



Smithsonian
National Museum of American History
Kenneth E. Behring Center

Preliminary Inventory to the Philip
Graneto Broadway Theater Collection

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Collection Overview

Repository:	Archives Center, National Museum of American History
Title:	Philip Graneto Broadway Theater Collection
Identifier:	NMAH.AC.1486
Date:	1885-1900
Extent:	1 Cubic foot (1 box, 1 tray)
Source:	Graneto, Philip
Language:	English
Digital Content:	Image(s): Philip Graneto Broadway Theater Collection

Administrative Information

Acquisition Information

Donated by Phillip Graneto in December 2017 to the Division of Culture and the Arts.

Provenance

Transferred to the Archives Center from the Division of Culture and the Arts in September 2019.

Processing Information

Collection is unprocessed.

Preferred Citation

Philip Graneto Broadway Theater Collection, Archives Center, National Museum of American History

Restrictions

Collection is open for research.

Conditions Governing Use

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Accruals

Additions to the collectoin include:

Two broadsides featuring actor Joseph Jefferson were donated by Phillip Graneto in February 2018 to the Division of Culture and the Arts. 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 to the Archives Center in September 2019.

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

Content Description

Small group of materials documenting late-19th century actor Henry E. Dixey and his roles in the burlesque musicals Adonis and Francois.

Names and Subject Terms

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

Subjects:

Dixey, Henry E., 1859-1943
Theater -- History -- 19th century

Names:

Graneto, Philip

Container Listing

- Flat-file 1 Programme of the Bijou Opera House, New York, 1885-06-02
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.
- Flat-file 1 Autograph card signed by the popular 19th century musical comedy actor Henry E. Dixey.
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, Theatre 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. 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. 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.
- Flat-file 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
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.
- Flat-file 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
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 one. 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.

Flat-file 1

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

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.

Flat-file 1

Program for a performance of the play The Butter and Egg Man at the Longacre Theatre in New York, New York on December 14th, 1925., 1925

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.

Flat-file 1

Program for a screening of the 1926 Warner Brothers film Don Juan, starring John Barrymore and Mary Astor, at the Aldine Theatre, in Philadelphia, Pennsylvania., 1927

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". Don Juan 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.

Flat-file 1

Program for a performance of Abie's Irish Rose the Republic Theatre in New York, NY during the week of August 3, 1925., 1925

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 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."

Flat-file 1

Program for a performance of the original production of *The Trial of Mary Dugan* at the National Theatre the week of April 9, 1928., 1928

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.

Flat-file 1

Program for a performance of the play *Strictly Dishonorable* at the Avon Theatre in New York City the week of August 11, 1930., 1927

The program cover features an illustration of a harlequin playing a stringed instrument on a candlelit stage. This production of *Strictly Dishonorable*, 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 *The Lady Eve* and *the Palm Beach Story*. *Strictly Dishonorable* 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, *Strictly Dishonorable* 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.

Flat-file 1

Program for a performance of the play *Bird in Hand* at the Morosco Theatre in New York, NY during the week of August 12, 1929., 1929

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.

- Flat-file 1 Program for a performance of *The Kingdom of God* at the Ethel Barrymore Theater in New York, NY, the week of February 11, 1929., 1929
The cover of the program features a portrait of Barrymore in profile. *Kingdom of God* 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).
- Flat-file 1 Souvenir program for the 1926 Warner Brothers silent film *Don Juan* starring John Barrymore and Mary Astor., 1926
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. *Don Juan* 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.
- Flat-file 1 Program for a performance of *The Miracle* at the Century Theatre the week of August 25, 1924., 1924
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.
- Flat-file 1 Souvenir program for the play *The Miracle*, from a 1929 performance., 1929
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 *The Miracle* by Morris Gest. The program has color illustrations, lyrics, and a plot synopsis.
- Flat-file 1 Program for the play *Chauve-Souris*, also known as Balieff's *Chauve-Souris*, for the week of May 22, 1922., 1922
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.

- Flat-file 1 Souvenir program for a performance of the play Balieff's Chauve-Souris of Moscow., 1922
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.
- Flat-file 1 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
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.
- Box 1 Book 1, Alvin to Cosmopolitan
- Box 1 Book 2, Craig to Harris
- Box 1 Book 3, Hudson to National
- Box 1 Book 4, New Amsterdam to 49th Street