir program for the play The Miracle, from a 1929 performance., 1929</p> <p>Notes: The program's cover is black, with "The Miracle" printed in gold beneath an illustration of an altar and stained glass. The play, written by Karl Vollmoeller, directed by Max Reinhardt, with a score by Engelbert Humperdinck, and designed by Norman Bel-Geddes, tells the story of a nun who leaves her convent and has a series of adventures, while a statue of the Virgin Mary takes over her duties at the convent in her absence. It is unclear exactly what this souvenir program was for - the original production was in 1924, but this program was produced during or after 1929. It could be connected to a restaging of</p>

The Miracle by Morris Gest. The program has color illustrations,
lyrics, and a plot synopsis.

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Series 4: Broadway Theater Programs (New York, New York), 1919-1930, undated

Scope and Contents: All theaters in this series are or were in the Broadway theater district, New York, New York. These programs were originally housed in four separate binders, arranged alphabetically by theater name. That arrangement has been maintained for this series.

Box 1, Folder 1	Inventory sheets, books 1 through 4, undated
Box 1, Folder 2	Alvin (Neil Simon), "Funny Face", 1928
Box 1, Folder 3	Ambassador, "The Dream Girl", 1924
Box 1, Folder 4	Apollo, "George White's Scandals", 1929
Box 1, Folder 5	Astor Theatre, "The Goldfish", 1922
Box 1, Folder 6	Avon Theatre, "Strictly Dishonorable", 1930 Notes: The program cover features an illustration of a harlequin playing a stringed instrument on a candlelit stage. This production of <i>Strictly Dishonorable</i> , starring Tullio Carminati and Margaret Perry, ran for 557 performances between 1929 and 1931, and launched the career of its writer, Preston Sturges. The play is a romantic comedy about a couple who go into a speakeasy where the woman falls in love with an opera singer and subsequently breaks off her engagement. Sturges would later become known as the writer and director of screwball comedy films like <i>The Lady Eve</i> and <i>the Palm Beach Story</i> . <i>Strictly Dishonorable</i> was adapted for film twice, in 1931 and 1951, but both times the studio producing the film declined to have Sturges adapt his own script. At the time of its run, <i>Strictly Dishonorable</i> was one of the longest running shows on Broadway, and it was directed by Brock Pemberton, along with Antoinette Perry, for whom the Tony Awards are named. Program for a performance of the play <i>Strictly Dishonorable</i> at the Avon Theatre in New York City the week of August 11, 1930.
Box 1, Folder 7	Ethel Barrymore Theater, "Bird in Hand" and "The Kingdom of God", 1929 Notes: The cover of the program features a portrait of Barrymore in profile. <i>Kingdom of God</i> was the first production in the new Ethel Barrymore Theatre, where it ran for 92 performances between December 1928 and March of 1929. The play starred Ethel Barrymore playing the same character at 19, 29, and 70, though Barrymore herself was around 50 at the time. The plot of the play concerns a young woman who has become a nun, and three different postings that she experiences – first in a home for older men, then one for unwed mothers, then in an orphanage. Barrymore also directed the production under the pseudonym E M Blythe (her name at birth was Ethel Mae Blythe). Program for a performance of <i>The Kingdom of God</i> at the Ethel Barrymore Theater in New York, NY, the week of February 11, 1929.

Box 1, Folder 8	Bayes Theatre, "Skidding", 1929
Box 1, Folder 9	Belasco Theatre, "Hit the Deck", 1927
Box 1, Folder 10	Belmont Theatre, "You and I", 1923
Box 1, Folder 11	Bijou Theatre, "And So to Bed" and "It Never Rains", 1928-1930
Box 1, Folder 12	Biltmore Theatre, "Loose Ankles" and "Children of Darkness", 1926-1930
Box 1, Folder 13	Booth Theatre, "The Purple Mask," "Seventh Heaven," and "Jenny", 1920-1929
Box 1, Folder 14	Broadhurst Theatre, "The Claw" and "Broadway", 1921-1926
Box 1, Folder 15	Casino, "The White Eagle" and "Robin Hood", 1928-1929
Box 1, Folder 16	Central Theatre, "As You Were", 1920
Box 1, Folder 17	Century Theatre, "The Miracle" and "A Midsummer Nights Dream", 1924-1927 Notes: The Miracle is a play that tells the story of a nun who leaves her convent and has a series of adventures, while a statue of the Virgin Mary takes over her duties at the convent in her absence. The play was written by Karl Vollmoeller, directed by Max Reinhardt with a score by Engelbert Humperdinck, and designed by Norman Bel-Geddes.
Box 1, Folder 18	Century Roof Theatre, "Balieff's Chauve-Souris", 1923 Notes: The program's cover features an illustration of a man in a tuxedo with bat-like wings. The title of the play is translated in the program as "Bat Theatre of Moscow" but could also be translated as simply, "The Bat." The production was directed by Nikita Balieff, who is also credited in the program as "stage autocrat." The program has a clipping with a cartoon of the performers glued into it. It also contains summaries of many of the numbers. This show was a revue that came from Russia, and toured in the US multiple times. It helped to popularize "The Parade of the Tin Soldiers" by Leon Jessel.
Box 1, Folder 19	The Civic Repertory Theatre, 1927-1928
Box 1, Folder 20	Cohan's Theatre, "The Perfect Fool", 1921
Box 1, Folder 21	Comedy Theatre, "The Bad Man", 1921
Box 1, Folder 22	Cort Theatre, "Captain Apple Jack", 1922
Box 1, Folder 23	Cosmopolitan Theatre, "Louie the 14th," "Naughty Riquette," "Balieff's Chauve-Souris", 1925-1927

Box 1, Folder 24	Craig Theatre, "Jonica", 1930
Box 1, Folder 25	Daly's Theatre, "Spooks", 1925
Box 1, Folder 26	Earl Carroll Theatre, "Kid Boots", 1924
Box 1, Folder 27	Eltिंग Theatre, "Up in Mabel's Room," and "Tenth Avenue", 1919-1927
Box 1, Folder 28	Empire Theatre, "Shall We Join the Ladies?" and "Isabel", 1925
Box 1, Folder 29	Erlanger's Theatre, "Diplomacy", 1928
Box 1, Folder 30	Forrest Theatre, "The Girl and the Cat," "The Skull," and "The Whispering Gallery", 1927-1929
Box 1, Folder 31	Frazer Theatre, "Her Temporary Husband," "The Little Angel," and "Three Doors", 1922-1925
Box 1, Folder 32	Fulton Theatre, "Enter Madame" and "Sitting Pretty", 1921-1924
Box 1, Folder 33	Gaiety Theatre, "Loyalties", 1922
Box 1, Folder 34	Gallo Theatre, "Madame Butterfly", 1928
Box 1, Folder 35	Garrick Theatre, "The Garrick Gaieties," "The Great God Brown," "The Man With the Red Hair," and "Processional", 1925-1928
Box 1, Folder 36	Globe Theatre, "Stepping Stones", 1923
Box 1, Folder 37	Guild Theatre, "Caprice", 1929
Box 1, Folder 38	Hammerstein's, "Golden Dawn", 1927
Box 1, Folder 39	Hampden's (Colonial Theatre), "Cyrano de Bergerac" and vaudeville bill, 1926
Box 2, Folder 1	Henry Miller's Theatre (Kit Kat Club), "The Vortex", 1925
Box 2, Folder 2	Hudson Theatre, "The Meanest Man in the World", 1920
Box 2, Folder 3	Imperial Theatre, "Rose Marie" and "The New Moon", 1923-1924
Box 2, Folder 4	John Golden Theatre, "Strange Interlude", 1928
Box 2, Folder 5	Jolson's Theatre, "Lysistrata" and "Mlle. Modiste", 1925-1929
Box 2, Folder 6	Klaw Theatre, "They Knew What They Wanted" and "The Great God Brown", 1925-1926

Box 2, Folder 7	Knickerbocker Theatre, "Macbeth," "Peter Pan," and "Sir Harry Lauder", 1923-1928
Box 2, Folder 8	La Verne, "Sun Up", 1929
Box 2, Folder 9	Liberty Theatre, "Lady Fingers" and "Magnolia", 1923-1929
Box 2, Folder 10	Little Theatre, "Chicken Feed" and "Let Us Be Gay", 1923-1929
Box 2, Folder 11	Longacre Theatre, "The Butter and Egg Man" and "The Command to Love", 1925-1928 Notes: The cover of the program features an illustration of Long Acre Square in 1835. The play, by George S. Kaufman, starred Gregory Kelly. The title is a slang term that may have been popularized by Texas Guinan, which refers to a hick, or a person who comes into town with money to spend. The man in question in this show is Peter Jones, who comes into town, looking to invest in a play, and meets two producers whose backing from a gangster fell through, and are looking to unload a terrible play. Jones buys the play, makes it a success, then sells it back to the producers for a profit before said producers can hear about rumors that it may have been stolen. He takes his money back out of town to build a hotel.
Box 2, Folder 12	Lyceum Theatre, "Naughty Cinderella", 1923
Box 2, Folder 13	Lyric Theatre, "Always You" and "The Ramblers", 1920-1927
Box 2, Folder 14	Majestic Theatre, "A Wonderful Night", 1929
Box 2, Folder 15	Mansfield Theatre, "Hello Daddy", 1928
Box 2, Folder 16	Martin Beck Theatre, "Madame Pompadour" and "Captain Jinks", 1924-1925
Box 2, Folder 17	Maxine Elliott's Theatre, "The Constant Wife", 1927
Box 2, Folder 18	Morosco Theatre, "Bird in Hand" and "The Firebrand", 1924-1929 Notes: The play was directed by writer John Drinkwater and starred Jill Esmond Moore and Herbert Lomas. This program would have been used somewhere near the beginning of its 500 performances run between 1929 and 1930. During that run, the production changed theaters frequently, opening at the Booth Theatre, transferring to the Morosco Theatre, then the Ethel Barrymore Theatre, the Theatre Masque (now named the John Golden Theatre), the Forrest Theatre (now named the Eugene O'Neill Theatre), and the 49th Street Theatre. Bird in Hand is a drama about an innkeeper whose daughter is dating the son of a local squire. He does not think it is proper for her to potentially marry above her station, and he worries further when he thinks the two have snuck off to a secluded place together. The father hashes out his worries with the guests at his inn, and then has

it out with his daughter. Eventually he comes around and the play concludes with a happy ending.

Box 2, Folder 19	The Music Box, "The Spider", 1927
Box 2, Folder 20	<p>National Theatre, "The Trial of Mary Dugan" and "Silence", 1924-1928</p> <p>Notes: This production of Bayard Veiller's play The Trial of Mary Dugan starred Ann Harding and Rex Cherryman and ran at the National Theatre (now the Nederlander Theatre) until June 9 th, 1928. The play is a courtroom drama centered around a young woman on trial for murder. She is suspected of having murdered a wealthy lover who supported her financially. She is defended by her brother, and found to be innocent. The play was staged to create the feeling that the audience was watching genuine court proceedings. During the intermissions, the curtain was kept open, and actors playing officers of the court moved about the set as though they were still doing their job. The play was adapted for the screen twice, once in 1929 and once in 1946. The 1929 film version came under fire from censors because of the relationship between Mary Dugan and the murder victim, who were romantically involved but not married. In the later adaptation, this plot point was altered, so that the victim was never involved in a romantic relationship with Mary, merely in love with her, and on the point of confessing that love when he was murdered.</p>
Box 2, Folder 21	New Amsterdam, "Ziegfeld Follies", 1927
Box 2, Folder 22	New York Theatre, "George White's Scandals of 1926", 1926
Box 2, Folder 23	Palace Theatre, vaudeville bill, 1925
Box 2, Folder 24	Park Theatre, "Erminie", 1921
Box 2, Folder 25	The Playhouse, "The Queen's Husband", 1928
Box 2, Folder 26	The Plymouth Theatre, "Holiday", 1928
Box 2, Folder 27	The Princess Theatre, "The Master Builder", 1926
Box 2, Folder 28	Punch and Judy Theatre, 1917-1925
Box 2, Folder 29	<p>Republic Theatre, "Abie's Irish Rose," "Dear Me" and "My Girl Friday", 1921-1929</p> <p>Notes: The show, starring Milton Wallace and Evelyn Nichols, ran for 2,327 performances from 1922 to 1927, becoming the longest-running show in Broadway history. It was a feel-good comedy about a Jewish man (Abraham, known as Abie) who falls in love with an Irish girl (Rosemary, the Rose of the title). Their fathers disapprove, but are eventually won over after they meet their grandchildren. The play was a huge success, inspiring two film adaptations, in 1928 and 1946, and a radio show that ran from</p>

1942 to 1944. Though the public loved it, the critics did not. Robert Benchley was particularly creative in his jokes about the production, since he had to produce many to accompany his weekly theater listings. The widespread disapproval of the play was even captured by Lorenz Hart in his song "Manhattan" that included the lyric "Our future babies we'll take to Abie's Irish Rose / I hope they'll live to see it close."

Box 2, Folder 30	Ritz Theatre, "The Kiss in a Taxi", 1925
Box 2, Folder 31	Royale Theatre, "Kibitzer" and "The Mikado", 1927-1929
Box 2, Folder 32	Sam H. Harris Theatre, "The Nervous Wreck", 1924
Box 2, Folder 33	Sam S. Shubert Theatre, "Princess Ida" and "The Red Robe", 1925-1929
Box 2, Folder 34	Selwyn Theatre, "The Royal Family", 1928
Box 2, Folder 35	Theatre Masque, "Revelry" and "Rope's End", 1927-1929
Box 2, Folder 36	Times Square Theatre, "Gentlemen Prefer Blondes", 1927
Box 2, Folder 37	Vanderbilt Theatre, "Humoresque" and "How's Your Health?", 1923-1929
Box 2, Folder 38	Waldorf Theatre, "Take the Air", 1928
Box 2, Folder 39	Winter Garden, "Sky High", 1925
Box 2, Folder 1930	Ziegfeld Theatre, "Bitter Sweet", 1930
Box 2, Folder 41	39th Street Theatre, "Caught", 1925
Box 2, Folder 42	44th Street Theatre, "The 5 O'clock Girl", 1928
Box 2, Folder 43	46th Street Theatre, "Good News", 1927
Box 2, Folder 44	48th Street Theatre, "Expressing Willie" and "One Man's Woman", 1924-1926
Box 2, Folder 45	49th Street Theatre, "Balieff's Chauve-Souris" and "The Right Age to Marry", 1922-1926

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