NEW FIFTH EDITION

VICTORIAN HISTORY OF THE AMERICAN THEATRE
1860 - 1980

by Daniel Blum  •  enlarged by John Willis

6,000 PHOTOGRAPHS
This latest edition of the pictorial classic of the theatre has been enlarged to include the last five theatrical seasons: 1976 through 1980. Hundreds of new and exciting photographs covering hit plays, musicals, award winners, dramatic scenes, and personality portraits of stars and supporting actors and actresses have been added.

This long-cherished pictorial presentation of the glorious heritage of the American theatre begins with 1860, the dawn of the "golden era" of our stage. Pictured are all the legendary "greats," among whom you will find Edwin Booth, Adah Isaacs Menken, E. A. Sothern, and Mrs. Fiske. By the turn of the century the star system was flourishing, emblazoned with such names as Sarah Bernhardt, William Gillette, Richard Mansfield, Lily Langtry, and Lillian Russell. Each succeeding decade produced more stars, more supporting players, and more plays, some great, some not so great. But they are all pictured here in this sumptuous volume for every theatre lover to enjoy: Maude Adams, George M. Cohan, Leslie Howard, John and Ethel Barrymore, Marilyn Miller, Beatrice Lillie, Katharine Cornell, the Lunts, Gertrude Lawrence, Mary Martin, Carol Channing, Katharine Hepburn, Julie Andrews, Laurence Olivier, and literally thousands more!


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A Pictorial History of the AMERICAN THEATRE 1860-1980

by DANIEL BLUM

enlarged by JOHN WILLIS

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Pictures of the early decades are from the Theatre Collections of the New York Public Library and the Museum of the City of New York. My especial thanks go to May Davenport Seymour, Curator of the latter collection, to George Freedley, Curator of the Library's collection; to Paul Myers and other members of the Library's staff, for giving so much of their time in making their vast collections available to me; and to Constance Stungo for her invaluable help.

Each year covered in the book begins on the page with the opening text for that year. Where illustrations appear on a left-hand page facing an opening text, the illustrations belong to the previous year.

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TO

MY MOTHER AND FATHER

WHO LIVE IN MY HEART
FOREWORD

There has been no book up to now which will be as valuable to actors and theatre lovers in years to come as this pictorial history of the American stage by Daniel Blum. Here is a permanent record of all the great plays and players of the last one hundred years.

The camera as it has been used by many masters of the photographic art has an ability which is almost uncanny in capturing mood and interpretation as well as likeness. Only the camera was able to capture the grace of Ethel Barrymore in "Captain Jinks of the Horse Marines," the charm of Maude Adams in "Peter Pan," and the sheer beauty of John Barrymore's "Hamlet." The camera has provided Mr. Blum with more than a complete and moving history of our stage. It is also a history of acting, its growth and its development which should be an invaluable aid to young performers and students of the theatre.

Very often I am asked by young people interested in the theatre as a career, to explain my life in the theatre in terms which would help them on their careers. It is impossible to do so. All you can say is, "I interpreted the role in this or that fashion because this way or that is the way I felt." But this collection of pictures—and I am very happy that I am so well represented—makes it easy. The camera understands and can adequately explain how things were done and very often why. I wish that when I had been young that there had been such a picture book. I might have had an easier time understanding when I was told, "You should have seen her. She was an actress!"

Helen Hayes
American Theatre—Before 1860

There is some evidence that as early as 1665 in the less puritanical of the American colonies attempts were made to produce plays and entertainments, usually by amateurs. In 1703 the first “professional” actor performed at Charleston and in New York. In 1716 a “theatre” was erected at Williamsburg, where performances were given for a season or so. In 1736 another “theatre” was built in Charleston but abandoned after a year or two until 1763, when professional actors came from New York.

The English colonies in the West Indies welcomed actors and most of our theatrical visitors came from there. These were British players who had been less fortunate in their mother country.

The New England colonies, with their Puritan, Quaker and Lutheran populations, suppressed “painted vanities” by law and custom. Only the New York and New England inhabitants, having an admixture of peoples and races, seemed eager for the entertainments of their home lands.

The acting profession was in very low repute, supposed to harbor only men of low morality and women of no virtue. This stigma surrounded those in the theatre for a hundred years, precluding their general acceptance into “decent” society. Therefore women who married actors, and usually their children too, became actors because they could do little else.

Our professional theatrical records begin about 1750 when Thomas Kean and Walter Murray, with a complete company of English professional actors, performed in Philadelphia, New York and Williamsburg. The first plays they did were “Richard III” and Addison’s “Cato.”

In 1752, Lewis Hallam with his wife, coming directly from England, opened the theatre in Williamsburg in “The Merchant of Venice.” The Hallams were competent players with an extensive repertoire of excellent quality. They came on to New York and Philadelphia, but, finding great opposition to actors there, due largely to the poor behavior of Murray and Kean, were forced to return to Jamaica. Hallam died and his widow married a David Douglass. Mr. and Mrs. Douglass brought over a new company in 1758. They had many difficulties and were unable to find a permanent location. With their “wandering theatre,” they moved about the colonies for some years. They are known to have played at Annapolis, Williamsburg, Charleston, Newport and Providence, and the smaller towns of Maryland and Virginia, but they had to put up their own theatre buildings wherever they went. In 1766 Douglass built the Southwark Theatre in Philadelphia, (our first brick playhouse), and in 1767 the John Street Theatre in New York. The increasing hostility against the British for the foreign colonies when the Revolution came.

In 1774 the Continental Congress suspended all public amusements.

During the Revolution British military players took over the theatres and presented profitable shows, presumably for the benefit of war victims and soldiers’ widows. The female parts were played by men but it is noted that some of the “garrison mistresses” helped. Aside from the military players, no professional theatre is known to have existed from 1775 to 1783.

After the War for Independence tolerance for the theatre came quickly and laws against it began to be repealed. George Washington, who throughout his life had an interest in the theatre and undoubtedly took part in amateur theatricals, is known to have attended New York theatres. Many talented British players began to come over, some of them married and remained here permanently. Their influence began to raise the level of American acting as well as affect changes in modes of dress and manners.

Lewis Hallam, Jr., himself a capable actor, returned from Jamaica, reopened both the Southwark and John Street Theatres, and with John Henry, a good all-around young Irish actor, formed the Old American Company that for several years held a theatrical monopoly on the “road.”

About 1785 Thomas Wignell became our first impresario. He built the first theatres in Philadelphia, D.C. and Baltimore, as well as Philadelphia’s Chestnut Street Theatre, where for twenty-five years a good stock company was maintained. In 1796 Wignell imported Thomas Athorpe Cooper, known in England for his Shakespearean interpretations. He was soon recognized as “the greatest of American tragedians.” Cooper over a thirty-year period visited every state, made and dissi- pated a fortune, married a New York society girl and was accepted in the best social circles. Cooper, in turn, brought over George Frederick Cooke, the first great foreign “star” to undertake an American tour.

The popular plays for many decades were Shakespeare’s tragedies, Restoration comedies, and early farces stressing political satire. The first American play on an American subject written by a born American was Royall Tyler’s “The Contrast” produced at the John Street Theatre in 1787.

Meanwhile, as the young United States expanded its territory the theatre kept pace with national progress, reaching into the new outposts and setting up stock companies in them. At Charleston, Alexandre Placide, with his company of French pantomimists and dancers, established the French Theatre, while in New Orleans several French-language theatres did classic French plays. The first Boston theatre was opened in 1794. There was an ever pressing need to build audiences and profits. Out of this need grew the “circuit” system whereby during the summer months, when theatres closed in the larger cities, the companies toured towns such as Providence, Newport, Portsmouth, N. H., Portland, Me., Baltimore, Washington, D.C., Albany, N. Y., Richmond and Petersburg, Virginia.

For further west the first theatrical performances were recorded in 1815 in Pittsburgh by Samuel Drake’s company heading from Albany for Kentucky, where they played Frankfort, Lexington and Louisville, and also Nashville, Tenn. By the end of 1817 they reached New Orleans, bringing the first English plays to that city. St. Louis got its first real theatre in 1837, Chicago, in 1847. About that time also William Chapman was operating his Mississippi floating Theatre, our first “showboat.” The Salt Lake Theatre was not established until 1862.

The first theatrical performance by professional actors in California was given at San Francisco in 1850. San Francisco’s first brick theatre, the Metropolitan, opened in 1853 to house a stock company, with star engagements planned. To tempt actors into undergoing the hazards of travel to the west coast, California managers charged higher admissions and paid much higher salaries than in the east. As a result all the great actors played there.

Between 1800 and 1850 part of the attraction of resident stock companies were the guest appearances of leading actors from other cities. This led to the “star” system. Scenic effects also began to be developed during this same formative period by expert scenic artists imported from England. Improvements were made to the physical theatres and stages. After the first half of the 1800’s, BritishfootlightsmenandBritishfortycolonies when the Revolution came.

In 1774 the Continental Congress suspended all public amusements.

During the Revolution British military players took over the theatres and presented profitable shows, presumably for the benefit of war victims and soldiers’ widows. The female parts were played by men but it is noted that some of the “garrison mistresses” helped. Aside from the military players, no professional theatre is known to have existed from 1775 to 1783.

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By mid-nineteenth century, Manhattan's population was over a half million. There were six regular theatres plus several music halls, or so-called "Gardens," for operas, ballets, concerts, variety shows (later to become "vaudeville") and minstrel troupes. There were also theatres in Brooklyn, Williamsburgh, Greenpoint, the Bronx, Long Island City and Flushing. Buildings to house entertainment were scattered around the country, predominantly in Boston, Philadelphia, New Orleans, Charleston, Baltimore, Washington, Cincinnati, Albany, St. Louis, Savannah, Mobile, Chicago, Providence and Troy N. Y., also San Francisco and Sacramento, but Manhattan was already the hub of the American Theatre.

Acting was at last becoming an honorable profession, although those choosing it required staunch physical stamina to withstand the rigors of stagecoach and early riverboat travel, to say nothing of the makeshift lodgings. Actors had to learn a tremendous repertory of roles, frequently doing three new plays in a week. Yet a particular character sometimes offered a star virtually a lifetime role and he would tour with his own company, garnering the financial rewards of actor-producership. Fans went to see their favorites over and over again in the same play as, through the years, the players returned to town.
JOHN SLEEPER CLARKE (1833-1899)

ADAH ISAACS MENKEN (1835-1868)

JAMES WILLIAM WALLACK (1795-1864)

CATHERINE WEMYSS (1826-1881)

CHARLOTTE CUSHMAN (1816-1876) as HELEN MERRILLES

LUCILLE WESTERN (1841-1877)


CHARLOTTE CUSHMAN as LADY MACBETH

HELEN WESTERN (1843-1868)
Members of stock companies could earn as little as $5 a week and be required to supply their own wardrobes. The good stock player averaged about $25 weekly. The "benefit" performance tradition, as an adjunct to salaries, had been, and was to remain, the custom for many years. This meant that during every engagement each member of the cast and crew, the visiting star (and occasionally, the playwright) got the proceeds from a single special performance.

Copyright, as yet, was unknown. Any producer or star could, and did, adapt or translate any play or book. Thus, one might see several simultaneous productions of the same story. Standard theatres maintained a complete company on a more or less permanent basis and hired guest stars. The stars went from one theatre to another in New York and journeyed around the country. In New York the large group of German immigrants supported active German language theatres of their own, as did the French-speaking.

Wallack's a true repertory company, established in 1852 by James William Wallack, was the acknowledged leader in the country, bringing to the American stage elegance, dignity and taste. In Philadelphia's Arch Street Theatre, Mrs. John Drew, of the Drew-Barrymore clan, was doing as much, while in Boston's stock theatres, actors James H. Hackett, William Warren, E. L. Davenport and James A. Herne set high standards. Alexandre Placide's stock company in Charleston was good enough to seldom require guest stars. Admission prices ranged from 25¢ to about $1.50 for box seats. It is also interesting to note that, back from the hinterlands, during the hot summer months, star-producer-managers filled every available theatrical hall in New York. With October's arrival, they went back on tour.
NOV. 25, 1864, BENEFIT PERFORMANCE OF "JULIUS CAESAR" WITH JOHN WILKES BOOTH AS MARC ANTONY, EDWIN BOOTH AS BRUTUS AND JUNIUS BRUTUS BOOTH, JR. AS CASSIUS.
EDWIN BOOTH (1833-1893) as HAMLET
Miscellaneous entertainers in concerts, dramatic readings, elocution programs, and especially the minstrel shows, loved by all, were also enormously popular. Variety halls offered cheap, bawdy amusement to the masses.

Favorite touring actors of the period included: Charlotte Cushman as Meg Merrilies, Edwin Forrest as Lear and Hamlet, Junius Brutus Booth, Jr. in Shakespeare’s tragedies, Edwin Booth as Hamlet and Iago, G. L. Fox as Clown in his “Humpty Dumpty” pantomimes, Adah Isaacs Menken as Mazeppa, Matilda Heron as Camille, Lotta (Charlotte Crabtree) in song and dance programs, Mr. and Mrs. Barney Williams in Irish situation comedies, Ira Aldridge (Negro tragedian) as Iago and Titus Andronicus, John Sleeper Clarke as Toodles, Joseph Jefferson as Caleb Plummer and an early version of “Rip Van Winkle,” Charles and Ellen Kean in classic tragedies. Maggie Mitchell as Fanchon, E. A. Sothern as David Garrick, Lucille Western in “East Lynne,” Kate Bateman in “Leah, the Forsaken.”

In 1861 the Civil War brought a temporary depression to the theatre, followed a season later by a resurgence. The war hysteria helped four “Uncle Tom’s Cabin” shows to thrive simultaneously in New York. The 253 performances of actress-manager Laura Keene’s “Seven Sisters,” described as “an operatic, spectacular, diabolic, musical, terpsichorean, farcical burletta,” enjoyed the longest consecutive run up to that time. Miss Keene introduced the first Saturday matinees in 1863. That same year Lucille Western bought “East Lynne” outright from its author for $100 and proceeded to profit from it for years. Also in 1863 Augustin Daly, then a dramatic critic, produced his first play, “Leah, the Forsaken” starring Kate Bateman. And Lotta made her debut in New York.

In 1864, John E. Owens won fame as Solon Shingle. The three Booth brothers, to help erect a statue of Shakespeare in Central Park, gave a single benefit performance of “Julius Caesar” (their only performance together), and Edwin Booth began one of the longest Shakespearean runs ever recorded, 100 performances of “Hamlet.”

In 1865 the Keanes gave their New York farewell performances.
PAULINE MARKHAM
in "THE BLACK CROOK"

GRAND FINALE of "THE BLACK CROOK"
(1866)

BALLERINA
MARIE BONFANTI
in "THE BLACK CROOK"

LAWRENCE BARRETT
(1867)

JOHN GILBERT
(1810-1889)

CHARLOTTE CUSHMAN WITH HER
SISTER SARAH CUSHMAN

MARK SMITH
in "ONE HUNDRED YEARS OLD"

DAN BRYANT
A FAMOUS MINSTREL

MRS. EMMA
GRATTAN

FANNY
REEVES

FANNY HERRING
as LITTLE RED RIDING HOOD
(1867)

CHARLES FECHTER
(1824-1879)
as HAMLET
1866 stands out because Joseph Jefferson introduced the revised version of his immortal "Rip Van Winkle," but most notably for the beginning of 475 performances of "The Black Crook" with its never-before-seen production effects and the chorus of 50 ballet girls, "damning to the soul to see." The premiere ran from 7:45 P. M. until 1:15 A. M. The production had cost a then fabulous sum of $24,500. It was to net over a million dollars. Saturday matinees were the rule by 1866, and Wallack was bringing acceptance to quiet drawing room plays. That year, famed Adelaide Ristori brought classic plays to America to high acclaim. Though she performed in her native Italian, the foreign language proved no barrier.

In 1867 Mme. Francesca (Fanny) Janauschek, one of Europe's truly "greats," arrived with her German language productions. For a time she spoke only German. In fact, she acted Lady Macbeth in German with Edwin Booth who spoke in English. Later she learned English and was integrated into the American theatre. At the end of that year, Charles Dickens, who was also a fine amateur actor, gave 17 sold-out readings from his own works.

By the end of 1868, New York had 21 theatres, including 4 in Brooklyn. Variety, now cleaned up for the family trade, became the vogue.

In February, 1869, in New York, Edwin Booth opened his own theatre with "Romeo and Juliet." Premiere tickets sold at auction for as high as $125. In California, San Francisco was by now a metropolis with a splendid stock company that included Lawrence Barrett and John McCullough, housed in the newly built sumptuous California Theatre.

At the close of this decade, little Minnie Muddern, who grew up to be Mrs. Fiske, trod her first boards as the child Fritz in "Fritz, Our German Cousin" which starred John K. Emmet, beloved comedian, who had come from minstrelsy into the legitimate theatre.
1870-1880

The 1870's are distinguished mainly as a period of growth and expansion. The newly completed 50,000 miles of roads across the continent, and the extraordinary growth of the population meant a similar expansion in a demand for entertainment. More and more road shows trekked to smaller cities. The older exponents of the classic acting styles began to find themselves less welcomed by the increasingly sophisticated audiences of the major cities. They eked out their closing careers on the road. Younger, more naturalistic players came to popularity, many of them continuing into the 20th century.

It was also a period when major stock houses, with virtually permanent companies, under brilliant producing management, became independent of guest stars. There were numerous long-run plays, continually "revived" and re-staged every few years. The three most renowned stock companies in New York were Lester Wallack's (he had taken over when his father died in 1864,) Augustin Daly's and A. M. Palmer's. Some of Wallack's great players were John Gilbert, Mme. Elizabeth Ponisi, Rose Coghlan, Charles Coghlan, Maurice Barrymore, Rose Ettinge, Dion Boucicault, Stuart Robson and H. J. Montague. Wallack's was to remain in operation until Lester himself died in 1888. Wallack, who was also a fine actor, was especially celebrated for his productions of sentimental, romantic comedies and Restoration plays.

Augustin Daly was a strict disciplinarian, uncompromising on standards of excellence, with an unerring eye for talent, and scores of younger players rose to fame under his guidance. He became noted for his adaptations of realistic French and German plays into truly American settings, and for brilliant staging of Shakespearean comedies. His plays were always superbly designed, his actresses sumptuously costumed in high fashion of the day. Among the many actors whose careers he furthered were James Lewis, Mrs. G. H. Gilbert, Fanny Davenport, Louis James, W. J. Lemoyne, Clara Morris, Ada Rehan, John Drew and Otis Skinner.
ROSE COGLAN
in "DIPLOMACY"
(1877)

G. L. FOX
in his "HAMLET"
TRAVESTY

KITTY BLANCHARD
in "THE DANITES"
(1877)

E. M.
HOLLAND

G. L. FOX
in his "HAMLET"
TRAVESTY

KITTY BLANCHARD
in "THE DANITES"
(1877)

AGNES BOOTH, EVA FRENCH, JAMES H. STODDART

MRS. G. H. GILBERT
in "A CELEBRATED CASE" (1877)

LINDA DIETZ

CLARA MORRIS (1846-1925) in "THE SPHINX"
(1874)
A. M. Palmer had no resident company, but produced with a lavish hand many long-run hits, including the justly famous "Two Orphans," "The Danicheffs," "Jim, The Penman" and "A Celebrated Case."

Foreign stars continued to come over and they too made their niche in our theatre's history. In 1870 Charles Fechter, French-speaking actor of Austro-Italian parentage, impressed for a time. In 1872 we got Adelaide Neilson, E. A. Sothern, and the Vokes family, all from England. In 1877, Helena Modjeska, great Polish tragedian, a political refugee, was persuaded to act. In 1878 and 1879 Gilbert and Sullivan arrived to make an impact.

In the '70's the burlesque "leg" show, with accent on the girls, (grandparent of our modern burlesque), owes its birth and nourishment to Lydia Thompson whose vogue began in the '60's. Lydia's shows were completely decorous, and she toured for many years, engagingly parodying the serious plays of the day in song, dance and satirical sketches.

Another '70's phenomenon was the explosion of "Uncle Tom's Cabin," dubbed "Tom Shows." By 1879 at least 50 productions were on the road—playing in tents, riverboats, town halls, churches, opera houses—wherever a platform would hold them. By the 1890's almost 500 of the shows were reported in operation.

Disastrous theatre fires had been frequent over the years. The worst of them occurred December 5, 1876, when 292 died in the Brooklyn Theatre holocaust and the ensuing panic. This caused a theatrical depression all over the country for at least a year.
There was, too, in 1873, a stock market panic, and banks failed in 1874. Yet all these, the “fabulous invalid” survived and continued to thrive.

In 1870 Edwin Booth and Lawrence Barrett had a long run in “Othello” in which they alternated in the roles of Othello and Iago. Barrett staged a successful production of the rarely produced “A Winter’s Tale.” G. L. Fox did a hilarious travesty of “Hamlet.”

1871, year of the Chicago fire, brought Edwin Forrest, a broken old man, for his last New York appearances, though his “King Lear,” now very much in character, was applauded to the end. That season Lawrence Barrett had his greatest success in “Man O’Arlie.” Booth, Barrett, Milnes Levick and F. C. Bangs played “Julius Caesar” for an unprecedented long run.

In 1872 E. A. Sothern as Lord Dundreary in a revival of “Our American Cousin” found the comic role he was to play over the years. Lovely Adelaide Neilson made her American debut that year as Juliet. The Yokes family of comedy and musical renown, also bowed and settled here.

1873 brought the first “Jane Eyre” with Charlotte Thompson. “Led Astray” was the big dramatic hit at Wallack’s.

In 1874 at Daly’s Fanny Davenport played her first Lady Teazle in “School For Scandal.” Dion Boucicault’s play “The Shaughraun,” in which he acted Conn, had its initial record run of 143 performances. Frank Mayo brought “Davy Crockett” to life. W. H. Crane earned his comedy spurs in a big, frolicsome musical, “Evangeline.” Charlotte Cushman gave her farewell performances in 1874.
CHARLES FISHER, FANNY DAVENPORT, GEORGE CLARKE, LOUIS JAMES
in "SCHOOL FOR SCANDAL" AT DALY'S (1874)
MINSTREL FAVORITES:
FRANK BROWN, EPH HORN,
DAN BRYANT, MIKE SEYMOUR

BESSIE DARLING
as LADY MACBETH
(1876)

MAUDE ADAMS, FLORA WALSH
in "THE WANDERING BOYS"
(1878)

LYDIA THOMPSON (1836-1908)
as ROBINSON CRUSOE
(1877)

MME. PAOLA-MARIE, VICTOR
CAPOUL, MILLE. ANGELLE,
FAVORITES IN MUSICALS

ADA CAVENDISH
(1879)

G. L. FOX

KATE SANTLEY

W. J. LEMOYNE

MAY NUNEZ
(1875)

W. J. FLORENCE
(1831-1891)

ANNIE EDMONDS

ADA DYAS

BARRY SULLIVAN

IONE BURKE

MIKE RANKIN

LOUISE BOSHELL

J. H. GILMOUR

KATE GIRARD

THOMAS WHIFFEN
in "H.M.S. PINAFORÉ"
(1879)

ADELAIDE NEILSON
as VIOLA in
"TWELFTH NIGHT" (1876)

ADELAIDE NEILSON
(1846-1880)
PORTRAIT TAKEN IN 1872

ADELAIDE NEILSON
as JULIET
(1872)

FANNY JANAUSCHEK
as MARY STUART
The long-run dramas, "Pique," "Rose Michel" and "Brass," opened in 1875, as did "The Two Orphans" which was played so long the cast changed many times. Eventually Kate Claxton, the original Louise, the blind girl of the play, bought the rights to it and made it her personal touring vehicle for many years. Eventually Kate Claxton, the original Louise, the blind girl of the play, bought the rights to it and made it her personal touring vehicle for many years. Also in 1875 George Rignold, a handsome actor, overwhelmed the female playgoers as Henry V and Amos Clark; John T. Raymond launched his "Col. Sellers"; and Mr. and Mrs. W. J. Florence had great success with "The Mighty Dollar."

In 1876 Adelaide Neilson charmed as Viola in "Twelfth Night." Agnes Booth, wife of Junius Brutus Booth, Jr., gave a startling performance as Myrrha in "Sardanapulus." "The Danicheffs" was the thrilling melodrama at Palmer's that year. Helena Modjeska made her New York debut as Adrienne Lecouvreur in 1877, and Rose Coghlan played Countess Zicka in the first American production of "Diplomacy." This was to be adjudged among her best roles. Two other hit dramas of the year were "The Exiles" and "The Danites."

In 1878 nearly every playhouse in the east simultaneously did "H.M.S. Pinafore." (No copyright at this time.) Even juvenile actors gave special matinees. Then Gilbert and Sullivan themselves arrived with their own company to show how it ought really to be done and to avert future pirating of their plays. In 1878 too, Annie Pifley played "M'liss" for the first time.

By 1879 younger stars were leaving the stock companies, some to form their own units, others to assume "visiting star" status. A New Year's Eve 1879 premiere of "Pirates of Penzance," with Arthur Sullivan wielding the conductor's baton, gaily ended the 'Seventies.
JOHN E. OWENS as ELBERT ROGERS

ANNE RUSSELL as ESMERALDA

EBEN PLYMPTON as DAVE HARDY

VIOLA ALLEN as ESMERALDA and her father, C. LESLIE ALLEN as ELBERT ROGERS in "ESMERALDA" (1881)

AUGUSTIN DALY READING A NEW PLAY TO HIS COMPANY (1884): (L to R) JOHN MOORE, WILLIAM GILBERT, JAMES LEWIS, GEORGE PARKES, CHARLES LECLERCQ, MRS. GILBERT, ADA REHAN, JOHN DREW, DALY, CHARLES FISHER, VIRGINIA DREHER, MAY FIELDING.

EFFIE ELLSLER in "HAZEL KIRKE" (1880)

TOM KARL (1885)

MME. HELENA MODJESKA as JULIET (1882)

ADA DYAS as LADY CLANCARTY (1880)
1880-1890 The 1880's brought to an end what historians call "the golden era" of the American theatre, and began the "combination system" that was in the next decade to kill the brilliant stock companies, bringing theatres and "the road" under the control of powerful managers and theatrical combines who found it more profitable to send complete productions on tour from city to city rather than to maintain local stock companies and mount new productions in each place. Plays were often produced more with a view to road tour profits than for their artistic merit. A "hit" play did not need a great-name star to succeed on the road. Some managers tailored their plays to fit their actors and "the play" ceased to be "the thing."

Two churchmen, Rev. George Mallory and Marshall Mallory, in 1880, financed the new Madison Square Theatre where Steele Mackaye, actor-playwright, became director. He put on his "Hazel Kirke" to a record-breaking run of 486 performances and sent over a dozen companies on tour. By 1882, however, he left the Mallorys and opened the Lyceum Theatre. Daniel Frohman, Mackaye's business manager, took over management of the Lyceum in 1886, remaining there until 1902. David Belasco became Frohman's stage manager and assistant in 1887.

Henry E. Abbey applied the business principle of large-scale advance ballyhoo to arouse terrific interest in the stars he imported who included Sarah Bernhardt, Lily Langtry, Henry Irving and Ellen Terry.

Meanwhile, more native playwrights were getting a hearing, rural and regional plays became highly popular, and big musical shows increased in number. Daly's Theatre, opened in 1879, shone for the next twenty years. Wallack's closed in 1888, shortly before his death.
ROSE COGHLAN in "AS YOU LIKE IT" (1880)

MINNIE MADDERN (FISKE) in "FOGG'S FERRY" (1882)

LILY LANGTRY in "AS YOU LIKE IT" (1882)

EDWIN BOOTH (1880)

AGNES BOOTH (RIGHT FRONT) in "RUSSIAN HONEYMOON" FIRST COMPLETE SHOT EVER TAKEN OF A STAGE SCENE (1883)

WILLIAM H. CRANE

MARIE WAINWRIGHT as FRANCESCA DA RIMINI (1883)

OSMOND TEARLE in "SCHOOL FOR SCANDAL" (1882)

LAWRENCE BARRETT (1838-1891) NEAR THE END OF HIS CAREER

LEONIE RIAL as ELIZA in "UNCLE TOM'S CABIN" (1881)
In 1880 Wallack did a fine production of "The Liar," and Rose Coghlan and Osmond Tearle, under his direction, were in "As You Like It."


Lawrence Barrett was touring with his own company (which included young E. H. Sothern in minor roles) in "Richelieu," "Hamlet," "Othello," "The Merchant of Venice," and other dramas. Fanny Davenport was on the road with her brilliant performances of "Fedora" and "La Tosca." Tommaso Salvini, called "the greatest tragic actor of his time," toured with an English-speaking company doing a bi-lingual "Othello," "David Garrick" and "The Gladiator."

In 1881 "The World" was a hit at Wallack's; Joseph Jefferson as Bob Acres, with Mrs. John Drew as Mrs. Malaprop, gave his first Manhattan showing of "The Rivals." John T. Raymond had great personal success in "Fresh, the American." There was in 1881 an epidemic of "Patience" productions, real and burlesque. One of the latter launched Lillian Russell's career. She later entered the major company and went on to become the symbol of her era. Annie Russell and John E. Owens opened in "Esmeralda," a regional play that was to have a quarter century of popularity. Viola Allen, about 15 years old, replaced Annie Russell the following year (playing with Leslie Allen, her father) and thus began her illustrious career. William Gillette gave 150 performances in his own play, "The Professor," in 1881.

Wallack's new theatre opened in 1882 with a sparkling "School For Scandal," and Maurice Barrymore charmed there in "Youth." Daly's hits that year were "The Squire" and "Young Mrs. Winthrop." Minnie Maddern made her adult debut in 1882 in "Fogg's Ferry."
WALDEN RAMSAY in "STRANGLERS OF PARIS" (1883)

IRENE VERONA IS GABRIEL ARRIVING, JAMES S. MAFFIT THE LONE FISHERMAN ON THE ROCK.

ANNE YEAMANS in "MULLIGAN'S GUARD BALL" (1883)

E. L. DAVENPORT in "A NEW WAY TO PAY DEBTS" (1886)

KATE MAYHEW

MARIE BATES in "OFF TO EGYPT" (1884)

CHAUNCEY OLCOTT (1886)

JOHN DREW, EDITH KINGDON, OTIS SKINNER in "LOVE ON CRUTCHES" (1884)
America first saw Lily Langtry in 1882 in "An Unequal Match," as Rosalind, and in "As In A Looking Glass." Helena Modjeska was doing Rosalind, Viola, Juliet, Camille and Frou-Frou on the east coast in 1882. That year Henry E. Dixey starred in "Romany Rye." Later, Robert Mantell joined the play and had his first big chance in a leading New York theatre. "The Queen's Lace Handkerchief" was the popular operetta, featuring Francis Wilson, Mathilde Cottrelly and Lily Post.

The Actor's Fund of America was organized in 1882 by Booth, Barrett, Jefferson, Wallack, Daly and Palmer.

The popular successes of 1883 were "A Parisian Romance" that made a star of Richard Mansfield, and at Daly's "7-20-8" and "Dollars and Sense." The other hits were "A Russian Honeymoon" featuring Agnes Booth, "Francesca Da Rimini" with Lawrence Barrett as Lancioto, and the operettas "The Sorcerer" with Lillian Russell, and "Orpheus and Eurydice" with Pauline Hall, Ida Mule and Digby Bell.

During 1884, John McCullough gave his last performances. "Adonis," a rollicking burlesque of "Pygmalion and Galatea," starring Henry E. Dixey, began a run of 603 performances, and Daly's "big four" of Ada Rehan, John Drew, Mrs. Gilbert and James Lewis, pleased everyone in "Love On Crutches" and "A Night Off." May Irwin assisted them delightfully. Also, Adelaide Ristori, then 63 years old, returned after a long absence to play Queen Elizabeth, Mary Stuart, Lady Macbeth and Marie Antoinette in English. Daly took his company for a successful trip to London, Paris and Berlin—the first complete American company to go to Europe.

In 1885 Daly presented one of his inimitable Shakespearean productions, "The Merry Wives of Windsor." Stuart Robson and William H. Crane, as the two Dromios, had a good run in "A Comedy of Errors." A revised version of "Evangeline" that year played over 260 times; it featured Fay Templeton, Loie Fuller, James S. Maffit, Irene Verona and George K. Fortescue. Helen Dauvray presented "One Of Our Girls" very successfully. E. H. Sothern, her leading man, rose to stardom from this play.
Beauteous Mary Anderson returned triumphantly from two years in London. Johnston Forbes-Robertson came as her leading man.

In 1886 Daly had two big successes, “Nancy and Company” and “Love In Harness,” then took his company on another brief European tour. The other long-run hits of 1886 include “Jim the Penman” starring Agnes Booth, “Prince Karl” with Richard Mansfield, and “Held By The Enemy” with William Gillette. The musical shows of the year were “Pepita” with Lillian Russell, in which Chauncey Olcott, a former minstrel, made his regular stage bow, and “Erminie” featuring Francis Wilson, Pauline Hall and Marie Jansen.

In 1887 “The Railroad of Love” got 100 performances at Daly’s (young Effie Shannon was in the cast), and “The Taming of The Shrew” (John Drew taming Ada Rehan) ran for 121 performances. “A Midsummer Night’s Dream” was another elaborate Daly production that year. E. H. Sothern, under Dan Frohman’s management, was starred in “The Highest Bidder.” Mansfield did “Dr. Jekyll and Mr. Hyde.” Sarah Bernhardt returned that year, as did Irving and Terry.
JOHN DREW in "A MIDSUMMER NIGHT'S DREAM" (1887)

JULIA MARLOWE in "THE HUNCHBACK" (1888)

OTIS SKINNER in "THE MERCHANT OF VENICE" (1887)

SARAH BERNHARDT as THEODORA (1887)

E. H. SOTHERN as LORD CHUMLEY (1888)

THERESA VAUGHAN in "THE WAIF" (1887)

ROD FULLER

DION BUCICAUT

MAY GALLAGHER

RICHARD MANSFIELD as DR. JEKYLL AND MR. HYDE (1887)

DAVID BELASCO (1889)

MAY IRWIN

JOSEPH HAWORTH

GEORGIA CAYVAN, HERBERT KELCEY in "THE WIFE" (1887)

WILLIAM S. DABOLL, FRANCIS WILSON in "ERMINIE" (1887)

THE FOUR COHANS, A VARIETY ACT (1888)

STUART ROBSON, W. H. CRANE in "A COMEDY OF ERRORS" (1885)
Edwin Booth went on tour with Lawrence Barrett until Barrett’s death in 1891. Denman Thompson, a variety artist, in 1887 began a thirty-five year stardom in “The Old Homestead.” Robson and Crane triumphed in “The Henrietta,” and “The Wife” (tailored by David Belasco and Henry C. DeMille to fit the Palmer players) had 239 performances.

Booth and Barrett, in 1888, did several weeks of fine repertory in New York, where Booth founded the Players Club, giving to it his home, library and theatrical relics. Also in 1888 Constant Coquelin came for his first American tour with a repertoire of twenty French plays. While touring Europe the summer of ’88, Daly’s company performed “The Taming of The Shrew” at the Stratford-on-Avon Memorial Theatre. Daly set up a successful ten-play subscription plan for his 1888-89 season. “Lottery of Love” was his long-run play.

At Palmer’s, Maurice Barrymore and Agnes Booth played “Capt. Swift” 150 times, while at the Lyceum, E. H. Sothern was popular in “Lord Chumley.” “Sweet Lavendar” had a long run too, but the biggest success of the year was “Little Lord Fauntleroy” with little Elsie Leslie. The two popular new musicals were “Nadjy” with Marie Jansen, and “Yeomen of The Guard.” Meanwhile, “Erminie” was running on to total over 700 performances in New York.
FRED SOLOMAN, JAMES T. POWERS in "NADJY" (1889)
ELSIE CAMERON in "THE MIKADO" (1885)
MARIE JANSSEN, LILY POST in "THE BLACK HUSSAR" (1885)
MARIE CAHILL in "McKENNA'S FLIRTATION" (1889)
MARIE JANSSEN, FRANCIS WILSON in "THE OOLAH" (1889)

E. H. SOTHERN
OTIS SKINNER
MARIE JANSSEN
RICHARD MANSFIELD
MAUDE ADAMS (1889)
JOSEPH JEFFERSON
KYRLE BELLEW

EDITH KINGDON
ELEANOR CALHOUN
ROBERT B. MANTELL
WILLIAM A. MESTAYER FEMALE IMPERSONATOR
MATHILDE COTTRELLY (1887)
MRS. JAMES BROWN POTTER

HELENA MODJESKA in "KING JOHN" (1889)
B. T. RINGGOLD
WILSON BARRETT in "BEN-MY-CHREE" (1889)
JESSIE MILLWARD in "ROGER LA MONTÉ" (1889)
CHARLES WYNDHAM as DAVID GARRICK (1888)
In 1889, Mr. and Mrs. W. H. Kendal, coming from England, were soundly welcomed in "A Scrap of Paper" and "The Ironmaster." Mansfield was that year acclaimed as "Beau Brummel" and as "Richard III." Wilson Barrett aroused curiosity with his "Ben-My-Chree." Booth and Modjeska had a brilliant season of repertory together in New York, the favorites being "Hamlet," "Macbeth," "Richelieu" and "The Merchant of Venice." Daly's big production was an unforgettable "As You Like It."

There were also a number of long-run comedies—"The County Fair" with Neil Burgess as the Widow Bedot, "A Poor Relation" which made a star of Sol Smith Russell, Agnes Booth in "Aunt Jack," "A Gold Mine" with Nat C. Goodwin, "The Charity Ball" (Henrietta Crosman appeared in the cast), and "A Midnight Bell" starring E. H. Sothern, with Maude Adams in her first featured role. Kate Claxton had a successful new play also, "Bootles' Baby." In the musical field, Lillian Russell charmed in "The Brigands" while Francis Wilson and Marie Jansen starred together in "The Oolah."

In the late '80's, Julia Marlowe formed her own Shakespearean company and toured for nearly ten years before she teamed with Sothern.
JEAN MOUNET-SULLY DEBUT in "HERNANI" (1894)

RICHARD HARLOW as QUEEN ISABELLA in "1492" (1893)

NELSON WHEATCROFT in "OLD HANDS AND YOUNG HEARTS" (1891)

WALLIE EDDINGER in "SOUDAN" (1891)

LOTTIE COLLINS in "TA-RA-RA-BOOM-DE-AY" (1892)

J. B. POLK as DR. BILL (1890)

ANNE GREGORY, BURR McINTOSH, C. W. COULDOCK, EDWARD J. HENLEY, MAY BROOKYN, FRANK LANDER, AGNES MILLER, CHARLES L. HARRIS, FOSTER PLATT, MARION RUSSELL in "ALABAMA" (1891)

DELLA FOX in "WANG" (1891)

EDWARD "NED" HARRIGAN in "REILLY AND THE 400" (1890)

MAURICE BARRYMORE in "ALABAMA" (1891)

JENNIE YEAMANS in "BLUE JEANS" (1891)

WILTON LACKAYE in "MONEY MAD" (1890)

E. S. WILLARD in "THE MIDDLEMAN" (1890)

JENNIE YEAMANS, GEORGE FAWCETT, ROBERT HILLIARD in "BLUE JEANS" (1891)

MR. AND MRS. W. H. KENDAL in "THE SQUIRE" (1891)
1890-1900

Late in 1889, Charles Frohman produced on Broadway a play that had an unsuccessful tryout at the Boston Museum the preceding year. Alf Hayman, a San Francisco theatrical promoter, took a half interest in it. The play, "Shenandoah," with Viola Allen, Wilton Lackaye, Henry Miller and Effie Shannon featured, ran for many months, made a $200,000 profit and established Frohman as star-maker and producer extraordinary. Some of Frohman's stars participated in his brother Daniel's stock company at the old and new Lyceum Theatres. When Charles died aboard the Lusitania in 1915, Daniel took over his brother's enterprises and remained a power in the theatre until his own death in 1940.

In 1890, David Belasco, having become a successful playwright, left the Lyceum Theatre, became an independent producer and starmaker, and by 1900 was chief rival of Charles Frohman.

There were other monopolistic interests growing as well, especially the Klaw and Erlanger booking agency, and Nirdlinger and Zimmerman, managers of Philadelphia. They, with Charles Frohman and Alf Hayman, in 1896 formed the Theatrical Syndicate, that for a number of years held firm control over most American theatres, and forced their own terms on managers and touring stars. Eventually, independent stars and producers fought this trust and broke its power. The rise of the Shubert brothers also helped defeat the Syndicate. Ironically, fifty years later, the Federal Government was to declare the Shubert interests a monopoly and order the sale of some of their holdings.
Thus, the growth of big business influences dominated the theatre in the '90s and 1900's. Nonetheless, the Gay Nineties began to build their legend. Musical farces and extravaganzas were in the ascendancy. Vaudeville theatres, chautauquas, circuses, were also growing fast. In serious drama, Shakespeare began to be seen less often, though such players as Modjeska, Julia Marlowe, Thomas W. Keene, Herbert Beerbohm Tree, Walker Whiteside, Henry Irving and Ellen Terry continued to do it in repertory. Old-time melodramas gave way to modern problem plays, and swashbuckling adventure stories with their romantic matinee idol heroes were popular.


Some of the big 1891 musical shows were “Wang” with Della Fox and De Wolf Hopper, “The Tyrolean” starring Marie Tempest, “The Merry Monarch” with Francis Wilson, and “Robin Hood” with Tom Karl and Jessie Bartlett Davis. The longest run, of over 300 performances, went to “A Trip To Chinatown.” “A Straight Tip” made James T. Powers a comedy star. Henry E. Dixey, Sidney Drew and Burr McIntosh were in “The Solicitor.” On the dramatic side in 1891, E. S. Willard played “Judah” and “Wealth,” Henry Miller and Viola Allen did “The Merchant,” Mrs. Leslie Carter was “Miss Helyett,” Fanny Gillette and Edward R. Mawson were in the hit “The Fair Rebel,” and May Brookyn with Maurice Barrymore and Walden Ramsay had an extra long run of “Alabama.” The biggest dramatic success of the year was Jennie Yeamans in “Blue Jeans.” In November 1891, Sarah Bernhardt started her first American tour, doing “Jeanne d’Arc,” “Frou-Frou,” “Theodora,” “La Tosca,” “Cléopatra” and “La Dame aux Camélias” in French.
DUSE
ELEANORA DUSE
as CAMILLE (1893)

SARAH BERNHARDT
as JEANNE d'ARC (1890)

TOP: SARAH BERNHARDT

BESS TYREE
in "SWEET LAVENDAR" (1893)

FANNY ADDISON PITT
in "SCHOOL FOR SCANDAL" (1896)

LOUIS JAMES
as RICHARD III

FANNIE BATCHELDER
in "CORDELIA'S ASPIRATIONS" (1893)

ROBERT TABER

BESEE BONEHILL
(1890)
FANNY DAVENPORT as CLEOPATRA
(1892)

ELLEN TERRY as LADY MACBETH

ELLEN TERRY as PORTIA

HENRY IRVING as CARDINAL WOLSEY

HENRY IRVING as BECKET

TOP: ELLEN TERRY

FANNY DAVENPORT as CLEOPATRA
(1892)

ELLEN TERRY as LADY MACBETH

ELLEN TERRY as PORTIA

HENRY IRVING as CARDINAL WOLSEY

HENRY IRVING as BECKET

TOP: ELLEN TERRY

HERBERT BEERBOHM TREE as ROMEO

as RICHARD III

LILY LANGTRY as CLEOPATRA
(1890)
ETHEL HORNICK, CHARLES WALCOT, MARY MANNERING, BESSIE TYREE, E. J. MORGAN, WILLIAM COURTLEIGH, CHARLES W. BUTLER in "TRELAWNEY OF THE WELLS" (1898)

KATHRYN KIDDER as MME. SANS-GENE (1895)

MAUD HOFFMAN, E. S. WILLARD, OSWALD YORKE in "WEALTH" (1891)

IDA VERNON, WILLIAM FAVERSHAM, VIOLA ALLEN, E. Y. BACKUS, HENRY MILLER in "THE IMPORTANCE OF BEING EARNEST" (1895)

ROBERT TABER, JULIA MARLOWE in "BONNIE PRINCE CHARLIE" (1897)

SARAH BERNHARDT (KNEELING LEFT) in "GISMONDA" (1896)

MINNIE MODERN FISKE in "TESS OF THE D'URBERVELLES" (1897)

JAMES K. HACKETT in "MME. SANS-GENE" (1895)

VIOLA ALLEN in "SCHOOL FOR SCANDAL" (1890)

RICHARD MANSFIELD as SHYLOCK (1897)

MME. HELENA MODJESKA as LADY MACBETH

SELENE JOHNSON, JAMES O'NEILL, THURLOW BERGEN, FREDERIC de BELLEVILLE, EDMUND BREESE (ON GROUND) in "MONTE CRISTO" (1893)

ELLALINE TERRISS, LILY HANBURY, PATIE BROWNE in "THE AMAZONS" (1894)

ROSE COGHLAN (WITH PARASOL) in "THE WHITE HEATHER" (1897)
In 1892 Daly produced "The Foresters" by Lord Alfred Tennyson and restaged "The Hunchback" with Ada Rehan and James K. Hackett. Lillian Russell's new musical was "La Cigale," and Francis Wilson and Marie Jansen did "The Lion Tamer," while Marie Tempest charmed in "Nanon" and "The Fencing Master." Another popular musical show was "Jupiter" with Digby Bell. James T. Powers' musical was "A Mad Bargain," and Ned Harrigan's "Mulligan's Guard Ball." "The Mascot" with Henry E. Dixey introduced Trixie Friganza, while Marie Dressler had a minor role in the successful comic opera "Robbers of The Rhine." Maude Adams, grooming for stardom, was in "The Masked Ball" with John Drew. Virginia Harned, with E. H. Sothern, whom she later married, made a big hit in "Captain Lettarblair." "Aristocracy" starred Viola Allen and Wilton Lackaye. Rose Coghlan revived "Diplomacy."

1893 brought the first American production of "Charley's Aunt" with Etienne Girardot, and "Lady Windermere's Fan." Julia Arthur played Lady Windermere with Maurice Barrymore. Eleanora Duse made her American debut, and Ellen Terry and Henry Irving returned. Long-run dramatic shows were "A Woman of No Importance" with Rose Coghlan, Effie Shannon, Ada Dyas, Maurice Barrymore, "Sheridan," "Liberty Hall" with Henry Miller, Viola Allen, May Robson; E. S. Willard in "The Professor's Love Story"; the Kendals in "The Second Mrs. Tanqueray," and James A. Herne in "Shore Acres." The longest dramatic run was scored by "The Girl I Left Behind Me" featuring Theodore Roberts, Katherine Florence, Odette Tyler, Edna Wallace and Nelson Wheatcroft. Nat C. Goodwin with Minnie Dupree also had a hit with "In Mizzoura." The big musicals of the year were "1492" in which Richard Harlow impersonated Queen Isabella, "Princess Nicotine" with Lillian Russell, Marie Dressler, Digby Dell, and "A Temperance Town."
DELLA FOX
JEFFERSON DEANGELIS
EDNA MAY
JAMES T. POWERS
MARIE TEMPEST
DE WOLF HOPPER
LULU GLASER

SIDNEY DREW
ANNIE ADAMS
FRANK GILMORE
ISABEL IRVING
TYRONE POWER
ETHEL BARRYMORE (1895)
BURR MCINTOSH

OLGA NETHERSOLE as CARMEN

SCENE FROM "CARMEN"

OLGA NETHERSOLE in "FROU FROU"

SOL SMITH RUSSELL as HON. JOHN GRIGSBY (1898)

CISSIE FITZGERALD

WILLIAM FAVERSHAM in "UNDER THE RED ROBE" (1896)

MARIE CAHILL in "MONTE CARLO" (1898)

JAMES O'NEILL in "MONTE CRISTO" (1890)

JULIA MARLOWE in "THE LOVE CHASE" (1894)
MAUDE ADAMS, ARTHUR BYRON, JOHN DREW in "ROSEMARY" (1896)

MADEE ADAMS

JOSEPH HUMPHREYS, ETHEL BARRYMORE in "ROSEMARY" (1896)
CLARA LIPMAN, LOUIS MANN (CENTER) in "GIRL IN THE BARRACKS" (1899)

MABELLE GILLMAN, JAMES T. POWERS in "A RUNAWAY GIRL" (1898)

IDA CONQUEST, JOHN DREW, ISABEL IRVING in "THE TYRANNY OF TEARS" (1899)

CLARA ELLISTON

JOHN CRAIG

JOSEPH WHEELOCK, JR., WILLIAM FAVERSHAM, MAY ROBSON in "LORD AND LADY ALGY" (1899)

GUS WILLIAMS

OLGA BRANDON

EDNA MAY AND CHORUS in "THE BELLE OF NEW YORK" (1897)

EDNA MAY in "THE BELLE OF NEW YORK"

CHRISTIE MacDONALD, FRANK POLLACK, ALBERT HART, MABELLA BAKER, NELLA BERGEN, MELVILLE STEWART in "THE BRIDE ELECT" (1898)

WILLIAM GILLETTE in "SHERLOCK HOLMES" (1900)

WILLIAM GILLETTE in "TOO MUCH JOHNSON"

WILLIAM GILLETTE (LEFT) in "SECRET SERVICE"
VIOLA ALLEN, R. J. DILLON
in "THE CHRISTIAN" (1899)

JAMES K. HACKETT
in "ROMEO AND JULIET" (1899)

ANNA HELD
MADE BROADWAY DEBUT IN 1896

BLANCHE WALSH, MELBOURNE MCDOWELL
in "GISMONDA" (1899)

MAY BROOKYN
ROLAND REED
AMY BUSBY

JOSEPH MURPHY
VIRGINIA EARLE
MACKLYN ARBUCKLE

WILLIAM FAVERSHAM
as ROMEO

MAUDE ADAMS
as JULIET (1899)

JULIA MARLOWE
as PARTHENIA in "INGOMAR"

WILLIAM COLLIER

VIRGINIA HARNED
as LADY URSULA (1898)

MAUDE ADAMS, WILLIAM FAVERSHAM
in "ROMEO AND JULIET"

ROBERT B. MANTELL
as KING LEAR

RICHARD MANSFIELD
in "THE DEVIL'S DISCIPLE"
The longest run 1895 hit was Belasco's "The Heart of Maryland" with Mrs. Leslie Carter and Maurice Barrymore. Second longest was "The Sporting Duchess" starring Agnes Booth, and third was the premiere production of "Trilby" with Wilton Lackaye, Virginia Harned and Burr McIntosh. "Pudd'nhead Wilson" with Frank Mayo, Harry Davenport and Mary Shaw was a successful comedy. Oscar Wilde's "The Importance of Being Earnest" had its first American showing by Henry Miller, William Faversham, Viola Allen and May Robson. The musicals in 1895 were Lillian Russell in "The Tzigane," "Madeleine" with Camille d'Arville, Aubrey Boucicault and Marie Dressier, "Fleur de Lis" featuring Delia Fox, "The Wizard of The Nile," "Excelsior, Jr." with Fay Templeton, Marie Cahill, Theresa Vaughn, and "The Strange Adventures of Miss Brown" with Louis Mann and Clara Lipman.


1896 brought Sarah Bernhardt on a second tour. "Izeyl" was one of her new plays. Other long-run dramatic shows were "Under The Polar Star" with Grace Henderson, Bijou Fernandez and Leo Ditrichstein, "Rosemary" starring John Drew and Maude Adams with Ethel Barrymore in her first bit part, William Gillette and Odette Tyler in "Secret Service," "Under The Red Robe" starring Viola Allen and William Faversham, and "The Cherry Pickers." The musical shows were "The Lady Slavey" with Dan Daly, Virginia Earle and Marie Dressler, "El Capitan" with De Wolf Hopper and Edna Wallace, "The Girl From Paris" with Clara Lipman and Louis Mann, and "The Geisha" done at Daly's with Isadora Duncan cast as a dancer.
“The Little Minister” starring Maude Adams, with Robert Edeson, in 1897 began over 300 consecutive performances. Mrs. Fiske had great success in “Tess of The d’Urbervilles.” Rose Coghlan also had a success with “The White Heather.” Richard Bennett and Amelia Bingham were in the cast. Chauncey Olcott played “Sweet Inniscarra,” and “Never Again” with E. M. Holland and May Robson had a long run. Musicals which ran all season were “The Whirl of The Town,” “The French Maid” starring Marguerite Sylva, “The Belle of New York” with Edna May, “The Highwayman” with Joseph O’Hara and Hilda Clark, and “The Telephone Girl” starring Clara Lipman and Louis Mann.

1898 had a great many long-run hits, including “Kate Kip, Buyer” with May Irwin and Joseph Sparks, “The Conquerors” with William Faversham and Viola Allen, “Way Down East” with Phoebe Davies, “The Liars” with John Drew and Annie Irish, “Sporting Life” with Charles...
Walcot and Marie Cahill, and “Trelawney of The Wells” with Mary Mannering and Edward J. Morgan featured. The two big musicals were “The Runaway Girl” featuring Cyril Scott, James T. Powers and Catherine Lewis, and “Hotel Topsy Turvy” with Eddie Foy and Ethel Jackson.

In 1899 there were such successes as “Zaza” starring Mrs. Leslie Carter, “Because She Loved Him So” with Edwin Arden, J. E. Dodson, Arnold Daly and Kate Meek, “The Great Ruby” with Ada Rehan, Blanche Bates, Charles Richman, “Lord and Lady Algy” starring William Faversham, with May Robson and Jessie Millward. Also, “The Man In The Moon” with Sam Bernard and Marie Dressler, “Miss Hobbs” starring Annie Russell, and “The Tyranny of Tears” with John Drew and Isabel Irving, “Becky Sharp” with Mrs. Fiske and Maurice Barrymore, “Sister Mary,” a farce, with May Irwin and Herbert Gresham, and the first 256 consecutive performances by William Gillette as Sherlock Holmes.
As the bells rang in the new year of 1900, the theatre was in a healthy state. The star system was flourishing. The player was the thing, not the play. Over four hundred 'Dramatic' companies and stock companies were touring the United States. Over forty 'Opera and Extravaganza' companies were in existence, vaudeville was popular and so was burlesque. There were eighteen minstrel companies troup ing the land. In New York City there were over forty legitimate theatres, six top vaudeville houses and several theatres catering to Hebrew trade. At the turn of the Century, New York attractions were varied. William Gillette was having his greatest success with "Sherlock Holmes;" Julia Marlowe was delighting audiences with a Civil War play, "Barbara Frietchie;" "Ben Hur," adapted from Lew Wallace's popular book, was a record-breaking attraction; Anna Held was winning new admirers with "Papa's Wife;" at the Old Herald Square, Primrose and Dock-stader, popular minstrels of the day, were holding forth; and at the Weber and Fields' Music Hall, Joe Weber and Lew Fields, with their company which included Lillian Russell, David Warfield, Peter F. Dailey and Frankie Bailey of the beautiful legs, were successful with their musical, "Whirl-i-gig." These Weber and Fields musical extravaganzas, as they were called, burlesqued the important plays of the year and were very
popular. Later in the year, when they produced “Fiddle-dee-dee,” DeWolf Hopper and Fay Templeton joined the company. Richard Mansfield, one of the great actors of his day, was having a season of repertoire with his well-known success, “Beau Brummell,” “Cyrano de Bergerac,” “The Devil’s Disciple,” “Dr. Jekyll and Mr. Hyde,” “The First Violin” and “Arms and the Man.” His company included Beatrice Cameron, his wife, and a juvenile named William Courtenay.

At the Casino, Alice Nielsen and her Comic Opera Company, which included Joseph Cawthorn, May Boley, Eugene Cowles and Richie Ling, presented Victor Herbert’s “The Singing Girl.” Maxine Elliott and Nat C. Goodwin, who were husband and wife at this time, were playing in “When We Were Twenty-One.” Henry Woodruff, an upcoming juvenile, was in their company, and so was Frank Gilmore, who was later to become the president of Actors’ Equity. Other attractions available to playgoers were Mrs. Leslie Carter in a return engagement of her great success, “Zaza;” May Irwin in “Sister Mary;” Frank Daniels in “The Ameer;” and James T. Powers in “San Toy.”

Gus and Max Rogers, popular comedians, used their names in the title of their offering which they called “a vaudeville farce,” and each year had a different locale. In January it was “The Rogers Brothers in Wall Street” with Louise Gunning, Ada
Lewis and Georgia Caine in the cast, and in September, it was "The Rogers Brothers in Central Park" with Della Fox, who started the fad of the spit curl in the middle of the forehead.

"Three Little Lambs" had no stars, but the company included three who later achieved stardom: Marie Cahill, Raymond Hitchcock and Adele Ritchie.

On the road, Viola Allen was playing one of her most famous roles, Glory Quayle in "The Christian," for a second season. At the end of the year, she opened "In the Palace of the King" with Robert T. Haines and William Norris in her support. Maude Adams was troupng in "The Little Minister." Later in the year she appeared in "L'Aiglon." Mrs. Fiske was appearing in "Becky Sharp," and her leading man was Maurice Barrymore, the father of Lionel, Ethel and John. Other stars on the road included: Helena Modjeska playing "Macbeth," "Twelfth Night" and "Much Ado About Nothing;" Julia Arthur in "More Than Queen;" Herbert Kelcey and Effie Shannon in "The Moth and the Flame;" Stuart Robson in "Oliver Goldsmith" with Henry E. Dixey and Florence Rockwell; Chauncey Olcott in "A Romance of Athlone;" Wilton Lackaye in "Children of the Ghetto;" Francis Wilson in a revival of "Erminie" with Pauline Hall; Sol Smith Russell in "A Poor Relation;" Denman Thompson in "The Old Homestead;" Robert B. Mantell in "The Dagger and
the Cross" and Rose Melville in "Sis Hopkins."

There were seven companies of "Uncle Tom's Cabin" touring. Other popular plays of the time troup ing the country were "Way Down East," "The Three Musketeers," "In Old Kentucky," "Shemandoah," "Sporting Life," "Peck's Bad Boy," "Pudd'nhead Wilson" and "The Great Ruby."

Out on the West Coast, Nance O'Neil, prior to leaving for a successful Australian tour, was troup ing in repertoire, two of her popular roles being "Magda" and "Camille."

On April 9th, New Yorkers saw an unusual event when two productions, with different adaptations, of the famous novel, "Quo Vadis," opened on the same night. The dramatization of Stanislaus Stange with Arthur Forrest, Maude Fealy, Alice Fischer, Edmund D. Lyons and Joseph Haworth was the more popular and ran 96 performances as against the other adaptation of Jeannette L. Gilder which played 36 times.

An event that caused considerable talk was the arrest and acquittal of Olga Nethersole and her company for appearing in what the law termed an indecent play, namely "Sapho."

"Florodora," which featured the famous Florodora Sextette singing "Tell Me, Pretty Maiden," had Edna Wallace Hopper, Cyril Scott and Mabel Barrison in the cast. It opened in Novem-
ALICE NIelsen in
"THE SINGING GIRL"

ROSE MELVILLE as
SIS HOPKINS

JULIA ARTHUR in
"MORE THAN QUEEN"

E. H. SOTHERN as
HAMLET

ANNIE RUSSELL in
"A ROYAL FAMILY"

CHAUNCEY OLCOTT in
"A ROMANCE of ATHLINE"

ROBERT T. HAINES and VIOLA ALLEN in
"IN THE PALACE OF THE KING"

WILLIAM H. CRANE in "DAVID HARUM"

MARY MANNERING and ROBERT DROUET in
"JANICE MEREDITH"
ber, 1900, and ran into January, 1902, with 505 performances to its credit. It has since been revived several times.

Other popular plays of the year were "Brother Officers," with William Faversham, Margaret Anglin and Mrs. Thomas Whiffen; "The Pride of Jennico" starring James K. Hackett and with Bertha Galland; Annie Russell supported by Charles Richman, Lawrence D'Orsay and Orrin Johnson in "A Royal Family;" John Drew in "Richard Carvel;" William H. Crane in "David Harum;" Henrietta Crosman in "Mistress Nell;" a revival of "Monte Cristo" starring James O'Neill, the father of playwright Eugene O'Neill; Mary Mannerin making her debut as a star in "Janice Meredith," and "Arizona" with Eleanor Robson, Vincent Serrano and Theodore Roberts.

James A. Herne, a successful playwright and actor, produced and acted in his own play, "Sag Harbor," with his daughters Julie and Chrystal Herne in a cast that included Lionel Barrymore and William Hodge.

In September E. H. Sothern made his first appearance in New York as "Hamlet." Virginia Harned, who was his wife then, played Ophelia.

Late November Sarah Bernhardt and Benoit Constant Coquelin appeared in "L'Aiglon," "Cyrano de Bergerac," "La Tosca" and "La Dame Aux Camélias" in repertoire.

The leading producers of the period were Charles Frohman, David Belasco, Klaw and Erlanger, Daniel Frohman, Liebler and Company, Weber and Fields, William A. Brady, George Lederer, Nixon and Zimmerman, and Jacob Litt.
RICHARD MANSFIELD as PRINCE KARL, CYRANO DE BERGERAC and BEAU BRUMMELL
January saw Ada Rehan, a popular star since 1879 when she made her debut under Augustin Daly's management, appearing in "Sweet Nell of Old Drury."

Julia Marlowe, with Bruce McRae as her leading man, was having success with "When Knighthood Was in Flower," a dramatization of a popular novel.

E. S. Willard, an English actor with a great following since his American debut in 1890 with "The Middleman," was appearing in repertoire with "The Professor's Love Story," "David Garrick," "Martin Chuzzlewit," "Tom Pinch" and "The Middleman" which was his most popular play.

Charles Hawtrey and Robert Lorraine, two other English actors, were making their first American appearance. Hawtrey was in "A Message From Mars," and Lorraine was in "To Have and To Hold" with a cast that included Isabel Irving, Holbrook Blinn and Cecil B. de Mille, who later became one of Hollywood's top directors.

Amelia Bingham, a popular actress of the preceding decade, achieved her life's ambition by becoming an actress-manager and a star when she presented herself in Clyde Fitch's "The Climbers." Her company was a good one and included Robert Edeson, Clara Bloodgood, Frank Worthing, Madge Carr Cook, Annie Irish, Minnie Dupree and Ferdinand Gottschalk.

Another actress to gain stardom in 1901 was twenty-one year old Ethel Barrymore, and her vehicle, also by Clyde Fitch, was called "Captain Jinks of the Horse Marines." One of the critics said, "Miss Barrymore is rather young and inexperienced to be starred, but she is clever and has a charming personality."
Others making their debuts as stars were David Warfield, Virginia Harned, William Faversham and Bertha Galland. Warfield, who had been a dialect comedian at Weber and Fields' Music Hall, appeared in "The Auctioneer," one of the great successes of his career, and it was the beginning of a long and profitable association with David Belasco.

Virginia Harned was a universal favorite with the Lyceum stock company, and in 1895 had an overwhelming success playing the title role in "Trilby," but it was not until late in 1901 that she became a star in "Alice of Old Vincennes." Her leading man was William Courtleigh, often confused with William Courtenay another leading man of the period who later married Miss Harned. Cecil B. De Mille also appeared in this play.

Daniel Frohman took Bertha Galland, who had been James K. Hackett's leading lady the season before, and starred her in "The Forest Lovers." Both the star and the play received adverse criticism, and one writer suggested that Miss Galland costume herself differently as "her scant attire as a page in the fourth act, showing her generously rounded figure, hardly lent itself to the poetic drama."

William Faversham, a leading man with the Empire Stock Company since 1893, chose "A Royal Rival" for his first stellar effort. Julie Opp, who later
became his wife, and Edwin Stevens and Jessie Busley were in his cast. The play was an adaptation of "Don Caesar de Bazan," and another version of this play, "Don Caesar’s Return," starring James K. Hackett, was running simultaneously.

From California came a young actress named Blanche Bates who was also destined for fame. She scored in the role of Cigarette in "Under Two Flags."

In April Charles Frohman revived Sardou’s "Diplomacy" which had first been presented in New York in 1878. The cast included Margaret Anglin, William Faversham, Jessie Millward, Charles Richman, Mrs. Thomas Whiffen and Margaret Dale.

Among the established stars, Richard Mansfield was appearing in Booth Tarkington’s "Beaucaire;" William Collier was in the Augustus Thomas comedy, "On the Quiet;" Lulu Glaser was in "The Prima Donna;" the Rogers Brothers were "In Washington;" Mrs. Leslie Carter was in "Du Barry;" Edna May, who had made such a hit a few years earlier in "The Belle of New York," was playing in "The Girl from Up There" with two promising young actors, Fred Stone and David Montgomery, in the cast; John Drew was in "The Second in Command" with his nephew Lionel Barrymore and Hassard Short, who became famous as a director of musicals, in the cast; Anna Held was in "The Little Duchess;" Mrs. Fiske was in "The Unwelcome Mrs. Hatch;" and Henry Miller...
was in “D’Arcy of the Guards” with Florence Rockwell, a California favorite, as his leading lady.

Andrew Mack and Chauncey Olcott, two popular Irish tenors, appeared each year in plays with music. This year Mack was in “Tom Moore” while Olcott’s vehicle was “Garrett O’Magh.”

George M. Cohan with his parents, Jerry J. and Helen, and his sister, Josephine, had been playing in vaudeville as The Four Cohans. This year, they appeared in New York and on the road in “The Governor’s Son,” a musical farce which he had written himself. Ethel Levey, who became the first Mrs. George M. Cohan, and Georgie White were in the cast.

Nat C. Goodwin and Maxine Elliott were playing in an elaborate production of “The Merchant of Venice.” The critics thought Mr. Goodwin’s Shylock was dignified and forceful, but their opinions of Miss Elliott’s Portia were conflicting.

Kyrle Bellew cut a romantic figure in “A Gentleman of France.”
Eleanor Robson was his leading lady and Edgar Selwyn, who later became a producer, and Charlotte Walker also supported him.

Maude Adams was making her initial appearance in James M. Barrie's "Quality Street." Her leading man was Sydney Brough, imported from England.

Elise de Wolfe, who became Lady Mendel and a favorite with the International Set, was starring in "The Way of the World." Weber and Fields were still burlesquing the current plays in "Hoity Toity." Lillian Russell, Fay Templeton and DeWolf Hopper were still present, while Sam Bernard and Bessie Clayton were newcomers to the company.

Other musicals running were "The Sleeping Beauty and the Beast" with Joseph Cawthorn; Marie Dressler in "The King's Carnival;" James T. Powers and May Robson in "The Messenger Boy;" Francis Wilson in "The Strollers" with Eddie Foy and Irene Bentley; and a frothy musical called "The Liberty Belles" in which Pauline Chase made a big hit and became known as "The Pink Pajama Girl," while two other girls who played small parts became famous later as Elsie Ferguson and Lotta Faust.

E. H. Sothern had been on the stage nearly twenty years, but he scored his first big hit with "If I Were King." His leading lady was Cecilia Loftus, known as Cissie to friends and admirers, and until now her career had been devoted mostly to vaudeville, giving imitations of her fellow artists.

"Under Southern Skies" was a praiseworthy production of William A. Brady, and in the leading role was Grace George, a young actress who became his wife.

It is interesting to note that at this time New York had more legitimate theatres than any other city in the world. Paris had 24, London had 39 and New York 41.
One of the hits of 1902 was “As You Like It” with Henrietta Crosman as Rosalind and Henry Woodruff as Orlando. Produced by Miss Crosman’s husband, Maurice Campbell, it ran in New York for sixty consecutive performances, a record held until 1950 when Katharine Hepburn broke it by playing the Shakespearean comedy 145 times.

In January, Mrs. Patrick Campbell, a popular English actress and a brilliant wit, made her first appearance in New York, offering a repertoire that included “The Second Mrs. Tanqueray,” “Magda,” “The Happy Hypocrite” and “Pelles and Melisande.” George Arliss was in her company, also making his American debut.

Early in the year, Otis Skinner was starring in a revival of “Francesca da Rimini;” Amelia Bingham was in “A Modern Magdalen;” Kyrie Bellew gave a special performance of Sheridan’s “School For Scandal” with Marie Wainwright as Lady Teazle; in “Her Lord and Master,” which starred Effie Shannon and Herbert Kelcey, Douglas Fairbanks was making his initial stage appearance; Robert Edeson was being starred for the first time in the Augustus Thomas play, “Soldiers of Fortune;” William A. Brady starred his wife, Grace George, in a revival of Sardou’s “Frou Frou;” and Charles Frohman revived Oscar Wilde’s “The Importance of Being Earnest” with Margaret Anglin, Charles Richman, William Courtenay, Margaret Dale and Mrs. Thomas Whiffen.

Two of David Belasco’s stars were appearing in their successes of the previous year. Mrs. Leslie Carter was again seen as the royal courtesan in “Du Barry,” and David Warfield continued to draw laughs and tears with the sentimental comedy hit, “The Auctioneer.”

Among the musicals in favor were Francis Wilson supported by Christie MacDonald and Adele Ritchie in “The Toreador;”
Frank Daniels in “Miss Simplicity;” Raymond Hitchcock in “King Dodo;” Frank Moulan in “The Sultan of Sulu;” “A Chinese Honeymoon” starring Thomas Q. Seabrooke; and “The Show Girl” with Paula Edwardes.

A musical comedy, “The Wild Rose,” opened in May with an imposing cast which included Eddie Foy, Marie Cahill, Irene Bentley, Marguerite Clark, Evelyn Florence and Elsie Ferguson. Marie Cahill introduced a song, “Nancy Brown,” written by Clifton Crawford, a musical comedy actor who was appearing in “Foxy Grandpa” with Joseph Hart and Carrie De Mar. Miss Cahill made the song and herself famous and her first starring vehicle in 1903 was named after the song. Another song she made famous was “Under the Bamboo Tree” which she sang in “Sally in Our Alley.” Evelyn Florence became Evelyn Nesbit who married Harry K. Thaw and became involved in the Thaw-Stanford White murder case.

Lulu Glaser was singing in “Dolly Varden,” one of the hits of her career. Blanche Ring, a young singer from Boston, the daughter of actor James F. Ring, was stopping a musical, “The Defender,” every night with her spirited rendition of “In The Good Old Summer Time,” a song hit which was written by George “Honey
Boy” Evans and Ben Shields. Two of Blanche’s sisters, Frances and Julie Ring, and a brother, Cyril, also had careers in the theatre. Pauline Frederick, another young lady from Boston, also made her first New York appearance in the chorus of “The Roger Brothers in Harvard.”

Playing to full houses at Weber and Fields Music Hall was “Twirly Whirly” with such old standbys as Lew Fields, Joe Weber, Lillian Russell, Fay Templeton, Peter F. Dailey and Bessie Clayton, while newcomers to the company were William Collier and Mabel Barrison. Lillian Russell introduced her hit song, “Come Down, My Evening Star,” in this show.

Edna Wallace Hopper was starring in “The Silver Slipper.” Opening at the same time was “Old Limerick Town” starring Chauncey Olcott with Blanche Sweet who was a child actress at this time and who later became a noted film star. Mabelle Gilman was appearing in a comic opera, “The Mocking Bird.” In 1907, she married William E. Cory, a Pittsburgh steel millionaire, and retired from the stage. “The Billionaire,” a musical with Jerome Sykes, May Robson, Sallie Fisher, introduced lovely Marie Doro to New York audiences.

Later in the year, English actress Edith Wynne Matthison made her American
debut in the Fifteenth Century morality play “Everyman.” Mrs. Fiske, who earlier appeared in revivals of “Tess of the D’Urbervilles,” “Divorces,” and “A Doll’s House,” was playing under the management of her husband, Harrison Grey Fiske, in “Mary of Magdala” with Tyrone Power, Henry Woodruff, Rose Eytinge and Mrs. Fiske’s niece, Emily Stevens. Blanche Bates was having great success with “The Darling of the Gods,” a play produced and written by David Belasco with John Luther Long.

“The Altar of Friendship,” produced by Nat C. Goodwin and starring Maxine Elliott and himself, served as the metropolitan debut of Julia Dean, a young actress and namesake of her famous aunt, who had been winning admirers on the West Coast the two previous years.

John Drew opened his regular fall season at the Empire Theatre in “The Mummy and the Humming Bird” supported by Margaret Dale, Lionel Barrymore and Guy Standing. Ethel Barrymore, newly risen to stardom, was appearing in “A Country Mouse” preceded by “Carrots,” a one-act play.

In October, Annie Irish and her husband, J. E. Dodson, made their debut as stars in “An American Invasion.” Mary Mannering was in “The Stubbornness of Geraldine;” James K. Hackett and Charlotte Walker were playing in “The Crisis;” Viola Allen was in Hall Caine’s dramatization of his own novel, “The Eternal
City;” Richard Mansfield was playing Brutus in “Julius Caesar;” Clara Bloodgood was in “The Girl With The Green Eyes,” written especially for her by Clyde Fitch.

Eleonora Duse, famous Italian actress, who had made her American debut in 1893 as “Camille,” arrived in New York in November and appeared in three plays all written by her great friend, Gabriele D’Annunzio, namely, “La Gioconda,” “La Citta Morta” and “Francesca Da Rimini.” Signora Duse spoke little English and her American performances were all given in Italian.

As the year neared the end, Mrs. Lily Langtry, famous English beauty who was known as the “Jersey Lily” because she was born on the Isle of Jersey, opened in “The Cross-Ways,” a play she had written with J. Hartley Manners who became a well-known playwright and married Laurette Taylor.

On the road, Joseph Jefferson, now in his sixty-eighth year as an actor, was toddling about the country in his famous successes, “Rip Van Winkle” and “The Cricket on the Hearth.” Elsie Leslie, who had won fame in the title role of “Little Lord Fauntleroy” in 1888, was playing Viola Allen’s role in “The Christian” with E. J. Morgan as her co-star. In California, James Neill and Edyth Chapman, great favorites in the West, were playing in “The Red Knight.”
Over twenty-five percent of the productions playing in New York and on the road in 1903 were musicals. It is interesting to note that many of them were being billed as musical comedies. They had been labeled an extravaganza, a spectacular fantasy, a burlesque revue, a musical farce, a comic opera, a musical extravaganza or a vaudeville farce. The comic opera too was beginning to be known more widely as an operetta.

Among the musicals presented were several with special appeal for children: “The Wizard of Oz” was adapted by L. Frank Baum from his book of the same title. He also wrote the lyrics. Fred Stone and David Montgomery performed as the team of Montgomery and Stone from 1894 until Montgomery's death in 1917. This was their first starring vehicle and their leading lady was Anna Laughlin, mother of Lucy Monroe. “Babes In Toyland” had William Norris, Mabel Barrison and Bessie Wynn in the cast and one of Victor Herbert’s most tuneful scores. “Mr. Pickwick” was based on Charles Dickens’ book and had De Wolf Hopper in the title role. The cast included Digby Bell, Louise Gunning and little Marguerite Clark. “Mr. Bluebeard,” the attraction that was playing in the Iroquois Theatre at the time of its fire, had Eddie Foy in the title role.

Other musicals of the year were: “The Prince of Pilsen” with Arthur Donaldson; “Nancy Brown” with Marie Cahill starring for the first time; Williams and Walker, a popular colored team, playing “In Dahomey;” the Four Cohans with Ethel Levey in “Running For Office” “The Runaways” with Fay Templeton; “Peggy From Paris” with Georgia Caine; Francis Wilson in a revival of “Erminie” with Marguerite Sylva in the title role;
“The Girl From Kay’s” with Sam Bernard, Hattie Williams and two beautiful girls and future stars, Marie Doro and Elsie Ferguson, in lesser roles; Frank Daniels in "The Office Boy;" Grace Van Studdiford in "Red Feather;" "Babette," a comic opera which brought Fritz Scheff, who had been singing sixteen leading roles with the Metropolitan Opera Company while still in her teens, to the Broadway stage for the first time; Paula Edwards bowing as a star in "Winsome Winnie" with Julia Sanderson in a minor role; Anna Held in "Mam’selle Napoleon;" Irene Bentley in "The Girl From Dixie" and the perennial "Roger Brothers in London."

Weber and Fields were in "Whoop-Dee-Doo" and Lillian Russell was still their main attraction while Louis Mann and Carter De Haven were new to the Music Hall clients.

"The Little Princess," an adaptation by Frances Hodgson Burnett from her own book "Sara Crewe," was especially produced for children and gave only matinee performances. Millie James, daughter of Louis James, a star of the Nineties, played the lead and the cast included Pauline Chase, Mabel Taliaferro, Edith Storey and May Davenport Seymour, the niece of Fanny Davenport, famous actress of yesteryear. Edith Storey became a star of the silent films with the
old Vitagraph Company, while May Davenport Seymour played ingenue roles for a while. Today she is the gracious lady who is the Curator of the Theatre and Music Collection at the Museum of the City of New York.

George Ade, who had written the book of two musical comedies, "The Sultan of Sulu" and "Peggy From Paris," wrote "The County Chairman," a straight comedy that proved one of the year's hits and made a star of Maclyn Arbuckle.

Annie Russell was playing in "Mice and Men" with John Mason. Bertha Galland was starring in "Dorothy Vernon of Haddon Hall" with May Robson playing Queen Elizabeth. Ameda Bingham produced and starred in "The Frisky Mrs. Johnson" while Blanche Walsh reaped applause in a dramatized version of Tolstoy's "Resurrection." Mary Shaw was in a revival of "Ghosts." Charles Hawtrey was in "The Man From Hankley's." Elsie de Wolfe and Charles Cherry were in "Cynthia." Grace George and Robert Loraine played in "Pretty Peggy." Mrs. Langtry was in "Mrs. Deering's Divorce." Cecil Spooner, a famous stock company star, was in "My Lady Peggy Goes To Town" and Henry Woodruff was in a revival of "Ben Hur." Thomas W. Ross was in "Checkers." Richard Mansfield played in "Old Heidelberg." Ethel Barrymore's
vehicle was “Cousin Kate,” Nat C. Goodwin was playing Bottom in “A Midsummer Night’s Dream,” Maxine Elliott was in “Her Own Way,” “Way Down East,” which had been a popular road attraction since first produced in 1898, was playing a return engagement with C. B. Davis in her original role, and Jacob Adler, one of the great players of his time, was playing Shylock on the lower East Side.

Augustus Thomas’ new play, “The Earl of Pawtucket,” was written for Lawrence D’Orsay and he scored his biggest hit and became a star.

Mrs. Fiske made her first appearance in “Hedda Gabler,” Maude Adams, after a year’s rest because of ill health, returned in another of Frances Hodgson Burnett’s plays, “The Pretty Sister of Jose” with Henry Ainley, handsome matinee idol from London. William Gillette was appearing in James M. Barrie’s “The Admirable Crichton.” Marie Tempest, one of England’s brightest stars who had made her American debut in 1890, was playing in “The Marriage of Kitty.” Doris Keane made her New York debut in a small role in a comedy, “The Whitewashing of Julia.” George Bernard Shaw’s “Candida” was having its first professional production with Dorothy Donnelly in the title role and Arnold Daly as Marchbanks. Tyrone Power was in “Ulysses” with Rose Coghlan, an illustrious veteran. Joseph Santley, at the
age of twelve, was heading a company trouping in “From Rags to Riches” and “Billy the Kid.” May Vokes was beginning a career of comic maids in “A Fool and His Money.”

Henrietta Crosman, fresh from her triumph as Rosalind, scored heavily again in “Sweet Kitty Bellairs.” Two young people in the cast were Shelley Hull and Jane Cowl, making her first appearance on any stage.

Eleanor Robson, who earlier in the year had played Juliet to Kyrie Bellew’s Romeo, was in “Merely Mary Ann,” a comedy by Israel Zangwill which served her for several seasons. Edwin Arden, Laura Hope Crews and Julia Dean were in the cast. Kyrie Bellew was creating a role that became world famous, “Raffles,” the Amateur Cracksman.

On December 28, 1903, John Barrymore made his first appearance on the New York stage in Clyde Fitch’s “Glad Of It.”

Henry Irving, distinguished English actor, played in “Dante” for two weeks then “The Bells,” “Waterloo,” “Louis XI” and “The Merchant of Venice” in repertoire. Another of his countrymen, J. Forbes-Robertson was playing in “The Light That Failed” with his wife, Gertrude Elliott.

The year ended on a grim note on December 30th when 602 lives were lost in the Iroquois Theatre fire in Chicago. The asbestos curtains in all our theatres today are a visual reminder,
FAY TEMPLETON in "THE RUNAWAYS"

BERTHA GALLAND, FRANK LOSEE, MAY ROBSON, WILLIAM LEWERS, GEORGE LESOIR in "DOROTHY VERNON OF HADDON HALL"

HENRIETTA CROSMAN in "SWEET KITTY BELLAIRS"

MARIE TEMPEST

KYLIE BELLEW, ELEANOR ROBSON in "ROMEO AND JULIET"

MAXINE ELLIOTT

MRS. FISKE

GRACE VAN STUDDIFORD

JACOB ADLER as SHYLOCK

MAY VOKES

ROSE COGHLAN
Shakespeare was the favorite playwright of the year. Ada Rehan included in her repertoire “The Taming of the Shrew” and “The Merchant of Venice” and was playing Katharine and Portia to Otis Skinner’s Petruchio and Shylock. Viola Allen had great success as Viola in “Twelfth Night” and later in the year she received acclaim for her revival of “The Winter’s Tale.” Her father, C. Leslie Allen, was in the cast.

Charles Frohman presented E. H. Sothern and Julia Marlowe in their first joint appearance with Shakespearean repertoire of “Romeo and Juliet,” “Much Ado About Nothing” and “Hamlet.” Mr. Frohman also presented Ben Greet’s company in “Twelfth Night” with Mr. Greet playing Malvolio and Edith Wynne Matthison as Viola. Robert B. Mantell’s repertoire also included two of the Bard’s plays: “Othello” and “Richard III.” His leading lady and current wife was Marie Booth Russell. A production of “Much Ado About Nothing” boasted Jessie Millward, Florence Rockwell, William Morris, Theodore Roberts and Wallace Eddinger in its cast. Johnston Forbes-Robertson made his first New York appearance as Hamlet. His wife, Gertrude Elliott, was Ophelia.

Among revivals there were two of “Camille.” Virginia Harned with William Courtenay as her Armand revived “Camille” on the same night as Margaret Anglin and Henry Miller. There was an outstanding revival of that famous old melodrama, “The Two Orphans,” star-studded with Kyrle Bellew, Grace George, Margaret Illington, James O’Neill, Annie Irish, E. M. Holland, Elita Proctor Otis and veteran Clara Morris, who had been one of
Augustin Daly's most illustrious stars and who was making her farewell stage appearance. While on the subject of farewells, Mrs. G. H. Gilbert, who supported many great stars through the years, was starring for the first time in a play written especially for her by Clyde Fitch. Called "Granny," and with Marie Doro as the ingenue, it was to have been her farewell to the stage, but following her New York engagement, Mrs. Gilbert's tour ended abruptly, four days after opening in Chicago, when she died suddenly on December 2, 1904, at the age of 83.

Amelia Bingham was in "Olympe" with Henry Woodruff, Dorothy Russell and Gilbert Heron in her supporting cast. Dorothy Russell was Lillian's daughter, and Gilbert Heron was Henry Miller's son who later made a name for himself as producer Gilbert Miller.

David Warfield was appearing in another great success, "The Music Master." It served him for several seasons, and he revived it in 1916. Minnie Dupree was his leading lady and Jane Cowl had a small role in the original production.

Wilton Lackaye had a hit with Channing Pollock's "The Pit." His cast included Douglas Fairbanks and Hale Hamilton.

Minnie Maddern Fiske was appearing at the Manhattan Theatre, which had been acquired by her husband and manager, Harrison Grey Fiske, in "Leah Klechane," and revivals of "Hedda Gabler" and "Becky Sharp."

John Drew's vehicle was "The Duke of Killicrankie," while his niece, Ethel Barrymore, was in "Sunday," a play of little consequence, but a line, "That's all there is, there isn't any more," spoken in it by Miss Barrymore, is still remembered. Maude Adams revived "The Little Minister."
William Collier was appearing in "The Dictator," a farce by Richard Harding Davis, with Lucile Watson, Thomas Meighan and John Barrymore in the cast. Wright Lorimer, an actor from the West, starred and made his New York debut in his own play, "The Shepherd King." It served him for three seasons. Two of the outstanding matinee idols were James K. Hackett, who produced and starred in "The Crown Prince," and William Faversham, who was in "Letty" with his wife, Julie Opp, and Carlotta Nilsson.

"Mrs. Wiggs of the Cabbage Patch" was one of the comedy hits. Madge Carr Cook, the mother of Eleanor Robson, played the title role with Mabel Taliferro, William Hodge, Helen Lowell and Thurston Hall in the cast.

Denman Thompson, who made his first appearance in New York with "The Old Homestead" in 1887 and continued to play it at frequent intervals until his death April 14, 1911, was back in town with his old stand-bys.

Nance O'Neil, who was making her first appearance in New York as "Magda" and "Hedda Gabler," also played in "The Fires of St. John" and "Judith of Bethulia" with Lowell Sherman making his metropolitan debut in the latter cast.

Madame Gabrielle Rejane, famous French actress who had not appeared in America since 1895, returned for a short season of repertoire. Charles Wyndham, over from England, was playing with Mary Moore in a revival of "David Garrick," a play they first acted for New York audiences in 1889.

"The College Widow," a George Ade comedy, had a long run with Dorothy Tennant and Frederick Truesdell in the leads. Mr. Ade also wrote the book for a
popular musical, "The Sho-gun," which was running with Charles Evans, Christie MacDonald and Georgia Caine.

Other events included: Ibsen's "Rosmersholm," having its first American production with William Morris and Florence Kahn; Clara Bloodgood in Clyde Fitch's "The Coronet of the Duchess;" Mrs. Patrick Campbell's appearance in Sardou's "The Sorceress;" May Irwin cutting capers in "Mrs. Black Is Back;" Chauncey Olcott delighting the customers with his Irish ballads in "Tere-
euce;" Dustin Farnum causing the matinee girls' hearts to skip a beat in "The Virginian" and Louis Mann appearing in "The Second Fiddle."

In the musical comedy field, Virginia Earle was starring in "Sergeant Kitty:" Richard Carle wrote the book and starred in "The Tenderfoot;" Raymond Hitchcock with Flora Zabelle, his wife, was in "The Yankee Consul:" "Piff! Paff! Pouff!!!" was a big hit with Eddie Foy, Alice Fischer and John Hyams; Sam S. Shubert revived "Wang," a popular musical of the 'nineties, with De Wolf Hopper, and one of the chorus boys was Mack Sennett who became famous for his film comedies. Edna May continued to win admirers with "The School Girl:" Lulu Glaser was attractive in "A Madecap Princess;" while "Woodland," an operetta with the novelty of having all its characters birds, repeated its Boston success in New York.
Julian Eltinge, most famous of all the female impersonators of his day, made his first professional stage appearance in "Mr. Wix of Wickham."

Primrose and Dockstader's Minstrel men split up and Lew Dockstader's Minstrels appeared. Weber and Fields had split too, and Joe Weber, with Florenz Ziegfeld, Jr., presented "Higgedly-Piggedly" with Anna Held and Marie Dressler. Lew Fields produced and starred in a Victor Herbert musical, "It Happened in Nordland," with Marie Cahill, May Robson, Bessie Clayton and Pauline Frederick. Lillian Russell, who had been with Weber and Fields, was playing in "Lady Teazle," a musical version of Sheridan's "The School For Scandal." Charles B. Dillingham, was presenting Fritzi Scheff in a musical version of Goldsmith's "She Stoops to Conquer," called "The Two Roses."

George M. Cohan had his first starring engagement in "Little Johnny Jones." In the cast, besides his mother and father, were Ethel Levey and Donald Brian. His sister, Josephine, had married Fred Niblo and was with him in "The Roger Brothers in Paris."

Mme. Schumann-Heink, famous grand opera star, made her only Broadway appearance in "Love's Lottery," a comic opera which was not a success.

In the vaudeville field, James J. Corbett, world's heavyweight boxing champion, was telling amusing stories of his experiences.
This might well be called George Bernard Shaw year. Four of his plays were produced for the first time in New York and several others were revived. Arnold Daly, who had introduced "Candida" and "The Man of Destiny" to American audiences, now gave New Yorkers their first look at "You Never Can Tell," "John Bull's Other Island" and "Mrs. Warren's Profession." His production of "You Never Can Tell" ran 129 performances early in the year and Mr. Daly put it on again in the fall with Shaw's "Candida," "The Man of Destiny," "John Bull's Other Island" and "Mrs. Warren's Profession" in repertoire. This latter production caused the arrest of Arnold Daly and his leading lady, Mary Shaw, charged with appearing in an immoral play. Brought to trial, they were promptly acquitted.

"Man and Superman" was the other Shaw play presented for the first time by Charles Dillingham with Robert Loraine making the hit of his career as John Tanner. Clara Bloodgood, Richard Bennett and Edward Abeles were in the cast.

Maude Adams' revival of "The Little Minister" ran well into 1905, and in February she added a one-act play, "Op o' Me Thumb," as a curtain raiser. On November 6th she opened at the Empire in Barrie's "Peter Pan," her most famous role. It served her several seasons and she revived it in 1915. Ethel Barrymore was also appearing in a Barrie play, "Alice-Sit-by-the-Fire," with Bruce McRae, Mary Nash, May Davenport Seymour and brother John in her cast.

The biggest hit and the longest run of the year was "The Lion and the Mouse" which opened in the fall and ran in New York until February 15th.

Mrs. Leslie Carter was appearing in "Adrea," a new play by David Belasco and John Luther Long. In the fall she did revivals of "Zaza" and "Du Barry." It was her last appearance under David Belasco's management. The split followed her marriage to William Louis Payne, a young actor. Belasco never forgave her.

Holbrook Blinn, who had been away from the New York stage since 1901 making a name for himself in London, returned in the leading role of Napoleon in a light opera, "The Duchess of Dantzic."

Bertha Kalich, an idol of the Yiddish theatre, made her English-speaking debut on Broadway in Sardou's "Fedora," followed later by Maeterlinck's "Monna Vanna."

Interesting revivals were "Rip Van Winkle" with Thomas Jefferson playing his father's famous role; "She Stoops to Conquer" with Kyrie Bellew, Eleanor Robson, Sidney Drew, Isabel Irving, Louis James and Olive Wyndham; and "Trilby" with
Virginia Harned who created the title role in 1895. Wilton Lackaye, Burr McIntosh and Leo Ditrichstein from that earlier production played the same roles. Later Miss Harned appeared with William Courtenay in "La Belle Marseillaise," a minor drama.

Richard Mansfield was appearing in a repertoire of his favorite plays and presenting for the first time, Moliere's "Misanthrope." E. H. Sothern and Julia Marlowe were presenting Shakespearean repertoire and so was Robert B. Mantell. Olga Nethersole was appearing in a new play, "The Labyrinth," and two old ones, "Sapho" and "Carmen," with Hamilton Revelle still her leading man. Marie Doro was gaining in popularity in "Friquet," while Mary Mannerings and James K. Hackett, husband and wife at this time, were co-starring in "The Walls of Jericho."

"Buster Brown," a comedy depicting one of the well-known characters of the 'funny papers,' as the comics were called then, was popular with Master Gabriel playing Buster. Chauncey Olcott's vehicle was "Edmund Burke." In the cast were listed Charlotte, Edith, Lottie and Gladys Smith. Gladys Smith became Mary Pickford of film fame; Charlotte was her mother, Lottie, her sister and Edith was brother Jack.

Other stars and their plays were Robert Edeson in "Strong-
"Yankee Circus on Mars," a musical extravaganza in two scenes featuring Bessie McCoy and Marceline, a famous clown who was popular in London. The second part was "The Raiders," a war drama in two tableaux which featured the Plunging Horses.

On April 12th, the New York Hippodrome opened its doors for the first time. Its attractions were large scale extravaganzas which employed the use of a swimming pool. Matinees were given daily and these elaborate spectacles were usually in two parts with specialty numbers between. The first part was "A Yankee Circus on Mars," a musical extravaganza in two scenes featuring Bessie McCoy and Marceline, a famous clown who was popular in London. The second part was "The Raiders," a war drama in two tableaux which featured the Plunging Horses.

Fritzi Schefl who had played earlier in the year in "Boccaccio," opened on Christmas night in "Mlle. Modiste," which proved to be the greatest triumph of her theatrical career. She made Victor Herbert's song, "Kiss Me Again," famous and played the Victor Herbert operetta through 1906 and 1907 and revived it in 1913 and 1929.

Edna May in "The Catch of the Season" turned out to be her
last appearance on the American stage. She went to England, was London’s pet for a few years, then married millionaire Oscar Lewisohn and retired.

James McIntyre and Thomas K. Heath, two clever blackface comedians who worked together as a team for over half a century, were delighting their admirers in “The Ham Tree,” a musical vaudeville which served them off and on for over sixteen years. A young juggler named W. C. Fields was in their cast for two of those years.

Among the other musicals were “Fantana” with Jefferson De Angelis, Adele Ritchie, Julia Sanderson and Douglas Fairbanks; Frank Daniels in “Sergeant Brue” with Blanche Ring and Sallie Fisher; Sam Bernard in “That Rollicking Girl” with Hattie Williams, Edna Goodrich and Eugene O’Brien; Raymond Hitchcock in “Easy Dawson” with Flora Zabelle and John Bunny who became famous as an early silent film comedian; Lulu Glaser in “Miss Dolly Dollars” with Ralph Herz, her husband, and Carter De Haven; Max and Gus Rogers in “The Roger-Brothers in Ireland;” Marie Cahill in “Moonshine;” Eddie Foy in “The Earl and the Girl;” De Wolf Hopper in “Happyland” with Marguerite Clark; Richard Carle in “The Mayor of Tokio;” and “Veronique” which introduced two English beauties, Kitty Gordon and Valli Valli, to American audiences.
BEATRICE AGNEW, ETHEL BARRYMORE, BRUCE McRAE, JOHN BARRYMORE in "ALICE SIT-BY-THE-FIRE"

W. C. FIELDS in "THE HAM TREE"

JAMES MCMINTYRE and THOMAS K. HEATH in "THE HAM TREE"

HAUDE ADAMS in "OP-P-O-METHUMB"

OLGA NETHERSOLE in "CARMEN"

SAM BERNARD in "THE ROLICKING GIRL"

MASTER GABRIEL in "BUSTER BROWN"

FRANCIS WILSON in "COUSIN BILLY"

EDNA MAY in "THE CATCH OF THE SEASON"

CHAUNCEY OLCCOT with MARY, LOTTIE and JACK PICKFORD in "EDMUND BURKE"
The first night of the New Year saw three openings, all of them were successful. They were George M. Cohan’s “Forty-five Minutes From Broadway” with Fay Templeton, Victor Moore and Donald Brian; “Julie Bonbon” a comedy written by Clara Lipman who also starred in it with Louis Mann, her husband; and “Twiddle-Twaddle” a musical revue starring Joe Weber and Marie Dressler and with Trixie Friganza and Aubrey Bouicault.

The next week an adaptation of G. B. Shaw’s novel “Cashel Byron’s Profession” was produced by Henry B. Harris with James J. Corbett, heavyweight champion, playing the prize fighter and Margaret Wycherly in the cast. Shaw’s “Arms and the Man,” which had first been seen by New Yorkers in 1894 with Richard Mansfield and Beatrice Cameron and was the first Shaw play ever presented in America, was revived with Arnold Daly and Chrystal Herne.

“Charley’s Aunt,” which had been written by Brandon Thomas, an obscure London actor, and which had its original American presentation in 1893, was revived with Etienne Girardot playing the role he created originally.

Rose Stahl, who had been playing the two previous years in a one-act vaudeville sketch, “The Chorus Lady,” was appearing in a four act version of it written especially for her by James Forbes. It was her greatest success and she played it until 1911.

Margaret Anglin and Henry Miller were together again in “The Great Divide.” It was a smash hit and so was “The Man of the Hour” which starred George Fawcett. Frances Starr was coming into prominence under David Belasco’s guiding hand in “The Rose of the Rancho” which he had written for her.

Edward Abeles was debuting as a star in a comedy, “Brewster’s Millions,” and Carlotta Nilsson made the hit of her career in “The Three of Us.” Mr. Abeles was supported by Mary Ryan...
while Miss Nillson's leading man was Henry Kolker. Henry Woodruff also reached stardom in a popular play, "Brown of Harvard." Laura Hope Crews, his leading lady, was later replaced by Willette Kershaw.

H. B. Irving, son of Henry Irving, was over from England with Dorothea Baird, his wife, making their first American stage appearance in repertory.

J. Forbes-Robertson and Gertrude Elliott were appearing in the first New York production of Shaw's "Caesar and Cleopatra" for a run of 49 performances. Viola Allen was appearing in the rarely produced Shakespeare play, "Cymbeline."

Hypocrites,” Minnie Dupree in “The Road to Yesterday,” William Farnum with Adelaide Keim in “The Prince of India,” Chauncey Olcott in “Eileen Asthore,” Effie Shannon and Herbert Kelcey in “The Daughters of Men” and William Collier in “Caught in the Rain.” None of these plays were particularly outstanding but they served as vehicles for the stars.

Nat C. Goodwin was appearing with his new wife, Edna Goodrich, in a farce, “The Genius” while Lillian Russell was starring in her first play without music, “Barbara’s Millions.” Raymond Hitchcock was appearing in “The Gallop,” a farce without music.

The fall saw two productions of “The Kreutzer Sonata” on the boards. One starred Blanche Walsh, the other Bertha Kalich.

In 1905, Paul Orleneff came over from Moscow and with his company inaugurated the first Russian theatre on the lower East Side. Mme. Nasimoff was the leading actress of the Orleneff company and she created a sensation. Henry Miller brought her uptown. On November 13, 1906, with her name slightly altered, Alla Nazimova made her debut on the English-speaking stage in “Hedda Gabler” and soon she had joined the ranks of the truly great actresses of the American theatre.

Among the musical comedy stars, Elsie Janis, who as Little
H. B. IRVING
WILLIAM COLLIER, NANETTE COMSTOCK
in "CAUGHT IN THE RAIN"

H. B. IRVING
WILLIAM GILLETTE, MARIE DORO in
"CLARICE"

H. B. IRVING
GRACE GEORGE, ROBERT T. HAINES in "CLOTHES"

W. B. IRVING
BLANCHE WALSH in "THE KREUTZER SONATA"
Elsie had become famous in vaudeville for her imitations of the theatre's great, was starring at the age of sixteen for the first time on Broadway in "The Vanderbilt Cup." George M. Cohan wrote and composed "George Washington, Jr." for himself, Adele Ritchie had a good engagement in "The Social Whirl" and Blanche Ring was winning new admirers in "His Honor the Mayor." Other musicals popular at this time were "The Little Cherub" with Hattie Williams and Tom Wise, "The Tourists" with Julia Sanderson, Grace LaRue, Jack Henderson and Vera Michelena, "Marrying Mary" starring Marie Cahill, "About Town" with Lew Fields, Edna Wallace Hopper, Lawrence Grossmith, Louise Dresser, George Beban, Jack Norworth, Mae Murray and Vernon Castle part of the impressive cast, Richard Carle assisted by Bessie McCoy and Adele Rowland in "The Spring Chicken," Sam Bernard in "The Rich Mr. Hoggenheimer," James T. Powers in "The Blue Moon," Anna Held in "The Parisian Model," "The Belle of Mayfair" with Irene Bentley, Christie MacDonald, Valeska Suratt and Bessie Clayton, and Lina Abarbanell making her debut in light opera in "The Student King."
The most famous of all the attractions produced in 1907 was "The Merry Widow." It opened October 21st at the New Amsterdam Theatre and ran 416 performances. There were many touring companies of the Lehar operetta in America, and it played in all the capitol's of the world. It is still revived nearly every year. In the original production, Ethel Jackson played the title role of Sonia while Donald Brian as Prince Danilo made the hit of his career. During the New York run, Sonia was also played by Lois Ewell, Lina Abarbanell, Rosemary Gloz, Georgia Caine and Ruby Dale.

Among the outstanding dramatic plays were: "The Witching Hour," the Augustus Thomas play about telepathy with John Mason; "Salomy Jane," Paul Armstrong's play based on a Bret Harte story which starred Eleanor Robson supported by H. B. Warner and Holbrook Blinn; "The Thief" with Kyrle Bellew and Margaret Illington; "The Warrens of Virginia," a play written by William C. de Mille and with his brother Cecil in the cast which included Charlotte Walker, Frank Keenan, Emma Dunn, Ralph Kellard and little Gladys Smith, using the name Mary Pickford on playbills for the first time.
Mabel Taliaferro was having her greatest success with “Polly of the Circus.” Her sister, Edith Taliaferro, played the role in one of the road companies, and so did Ida St. Leon who was in the original cast.

Billie Burke, who had made her music hall debut at the age of fifteen in England, made her first professional appearance in her native land as John Drew’s leading lady in “My Wife.”

“The Round Up” was one of the comedy hits of the year. It made a star of Maclyn Arbuckle and man and wife of the romantic leads, Julia Dean and Orme Caldana.

Arnold Daly temporarily forsook Shaw for Rida Johnson Young’s comedy, “The Boys of Company B.” In his cast were Frances Ring, Howard Estabrook, Mack Sennett and Florence Nash making her New York debut. Later John Barrymore played his first major role when he replaced Mr. Daly. Meanwhile sister Ethel had a short session in John Galsworthy’s “The Silver Box.” Grace George with Robert T. Haines and Frank Worthing appeared in “Divorces.” Francis Wilson was occupied with Pauline Frederick in a farce, “When Knights Were Bold.” Virginia Harned was starring in “Anna Karenina,” a drama based on Tolstoi’s novel, with Robert Warwick and Elliott Dexter. Dustin Farnum was in “The Ranger,” and his leading lady was
Mary Boland who had caused favorable comment in her first New York appearance when she took over the feminine lead opposite Robert Edeson later in the run of "Strongheart" the year before. Edeson, meanwhile, had relinquished that part to Edgar Selwyn and was appearing in "Classmates."

May Robson was starring for the first time in "The Rejuvenation of Aunt Mary," a comedy which served her for many seasons before the films claimed her. Marie Doro, a fragile lovely beauty, reached stardom this year under Charles Frohman's guiding hand. Her vehicle was "The Morals of Marcus."

David Warfield, who had built up a large following with "The Auctioneer" and "The Music Master," had a moderate success with "A Grand Army Man."

Clara Bloodgood was playing the last role of her short but brilliant career in Clyde Fitch's "The Truth." The play opened in January and was not a success, but in the fall she decided to take it on tour. While in Baltimore, she shot herself in a hotel room just before an evening performance. The motives for her suicide were never clearly established.

Ellen Terry, beloved English actress who had celebrated her fiftieth anniversary on the stage the year before, was appearing in "The Good Hope" and in the first American presentation of Shaw's "Captain Brassbound's Conversion." Her
company included O. P. Heggie, David Powell and James Carew, her young leading man whom she married during this tour. This was her last stage appearance in this country, though in 1910 and again in 1915 she lectured and gave readings of her famous roles.

Mme. Nazimova was appearing in Ibsen’s “A Doll’s House” and “The Master Builder” in English for the first time. New Yorkers also saw her in “Comtesse Coquette” and “The Comet.”

Julia Marlowe and E. H. Sothern had added “John the Baptist,” “Jeanne D’Arc” and “The Sunken Bell” to their Shakespearean repertoire, while Robert B. Mantell was playing in “Richelieu” as well as six of the Bard’s classics. Ben Greet was over from England also giving a series of Shakespearean plays as well as “Everyman.” His company included Sybil Thorndike, Fritz Leiber and Sydney Greenstreet.

Sam S. and Lee Shubert had imported Ermete Novelli, famous Italian actor, and he made his first New York appearance in a series of plays which included “Hamlet,” “King Lear,” “Othello” and “Oedipus Rex.”

Richard Mansfield was playing an engagement in “Peer Gynt” which he later added to his repertoire. His role of Baron Chevrier in “A Parisian Romance” was the last he ever played on the New Amsterdam Theatre stage March 23, 1907.
He died August 30, 1907, in his summer home in New London, Conn.

Harry Lauder, who was a great music hall favorite in London ever since his first appearance in December of 1900, came to America for the first of many triumphant tours which helped establish his international reputation.

On July 8th, Florez Ziegfeld, Jr., who had been presenting his wife, Anna Held, in musicals, produced the "Ziegfeld Follies of 1907," and it was the first of a series of elaborate revues that gained him theatrical immortality as the glorifier of the American girl. In the cast were Harry Watson, Jr., Mike Dazie, Emma Carus, Grace LaRue and Helen Broderick.

Other musical attractions included: Louis Mann in "The White Hen" with Lotta Faust and Louise Gunning; Frank Daniels in "The Tattooed Man;" "The Land of Nod" with Mabel Barrison, Joseph E. Howard and Carrie De Mar; Eddie Foy in "The Orchid" with Trixie Friganza, Maude Fulton and Irene Franklin, upcomers in the cast; Adele Ritchie in "Fascinating Flora;" "The Time, The Place and The Girl" which was a bigger hit in Chicago than New York with Cecil Lean and Florence Holbrook in the leads; "A Yankee Tourist" with Raymond Hitchcock, Flora Zabelle and Wallace Beery of film fame in the cast; "The Dairymaid" with Julia Sanderson; Gus and Max Rogers had their last engagement together in "The Roger Brothers in Panama;" Lew Fields in "The Girl Behind the Counter" with Connie Ediss, Lotta Faust, Louise Dresser and Vernon Castle; "The Gay White Way" with Jefferson De Angelis, Blanche Ring and Alexander Carr; Elsie Janis, still the youngest star on Broadway, was in "The Hoyden;" and "Miss Hook of Holland" with Christie MacDonald, Tom Wise and Bertram Wallis.
With the great success of “The Merry Widow,” it was inevitable that it would be burlesqued. On January 2, 1908, “The Merry Widow Burlesque” opened a successful run. Lulu Glaser played the widow and Joe Weber, Peter F. Dailey, Charles J. Ross, Bessie Clayton and Albert Hart were prominent in the cast.

A week later Maude Adams opened at the Empire in “The Jester,” a poetic drama that was not popular. Just before Christmas, however, she returned to the Empire with a new comedy by James Barrie, “What Every Woman Knows,” and scored one of her greatest hits. Her leading man was Richard Bennett.

Mary Boland became John Drew’s leading lady in Somerset Maugham’s “Jack Straw” while his former vis-a-vis, Billie Burke, became a star in “Love Watches,” her second Broadway role. Ethel Barrymore was also appearing in a Somerset Maugham comedy, “Lady Frederick.” William Gillette with Constance Collier, Pauline Frederick and Arthur Byron in his company was appearing in Henri Bernstein’s play, “Samson.” Among the other Charles Frohman stars, Otis Skinner reaped much praise with “The Honor of the Family;” William H. Crane pleased the customers in a George Ade comedy, “Father and the Boys;” May Irwin was playing in George Ade’s one-actor, “Mrs. Peckam’s Carouse,” as a curtain raiser for Frohman’s production of “The Mollusc;” William Collier was in a farce he wrote with J. Hartley Manners called “The Patriot” with his son, William Collier, Jr., billed as “Buster” Collier, making his acting debut; Edward Sheldon, having just graduated from Harvard, was having, at twenty-two, his first play, “Salvation Nell,” produced. Mrs. Fiske played the title role and Holbrook Blinn was her leading man.
Charles Rann Kennedy’s play, “The Servant in the House,” with Walter Hampden, Edith Wynne Mathisson and Tyrone Power was causing much comment. Blanche Bates had a hit in “The Fighting Hope” while James K. Hackett revived one of his earlier successes, “The Prisoner of Zenda.”

Olga Nethersole returned for another season of repertoire which included “Adrienne Lecouvreur,” “Carmen,” “Sapho,” “Magda,” “Camille” and “The Second Mrs. Tanquerey.” Mrs. Patrick Campbell gave nine performances of Sophocles’ tragedy, “Electra.”

William Hodge reached star status and had the hit of his career in “The Man From Home” by Booth Tarkington and Harry Leon Wilson. It served him for five years. “The Traveling Salesman” by James Forbes was another comedy hit and it established Frank McIntyre as a star.

An amusing event was the arrival of two productions of Ferenc Molnar’s play, “The Devil,” on the night of August 18th. Harrison Grey Fiske and Henry W. Savage both claimed they had the rights, so they both produced the play. The Fiske production had George Arliss in the title role and it ran for 175 performances. Edwin Stevens played the lead in the Savage version which lasted for 67 performances, and in the cast was Theodosia de Cappet who later became Theda Bara, the famous screen vamp.
Lillian Russell turned her attention to drama and achieved a great personal success with “Wildfire.” In her cast were Thurston Hall and a youngster named Ernest Truex. Irving Cummings was another young actor in her support who gained fame as a silent screen star and later as a film director. William A. Brady was having great success with “A Gentleman From Mississippi,” and it helped the prestige of both Thomas A. Wise and Douglas Fairbanks. “Paid In Full,” a drama with Tully Marshall, Oza Waldrop and Lillian Albertson, was also a hit. E. H. Sothern appeared in a series of plays including a revival of one of his father’s great successes, “Our American Cousin.”

Edgar Selwyn, who was establishing himself firmly as a leading man, wrote and acted in “Pierre of the Plains” with Elsie Ferguson, but it was only moderately successful. Other moderate successes were: Louis Mann in “The Man Who Stood Still,” Henry E. Dixey in an Edith Ellis comedy, “Mary Jane’s Pa,” Wilton Lackaye in “The Battle,” and a Clyde Fitch comedy, “Girls,” starring Charles Cherry.

In the musical comedy field, William Kolb and Max Dill, who had been called the Weber and Fields of the West Coast, tried their luck on Broadway in “Lonesome Town,” Maude Lambert and Georgia O’Ramey were in the cast. An operetta called “A Waltz Dream” opened with Edward Johnson in the lead. This same
Mr. Johnson went on to greater fame as a star and the head of the Metropolitan Opera Company. Adeline Genee, a dainty Danish dancer, made her first New York appearance and scored in "The Soul Kiss." Her support included Ralph C. Herz, Florence Holbrook and Cecil Lean. Williams and Walker were starring in "Bandanna Land;" Edna Wallace Hopper was in the Cohan musical, "Fifty Miles From Boston;" Sam Bernard aided by Ethel Levey, Ada Lewis and Zelda Sears had success with "Nearly A Hero;" George M. Cohan and His Royal Family, as he billed them, were reunited in "The Yankee Prince;" "Three Twins" with Clifton Crawford and Bessie McCoy as the Yama Yama Girl was a big hit; Ziegfeld produced "Miss Innocence" with Anna Held, and his second revue, "Ziegfeld Follies of 1908," with Lucy Weston, Barney Bernard, Nora Bayes, Grace LaFlue, Mlle. Dazie, Jack Norworth, Harry Watson, Jr., Mae Murray, Florence Walton, Rosie Green and Gertrude Vanderbilt in the cast; the Shuberts with Lew Fields had a hit in "The Mimic World" with Lotta Faust, Charles King, Vernon Castle, Roy Atwell and George W. Monroe; Cohan and Harris Minstrels
with George Evans, Eddie Leonard and Julian Eltinge in the cast was a quick failure and proved that this type of entertainment was on the wane; Hattie Williams in a musical, "Fluffy Ruffles," was supported by John Bunny and Violet Heming, making her New York debut; Master Gabriel with Joseph Cawthorn and Billy B. Van was in "Little Nemo," another musical based on a comic strip character; "The Girls of Gottenburg" featured Gertie Millar, an English favorite; Marie Cahill was in "The Boys and Betty;" Fritz Schell was appearing in "The Prima Donna," a comic opera by Victor Herbert and Henry Blossom; Eddie Foy was in "Mr. Hamlet of Broadway;" Richard Carle was in "Mary's Lamb;" Mabel Barrison starred in "The Blue Mouse;" "Sporting Days" was the spectacular musical production at the Hippodrome; in "The American Idea" cast were Trixie Friganza and George Beban; Louise Gunning was in "Marcelle," and "The Queen of the Moulin Rouge" had an interesting cast with Carter De Haven, Flora Parker, Patricia Collinge and Francis X. Bushman, who became an early screen idol.
ELIZABETH BRICE, FRANKLYN ROBERTS, NEVA AYMAR, ETHEL LEVEY, SAM BERNARD, BURRELL BARBARETTI, DAISY GREENE, SAMUEL EDWARDS, ZELDA SEARS in "NEARLY A HERO"

GRACE LA RUE, NORA BAYES, LUCY WESTON, ANNABELLE WHITFORD in "ZIEGFELD FOLLIES OF 1908"

GEORGE M. COHAN AND CHORUS in "THE YANKEE PRINCE"

BASEBALL GAME in "SPORTING DAYS" AT HIPPODROME

HARRY CORSON CLARK, LOTTA FAUST in "THE MIMIC WORLD"

MABEL BARRISON, HARRY CONOR in "THE BLUE MOUSE"

TRIXIE FRIGANZA, GEORGE BEBAN in "THE AMERICAN IDEA"

FRANK RUSHWORTH, LOUISE GUNNING in "MARCELLE"

FRITZI SCHEFF

RUTH MAYCLIFFE, ZELDA SEARS, LAURA NELSON HALL, CHARLES CHERRY in "GIRLS"

GERTRUDE VANDERBILT
Eugene Walter’s “The Easiest Way” was the first play of note to arrive in 1909. It opened January 19th and with its heroine, Frances Starr, won acclaim and served Miss Starr for two years. She revived it in 1921.

The next week Eleanor Robson arrived in “The Dawn of Tomorrow” and also met with success. This was Miss Robson’s final appearance on the professional stage. In 1910 she married August Belmont, millionaire banker, and retired at the height of her career. In recent years she has been active in the affairs of the Metropolitan Opera Guild.

Other popular plays of the year were: “The Third Degree” with Helen Ware, Edmund Breese and Wallace Eddinger, “The Climax,” “The Fortune Hunter” with John Barrymore scoring his first hit, “The Passing of the Third Floor Back” with J. Forbes-Robertson, “Seven Days,” “Is Matrimony A Failure?” with Jane Cowl playing her first important role; “Arsene Lupin” with William Courtenay and Doris Keane; and “The City” with Tully Marshall and Mary Nash.


Among the stars, Nance O’Neil, ably supported by Julia Dean and Leo Ditrichstein, had great success under David Belasco’s management with “The Lily;” Robert Hilliard was in the hit of his career. “A Fool There Was;” Margaret Anglin had suc-
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VIOLA ALIEN

LILLIAN RUSSELL, FREDERICK TRUESDELL

in

"THE WIDOW'S MIGHT

"THE WHITE SISTER"

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in

lAURETTE TAYLOR, GEORGE FAWCEH
"THE GREAT JOHN GANTON"

in

DUSTIN FARNUM

"CAMEO

in

KIRBY"

with "The Awakening of Helena Richie;" Viola Allen
was supported by James O'Neill and William Farnum in "The
White Sister;" John Drew still had Mary Boland as his leading
lady in "Inconsistant George;" Guy Bates Post in "The Bridge;"
Fannie Ward in "The New Lady Bantock;" Kyrle Bellew with
Gladys Hanson and Eugene O'Brien was in "The Builder of
Bridges;" Cyril Scott made the hit of his life in "The Lottery
Man;" Grace George was in "A Woman's Way;" George Fawcett with Laurette Taylor scored in "The Great John Ganton."
Other stars and their vehicles were Henrietta Crosnian in
"Sham," Olga Nethersole in "The Writing on the Wall," Bertha
Galland in "The Return of Eve," William Collier in a revival of
Lillian Russell in "The Widow's Might," Mabel Taliaferro billed
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FLORENCE REED, HERBERT CORTHELL, LUCILLE LA VERNE, ALAN POLLOCK,
GEORGIA O'RAMEY in "SEVEN DAYS"

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WILLIAM COURTENAY, DORIS KEANE, SIDNEY HERBERT
"ARSENE LUPIN"

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as Nell for a time in "Springtime," Constance Collier in "Israel,"

Mildred Holland in "A Royal Divorce," William Faversham and
Julie Opp in "Herod," Marie Tempest in "Penelope," Dustin

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SALLIE FISHER

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CHRYSTAL HERNE, GRANT STEWART, WALKER WHITESIDE,
HENRY BERGMAN in "THE MELTING POT"

EVA TANGUAY

W. J. FERGUSON, LOUISE MACKINTOSH, JANE COWL,
FRANK WORTHING in "IS MATRIMONY A FAILURE?"

CYRIL

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Noble Spaniard” with Ann Murdock in a small role, and Marie Doro in “The Richest Girl” with Elsa Maxwell, famous international party giver, in a minor part.

Robert B. Mantell was having a successful season in repertory of plays that included Shakespeare’s “King John” which had not been seen in New York since the early ‘Seventies when Junius Brutus Booth, Jr., played it.

Elsie Ferguson was on her way to stardom in “Such A Little Queen.” “Going Some” was a comedy hit and so were “The Girl From Rector’s” and “The House Next Door” with J. E. Dodson and an upcoming young actress, Fania Marinoff. Another young actress, Ethel Clayton, who became a silent film star, was appearing in “His Name on the Door.”

On November 6th, the New Theatre opened its doors. It was the nearest approach this country has come to a national theatre, having been built at great cost by thirty wealthy men. The enterprise was under the direction of Winthrop Ames and the Messrs. Shubert, and the opening bill of the repertory was “Antony and Cleopatra” starring E. H. Sothern and Julia Marlowe. Other plays of interest produced in repertory at the New Theatre were

Among the other musicals of the year were “Kitty Grey” with Julia Sanderson; Elsie Janis in “The Fair Co-ed,” “A Stubborn Cinderella” with Sallie Fisher and John Barrymore doing a song and dance in the one and only musical of his career; “The Candy Shop” with Maude Fulton, William Rock and Louise Dresser; Sam Bernard with Kitty Gordon in “The Girl and the Wizard”; Raymond Hitchcock in “The Man Who Owns Broadway;” Frank Daniels in “The Belle of Brittany;” Marie Dressler in “A Boy and a Girl;” Adeline-Genée in “The Silver Star” and Lew Fields in “Old Dutch” with a little girl billed as Helen Hayes Brown making her Broadway bow.

“The Ziegfeld Follies of 1909” had an imposing array of talent with Nora Bayes, Harry Kelly, Billie Reeves, Sophie Tucker, Gertrude Vanderbilt, Bessie Clayton, Jack Norworth, Lillian Lorraine, Mae Murray and, shortly after the opening, Eva Tanguay, who had been a vaudeville favorite, was added to the cast.
Judging from the length of its run, “Get-Rich-Quick Wallingford” was the greatest success of 1910. It opened in September and ran through the following year piling up 424 performances. Cohan and Harris, the producers, also sent several companies on tour, and it was a popular play with the stock companies. Hale Hamilton, Frances Ring, Edward Ellis, Fay Wallace and Grant Mitchell were in the original New York company. Among the other big hits of the year were “Alias Jimmy Valentine” with H. B. Warner and Laurette Taylor, “Madame X” with Dorothy Donnelly, “Baby Mine” with Marguerite Clark and Ernest Glendinning, “The Country Boy” with Willette Kershaw and Forrest Winant, “Mother” with Emma Dunn, “Rebecca of Sunnybrook Farm” with Edith Taliaferro and Ralph Kellard, “The Concert” with Leo Ditrichstein, “The Gamblers” with Jane Cowl, and “Pomander Walk.”

The musical hits were “Madame Sherry” starring Lina Abarbanell, “Naughty Marietta” with Emma Trentini, “Alma, Where Do You Live?” with Kitty Gordon, “The Spring Maid” starring Christie MacDonald, “The Arcadians” with Frank Moulan and Julia Sanderson and “The Old Town” starring Montgomery and Stone. In the cast were Allene Crater, whom Fred Stone had married in 1906, and a young Brooklyn girl named Peggy Wood making her Broadway debut.

Among the stars and their plays were Otis Skinner in “Your Humble Servant,” William Collier in “A Lucky Star,” Blanche Bates was “Nobody’s

Sarah Bernhardt was on one of her many farewell tours. Lou Tellegen was her leading man and it was her first appearance in America. Sothern and Marlowe were giving Shakespeare’s plays in repertoire. Nazimova was appearing in the first New York production of Ibsen’s “Little Eyolf.” Maude Adams was playing “As You Like It” at the Greek Theatre in Berkeley, Calif. The New Theatre’s outstanding production was Maeterlinck’s “The Bluebird” with Margaret Wycherly, Louise Clower
ROBERT WARWICK, MRS. LESLIE CARTER, BRANDON HURST in "TWO WOMEN"

MABEL BARRISON in "LULU'S HUSBAND"

KYRLE BELLEW in "THE SCANDAL"

PAULINE CHASE in "OUR MISS Gibbs"

CHAUNCEY OLCCOT in "RAGGED ROBIN"

G. P. HUNTLEY, ELSIE FERGUSON, MARIE TEMPEST in "CASTE"

DOROTHY DONNELLY as "MADAME X"

MAY IRWIN, GEORGE FAWCETT in "GETTING A POLISH"

"THE BLUE BIRD"
Hale, Irene Browne and Gladys Hulette. Among their repertory this year were "Twelfth Night" with Annie Russell, Louis Calvert and Matheson Lang; "The Winter's Tale" with Edith Wynne Matthison, Henry Kolker and Rose Coghlan; and "A Son of the People" with John Mason and George Fawcett.

Among the interesting revivals were Mrs. Fiske with Holbrook Blinn in "Pillars of Society," Marie Tempest and Elsie Ferguson in "Caste," Wilton Lackaye, John Mason, Marguerite Clark and Florence Roberts in "Jim, the Penman" and "Diplomacy" with Charles Richman, Chrystal Herne and Milton Sills.

The star system was still an important factor in 1911, but of the ten plays (including musicals) achieving the longest runs of the year in New York, less than half had players with star billing. The ten, with their number of performances, were: “Bought and Paid For” (431), “Bunty Pulls the Strings” (391), “The Pink Lady” (312), “Disraeli” (280), “The Woman” (247), “The Garden of Allah” (241), “The Quaker Girl” (240), “The Return of Peter Grimm” (231), “The Little Millionaire” (192), “Kismet” (184). George Arliss starred in “Disraeli,” David Warfield was the star of “The Return of Peter Grimm,” Otis Skinner starred in “Kismet” while George M. Cohan’s name was above the title of “The Little Millionaire.” “The Garden of Allah” cast included Mary Man ner, a great star, and Lewis Waller, a romantic English star, but evidently Liebler and Co., the producers, thought the play was more important for they were not given star billing. “The Deep Purple,” “Excuse Me” and “Over Night” were the only other plays that ran over 150 performances and none of them boasted a star. Many of these plays had players who later achieved stardom and fame. Julia Dean, Frank Craven and Charles Richman were in “Bought and Paid For,” Hazel Dawn skyrocketed to fame from “The Pink Lady.” Mary Nash in “The Woman,” Ina Claire and Olga Petrova in “The Quaker Girl,” Ann Murdock in “Excuse Me,” Margaret Lawrence in “Over Night,” Richard Bennett and Catherine Calvert in “The Deep Purple” all became stars of various magnitude.

Ethel Barrymore appeared in a revival of Pinero’s “Trelawney of the Wells” with Constance Collier, Lawrence D’Orsay and Eugene O’Brien in her cast. Later she revived “Alice-Sit-By-The-Fire” and as a curtain raiser used “The Twelve Pound Look,” a one-act Barrie play which proved popular for her later in vaudeville. Charles Cherry was starring in “Seven Sisters,” though Laurette Taylor, his leading lady, received most of the acclaim. “Everywoman,” a morality play, was widely discussed. Laura Nelson Hall in the title role was supported by Patricia Collinge, Wilda Bennett and Frederic de Belleville.
An all star revival of “The Lights O’ London” blazed with Holbrook Blinn, Doris Keane, Douglas Fairbanks, Marguerite Clark, William Courtenay, Tom Wise, Charles Richman, Leonore Harris, Jeffreys Lewis, Lawrence D’Orsay and Thomas O. Seabrooke. “Ben Hur” was also revived with Richard Buhler in the title role. And an “H.M.S. Pinafore” revival had an impressive cast with Marie Cahill, De Wolf Hopper, Henry E. Dixey, Louise Gunning, Alice Brady, George Macfarlane and Eugene Cowles.

Douglas Fairbanks later appeared in “A Gentleman of Leisure” with George Fawcett and Ruth Shepley. Richard Bennett was steadily gaining in stature as an actor in “Passers-By.” In “The Great Name” with Henry Kolker was a young actress, just getting started, named Ruth Chatterton. “The Million” was a popular comedy with Taylor Holmes, Irene Fenwick and Eugene O’Brien. Ibsen’s “The Lady From The Sea” was presented in New York for the first time with Hedwig Reicher playing the title role.

George Beban, a dialect comedian in musicals since Weber and Fields Music Hall days, was appearing in “The Sign of the Rose.” It did not go as a four act play but later he had great success with it as a one-act vaudeville skit and also as a motion picture.

The Irish Players made their first New York appearance in November. The company included Sara Allgood, Cathleen Nesbitt, J. M. Kerrigan, Una O’Connor and Arthur Sinclair. Among the plays presented were Shaw’s “The Shewing of Blanko Posnet,” St. John Ervine’s “Mixed Marriage,” and J. M. Synge’s “The Shadow of the Glen,” “The Well of the Saints,” “Riders to the Sea” and “The Playboy of the Western World.” During the opening of the latter play there was
quite a disturbance in the gallery when partisan Irishmen showed their objections to certain lines by throwing potatoes and booing.

Madame Simone, well-known French actress, was making her first American appearance in a revival of "The Thief," while Sarah Bernhardt and her company were troupers in repertoire. Shakespeare was well represented with three repertory companies headed by E. H. Sothern and Julia Marlowe, Robert B. Mantell and John E. Kellerd. Mr. Kellerd included "Oedipus Rex" in his repertory and his company included Lilian Kingsbury, Aubrey Boucicault and Viola Fortescue. Fritz Leiber and Genevieve Hamper were newcomers to Mr. Mantell's company. The New Theatre productions included "Vanity Fair" with Marie Tempest, Louis Calvert, Rose Coghlan, Gail Kane, Olive Wyndham and Stewart Baird; "The Piper" with Edithe Wynne Matthison, Frank Gilmore, Thais Lawton and Olive Oliver; and "The Arrow Maker" with Miss Matthison, E. M. Holland and Reginald Barlow. This was the last season of this organization. Winthrop Ames and the Shuberts resigned, and in October, renamed the Century Theatre, it opened with "The Garden of Allah."

The "Ziegfeld Follies of 1911" had a talented cast including Bessie McCoy, Bert Williams, the Dolly Sisters, Leon Errol, Fannie (she was spelling it Fanny at this time) Brice, Harry Watson, Jr., Lillian Lorraine, George White and Vera Maxwell.

Gaby Deslys, famous French musical comedy actress, made her American debut at the Winter Garden under the Shubert's management in "The Revue of Revues" on September 27th. Two months later at the same house she appeared in "Vera Violetta." The cast had many un-
knowns who became famous as Al Jolson, Mae West, Belle Baker, Frank Tinney, Barney Bernard, Jose Collins, Stella Mayhew and Melville Ellis. A one-act water ballet called “Undine” and featuring Annette Kellerman was also part of the show.

HARRY TANSEY, HENRY KOLKER, RUTH CHATTERTON in "THE GREAT NAME"

AS THE BRIDE

JULIAN ELTINGE in "THE FASCINATING WIDOW"

AS THE BATHING GIRL

LILLIAN LEE, LEW FIELDS, GERTRUDE QUINN, VERNON CASTLE, ETHEL JOHNSON, LAURENCE WHEAT, EDITH FROST, STEPHEN MALEY, BLOSSOM SEELEY in "THE HEN PECKS"

RUTH SHEPLEY, DOUGLAS FAIRBANKS in "A GENTLEMAN OF LEISURE"

MABEL HITE in "A CERTAIN PARTY"

ROBERT WARWICK and CHORUS in "THE KISS WALTZ"

BERNARD GRANVILLE, ALEXANDER CARR, SOPHIE TUCKER in "LOUISIANA LOU"

MARGARET ILLINGTON, BYRON BEASLEY in "KINDLING"

MARY MILES MINTER in "THE LITTLEST REBEL"

J. M. KERRIGAN, EILEEN O'DOHERTY, U. WRIGHT, KATHLEEN DRAGO, J. A. KOURKE, SYDNEY J. MORGAN, SARA ALLGOOD in "RIDERS TO THE SEA"
BESSIE McCARTY and the DAFFYDILL GIRLS in "ZIEGFELD FOLLIES OF 1911"

VALENSA SURATT

ROBERT S. MANTELL as HAMLET

WARD MartinEL, DORTHY JARDON in "THE WEDDING TRIP"

BABY SEAVILLA, MARY SHERIDAN, GEORGE BIBAN in "THE SIGN OF THE ROSE"

RICHARD CARLE, FANNIE BRISE, KITTY GORDON, MAL FORDE and COMPANY in "THE ENCHANTRESS"

ROSE COHLEN

LAWRENCE D'ORSAY

GABY DESLIS

LEON ERROL

THE DOLLY SISTERS

CECIL KERN, RICHARD BUAL, LILIJAN LAWRENCE, ALICE MAYNES, ROSE BRANDER in Revival of "BEN HUR"
The year 1912 saw Laurette Taylor and Jane Cowl win stardom. Early in the year Miss Taylor had quite a success in "The Bird of Paradise" with Guy Bates Post and Lewis S. Stone, but near the end of the year she opened in "Peg O' My Heart," a mild little comedy by J. Hartley Manners, her husband. She had the longest run (603 performances) of her career with it, and she revived it in 1921. Mary Turner in "Within the Law" was one of Jane Cowl's great roles and the play was a smash hit, running 541 performances. Many companies of these plays trouped the land.

The other long run plays of the year were G. B. Shaw's "Fanny's First Play," "Milestones," "A Butterfly on the Wheel" with Madge Titheradge, "Officer 666" with Wallace Eddinger and Vivian Martin, "Little Women" with Alice Brady, "The Argyle Case" starring Robert Hilliard, the Drury Lane success "The Whip" with John Halliday and Leonore Harris, and "Years of Discretion" with Effie Shannon, Herbert Keely, Lyn Harding and Bruce McRae.

The long run musicals were "Oh! Oh! Delphine" starring Frank McIntyre, "The Lady of the Slipper" co-starring Montgomery and Stone with Elsie Janis, "The Rose Maid," and "A Winsome Widow" with the Dolly Sisters, Frank Tinney, Mae West, Kathleen Clifford, Leon Errol, Charles King, Emmy Wehlen and Elizabeth Brice.

Among the interesting events was the dramatization of "Oliver Twist" with Nat C. Goodwin, Marie Doro, Constance Collier, Lyn Harding and Olive Wyndham; the Max Reinhardt production of "Sumurun," a pantomime in nine tableaux with the com-
complete company from the Deutsches Theatre, Berlin: a production of Strindberg's "The Father" with Warner Oland and Rosalind Ivan; "The Affairs of Anatol" by Arthur Schnitzler with John Barrymore, Doris Keane, Marguerite Clark and Gail Kane; "The Yellow Jacket," a Chinese play, with Juliette Day, George Relph, Antoinette Walker, Schuyler Ladd, Grace Valentine, Reginald Barlow and Chamberlain Brown who later became an actor's agent; a dramatized version of Grimm's "Snow White and the Seven Dwarfs" which starred Marguerite Clark and was played for 72 matinee performances only; John E. Kellerd broke Edwin Booth's record of playing "Hamlet" two more than Booth's one hundred performance record; "Hindle Wakes" with Emilie Polini and Roland Young; "Stop Thief," a Cohan and Harris farce, with Richard Bennett, Mary Ryan, Vivian Martin and Frank Bacon; Winthrop Ames' production of John Galsworthy's "The Pigeon" with Pamela Gaythorne; and David Belasco's production of "The Governor's Lady" with Gladys Hanson, Emmett Corrigan, Emma Dunn, Milton Sills and Stuart Walker.

Mme. Simone, over from France, was appearing in "The Return to Jerusalem" with Arnold Daly, "The Lady of Dreams" with Margaret Wycherly and Julian L'Estrange, and "Frou-Frou." Lewis Waller, over from England, appeared in "Monsieur Beaucaire," "The Explorer," "Discovering America" and "Henry V."

The revivals included “45 Minutes from Broadway” with George M. Cohan and Sallie Fisher; all star productions of Gilbert and Sullivan’s “Patience” with Marie Doro, De Wolf Hopper, Cyril Scott, Christine Nielsen, Alice Brady and Eugene Cowles and “H.M.S. Pinafore,” “The Mikado” and “The Pirates of Penance”; “Man and Superman” with Robert Loraine; “Julius Caesar” with William Faversham, Frank Keenan, Tyrone Power and Julie Opp; Maude Adams in “Peter Pan;” and Annie Russell and her Old English Company in “She Stoops to Conquer,” “The Rivals” and “Much Ado About Nothing” in repertory.

The stars and the plays they were in included James K. Hackett in “The Grain of Dust;” Tully Marshall in “The Talker” with Pauline Lord making her first Broadway appearance; Louis Mann in “Elevating a Husband;” Gertrude Elliott in “White Magic;” Charlotte Walker in “The Trail of the Lonesome Pine” with William S. Hart; Ethel Barrymore in Barrie’s “A Slice of Life” with John Barrymore and Hattie Williams, preceded by a revival of “Cousin Kate” with Miss Barrymore and Mrs. Thomas Whiffen; Mrs. Fiske in “Lady Patricia” and later “The High Road;” Henry Kolker in

The musicals and their stars were Eddie Foy in “Over the River;” “The Rose of Panama” with Chapine, Forrest Huff and Fay Bainter; Marie Cahill in “The Opera Ball;” “Whirl of Society” with Al Jolson, Jose Collins, Barney Bernard, Stella Mayhew, Blossom Seeley, Lawrence D’Orsay and Kathleen Clifford; Blanche Ring in “The Wall Street Girl;” James T. Powers in “Two
Little Brides; "The Passing Show of 1912" with Willie and Eugene Howard, Trixie Friganza, Charlotte Greenwood, Adelaide and Hughes, Anna Wheaton, Harry Fox and Jobyna Howland; "Hanky Panky" with Florence Moore, William Montgomery and Max Rogers; Richard Carle in "The Girl from Montmartre," "The Merry Countess" with the Dolly Sisters, Jose Collins and Martin Brown; "The Count of Luxembourg" with Ann Swinburne and Frank Moulan; "Ziegfeld Follies of 1912" with Bert Williams, Leon Errol, Lillian Lorraine, Bernard Granville and Ray Samuels who later became known as the Blue Streak of vaudeville; Gertrude Hoffmann in "Broadway to Paris" with Louise Dresser, Maurice, Florence Walton and Irene Bordoni in her first Broadway appearance; Emma Trentini in "The Firefly;" and Sam Bernard with Adele Ritchie in "All For The Ladies."
1913—"Romance," a sentimental drama by Edward Sheldon, proved to be one of the most popular plays of the decade, and the radiant performance of Doris Keane as Mme. Cavallini skyrocketed her to fame and stardom. She played it for two years in this country then went to London where she had a record-breaking run of four years. Returning to America, she toured again with it in 1919. William Courtenay created the role of Bishop Armstrong. In London the part was played by two popular English actors, Owen Nares and Basil Sydney who became Miss Keane's husband.

"Potash and Perlmutter," a comedy by Montague Glass based on stories in the Saturday Evening Post, achieved the longest run (441 performances) of any play opening in 1913. Barney Bernard played Abe Potash while Alexander Carr was Mawruss Perlmutter. "Seven Keys to Baldpate," a popular mystery farce by George M. Cohan and with Wallace Eddinger and Gail Kane, had the second longest run. Other successes of the year were "A Good Little Devil" with Mary Pickford, William Norris, Ernest Truex and Lillian Gish; "Joseph and His Brethren," a Biblical spectacle, with Pauline Frederick, Brandon Tynan and James O'Neill; Arthur Hopkins' initial production, "Poor Little Rich Girl" with Viola Dana; "The Family Cupboard" with Irene Fenwick, Alice Brady and Forrest Winant; "At Bay" with Chrystal Herne and Guy Standing; "The Master Mind" with Edmund Breese; "The Lure" with Mary Nash and Vincent Serrano; "Nearly Married," a farce written by Edgar Selwyn and with Bruce McRae, Ruth Shepley, Jane Grey and Virginia Pearson; "Today" with Emily Stevens and Edwin Arden; "The Marriage Game" with Alexandra Carlisle, Vivian Martin, Charles Trowbridge, and Alison Skipworth; "The Misleading Lady" with Lewis Stone and Inez Buck; "The Things That Count" with Alice Brady, Howard Estabrook and Edna Wallace Hopper; and "Fine Feathers," a Eugene Walter play, with Robert Edeson, Wilton Lackaye, Rose Coghlan and Max Figman.

As usual, the stars were playing in a variety of attractions. John Drew, assisted by Mary Boland and Laura Hope Crews, played "Much Ado About Nothing" before starring in "The Tyranny of Tears." Marie Doro and Charles Cherry co-starred in "The New Secretary." Chauncey Olcott was in Rida Johnson Young's "The Isle O' Dreams." May Irwin delighted her following in "Widow By Proxy." H. B. Warner was becoming a matinee idol in "The Ghost Breaker." John Mason had Martha Hedman as his leading lady in both "Liberty Hall" and "Indian Summer." Richard Bennett created quite a stir in "Damaged Goods," a drama about the effects of syphilis that...
was backed by the Medical Review of Reviews. Olive Wyndham had the lead in the Owen Davis play "What Happened to Mary." Billie Burke was in "The Amazons," a Pinero play, and Shelley Hull was her leading man in both this and Somerset Maugham's "The Land of Promise" in which she starred later in the year. Marguerite Clark had little luck with "Are You A Crook?," a farce, but later she charmed her public in "Prunella," a fantasy. Her vis-a-vis was Ernest Glendinning. John Barrymore and Mary Young had the leads in "Believe Me, Xantippe."


Cyril Maude, famous English actor, made his American debut November 3rd in "The Second in Command," the same play John Drew acted in 1901. Two weeks later he opened in "Grumpy" with which he had great success. His daughter, Margery Maude, was in his company.

The Irish Players returned for another season of repertory. Sothern and
Marlowe were playing Shakespearean repertory and J. Forbes-Robertson with Gertrude Elliott also played many of their famous roles in a season of repertory.

Holbrook Blinn organized what he called the Princess Players with Willette Kershaw, Francine Larrimore, Edward Ellis, Emilie Polini, Harrison Ford, Charlotte Ives, May Buckley and Harry Mestayer. They put on a series of one-act plays. During the spring season the plays presented were “The Switchboard,” “Fear,” “Fancy Free,” “Any Night” and “A Tragedy of the Future.” In the fall they did “The Eternal Mystery” by George Jean Nathan, “The Bride,” “The Fountain,” “A Pair of White Gloves” and others.


The biggest musical hits were “High Jinks” and “Adele.” Also popular were Christie MacDonald in Victor Herbert’s “Sweethearts;” Julia Sanderson with Joseph Cawthorn in “The Sunshine Girl;” Donald Brian in “The Marriage Market;” “The Honeymoon Express” with Gaby Deslys, Al Jolson, Fannie Brice, Yanci Dolly and Harry Pilcer; “The Purple Road” featuring
FRANCINE LARRIMORE, EDWARD ELLIS, HARRISON FORD, WILLETTE KERSHAW in "ANY NIGHT"

HOLBROOK BLINN in "THE BRIDE"

HOLBROOK BLINN, WILLETTE KERSHAW WITH THE PRINCESS PLAYERS

JACK DEAN, FANNIE WARD in "MADAM PRESIDENT"

HOWARD ESTABROOK, GRACE GEORGE, WM. COURTLEIGH in "DIVORCCONS"

FELIX KREBS, MARGARET MYCHELLY in "THE FIGHT"

ELSIE FERGUSON, DUSTIN FARNUM in "ARIZONA"

JULIA DEAN, ERNEST GLENDINNING in "HER OWN MONEY"

KATHLEEN CLIFFORD

PATRICIA COLLIDGE, WILLIAM H. CRANE, DOUGLAS FAIRBANKS, AMELIA BINGHAM in "THE NEW HENRIETTA"

Vaudeville had come into its own with such illustrious headliners as Sarah Bernhardt, Lillian Russell, Olga Nethersole, Blanche Walsh, Henry Woodruff, Eva Tanguay, Alice Lloyd, Harry Houdini, also Belle Baker, Adele Ritchie, Joe Welch, Fred and Adele Astaire, Elizabeth Murray, Cassie Loftus, Valeska Suratt, Laddie Cliff, Adele Blood, Lulu Glaser, Sophie Tucker, Reine Davies, Kathleen Clifford and Rae Samuels.
On Trial," besides being one of the outstanding hits of 1914, was the first play to employ the flashback technique being used in films. Elmer Reizenstein, a young lawyer, was so successful with his first play he gave up his law practice and, with his name shortened to Elmer Rice, took up playwriting as a profession. Other hits of the year were "Twin Beds," a farce that brought Madge Kennedy into the public eye; "It Pays To Advertise," a Cohan and Harris comedy with Ruth Shepley, Will Deming, Grant Mitchell and Louise Drew, John Drew's daughter, prominent in the cast; "Under Cover" with William Courtenay, Lola Fisher, Ralph Morgan, Phoebe Foster and Lucile Watson; "Daddy Long Legs," a dramatization of Jean Webster's popular book, with Ruth Chatterton in the lead; "The Law of the Land" with Julia Dean, George Fawcett and Milton Sills; "The Miracle Man" with Gail Kane, George Nash and Frank Bacon; "Too Many Cooks," a comedy by and with Frank Craven; "A Pair of Sixes," a farce with Ann Murdock, Hale Hamilton and Maude Eburne; "The Dummy," a comedy with Edward Ellis, Ernest Truex and Joyce Fair, a child actress who grew up to be Clare Booth Luce, playwright and politician; and "A Pair of Silk Stockings," a comedy produced by Winthrop Ames.

A. H. Woods, one of the outstanding producers of this period, had quite a few hits. In January, he produced "The Yellow Ticket" with John Mason, Florence Reed, John Barrymore, Em-
mett Corrigan and Julian L’Estrange heading an imposing cast. Later in the year he presented John Barrymore in a crook melodrama, “Kick In,” supported by Jane Grey, Forrest Winant and Katherine Harris who became the first Mrs. John Barrymore. “The Song of Songs,” put on in late December, also had a fine cast with Dorothy Donnelly, John Mason, Irene Fenwick, Tom Wise, Ernest Glendinning, Forrest Winant and Cyril Keightley. Julian Eltinge, Woods’ greatest money-making star, was appearing in “The Crinoline Girl.” Al Woods built and named the Eltinge Theatre after this bright star. He also starred Lew Fields in “The High Cost of Loving.” His other attractions included “Innocent” with Pauline Frederick and “He Comes Up Smiling” with Douglas Fairbanks and Patricia Collinge.

William Elliott, popular young actor, turned producer with two successes to his credit. They were “Kitty MacKay,” a Scotch comedy with Molly McIntyre and handsome Eugene O’Brien, and “Experience,” an allegorical melodrama with Mr. Elliott playing the lead role of Youth. Later Ernest Glendinning took over the role for the road.

Charles Frohman’s roster of stars were having a busy year. Maude Adams was appearing in Barrie’s “The Legend of Leonora.” John Drew and Ethel Barrymore were co-starring in a revival of “A Scrap of Paper” with Mary Boland. Later Mr. Drew appeared in “The Prodigal Husband” with Helen Hayes in his cast. William Gillette, Blanche Bates and Marie Doro were starring together in a revival of “Diplomacy.” Ann Murdock
with Charles Cherry, and Mrs. Thomas Whiffen were in “The Beautiful Adventure.” Billie Burke still had Shelley Hull as her leading man in “Jerry.” William Collier had Paula Marr, his wife, and Buster Collier, now billed as William Collier, Jr., with him in “A Little Water on the Side.” G. B. Shaw’s “Pygmalion” was having its first presentation in this country with Mrs. Patrick Campbell and Philip Merivale in the leading roles. “A Thousand Years Ago,” a romantic fable of the ancient Orient, proved interesting theatre fare with Rita Jolivet, Henry E. Dixey, Fania Marinoff, Jerome Patrick and Sheldon Lewis. Mabel and Edith Taliaferro were co-starring together for the first time in “Young Wisdom,” a Rachel Crothers’ comedy. Guy Bates Post was having a successful starring engagement with “Omar, the Tentmaker.” Lou Tellegen, Sarah Bernhardt’s leading man, co-starred with Dorothy Donnelly in “Maria Rosa” and it was his first appearance in English. Chauncey Olcott’s vehicle was “Shameen Dhu.” William Faversham played Iago in a revival of “Othello” with Constance Collier, Cecilia Loftus and R. D. Maclean. Later he had success in “The Hawk” with Mlle. Gabrielle Dorziet, Conway Tearle and, in a lesser role, Richard Dix who became a film star. Phyllis Neilson-Terry made her first American appearance in “Twelfth Night” with Henry E. Dixey playing Malvolio. Jack Lait, a Chicago newspaperman, had written a play, “Help Wanted.” With Henry Kolker and Grace Valentine, it had great success in that city. In New York, Charles Richman, Lois Meredith and Charles Ruggles were in the cast.
HELEN HAYES, JOHN DREW in "THE PRODIGAL HUSBAND"

MARIE DORO, WILLIAM GILLETTE, BLANCHE BATES in "DIPLOMACY"

ELSIE FERGUSON in "OUTCAST"

DOROTHY NEWELL, ERNEST GLENDINNING, WILLIAM INGERSOLL, MARGOT WILLIAMS in "EXPERIENCE"

CHARLES A. STEVENSON, WILLIAM ELLIOTT, BEN JOHNSON, ROXANE BARTON, MARGOT WILLIAMS in "EXPERIENCE"

GEORGE HASM, OLGA PETROVA, MILTON SILLS in "PANTHEA"

MARY BOLAND, CHARLES DALTON, ETHEL BARRYMORE, JOHN DREW in "A SCRAP OF PAPER"

MRS. PATRICK CAMPBELL, PHILIP HERIVALS, MRS. EDMUND GURNEY in "PYGMALION"

JOBYNA HOWLAND, WALTER JONES, TAYLOR HOLMES, MARJORIE WOOD in "THE THIRD PARTY"
Margaret Anglin revived "As You Like It," "The Taming of the Shrew," "Twelfth Night" and later "Lady Windermere's Fan." Grace George was in a revival of "The Truth" with Conway Tearle, Isabel Irving, Zelda Sears and a young man named Guthrie McClintic playing a messenger. Taylor Holmes had a hit with "The Third Party." Fritz Scheff was appearing in "Pretty Mrs. Smith."


The musical comedy hits were "Chin-Chin" starring Montgomery and Stone, Victor Herbert's "The Only Girl" with Wilda Bennett, Thurston Hall and Ernest Torrence, and "Watch Your Step" featuring Irene and Vernon Castle who had become the rage as a dance team. Other popular dance teams at this time were Maurice and Florence Walton, Carl Hyson and Dorothy Dickson and John Murray Anderson with his wife, Genevieve Lyon. Other musicals that scored were "Sari" with Mitzi Hajas; "The Whirl of the World" with Eugene and Willie Howard, Lillian Lorraine, Ralph Herz and Bernard Granville; "Queen of the Movies" with Valli Valli, Alice Dovey and Frank Moulan; Blanche Ring in "When Claudia Smiles;" "The Midnight Girl" with Margaret Romaine who was Hazel Dawn's sister; Gaby Deslys and Sam Bernard in "The Belle of Bond Street;" Raymond Hitchcock in "The Beauty Shop;" Julia Sanderson, Donald Brian and Joseph Cawthorn in "The Girl from Utah;" "Dancing Around" with Al Jolson, Doyle and Dixon, Kitty Doner, Earle Foxe and Clifton Webb; "The Lilac Domino" with Eleanor Painter and John E. Hazzard; Hazel Dawn in "The Debuntante;" Emmy Wehlen in "Tonight's the Night" with Fay Compton and Iris Hoey, two well-known English actresses; George M. Cohan and William Collier in "Hello Broadway," and "Lady Luxury" with Ina Claire. The "Ziegfeld Follies of 1914" cast included Bert Williams, Ed Wynn, Ann Pennington, Vera Michellena, Gertrude Vanderbilt, Leon Errol, Kay Laurell and Gladys Feldman. "The Passing Show of 1914" featured Joe Collins, Bernard Granville and Marilyn Miller making her first New York appearance other than vaudeville.

The vaudeville headliners of the year included Gus Edwards' act featuring Cuddles, who became Lila Lee of films, and Georgie Price, and Victor Moore with his wife, Emma Littlefield.
The First World War was raging in Europe, and while the United States still remained neutral, the troubled conditions somewhat affected our theatre. Fewer productions reached the boards and generally it was not a good year. An important event was the organization of the Washington Square Players by a group of ambitious amateurs and semi-professionals. They rented the small Bandbox Theatre on 57th Street and presented mostly one-act plays, charging only fifty cents admission. This venture resulted in the establishment of the Theatre Guild four years later. Among the plays presented were “Interior” and “A Miracle of St. Anthony” by Maeterlinck, “A Bear” by Tchekov, “My Lady’s Honor” by Murdock Pemberton, “The Clod” by Lewis Beach, “Helena’s Husband” by Philip Moeller, “Overtones” by Alice Gerstenberg and “The Red Cloak” by Josephine A. Meyer and Lawrence Langner. Among the players were Helen Westley, Philip Moeller, Florence Enright, Glenn Hunter, Frank Conroy, Mary Morris, Roland Young, Margaret Mower and Lydia Lopokova.

The hit plays of 1915 were: “The Boomerang,” a comedy David Belasco produced with Wallace Eddinger, Ruth Shepley, Arthur Byron and Martha Hedman; “Fair and Warmer,” a farce with Madge Kennedy, Ralph Morgan, Janet Beecher and Hamil-
In September Grace George began a season of repertory that ran into the spring of 1916. Among the plays presented were revivals of “Captain Brassbound’s Conversion,” “The Liars” and “The New York Idea,” and, for the first time, Shaw’s “Major Barbara” and “The Earth” by James Bernard Fagan. Miss George’s company included Conway Tearle, Mary Nash, Robert Warwick, Louis Calvert, Charlotte Granville, Ernest Lawford, John Cromwell and Guthrie McClintic who became a famous
producer and director and married Katharine Cornell.

There was a season of repertory at Wallack’s Theatre with Shaw’s “Androcles and the Lion” and “The Doctor’s Dilemma,” both presented for the first time in this country. Also given was Anatole France’s “The Man Who Married a Dumb Wife” with the settings of Robert Edmond Jones starting him on the road to fame. Other repertoire included Robert B. Mantell and his company.

Arnold Daly revived Shaw’s “Candida,” “You Never Can Tell,” and “Arms and the Man,” while William Gillette revived “Sherlock Holmes” and “Secret Service” again.


The stars and their vehicles included: Effie Shannon and Her-

Other popular plays were: "The White Feather" with Leslie Faber; "Inside the Lines," with Lewis S. Stone and Carroll McComas; Alice Gerstenberg's version of "Alice in Wonderland" with Vivian Tobin; "A Full House" with May Vokes; "Under Fire" with William Courtenay, Violet Heming and Frank Craven; "Some Baby" with Francine Larrimore; "Rolling Stones"
with Harrison Ford, Charles Ruggles and Marie Carroll; "Young America" with Otto Kruger, Peggy Wood, Percy Helton and Jasper, a dog actor who scored; "Hobson's Choice" with Molly Pearson and Whitlord Kane; "Sadie Love" with Marjorie Rambeau; "Ruggles of Red Gap" with Ralph Herz, and "The Mark of the Beast" which introduced Lenore Ulric to Broadway.

The musical hits were "The Blue Paradise" with Vivienne Segal, Cecil Lean, and Cleo Mayfield; "Very Good, Eddie" with Ernest Truex, Oscar Shaw, Alice Dovey and John E. Hazzard; "Alone At Last" with Jose Collins, John Charles Thomas and Marguerite Namara; "Katinka" with Edith Decker, Adele Rowland and Sam Ash; "A World of Pleasure" with Kitty Gordon; "Around the Map" with William Morris, Else Adler and Robert Pitkin; and "Stop! Look! Listen!" with Gaby Deslys, Joseph Santley, Harry Fox, Marion Davies and Harry Pilcer.

Pat" and Elsie Janis in "Miss Information." A musical, "Hands Up," had Ralph Herz, Irene Franklin and Donald Macdonald in the cast, also a vaudevillian who was making his first appearance in the legitimate theatre, likeable, shy Will Rogers. The "Ziegfeld Follies of 1915" cast included Ina Claire, Ed Wynn, Ann Pennington, Bert Williams, W. C. Fields, Olive Thomas, Leon Errol, Bernard Granville, Mae Murray, George White, Justine Johnstone and Carl Randall. In the "Passing Show of 1915" cast were Willie and Eugene Howard, Marilyn Miller, John Charles Thomas, Daphne Pollard and Helen Ely. "Ned Wayburn's Town Topics" had Trixie Friganza, Clifton Webb, Blossom Seeley, Vera Michelena and Wellington Cross. "Hip-Hip-Hooray" was the Hippodrome attraction with John Philip Sousa and His Band, Charlotte, the skater Nat Wills and Toto.

The vaudeville headliners included Nazimova in "War Brides," a one-act play that was widely discussed, and Gertrude Hoffmann in "Sumurun."
In 1616, William Shakespeare died, and his tercentenary celebration saw quite a few of the Bard’s plays on the boards. Sir Herbert Beerbohm Tree, in America because of the war abroad, was playing in “The Merchant of Venice” with Elsie Ferguson his Portia, and “King Henry VIII” with Lyn Harding, Edith Wynne Matthson and Willette Kershaw in his support. James K. Hackett won acclaim for his “Macbeth” while Viola Allen, his Lady Macbeth, also appeared with Henrietta Crosman and Tom Wise in “The Merry Wives of Windsor.” “The Tempest” was acted by Louis Calvert, Jane Grey, Walter Hampden and Fania Marinoff who was particularly outstanding as Ariel.

Sarah Bernhardt was making another of her numerous farewell tours and among the plays she presented were “La Mort de Cleopatre,” “Le Proces de Jeanne D’Arc” and scenes from “La Dame aux Camélias,” “L’Aiglon” and “The Merchant of Venice.”

There were many substantial hits and foremost among these were “Turn to the Right” with Forrest Winant and Lucy Cotton, “Cheating Cheaters” with Marjorie Rambeau and Cyril Kightley, “The Man Who Came Back” with Henry Hull and Mary Nash, “Nothing But The Truth” with William Collier, “Come Out of the Kitchen” with Ruth Chatterton, “The Thirteenth Chair” with Margaret Wycherly, and “Upstairs and Down” with Juliette Day, Christine Norman, Mary Servoss, Ida St. Leon and Leo Carillo.

Shelley Hull and Phoebe Foster were in “The Cinderella Man,” Mrs. Fiske in “Erstwhile Susan,” Elsie Ferguson in “Margaret Schiller” and “Shirley Kaye,” Lenore Ulric in “The Heart of...
Wetona," Taylor Holmes in "His Majesty Bunker Bean" and Patricia Collinge in "Pollyanna." "The Melody of Youth" was played by Lily Cahill, Eva Le Gallienne and Brandon Tynan, "A King of Nowhere" by Lou Tellegen and Olive Tell, "Rio Grande" by Richard Bennett and Lola Fisher, "Please Help Emily" by Ann Murdock, "Fixing Sister" by William Hodge, and "Seven Chances" by Frank Craven, Otto Kruger, Carrell McComas and Helen MacKellar. The Dolly Sisters were in "His Bridal Night," Blanche Ring in "Broadway and Buttermilk," Marjorie Patterson in "Pierrot the Prodigal," Otis Skinner in "Mister Antonio" and Emma Dunn in "Old Lady 31."

"Good Gracious Annabelle" was played by Roland Young, Lola Fisher and Walter Hampden, "Getting Married" by William Faversham. Hilda Spong and Henrietta Crosman, a revival of "The Yellow Jacket" by the Charles Coburns, "Captain Kidd, Jr." by Edith Taliaferro and Otto Kruger, and "Our Little Wife" by Lowell Sherman and Margaret Illington.

"The Harp of Life" was acted by Laurette Taylor, Gail Kane, Lynn Fontanne and Philip Merivale, "Little Lady in Blue" by Frances Starr, and "The Pride of Race" by Robert Hilliard. Also George Arliss was appearing in "Paganini," Rose Stahl in "Moonlight Mary," Henry E. Dixey in "Mr. Lazarus" with Eva Le Gallienne, John Drew in "Major Pendenis," and Estelle Winwood was making her first American appearance in a slight comedy called "Hush."

Maude Adams revived "The Little Minister" and was also seen in "A Kiss for Cinderella." Marie Tempest appeared in "A Lady's Name" in which she was supported by Ruth Draper and Beryl Mercer. John Barrymore was highly effective in Galsworthy's "Justice" in which his leading lady was Cathleen Nesbitt. Arnold Daly appeared in a revival of "Beau Brummell." Other revivals were E. H. Sothern in "David Garrick" and "If I Were King," David Warfield in "The Music Master," "Ben Hur" with A. H. Van Buren and Margaret Anglin, and Holbrook Blinn in "A Woman of No Importance."

Stuart Walker's Portmanteau Theatre played during the year, and among its actors were McKay Morris, Gregory Kelly and Mr. Walker. The Washington Square Players had a successful season of one and two-act plays including "Literature," "Plots and Playwrights," "Patriot" and "The Death of Tintagiles." Acting with this organization were Jose Ruben, Glenn Hunter, Helen Westley, Margaret Mower and Katharine Cornell who made her debut in "Bushido."

Charles Dillingham produced a spectacular entertainment at the Hippodrome called "The Big Show" with music by Raymond Hubbell. Prominent in the cast
was Anna Pavlova who did part of the ballet "The Sleeping Beauty." Volinine danced the Prince, and the decor was by Bakst. The show also featured an ice-skating number and Toto, the Clown. Ruth St. Denis, another famous dancer, was appearing in vaudeville.

Outstanding musicals of the year were "Sybil" with Julia Sanderson, Donald Brian and Joseph Cawthorn, "The Cohan Revue of 1916" with Elizabeth Murray, Richard Carle, Charles Winninger and Valli Valli, "Pom-Pom" with Mitzi Hajas and Tom McNaughton, "Miss Springtime" with Sari Petrass, George MacFarlane, Georgia O'Ramey and John E. Hazzard, and "Her Soldier Boy" with Clifton Crawford, Adele Rowland and John Charles Thomas.


Willie and Eugene Howard, George Monroe, Tom Lewis and Marilyn Miller were in "The Show of Wonders," and "The Century Girl" featured Elsie Janis, Sam Bernard, Hazel Dawn, Leon Errol, Frank Tinney and Van and Schenck.
The United States entered World War I in 1917, and the theatre reflected this momentous event. War plays, soldier revues, all-star benefits were very much in evidence. This year also was the beginning of the Pulitzer Prize award for the best American play as picked by the trustees of Columbia University. "Why Marry?," a comedy by Jesse Lynch Williams, was the first play picked for this signal honor.

Of the hit plays that were stepping stones to stardom include "Eyes of Youth" for Marjorie Rambeau, "Polly With A Past" for Ina Claire, "Tiger Rose" for Lenore Ulric, "A Tailor-Made Man" for Grant Mitchell, "The Willow Tree" for Fay Bainter and "Parlor, Bedroom and Bath" for Florence Moore. Among the other successes were "Business Before Pleasure" with Barney Bernard and Alexander Carr; "Lombardi, Ltd." with Leo Carillo, Grace Valentine and Warner Baxter who went on to film fame; "Lilac Time" by Jane Cowl and Jane Murfin and starring Miss Cowl; "The Wanderer," a Biblical play based on the Prodigal Son, with William Elliott, Nance O'Neil, James O'Neill and Florence Reed; "A Successful Calamity," a Clare Kummer comedy, starring William Gillette; "The Brat" written by and starring Maude Fulton; "Our Betters," a Somerset Maugham comedy with Rose Coghlan, Chrystal Herne and Leonce Harris; "The Country Cousin" with Alexandra Carlisle and Eugene O'Brien; "DeLuxe Annie" with Jane Grey and Vincent Serrano;
"The Gipsy Trail" with Ernest Glenendenning, Phoebe Foster and Roland Young; "Yes or No" with Willette Kershaw; "Johnny, Get Your Gun" with Louis Bennison; "Magic," a fantasy by G. K. Chesterton, with O. P. Heggie and Cathleen Nesbitt; "Mary's Ankle," an Al Woods farce, with Irene Fenwick and Bert Lytell; and "Chu Chin Chow," a spectacular musical tale of the East, with Tyrone Power, Florence Reed, Henry E. Dixey, Tessa Kosta and George Rosely.

Laurette Taylor had success with three of J. Hartley Manners' plays: "Out There," "The Wooing of Eve" and "Happiness." Lynn Fontanne was in all three.

"Hamilton," and a revival of "Disraeli" with Mrs. Arliss and Jeanne Eagles supporting him.

One of the most talked about plays of the year was "Peter Ibbetson" which the Messrs. Shubert produced with John and Lionel Barrymore, Constance Collier, Laura Hope Crews and Madge Evans, then a child actress. An artistic failure was Arthur Hopkins' production of "The Deluge" with Pauline Lord, Henry E. Dixey and Edward G. Robinson. "The Old Lady Shows Her Medals," a one-act Barrie play with Beryl Mercer, made quite a hit when given with two other one-act plays. Robert B. Mantell was still troup- ing with his repertoire company. Helen Hayes was touring in the title role in "Pollyanna." John Craig, who had great success with the Boston Castle Square Stock Company, was winning laurels for his performance of "Hamlet," and so was his wife, Mary Young, as Ophelia. Alfred Lunt, who had toured with Margaret Anglin and played in vaudeville with Mrs. Langtry, was with Laura Hope Crews in "Romance and Arabella," noted only as Lunt's first play on Broadway.

Two outstanding musicals that ran for over a year were "Maytime" with Sigmund Romberg music and Peggy Wood, Charles Purcell and William Norris in the original cast, and "Oh, Boy," a Princess Theatre musical with Anna Wheaton, Tom Powers, Edna May Oliver, Hal Forde, Marion Davies, Justine Johnstone and Marie Carroll. Other musicals which had long runs were...
The biggest hit of 1918 was "Lightnin'" by Winchell Smith and Frank Bacon. It chalked up a total of 1,291 performances, and gave Frank Bacon the best role of his career. Long runs were also achieved by "Friendly Enemies" with Louis Mann and Sam Bernard, and by "East is West" which brought fame to Fay Bainter.

"The Better 'Ole" by Capt. Bruce Bairnsfather and Capt. Arthur Elliott was the top war comedy with Charles Coburn as the original Old Bill, Colin Campbell as Alf, and Charles McNaughton as Bert. The role of Old Bill was also played by James K. Hackett, De Wolf Hopper and Maclyn Arbuckle, and the play was a huge success throughout the country.

John Barrymore gave a memorable performance in Tolstoi's "Redemption;" Lionel Barrymore was successful in "The Copperhead" by Augustus Thomas, and Ethel Barrymore was seen in "The Off Chance" and "Belinda."

Nazimova scored an artistic triumph in a series of Ibsen plays: "A Doll's House," "The Wild Duck" and "Hedda Gabler." Lionel Atwill was the leading man in all these plays. Laurette Taylor appeared in "Scenes From Shakespeare" and in her support
were Shelley Hull, Jose Ruben, O. P. Heggie and Lynn Fontanne. Robert B. Mantell appeared in Shakespearean repertory with Genevieve Hamper and Fritz Leiber in his company.

Ruth Gordon and Gregory Kelly were in “Seventeen,” Billie Burke and Henry Miller in “A Marriage of Convenience,” Mr. and Mrs. Sidney Drew in “Keep Her Smiling,” and Shelley Hull and Effie Shannon in “Under Orders.” Richard Bennett and Helen MacKellar played in “The Unknown Purple,” Arthur Byron and Margarett Lawrence in “Tea for Three,” H. B. Warner and Irene Bordoni in “Sleeping Partners” and Alice Brady and Conrad Nagel in “Forever After.”


“Daddies” featured Jeanne Eagels and Bruce McRae; “Seven
Days Leave” was played by Elisabeth Risdon, Frederick Perry and Evelyn Varden; “An Ideal Husband” by Constance Collier and Norman Trevor, and “The Big Chance” by Willard Mack, Katherine Harris Barrymore, Mary Nash and John Mason. “Three Wise Fools” was acted by Claude Gillingwater, Harry Davenport, William Ingersoll and Helen Menken; “Be Calm, Camilla” by Walter Hampden, Hedda Hopper and Lola Fisher; “A Little Journey” by Jobyna Howland, Cyril Keightley, Gilda Varesi and Estelle Winwood, and “Dear Brutus” by William Gillette and Helen Hayes.

Jane Cowl appeared in “The Crowded Hour,” and the feminine lead was also played by Willette Kershaw with great success. “Getting Together” starred Holbrook Blinn and Blanche Bates, and “Where Poppies Bloom” had Marjorie Rambeau and Lewis S. Stone. “Out There” was revived by the American Red Cross with an all-star cast including Laurette Taylor, Helen Ware, Beryl Mercer, H. B. Warner, James T. Powers, George Arliss, Chauncey Olcott, James K. Hackett and George M. Cohan.
Other new plays of the year were “The Betrothal,” “The Indestructible Wife,” “Once Upon a Time,” “Penrod,” “The Man Who Stayed at Home,” “Perkins,” “The Little Brother,” “A Place in the Sun” and “Why Worry?” which was the first non-musical play to be done by Fannie Brice.

The year also offered many long run musicals, and among the favorites were “Oh, Lady! Lady!!” with Constance Binney and Vivienne Segal, “Sinbad” with Al Jolson, and “Ziegfeld Follies of 1918” with Eddie Cantor, Marilyn Miller, Will Rogers, Ann Pennington, W. C. Fields and Lillian Lorraine, also “The Passing Show of 1918” with Fred and Adele Astaire, Charles Ruggles, Frank Fay, the Howard Brothers and Nita Naldi and “Everything,” a Hippodrome show, with De Wolf Hopper and Belle Story.

Billy B. Van was in “The Rainbow Girl,” Fay Bainter in “The Kiss Burglar,” Mitzi (she had dropped the Hajos) in “Head Over Heels,” Donald Brian in “The Girl Behind the Gun,” and Ed Wynn in “Sometime” with Francine Larrimore and Mae
West. Nora Bayes was in “Ladies First,” Eleanor Painter in “Glorianna,” Joseph Cawthorn and Julia Sanderson in “The Canary,” and Marjorie Gateson in “Little Simplicity.”

“Oh, My Dear” featured Joseph Santley and Ivy Sawyer, while “Listen, Lester” was played by Johnny Dooley, Clifton Webb, Ada Lewis, Ada Mae Weeks and Gertrude Vanderbilt. Frank Morgan and Louise Dresser were in “Rock-a-Bye Baby” and Raymond Hitchcock and Leon Errol were in “Hitchy Koo of 1918.” Other musical shows of the year were “Girl O’ Mine,” “Oh, Look!,” “Fancy Free,” “The Maid of the Mountains” and “Somebody’s Sweetheart.” Kolb and Dill were extremely popular in musicals out on the West Coast.

“Biff! Bang!” was a musical show written and presented by the sailors of the Naval Training Camp, and “Yip, Yip, Yap-hank” was a ‘musical mess cooked up by the boys of Camp Upton’ with words and music by Sergeant Irving Berlin.
The year 1919 was significant in the theatre as the year of the actors' strike, the termination of which led to the betterment of working conditions for actors through membership in Actors' Equity Association.

This year also saw the formation of the Theatre Guild, a producing organization run on a subscription basis which was an outgrowth of the Washington Square Players. Their first production, Benavente's "Bonds of Interest" was unsuccessful, but their next offering, St. John Ervine's "John Ferguson," furnished a foundation of commercial success on which the organization was able to grow and prosper. The leading roles in this play were acted by Augustin Duncan, Rollo Peters and Dudley Digges. The Guild also produced a dramatization of William Dean Howell's celebrated novel, "The Rise of Silas Lapham," and prominent in the cast were James K. Hackett and Helen Westley.

Many comedies had outstanding runs. Among these were "Up In Mabel's Room" with Hazel Dawn and Enid Markey, "Adam and Eva" with Ruth Shepley and Otto Kruger, and "Clarence" with Mary Boland, Glenn Hunter, Helen Hayes and Alfred Lunt. Also: "The Gold Diggers" with Ina Claire, "His Honor, Abe Potash" with Barney Bernard, "My Lady Friends"
with Clifton Crawford, June Walker, Frank Morgan, and “Scandal” with Charles Cherry and Francine Larrimore.


Ethel Barrymore was highly successful in “Declassee,” and John and Lionel Barrymore co-starred with distinction in Sem Benelli’s tragi-comedy, “The Jest.” “Moliere” was played by Holbrook Blinn, Estelle Winwood, Henry Miller and Blanche Bates, and the spectacular “Aphrodite” had a large cast including Dorothy Dalton, McKay Morris and Nita Naldi.

Edward Arnold and Helen MacKellar were seen in “The Storm,” Wilton Lackaye and Genevieve Tobin in “Palmy Days,”

Otis Skinner revived "The Honor of the Family," and Sothern and Marlowe played Shakespearean repertoire. Appearing with Stuart Walker's Portmanteau Theatre were McKay Morris, George Gaul, Elizabeth Patterson, Margaret Mower and Morgan Farley.

Successful musicals of the year were "The Royal Vagabond" with Frederic Santley, Tessa Kosta and Mary Eaton, "Greenwich Village Follies" with James Watts and Bessie McCoy Davis, "Apple Blossoms" with Wilda Bennett, John Charles Thomas and Fred and Adele Astaire, "The Magic Melody" with Julia Dean, Charles Purcell and Carmel Myers, and "Buddies" with Donald Brian, Peggy Wood and Roland Young.

Edith Day scored a personal hit in "Irene," Vivienne Segal

Charles Ruggles, Edna Hibelhard and Peggy O'Neil were in "Tumble In," Joseph Santley, Ivy Sawyer and the Duncan Sisters in "She's A Good Fellow," Fred Hilsbrant, Jack McGowan and Vera Michelesna in "Take It From Me," Ralph Herz and Jack Squires in "Monte Cristo, Jr.," and Mollie King, Charles King and Margaret Dale in "Good Morning, Judge."

"Happy Days" was the Hippodrome show with Clyde Cook and the Hanneford Family; "Ziegfeld Midnight Frolic" featured Frances White, Fannie Brice, Chic Sale, Ted Lewis, Martha Mansfield and W. C. Fields; "Hello, Alexander" had McIntyre and Heath and Gilda Gray; and "The Passing Show of 1919" was played by Walter Woolf, James Barton, Blanche Ring and Charles Winninger.

"Scandals of 1919" was the first of this series produced by George White. The cast included Ann Pennington, Lester Allen and Mr. White himself.
The year 1920 saw the production of Eugene O'Neill's first full-length play, "Beyond the Horizon," win the Pulitzer Prize for 1919-20. Richard Bennett played the leading role. "Miss Lulu Bett," a comedy by Zona Gale, won the 1920-21 Pulitzer Prize and acting honors went to Carroll McComas in the title role. Another O'Neill play that was widely discussed was "The Emperor Jones" with Charles S. Gilpin.

"The Bat," a mystery play by Mary Roberts Rinehart and Avery Hopwood, had a run of 367 performances. Other plays that were hits and achieved long runs included an Al Woods farce, "Ladies Night;" "Enter Madame" with Gilda Varesi; "Spanish Love" with James Rennie; "Little Old New York" with Genevieve Tobin and Ernest Glendinning; "The Tavern" starring Arnold Daly; Holbrook Blinn in one of his greatest hits, "The Bad Man;" Margaret Anglin in "The Woman in Bronze;" Frank Craven in his own play, "The First Year;" "Rollo's Wild Oat" with Roland Young; Florence Reed in "The Mirage;" also "Three Live Ghosts," "The Meanest Man in the World" and "Welcome Stranger."

John Barrymore was gaining in stature as an actor with his first Shakespearean role in "The Tragedy of Richard III." Nance O'Neil won acclaim for her performance in "The Passion Flower."
Flower;" "Jane Clegg" was well acted by Margaret Wycherly, Helen Westley and Dudley Digges; and "The Tragedy of Nan" by Alexandra Carlisle. "Medea" was produced by Maurice Browne with Ellen Van Volkenburg in the lead, while Tolstoi's tragedy, "The Power of Darkness," was presented by the Theatre Guild.

Howard who was making his first American stage appearance.

Theda Bara, who had been wrecking homes in the movies, was starring on Broadway in a hackneyed play, "The Blue Flame." George M. Cohan was starring Georges Renavent for the one and only time during his career in "Genius and the Crowd." Ruth Chatterton was having a mild success with Barrie's "Mary Rose," and "Bab" featured Helen Hayes and Tom Powers.

"Mixed Marriage" was played by Margaret Wycherly and Rollo Peters. "Heartbreak House" by Lucile Watson, Effie Shannon, Dudley Digges and Helen Westley. "Not So Long Ago" by Eva Le Gallienne and Sidney Blackmer. "He and She" by Cyril Keightley, Rachel Crothers and Faire Binney. "Thy Name Is Woman" by Mary Nash and Jose Ruben, "Come Seven" by Gail Kane and Earle Foxe. "Opportunity" by James Crane, Lily Cahill and Nita Naldi. "Call the Doctor" by Janet Beecher, Philip Merivale, Charlotte Walker and Fania Marinoff, and "Scrambled Wives" by Glenn.
Anders, Roland Young and Juliette Day. Marilyn Miller danced her way to the greatest of all her successes in "Sally," ably supported by Leon Errol. Fred Stone with "Tip Top," Mitzi with "Lady Billy," and Frank Tinney with "Tickle Me" were big hits, and so were "Mary" with Jack McGowan and Janet Velie, "Afgar" with Alice Delysia and Lupino Lane, "The Night Boat" with Hal Skelly, and "Honey Girl" with Lynne Overman.

"Mecca," a musical spectacle with Orville Caldwell and Gladys Hanson, drew crowds. J. J. Shubert revived "Floradora" with Christie MacDonald, Walter Woolf, Eleanor Painter and Harry Fender. Irene Bordoni, Sam Bernard and Clifton Webb were a delightful threesome in "As You Were;" Cecil Lean and Cleo Mayfield were in "Look Who's Here;" Tessa Kosta was in "Lassie;" Ed Wynn in "Ed Wynn Carnival;" Frances White in "Jimmie;" Nora Bayes in "Her Family Tree;" Joe E. Brown and Frank Fay in "Jim Jam Jems," and "The Sweetheart Shop" had Harry K. Morton, Esther Howard and Helen Ford.
The year was late getting started as there were no productions opening during the month of January. Eugene O'Neill's two-act drama, "Diff'rent," was the first arrival on February 4th. Other O'Neill plays produced this year were "Gold," "The Straw" and "Anna Christie" which won the Pulitzer Prize, and in it Pauline Lord scored the greatest triumph of her career. It was also the year of Clemence Dane's "A Bill of Divorcement" with Allan Pollock, Janet Beecher and young Katharine Cornell who received great acclaim; of Molnar's "Liliom" which brought Joseph Schildkraut and Eva Le Gallienne fine notices; and of Lenore Ulric's great success with "Kiki."

"Lightnin'," with Frank Bacon its veteran star, was still on Broadway, and when it finally closed its New York run on June 15, 1921, it had clocked up 1,291 performances, a record at that time which has since been broken by ten other plays.

Other successes of the year were "Six-Cylinder Love" with Ernest Truex and June Walker, "Duley" with Gregory Kelly, Lynn Fontanne and in a small role, Elliott Nugent, "The Circle" with John Drew and Mrs. Leslie Carter, Estelle Winwood and John Halliday, "Thank You" with Harry Davenport, Edith King and Donald Foster, "The Demi-Virgin" with Hazel Dawn, Charles Ruggles and Glenn Anders, and "Captain Applejack" with Wallace Eddinger, Mary Nash and Hamilton Revelle.

Sothern and Marlowe appeared in Shakespearean repertoire and so did Robert B. Mantell; Lionel Barrymore and Julia Arthur co-starred in “Macbeth,” and Margaret Anglin was seen in “Iphigenia in Aulis” and “The Trial of Joan of Arc.” Marie Doro was in “Lilies of the Field” which proved to be her last appearance on the stage as she retired into private life. Ethel and John Barrymore appeared in Michael Strange’s “Clair De Lune” supported by Violet Kemble Cooper and Dennis King, while Lionel Barrymore was appearing in “The Claw” with Irene Fenwick and Doris Rankin. Billie Burke was starring in Booth Tarkington’s “The Intimate Strangers” supported by Alfred Lunt, Glenn Hunter and Frances Howard who married film mogul Samuel Goldwyn. Francine Larrimore’s starring
vehicle was “Nice People” supported by Katharine Cornell and Tallulah Bankhead. Vivian Martin with Lynne Overman had a hit with “Just Married,” while Grace LaRue with Hale Hamilton was also successful with “Dear Me.” Helen Hayes was starring now in “The Wren” supported by Leslie Howard, but the play was a flop so she turned to “Golden Days.” A. E. Matthews was in “Bulldog Drummond,” a play H. B. Warner later took on tour.

Otto Kruger and Violet Henning were in “Sonya,” Lola Fisher and William Courtenay in “Honors Are Even” and Lucile Watson in “March Hares.” “The Wandering Jew” was played by Tyrone Power, Helen Ware and Belle Bennett; “The White-Headed Boy” by Arthur Shields and Maire O’Neill; “Mary Stuart” by Clare Eames; “The White Peacock” by Olga Petrova and “The Mountain Man” by Sidney Blackmer and George Fawcett.

Gilbert Emery’s “The Hero” was given two productions during the year. It was first played by Grant Mitchell, Jetta Goudal and Robert Ames for only five performances and later it ran 80 times with Richard Bennett, Fania Marinoff and Robert Ames. Laura Hope Crews, Phyllis Povah and Dudley Digges were in “Mr. Pim Passes By” and Charles Cherry and Winifred Lenihan in “The Dover Road.” Hazel Dawn also appeared in another Al Woods farce, “Getting Gertie’s Garter.” “Tarzan of the Apes,” dramatized from the popular book, was unsuccessful.

"Blossom Time" was destined to prove the most durable of the year’s musical productions with Bertram Peacock and Olga Cook heading the original cast. Ed Wynn was in "The Perfect Fool" and Al Jolson in "Bombo." Other musicals included "Tangerine," a big hit, starring Julia Sanderson and Frank Crumit who became husband and wife; "The Last Waltz" with Eleanor Painter and Walter Woolf; "Shuffle Along" with Sissel and Blake; "The Love Letter" with John Charles Thomas, Fred and Adele Astaire, Marjorie Gateson and Alice Brady; "Good Morning Dearie" with Louise Groody and Oscar Shaw; and "The O'Brien Girl" with Elizabeth Hines.

Among the revues, the "Ziegfeld Follies of 1921" cast included Raymond Hitchcock, Fannie Brice, W. C. Fields, Ray Dooley, Vera Michalena and Mary Eaton; "George White's Scandals" had Ann Pennington, Charles King, Lester Allen and Aunt Jemima; "Music Box Revue" had William Collier, Sam Bernard, Florence Moore, Joseph Santley, Ivy Sawyer and Wilda Bennett; and the "Greenwich Village Follies" had Irene Franklin, Ted Lewis, James Watts and Al Herman.
EDITH KING, FRANK MONROE in "THANK YOU"

SAM BERNARD, JOSEPH SANTLEY, WILLIAM COLLIER, IVY SAWYER, WILDA BENNETT, FLORENCE MOORE in "MUSIC BOX REVUE"

IRENE FENWICK, LIONEL BARRYMORE in "THE CLAW"
FRANK BACON, LILLIAN ALBERTSON, FLORENCE REED, NANCE O'NEIL, JANE COWL, HELEN WARE, MABEL TALIAFERRO, JOHN CHARLES THOMAS.

JANE GREY, HELEN MOCHELLER, FRANCINE LARRIMORE, PEGGY WOOD, MARJORIE RAMBOUR, FANIA MARINOFF, ETHEL BARRYMORE, MARTHA HEDMAN, CRYSTAL HERNE, MARGALO GILLMORE, BLANCHE RING.

ELSIE FERGUSON in "SHAKESPEAREAN PAGEANT FOR ACTORS' EQUITY BENEFIT."
PAULINE LORD in
"ANNA CHRISTIE"
1922

The greatest theatrical triumph of 1922 was "Rain" with Jeanne Eagels in the role of Sadie Thompson, and the top comedy was "Merton of the Movies" with Glenn Hunter. It was an exciting theatrical year, and one of its most memorable events was John Barrymore's record-breaking production of "Hamlet" in which he was supported by Rosalind Fuller, Blanche Yurka, Tyrone Power and Whitford Kane. The longest run play of the year was "Abie's Irish Rose" by Anne Nichols. It had a sensational run and chalked up 2,327 performances in spite of generally bad notices.

Among the outstanding hits of the year were "Seventh Heaven" with Helen Menken and George Gaul, "He Who Gets Slapped" with Richard Bennett and Margalo Gillmore, "The Torchbearers" with Mary Boland and Alison Skipworth, "Partners Again" with Barney Bernard and Alexander Carr, "Loyalties" with James Dale and "The Hairy Ape" with Louis Wolheim.

Other popular plays were "Shore Leave" starring Frances Starr, "The Awful Truth" played by Ina Claire and Bruce McRae, "To The Ladies" played by Helen Hayes and Otto Kruger, "The Goldfish" by Marjorie Rambeau, Wilton Lackaye and Wilfred Lytell, "The Old Soak" by Harry Beresford, "Lawsual Larceny" by Lowell Sherman, Margaret Lawrence, Gail Kane and Alan Dinehart, "The Truth About Blaysds" by Alexandra Carlisle, "East of Suez" by Florence Reed, "Fashions For Men" by Helen Gahagan, O. P. Heggie and Beth Merrill and "Up The Ladder" by Paul Kelly and Doris Kenyon.

Bernard Shaw's lengthy fantasy, "Back to Methuselah," was produced by the Theatre Guild in three divisions and acted by George Gaul, Ernita Lascelles, Dennis King and Margaret Wycheria. The Guild also produced Karel Capek's robot melodrama, "R.U.R." and a medi eval mystery play called "The Tidings Brought to Mary." The season also saw the first productions of Pirandello's "Six Characters in Search of an Author" and Josef and Karel Capek's insect comedy, "The World We Live In." "The Cat and the Canary" with Henry Hull and Florence Eldridge and "Whispering Wires" with Paul Kelly and Olive Tell were long run mystery plays. Other plays stressing horror and mystery were "The Last Warning," "The Monster" and "The Charlatan."

David Warfield played "The Merchant of Venice" with Mary Servoss as Portia, while Robert B. Mantell and Fritz Leiber were trouping the country with their Shakespearean repertoire companies. Ethel Barrymore had an unhappy experience with "Romeo and Juliet" and no better luck earlier when she appeared in "Rose Bernd."

Other stars and their vehicles were Doris Keane in "The Czarina," Laurette Taylor in "The National Anthem," Henry Miller and Ruth Chatterton in "La Tendresse," Billie Burke in "Rose Briar,"
Channing Pollock's "The Fool" proved one of the most popular of all his plays and James Kirkwood headed the original cast. Elliott Nugent and J. C. Nugent wrote and played in "Kempy," Rudolph Schildkraut, father of Joseph, was starring in "The God of Vengeance," a play that was declared immoral and withdrawn by a court order after running eleven weeks. Other new plays of the year were "The Romantic Age," "Why Not?," "The Exciters," "Banco," "The First Fifty Years" and "So This Is London." The first of the Players' Club all-star revivals was given with a production of "The Rivals" played by Tyrone Power, Robert Warwick, Francis Wilson, John Craig, Henry E. Dixey, James T. Powers, Mary Shaw, Violet Heming and Patricia Collinge.

From Moscow came M. Baileff's "Chauve-Souris" which proved to be the outstanding musical novelty of the year and extremely popular. Other musical hits were "The Lady in Er-

Elsie Janis appeared in “Elsie Janis and Her Gang,” Peggy Wood was in “The Clinging Vine,” Edith Day, Queenie Smith and Hal Skelly were in “Orange Blossoms,” Elizabeth Hines and Charles King in “Little Nellie Kelly,” and Frank Tinney in “Duffy Dell.” Eddie Cantor was in “Make It Snappy” and Nora Bayes in “Queen o’ Hearts.”

Vivienne Segal, Mary Eaton, Gilda Gray, Gallagher and Shean and Mary Lewis were in “Ziegfeld Follies, 1922,” George White, Lester Allen, W. C. Fields and Paul Whiteman’s orchestra in “Scandals,” Willie and Eugene Howard, Arthur Margetson and Francis Renault in “The Passing Show of 1922,” and Clark and McCullough, Grace LaRue, Charlotte Greenwood and John Steel in “Music Box Revue.”

Other musicals of the year were “Up In The Clouds,” “The Blue Kitten,” “The Hotel Mouse,” “Marjolaine” and “Letty Pepper.” Howard Thurston, the Magician, was seen in a one man show of magic acts.
WALTER WOOLF in "THE LADY IN ERMIN" 
ADELE AND FRED ASTAIRE in "FOR GOODNESS SAKE" 
ELISIE JANIS in "ELISIE JANIS AND HER GANG" 
NORA BAYES in "QUEEN O' HEARTS"

SIX CHARACTERS IN SEARCH OF AN AUTHOR" with MARGARET WYCHERY 
FLORENCE REED in "EAST OF SUEZ" 
KENNETH MacKENNA, BEATRICE MAUDE in "THE WORLD WE LIVE IN"

HEGGIE, ALEXANDRA CARLISLE in "THE TRUTH ABOUT BLADIS" 
DORIS KEANE, BASIL RATHBONE in "THE CZARINA" 
LOUIS WOLHEIM in "THE HAIRY APE" 
ARTHUR SHAW, MARY BOLAND in "THE TORCHBEARERS"
WILFRED IVTTL
MCKAY MORRIS
TALLULAH BANKHEAD in "THE EXCITERS"
RUDOLPH SCHILDKRAUT
CHRISTINE NORMAN
DOUGLAS STEVENSON
CLEO MAYFIELD "THE BLUSHING BRI

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BRUCE MURAE, INA CLAIRE in "THE AWFUL TRUTH"
JAMES KIRKWOOD, SARA SOTHERN in "THE FOOL"
DONALD GALLAHER, LEAH WINSLOW, EDMUND BRESEE in "SO THIS IS LONDON"
OLIVE TELL, PAUL KELLY in "WHISPERING WIVES"
HOWARD THURSTON, VINTON FREDELEY in "FOR GOODNESS SAKE"  
MARION GREEN in "THE ROSE OF STAMBOLI"  
FAY MARBE, AL SERTON in "THE HOTEL MOUSE"  
CHARLOTTE GREENWOOD in "MUSIC BOX REVUE"  
FRANCIS RENAULT in "PASSING SHOW OF 1922"  
HAL VAN RENSSLAER in "UP IN THE CLOUDS"

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MARION GREEN in "THE ROSE OF STAMBOLI"  
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CHARLOTTE GREENWOOD in "MUSIC BOX REVUE"  
FRANCIS RENAULT in "PASSING SHOW OF 1922"  
HAL VAN RENSSLAER in "UP IN THE CLOUDS"
JOHN BARRYMORE as HAMLET with BLANCHE YURKA as THE QUEEN
1923

Jane Cowl scoring one of the major successes of her career in “Romeo and Juliet” with Rollo Peters as Romeo, and Walter Hampden appearing in the new Brian Hooker version of Rostand’s “Cyrano de Bergerac” with Carroll McComas as Roxane were two of the major events of the year 1923. Later in the year, Miss Cowl appeared with Mr. Peters in Maeterlinck’s “Pelleas and Melisande.”

The Theatre Guild was having an impressive year with fine revivals of “Peer Gynt” with Joseph Schildkraut, “The Devil’s Disciple” with Basil Sydney and Roland Young, and the first American production of Shaw’s “Saint Joan” with Winifred Lenihan. Julia Arthur played the title role in this on the road.

Eleonora Duse began her farewell American tour with “The Lady From the Sea,” “Ghosts,” “Cosi Sia,” “La Porta Chiusa,” and “La Citta Morta” in her repertory. It was a tour that ended tragically with her death from pneumonia in Pittsburgh.

The Moscow Art Players arrived from Russia and were an artistic success with such plays as “The Lower Depths,” “The Cherry Orchard,” “The Three Sisters,” “Tsar Fyodor Ivanovitch” and “The Brothers Karamazoff.” Sir John Martin Harvey, over from London, was impressing audiences with “Oedipus Rex.” Sothern and Marlowe were including the seldom produced

WINIFRED LENIHAN as "SAINT JOAN"
JANE COWL in "PELLEAS AND MELISANDE"

"Cymbeline" in their Shakespearean repertoire while Marjorie Rambeau failed as Rosalind in "As You Like It" with Ian Keith as her Orlando. The Players' Club revived "The School for Scandal" with John Drew, Ethel Barrymore and Robert B. Mantell heading an all-star cast.

The Pulitzer Prize was awarded to "Icebound" by Owen Davis. Other important new plays were Molnar's "The Swan" with Eva Le Gallienne, Basil Rathbone and Philip Merivale, Gilbert Emery's "Tarnish" with Tom Powers, Ann Harding and Fania Marinoff, and Lee Wilson Dodd's "The Changelings" with Blanche Bates, Henry Miller, Laura Hope Crews, Ruth Chatterton and Geoffrey Kerr.

Lula Vollmer was represented by "Sun Up" in which Lucille LaVerne played the Widow Cagle, and also by "The Shame Woman" which featured Florence Rittenhouse. This year also saw productions of "You and I" by Philip Barry, "The Adding Machine" by Elmer Rice, "Robert E. Lee" by John Drinkwater and "Windows" by John Galsworthy.


"Sweet Nell of Old Drury" was played by Laurette Taylor, Lynn Fontanne and Alfred Lunt; "Aren't We All?" by Cyril Maunder, Alma Tell and Leslie Howard; "Two Fellows and a Girl" by Alan Dinehart, Ruth Shepley and John Halliday, and "Children of the Moon" by Henrietta Crosman. "In Love With Love" was acted by Lynn Fontanne, Henry Gall and Ralph Morgan; "Casanova" by A. E. Matthews, Arthur Byron and Estelle Winwood, and "The Woman of the Jury" by Mary Newcomb.
Otis Skinner was seen in "Sancho Panza," Mrs. Fiske in "Mary, Mary, Quite Contrary," Mary Boland starred in "Meet the Wife," Eugene O'Brien in "Steve," and "Laugh, Clown, Laugh" starred Lionel Barrymore. "White Cargo," a lurid drama, caught the public fancy and so did the comedy "The Potters" which started Raymond Guion, better known as Gene Raymond, on the road to fame.

Foremost among the tuneful entertainment were "Wildflower" with Edith Day and Guy Robertson, "Poppy" with Madge Kennedy and W. C. Fields, "Kid Boots" with Eddie Cantor and Mary Eaton, and "Little Jessie James" with Nan Halperin, Miriam Hopkins and Allen Kearns.

Other musicals were "The Dancing Girl" with Trini and Marie Dressler, "Helen of Troy, N.Y." with Queenie Smith, "Battling Butler" with Charles Ruggles, "Dew Drop Inn" with James Barton, "Stepping Stones" with Fred and Dorothy Stone.

RUTH GORDON

BRUCE McRAE, IRENE BORDONI in "LITTLE MISS BLUEBEARD"

DENNIS KING as MERCUTIO

BERYL MERCER in "QUEEN VICTORIA"

OTIS SKINNER in "SANCHO PANZA"

NORMAN TREVOR in "THE MOUNTEBANK"

LOUISE HUFF

W. C. FIELDS, MADGE KENNEDY in "POPPY"

MARY EATON in "KID BOOTS"

JOBYNA HOWLAND, EDDIE CANTOR in "KID BOOTS"

ANN HARDING

CHARLES COLUMBUS, FLORENCE O'DENISHAWN, NELSON SNOW in "MUSIC BOX REVUE"
DOROTHY STONE, FRED STONE, ALLENE CRATER in "STEPPING STONES"

W. C. FIELDS in "POPPY"

EDITH DAY, GUY ROBERTSON in "WILDFLOWER"

ROY ATWELL

ETHELIND TERRY

HARRY FENDER

WINNIE LIGHNER

JOHN BYAH

EDYTHE BAKER

ROY HOYER

ESTHER HOWARD

ALAN EDWARDS

MITZI in "THE MAGIC RING"

OSCAR SHAW, LOUISE GROODY in "ONE KISS"

BEN BARD, MARIE DRESSLER, JACK PEARL in "THE DANCING GIRL"

JOE SCHENCK, HAZEL DAWN, FLORENZ AMES in "PARODY ON RAIN" in "NIFTIES OF 1923"

ALLEN KEARNS, MIRIAM HOPKINS in "LITTLE JESSIE JAMES"
There were many distinguished plays produced in 1924. Among them were two Pulitzer Prize plays: Hatcher Hughes’ “Hell-Bent for Heaven” for the 1923-24 season and Sidney Howard’s “They Knew What They Wanted” for the 1924-25 season. Pauline Lord and Richard Bennett were starred in the latter play while Glenn Anders appeared to advantage in both plays. Others were the Maxwell Anderson-Laurence Stallings war play, “What Price Glory?” with Louis Wolheim as Capt. Flagg and William Boyd as Sgt. Quirt, George Kelly’s “The Show Off” with Louis John Bartels in the title role, Eugene O’Neill’s “Desire Under the Elms” acted by Walter Huston and Mary Morris, and Sutton Vane’s “Outward Bound” with Alfred Lunt, Leslie Howard, Beryl Mercer, Margalo Gillmore, Dudley Digges and Charlotte Granville.

Ethel Barrymore revived "The Second Mrs. Tanqueray." Other revivals were Marilyn Miller in "Peter Pan" with Leslie Banks as Capt. Hook; Jane Cowl with Rollo Peters in "Antony and Cleopatra;" Bertha Kalish in "The Kreutzer Sonata;" James K. Hackett with Clare Eames in "Macbeth;" Miss Ames also revived "Hedda Gabler;" "She Stoops to Conquer" was presented by The Players' Club with an all-star cast.

Alfred Lunt and Lynn Fontanne were having their first great success as a team with "The Guardsman," while Judith Anderson was also receiving applause for her performance in "Cobra" with Louis Calhern. After his success in "Liliom," Joseph Schildkraut won new laurels and stardom for his performance in "The Firebrand." Katharine Cornell and Helen Hayes were both advancing rapidly and both had a very active year. Miss Hayes first appeared in "We Moderns," then "Dancing Mothers" with Mary Young and John Halliday, and in December she co-starred with Sidney Blackmer in "Quarantine." Miss Cornell appeared in "The Way Things Happen," was Lionel Atwill's leading lady in "The Outsider," Robert Loraine's vis-a-vis in "Tiger Cats," and also in December had great success with a revival of "Candida." She has since revived it several times. In this production Richard Bird played Marchbanks, Pedre De Cordoba was Morell and Clare Eames, Prosey.
JOSEPH SCHILDRAUT in "THE FIREBRAND"

TOP: ORVILLE CALDWEB, ROSAMUND PINCHOT, LADY DIANA MANNERS AND A SCENE from "THE MIRACLE"

Marilyn Miller as "PETER PAN"

NANA BRYANT, FRANK MORGAN, HORTENSE AIDEN (left) JOSEPH SCHILDRAUT (center) EDWARD G. ROBINSON (right) in "THE FIREBRAND"

JANE COWL in "ANTONY AND CLEOPATRA"

BERNARD A. REINOLD, SIDNEY BLACKMER, HELEN HAYES, BERYL MERCER in "QUARANTINE"

KATHARINE CORNELL, PEDRO DE CORDOBA in "CANDIDA"

LIONEL ATWILL, PAT SOMERSET, KATHARINE CORNELL in "THE OUTSIDER"

GEORGE ARLIS in "OLD ENGLISH"

JOHN HALLIDAY, HELEN HAYES in "DANCING MOTHERS"
The Century Theatre was effectively redecorated to look like a cathedral for the Morris Gest and Ray Comstock production of "The Miracle," a religious legend spectacularly staged by Max Reinhardt. It was one of the theatrical events of the year. Lady Diana Manners played the Madonna, Rosamond Pinchot was the Nun, Orville Caldwell the Knight and others in the cast were Rudolph Schildkraut, Schuyler Ladd, Werner Krauss and Fritz Feld.

"Beggar on Horseback" by George S. Kaufman and Marc Connelly was an unusual play. Roland Young played the lead, supported by Kay Johnson, Ogood Perkins, Spring Byington and Grethe Ruzt-Nissen (Greta Nissen).

Other new plays were "The Goose Hangs High" by Lewis Beach, "Expressing Willie" by Rachel Crothers, "The Youngest" by Philip Barry and "Minick" by George S. Kaufman and Edna Ferber. Also there were "Pigs" with Wallace Ford and Nydia Westman, "Ladies of the Evening" with Beth Merrill, Edna Hibbard and Vernon Steele, "The Best People" with James Rennie and Frances Howard, "High Stakes" with Lowell Sherman and Wilton Lackaye, "Cheaper to Marry" with Robert Warwick, Claireborne Foster and Alan Dinehart and "Conscience" in which Lillian Foster scored.

Billie Burke, Ruth Chatterton and Fay Bainter were all appearing in musical comedies, which was an event, since they usually appeared only in straight plays. Miss Burke with Ernest Truax was in "Annie Dear," Miss Bainter with Walter Woolf was in "The Dream Girl," while Miss Chatterton had her newly acquired husband, Ralph Forbes, as her leading man in "The Magnolia Lady."

And the year offered two musical comedies of exceptional popularity: "Rose Marie" and "The Student Prince." Mary Ellis played the title role in the former with Dennis King as her leading man, and in the latter, Howard Marsh was the original Prince Karl to the Kathie of Ilse Marenga.

"Charlot's Revue" was the most distinguished offering in its field, and served to introduce the rare talents of Jack Buchanan, Gertrude Lawrence and Beatrice Lillie.

Many other musical shows were presented during the year, and the quality was high. The Duncan Sisters appeared in "Topay and Eva," Wilda Bennett in "Mine Pompadoos," the Marx Brothers in "I'll Say She Is," Fred and Adele Astaire in "Lady, Be Good," Ed Wynn in "The Grab Bag" and Eleanor Painter in "The Chiffon Girl."

Will Rogers, Ann Pennington, Lupino Lane and Imogene Wilson were in the "Ziegfeld Follies," Lester Allen and Winnie Lightner in the "George White's Scandals," Joe Cook and Sophie Tucker in the "Vanities," Grace Moore, Fannie Brice and Clark and McCullough in the "Music Box Revue." Moran and Mack and the Dolly Sisters were in "Greenwich Village Follies."
HOWARD MARSH, GREEK EVANS in "THE STUDENT PRINCE"

THE MARX BROTHERS, LOTTA MILES in "I'LL SAY SHE IS"

DENNIS KING, MARY ELLIS in "ROSE-MARIE"

JAY GOULD, LORRAINE MANVILLE in "PLAIN JANE"

VIVIAN and ROSETTA DUNCAN in "TOPSY AND EVA"

BEATRICE LILLIE in "CHARLOT'S REVUE OF 1924"

JACK DONAHUE, QUEENIE SMITH in "BE YOURSELF"

FAY BAINTER, WALTER WOOLF in "THE DREAM GIRL"

GERTRUDE LAWRENCE in "CHARLOT'S REVUE OF 1924"

ADA-MAY WEEKS, HARRY PUCK in "LOLLIPPO"
ALFRED LUNT and LYNN FONTANNE in "THE GUARDSMAN"
1925 The first New York productions of 1925 opened on the same night and were both well received. “Mrs. Partridge Presents,” a pleasant comedy, was acted by Blanche Bates, Ruth Gordon and Elliot Cabot. “Is Zat So?” an overnight success, was played by Robert Armstrong and James Gleason, and the latter co-authored this comedy with Richard Taber. Later in the season, “The Fall Guy,” a writing collaboration by Mr. Gleason and George Abbott became another hit, providing an excellent role for Ernest Truex.

“Craig’s Wife” by George Kelly was the Pulitzer Prize winner with Chrystal Herne scoring. Other successes were Channing Pollock’s “The Enemy” starring Fay Bainter, “The Dove” brilliantly played by Holbrook Blinn and Judith Anderson, “The Cradle Snatchers” with Mary Boland and Edna May Oliver, “The Jazz Singer” with George Jessel, “The Poor Nut” with Elliot Nugent, also “Aloma of the South Seas” and “The Gorilla.”

Among the comedies of the year were “The Butter and Egg Man” with Gregory Kelly, “The Patsy” with Clairene Foster, “Alias the Deacon” with Berton Churchill, “The Grand Duchess and the Waiter” with Elsie Ferguson, Basil Rathbone and Alison Skipworth, and “Hell’s Bells” with Humphrey Bogart and Shirley Booth making her Broadway debut.

Ina Claire scored a great success in “The Last of Mrs. Cheyne” with A. E. Matthews and Roland Young, while Glenn Hunter was outstanding in “Young Woodley,” a play of English school
life written by John Van Druten.

The fad for Michael Arlen was at its height, and he made his own dramatization of "The Green Hat" in which Katharine Cornell portrayed his celebrated Iris March. She was supported by Leslie Howard and Margalo Gillmore. Mr. Arlen was also represented on the boards by "These Charming People" with Cyril Maude, Alma Tell, Edna Best and Herbert Marshall.

Noel Coward, then in his mid-twenties, created a furore among sophisticates by his first American production: "The Vortex." Mr. Coward himself played the lead opposite Lilian Braithwaite. Less than a month later another Coward comedy, "Hay Fever," was produced with Laura Hope Crews, and before the year was over Jane Cowl was appearing in his "Easy Virtue."

Shaw's "Caesar and Cleopatra" was chosen as the opening attraction for the new Guild Theatre. The production was outstanding, and both Helen Hayes and Lionel Atwill won critical acclaim.

Other Theatre Guild productions of the year were "Professional"—a jazz symphony of American life, done in the impressionistic manner — and a refreshing revue called "Garrick Gaieties" with a score by Rodgers and Hart, and whose young hopefuls included Sterling Holloway, Romney Brent, Philip Loeb, Edith Meisner, Hildegarde Halliday and Libby Holman. Alfred Lunt and Lynn Fontanne appeared in "Arms and the Man," and the double bill of "A Man of Destiny" and "Androcles
and the Lion” also clicked. Ruth Chatterton with Ralph Forbes appeared in “The Man With A Load of Mischief” and a revival of “The Little Minister.” Mary Newcomb played in “Night Hawk,” Gareth Hughes was in “The Dunce Boy,” Laurette Taylor did “Pierre the Prodigal” and Peggy Wood won great acclaim in “Candida.”


Eugene O’Neill’s “The Fountain” had a short run, and so did Maxwell Anderson’s Hobo play, “Outside Looking In” and “Wild Birds” by Dan Totheroh.

Walter Hampden did Shakespearean revivals including “Othello” and “The Merchant of Venice” and “Hamlet” with Ethel Barrymore. A Modern Dress Version of “Hamlet” was also done by Basil Sydney. There were outstanding revivals of “The Wild Duck” with Blanche Yurka, Tom Powers and Helen Chandler, and “The Rivals” with an all-star cast headed by Mrs. Fiske which toured the country with great success.

The Moscow Art Theatre Musical Studio presented in their repertoire an exciting “Carmencita and the Soldier” and a version of “Lysistrata” with music by Gliere. Olga Baclanova scored a personal triumph in both of these plays.

Musical fare was abundant and hits were numerous. Dennis King had a tremendous success in “The Vagabond King” and Marilyn Miller had a smash in “Sunny.” “No, No, Nanette” and “Dearest Enemy” were also big hits.

Other popular shows were “Louis the 14th” with Leon Errol, “Big Boy” with Al Jolson, “Puzzles of 1925” with Elsie Janis, “Tip Toes” with Queenie Smith, “Captain Jinks” with Joe E.

Cicely Courtneidge and Jack Hulbert delighted audiences in the British import "By the Way," and another "Charlot's Revue" with Beatrice Lillie, Gertrude Lawrence and Jack Buchanan was welcomed with open arms, as was Baliffe's "Chauve Souris" in a revised version. "The Grand Street Follies" was also popular with a cast which included Albert Carroll, Dorothy Sands, Paula Trueman, Whitford Kane, Marc Lobell and Danton Walker.

Less intimate types of revue also flourished, such as "George White's Scandals" with Helen Morgan, Harry Fox and Tom Patricola, "Earl Carroll Vanities" with Ted Healy, Vivian Hart, Marjorie Peterson, Julius Tannen and Dave Chasen, "Artists and Models" with Lulu McConnell, Walter Woolf, Phil Baker and Aline MacMahon, and "The Greenwich Village Follies" with Florence Moore, Frank McIntyre, Tom Howard, Irene Delroy and William Ladd.

Vaudeville still flourished, and among the year's headliners were May Irwin, Houdini, Julian Eltinge, Eva Tanguay, Pat Rooney, Marie Cahill, Gilda Gray, Clara Kimball Young (famous film star), Aunt Jemima, Cissie Loftus and out on the West Coast, two youngsters, Paul and Grace Hartman, were starting their careers.
The year 1926 saw the opening of Eva Le Gallienne's Civic Repertory Theatre on 14th Street, where outstanding plays were presented at low admission. Benavente's "Saturday Night" was the initial offering, followed by "Three Sisters," "The Master Builder," "John Gabriel Borkman," "La Locandiera" and "Twelfth Night." Supporting Miss Le Gallienne at this period were Leona Roberts, Rose Hobart, Hardie Albright, Beatrice de Neergaard, Egon Brecher, Paul Leyssac, Sayre Crawley and Josephine Hutchinson.

All in all, it was a booming year in the theatre, and there were many hits, such as the fast-moving "Broadway" which sky-rocked Lee Tracy to fame; the Gershwin musical "Oh, Kay" with Gertrude Lawrence, Victor Moore and Oscar Shaw; "The Shanghai Gesture" which starred Florence Reed in the sensational role of Mother Goddam; also Lenore Ulric was enthusiastically received in "Lulu Belle," as was Francine Larrimore in "Chicago." Holbrook Blinn had a hit with "The Play's the Thing," and Ethel Barrymore was popular in "The Constant Wife." The Pulitzer Prize was awarded to "In Abraham's Bosom."

The law interfered and caused the closing of "The Captive" and "Sex." The former, a sensitive study in abnormal psychology, was played by Helen Menken and Basil Rathbone, and the latter,
a less sensitive investigation of matters suggested by its title, brought overnight fame to its star, Mae West, along with a ten day sentence in the workhouse.

Raquel Meller, the Spanish duse, repeated her European triumphs in this country. The Habima Players of Moscow offered "The Dybbuk" in its original Hebrew version, and "Mozart," a comedy by Sacha Guitry, was played by M. Guitry and Yvonne Printemps.

Sean O'Casey's "Juno and the Paycock" was given its first American performance with a cast headed by Augustin Duncan and Louise Randolph. Other important dramas were "The Bride of the Lamb" by William Hurlbut with Alice Brady and Crane Wilbur, and Eugene O'Neill's "The Great God Brown" which employed the Greek mask in a modernized form.

Two outstanding revivals of the year were "Pygmalion" with Lynn Fontanne and Reginald Mason, and "What Every Woman Knows" with Helen Hayes and Kenneth MacKenna. Other revivals were Emily Stevens in "Hedda Gabler," Bertha Kalich in "Magda," Walter Hampden in "Cyrano de Bergerac," Lucile Watson in "Ghosts," Basil Sydney in "The Jest," and a star-studded production of "The Two Orphans" with Robert Loraine,
Wilton Lackaye, Henry E. Dixey, Robert Warwick, Fay Bainter, Mary Nash, Herrietta Crosman, Florence Nash, Mr. Thomas Whiffen and Ann Delafield. Winslow Ames also presented brilliant revivals of "Iolanthe" and "The Pirates of Penzance."

The Theatre Guild hits were "Go Song" with Alfred Lunt, Lynn Fontanne, George Gaul, Blanche Yurka, Helen Hayes, and Edward G. Robinson, "Juarez and Maximilian," "At Mrs. Beam’s," and two new plays by Sidney Howard: "Ned Cobb’s Daughter" and "The Silver Cord."


Other plays were "Puppy Love" with Vivian Martin, "The Love City" with film star Sessue Hayakawa, "Love in Mist," "On Approval," "The Girl Train," "White Wings," "The Devil and the Cheese," "She Couldn’t Say No," and "If I Was Rich." Five players later gain fame in films who appeared on Broadway this year were Barbara Stanwyck in "The Noose," Paul Muni (the name of Muni Wisenberg) in "Americans," Spencer Tracy and Che
Morris in “Yellow” and Claudette Colbert in “The Pearl of Great Price.”

“The Ladder,” a play about reincarnation, opened October 22, 1926, and ran into 1927, chalking up 789 performances. Despite its long run, the play could not be termed a success. It was backed by Edgar B. Davis, a Texas oil man, who spent more than half a million dollars trying to put its message across to the public. Later in its run people could see the play free of charge.

The Ziegfeld show of the year was called “No Foolin’,” and the cast included James Barton, Claire Luce, Moran and Mack, Ray Dooley and Greta Nissen. Hazel Dawn and Jack Benny were in “Great Temptations,” and Ann Pennington, Frances Williams, Eugene and Willie Howard and Harry Richman were featured in “George White’s Scandals.” Frank Tinney was in the “Vanities,” and Clark and McCullough were cavorting in “The Ramblers,” and so was Fred Stone in “Criss Cross.”

“Americana” was a bright revue featuring Roy Atwell and Charles Butterworth, and there were new editions of “Garrick Gaieties” and “Grand Street Follies.” Beatrice Lillie was starred in “Oh, Please!”

Two musical comedies of great durability opened during the year: “The Desert Song” with Robert Halliday and Vivienne Segal, and “Countess Maritza” with Yvonne D’Arle, Odette Myrill and Walter Woolf.
EVA LE GALLIENNE AND SOME OF HER CIVIC REPERTORY THEATRE PRODUCTIONS. Top right: MISS LE GALLIENNE in "JOHN GABRIEL BORKMAN." Center: "THE THREE SISTERS" with EVA LE GALLIENNE, JOSEPHINE HUTCHINSON, BEATRICE TERRY. Bottom left: "TWELFTH NIGHT" with BEATRICE TERRY, ALAN BIRMINGHAM, SAYRE CRAWLEY. Right: "THE CRADLE SONG" with EVA LE GALLIENNE, JOSEPHINE HUTCHINSON.
In 1927 the theatre was at its peak. There were 268 attractions produced on Broadway during the year; an impressive number that has not been repeated since, and is never likely to be in our time. The number of plays produced annually since has declined from year to year.

With so many productions there were many and varied smash hits to whet the theatregoer's appetite. Among them were "Burlesque" with Hal Skelly and Barbara Stanwyck, "Coquette" with Helen Hayes, "The Road to Rome" with Jane Cowl, "The Barker" with Walter Huston, Claudette Colbert and Norman Foster, "The Trial of Mary Dugan" with Ann Harding, "The Royal Family" with Otto Kruger, Haidee Wright and Ann Andrews, "Saturday's Children" with Ruth Gordon and "Paris Bound" with Madge Kennedy.


The Theatre Guild had a good year with "Porgy," "The Brothers Karamazov," "The Second Man" and a revival of "The Doctor's Dilemma." Alfred Lunt and Lynn Fontanne appeared in the last three plays. Eva Le Gallienne's productions of "The Cradle Song" and "The Good Hope" were well received.

George C. Tyler had a sensational success with his all-star revival of "Trelawney of the Wells." Its cast included John Drew, Pauline Lord, Henrietta Crosman, Wilton Lackaye, Effie Shannon, Mrs. Thomas Whiffen, Estelle Winwood, Otto
For the road tour Peggy Wood replaced Miss Lord. Mr. Tyler also brought over the Irish Players including Sara Allgood, Maire O'Neill and Arthur Sinclair in Sean O'Casey's new play "The Plough and the Stars" and a revival of "Juno and the Paycock."

Max Reinhardt brought his company over from Germany. The players included Alexander Moissi, Lili Darvas, Tilly Losch and Arnold Korff, and in their repertoire were "A Midsummer Night's Dream," "Everyman" and "Danton's Death."

Billie Burke was appearing in Noel Coward's "The Marquise." Another Coward play, "Fallen Angels," with Fay Bainter and Estelle Winwood was a flop. Mary Boland was in "Women Go On Forever" with James Cagney in a small role. Louis Mann and Clara Lipman co-starred in "That French Lady." Frank Craven wrote and starred in "The 19th Hole." Muni Wisenfrend (Paul Muni) was in "Four Walls," Glenn Hunter was in "Behold This Dreamer," Frances Starr in "Immoral Isabella?," Walker Whiteside in "The Arabian," Mae West in "The Wicked Age," Judith Anderson in "Behold the Bridegroom," and Nance O'Neil co-starred with Elsie Ferguson in "The House of Women." Pauline
Lord was artistically successful in “Mariners” and “Spellbound,” but both plays were short-lived. There were many revivals ranging from Margaret Anglin in “Electra” to Roscoe Arbuckle in “Baby Mine.” Mrs. Fiske was seen in “Ghosts,” Grace George revived “The Legend of Leonora,” the Players’ Club did “Julius Caesar,” the Winthrop Ames Gilbert and Sullivan festival continued with a new and stunning production of “The Mikado” and Walter Hampden played “An Enemy of the People.” There was also a revival of “Madame X” with Carroll McComas, and one of “L’Aiglon” with Michael Strange, while Basil Sydney and Mary Ellis had great success playing “The Taming of the Shrew” in modern dress, as well as “The Crown Prince,” a new play.

Florenz Ziegfeld opened the theatre bearing his name with a rousing musical, “Rio Rita,” and towards the end of the year followed it with an even greater success: “Show Boat” with Jerome Kern music. The original cast included Charles Winninger, Edna May Oliver, Aunt Jemima, Sammy White, Eva Puck, Howard Marsh, Norma Terris, Jules Bledsoe and Helen Morgan.

The other major musical shows of the year were “Good News” with Gus Shy and Zelma O’Neal, “Hit the Deck” with Charles
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WILLIAM COLLIER, MARIE CAHILL in "HERRY-GO-ROUND"

A BEN ALI HAGGIN TABLEAU in "ZIEGFELD FOLLIES"

GLORIFYING THE AMERICAN GIRL in "ZIEGFELD FOLLIES"

MORTON DOWNEY

HOPE HAMPTON

VINCENT SERRANO

 MADELINE CAMERON

EDDIE CANTOR in "ZIEGFELD FOLLIES"

RUBY KEELER in "SIDEWALKS OF NEW YORK"

TEXAS GUINAN in "PADLOCKS OF 1927"

ALBERT CARROLL in "GRAND STREET FOLLIES"

ED WYNN in "MANHATTAN MARY"

GUY ROBERTSON

JACK SQUIRES, NAYAN PEARCE in "ARTISTS AND MODELS"

RAY DOOLEY in "SIDEWALKS OF NEW YORK"

GREEK EVANS, TRINI, WILLIAM MAHONEY, DOROTHY DILLEY in "TAKE THE AIR"

OSCAR SHAW, MARY EATON in "FIVE O'CLOCK GIRL"

EVELYN HERBERT, NATANIEL WAGNER in "MY MARYLAND"

ETHELIND TERRY in "BIO RITA"

Texas Guinan was seen in "Padlocks of 1927," Leon Errol was in "Yours Truly," Guy Robertson was in "The Circus Princess," Eddie Cantor was in "Ziegfeld Follies," Evelyn Herbert and Warren Hull were in "My Maryland" and Victor Moore and Charles Butterworth were in "Allez-Oop." Other popular musicals were "Merry-Go-Round" with Marie Cahill and William Collier, "Manhattan Mary" with Ed Wynn, "The Merry Malones" with George M. Cohan, "Artists and Models" with Florence Moore, Ted Lewis and Jack Pearl, "Yes, Yes, Yvette" with Jeanette MacDonald and Jack Whiting, "A Night in Spain" with Ted Healy, Phil Baker, Helen Kane and Grace Hayes, "The Nightingale" with Eleanor Painter and Stanley Lupino, "Take the Air" with Will Mahoney, "Sidewalks of New York" with Ray Dooley, Ruby Keeler and Fiske O'Hara, "Just Fancy" with Raymond Hitchcock, Joseph Santley and Ivy Sawyer and "Funny Face" with Fred and Adele Astaire.
These were lush days in the theatre during the Twenties when over two hundred fifty productions reached the Broadway boards each year, and the road was in a healthy condition; when many plays could attain a moderate run with the help of the cut-rate ticket agency; when there were many promising young players treading the boards assured of theatre stardom, futures that were nipped in the Broadway bud with the event of talkies; when such hopefuls as Claudette Colbert, Clark Gable, Spencer Tracy, Barbara Stanwyck, Archie Leach (Cary Grant), Muni Wisenfrend (Paul Muni), Chester Morris, Lee Tracy, Miriam Hopkins and others were all whisked off to Hollywood before they ever achieved Broadway stardom.

The Pulitzer Prize for 1928 was awarded to Eugene O'Neill's "Strange Interlude." Produced by the Theatre Guild, it was in nine short acts, and, because of its length, performances began at 5:15, adjourned for a dinner recess, and resumed at 8:30. The aside and soliloquy, commonly used in drama of the past, was restored and the characters spoke their private thoughts in addition to their normal speech. The original cast included Lynn Fontanne, Tom Powers, Glenn Anders, Earle Larimore and Helen Westley. The leading role of Nina Leeds was also played by Pauline Lord and Judith Anderson. The Theatre Guild offered another O'Neill play, "Marco Millions," also "Wings Over Europe," "Caprice," the Stefan Zweig version of Ben Jonson's "Volpone" and revivals of "Major Barbara" and "Faust."

Ethel Barrymore opened the new theatre bearing her name with "The Kingdom of God." Katharine Cornell assisted by Rollo Peters and Franchot Tone appeared in "The Age of Innocence." Ina Claire sparkled in a revival of "Our Betters" supported by Constance Collier, Hugh Sinclair and Edward Crandall. A minor Molnar comedy, "Olympia," brought Fay Compton over from London to act with Laura Hope Crews and Ian Hunter. David Belasco went to great expense transforming his playhouse into a steel-sheeted Hades for a play called "Mima" which starred Lenore Ulric, but the play, unfortunately, was considerably less impressive than its sets.

Mae West made a dent in theatrical history with "Diamond Lil," a play of her own authorship. "Pleasure Man," another play by Miss West (in which she did not appear), boasted a piece of offstage action as flagrant as any ever attempted. A "Black Maria" awaited the entire cast after the second performance. Another play closed by the police was "Maya," a symbolic biography of a Mar- selles prostitute played to critical acclaim by Aline MacMahon.

The biggest hit in the comedy class was "The Front Page" by Charles MacArthur
and Ben Hecht, and played with great relish by Lee Tracy.

Mrs. Fiske, Otis Skinner and Henrietta Crosman appeared in "The Merry Wives of Windsor," George Arliss did "The Merchant of Venice" with Peggy Wood his Portia, and there were all-star revivals of "She Stoops to Conquer," "Diplomacy" and "The Beaux Stratagem." Eva Le Gallienne revived "Peter Pan" at her Civic Repertory Theatre where "The Cherry Orchard" was also given a production made unforgettable by the superb acting of Alla Nazimova. Lyn Harding appeared briefly in "The Patriot" which marked the American debut of John Gielgud in a minor role. Mr. Harding also played in "Macbeth" with Florence Reed. Sophie Treadwell's drama, "Machinal," brought Clark Gable and Zita Johann to the public's attention. "Holiday" by Philip Barry was well liked with Hope Williams and writer Donald Ogden Stewart in the cast. Helen Menken appeared in "Congai," Alice Brady was in "A Most Immoral Lady," Janet Beecher in "Courage," Bert Lytell played a dual role in "Brothers," Irene Bordoni was seen in "Paris," William Hodge in "Straight Thru the Door," Taylor Holmes in "The Great Necker," Dorothy Gish in "Young Love," Richard Bennett in "Jarnegan," Fay Bainter in "Jealousy," Walter Huston in "Elmer the Great,"
Laurette Taylor in "The Furies," and Jack Dempsey, the world's heavyweight boxing champion, appeared with his wife Estelle Taylor in "The Big Fight." Other new plays were "The Bachelor Father," "The High Road," "Ringside," "Fast Life," "This Thing Called Love," "The Queen's Husband" and a modest comedy, "Skidding," which provided the germ for the Andy Hardy comedies, later so popular in the films.

In the musical field, Eddie Cantor was a solid success in "Whoopie," while other Ziegfeld hits were Marilyn Miller with Jack Donahue in "Rosalie" and Dennis King in "The Three Musketeers." "The New Moon" with Evelyn Herbert was a popular musical and so was "Hold Everything" with Victor Moore and Bert Lahr. Beatrice Lillie was delightful in "She's My Baby" and later with Noel Coward she captured her audiences in "This Year of Grace," a bright revue. The Marx Brothers were in "Animal Crackers," Joe Cook was in "Rain or Shine," Charles King and Flora LeBreton were in "Present Arms," Bill Robinson and Adelaide Hall were in "Blackbirds of 1928," Mitzi was in "The Madcap," Guy Robertson, Odette Myrtil and De Wolf Hopper were in "White Lilacs," W. C. Fields was in Earl Carroll's "Vanities," Will Rogers and Dorothy Stone were in "Three Cheers," Walter Woolf was in "The Red Robe."
The first hit of 1929 was Elmer Rice’s vivid drama “Street Scene” which had a long run and won the Pulitzer Prize. The cast included Erin O’Brien-Moore, Mary Servoss, Beulah Bondi and Horace Braham. In striking contrast to the realism of the above play was the sophistication of “Serena Blandish” with Ruth Gordon, Constance Collier, A. E. Matthews and Julia Hoyt.

Francine Larrimore was highly successful in “Let Us Be Gay,” while “Strictly Dishonorable” by Preston Sturges was the most popular comedy of the year with Muriel Kirkland and Tullio Garininti. “June Moon,” a satirical comedy about song writers, was also well patronized.

Claiborne Foster appeared in an interesting new play by Maxwell Anderson called “Gypsy.” Leslie Howard and Margalo Gillmore were seen in “Berkeley Square,” and Evelyn Laye was introduced to American audiences in “Bitter Sweet,” which boasted a memorable score by Noel Coward.

Long runs were chalked up by “Michael and Mary” with Henry Hull and Edith Barrett, and by “Death Takes A Holiday” which featured Philip Merivale, Rose Hobart and James Dale. “The First Mrs. Fraser” with Grace George and A. E. Matthews was another hit.
"Journey's End" proved to be one of the most effective of war plays. It was given a fine production by a cast that included Leon Quartermaine, Derek Williams and Colin Keith-Johnston. "The Criminal Code" was also impressive. Arthur Byron played the lead, and in the cast was Russell Hardie who was making his first stage appearance.

David Belasco had a big hit in "It's A Wise Child." Another big hit was the delightful British comedy "Bird in Hand." Gertrude Lawrence and Leslie Howard were in "Candlelight." "Young Sinners," a comedy by Elmer Harris which featured Dorothy Appleby and Raymond Guion (Gene Raymond), also had a good run.

Laurence Olivier made his first American appearance in "Murder on the Second Floor," and Bette Davis and Donald Meek were seen in "Broken Dishes." Walter Huston was in "The Commodore Marries," but it was not successful, nor was "The Channel Road" which had been derived from de Maupassant by the team of Alexander Woollcott and George S. Kaufman, and which was acted by Anne Forrest and Siegfried Rumann.

Alfred Lunt and Lynn Fontanne appeared in S. M. Behrman's "Meteor;" Miriam Hopkins was in "The Camel Through the Needle's Eye;" George M. Cohan was in "Gambling;" and...
Elsie Ferguson was in "Scarlet Pages." "Hot Chocolates," a Negro revue, was well received, as was "Harlem," another colored show which depicted a "rent party" on the stage. "Subway Express," a skillfully produced murder mystery, brought fame to Chester Erskin who had directed it, and from England came another thriller called "Rope's End." Basil Sydney and Mary Ellis were liked in "Meet the Prince," and Edward G. Robinson did brisk business with "Kibitzer."

Mrs. Fiske revived "Mrs. Bumpstead-Leigh," and also appeared in a new comedy called "Ladies of the Jury." Blanche Yurka played "Lady from the Sea," and Jane Cowl was seen in "Paolo and Francesca." Otis Skinner acted in "A Hundred Years Old" (also known as "Papa Juan"), and Nazimova was in "Katerina." Jacob Ben-Ami joined the Civic Repertory Company and appeared in "The Sea Gull" and "The Living Corpse." Alice Brady and Otto Kruger were seen together in both "Karl and Anna" and "The Game of Love and Death." The Players' Club revival of the year was "Becky Sharp" with Mary Ellis in the title role. Maurice Schwartz, noted Yiddish actor, had a hit with "Jew Suss" on the lower East Side.

The outstanding musical shows of the year were "The Little Show" with Fred Allen, Clifton Webb, Romney Brent and Libby Holman, "Follow Thru" with Irene Delroy, Zelma O'Neal and Jack Barker, "Sweet Adeline" with Helen Morgan, Irene Franklin, Charles Butterworth and Violet Carlson, "Sons O' Guns" with Jack Donahue and Lily Damita, "Fifty Million Frenchmen" with William Gaxton, Genevieve Tobin and Helen Broderick, and "Wake Up and Dream" with Jack Buchanan, and Tilly Losch.

The talking picture was coming into its own, and
the result was a serious curtailment in the number of
legitimate theatres in operation. Vaudeville was
on the decline, permanent stock companies were unable to sur-
vive, and the number of touring companies was greatly reduced.

During the year 1930 there were two Pulitzer Prize awards:
Marc Connelly’s “The Green Pastures” for the 1929-30 season
and Susan Glaspell’s “Alison’s House” for the 1930-31 season. The
former, described as a fable play, was a simple re-telling of
the Old Testament story by a colored preacher. The leading part
was played by Richard B. Harrison. “Alison’s House” was pro-
duced by Eva Le Gallienne’s Civic Repertory Company, and
could be called a literary play. It was based on incidents in the
life of Emily Dickinson, the American poet.

Vicki Baum’s “Grand Hotel,” produced by Herman Shumlin and
acted by a cast which included Eugenie Leontovich, Siegfried Rumann, Hortense Alden, Henry Hull and Sam Jaffe, was
a big hit. Mr. Shumlin also produced “The Last Mile,” a prison
play by John Wexley, with Spencer Tracy playing the lead.
David Belasco presented “Dancing Partner” with Irene Purcell and Lynne Overman, and “Tonight or Never” with Helen Ga-
hagan and Melvyn Douglas. The latter was Mr. Belasco’s final
production as he died in New York City on May 15, 1931.

Alfred Lunt and Lynn Fontanne had a substantial success in Maxwell Anderson’s “Elizabeth the Queen,” and other Theatre Guild offerings were Shaw’s “The Apple Cart,” Philip Barry’s “Hotel Universe” and Turgenev’s “A Month in the Country” with Alla Nazimova.

Jed Harris produced a memorable revival of “Uncle Vanya” with Lillian Gish, Osgood Perkins, Walter Connelly and Eugene Powers. He also did the Gogol farce, “The Inspector General” with Romney Brent and Dorothy Gish.

Maurice Chevalier appeared in an evening of popular French songs and was assisted by Eleanor Powell and Duke Ellington’s orchestra. The celebrated Scotch comedian, Harry Lauder, was seen on a coast-to-coast tour. From the Orient came Mei Lan-Fang, China’s greatest actor, who appeared with remarkable success in a series of one-act plays selected from his extensive repertoire. Visitors from Greece did “Elektra” in the original with a company headed by Marika Cotopouli and Katina Paxinou.

Jane Cowl was successful in a revival of “Twelfth Night,” and also was seen in a new comedy called “Art and Mrs. Bottle” in which she was supported by Katharine Hepburn. Katharine Cornell appeared in “Dishonored Lady,” Leslie Banks and Helen
Menken played in "The Infinite Shoeblack" and Glenn Hunter and June Walker were in "Waterloo Bridge." Elissa Landi and Glenn Anders were in "A Farewell to Arms," and Mary Ellis and Basil Sydney acted in "Children of Darkness." Fritz Leiber appeared in Shakespearean repertoire; and Maurice Moscovitch played "The Merchant of Venice." An outstanding hit was "Lysistrata" with Violet Kemble Cooper, Miriam Hopkins, Hope Emerson, Sydney Greenstreet and Ernest Truex.

Hope Williams was seen in "Rebound." Frank Morgan in "Topaze," and Frank Craven in "That’s Gratitude." Alice Brady played in "Love, Honor and Betray" supported by George Brent, Glenda Farrell and Clark Gable; "Penny Arcade" brought James Cagney and Joan Blondell to the fore; and Mary Boland was seen in "Ada Beats the Drum" and "The Vinegar Tree." Leslie Banks and Isabel Jeans were in "The Man in Possession," and Ivor Novello and Benita Hume played "Symphony in Two Flats." "Once in a Lifetime" was a hit, and so were "The Greeks Had a Word For It" and "Up Pops the Devil."

Other interesting plays of the year were "The Matriarch" with Constance Collier, "Torch Song" with Mayo Methot,

The most important musical shows were “Strike Up the Band” with Blanche Ring and Clark and McCullough, “Flying High” with Oscar Shaw, Bert Lahr and Kate Smith, “Fine and Dandy” with Joe Cook, “Girl Crazy” with Ethel Merman, Willie Howard and Ginger Rogers, and “Three’s A Crowd” with Fred Allen, Clifton Webb and Libby Holman. Other musicals were “Smiles,” “Ripples,” “Simple Simon,” “The International Review,” “Garrick Gaieties,” “Artists and Models,” “Nina Rosa” “Earl Carroll’s Vanities” and “The New Yorkers” with an all-star cast including Hope Williams, Richard Carle, Ann Pennington, Marie Cahill, Frances Williams, Charles King and Jimmy Durante.
The economic depression continued to pall on theatrical activities, and with the talking motion pictures becoming firmly established, Hollywood gold had lured away from Broadway most of the better playwrights and promising young players.

In February Katharine Cornell became an actress-manager, producing as her first venture Rudolf Besier's "The Barretts of Wimpole Street." It proved to be one of the great successes of her career and she has since revived it several times. Directed by her husband, Guthrie McClintic, the original cast besides Miss Cornell included Brian Aherne, Charles Waldron, Joyce Carey, John Buckler, Brenda Forbes, John D. Seymour and Flush who became one of the most famous dogs in theatredom.

The Group Theatre was formed this year and under the auspices of the Theatre Guild produced Paul Green's "The House of Connelly" as their first offering. Among the players in the organization were Franchot Tone, Luther and Stella Adler, Robert Lewis, Clifford Odets, Russell Collins and Ruth Nelson. Another event of the year was the return to the stage of Maude Adams after an absence of thirteen years. With Otis Skinner she toured the country in "The Merchant of Venice," but she did not venture into New York.

KATHARINE CORNELL as ELIZABETH BARRETT
in
"THE BARRETTS OF WIMPOLE STREET"
OTIS SKINNER, MAUDE ADAMS in "THE MERCHANT OF VENICE"

ALICE BRADY, ALLA NAZIMOVA in "MOURNING BECOMES ELECTRA"

JOSEPH SICHLKRAUT, PATRICIA COLLINGE in "ANATOL"

BRIAN AHERNE, KATHARINE CORNELL in "THE BARRETTs OF WIMPOLe STREET"

JENNIE MOSCOWITZ, PAUL MUNI in "COUNSELLOR-AT-LAW"

NOEL COWARD, GERTRUDE LAWRENCE in "PRIVATE LIVES"

ROBERT DOUGLAS, ALEXANDER WOOLLcott, FRANCINE LARRIMORE in "BRIEF MOMENT"
“Mourning Becomes Electra” with Nazimova and Alice Brady, Paul Muni in “Counsellor-at-Law,” Ruth Gordon and Bert Lytell in “A Church Mouse,” Elmer Rice’s “The Left Bank” and Philip Barry’s “Tomorrow and Tomorrow.” Other new plays that received attention were “Green Grow the Lilacs” (which later blossomed into the musical “Oklahoma”), “The Bride the Sun Shines On,” “The House Beautiful,” “Philip Goes Forth” and “As Husbands Go.”


“Of Thee I Sing” was the first musical comedy to win a Pulitzer Prize. George Gershwin wrote the music, Ira Gershwin the lyrics, George S. Kaufman and Morrie Myskind the book, and the cast included...
Other major musicals were “The Band Wagon” with Fred
and Adele Astaire, Frank Morgan and Helen Broderick, “The
Cat and the Fiddle” with Betina Hall and Georges Metaxa.
“America’s Sweetheart” with Jack Whiting and Harriet Lake
(changed to Ann Sothern for films), “The Third Little Show”
with Beatrice Lillie and Ernest Truex, “The Laugh Parade” with
Ed Wynn, “You Said It” with Lou Holtz and Lyda Roberti,
“The Wonder Bar” with Al Jolson, “Rhapsody in Black” with
Ethel Waters, “Ziegfeld Follies” with Helen Morgan, Jack Pearl,
Ruth Etting and Harry Richman, “George White’s Scandals”
with Willie Howard, Ethel Merman, Rudy Vallee and Ray Bol-
er, Earl Carroll’s “Vanities” with Will Mahoney, “Billy Rose’s
Crazy Quilt” with Fannie Brice, Ted Healy and Phil Baker,
and revivals of “The Geisha” with James T. Powers and “The
Merry Widow” with Donald Brian.

HELEN CHANDLER, LESLIE BANKS, FRIEDA INESCORT,
NIGEL BRUCE in “SPRINGTIME FOR HENRY”

HUGH SINCLAIR, IRBY MARSHALL, MARGARET WYCHERLY, HUGH
BUCKLER, DOROTHY OISH, HENRY TRAVERS, REGINALD
MASON, PEG ENTWISTLE, ROMNEY BRENT in
“GETTING MARRIED”

OSGOOD PERKINS, HERBERT MARSHALL, ZITA JOHANN.
HARVEY STEPHENS in “TOMORROW AND TOMORROW”

HELEN
CICELY OATES, CHARLES LAUGHTON, ELSA
CHANDLER
LANCHESTER in “PAYMENT DEFERRED”

RAYMOND

HARRIET LAKE
(ANN MOSTEN)

RUDY

VALLEE

BERT LYTLE, RUTH GORDON in
“A CHURCH MOUSE”
The theatre felt the economic depression in 1932. Many plays lowered their admission and members of the theatrical profession were severely affected. The year saw many low-budget plays of mediocre quality, but there were also several outstanding hits. Leslie Howard was immensely popular in “The Animal Kingdom,” and Ina Claire had a great success in “Biography” by S. N. Behrman. “Night at Eight” by George S. Kaufman and Edna Ferber was a solid hit with Ann Andrews, Marguerite Churchill, Cesare Romero, Margaret Dale, Conway Tearle, Sam Levene, Olive Wyndham and Constance Collier. Also well patronized was Rachel Crothers’ “When Ladies Meet” with Frieda Inescort, Walter Abel, Selena Royle, Spring Byington and Herbert Rawlinson.

The Group Theatre offered “Night Over Taos” by Maxwell Anderson and “Success Story” by John Howard Lawson. Laurette Taylor was seen in a revival of “Alice-Sit-By-The-Fire” with “The Old Lady Shows Her Medals” as a curtain-raiser. Pauline Lord who appeared in two artistic failures: “Distant Drums” and a revival of “The Truth About Blayds,” was also seen in a successful play, “The Late Christopher Bean.” Emlyn Williams and Alexandra Carlisle were in “Criminal at Large,” and Francis Lederer and Patricia Collinge played “Autumn Crocus.” Dorothy Gish later took over the feminine lead in this comedy. “The Devil Passes” was acted by Arthur Byron, Mary Nash, Ernest Thesiger, Basil Rathbone, Robert Loraine, Cecilia Loftus and Diana Wynyard. “Another Language” was capably acted by Mar-
garet Wycherly, Margaret Hamilton, Glenn Anders, John Beal and Dorothy Stickney.

Other new plays of the year were "Whistling in the Dark," "Riddle Me This," "Clear All Wires," "I Loved You Wednesday," "Dangerous Corner," "Carry Nation" and 'The Mad Hopes.'

Roger Pryor appeared in "Blessed Event," Ruth Gordon in "Here Today," Jane Cowl in "A Thousand Summers," and Katharine Cornell in "Lucrece." Edna Best, Herbert Marshall and May Whitty played in "There's Always Juliet;" Katharine Hepburn, Romney Brent and Colin Keith-Johnston were seen in "The Warrior's Husband;" Hope Williams, Beatrice Lillie and Leo G. Carroll were in "Too True to Be Good;" and Claude Rains and Nazimova were in "The Good Earth." Judith Anderson, Ian Keith and Nita Naldi acted in "Firebird;" Eugene Leontovich and Moffat Johnston were in "Twentieth Century;" Osgood Perkins, Sally Bates and James Stewart were in "Goodbye Again;" Margaret Sullivan, June Walker and Humphrey Bogart were in "Chrysaliis;" Alice Brady, Grace George and A. E. Matthews were in "Mademoiselle;" and Lillian Gish appeared in "Camille" with Raymond Hackett.

The top musicals of the year were "Face the Music" with Mary Boland, J. Harold Murray and Hugh O'Connell, "Hot-Cha!" with Buddy Rogers, Lupe Velez and Bert Lahr, a revival of "Show Boat" with Dennis King and Paul Robeson new to the cast, "Flying Colors" with Charles Butterworth, Clifton Webb, Buddy Ebsen, Imogene Coca and Tamara Geva, "Music in the Air" with Al Shean, Walter Slezak, Reinald Werrenrath and Natalie Hall, "The Du Barry" with Grace Moore, "Take A Chance" with Ethel Merman and Jack Haley, "Walk a Little Faster" starring Beatrice Lillie and Clark and McCullough, Cole Porter's "Gay Divorces" with Fred Astaire, Claire Luce and Luella Gear and Milton Aborn had a season of Gilbert and Sullivan operettas.
JOSEPHINE HUTCHINSON and VILMA EBSEN in "FLYING COLORS"

IMOGENE COCA, CLIFTON WEBB in "FLYING COLORS"

DOROTHY STONE, FRED STONE, in "SMILING FACES"

NITA HALDI

BUDDY ROGERS, LUPE VELEZ, BERT LAHR in "HOT-CHA!"

CHIC JOHNSON, OLE OLSEN, ETHEL MERMAN in "TAKE A CHANCE"

BEATRICE LILLIE, PAUL MCCULLOUGH, BOBBY CLARK in "WALK A LITTLE FASTER"

DOROTHY STONE

IMOGENE COCA

STERLING HOLLOWAY

VIVIAN HART

ALLEN WATEROUS

LIBBY HOLMAN

QUEENIE SMITH, JOHN GARRICK in "A LITTLE RACKETEER"

TESS GARDIELLA

LUPE VELEZ

JACK HALEY

CHARLES BUTTERWORTH

CLaire LUCE, FRED ASTAIRE in "THE GAY DIVORCE"

KATHERINE CARRINGTON, AL SHEAN, IVY Scott, WALTER SLEZAK in "MUSIC IN THE AIR"

MARY BOLAND, HUGH O'CONNELL in "FACE THE MUSIC"

GRACE MOORE

WILLIAM DANFORTH
In 1933 two nostalgic comedies were major events of the theatre year. “One Sunday Afternoon,” by James Hagen and acted by Francesca Bruning and Lloyd Nolan, enjoyed a long run. An even more potent evocation of the good old days was Eugene O’Neill’s “Ah, Wilderness!” with George M. Cohan. Again two Pulitzer Prizes were given: the 1932-33 award going to Maxwell Anderson’s “Both Your Houses,” and the 1933-34 award going to “Men in White” by Sidney Kingsley and with Alexander Kirkland.

Lynn Fontanne, Alfred Lunt and Noel Coward appeared together in the latter’s sophisticated comedy, “Design for Living.” Edith Evans appeared briefly as an aging opera star in “Even-song,” and Katharine Cornell played in “Alien Corn.” Helen Hayes scored in the historical drama “Mary of Scotland.” Produced by the Theatre Guild, the cast included Helen Menken and Philip Merivale. Tallulah Bankhead returned from her London triumph and was seen in “Forsaking All Others.” "Uncle Tom’s Cabin" was revived by the Players’ Club with Otis Skinner as Uncle Tom and Fay Bainter as Topsy. George M. Cohan wrote and acted in “Pigeons and People,” Bramwell Fletcher appeared in “Ten Minute Alibi,” and Lillian Gish was seen in “Nine Pine Street” based on the Lizzie Borden case. Mrs. Patrick Campbell was seen in “A Party,” Jean Arthur was in “The Curtain Rises,” Basil Sydney did “The Dark Tower” and Florence Reed was in “Thoroughbred.”

“Tobacco Road” began its long run and was first played by Henry Hull, Sam Byrd, Margaret Wycherly, Dean Jagger and Maude Odell. Katharine Hepburn played in “The Lake” sup-
HENRY HULL as JEETER LESTER

MARGARET WYCHERLY, SAM BYRD, RUTH HUNTER, DEAN JAGGER, HENRY HULL in "TOBACCO ROAD"

MRS. PATRICK CAMPBELL in "A PARTY"

LLOYD NOLAN, MARY HOLSMAN, FRANCESCA BRUNING, RANKIN MANESFIELD in "ONE SUNDAY AFTERNOON"

ALFRED LUNT, NOEL COWARD, LYNN FONTANNE in "DESIGN FOR LIVING"

KATHARINE CORNELL, LUTHER ADLER, JAMES RENNIE in "ALLY CORN"

ELEANOR HICKS, CHARLES WALDRON, HUNTER GARDNER, SETH ARNOLD, RAYMOND WALBURN, PEGGY CONKLIN, TONIO SELWART in "THE PURSUIT OF HAPPINESS"

MIRIAM HOPKINS, GAGE CLARKE, JOSEPH COTTEN, HELEN CLAIRE, REED BROWN, JR., FREDERIC WORLOCK, CORA WITHERSPOON in "JEZEBEL"

ELISHA COOK, JR., CECILIA LOFTUS, BEN LACKLAND, RICHARD WHORF, RUTH GORDON in "THREE-CORNERED MOON"

WALTER C. KELLY, SHEPPARD STRUDWICK, MARY PHILIPS in "BOTH YOUR HOUSES"

JOSEPH SPURIN-CALLEIA, FLETCHER, OSWALD YORKE in "TEN MINUTE ALIBI"

MIRIAM HOPKINS in "JEZEBEL"

ELEANOR PHELPS, BLAINE CORNER in "WE, THE PEOPLE"

ELEANOR AUDLEY, PAUL MCGRAITH, ALNEY ALBA, GEORGE M. COHAN in "PIGEONS AND PEOPLE"

"American Dream," a dramatic trilogy which somehow missed the mark, was played by Josephine Hull, Claude Rains, Edith Van Cleve and Douglas Montgomery. Elmer Rice was represented by "We, the People." W. Somerset Maugham by "For Services Rendered," and Moliere's "The School for Husbands" was revived. "Run, Little Chillun" was a successful negro folk drama by Hall Johnson.

Roland Young and Laura Hope Crews were in "Her Master's Voice;" Audrey Christie and Bruce Macfarlane were in "Sailor, Beware!;" Mary Morris and Anne Revere were in "Double Door;" and Judith Anderson, Humphrey Bogart, Shirley Booth and Leo G. Carroll were in "The Mask and the Face." "Three-Cornered Moon," a screwball comedy, was acted by Ruth Gordon, Cecilia Loftus, Brian Donlevy and Richard Whorf; and the comedy about bundling, "The Pursuit of Happiness," featured Tonio Selwart and Peggy Conklin.

Jerome Kern's "Roberta" was the outstanding musical comedy of the year. The original cast included George Murphy, Ray Middleton, Bob Hope, Fay Templeton, Tamara, Sydney Greenstreet, Lydia Roberti and Fred MacMurray.

"Strike Me Pink" was a lively revue with Hope Williams, Jimmy Durante, Roy Atwell and Lupe Velez. Joe Cook was seen in "Hold Your Horses," and Evelyn Herbert sang in "Melody" supported by Walter Woolf, Everett Marshall, George Houston and Hal Skelly. Marilyn Miller, Helen Broderick, Clifton Webb and Ethel Waters brightened the long-lasting "As Thousands Cheer." The music of Kurt Weill was heard in "Three Penny Opera," a revised version of John Gay's "Beggars' Opera." "Murder at the Vanities" set a whodunit to music involving James Remnie, Bela Lugosi and Olga Baclanova. William Gaxton and Victor Moore were co-starred in "Let 'Em Eat Cake." "Champagne Sec," none other than "Die Fledermäus," was sung by Helen Ford, Peggy Wood, John E. Hazzard and Kitty Carlisle.
1934


The D'Oyly Carte Opera Company from London made a visit to these shores and scored immediate success. Their first visit here was in 1879. The company, singing an extensive Gilbert and Sullivan repertoire during this visit, included Martyn Green, Darrell Fancourt, Muriel Dickson, Derek Oldham, Sydney Granville, Leslie Rands, Marjorie Eyre, Dorothy Gill and John Dean.
Billie Burke, the widow of Flo Ziegfeld, gave the Messrs. Shubert permission to use the name, and so a "Ziegfeld Follies" opened at the Winter Garden with Fannie Brice and Willie Howard. "The Great Waltz" which glorified the music of the Strausses was given an elaborate production at the Center Theatre in Radio City with Guy Robertson, Marion Claire and Alexandra Danilova. "New Faces," an intimate revue, caught the public fancy with Leonard Sillman, Imogene Coca, Henry Fonda, Nancy Hamilton, Roger Stearns, Hildegarde Halliday and Charles Walter in the cast. Cole Porter's "Anything Goes" was a smash hit with Victor Moore, William Gaxton and Ethel Merman. Noel Coward's "Conversation Piece" brought Yvonne Printemps, Pierre Fresnay and Irene Browne to the New York stage; and Lucienne Boyer and Vincente Escudero were seen in "Continental Varieties." Other musicals of the year were "Life Begins at 8:40" with Bert Lahr, Ray Bolger, Luella Gear, Frances Williams and Brian Donlevy, "Saluta" with Milton Berle, "Calling All Stars" with Gertrude Nielsen, "Say When" with Bob Hope, Harry Richman, and Taylor Holmes, "Revenge With Music" with Charles Winninger, Libby Holman and Georges Metaxa, and "Thumbs Up" with Clark and McCullough, Ray Dooley, Eddie Dowling, J. Harold Murray and Sheila Barrett.
RAY BOLOGER, LUELLA GEAR, FRANCES WILLIAMS, BERT LAHR in "LIFE BEGINS AT 8:40"

FANNIE BRICE as BABY SNOOKS in "ZIEGFELD FOLLIES"

VICTOR MOORE, BETTINA HALL, WILLIAM GAXTON in "ANYTHING GOES"

LILLIAN SAYIN, HAI CONKLIN, JUNE MEIER in "THE DRUNKARD"

IMOGÈNE COCA

CHARLES WALTER, IMOGÈNE COCA in "NEW FACES"

ROSE KING, RAY DOOLEY, BOBBY CLARK in "THUMBS UP"

LUCIENNE BOYER

"4 SAINTS IN 3 ACTS"

WILLIE HOWARD in "ZIEGFELD FOLLIES"

PATRICIA BOWMAN, EVERETT MARSHALL, GERTRUDE NIENSEN, JACK WHITING, MITZI MAYFAIR in "CALLING ALL STARS"

H. REEVES-SMITH, MARIE BURKE, GUY ROBERTSON, MARION CLAIRE in "THE GREAT WALTZ"

ALEXANDRA DANILOVA in "THE GREAT WALTZ"

BOB HOPF, LINDA WATKINS, HARRY RICHMAN in "SAY WHEN"

MARTYN GREEN in "RUDDIGORE"

MARTYN GREEN, SYDNEY GRANVILLE in "THE YEOMEN OF THE GUARD"

ALLAN JONES, EVETYN HERBERT in "BITTER SWEET"

REX O'MALLEY, CHARLES WINNINGER in "REVENGE WITH MUSIC"
The theatre was slowly recovering from the depression years and 1935 was the most satisfying since the crash of '29. The number of plays produced was less but the plays that did reach the boards were, as a whole, of a higher calibre. The Pulitzer Prize for the year went to Zoe Akins' "The Old Maid." The drama critics, who had been dissatisfied with the Pulitzer awards, formed an organization called the Drama Critics Circle to give out their own award for the best play. Their first selection went to Maxwell Anderson's "Winterset."

Helen Hayes was having one of her greatest successes with "Victoria Regina" and Leslie Howard was equally happy with "The Petrified Forest." Jane Cowl had a hit with "The First Lady" and Elisabeth Bergner, making her first American appearance, won acclaim in "Escape Me Never." Alfred Lunt and Lynn Fontanne played in Noel Coward's "Point Valaine," but it was a failure so they turned to Shakespeare's "The Taming of the Shrew" which was a hit. Katharine Cornell also returned to Shakespeare after the failure of "Flowers of the Forest." She revived "Romeo and Juliet" and this time her Romeo was Maurice Evans, a young English actor who was making his American debut. Her Mercutio was Ralph Richardson and the Nurse was played by Florence Reed and then by Blanche Yurka. Also in the cast was Tyrone Power, Jr. who won film fame later. Nazimova appeared in Shaw's "The Simpleton of the Unexpected Isles" but it failed so she turned to Ibsen's "Ghosts" and her portrayal of Mrs. Alving won the cheers of the critics and the public. Harry Ellerbe as Oswald also came in for his share of
praise. Grace George had a hit with "Kind Lady." Tallulah Bankhead revived "Rain" for 47 performances and then appeared in a light comedy, "Something Gay," supported by Hugh Sinclair and Walter Pidgeon.


Mary Boland was a riotous hit in "Jubilee" supported by Melville Cooper, June Knight, Charles Walters and fifteen year old Montgomery Clift. The Theatre Guild produced "Porgy and Bess," a musical version of DuBose Heyward's "Porgy" with music by George Gershwin. Its original run was only 124 performances, but when Cheryl Crawford revived it in 1942 it was more successful and clocked up 286 performances.

Billy Rose's "Jumbo," a spectacular combination of circus and musical comedy was the last attraction to play the Hippodrome before it was torn down. "Jumbo" was a big hit but not a financial success. The cast included Jimmy Durante, Poodles Hanneford, Gloria Grafton and Donald Novis. Ken Murray was the principal comedian of "Earl Carroll's Sketch Book;" Beatrice Lillie, Ethel Waters, Eleanor Powell, Eddie Foy, Jr. and Paul Haakon were in "At Home Abroad;" Rudy Vallee, Bert Lahr and Eugene and Willie Howard were in "George White's Scandals" and a popular musical "May Wine" had Walter Woolf, Nancy McCord and Walter Slezak in the cast.
Two Pulitzer Prizes were awarded during the year 1936: Robert E. Sherwood's "Idiot's Delight" for the 1935-36 season and George S. Kaufman and Moss Hart's "You Can't Take It With You" for the 1936-37 season. The hit plays included "The Women" with Margalo Gillmore, Ilka Chase and Audrey Christie, "Brother Rat" with Eddie Albert, Frank Albertson and Jose Ferrer, "Tovarich" with John Halliday and Marta Abba, "Call It A Day" with Gladys Cooper and Philip Merivale, and "Stage Door" with Margaret Sullivan. Pauline Lord, Ruth Gordon and Raymond Massey won praise for their performances in "Ethan Frome." Miss Gordon also gave a rewarding performance in a spirited revival of "The Country Wife." Katharine Cornell revived "Saint Joan" with Maurice Evans playing the Dauphin. Later she appeared in Maxwell Anderson's "The Wingless Victory" while Maurice Evans was seen as Napoleon in "St. Helena." Ina Claire with Osgood Perkins appeared in "End of Summer;" Tallulah Bankhead was in George Kelly's "Reflected Glory;" Wendy Hiller was first seen on the New York stage in "Love on the Dole;" William Gillette, at the age of eighty, was appearing in a revival of "Three Wise Fools;" Nazimova revived "Hedda Gabler" with...
McKay Morris and Harry Ellerbe; Walter Hampden again played “Cyrano de Bergerac;” and the Players’ Club revived “The County Chairman” with Charles Coburn, Alexander Kirkland, Mary Ryan, Dorothy Stickney and James Kirkwood.

John Gielgud scored a great success in “Hamlet” with Judith Anderson, Queen Gertrude and Lillian Gish, Ophelia. It ran for 132 performances while Leslie Howard who opened in “Hamlet” a month after Mr. Gielgud was not a success and played only 39 times. Emily Williams, appearing in his own play, “Night Must Fall,” shared acting honors with May Whitty. Noel Coward and Gertrude Lawrence were seen in a series of short plays by Mr. Coward which were billed as “Tonight at 8:30.” The first group consisted of “Hands Across the Sea,” “The Astonished Heart” and “Red Peppers;” the second, of “We Were Dancing,” “Fumed Oak” and “Shadow Play;” and the third, of “Ways and Means,” “Still Life” and “Family Album.”

Other new plays were Robert Turney’s “Daughters of Atreus” with Eleonora Mendelssohn and Maria Ouspenskaya, “Russet Mantle” with Martha Sleeper and John Beal, “Lady Precious Stream” with Helen Chandler and Bramwell Fletcher, “Fresh Fields” starring Margaret Anglin, “Co-Respondent Unknown”...
BERT LAHR'S 'SONG OF THE WOODMAN' in
"THE SHOW IS ON"

A. SARGENT, PHILIP TONGE, MARGARET ANGLIN
in "FRESH FIELDS"

"WHITE HORSE INN"
with KITTY CARLISLE (center)

LUella GEAR, RAY BOLGER, MONTY WOOLLEY
in "ON YOUR TOES"

Reading the Play From "THE SHOW IS ON"
BEATRICE LILLIE (left of table), REGINALD GARDNER (right)

IMOGene COCA
WALTER C. KELLY
DEREK FAIRMAN
PAULA TRUSMAN

HOPE EMERSON, JOHN ALEXANDER
in "SWING YOUR LADY"

CARL BRISSON, RUBY MERCER
in "FORBIDDEN MELODY"

JOSEPHINE BAKER
in "ZIEGFELD FOLLIES"

with James Rennie, Peggy Conklin and Ilka Chase, "The Post-
man Always Rings Twice" with film star Richard Barthelmess,
"Love From A Stranger" with Frank Vosper and Jessie Royce
Landis, "Swing Your Lady" with Hope Emerson, John Alex-
ander and Joe Laurie, Jr., and "Johnny Johnson" with John
Garfield, Elia Kazan, Robert Lewis, Luther Adler and Russell
Collins.

The Federal Theatre Project of the WPA began producing
during the year and among the plays presented were "Chalk
Dust," "The Living Newspaper," "Class of 1929" and T. S.
Eliot's poetic drama, "Murder in the Cathedral."

Among the outstanding musicals were "On Your Toes" with
Ray Bolger, "The Show Is On" with Beatrice Lillie and Bert
Lahr, "The White Horse Inn" with William Gaxton and Kitty
Carlisle, "New Faces of 1936" with Imogene Coca, Tom Ruther-
ford and Van Johnson, "Red, Hot and Blue" with Ethel Mer-
man, Jimmy Durante, Bob Hope and Paul and Grace Hartman,"Zie-
gfeld Follies" with Fannie Brice, Bobby Clark, Jane Pickens,
Josephine Baker and Gypsy Rose Lee, and "Forbidden Melody"
with Carl Brisson.
1937

The most surprising event of the year was the sensational success Maurice Evans had with his revival of Shakespeare's "Richard II" which had not been presented in New York since 1878 when Edwin Booth played the young king. Opening in February it played 133 performances. Closing for the summer it resumed in September for 38 performances more before starting a coast-to-coast tour. Other successful revivals were "Candida" with Katharine Cornell, "A Doll's House" with Ruth Gordon and Dennis King and "Julius Caesar" presented in modern uniforms without scenery by the Mercury Theatre which had been organized by Orson Welles and John Houseman. Besides Mr. Welles, the cast included Joseph Cotten, Hiram Sherman, George Coulouris and Martin Gabel.

The Drama Critics' Circle award for the 1936-37 season went to Maxwell Anderson's "High Tor," and for the 1937-38 season to John Steinbeck's "Of Mice and Men." The Group Theatre had a success with Clifford Odets' "Golden Boy" and so did Alfred Lunt and Lynn Fontanne with "Amphitryon 39." "Antony and Cleopatra" as done by Tallulah Bankhead and Conway Tearle was a failure and so was "Othello" with Walter Huston in the title role and Brian Aherne as Iago.

The comedies popular in 1937 were "Room Service" with Eddie Albert and Betty Field, "Yes, My Darling Daughter" with

Max Reinhardt staged an impressive Biblical spectacle, “The Eternal Road,” with a musical score by Kurt Weill. “The Masque of Kings” was played by Pauline Frederick, Henry Hull, Dudley Digges and Margo. George M. Cohan was in “Fulton of Oak Falls” and Ethel Barrymore in “The Ghost of Yankee Doodle.” Orson Welles’ revival of Marlowe’s “Dr. Faustus” was the outstanding Federal Theatre production of the year, and the Abbey Theatre Players from Dublin returned in a repertory of Irish plays.

“Pins and Needles,” an intimate revue presented by the International Ladies’ Garment Workers’ Union, was a big hit, and so was George M. Cohan in “I’d Rather Be Right.” Other musicals that scored were “Babes in Arms,” “Virginia,” “Between the Devil,” “Frederika” and “Hooray for What!” with Ed Wynn.
The Pulitzer Prize for the 1937-38 season went to Thornton Wilder’s “Our Town” which was acted without scenery and employed a narrator. This role was acted by Frank Craven. The 1938-39 award was bestowed on Robert E. Sherwood’s “Abe Lincoln in Illinois.”

Other successes of the year included “On Borrowed Time” with Dudley Digges achieving stardom after forty years in the theatre; “What a Life,” a comedy by Clifford Goldsmith about the Aldrich family which later became popular on the radio; “Oscar Wilde” with Robert Morley making his Broadway debut; and “Shadow and Substance” with Cedric Hardwicke, Julie Haydon and Sara Allgood.

“Hamlet” was produced for the first time on the New York stage in its full length version with Maurice Evans in the title role. The performance began at 6:30 with an intermission for dinner. Other revivals were “The Circle” with Grace George and Tallulah Bankhead, “Outward Bound” with Laurette Taylor, Florence Reed, Alexander Kirkland and Helen Chandler, “Lightning” with Fred Stone, “The Sea Gull” with Alfred Lunt and Lynn Fontanne, and the Mercury Theatre productions of “The Shoemaker’s Holiday,” “Heartbreak House” and “Danton’s Death.”

Other plays of the year were “Whiteoaks” with Ethel Barrymore,
“Spring Meeting” with Gladys Cooper and A. E. Matthews, “Once Is Enough” with Ina Claire, “Missouri Legend” with Dorothy Gish and Dean Jagger, “Merchant of Yonkers” with Jane Cowl, “Here Come the Clowns” with Eddie Dowling and Madge Evans, “Wine of Choice” with Alexander Woollcott and Claudia Morgan, “Madame Capet” with Eva Le Gallienne, “Bachelor Born,” “Kiss the Boys Goodbye,” “Rocket to the Moon,” “The Fabulous Invalid,” “Time and the Conways,” “Dame Nature” and “All the Living.” The Federal Theatre Project was very active and “Prologue to Glory,” “Haiti” and “One-Third of a Nation” were its most interesting productions.

After playing for years in vaudeville, the team of Olsen and Johnson appeared on Broadway in a zany revue called “Hellzapoppin” which achieved a run of 1,404 performances. Victor Moore, William Gaxton and Sophie Tucker were the stars of “Leave It To Me,” but a girl from Texas named Mary Martin won the most cheers singing “My Heart Belongs to Daddy,” and Gene Kelly was in the chorus. Other musicals were “I Married An Angel” with Dennis King and Vera Zorina: “The Boys From Syracuse,” a musical version of Shakespeare’s “A Comedy of Errors,” with Jimmy Savo and Eddie Albert; “Knickerbocker Holiday” with Walter Huston singing and dancing; “Sing Out the News” with Mary Jane Walsh and Hiram Sherman; “The Two Bouquets” with Alfred Drake and Patricia Morison; “Right This Way” with Blanche Ring, Joe E. Lewis and Guy Robertson; “You Never Know” with Lupe Velez, Clifton Webb and Libby Holman; “Great Lady” with Irene Bordoni, Tullio Carminati, Norma Terris and Andre Eglovsky; and Marc Blitzstein’s “The Cradle Will Rock,” a musical labor-drama which was played without scenery or costumes and with the composer playing the score and serving as an announcer at the piano.
DAISY BERNIER, HIRAM SHERMAN, MARY JANE WALSH, MICHAEL LORING, in "SING OUT THE NEWS"

SOPHIE TUCKER, WILLIAM GAXTON, VICTOR MOORE in "LEAVE IT TO ME"

OLE OLESEN, SHIRLEY WAYNE, CHIC JOHNSON in "HELLZAPPPIN"

WALTER HUSTON with JEANNE MADDEN and CHORUS in "KNICKERBOCKER HOLIDAY"

MARY JANE WALSH, RICHARD KOLIMAR in "SING OUT THE NEWS"

EDDIE ALBERT, JIMMY SAVO in "THE BOYS FROM SYRACUSE"

MARY MARTIN singing "MY HEART BELONGS TO DADDY" in "LEAVE IT TO ME", GENE KELLY is first left of Miss Martin

TEDDY MART, RONALD GRAHAM in "THE BOYS FROM SYRACUSE"

CHARLES LASKY, VERA ZORINA, WALTER SLEZAK, VIVIENNE SEGAL in "I MARRIED AN ANGEL"

WALTER HUSTON

SOPHIE TUCKER

PATRICIA MORISON, ALFRED DRAKE in "THE TWO BOUQUETS"

HIRAM SHERMAN in "SING OUT THE NEWS"

DOROTHY GISH in "MISSOURI LEGEND"

MILDRED HATWICK in "MISSOURI LEGEND"

WALTER HUSTON with JEANNE MADDEN and CHORUS in "KNICKERBOCKER HOLIDAY"

MARY JANE WALSH, RICHARD KOLIMAR in "KNICKERBOCKER HOLIDAY"
Both the Pulitzer Prize and the Drama Critics' Circle Award for 1939 went to William Saroyan's "The Time of Your Life," but the greatest success of the year and the longest run in the history of the New York theatre was achieved by "Life With Father" with 3,224 performances. Howard Lindsay and Russel Crouse wrote it and Mr. Lindsay with his wife Dorothy Stickney played the leads in the original production. "Tobacco Road" which held the honor of the longest run on Broadway until now was still on the boards with James Barton in the lead. "The Man Who Came to Dinner" by Moss Hart and George S. Kaufman was another rousing hit with Monty Woolley creating the title role. Lillian Hellman's "The Little Foxes" provided Tallulah Bankhead with one of her finest roles with Patricia Collinge also outstanding in the cast. Katharine Hepburn was tremendously popular in Philip Barry's "The Philadelphia Story" and so was Gertrude Lawrence in "Sky-lark." Katharine Cornell with Laurence Olivier as her leading man also had a hit with "No Time For Comedy." Ethel Waters scored a personal triumph in "Mamba's Daughters" which was her first play without music. Maurice Evans' revival of "Henry IV. Part I" was a fine production skillfully staged by Margaret Webster.

FRANCES FARMER, LUTHER ADLER in "THUNDER ROCK"

CLIFTON WEBB, ESTELLE WOOD in "THE IMPORTANCE OF BEING EARNEST"

"THE AMERICAN WAY"

FLORENCE ELDREDGE, FREDRIC MARCH in "THE AMERICAN WAY"

LILLIAN GISH, JACK HAWKINS in "DEAR OCTOPUS"
Lawyer” with Milton Berle, “Thunder Rock” with Luther Adler and Frances Farmer, “Morning’s At Seven” with Dorothy Gish, Effie Shannon, John Alexander and Enid Markey, “The World We Make” with Margo, “Farm of Three Echoes” with Ethel Barrymore, “Margin For Error” with Bert Lytell, and “My Heart’s in the Highlands.”

The D'Oyly Carte Opera Company played a return engagement of Gilbert and Sullivan repertoire, and the year offered many new musicals. “DuBarry Was A Lady” with Ethel Merman, Bert Lahr and Betty Grable was a hit and so was “Too Many Girls” with Mary Jane Walsh, Marcy Westcott, Eddie Bracken, Desi Arnaz, Diosa Costello, Hal LeRoy and Van Johnson. Beatrice Lillie was in “Set to Music,” Bill Robinson in “The Hot Mikado,” Bobby Clark, Carmen Miranda, Bud Abbott and Lou Costello in “The Streets of Paris,” and Donald Brian, Jack Whiting and Eve Arden were in “Very Warm For May.” Among the revues were “George White’s Scandals” with Willie and Eugene Howard, Ella Logan, Ben Blue and Ann Miller, “The Straw Hat Revue” with Imogene Coca, Danny Kaye, Alfred Drake and Jerome Robbins, and “One For the Money” with Nancy Hamilton, Brenda Forbes, Gene Kelly, Keenan Wynn, William Archibald and Alfred Drake.
ETHEL BARRYMORE in
"THE CORN IS GREEN"
1940

One of the memorable events of 1940 was Emlyn Williams' "The Corn Is Green" which offered Ethel Barrymore one of the finest roles of her career. The Pulitzer Prize went to Robert E. Sherwood's "There Shall Be No Night" which had Alfred Lunt and Lynn Fontanne in the cast. Long runs were achieved by "My Sister Eileen," "Johnny Belinda," "The Male Animal," "George Washington Slept Here" and "Separate Rooms." Flora Robson made her American debut in "Ladies in Retirement." Jane Cowl and Peggy Wood were in "Old Acquaintance." Walter Huston with Jessie Royce Landis was in "Love's Old Sweet Song." Pauline Lord appeared in "Suspect." George M. Cohan's last appearance on the stage was in "The Return of the Vagabond." Franchot Tone and Lenore Ulric were in "The Fifth Column." Molly Picon was playing in English in "Morning Star." Gladys George starred in "Lady in Waiting." and Florence Reed was in "The Flying Gerarodos." John Barrymore returned to Broadway in "My Dear Children," while his daughter Diana Barrymore made her New York debut in "Romantic Mr. Dickens." Other new plays were "Two On An Island," "Flight to the West."
There were many impressive revivals this year. Jose Ferrer was most successful with “Charley’s Aunt.” Laurence Olivier and Vivien Leigh appeared in “Romeo and Juliet.” Helen Hayes and Maurice Evans were in “Twelfth Night.” “Liliom” was played by Ingrid Bergman and Burgess Meredith; Sara Allgood and Barry Fitzgerald did “Juno and the Paycock;” and the Players’ Club revived “Love for Love” with an all-star cast.


The first of the ice shows which became so popular opened at the Center Theatre in Radio City. It was called “It Happens On Ice” and it featured Joe Cook.
The Drama Critics' Circle Award for 1941 went to Lillian Hellman's "Watch on the Rhine" which had Lucile Watson, Paul Lukas, Mady Christians and John Lodge in the cast. Two plays which had extremely long runs were "Arsenic and Old Lace" and "Angel Street." Josephine Hull, Boris Karloff, John Alexander and Jean Adair were in the former, while Judith Evelyn scored a personal triumph in the latter. "Claudia" with Dorothy McGuire, Donald Cook, Frances Starr and Olga Baclanova was an extremely popular comedy, and so were "Junior Miss" with Francesca Bruning, Alexander Kirkland and Patricia Peardon, and Noel Coward's "Blithe Spirit" with Peggy Wood, Clifton Webb, Leonora Corbett and Mildred Natwick.

"Spring Again" was acted by Grace George and C. Aubrey Smith, "The Talley Method" by Ina Claire and Philip Merivale, "Candle in the Wind" by Helen Hayes, Tonio Selwart and Evelyn Varden, "Clash By Night" by Tallulah Bankhead, Joseph Schildkraut and Robert Ryan, "Native Son" by Canada Lee, "The Wookey" by Edmund Gwenn, "Theatre" by Cornelia Otis Skinner, "Anne of England" by Barbara Everest and Flora Robinson, and "Hope For A Harvest" by Fredric March and Florence
VICTOR MATURE, BERT LYTHE, WILLARD PARKER in "LADY IN THE DARK"

Cecil Humphreys, Ralph Forbes, Whitford Kane, Katharine Cornell, Raymond Massey in "THE DOCTOR'S DILEMMA"

Alice Belmore Cliffe, Katharine Cornell in "THE DOCTOR'S DILEMMA"

Leonora Corbett, Clifton Webb, Peggy Wood in "BLITHE SPIRIT"

Mildred Natwick in "BLITHE SPIRIT"

Margaret Dale, Danny Kaye, Gertrude Lawrence in "LADY IN THE DARK"

Enid Markey, Harry Carey in "AH, WILDERNESS!!"

DOUGTHERY MCGUIRE

Maurice Evans, Judith Anderson in "MACBETH"
Eldridge. Other new plays of the year were “Mr. and Mrs. North,” “The Beautiful People,” “The Land Is Bright,” “In Time to Come,” “Out of the Frying Pan” and “Letters to Lucerne.”

“Macbeth” was well received with Maurice Evans and Judith Anderson, and other Shakespearean productions were “As You Like It” with Helen Craig, Alfred Drake and Carol Stone and “Twelfth Night” with Beatrice Straight and Hurd Hatfield. Katharine Cornell revived “The Doctor’s Dilemma” with a fine cast, and “Ah, Wilderness!” was revived with Harry Carey.

Gertrude Lawrence was a big hit in “Lady in the Dark” with Danny Kaye, Bert Lytell, Victor Mature and Macdonald Carey in her original support. Later Mr. Kaye played in “Let’s Face It,” a musical version of “The Cradle Snatchers.” Olsen and Johnson hit the jackpot again with their rowdy revue “Sons O’ Fun.” “It Happens On Ice” was a popular ice show; Sophie Tucker and George Jessel were in “High Kickers.” Eddie Cantor returned to the stage in “Banjo Eyes;” Willie Howard was in “Crazy With the Heat” and Rosemary Lane, Nancy Walker and June Allyson were in “Best Foot Forward.”
1942 The Pulitzer Prize for 1942 was given to Thornton Wilder’s controversial comedy “The Skin of Our Teeth” which was originally played by Tallulah Bankhead, Fredric March, Florence Eldridge, Florence Reed and Montgomery Clift.

“The Doughgirls,” Joseph Fields’ comedy about wartime Washington, was a substantial hit. Another highly successful comedy with a wartime background was “Janie” acted by Gwen Anderson, Linda Watkins and Herbert Evers. Joseph Schildkraut and Eva Le Gallienne appeared in Thomas Job’s murder play, “Uncle Harry;” and Maxwell Anderson’s “The Eve of St. Mark” was acted by William Prince and Aline MacMahon. Paul Muni appeared in “Yesterday’s Magic” supported by Jessica Tandy and Alfred Drake. Katharine Hepburn and Elliott Nugent were in “Without Love;” Alfred Lunt, Lynn Fontanne and Estelle Winwood in “The Pirate;” and Mary Anderson scored as the neurotic young heroine of “Guest in the House.”

“The Three Sisters” was revived by Katharine Cornell, Judith Anderson, Ruth Gordon, Dennis King, Edmund Gwenn, Tom Powers, Kirk Douglas, McKay Morris, Alexander Knox; and Miss Cornell also revived “Candida” with the support of Burgess Meredith, Raymond Massey and Mildred Natwick. Mary Boland,
Walter Hampden, Bobby Clark and Helen Ford were in “The Rivals;” Katina Paxinou played in “Hedda Gabler;” and Luise Rainer, Ralph Forbes and Glenn Langan were in “A Kiss for Cinderella.”

“Jason” was played by Alexander Knox, Nicholas Conte and Helen Walker; “Papa Is All” by Jessie Royce Landis, Carl Benton Reid and Celeste Holm; “Cafe Crown” by Sam Jaffe, Morris Carnovsky and Sam Wanamaker; and “The Moon Is Down” by Ralph Morgan, Otto Kruger, William Eythe and Whitford Kane.

Flora Robson, Margaret Douglass, Myron McCormick, Celeste Holm and Zachary Scott were in “The Damask Cheek,” Gladys Cooper, Gregory Peck and Wendy Barrie in “The Morning Star;” Eddie Dowling and Julie Haydon in a double bill of “Magic” and “Hello, Out There;” and Dorothy Gish and Louis Calhern in “The Great Big Doorstep.” Alec Guinness and Nancy Kelly were in “Flare Path;” Rhys Williams, Dudley Digges, Colin Keith-Johnston and Whitford Kane in “Lifeline;” and Lillian Gish, Stuart Erwin and Enid Markey in “Mr. Sycamore.”

“Heart of a City” was played by Gertrude Musgrove, Margaret Grahame and Richard Ainley, and “The Strings, My Lord, Are False” by Walter Hampden and Ruth Gordon.
JOSEPH SCHILDKRAUT, EVA LE GALLIENNE in "UNCLE MARRY"
DICKIE MONAHAN, LOUIS CALHERN, GERALD MATTHEWS, DOROTHY GISH in "THE GREAT BIG DOORSTEP"
MARGOT GRAHAM, DENNIS HOEY, GERTRUDE MUSCROVE, BEVERLY ROBERTS in "HEART OF A CITY"
WILLIAM PRINCE, ALINE MACMAHON in "THE EVE OF ST. MARK"

MARIA PALMER, WHITFORD KANE, GEORGE KEANE, LYLE BETTGER, RALPH MORGAN, JANE SEYMOUR in "THE MOON IS DOWN"
DORIS NOLAN, VIRGINIA FIELD, ARLENE FRANCIS, ARLEEN WHELAN in "THE DOUGHGIRLS"
RUTH VIVIAN, FLORA ROBSON, MARGARET DOUGLASS in "THE DAMASK CHEEK"

BURGESS MEREDITH MILDRED NATWICK ALEXANDER KNOX JULIE HAYDON GREGORY PECK GLADYS GEORGE NICHOLAS CONTE

KATINA PAXINOU, KAREN MORLEY in "HEDDA GABLER"
TOP: MARY BOLAND, (centre) BOBBY CLARK, MARY BOLAND, WALTER HAMPDEN, (right) HELEN FORD in "THE RIVALS"
JESSICA TANDY, PAUL MUNI in "YESTERDAY'S MAGIC"
"By Jupiter" was the most popular musical comedy of the year, and the leading roles were played by Ray Bolger, Constance Moore, Ronald Graham and Bertha Belmore. "Rosalinda," a new version of "Die Fledermaus," was produced by the New Opera Company and acted by Dorothy Sarnoff, Virginia MacWatters and Oscar Karlweis. "Porgy and Bess" was revived with great success.

A series of vaudeville shows were presented this year. Lou Holtz, Willie Howard, Phil Baker, Paul Draper and Hazel Scott were in "Priorities of 1942;" Victor Moore, William Gaxton and Hildegarde in "Keep 'Em Laughing;" Gracie Fields, Paul and Grace Hartman and Argentinita in "Top-Notchers;" Ed Wynn, Smith and Dale, Jane Froman and Carmen Amaya in "Laugh, Town, Laugh!"; and George Jessel, Jack Haley and Ella Logan were in "Show Time."

Bobby Clark and Gypsy Rose Lee were very popular in "Star and Garter;" Jimmy Savo and Margie Hart in "Wine, Women and Song;" Charles Butterworth, Luella Gear, Hal LeRoy and Mary Healy in "Count Me In;" and Leonard Sillman, John Lund, Marie Lund and Alice Pearce were in "New Faces of 1943."
1943 The outstanding theatrical event of 1943 was the Theatre Guild’s musical, “Oklahoma,” which had the phenomenal run of 2,248 performances in New York, and which was also immensely popular on the road and in England. Leading roles in the original company were played by Alfred Drake, Joan Roberts, Betty Garde, Celeste Holm, Joseph Buloff and Howard da Silva.

The Drama Critics’ Circle Award went to Sidney Kingsley’s “The Patriots” which was acted by Raymond Edward Johnson, Cecil Humphreys, House Jameson and Madge Evans. There was no Pulitzer Prize awarded during the year. John Van Druten’s “The Voice of the Turtle” was the most important comedy of the year, and its three characters were created by Margaret Sullivan, Elliott Nugent and Audrey Christie. Helen Hayes appeared in “Harriet,” Elisabeth Bergner in “The Two Mrs. Carolvs,” Katharine Cornell in “Lovers and Friends,” Billie Burke in “This Rock,” and Elise Ferguson returned to the stage in “Outrageous Fortune.” “Kiss and Tell” was played by Jessie Royce Landis, Joan Caulfield, Richard Widmark and Robert Keith; “Tomorrow the World” by Ralph Bellamy, Shirley Booth and Skippy Homier; and “Three’s A Family” by Doro Merande, Katharine Bard, Ruth Weston and William Wadsworth. Paul Robeson, Jose Ferrer, Uta Hagen and Margaret Webster appeared in an extremely successful revival of “Othello,” and George Coulouris played in “Richard III.”

Moss Hart’s drama of the Air Force, “Winged Victory,” had a long and successful run, and among the servicemen who appeared in the cast were Mark Daniels, Don Taylor, Barry Nelson, Alan Baxter, Michael Harvey, Donald Hamner, George Reeves, Walter Reed, Peter Lind Hayes, Richard Travis, Ray Middleton and John Tyers. Eugenie Leontovich, Elena Miranova, Ludmilla Toretzka, Minnie Dupree, Charles Korvin and Carl Gose were in “Dark Eyes;” Sam Wanamaker, John Ireland, Barbara O’Neil and Morris Carnovsky in “Counterratck;” Geraldine Fitzgerald, Gregory Peck and Stella Adler in “Sons and Soldiers;” and Blanche Sweet, Virginia Gilmore, Dean Harens and Zachary Scott in “Those Endearing Young Charms.” Betty Field, Ann Thomas and George Lambert appeared in “A New Life;” Oscar Homolka in “The Innocent Voyage;” Joan Blondell in “The Naked Genius;” and Richard Widmark, Glenn Anders and Beatrice Pearson in “Get Away Old Man.”

Mary Martin made a great hit in “One Touch of Venus” with John Boles, Kenny Baker and Paula Laurence; Ethel Merman had a hit in “Something For the Boys;” and also popular was the “Ziegfeld Follies” which had a cast that included Milton Berle, Arthur Treacher, Ilona Massey and Dean Murphy. “Carmen Jones” proved a sensation of the
RICHARD WIDMARK, FRANCES BAVIER, ROBERT KEITH, JOAN CAULFIELD, JESSIE ROYCE LANDIS, TOMMY LEWIS in "KISS AND TELL"

SAM WANAMAKER, MORRIS CARNovsky in "COUNTERATTACK"

GEORGE COULOURIS as RICHARD III

EDMOND O'BRIEN, KEVIN McCARTHY, DON TAYLOR, KEITH ANDes, MARK DANIELS, DICK HOGAN in "WINGED VICTORY"
year, and was given a lusty performance by an all-colored cast headed by Muriel Smith and Luther Saxon. The Bizet operatic score was used in a special arrangement, and the Carmen story was re-told in a modern war-plant background by Oscar Hammerstein 2nd. Other new musicals of the year were “Early to Bed” with Richard Kollmar, John Lund, Muriel Angelus, Jane Kean and George Zoritch; “Laugh Time” with Ethel Waters, Frank Fay, Bert Wheeler and Buck and Bubbles; “What’s Up” with Jimmy Savo; and “My Dear Public” with Willie Howard and Nanette Fabray. Marta Eggerth and Jan Kiepura revived “The Merry Widow” with great success, and “A Connecticut Yankee” played by Robert Chisholm, Vivienne Segal, Dick Foran and Vera-Ellen was also revived.
1944

“Harvey,” Mary Chase’s fantastic comedy about an invisible rabbit, won the Pulitzer Prize, chalked up 1,517 performances on Broadway, and was a great success throughout the country. Its role of Elwood Dowd offered Frank Fay the best acting part of his career and Josephine Hull was also happily cast. “Anna Lucasta,” a drama of Negro family life in a small industrial town, was another big hit with Hilda Simms playing the title role. Other plays that had notably long runs include “I Remember Mama” with Mady Christians and Oscar Homolka; “Ten Little Indians” with Estelle Winwood, Halliwell Hobbes, Claudia Morgan and Michael Whalen; “Jacobowsky and the Colonel” with Louis Calhern, Oscar Karlweis and Annabella; “The Late George Apley” with Leo G. Carroll, Janet Beecher, Margaret Dale and Margaret Phillips; “Over 21,” a comedy by and with Ruth Gordon; and “Wallflower,” a comedy by Reginald Denham and actress Mary Orr who also appeared in it.

Ethel Barrymore played in “Embezzled Heaven,” Billie Burke and Frank Craven in “Mrs. January and Mr. X,” Pauline Lord appeared in “Sleep, My Pretty One,” Mae West was in “Catherine Was Great,” and Eva Le Gallienne with Joseph Schildkraut revived “The Cherry Orchard.” Cornelia Otis Skinner, Dennis
King and Montgomery Clift appeared in “The Searching Wind;” Fredric March and Margo in “A Bell For Adano;” Zasu Pitts in “Ramshackle Inn;” Martha Scott, Glenn Anders and Lili Darvas in “Soldier’s Wife;” and Ilka Chase in “In Bed We Cry.” “School for Brides” was a popular farce and Elsa Shelley’s “Pick-Up Girl” was an interesting play about juvenile delinquency. Other plays that had substantial runs were “Chicken Every Sunday,” “Decision” and “Snafu.”

There were many popular musicals on the boards this year. Gertrude Niesen supported by Jackie Gleason, Buster West, Val Valentinoff and Irina Baranova had a big hit with “Follow the Girls.” “Song of Norway” with a score and book based on the melodies and life of Edvard Grieg was highly successful, and so was “Bloomer Girl” with Celeste Holm, Mabel Taliaferro, Joan McCracken, David Brooks and Margaret Douglass. Other hits were “Mexican Hayride” with Bobby Clark, June Havoc, Wilbur Evans and Paul Haakon; “Laffing Room Only” with Olsen and Johnson; and “On the Town” with Betty Comden, Adolph Green, Nancy Walker, Cris Alexander, Sono Osato and John Battles. Beatrice Lillie, Bert Lahr, and Alicia Markova were in “Seven Lively Arts;” Allan Jones and Nanette Fabray in “Jack-
FREDRIC MARCH, IRRA PETINA, JAMES McMAHON, SUNNIE O'DEA, JOEL MARSTON, MADY CHRISTIANS, RAY JACQUEMOT in "A BELL FOR ADANO"

"SONG OF NORWAY"

"WALLFLOWER"

"I REMEMBER MAMA"

"SING OUT, SWEET LAND!"
Alfred Drake and Burl Ives in "Sing Out, Sweet Land!"; Lou Holtz and Benny Fields in "Star Time"; Jarmila Novotna, Ernest Truex, William Horne and Donald Buka in "Helen Goes to Troy," and June Havoc was in "Sadie Thomson," a musical version of "Rain." "Hats Off to Ice" was the ice show of the year with Freddie Trenkler featured.
1945

The Drama Critics’ Circle Award went to Tennessee Williams’ “The Glass Menagerie” with Laurette Taylor triumphant in the leading role. The rest of the cast included Eddie Dowling, Julie Haydon and Anthony Ross. The Pulitzer Prize was given to Howard Lindsay and Russel Crouse’s “State of The Union” which was played by Ralph Bellamy, Ruth Hussey and Kay Johnson. Other outstanding plays were “The Hasty Heart” with John Lund and Richard Basehart, “Deep Are the Roots” with Barbara Bel Geddes, Charles Waldron, Carol Goodner and Gordon Heath. “Dark of the Moon” with Carol Stone and Richard Hart, “Home of the Brave” with Alan Baxter and Russell Hardie, and “A Sound of Hunting” with Sam Levene and Burt Lancaster. These last two were war plays which were artistic, but not commercial successes. Other plays seen include “Rebecca,” “The Overtons,” “You Touched Me!”, “The Mermaids Singing,” “Kiss Them For Me,” “The Wind Is Ninety,” “Strange Fruit,” “Common Ground,” “Therese,” “The Deep Mrs. Sykes,” “The Rich Full Life” and “Foxhole in the Parlor.”
Hollywood film stars were well represented on the boards this year. Among them were Gloria Swanson and Conrad Nagel in "A Goose for the Gander," Spencer Tracy in "The Rugged Path," Franchot Tone in "Hope for the Best," Mary Astor and Neil Hamilton in "Many Happy Returns," Carole Landis in "A Lady Says Yes," Richard Arlen in "Too Hot for Maneuvers," Paul Kelly in "Beggars Are Coming to Town" and Brian Aherne in "The French Touch." Betty Field was a great success in "Dream Girl," a play written by her husband, Elmer Rice. Tallulah Bankhead had a moderate hit with Philip Barry's "Foolish Notion." Katharine Cornell, after touring the European theatre of war with "The Barretts of Wimpole Street," returned and appeared on Broadway in her famous role. Maurice Evans acted in his G. I. version of "Hamlet." This was the shortened version he had played in the South Pacific war zones. Theatre Incorporated presented a revival of "Pygmalion" which co-starred Gertrude Lawrence and Raymond Massey, and it was a very successful venture. Another revival that received public approval was Margaret Webster's production of "The Tempest" with Vera Zorina,
In the musical field, “Oklahoma” was still running on Broadway and on the road, and the Theatre Guild had another big hit with “Carousel,” the musical version of “Lilliom” by Richard Rodgers and Oscar Hammerstein 2nd. Michael Todd had a hit too with “Up In Central Park” featuring Wilbur Evans, Maureen Cannon and Noah Berry, Sr., while the revival of “The Red Mill” with Eddie Foy, Jr., Michael O’Shea, Dorothy Stone and Odette Myrtil ran for over a year. Mitzi Green, William Tabbert and Joan McCracken were in “Billion Dollar Baby”; Joan Roberts, Harry Stockwell, Ethel Levey and Taylor Holmes played in “Marinka”; John Archer, Irene Manning, Bill Johnson, Patricia Marshall and Tom Helmore appeared in “The Day Before Spring”; Jan Kiepura and Marta Eggerth were singing in “Polonaise,” and Victor Moore and William Gaxton were starring in “Hollywood Pinafore.”

Canada Lee and Arnold Moss. “Good Night, Ladies,” which proved to be a modern version of the old Al Woods farce “Ladies’ Night,” ran over a year in Chicago but it lasted only 78 performances in New York.
1946

An important event of 1946 was the visit of the Old Vic Theatre Company from London. The leading players of this organization were Laurence Olivier, Ralph Richardson, Margaret Leighton, Joyce Redman, Michael Warre, Ena Burrill, Miles Malleson and Nicholas Hannen. Their repertory consisted of “Oedipus,” “Henry IV, Parts I and II,” “Uncle Vanya” and “The Critic.” Garson Kanin’s bright comedy, “Born Yesterday,” was the biggest hit among the straight plays, and “Annie Get Your Gun” starring Ethel Merman was the smash hit of the musicals. Among the long-run comedies were “O Mistress Mine” with Alfred Lunt and Lynn Fontanne, “Happy Birthday” with Helen Hayes, “Present Laughter” with Clifton Webb, and a revival of “Burlesque” with Bert Lahr and Jean Parker.

Ingrid Bergman appeared in Maxwell Anderson’s “Joan of Lorraine”; Ina Claire was in “The Fatal Weakness”; Walter Huston was in “Apple of His Eye”; Katharine Cornell appeared in “Antigone” and also revived “Candida” with Marlon Brando playing Marchbanks: Fredric March and Florence Eldridge were in Ruth Gordon’s play “Years Ago”; Lillian Hellman’s “Another Part of the Forest,” which dealt with the same Hubbard family depicted in “The Little Foxes,” was played by Patricia Neal, Mildred Dunnock, Margaret Phillips, Leo Genn and Percy Waram; and Louis Calhern and Dorothy Gish were in “The Magnificent Yankee.” The Theatre Guild produced “The Iceman Cometh,” Eugene O’Neill’s first play since 1934. In the cast were Dudley Digges and James Barton. Also the Guild revived “The Winter’s Tale” with Jessie Royce Landis, Florence Reed and Henry Daniell and “He Who Gets Slapped” with Dennis King, Stella Adler, John Abbott and Susan Douglas.
Other revivals were “Lady Windermere’s Fan” with Cornelia Otis Skinner, Estelle Winwood and Cecil Beaton who also designed the costumes; “The Playboy of the Western World” with Burgess Meredith; “Cyrano de Bergerac” with Jose Ferrer; “The Would-Be Gentleman” with Bobby Clark; and “The Duchess of Malfi” with Elisabeth Bergner and Canada Lee, well-known colored actor, playing in white face. Among the new plays were “Second Best Bed” starring Ruth Chatterton; “Truckline Cafe” with Virginia Gilmore, Marlon Brando and David Manners, “I Like It Here” with Bert Lytell, Beverly Bayne and Oscar Karlweis, “No Exit” with Claude Dauphin and Annabella, “Wonderful Journey” with Donald Murphy and Sidney Blackmer, and “A Flag Is Born” with Paul Muni.

This year saw the foundation of the American Repertory Theatre by Cheryl Crawford, Eva Le Gallienne and Margaret Webster. They produced “Henry VIII,” “What Every Woman Knows,” “John Gabriel Borkman,” “Pound On Demand” and “Androcles and the Lion.” The featured players included Walter Hampden, Ernest Truex, Richard Waring, Victor Jory, June Duprez in addition to Miss Le Gallienne and Miss Webster.

“Call Me Mister” with Jules Munshin, Betty Garrett and Bill Callahan was a long-run favorite among the musicals, and so was “Three To Make Ready” with Ray Bolger, Brenda Forbes, Gordon MacRae and Arthur Godfrey. Mary Martin was seen in “Lute Song”; Victor Moore and William Gaxton were in “Nellie Bly”; Orson Welles produced and appeared in “Around the World in Eighty Days”; Richard Tauber was in “Yours Is My Heart”; and “Show Boat” was revived with Carol Bruce, Charles Fredericks and Jan Clayton.
INGRID BERGMAN in "JOAN OF LORRAINE"

RALPH RICHARDSON in "HENRY IV"

CAROL STONE
ROMNEY BRENT
STELLA ADLER
CEDRIC HARDWICKE
BEVERLY BAYNE
PHILIP HUSTON
JOYCE REDMAN
BILL CALLAHAN
BETTY GARRETT

HELEN HAYES, GRACE VALENTINE, ENID MARKEY in "HAPPY BIRTHDAY"

FREDRIC MARCH, FLORENCE ELDREDGE in "YEARS AGO"

DOROTHY GISH, LOUIS CALHERN in "THE MAGNIFICENT YANKEE"

ALFRED LUNT, LYNN FONTANNE, DICK VAN PATTEN in "O MISTRESS MINE"

PATRICIA NEAL, PERCY WARAM, MILDRED DUNNOCK in "ANOTHER PART OF THE FOREST"

MARLON BRANDO, CELIA ADLER, PAUL MUNI in "A FLAG IS BORN"

RUTH FORD, CLAUDE DAUPHIN, ANNABELLA in "NO EXIT"
MARY MARTIN in "LUTE SONG"
JESSIE ROYCE LANDIS in "THE WINTER'S TALE"
JUDY HOLLIDAY in "BORN YESTERDAY"
INA CLAIRE in "THE FATAL WEAKNESS"
DOROTHY GISH in "THE MAGNIFICENT YANKEE"
ESTELLE WINWOOD in "LADY WINDERMERE'S FAN"

JOHN BUCKMASTER
EVELYN VARDEN
PAUL DOUGLAS
RUTH CHATTERTON
CHARLES FREDERICKS
JEAN PARKER
MARLON BRANDO
PATRICIA NEAL
DAVID MANNERS

VICTOR JORY in "HENRY VIII"
WALTER HAMPTON, EVA LE GALLIENNE in "WHAT EVERY WOMAN KNOWS"
ERNEST TRUEX in "ANDROCLES AND THE LION"
RICHARD WARING in "PRESENT LAUGHTER"
CLIFTON WEBB in "PRESENT LAUGHTER"
EUGENIE LEONTOVICH, BASIL Rathbone in "OBSESSION"

CANADA LEE (in white face), ELISABETH BERGNER in "THE DUCHESS OF MALFI"
LEONORE HARRIS, JAN STERLING, MARTA LINDEN, CLIFTON WEBB, DORIS DALTON, EVELYN VARDEN in "PRESENT LAUGHTER"
CORNELIA OTIS SKINNER, HENRY DANIELL in "LADY WINDERMERE'S FAN"
KATHARINE CORNELL, ALBERT BIONDO, CEDRIC HARDWICK, HORACE BRAHAM, MERLE MADDOXN, BERTHA BELMORE, RUTH MATTESON, JAMES MONKS in "ANTIGONE"
The most important play of 1947 was Tennessee Williams' "A Streetcar Named Desire" which won both the Pulitzer Prize and the Drama Critics' Circle Award for 1947-48. The leading roles were originally played by Jessica Tandy, Marlon Brando, Kim Hunter and Karl Malden. Later Judith Evelyn and Ralph Meeker headed one road company and Uta Hagen and Anthony Quinn another. Arthur Miller's "All My Sons" won the Drama Critics' Award for the 1946-47 season. Other outstanding plays were "The Heiress" with Wendy Hiller, Basil Rathbone, Patricia Collinge and Peter Cookson, "Command Decision" with Paul Kelly, and "The Winslow Boy" with Frank Aldenby, Valerie White and Michael Newell.

Judith Anderson received the greatest acclaim of her career for her acting in Robinson Jeffers' adaptation of "Medea." In her supporting company were Florence Reed and John Gielgud who was replaced later by Dennis King. Mr. Gielgud was also seen in "Crime and Punishment" with Lillian Gish and Dolly Haas and revivals of "The Importance of Being Earnest" and "Love For Love." Other successful revivals were "Man and Superman" with Maurice Evans, and "Antony and Cleopatra" with Katharine Cornell, Godfrey Tearle, Lenore Ulric and Kent Smith. Also, Jane Cowl revived "The First Mrs. Fraser" and Judith Evelyn "Craig's Wife." Donald Wolfit and his company of English players appeared in "King Lear," "As You Like It," "The Merchant of Venice," "Hamlet" and "Volpone." The American Repertory Theatre revived "Yellow Jack" with Alfred Ryder and "Alice In Wonderland" with Bambi Linn. Financial difficulties beset the organization this year and they disbanded.

Among the comedy hits were "John Loves Mary" with William Prince, Nina Foch and Tom Ewell, "For Love or Money" with John Loder, June Lockhart, Vicki Cummings and Mark Daniels, and "A Young Man's Fancy" with Lenore Lonergan and Bill Talman. "The Story of Mary Surratt" was an artistic success with Dorothy Gish magnificent in the title role. Tallulah Bankhead had a failure with "The Eagle Has Two Heads," and James Mason, film star, fared no better with "Bathsheba."

The Experimental Theatre was organized this year by the Dramatist Guild and Actors Equity to contribute new ideas to the theatre. It was sponsored by the American National Theatre and Academy, and the plays produced were "The Wanhope Building," "O'Daniel," "As We Forgive Our Debtors," "The Great Campaign" and "Galileo."

The three outstanding musicals of the year were "High Button-Shoes," "Finian's Rainbow" and "Brigadoon."
“Street Scene,” a Kurt Weill musical version of Elmer Rice’s drama of the same name, was sung by Brian Sullivan, Anne Jeffreys, Polyna Stoska and Norman Cordon. Paul and Grace Hartman were a hit in their intimate revue “Angel in the Wings.” Other musicals include revivals of “The Cradle Will Rock,” “Sweethearts” with Bobby Clark, and “The Chocolate Soldier” with Keith Andes and Frances McCann, also Cicely Courtneidge with Thorley Walters in “Under the Counter,” “Allegro” produced by the Theatre Guild, “Music In My Heart” with Vivienne Segal and Charles Fredericks, and “The Medium” and “The Telephone,” two short operas by Gian-Carlo Menotti produced commercially on Broadway as a double bill.
1948

“Mister Roberts,” by Thomas Heggen and Joshua Logan, was the outstanding hit of 1948 with Henry Fonda, William Harrigan, Robert Keith and David Wayne in the original cast. Other big successes were Maxwell Anderson’s “Anne of the Thousand Days,” “Edward, My Son” and “The Madwoman of Chaillot.” Moderate hits include “Strange Bedfellows,” “Light Up the Sky,” “Summer and Smoke,” “The Silver Whistle,” “Me and Molly,” “Joy to the World” and “The Respectful Prostitute” in which Meg Mundy scored a big hit. “Life With Mother” continued the chronicles of the Day family with Howard Lindsay and Dorothy Stickney in the leads. It was well received by the critics but ran only 262 performances in New York and its long planned road tour was halted after one week. Madeleine Carroll of films made her debut on Broadway in “Goodbye, My Fancy” and so did Charles Boyer in “Red Gloves.” “Harvey” was still popular and among the actors who played Elwood P. Dowd were Joe E. Brown, James Dunn, James Stewart, Bert Wheeler, Jack Buchanan and Brock Pemberton who produced it.

After a long road tour, Tallulah Bankhead settled down to a long run on Broadway with her revival of “Private Lives” with Donald Cook. Other revivals were “The Play’s the Thing” with Louis Calhern, Faye Emerson and Arthur Margetson. “You Never Can Tell” with Leo G. Carroll, Tom Helmore, Ralph Forbes and Frieda Inescort, Gertrude Lawrence with Graham Payn in “Tonight at 8:30” and “Ghosts” and “Hedda Gabler” with Eva Le Gallienne. Michael Redgrave and Flora Robson revived “Macbeth” and in their company were Geoffrey Toone, Michael Mac Liammoir, and Hilton Edwards.
Whitfield Connor and Beatrice Straight. The Dublin Gate Theatre headed by Micheal MacLiammoir, Hilton Edwards and Meriel Moore visited New York with repertory including "John Bull's Other Island," "The Old Lady Says 'No!'" and "Where Stars Walk"—the latter two written by Mr. MacLiammoir.

The Experimental Theatre continued productions and the following plays later reached Broadway: "Skipper Next to God," "Ballet Ballads," "Hope's the Thing" and "Seeds in the Wind."

"Kiss Me, Kate" with Alfred Drake and Patricia Morison, and Ray Bolger in "Where's Charley?" a musical version of "Charley's Aunt," were the outstanding musicals. "Lend An Ear," a bright intimate revue, was also popular. The D'Oyly Carte Opera Company returned for a successful season of Gilbert and Sullivan repertoire. Benjamin Britten's "Rape of Lucretia" was done with Kitty Carlisle. Other musicals were "As the Girls Go," "Inside U.S.A.," Villa-Lobos' "Magdalena," "Love Life," "My Romance," "Small Wonder," a revival of "Sally," "Make Mine Manhattan," "Look, Ma, I'm Dancin',' and the ice show "Howdy, Mr. Ice."
1949

On April 7, 1949, "South Pacific" opened and broke all kinds of records while making theatrical history. It opened to the largest advance sale on record and in its second year it was playing to standing room. Never within memory has the demand for seats been as great as for this attraction which also won the Pulitzer Prize. In the original cast were Mary Martin, Ezio Pinza, Juanita Hall, Myron McCormick, William Tabbert and Betta St. John. The music was by Richard Rodgers, the lyrics by Oscar Hammerstein 2nd, and the book based on James A. Michener's "Tales of the South Pacific" was by Mr. Hammerstein and Joshua Logan.

The Drama Critics' Circle Award went to Arthur Miller's "Death of A Salesman." Lee J. Cobb and Mildred Dunnock played in the original cast while Thomas Mitchell and June Walker trouped with the National Company. Sidney Kingsley's "Detective Story" was another big hit. "The Traitor" with Walter Hampden, Lee Tracy, Louise Platt and Richard Derr received critical acclaim but failed at the box office. "Clutterbuck," which brought stardom to Arthur Margelson, was liked and so was "I Know My Love" which starred Alfred Lunt and Lynn Fontanne. The moderate successes were "The Velvet Glove" with Grace George and Walter Hampden, "Two Blind Mice" with Melvyn Douglas and "Yes, M'Lord" with A. E. Matthews. Mae West revived "Diamond Lil" successfully and "Caesar and Cleopatra" with Cedric Hardwicke and Lilli Palmer had a good run. "They Knew What They Wanted" with Paul Muni, and Carol Stone. "The Father" with Raymond Massey, "Richard III" with Richard Whorl, and "Twelfth..."
MARY MARTIN
in
"SOUTH PACIFIC"

HENRY SLATE, MYRON MccORMICK, MARY MARTIN, Top: EZIO PINZA, MARY MARTIN,
Center Left: JUANITA HALL, BETTA ST. JOHN, WILLIAM TABBERT
Center Right: EZIO PINZA in
"SOUTH PACIFIC"

"Ken Murray's Blackouts" which ran for over seven years in Hollywood lasted only 51 performances on Broadway. "Lost in the Stars" with a Maxwell Anderson book and Kurt Weill music was well received. "Regina," Marc Blitzstein's musical version of "The Little Foxes," with Jane Pickens was an artistic success while "Gentlemen Prefer Blondes" was a big hit and skyrocketed Carol Channing into the spotlight. Other musicals include "Miss Liberty," "Texas, Lil' Darlin'," "Touch and Go," "Along Fifth Avenue" and "All For Love."
The year 1950 saw several interesting productions on the boards. Among them was the Drama Critics' Circle Award winner, "The Member of the Wedding," which Carson McCullers adapted from her own book. Ethel Waters received much praise for her performance and so did Julie Harris and an eight year old boy named Brandon De Wilde. Other successes included T.S. Eliot's "The Cocktail Party" with Alec Guinness, Cathleen Nesbitt and Robert Flemyng; Clifford Odets' "The Country Girl" starring Paul Kelly and Uta Hagen; "Come Back, Little Sheba" by William Inge and with Shirley Booth and Sidney Blackmer both receiving great acclaim for their fine performances; "The Happy Time," a comedy with Claude Dauphin, Richard Hart and Eva Gabor; "Affairs of State" with Celeste Holm, Reginald Owen and Sheperd Strudwick; "Bell, Book and Candle" with Lilli Palmer and Rex Harrison; "Season in the Sun" with Richard Whorf, Nancy Kelly, Grace Valentine and Paula Laurence; "The Innocents," William Archibald's dramatization of Henry James' "The Turn of the Screw," with Beatrice Straight; and Christopher Fry's "The Lady's Not For Burning" starring John Gielgud and Pamela Brown. "A Phoenix Too Frequent," another of Mr. Fry's plays and his first to be produced in America, was done earlier in the year but failed.
MARIE POWERS, LEON LISHNER, PATRICIA NEWAY in "THE CONSUL"

LEORA DANA, CLAUDE DAUPHIN, JOHNNY STEWART in "THE HAPPY TIME"

ISOBEL ELSOM, BEATRICE STRAIGHT, IRIS MANN, DAVID COLE in "THE INNOCENTS"

WILLIAM PRINCE in "AS YOU LIKE IT"

Center: MARSHA HUNT, MAURICE EVANS, VICTOR JORY, DENNIS KING, GAVIN GORDON in "THE DEVIL'S DISCIPLE"

BORIS KARLOFF in "PETER PAN"

KATHARINE HEPBURN, WILLIAM PRINCE in "AS YOU LIKE IT"

MILDRED HUGHES, GRACE and PAUL HARTMAN in "TICKETS, PLEASE!

MARCIA HENDERSON, JEAN ARTHUR in "PETER PAN"
Among the revivals that scored include "As You Like It" with Katharine Hepburn as Rosalind breaking the long-run record of that play; "Peter Pan" with Jean Arthur in the title role breaking Maude Adams' record run; "The Devil's Disciple" with Maurice Evans and Dennis King; and "The Relapse," Sir John Vanbrugh's Restoration comedy which had never been performed before professionally in this country. Louis Calhern revived "King Lear" which ran 48 performances, a long-run record of consecutive performances of that play in New York.

Two British hits which starred two distinguished English actresses were only moderately successful in this country, namely, Flora Robson in "Black Chiffon," and Edith Evans in "Daphne Laureola."

Helen Hayes acted in "The Wisteria Trees;" Fredric March and Florence Eldridge were in "Now I Lay Me Down To Sleep" and later in the year in Arthur Miller's version of Ibsen's "An Enemy of the People;" Dorothy Gish was in "The Man;" Basil Rathbone and Valerie Taylor were in "The Gioconda Smile;" Lillian Gish was in "The Curious Savage;" Barbara Bel Geddes and Kent Smith were seen briefly in "Burning Bright," a play by John Steinbeck; Martha Scott supported by Charlton Heston, Carroll McComas and Charles Nolte appeared briefly in "Design For A Stained Glass Window;" Jessica Tandy starred in "Hilda Crane;" and "Ring Round The Moon" featured Lucile Watson.

During the summer, Sam Wanamaker formed what he called the Festival Theatre and gave three revivals without much public support. These were "Parisienne" with Francis Lederer, Faye Emerson and Romney Brent; "The Lady From the Sea" with Luise Rainer, and "Borned in Texas" with Anthony Quinn and Marsha Hunt.
BETHEL LESLIE, HELEN HAYES, PEGGY CONKLIN, KENT SMITH, DOUGLAS WATSON, WALTER ABEL in "THE WISTERIA TREES"

ALEC GUINNESS, CATTHEEN NESBITT, ERNEST CLARK, EILEEN PEEL, ROBERT FLEMING, GREY BLAKE in "THE COCKTAIL PARTY"

BARBARA BEL GEDDES, KENT SMITH in "BURNING BRIGHT"

MARTHA SCOTT, CHARLES NOLTE, JOHN MCKEE in "DESIGN FOR A STAINED GLASS WINDOW"

ANTHONY IRELAND, FLORA ROBSON in "BLACK CHIFFON"

FRANCIS LEEPER, LEE GRANT in "ARMS AND THE MAN"

EDITH EVANS

ALEC GUINNESS

FLORA ROBSON
New Yorkers also had their first taste of the theatre-in-the-round when a ballroom in the Hotel Edison was dubbed the Arena Theatre and revivals of “The Show-Off” with Lee Tracy, “Julius Caesar” with Basil Rathbone and Alfred Ryder, and “Arms and the Man” with Francis Lederer and Sam Wanamaker were presented.

The American National Theatre and Academy purchased the Guild Theatre, renamed it the ANTA Playhouse, and late in the year presented a series of plays such as “The Tower Beyond Tragedy” starring Judith Anderson, “The Cellar and The Well” and a revival of “Twentieth Century” starring Gloria Swanson and José Ferrer.

Among the musicals, the greatest hits were “Guys and Dolls” based on Damon Runyon stories, and “Call Me Madam” starring Ethel Merman. Other musicals seen included Gian-Carlo Menotti’s musical drama, “The Consul;” Charlotte Greenwood in “Out Of This World;” “Arms and the Girl” with Nanette Fabray; “Pardon Our French” with Olsen and Johnson; “Bless You All,” a revue with Mary McCarty, Jules Munshin, Pearl Bailey and Valerie Bettis; and Lawrence Tibbett, opera star, made his Broadway debut in “The Barrier,” a musical drama.
Sidney Kingsley’s “Darkness At Noon,” starring Claude Rains, won the Drama Critics’ Circle Award while no Pulitzer Prize was awarded for a play. The biggest hits were F. Hugh Herbert’s “The Moon Is Blue” starring Barbara Bel Geddes, Donald Cook and Barry Nelson; “The Four-poster,” a two character play, starring Jessica Tandy and Hume Cronyn, and “Gigi” which brought stardom to Audrey Hepburn. Other plays that met with success were “Stalag 17,” “Point Of No Return” with Henry Fonda, “The Rose Tattoo” featuring Maureen Stapleton and Eli Wallach, and revivals of “Twentieth Century” starring Gloria Swanson and José Ferrer, and “The Constant Wife” starring Katharine Cornell, Grace George and Brian Aherne. “Billy Budd,” an adaptation of Herman Melville’s novel of the same name, was an artistic success. Dennis King was starred but Charles Nolte in the title role received most of the critical acclaim. The First Drama Quartette, consisting of Charles Boyer, Charles Laughton, Cedric Hardwicke and Agnes Moorehead, gave readings of Shaw’s “Don Juan In Hell” and played to S. R. O. for 104 performances. Other plays on the boards included Philip Barry’s last play, “Second Threshold,” with Clive Brook and Margaret Phillips, Lillian Hellman’s “The Autumn Garden” with Fredric March and Florence Eldridge, “Remains To Be Seen” with Howard Lindsay and Jackie Cooper, “Glad Tidings” starring Melvyn Douglas, “Gramercy Ghost” with Sara Chur-
KATHARINE BLAKE, VIVIEN LEIGH, MAIRHI RUSSELL, EDMUND PURDOM, LAURENCE OLIVIER in "ANTHONY AND CLEOPATRA"

JOSEPHINE BROWN, AUDREY HEPBURN, MICHAEL EVANS, DORIS PATSTON, BERTHA BELMORE in "GIGI"

LAURENCE OLIVIER, VIVIEN LEIGH in "CAESAR AND CLEOPATRA"

JESSICA TANDY, HUME CRONYN in "THE FOURPOSTER"

PHIL SILVERS in "TOP BANANA"

BERT LAHR in "TWO ON THE AISLE"

KATHARINE CORNWELL, BRIAN AHERNE, GRACE GEORGE in "THE CONSTANT WIFE"
chill and Robert Sterling, “Angel In The Pawnshop” co-starring Eddie Dowling and Joan McCracken. Fridolin, a great Canadian favorite, made his Broadway debut in “Ti-Coq,” a success in his own country which was not duplicated here. Louis Jouvet fared better with his French troupe in Molière’s “L’Ecole Des Femmes” which played a limited engagement.


In the musical field, Rodgers and Hammerstein’s “The King And I” with Gertrude Lawrence and Yul Brynner in the title roles was the greatest success. Other musicals that were liked were “A Tree Grows In Brooklyn” with Shirley Booth, “Two On The Aisle” with Bert Lahr and Dolores Gray, “Top Banana” with Phil Silvers, “Paint Your Wagon” with James Barton, “Courtin’ Time” with Joe E. Brown and Billie Worth, “Make A Wish” with Nanette Fabray and Melville Cooper, “Flahooley” with Ernest Truex, “Seventeen,” “Bagels and Yox,” and Gilbert and Sullivan operettas sung by the D’Oyly Carte Company.

The year closed with Laurence Olivier and Vivien Leigh in revivals of “Antony and Cleopatra” and “Caesar and Cleopatra.”
1952

"I Am A Camera" by John Van Druten won the Critics' Circle Award and also brought stardom to Julie Harris. Joseph Kanann's "The Shrike," which starred José Ferrer and Judith Evelyn, won the Pulitzer Prize.


Of the musicals a revival of "Pal Joey" had greater success and ran longer than the original production; "Wish You Were Here" was a hit in spite of bad critical notices; Bette Davis returned to the stage in a revue "Two's Company"; "My Darlin' Aida" was a Broadway version of Verdi's opera; and "New Faces" was an intimate revue of Leonard Sillman's series.

Among revivals that failed were "Candida" with Olivia De Havilland, "Much Ado About Nothing" with Claire Luce, "Anna Christie" with Celeste Holm, "Golden Boy" with John Garfield, "Desire Under The Elms" with Karl Malden, Carol Stone and Douglas Watson, and the musical revivals of "Four Saints In Three Acts," "Of Thee I Sing" and "Shuffle Along."

"South Pacific," "Guys and Dolls," "The King And I," "The Moon Is Blue" and "The Fourposter" now starring Betty Field and Burgess Meredith were holdovers and still flourishing.

Beatrice Lillie had great success with "An Evening With Beatrice Lillie," and among the one-man shows Emlyn Williams impersonated and gave brilliant readings of Charles Dickens, Cornelia Otis Skinner acted in "Paris '00" of her own authorship, and Maurice Schwartz performed briefly in "Conscience."

Jean-Louis Barrault and Madeleine Renaud and their French company from Paris had great success with their repertoire of plays, and so did the Greek National Theatre, headed by Katina Paxinou and Alexis Minotis, with "Electra" and "Oedipus Tyrannus."
JANET BLAIR in "SOUTH PACIFIC"

JAMES HANLEY, MARGARET SULLIVAN in "THE DEEP BLUE SEA"
1953 Two plays were recipients of both the Pulitzer Prize and the Drama Critics' Circle Award: William Inge's "Picnic" for the 1952-53 season, and John Patrick's "The Teahouse Of The August Moon" for the 1953-54 season. Both had great success. "Picnic" had a National company touring the country, and the John Patrick prize winner had two companies on the road.

Among other plays that reached hit proportions were "Tea and Sympathy," "The Solid Gold Cadillac," "My Three Angels," "Sabrina Fair" and "The Fifth Season," which introduced Yiddish star, Menasha Skulnik, to the English-speaking stage. Moderate successes included "Oh, Men! Oh, Women!" "The Love Of Four Colonels," "The Crucible" and "Mid-Summer" which introduced to the Broadway stage, Geraldine Page who had made a big hit in an Off-Broadway production of "Summer and Smoke." Katharine Cornell, playing in "The Prescott Proposals" for producer Leland Hayward, was appearing for the first time in many years under any management other than her own. Jose Ferrer had a season of revivals at the City Center in "Charley's Aunt," "Cyrano de Bergerac," "The Shrike" and "Richard III." The latter was not met with critical approval. The City Center also revived "Love's Labour's Lost," "The Merchant Of Venice" and Shaw's "Misalliance." The G. B. Shaw opus was so well received that it was moved to Broadway's Music Box for a regular run.
JOAN DIENER in "KISMET"

ALFRED DRAKE in "KISMET"

JOSE FERRER as RICHARD III

LUTHER ADLER as SHYLOCK

MARGARET PHILLIPS as PORTIA

DAVID WAYNE in "THE TEAHOUSE OF THE AUGUST MOON"

BEN GAZZARA in "END AS A MAN"

YUKI SHIMODA, MARY ANN REEE, WILLIAM HANSEN, MARIKO NIKI, HAIM WINANT, DAVID WAYNE, JOHN FORSYTHE, PAUL FORD, HARRY JACKSON, LARRY GATES in "THE TEAHOUSE OF THE AUGUST MOON"

JOHN FORSYTHE, DAVID WAYNE, MARIKO NIKI in "THE TEAHOUSE OF THE AUGUST MOON"
Among the musicals that enhanced the theatrical scene were “Kismet,” a musical version of Otis Skinner’s famous success of the same title; “Wonderful Town,” a musical version of “My Sister Eileen;” “Can-Can” and “Me and Juliet,” two originals; and a revue, “John Murray Anderson’s Almanac.”

Solo performers included Ruth Draper, who met with her usual acclaim, and Victor Borge, who broke all sorts of records with his one-man show called “Comedy In Music.”

The most controversial play was Tennessee Williams’ “Camino Real” which was a box office failure.

Off-Broadway productions were becoming an important factor. “End As A Man” which brought Ben Gazzara into the limelight, revivals of “The Scarecrow,” “Maya,” “The Little Clay Cart” and “Othello” with Earle Hyman praised in the title role, were all well received. Most important of the Off-Broadway theatre was the Phoenix which opened December 1, 1953.

On Saturday night, May 30, 1953, Shirley Booth in “The Time Of The Cuckoo” was the last to trod the stage of the Empire Theatre. The famous old playhouse, which opened January 25, 1893, closed its doors forever, and was turned over to a wrecking crew. The end had come for the historic theatre which the great Charles Frohman had built.
Outstanding money-makers of the year included a distinguished production of Herman Wouk’s popular novel, “The Caine Mutiny Court Martial,” “The Bad Seed,” “Witness For The Prosecution,” “Ondine,” “Anastasia,” “Anniversary Waltz,” “Lunatics and Lovers,” and a revival by the Old Vic Company of “A Midsummer Night’s Dream.” The moderate successes were Noel Coward’s “Quadrille” which starred the Lunts, “The Flowering Peach,” “The Rainmaker,” “Wedding Breakfast,” “King Of Hearts,” “The Tender Trap,” “The Remarkable Mr. Pennypacker” and “The Immoralist.”

Among the stars, Ina Claire returned to the stage in “The Confidential Clerk;” Tallulah Bankhead appeared in “Dear Charles;” Julie Harris had no luck with “Mlle. Colombe,” and Mary Boland fared no better with “Lullaby;” Helen Hayes revived “What Every Woman Knows” at the City Center, and Mary Martin caused a favorable stir with a musical version of “Peter Pan.”

“The Pajama Game,” the outstanding musical success, was produced by three newcomers, Harold S. Prince, Robert E. Griffith and Frederick Brisson. Other musicals worth mention were “The Boy Friend,” “Fanny,” “By The Beautiful Sea” starring Shirley Booth, and Gian-Carlo Menotti’s opera, “The Saint Of Bleecker Street,” which despite favorable reviews, failed to win cash adherents.

From Japan came the famous Azuma Kabuki Dancers and Musicians to add novelty and interest to a not too distinguished theatrical year. Off-Broadway continued to flourish. “The Threepenny Opera” with music by Kurt Weill, “The Golden Apple,” “The Cretan Woman,” “The Sea Gull” and “The Boy With A Cart” were some of the well patronized attractions away from the main stem.
WININ WANKYO, KIKUNOJO ONOE
OF THE AZUMA KABUKI DANCERS

MARY BOLAND
in "LUILLABY"

MENASHA SKULNIK
in "THE FLOWERING PEACH"

MIRA ROSTOVA, MONTGOMERY CLIFT, SAM JAFFE, KEVIN McCARTHY,
JUDITH EVELYN, GEORGE VOSKOVEC, JOHN FIEDLER, MAUREEN
STAPLETON, WILL GEER, JUNE WALKER in "THE SEA GULL"

FLORIDA FRIEBUS, HELEN ALEXANDER,
ROBINSON STONE, CYNTHIA LATHAM, BILL PENN
in "THE BOY WITH A CART"

ELI WALLACH, JULIE HARRIS
in "MADAMEXELE COLOMBE"

WILLIAM ANDREWS, JACQUELINE BROOKES
in "THE CRETAN WOMAN"

ROBERT HELPMANN, STANLEY HOLLOWAY, MOIRA SHEARER, PHILIP GUARD
in "A MIDSUMMER NIGHT'S DREAM"

DARREN McGAVIN, GERALDINE PAGE
in "THE RAINMAKER"

ANTHONY FRANCIOSA, HARVEY LEEMBECK, VIRGINIA VINCENT, LEE
GRANT in "WEDDING BREAKFAST"

SCOTT MERRILL, LOTTE LENYA
in "THE THREEPENNY OPERA"
1955 For the fourth consecutive season, the Pulitzer Prize Play Committee and the Drama Critics' Circle were in accord. Both awards were given "Cat On A Hot Tin Roof" for the 1954-55 season, and "The Diary Of Anne Frank" for the 1955-56 season.

Of the other serious plays "Inherit The Wind," "The Lark" and "Tiger At The Gates" were in the hit class, while "The Desperate Hours" and "A View From The Bridge" had moderate success. On the lighter side, plays to win favor included "Bus Stop," "The Matchmaker," "The Chalk Garden," "Janus," "The Desk Set" and "Will Success Spoil Rock Hunter?"

Thornton Wilder's "The Skin Of Our Teeth," which was revived as a Salute To France, played a limited engagement in New York and on tour. The cast was headed by Helen Hayes, Mary Martin, Florence Reed and George Abbott. Notable among the musicals were "Damn Yankees" and "Plain and Fancy," and in a lesser degree, "Silk Stockings" and "Pipe Dream." Off-Broadway, the intimate "Shoestring Revue" was well liked. "The Vamp," starring Carol Channing, was the outstanding musical flop.

Katharine Cornell and Tyrone Power scored with "The Dark Is Light Enough" on tour, but failed to win audiences in New York.

From France, the National Comedie Francaise, in repertoire and making their first appearance in the United States, were well received, while Marcel Marceau, famous pantomimist, had a sensational success both critically and financially.
HELEN HAYES, DON MURRAY, HELLER HALLIDAY, GEORGE ABBOTT in "THE SKIN OF OUR TEETH"

DOROTHY GREENE, PETER CONLON, MEL LARION, DODY GOODMAN in "SHOESTRING REVUE"

KATHARINE CORNELL, TYRONE POWER in "THE DARK IS LIGHT ENOUGH"

DAVID LEVIN, DENNIE MOORE, LOU JACOBI, GUSTI HUBER, JOSEPH SCHILDKRAUT, EVA RUBINSTEIN, JACK GILFORD, SUSAN STRASBERG in "THE DIARY OF ANNE FRANK"

ED BEGLEY, TONY RANDALL, PAUL MUNI (also above), LOUIS HECTOR in "INHERIT THE WIND"

GLORIA MARLOWE, DAVID DANIELS in "PLAIN AND FANCY"

HELEN HAYES, DON MURRAY, MELLER HALLIDAY, GEORGE ABBOTT in "THE SKIN OF OUR TEETH"
"ARLEQUIN POLI PAR L'AMOUR" and above "LE BOURGEOISE GENTILHOMME" with the French National Comédie Française Company

HILDEGARDE NEFF, DON AME CHE in "SILK STOCKINGS"

BARBARA BEL GEDDES and BEN GAZZARA (also top), MILDRED DUNNOCK, MADELEINE SHERWOOD, PAT HINGLE, FRED STEWART, R. G. ARMSTRONG in "CAT ON A HOT TIN ROOF"

"JOYCE GRENFELL (above) REQUESTS THE PLEASURE"

PAUL NEWMAN, GEORGE GRIZZARD, KARL MALDEN, NANCY COLEMAN, MALCOLM BRODERICK, PATRICIA PEARDON in "THE DESPERATE HOURS"

MARGARET SULLAVAN, ROBERT PRESTON, CLAUDE DAUPHIN in "JANUS"

ANDY GRIFFITH, MYRON MCCORMICK, RODD McDOWALL in "NO TIME FOR SERGEANTS"
The first half of the year brought one of the great musicals of theatrical history, “My Fair Lady,” adapted from G. B. Shaw’s “Pygmalion” with book and lyrics by Alan Jay Lerner and music by Frederick Loewe. Julie Andrews and Rex Harrison were the stars, and featured roles were played by Stanley Holloway, Cathleen Nesbitt, Robert Coote, Viola Roache, John Michael King and Philippa Bevans. Another outstanding musical, “The Most Happy Fella” by Frank Loesser, was based on Sidney Howard’s “They Knew What They Wanted.” Other musicals presented on Broadway before July first were “Shangri-La,” “New Faces of ‘56” and “Mr. Wonderful.” “Middle Of The Night,” Paddy Chayefsky’s first produced play, and “Time Limit!” were outstanding among the straight plays.

Notable among the productions that were financial failures were an exciting production of Christopher Marlowe’s “Tamburlaine, The Great” with Anthony Quayle and the Festival Company of Stratford, Canada; Sean O’Casey’s “Red Roses For Me”; “Mister Johnson,” a play by Norman Rosten based on the novel by Joyce Cary; and Samuel Beckett’s controversial “Waiting For Godot” in which Bert Lahr played his first straight role to critical acclaim.

Alfred Lunt and Lynn Fontanne had a moderate success with the Howard Lindsay and Russel Crouse play, “The Great Sebastians,” and David Wayne scored mildly in “The Ponder Heart.” A revival of Noel Coward’s “Fallen Angels” attracted attention because of its stars, Nancy Walker and Margaret Phillips.
SUSAN JOHNSON, ROBERT WEEDE, JO SULLIVAN
in
"THE MOST HAPPY FELLA"

EDWARD G. ROBINSON, JUNE WALKER, JOAN CHAMBERS, EFFIE AFTON
in
"MIDDLE OF THE NIGHT"

ALFRED LUNT, LYNN FONTANNE
in
"THE GREAT SEBASTIANS"

EDWARD G. ROBINSON
in "MIDDLE OF THE NIGHT"

NANCY WALKER, MARGARET PHILLIPS
in "FALLEN ANGELS"

SAM LEVENE
in "THE HOT CORNER"

DENNIS KING, JOAN HOLLOWAY,
HAROLD LANG, JACK CASSIDY
in "SHANGRI-LA"

SHIRLEY YAMAGUCH
in "SHANGRI-LA"
The last half of 1956 produced Eugene O'Neill's "Long Day's Journey Into Night" which won both the Critics' Circle and Pulitzer Awards. There were two English imports, "Separate Tables" which had great success while "The Reluctant Debutante" was mildly received. The Old Vic also performed "Romeo and Juliet," "Richard III," "Macbeth," and "Troilus and Cressida." The company, not very exciting, included John Neville, Claire Bloom, Coral Browne, Paul Rogers and Rosemary Harris. Revivals of Shaw's "Major Barbara" with an all-star cast ran 231 performances, while "The Apple Cart" with Maurice Evans clocked 124. "Auntie Mame" and "The Happiest Millionaire" were comedy clicks. In the musical comedy field, "Bells Are Ringing," "Li'l Abner" and "Happy Hunting" scored.


Touring the country were "Pajama Game," "Damn Yankees" with Bobby Clark, the Lunts in "The Great Sebastians," Julie Harris in "The Lark," "Inherit The Wind" with Mervyn Douglas, Ruth Gordon in "The Matchmaker" and "The Chalk Garden" with Gladys Cooper and Judith Anderson. At Stratford, Conn., the American Shakespeare Festival presented uninspired productions of "King John," "Measure For Measure" and "The Taming Of The Shrew."

Eugene O'Neill's "A Moon For The Misbegotten" called it quits after 68 showings, and Tennessee Williams' "Orpheus Descending" also ran 68 performances. A distinguished revival of "The Country Wife" with Julie Harris failed to capture the public fancy, and so did a new edition of "Ziegfeld Follies" starring Beatrice Lillie. Madeleine Renaud and Jean-Louis Barrault with their French company, played an engagement of repertoire.

Off-Broadway, Shaw's "In Good King Charles' Golden Days" achieved an impressive run. There were also fine revivals of "Mary Stuart" and "Richard III." The Stratford, Conn., Festival revived "Othello" with Alfred Drake and Earle Hyman, "The Merchant Of Venice" with Morris Carnovsky and Katharine Hepburn, and "Much Ado About Nothing" with Drake and Miss Hepburn.

JOHN ABBOTT, MERIEL FORBES, RALPH RICHARDSON,
WILLIAM HANSEN, JOHN STEWART.
in "THE WALTZ OF THE TOREADORS"

MELVYN DOUGLAS
(ON TOUR)

RALPH RICHARDSON
(ON BROADWAY)

MONA WASHBOURNE, ROBERT THURSTON,
NOEL COWARD, JOHN AINSWORTH
in "NUDE WITH VIOLIN"

ANTHONY PERKINS, JO VAN FLEET, HUGH GRIFFITH
in "LOOK HOMeward, ANGEL"

SUSAN STRASBERG, GLENN ANDERS, HELEN HAYES, SIG ARNO
in "TIME REMEMBERED"

PAUL DOUGLAS, TOM WHITE, DAVID BURNS,
KAY MEDFORD in "A HOLE IN THE HEAD"

WENDY HILLER, FRANCHOT TONE, CYRIL CUSACK
in "A MOON FOR THE MISBEGOTTEN"

RODDY McDOWALL, DEAN STOCKWELL, BARBARA
LODEN, INA BALIN in "COMPULSION"
SUSAN HARRISON, WAYNE MORRIS, BARRY JONES, EUGENIE LEONTOVICH in "THE CAVE DWELLERS"

CHARLES SAARI, FRANK OVERTON, EILEEN HECKART, TERESA WRIGHT, TIMMY EVERETT, JUDITH ROBINSON in "THE DARK AT THE TOP OF THE STAIRS"

FAY BAINTER, CHET LEAMING, ROY POOLE, ANEW MCMASTER in "LONG DAY'S JOURNEY INTO NIGHT"(ON TOUR)

VICTOR MOORE in "CAROUSEL"

LENA HORNE in "JAMAICA"

RICARDO MONTALBAN in "JAMAICA"

JULIE HARRIS in "THE COUNTRY WIFE"

KIM STANLEY in "A CLEANSING IN THE WOODS"

CONSTANCE BENNETT in "AUNTIE MAME" (ON TOUR)

HAL HACKETT, HENRY BRANDON, WILLIAM BALL in "THE LADY'S NOT FOR BURNING" (OFF-BROADWAY)

ENTIRE COMPANY OF "THE COUNTRY WIFE" with PAMELA BROWN, LAURENCE HARVEY, JULIE HARRIS (CENTER)

FELIX DEEBANK, SASHA VON SCHELER in "IN GOOD KING CHARLES' GOLDEN DAYS" (OFF-BROADWAY)

ANNE ROGERS, BRIAN AHERNE in "MY FAIR LADY" (ON TOUR)

SALLY ANN HOWES, EDWARD MULHARE in "MY FAIR LADY" (ON BROADWAY)

MORRIS CARNOVSKY, KATHARINE HEPBURN in "THE MERCHANT OF VENICE"

KATHARINE HEPBURN, ALFRED DRAKE in "MUCH ADD ABOUT NOTHING"

AMERICAN SHAKESPEARE FESTIVAL

EARLE HYMAN, JACQUELINE BROOKES, ALFRED DRAKE in "OTHELLO"
IRENE WORTH, DOUGLAS CAMPBELL, EVA LE GALLIENNE, MAX ADRIAN in "MARY STUART"

PHILIP COOLIDGE, CONRAD JANIS, CYRIL RITCHARD, EDDIE MAYEHOFF in "VISIT TO A SMALL PLANET"

ALAN BATES, MARY URE, KENNETH HAIGH, in "LOOK BACK IN ANGER"

KEN LE ROY, MICKEY CALIN BARI: LARRY KERT, CAROL LAWRENCE in "WEST SIDE STORY"

THELMA RITTER, CLAIBORN CARY, MARK DAWSON above: GWEN VERDON, GWEN VERDON, THELMA RITTER

BARBARA COOK, EDDIE HODGES, ROBERT PRESTON above: "THE MUSIC MAN"

ELLEN McRAE, HERBERT EVERS, SAM LEVENE in "FAIR GAME"

EVA GABOR, NOEL COWARD in "PRESENT LAUGHTER"

JULIET BOLAND, BEVERLY LUNSFORD, ART CARNEY, SIODHAN MCKENNA, JOSEPH JULIAN in "THE ROPE DANCERS"

GERALDINE PAGE, ERIC PORTMAN in "SEPARATE TABLES"

PETER USTINOV, ELIZABETH ALLEN, MICHAEL TOLAN in "ROMANOFF AND JULIET"
1958

Among the outstanding hits were Archibald MacLeish’s “J. B.,” which won a Pulitzer Prize, “Two For The Seesaw,” “Sunrise At Campobello,” O’Neill’s “A Touch Of The Poet,” “The Pleasure Of His Company,” “The World Of Suzie Wong,” “The Marriage-Go-Round” and the Lunts in “The Visit” which opened the new Lunt-Fontanne Theatre (a complete rebuilding job of the old Globe Theatre). The musical field was enhanced by “Say, Darling,” “Flower Drum Song” and a delightful French revue “La Plume de Ma Tante.” Others less prosperous were “Oh, Captain,” “Goldilocks,” “The Body Beautiful” and Menotti’s “Maria Golovin” which ran only 5 performances. Shaw’s revival, “Back To Methuselah,” had success on tour but failed in New York. Laurence Olivier in “The Entertainer,” and Katharine Cornell in “The Firstborn” played limited Broadway engagements. Moderate runs were achieved by “Blue Denim,” “The Disenchanted,” “The Gazebo,” “The Cold Wind And The Warm,” “The Girls In S09,” “Once More, With Feeling” and “Make A Million.”

Epitaph For George Dillon” was a distinguished failure, and the only play within memory to have two runs on Broadway within one season. Other events include a repertoire season by Theatre National Populaire; The Old Vic with “Twelfth Night,” “Hamlet” and “Henry V”; John Gielgud’s one-man readings titled “Ages of Man”; Joyce Grenfell, Les Ballets de Paris, Russia’s Moseiev Dance Company, and Jerome Robbins’ “Ballets U. S. A.”

Off-Broadway attractions of interest were Tennessee Williams’ “Garden District,” Lorca’s “Blood Wededing,” Beckett’s “Endgame,” T. S. Eliot’s “Family Reunion,” Chekov’s seldom seen “Ivanov,” Behan’s “The Quare Fellow,” Ford’s “Tis Pity She’s A Whore,” “Ulysses in Nighttown” and “Heloise” by James Forsyth. England’s long run musical, “Salad Days,” was a failure, and so was Sean O’Casey’s “Cock-a-Doodle Dandy.”

CHARLES BOYER, CLAUDETTE COLBERT, JULIE NEWMAR in "THE MARRIAGE-GO-ROUND"

LYNN FONTANNE, JOHN WYSE, ERIC PORTER ALFRED LUNT in "THE VISIT"

JASON ROBARDS, JR., GEORGE GRIZZARD, ROSEMARY HARRIS in "THE DISENCHANCED"

RALPH BELLAMY, ANNE SEYMOUR in "SUNRISE AT CAMPBELL"

NAN MARTIN, CHRISTOPHER PLUMMER, JAMES DALY, RAYMOND MASSEY in "J. B."

CYRIL RITCHARD, CORNELIA OTIS SKINNER in "THE PLEASURE OF HIS COMPANY"

RONI DENGEL, PERRY SKAAR, JAMES BONNET, KENNETH KAKOS, JEFFREY ROWLAND, RALPH BELLAMY, ETHEL EVERETT, MARY FICKETT in "SUNRISE AT CAMPBELL"

PAT HINGLE, FAY SAPPINGTON, ARNOLD MERRITT, JUDITH LOWRY, CIRI JACOBSON, CANDY MOORE, MERRY MARTIN, CHRISTOPHER PLUMMER, JEFFREY ROWLAND, NAN MARTIN in "J. B."

CORNELIA OTIS SKINNER, WALTER ABEL, CHARLIE RUGGLES in "THE PLEASURE OF HIS COMPANY"

JUNE HAVOC, RICHARD WARING, RICHARD EASTON in "A MIDSUMMER NIGHT'S DREAM"

INGA SWENSON, FRITZ WEAVER in "HAMLET" AMERICAN SHAKESPEARE FESTIVAL

MONIQUE CHAUMETTE, JEAN VILAR GERARD PHILIPPE in "LE CID" THEATRE NATIONAL POPULAIRE

MARIA CASARES, ROGER MOLLlien in "MARIE TUDOR"

MARGARET COUR TENAY, JOHN NEVILLE in "HAMLET" THE OLD VIC COMPANY
ARLENE FRANCIS, JOSEPH COTTEN in "ONCE MORE, WITH FEELINGS"

WARREN BERLINGER, CAROL LYNLEY, BURT BRINCKERHOFF in "BLUE DENIM"

ANN WEDGEWORTH, RALPH DUNN, CONRAD JANIS, SAM LEVENE in "MAKE A MILLION"

LAURENCE HARVEY in "HENRY V" WITH OLD VIC

KING DONOVAN, IMOGENE COCA, PEGGY WOOD in "THE GIRLS IN 509"

HENRY FONDA, ANNE BANCROFT in "TWO FOR THE SEESAW"

ROBERT MORSE in "SAY DARLING"

JULIE HARRIS in "THE WARM PENINSULA"

GERARD PHILIPE in "LE CID"

SUSAN JOHNSON in "OH, CAPTAIN!"

LAURENCE OLIVIER in "THE ENTERTAINER"

MAUREEN STAPLETON in "THE COLD WIND AND THE WARM"

MOISEYEV DANCE COMPANY

JOHNNY DESMOND, DAVID WAYNE, JEROME COWAN, VIVIAN BLAINE, HORACE McMAHON, ROBERT MORSE in "SAY, DARLING"

VALERIE BETTIS, FAYE EMERSON, TYRONE POWER in "BACK TO METHUSELAH"
A Raisin In The Sun" by Lorraine Hansberry, a new playwright, was given the Drama Critics' Circle accolade, while a new musical, "Fiorello!" won a Pulitzer Prize. Other hit plays were "The Miracle Worker," "The Tenth Man," "Five Finger Exercise," "A Majority Of One" and Tennessee Williams' "Sweet Bird Of Youth" with Geraldine Page receiving great acclaim for her brilliant performance. Musical successes, besides the prize-winning "Fiorello!," included "The Sound Of Music," "Once Upon A Mattress," "Gypsy," "Redhead," "Destry Rides Again" and "Take Me Along." There was a fine revival of "Much Ado About Nothing" starring Margaret Leighton and John Gielgud, and a revival of "Heartbreak House" with Maurice Evans heading an all-star cast. Moderate successes include "The Andersonville Trial," "Rashomon," "The Tall Story," "The Rivalry," "Chéri," "The Gang's All Here" and "Goodbye Charlie." "The Warm Peninsula," starring Julie Harris, which toured to acclaim last year, was not well received on Broadway. "Kataki," a two character play with Sessue Hayakawa and Ben Piazza, was an interesting failure.

Off-Broadway had two smash musicals, "Little Mary Sunshine," and a revival of "Leave It To Jane." A revival of "Our Town" also scored, as did "The Zoo Story," "The Balcony" and Hal Holbrook in a one-man show, "Mark Twain Tonight."


1959
Gwen Verdon in "Redhead"

Lauren Bacall in "Goodbye Charlie"

Tom Bosley, Patricia Wilson, Howard da Silva in "Fiorello!"

Mary Martin, Joseph Stewart, Marilyn Rogers, Evanna Lien, Kathy Dunn, Billy Snowden, Lauri Peters, Mary Susan Locke in "The Sound of Music"
One of Broadway's most disastrous years proved that stars such as Bette Davis, Lucille Ball, Jack Lemmon, Henry Fonda, Charlton Heston, and David Wayne could not make poor productions pay off. Legitimate theatres experienced their first blackout since 1919. They were closed from June 2-12 for the battle between actors and producers. Recipient of the Pulitzer Prize was Tad Mosel's "All The Way Home," adapted from James Agee's Pulitzer novel "A Death In The Family." It was cited also by the New York Drama Critics Circle, as were "Toys In The Attic," and "A Taste of Honey." Tonys went to "Becket," and the musical "Bye Bye Birdie," and to actors Melvyn Douglas, Richard Burton, Anne Revere, Joan Plowright, Colleen Dewhurst, Elizabeth Seal, and Tammy Grimes. Other successful productions were "The Best Man," "A Thurber Carnival," "Period of Adjustment," "Advise and Consent," "Critic's Choice," and "The Hostage." "An Evening with Mike Nichols and Elaine May" received deserved acclaim. Musicals fared better than dramas and included "Came- lot," "Irma La Douce," "The Unsinkable Molly Brown," "Do Re Mi," "Tenderloin," and a return of "West Side


Touring stars included Carol Channing, Ralph Bellamy, Geraldine Page, Miriam Hopkins, Eva Le Gallienne, Anne Jeffreys, Gene Raymond, John Raitt, Joe E. Brown, Gertrude Berg, Joan Blondell, Imogene Coca, and Joan Bennett.
1961

This record year for musicals produced "How To Succeed In Business Without Really Trying" that won the Pulitzer, New York Drama Critics Circle, and Antoinette Perry (Tony) Awards. The Drama Critics also cited "Carnival." Other musicals were "Milk and Honey," "The Gay Life," "From The Second City," "Show Girl" (almost a one-woman show by Carol Channing), "Subways Are For Sleeping," Noel Coward's "Sail Away," and City Center's commendable revivals of "Show Boat," "Pal Joey," and "Porgy and Bess.

"A Man For All Seasons" received a Tony for best foreign play. Although not all were commercially successful, other notable non-musical productions were Tennessee Williams' "Night of The Iguana" (another Critics Circle winner), "Mary, Mary," "The Devil's Advocate," "Big Fish, Little Fish," "A Par Country," "Shadow of Heroes," Harold Pinter's "The Caretaker," "Gideon," "The Complaisant Lover," "Rhinoceros," "Sunday In New York," "Come Blow Your Horn," "Take Her, She's Mine," "Ross," "A Shot In The Dark," "Purlie Victorious," and "Write Me A Murder." Outstanding performances in "Ibsen" were given by Claudette Colbert, Tallulah Bankhead, Francois Rosay, Don Ameche, Francis Tone, Eileen Heckart, Bill Travers, Katina Paxinou, Hugh O'Brian, Eddie Foy, Jr., Alfred Drake, and Emily Williams. Actors receiving Tonys were Paul Scofield, Robert Morse, Charles Nelson Reilly; Anna Maria Alberghetti, Margaret Leighton, Zero Mostel, Martin Gabel, Walter Matthau, Phyllis Newman, and Elizabeth Ashley. Solo performances were given by Yves Montand, Elsa Lanchester, and Gypsy Rose Lee.

MARTIN GABEL, JASON ROBARDS, JR., RUTH WHITE in "BIG FISH, LITTLE FISH"

ALAN BATES, DONALD PLEASANCE in "THE CARETAKER"

DOUGLAS CAMPBELL, FREDRIC MARCH in "GIDEON"

PHYLLIS THAXTER, ELIZABETH ASHLEY, ART CARNEY in "TAKE HER, SHE'S MINE"

JULES MUNSHIN, WALTER CHIARI, BARBARA COOK in "THE GAY LIFE"

ELAINE STRITCH, GROVER DALE in "SAIL AWAY"

MIMI BENZELL, ROBERT WEEDE, MOLLY PICON in "MILK AND HONEY"

EDUARDO CIANNELLI, LEO GENN, SAM LEVENE in "THE DEVIL'S ADVOCATE"

STEVEN HILL, SAM WANAMAKER, KIM STANLEY in "A FAR COUNTRY"

GOOIE WITHERS, MICHAEL REDGRAVE in "THE COMPLAISANT LOVER"

RUBY DEE, OSSIE DAVIS, SORRELL BO in "PURLIE VICTORIOUS"

ROBBY REED, SALOME JENS, SAM GRAY in "SHADOW OF HEROES"

JOHN MILLS in "ROSS"

CAROL CHANNING in "SHOW GIRL"

BILL TRAVERS in "A COOK FOR MR. GENERAL"

TALLULAH BANKHEAD in "MIDGIE PURVIS"

CAROL BRUCE, BOB FOSS in "PAL JOEY"
Long titles came into vogue this year. For Broadway it was another calamitous period financially and artistically, but not completely without merit. It offered Edward Albee’s “Who’s Afraid of Virginia Woolf?” that won the New York Drama Critics Circle Award. It had been expected to win the Pulitzer, but the committee gave no prize. It received a Tony Award, as did its stars Uta Hagen and Arthur Hill. There were two delightful comedies—“A Thousand Clowns” and “Never Too Late”; two charming English imports, a revue “Beyond The Fringe” that was also cited by the Drama Critics, and the musical “Stop The World—I Want To Get Off”; two other musicals, “A Funny Thing Happened On The Way To The Forum” (another Tony winner), and “No Strings,” Richard Rodgers’ first solo effort with both music and lyrics. “The Egg” and “Tiger Tiger Burning Bright” deserved better response. Except for “Tchin-Tchin,” little else achieved even moderate success, although many stars were giving excellent performances in poor vehicles. Among them were Olivia De Havilland, Henry Fonda, Maurice Evans, Charles Boyer, Cesare Siepi, Ann Harding, Nanette Fabray, Robert Ryan, Anthony Perkins, Sam Levene, Bert Lahr, Sid Caesar, Van Johnson, and Ray Bolger. Barbra Streisand made her Broadway debut in the musical “I Can Get It For You Wholesale.” “My Fair Lady” ended its record-breaking run of 2,717 performances. Tonys went to Zero Mostel, David Burns, Sandy Dennis, Anna Quayle, and Diahann Carroll. At City Center were revivals of “Can-Can” and “Brigadoon,” the D’Oyly Carte, and England’s Old Vic Company in an exciting “Romeo and Juliet” directed by Franco Zeffirelli.
Off-Broadway prospered with such excellent productions as “Oh Dad, Poor Dad, Mama’s Hung You In The Closet and I’m Feelin’ So Sad,” “The Collection” with “The Dumbwaiter,” “PS 193,” “Portrait of The Artist As A Young Man,” “Days and Nights of Beebee Fenstermaker,” “Riverwind,” “Brecht On Brecht,” “Plays For Bleecker Street,” “Anything Goes,” “Coach With Six Insides,” “Mrs. Dally Has A Lover,” “Moon On A Rainbow Shawl,” “Man’s A Man,” and three by the Association of Producing Artists (APA).

Miscellaneous events included Eddie Fisher at the Palace, the Chinese Foo Hsing Theatre, the Royal Theatre of Sweden, and such dance companies as Katherine Dunham, Martha Graham, Bolshoi, Mexican Ballet Folklorico, the Ukrainian, and India’s Uday Shankar. The New York Shakespeare Festival opened its new Hecksher Theater in Central Park with “King Lear,” “The Tempest,” and “The Merchant of Venice.” At Stratford, Connecticut, the season included “Richard II,” “Henry IV, Part I,” and Helen Hayes with Maurice Evans in “Shakespeare Revisited.” It toured later as “A Program For Two Players.” Other road companies were Patrice Munsel in “Song of Norway,” Elaine Malbin in “Carnival,” Agnes Moorehead and Joseph Cotten in “Prescription: Murder,” and Teresa Wright in “Mary, Mary,” a Broadway holdover with Diana Lynn playing Mary.

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Statistics were worse than last year. Only 9 productions played over 200 performances, and none were worthy of the Pulitzer Prize. The only solid hits were the comedies "Barefoot In The Park" and "Enter Laughing," and the English musical "Oliver!" Moderately successful musicals were "She Loves Me," "110 In The Shade," "Here's Love," and "Tovarich" with Vivien Leigh in her first song and dance role. Moderately successful plays were "A Case of Libel," "Nobody Loves An Albatross," and "Luther," another English import that received both Drama Critics Circle and Tony Awards. Plays from England almost outnumbered American ones, and deserved better box office: "Rattle of A Simple Man," "The Rehearsal," "Chips With Everything," "School For Scandal," "The Hollow Crown," "Photo Finish," "The Private Ear" with "The Public Eye," and "The Irregular Verb To Love." Productions deserving longer runs were "Spoon River," "Dear Me, The Sky Is Falling," "Ballad of The Sad Cafe," "Mother Courage and Her Children," and the fast failures "Arturo Ui," "Andorra," "Natural Affection." Star-studded revivals were O'Neill's "Strange Interlude," and Shaw's "Too True To Be Good" that ran longer that its 1932 original production. Winners of Tonys were Vivien Leigh, Alan Arkin, Tessie O'Shea, and Jack Cassidy. Mary Martin, Kirk Douglas, Alfred Drake, Julie Harris, Walter Matthau, Ruth Gordon, Judy Holliday (in her final Broadway role), Jose Ferrer, and Dorothy Stickney were in unworthy "flops," and Susan Strasberg failed as the classic "Lady of The Camellias." Holdovers than ran through 1963 were "Mary, Mary," "How To Succeed . . .," "A Funny Thing Happened . . .," "Stop The World . . .," "Beyond The Fringe," "Never Too Late," and "Who's Afraid of Virginia Woolf?"

"The Trojan Women," revived Off-Broadway, received a citation from the Drama Critics. Other notable Off-Broadway productions were "Six Characters In Search of An Author," "The Boys From Syracuse," "Best Foot Forward," "The Brig," "In White America," "Streets of New York," "Desire Under The Elms,"
RALPH BROWNE, KEITH MICHELL, ADRIENNE CORRI
in "THE REHEARSAL"

INGA SWENSON, STEPHEN DOUGLAS,
ROBERT HORTON, WILL GEER
in "110 IN THE SHADE"

VALERIE LEE, JANIS PAIGE, LAURENCE NAISMITH
in "HERE'S LOVE"

LESLEY HUNTER, ROBERT PRESTON,
CONSTANCE FORD
in "NOBODY LOVES AN ALBATROSS"

JUDY HOLLIDAY
in "HOT SPOT"

ALAN DOBIE (C)
in "CHIPS WITH EVERYTHING"

MAURICE CHEVALIER

GERALDINE MCEWAN, RICHARD EASTON,
RALPH RICHARDSON, JOHN GIELGUD
in "SCHOOL FOR SCANDAL"

CLIVE REVILL, GEORGIA BROWN
in "OLIVER!"

BRUCE PROCHNIK, DAVID JONES

ALAN MOWBRAY, VIVIAN BLAINE, BARBARA DANA,
MICHAEL J. POLLARD, ALAN ARKIN, SYLVIA SIDNEY,
MARTY GREENE in "ENTER LAUGHING"

DANIEL MASSEY, BARBARA COOK
in "SHE LOVES ME"

BARBARA BAXLEY, JACK CASSIDY

TESSIE O' Shea
in "THE GIRL WHO CAME TO SUPPER"

After 30 years, Jack Benny returned to Broadway and SRO. Other limited-run specialties were Marcel Marceau, John Gielgud, Maurice Chevalier, Danny Kaye, Bil and Cora Baird's Marionette Theatre, and Obratsov Russian Puppet Theatre. Dance enthusiasts saw Margot Fonteyn and Rudolf Nureyev with the Royal Ballet, Stars of Bolshoi, Martha Graham, and the Karmon Israeli Dancers.

Special attractions in 1964 were Josephine Baker, Victor Borge, Czechoslovakia’s Laterna Magika, Israel’s Habimah, Piraikon Theatre, Italy’s “Rugantino,” D’Oyly Carte, National Repertory Theatre, Anna Russell, Théâtre de France, Antonio’s Ballets de Madrid, Leningrad-Kirov Ballet, and the Polish Song and Dance Company, Mazowsze. The New York State Theater at Lincoln Center opened its first season with the New York City Ballet, followed by England’s Royal Shakespeare Company, impressive revivals of “The King and I” and “The Merry Widow,” and Schiller Theatre of West Berlin. The Repertory Theatre of Lincoln Center opened downtown for its first season in the ANTA Washington Square Theatre. Its premiere was Arthur Miller’s “After The Fall” that incited much discussion. Following it were “Marco Millions,” “But For Whom Charlie,” “The Changeling,” and another new Miller drama “Incident At Vichy.” They proved disappointing to many theatrogoers.
VICTOR SPINETTI (C) in "OH WHAT A LOVELY WAR!"

BARBARA LODEN, JASON ROBARDS, JR. in "AFTER THE FALL"

TAB HUNTER, TALLULAH BANKHEAD in "THE MILK TRAIN DOESN'T STOP HERE ANYMORE"

LOU JACOBI, CAROL BURNETT, DICK PATTERSON in "FADE OUT—FADE IN"

A RIVERA, NANCY DUSSAULT, HERSCHEL BERNARDI in "BAJOUR"

SAMMY DAVIS, JR., PAULA WAYNE in "GOLDEN BOY"

ROBERT ALDA, SALLY ANN HOWES, STEVE LAWRENCE in "WHAT MAKES SAMMY RUN?"

ROBERT PRESTON, ULLA SALLERT in "BEN FRANKLIN IN PARIS"

GABRIEL DELL, RITA MORENO, ALICE GHOSTLEY in "THE SIGN IN SIDNEY BRUSTEIN'S WINDOW"

JOHN DAVIDSON, JULIENNE MARIE, LARRY BLYDEN, BERT LAHR, CATHRYN DAMON in "FOXY"

DIANA SANDS, ALAN ALDA in "THE OWL AND THE PUSSYCAT"

ANNA PETTET, ALAN BATES in "POOR RICHARD"

TAMMY GRIMES, BEATRICE LILLIE, EDWARD WOODWARD in "HIGH SPIRITS"

ELI WALLACH, ANN JACkSON, ALAN ARKIN in "LUV"

JOANNE WOODWARD, PAUL NEWMAN in "BABY WANT A KISS"

Tony Award performances were given by Carol Channing, Jack Albertson, Zero Mostel, Maria Karnilova, Bert Lahr, Alec Guinness, Barbara Loden, Irene Worth, Sandy Dennis, Hume Cronyn, Victor Spinetti, and Alice Ghostley.
1965

Both Broadway and Off-Broadway had a plethora of incredibly poor productions. No Pulitzer was given. New York Drama Critics Circle, and Antoinette Perry Awards both went to the musical drama “Man of La Mancha,” and England’s Royal Shakespeare Company drama with the record-breaking title of “As You Like It.” The Performance and Assassination of Marat as Performed by The Inmates of The Asylum at Charenton under The Direction of The Marquis De Sade,” generally known as “Marat/Sade.”

The biggest hits were comedies: “The Odd Couple,” “Cactus Flower,” “Generation,” and “The Impossible Years.” Other plays of value, though not all hits, were “The Royal Hunt of The Sun,” “Inadmissible Evidence,” “The Right Honourable Gentleman,” “The Zulu and The Zayda,” and a revival of “The Glass Menagerie.” Noteworthy musicals included “Baker Street,” “Half A Sixpence,” “Pickwick,” “Do I Hear A Waltz?,” “The Roar of The Greasepaint—The Smell of The Crowd,” “On A Clear Day You Can See Forever,” “Flora, The Red Menace,” and “Sky Scraper.” Quick failures that deserved a better fate were “All In Good Time,” “The Amen Corner,” “The Devils,” “A Very Rich Woman,” “Entertaining Mr. Sloane,” “The Playroom,” and “Mrs. Dally.” Actors receiving Tonys were Richard Kiley, Patrick Magee, Walter Matthau, Elizabeth Allen, and Liza Minnelli. Ginger Rogers succeeded Carol Channing in “Hello, Dolly!” Miss Channing toured in the hit and broke records across the country. Two additional touring companies were headed by Mary Martin and Betty Grable. Luther Adler was on tour in “Fiddler On The Roof.”

In addition to first-rate revivals of “Guys and Dolls,” “Kiss Me, Kate,” “South Pacific,” “Music Man,” and “Oklahoma!,” City Center had several special events appearing there: Polish Mime Theatre, Moscow Art Theatre on its first visit in 41 years, Ballet Folklorico, and Marcel Marceau. Miscellaneous events elsewhere in the city were Maurice Chevalier, Charles Aznavour, Ken Murray, Anna Russell, Gale Sondergaard, Bramwell Fletcher as G. B. Shaw, Royal Danish Ballet, Royal Ballet, Moiseyev, and Martha Graham Dance Company.
Almost unanimously accepted as 1965's best Off-Broadway offering was a serious drama, "Hogan's Goat." The few other worthwhile productions were the long-running "The Fantasticks," "A View From The Bridge," "Medea," "The Zoo Story," "Baal," "The White Devil," "Live Like Pigs," "Friends" and "Enemies," "A Sound of Silence," "An Evening's Frost," "The Cat and The Canary," "Tri- gon," "Happy Ending" with "Day of Absence," and the musical offerings "Leonard Bernstein's Theatre Songs," and "The Decline and Fall of The Entire World As Seen Through The Eyes of Cole Porter, Revisited." Impressive failures were "Conerico Was Here To Stay," "Billy Liar," "Do Not Pass Go," and "The World of Ray Bradbury." Experimental Off-Off-Broadway stages were becoming more important, as were regional theatres throughout the U.S. APA added excellent productions of "War and Peace," and "Judith." In November the company moved permanently to Broadway with its hit revival "You Can't Take It With You." Lincoln Center's Repertory Theater gave an impressive "Tartuffe" downtown; then, under new management, moved uptown into its beautiful new home, the Vivian Beaumont Theater. Its first productions were not enthusiastically received. The Music Theater of Lincoln Center, however, presented popular revivals of "Kismet" and "Carousel." Shakespeare in Central Park was "Love's Labour's Lost," "Coriolanus," and "Troilus and Cressida"; in Connecticut, "Coriolanus," "Romeo and Juliet," "The Taming of The Shrew," and "King Lear."
Another record year for grosses, ticket prices, English imports, disappointing productions, and wasted talent. Another newspaper strike reduced New York’s major dailies to three, thus reducing theatre coverage. Television critics, however, were gaining influence. Shows that earned production costs, and therefore commercial hits, were “Wait Until Dark,” “Ivanov” with an impressive English cast including Vivien Leigh giving her final stage performances, “The Investigation,” “Don’t Drink The Water,” “The Star-Spangled Girl,” and musical offerings “Wait A Minim!, “Sweet Charity” that reopened the Palace for “ legit,” “I Do! I Do!, “At The Drop of Another Hat,” “Mame,” “The Apple Tree,” “It’s A Bird . . . It’s A Plane . . . It’s Superman!,” and “Cabaret” that received Tony and Drama Critics Circle Awards. Hal Holbrook’s ingenious “Mark Twain Tonight!” finally arrived on Broadway to win a Drama Critics citation, and a Tony for him. The Pulitzer Prize went to Edward Albee’s “A Delicate Balance.”

Not all commercially impressive, but artistically interesting were “The Lion In Winter,” “Philadelphia, Here I Come!,” “The Killing of Sister George,” “Hostile Witness,” “Slapstick Tragedy,” a star-studded “Dinner at 8,” “How’s The World Treating You?,” “Three Bags Full,” and “My Sweet Charlie.” “Flops” that deserved more consideration were “The Loves of Cass McGuire,” “A Hand Is On The Gate,” “Under The Weather,” “We Have Always Lived In The Castle,” “The Great Indoors,” and the musicals “Walking Happy,” and “A Joyful Noise.” Outstanding performances by Rosemary Harris, Zoe Caldwell, Hume Cronyn, Marian Seldes, Joel Grey, Peg Murray, Beryl Reid, Barbara Harris, Angela Lansbury, Beatrice Arthur, Frankie Michaels, and Robert Preston were rewarded with Tonys. As expected, APA’s first full year on Broadway was filled with superior quality revivals, and Helen Hayes joined the company. Its attempt to add a new production, “We Comrades Three,” did not meet with approval and was dropped from its repertoire.

In addition to reviving the musicals “How To Succeed . . .” “Most Happy Fella,” “Where’s Charley?,” “Guys and Dolls,” and “Carousel,” City Center revived “The Country Girl” with Jennifer Jones, “Elizabeth The Queen” with Judith Anderson, and “The Rose Tattoo” with Maureen Stapleton in the role she created. It was moved to Broadway for an unappreciated run. The Center also hosted La Comédie Française, Bavarian State Theatre,
LEE REMICK, MITCHELL RYAN in "WAIT UNTIL DARK"

MARY MARTIN, ROBERT PRESTON in "I DO! I DO!"

BOE HOLIDAY, PATRICIA MARAND in "IT'S A BIRD . . . IT'S A PLANE . . . IT'S SUPERMAN!"

THERMA OLIVER, GWEN VERDON, HELEN GALLAGHER in "SWEET CHARITY"

ANTHONY QUAYLE, STEPHEN JOYCE in "GALILEO"

GILBERT BECAUD

MAUREEN STAPLETON, HARRY GUARDINO in "THE ROSE TATTOO"

CHARLES AZNAVOUR

NORMAN WISDOM in "WALKING HAPPY"

DONAL DONELLY, PATRICK BEDFORD, MAVIS VILLIERS in "PHILADELPHIA, HERE I COME!"

DANA VALERY and COMPANY in "WAIT A MINIM!"

ANITA GILLETTE, LOU JACOBI, KAY MEDFORD in "DON'T DRINK THE WATER"

CHRISTINE PICKLES, DONALD MOFFAT, ROSEMARY HARRIS in "WAR AND PEACE" (APA)

JOHN GIELGUD, VIVIEN LEIGH in "IVANOV"

HELEN HAYES, ELLIS RABB, ROSEMARY HARRIS in "SCHOOL FOR SCANDAL" (APA)

DONALD DAVIS, JUDITH ANDERSON in "ELIZABETH THE QUEEN"
D'Oyly Carte, and the Robert Joffrey Ballet. The Music Theater of Lincoln Center revived “Show Boat,” and “Annie Get Your Gun” that reopened on Broadway after touring. The Repertory Theater was still undistinguished, but had its best production to date with Anthony Quayle as “Galileo.” The New York Shakespeare Festival played “All’s Well That Ends Well,” “Measure For Measure,” and “Richard III.” The American Shakespeare Festival presented “Falstaff,” “Murder In The Cathedral,” “Twelfth Night,” and “Julius Caesar.”

The doldrums settled Off-Broadway also. Perhaps because of mounting costs, there were fewer productions and less quality. Standouts were “America Hurrah,” “Serjeant Musgrave’s Dance,” “Eh?” that rocketed Dustin Hoffman to stardom, “The Kitchen,” “Phèdre,” “The Deadly Game,” “The World of Gunter Grass,” “Rooms,” and the musical offerings “The Mad Show,” “The Man With A Load of Mischief,” “Autumn’s Here,” “Viet Rock,” “Blitzstein!,” and the perennially worthy American Savoyards’ Gilbert and Sullivan revivals.

Special attractions were Gilbert Becaud, Apparition Theatre of Prague, Stockholm’s Theatre of Fantasy, Germany’s Theatre Ensemble Die Brucke, Japan’s Bunraku Puppets, Les Ballets Africains, Bolshoi Ballet, and Ukrainian Dance Company. Among the long-run holdovers were “Barefoot In The Park,” “Luv,” “Fiddler On The Roof,” “Funny Girl,” and “Hello, Dolly!”
The box office was again breaking records, and English imports were receiving most of the returns and accolades. So aroused was Actors Equity that members picketed imported actors. "The Homecoming," and "Rosencrantz and Guildenstern Are Dead," both from England, were awarded Tonys and Drama Critics Circle Citations. Additional noteworthy English imports were "Black Comedy," "After The Rain," "The Birthday Party," "There's A Girl In My Soup," and "Halfway Up The Tree." The few domestic successes included "You Know I Can't Hear You When The Water's Running," "Everything In The Garden," "Spofford," and an unfinished Eugene O'Neill drama, "More Stately Mansions," that brought Ingrid Bergman back to Broadway. Musicals were "How Now, Dow Jones," "Illya Darling," and "Hallelujah, Baby!" that received a Tony Award. Productions that were failures, deservedly or not, are mentioned for some talent they nurtured: "Something Different," "Little Murders," "Daphne In Cottage D," "Of Love Remembered," "That Summer—That Fall," "The Promise," "The Astrakhan Coat," and the musicals "Henry, Sweet Henry," "How To Be A Jewish Mother," and "Sherry!" APA added two hits to its Broadway repertoire, "Pantagleize," and "The Show-Off" in which Helen Hayes captured reviews. Those awarded Tonys for performances were Martin Balsam, Leslie Uggams, Lillian Hayman, Ian Holm, James Patterson, and Hiram Sherman. Special Tonys went to Carol Channing, Pearl Bailey, Audrey Hepburn, producer David Merrick, Maurice Chevalier, and Marlene Dietrich. Miss Dietrich, making her Broadway debut, was one of the year's biggest hits in her solo performance. Other special attractions were Judy Garland, Eddie Fisher with Buddy Hackett, Martha Graham, Jewish State Theatre of Poland, Little Angels of Korea, Bill Baird's Marionettes, and solo performers Roy Dotrice, Max Adrian, and Micheàl MacLiammóir.

The perennially good and limited-run City Center revivals were the musicals "Finian's Rainbow," "The Sound of Music," "Wonderful Town," and "Brigadoon," and the
GERALDINE PAGE, DONALD MADDEN in "WHITE LIES" ("BLACK COMEDY")
EILEEN HECKART, GEORGE GRIZZARD in "YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING"
MELINA MERCOURI, TITOS VANDIS in "ILLYA DARLING"
INGRED BERGMAN, ARTHUR HILL, COLLEEN DEWHURST in "MORE STATELY MANSIONS"

DONALD MADDEN, GERALDINE PAGE, MICHAEL CRAWFORD, LYNNE REDGRAVE, PETER BULL in "BLACK COMEDY"
MOLLY PICON, GODFREY CAMBRIDGE in "HOW TO BE A JEWISH MOTHER"
INGRID THULIN in "OF LOVE REMEMBERED"
HIRAM SHERMAN, BRENDA VACCARO in "HOW NOW, DOW JONES"

BARBARA FERRIS, GIG YOUNG "THERE'S A GIRL IN MY SOUP"
MAUREEN ARTHUR, BOB DISHY, LINDA LAVIN in "SOMETHING DIFFERENT"
CAROL BRUCE, DON AMECHE in "HENRY, SWEET HENRY"
PAUL SPARER, ALEC McCOWEN in "AFTER THE RAIN"

MELVYN DOUGLAS, PERT KELTON in "SPOFFORD"
HELEN HAYES, CLAYTON CORZATTE in "THE SHOW-OFF" (APA)
BARRY NELSON, BARBARA BEL GEDDES in "EVERYTHING IN THE GARDEN"
BRENDA SMILEY, JERRY ORBACH in "SCUBA DUBA"
plays "Life With Father," and "The Tenth Man," Bristol Old Vic also appeared there. Lincoln Center had "South Pacific" and New York City Ballet in its State Theater, and in the Beaumont were "The Unknown Soldier and His Wife," and "The Little Foxes" that was revived with a star-filled cast. Both were moved to Broadway. The Shakespeare Festival contributed excellent productions of "Comedy of Errors," "King John," and "Titus Andronicus." Connecticut's festival played "A Midsummer Night's Dream," "Antigone," "The Merchant of Venice," and "Macbeth."

During 1967 "Hello, Dolly!" had Martha Raye, then Betty Grable, and briefly Bibi Osterwald in the lead. In November an all-Negro cast headed by Pearl Bailey and Cab Calloway took over and made it again the "hottest ticket" in town. Other holdovers spanning the year were "Fiddler On The Roof," "Man of La Mancha," "Cactus Flower," "Mame," "Cabaret," and "I Do! I Do!" with Carol Lawrence and Gordon MacRae. Mary Martin and Robert Preston were touring it.

High caliber productions were again flourishing Off-Broadway. For many it was more exciting fare than Broadway proffered. "The Fantasticks" was still a sellout. Joining its status were the delightful musicals "You're A Good Man, Charlie Brown" and the comedy "Scuba Dula." Other hits were "Hamp," "MacBird!," "Fortune and Men's Eyes," "Iphigenia In Aulis," "The Beard," "The Deer Park," "The Trials of Brother Jero" with "The Strong Breed," "In Circles," and "Curley McDimple." Interesting short runs were "Stephen D." a "black comedy" version of "A Midsummer Night's Dream," "The Ceremony of Innocence," "Drums In The Night," "Walking To Waldheim" with "Happiness," and "The Harold Arlen Songbook." Downtown, New York Shakespeare Festival's Public Theater opened with an exciting musical "Hair," and followed it with another provocative production, an out-dated "Hamlet" with music. Touring companies were breaking records across the country, including three "Dolys," Dorothy Lamour, Eve Arden, and Carol Channing. Some shows had as many as four reproductions on the road. Regional theatres continued to thrive and improve the quality of their presentations with guest stars and directors. Several were now ensconced in beautiful new civic theatres.
1968 It can be remembered for the three-day Actors Equity strike that closed theatres and some shows; for an almost too concerted and embarrassing effort to get audience participation; for a lack of good taste in too many productions that flaunted nudity and obscenity; for two plays about homosexuals ("Staircase," and Off-Broadway's "The Boys in the Band"), that were produced and accepted without offense; for "Your Own Thing," the first Off-Broadway musical to receive the New York Drama Critics citation; for record ticket prices off ($10) and on ($15) Broadway; for "The Great White Hope" that captured the Pulitzer, Drama Critics, and Tony awards; and for few other hits, but many pleasant hours in the theatres. In addition to the above-mentioned, the best included "The Prime of Miss Jean Brodie," "The Seven Descents of Myrtle," "The Man in the Glass Booth," "Plaza Suite," "The Price," "A Day in the Death of Joe Egg," "Jimmy Shine," "Forty Carats," "The Only Game in Town," and "I Never Sang for My Father." Musicals of note were "George M!," "The Happy Time," "Golden Rainbow," "Zorba," "Promises, Promises," and "Hair." The last named, after its Off-Broadway success, was rewritten, partially recast, and made a louder, more shocking, and bigger hit on Broadway. Interesting losers were "Lovers and Other Strangers," "We Bombed in New Haven," "Soldiers," "Loot," "Weekend," "Portrait of a Queen," Playwrights Repertory, and musical offerings "Darling of the Day," "Noel Coward's Sweet Potato," "The Education of Hyman Kaplan," "New Faces," and "Maggie Flynn." There were many excellent performances. Those rewarded with Tonys were Zoe Caldwell, Robert Goulet, Zena Walker, Patricia Routledge, James Earl Jones, Jane Alexander, Marian Mercer, Jerry Orbach, and Julie Harris.

APA received a well-deserved special Tony for its wealth of talent and respected achievement. It added "Exit the King," "The Cherry Orchard," "The Misanthrope," and "The Cocktail Party." At Lincoln Center were "Lovers," which moved to Broadway; a revival of "West Side Story," the repertory
BARRY NELSON, TAMMY GRIMES in "THE ONLY GAME IN TOWN"

JASON ROBARDS, DIANA SANDS in "WE BOMBED IN NEW HAVEN"

MOSES GUNN, ROSALIND CASH in "DADDY GOODNESS" (NEC)

AL PACINO, JOHN CAZALE, MATTHEW COWLES in "THE INDIAN WANTS THE BRONX"

NICHOLAS MARTIN, ELLIS RABB, SYDNEY WALKER, PATRICIA CONOLLY, KEENE CURTIS, NAT SIMMONS in "PANTAGLEIZE" (APA)

DEREK WARING, DOROTHY TUTIN in "PORTRAIT OF A QUEEN"

DAVID CHRISTMAS, BERNADETTE PETERS in "DAMES AT SEA"

CANDY AZZARA, HELEN VERBIT, RICHARD CASTELLANO in "LOVERS AND OTHER STRANGERS"

DONALD MOFFAT, NANCY WALKER, UTA HAGEN in "THE CHERRY ORCHARD" (APA)

MITCHELL RYAN, SALOME JENS, W. B. BRYDON in "A MOON FOR THE MISBEGOTTEN"

NANCY KELLY, SUDIE BOND, WYMAN PENDLETON in "QUOTATIONS FROM CHAIRMAN MAO TSE-TUNG" (PR)

KEVIN O'CONNOR, MARILYN ROBERTS, SALLY KIRKLAND in "TOM PAINE"


EYDIE GORME, STEVE LAWRENCE in "GOLDEN RAINBOW"
SHIMEN RUSKIN, ZINA JASPER in "SATURDAY NIGHT"
ANNE BANCROFT, FRANK LANGELLA in "A CRY OF PLAYERS" (LC)
ALICE WHITFIELD, SHAWN ELLIOT, ELLY STONE, MORT SHUMAN in "JACQUES BREL IS ALIVE..."

LEE J. COBB as KING LEAR (LC)
BONNIE SCHON, GEORGE GRIZZARD, DOROTHY LOUDON, ARTHUR MITCHELL, CAROLE SHELLEY, TOM KNEEBONE in "NOEL COWARD'S SWEET POTATO"
JOHN FORSYTHE, ROSEMARY MURPHY, KIM HUNTER in "WEEKEND"

RICHARD EASTON, EVA Le GALLIENNE in "EXIT THE KING" (APA)
PAUL STEVENS, MARI GORMAN in "THE MEMORANDUM"
DAVID FORD, VALERIE FRENCH in "TEA PARTY"
DAVID CASSIDY, DOROTHY LOUDON, BARRY NELSON in "FIG LEAVES ARE FALLING"

JACK HOLLANDER, SAM WATERSTON, MAXINE GREENE, TOM ALDREDGE in "ERGO"
MOSES GUNN (R) in "SONG OF THE LUSITANIAN BOGEY" (NEC)
SAM WATERSTON, FLORENCE TARLOW in "RED CROSS"
CAROLE SHELLEY, LIAM REDMOND, KENNETH CRANHAM, GEORGE ROSE in "LOOT"
There was little of superior quality in the new Broadway productions except individual performances. Alec McCowen as Hadrian VII was brilliant, as was Angela Lansbury (a Tony winner) in the musical “Dear World.” Other commendable productions were “Play It Again, Sam,” “Does a Tiger Wear a Necktie?,” for which Al Pacino received a Tony, “Butterflies Are Free” (Blythe Danner was a Tony awardee), “Indians,” “A Patriot for Me,” “Last of the Red Hot Lovers,” and the musicals “Canterbury Tales,” “Red, White and Maddox,” “Come Summer,” “Celebration,” “Coco” in which Katharine Hepburn made her musical debut and Rene Auberjonois earned a Tony Award. “1776” was the New York Drama Critics Circle and Tony winner. There were welcomed revivals of “The Front Page,” “Our Town,” “Three Men on a Horse,” and “Private Lives” in which Tammy Grimes’s performance was voted a Tony. Phyllis Diller became the new “Dolly,” and Ann Miller...
the new "Mame." Heavyweight boxing champion Muhammad Ali (Cassius Clay) made his Broadway debut in the unsuccessful "Buck White." The highly praised London production of "Hamlet" was imported with Nicol Williamson as an unconventional prince. Among APA's final presentations was "Hamlet" with Ellis Rabb in the title role. At Lincoln Center the Music Theater revived "Oklahoma!," and the repertory theater was most successful with "In the Matter of J. Robert Oppenheimer" and "The Time of Your Life.

downtown Public Theater it presented "Cities in Bezique," "Invitation to a Beheading," the musical "Stomp," and "No Place to Be Somebody" that was moved to Broadway and awarded the 1970 Pulitzer Prize, the first Off-Broadway play so honored. "The Fantasticks" was in its tenth year, and other musicals were "Get Thee to Canterbury," "An Evening with Max Morath," "Peace," "Salvation," "Promenade," and "Oh! Calcutta!," the first nude pornographic musical. Actors Equity Association was provoked to examine sexual exhibitionism on stage, and to pass certain restrictions. The Negro Ensemble Company received a special Tony, and again displayed its talents with "Ceremonies in Dark Old Men." For the summer, Jones Beach had another winner with "South Pacific." The American Shakespeare Festival presented "Hamlet" with Brian Bedford, and "Henry V" with Len Cariou as the king was transferred to Broadway. The American Conservatory Theatre from San Francisco appeared on Broadway also with "Tiny Alice," "Three Sisters," and "A Flea in Her Ear." In San Diego, the National Shakespeare Festival staged "Julius Caesar" and "Macbeth." The Cleveland Play House had the world premiere of "The Effect of Gamma Rays on Man-in-the-Moon Marigolds."
SUSAN TYRRELL, BIFF McGUIRE, JAMES BRODERICK, PRISCILLA POINTER in "THE TIME OF YOUR LIFE"

LENNY BAKER, ELIZABETH WALKER in "SUMMERTREE"

AL PACINO, MICHAEL HADGE in "THE LOCAL STIGMATIC"

MADELINE KAHN, SHANNON BOLIN, TY McCONNELL, GILBERT PRICE in "PROMENADE"

JEREMIAH SULLIVAN, KATHARINE HOUGHTON, JOHN COLENBACK in "A SCENT OF FLOWERS"

PHYLIS DILLER, RICHARD DEACON, BILL MULLIKIN in "HELLO, DOLLY!"

ORIGINAL CAST OF "OH! CALCUTTA!"

MARGARET HAMILTON, BRUCE YARNELL, LEE BERRY in "OKLAHOMA!"

CHARLOTTE HARE, EVIE MCELROY, MIRIAM LIPARI in "THE EFFECT OF GAMMA RAYS..." (CLEVELAND PLAY HOUSE)

ALICE BORDEN, TINA SATTIN, JANET LEAGUE in "TO BE YOUNG, GIFTED AND BLACK"

ESTELLE PARSONS, STACY KEACH in "PEER GYNT"

SADA THOMPSON, RICHARD EASTON in "MACBETH" (SAN DIEGO NATIONAL SHAKESPEARE FESTIVAL)

ANN MILLER in "MAME"

MARIAN SELDES, WILLIAM PRINCE in "MERCY STREET"

KATE REID, BRIAN BEDFORD in "HAMLET" (AMERICAN SHAKESPEARE FESTIVAL)
This year offered the smallest number of productions in Broadway's history. However, increased ticket prices kept grosses near the record high. The majority of quality scripts was imported, and the only hit was the British mystery drama "Sleuth," which received a Tony Award. "Borstal Boy" and "Home" were also imported. The former received a Tony, and both were cited by the New York Drama Critics Circle. Other plays worth mentioning were "Child's Play" (Fritz Weaver and Ken Howard received Tonys), "Conduct Unbecoming," "Gingerbread Lady" (Maureen Stapleton was a Tony winner), "Bob and Ray—The Two and Only," "Paris Is Out!," "Paul Sills' Story Theatre" for which Paul Sands won a Tony. Revivals included "Harvey" with James Stewart and Helen Hayes, "Candida" with Celeste Holm, "Hay Fever" with Shirley Booth, American Shakespeare Festival's "Othello," and the National Theatre of the Deaf's "Sganarelle" and "Songs from Milk Wood." Broadway's first all-nude play, "Grin and Bare It," was quickly interred. Zsa Zsa Gabor succeeded June Allyson in "Forty Carats."

The musicals "Applause" and "Company" (a Drama Critics Circle Award) both received a Tony, as did Lauren Bacall for her performance in the former. Other Tonys for musical performances went to Melba Moore and Cleavon Little in "Purlie," Hal Linden and Keene Curtis in "The Rothschilds." Broadway welcomed Danny Kaye's return in "Two by Two," and the revival of "The Boy Friend." Ethel Merman played the last nine months of the "Hello, Dolly!" record-breaking run.

For the first time, an Off-Broadway play, "The Effect of Gamma Rays on Man-in-the-Moon Marigolds," was cited by the Drama Critics Circle. An Actors Equity strike against Off-Broadway producers and managers lasted 31 days and forced several productions to close. Off-Broadway's most notable presentations were "White House Murder Case," "What the Butler Saw," "Colette" with a brilliant per-
HELEN HAYES, JESSE WHITE,
JAMES STEWART
in "HARVEY"

MICHAEL McGUIRE, SHIRLEY BOOTH
in "HAY FEVER"

LAUREN BACALL, LEN CARIOU
in "APPLAUSE"

EDMUND WATERSTREET
in "SONGS FROM MILK WOOD"

TOM POSTON, JUNE ALLYSON
in "FORTY CARATS"

ZSA ZSA GABOR
in "FORTY CARATS"

GEORGE COE, TERI RALSTON, DEAN JONES, BETH HOWLAND, CHARLES BRADWELL
in "COMPANY"

FRITZ WEAVER, KEN HOWARD, ROBBIE REED, PAT HINGLE, DAVID ROUNDS
in "CHILD'S PLAY"

WESLEY ADDY, CELESTE HOLM
in "CANDIDA"

HAL LINDEN, KEENE CURTIS
in "THE ROTHSCHILDS"

LARRY KERT AND COMPANY
in "COMPANY"

PAUL SAND, VALERIE HARPER
in "PAUL SILLS' STORY THEATRE"

MOSES GUNN, ROBERTA MAXWELL
in "OTHELLO"

WALTER WILLISON, DANNY KAYE
in "TWO BY TWO"

CLEAVON LITTLE, MELEA MOORE
in "PURLIE"
Russell Nype, Ethel Merman in "Hello, Dolly!"

Paul Dooley, Peter Bonerz, Anthony Holland in "The White House Murder Case"

Zoe Caldwell as Colette

Larry Luckinbill, Diana Davila, Lucien Scott in "What the Butler Saw"

Harvey Evans, Sandy Duncan in "The Boy Friend"

Steven Paul, Marsha Mason, Kevin McCarthy in "Happy Birthday, Wanda June"

Fredricka Weber, Austin Pendleton in "The Last Sweet Days of Isaac"

Merce Cunningham in "Golden Bat" from Tokyo.

Chelsea Theater had interesting productions of "Saved" and "Tarot".

Roundabout Theatre, "Oedipus" and an all-male cast of "Hamlet." Visitors at City Center were Comédie Française, Marcel Marceau, and Le Compagnie de Renaut-Barrault.


The theatre was beginning to recover from last year's nadir. There were fewer revivals and a healthier number of works by new writers. There were no smash hits, and productions with good reviews were unable to fill their houses. In January producers began experimenting with a 7:30 curtain instead of the traditional 8:30. It was welcomed by many theatregoers, but proved a disaster for restaurants in the theatre district. However, theatre attendance increased appreciably, as did the number of productions by and with black talent.

The best on Broadway included "The Prisoner of Second Avenue" (Vincent Gardenia's performance won a Tony), "Twigs" with a well-deserved Tony-Award performance by Sada Thompson, "And Miss Reardon Drinks a Little" (Rae Allen was a Tony recipient), "Abelard and Heloise," "All Over," "How the Other Half Loves," "Four on a Garden," "Lenny" with Cliff Gorman's Tony-Award performance, "The Philanthropist," and "The Incomparable Max." Another Tony winner was Brian Bedford for his characterization in the revival of "School for Wives." "Butterflies Are Free" now had Gloria Swanson as its star.

Award-winning musicals were "Follies" (New York Drama Critics Circle Award, and a Tony for Alexis Smith in her Broadway debut) and "Two Gentlemen of Verona" that garnered a Tony and a Drama Critics Award. The popular revival of "No, No, Nanette" brought Ruby Keeler back to Broadway, and Tonys to cast members Helen Gallagher and Patsy Kelly. Other musicals were "Jesus Christ Superstar," "Ain't Supposed to Die a Natural Death," "Inner City" (Linda Hopkins won a Tony), "To Live Another Summer," and "70 Girls 70." "Oh! Calcutta!" arrived on Broadway for more exposure. A musical version of "The Grass Harp" was a failure. Anne Baxter was now starring in "Applause," Jan Peerce in "Fiddler on the Roof," and David Atkinson in "Man of La Mancha" that closed after 2,329 performances.

For the second year, the Pulitzer Prize went Off-Broadway; this time, to Paul Zindel's "The Effect of Gamma Rays on Man-in-the-Moon Marigolds." Joan Blondell was now its star. The Drama Critics Circle cited Off-Broadway's "The House of Blue Leaves," and Chelsea Theater's production of Genet's "The Screens." New York Shakespeare Festival's "Sticks and Bones" that was transferred to Broadway, received a Tony, as did Elizabeth Wilson's performance, and the play was given a special citation by the
RICHARD KILEY, CLIVE REVILL in "THE INCOMPARABLE MAX"

HELEN GALLAGHER in "NO, NO, NANETTE"

CARL GORDON, BARBARA ALSTON in "AIN'T SUPPOSED TO DIE A NATURAL DEATH"

JEFF FENHOLT, BEN VEREEN in "JESUS CHRIST SUPERSTAR"

JACK GILFORD, RUBY KEELER, PATSY KELLY (C), BOBBY VAN, HELEN GALLAGHER in "NO, NO, NANETTE"

ALEXIS SMITH, JOHN McMARTIN, DOROTHY COLLINS, GENE NELSON in "FOLLIES"

DAVID DUKES, BRIAN BEDFORD, PEGGY POPE, JAMES GREENE, JOAN VAN ARK in "SCHOOL FOR WIVES"

RAUL JULIA, JONELLE ALLEN, CLIFTON DAVIS, DIANA DAVILA in "TWO GENTLEMEN OF VERONA"

BRANDON MAGGART, ANNE BAXTER in "APPLAUSE"

JAN PEERCE, MIMI RANDOLPH in "FIDDLER ON THE ROOF"

CARL HALL, DELORES HALL, LARRY MARSHALL AND COMPANY in "INNER CITY"

WILLIAM AThERTON, ANNE MEARA, HAROLD GOULD, MARGARET LINN in "HOUSE OF BLUE LEAVES"

F. MURRAY ABRAHAM, MARION PAONE, ROBERT DRIVAS in "WHERE HAS TOMMY FLOWERS GONE?"

JOAN BLONDELL, JUDITH LOWRY in "THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS"

DAVID ATKINSON, EMILY YANCY in "MAN OF LA MANCHA"


Even though there was an increase in the number of productions, there was an appreciable decrease in box office receipts. It was such an undistinguished year that no Pulitzer Prize was given. The most highly praised drama was the Off-Broadway Public Theater's "That Championship Season." It was voted best play by the Drama Critics Circle and transferred to Broadway. The most acclaimed comedy was Neil Simon's "The Sunshine Boys." Tonys went to Julie Harris and Leora Dana in "The Last of Mrs. Lincoln" and Alan Bates in "Butley." Other Broadway plays were "Vivat! Vivat Regina!," "There's One in Every Marriage," "Moonchildren," "Promenade All," "6 Rms Riv Vu," "The Secret Affairs of Mildred Wild," "Night Watch," Arthur Miller's unsuccessful "The Creation of the World and Other Business," and revivals of "The Country Girl," "Captain Brassbound's Conversion," "Mourning Becomes Electra," and the Phoenix Repertory Co.'s "Don Juan" and "The Great God Brown." Cast changes included Patrick Macnee and Jordan Christopher in "Sleuth," and Barbara Barrie and Art Carney in "The Prisoner of Second Avenue."

Broadway's new musicals were "Pippin," for which Ben Vereen's performance rated a Tony, "Sugar,"
"Grease," and "Don't Play Us Cheap." "The Sign in Sidney Brustein's Window" and "Lyons" were failures. There were revivals of "Lost in the Stars," "Purlie," "Man of La Mancha," and "A Funny Thing Happened on the Way to the Forum" that won Tonys for Phil Silvers's and Larry Blyden's performances. "Fiddler on the Roof," with Paul Lipson as Tevye, became the longest running production in Broadway history. It closed after 3,242 performances. "Fiddler on the Roof," with Paul Lipson as Tevye, became the longest running production in Broadway history. It closed after 3,242 performances.

Off-Broadway musicals included "Don't Bother Me, I Can't Cope," "Wanted," "Hark!," "The Sunshine Train," "Joan," "Berlin to Broadway with Kurt Weill," "Oh Coward!," "The Rebbitzen from Israel," "Dr. Selvy's Magic Theatre," and the Jones Beach "The King and I." Equity Library Theatre's "One for the Money," etc. was so well received that it was moved to another theatre. Among the few relatively successful Off-Broadway plays were "Walk Together Children," Tennessee Williams's "Small Craft Warning" in which he appeared, "And They Put Handcuffs on Flowers," "The Real Inspector Hound" (with "After Magritte"), "Yoshke Musikant," and "Green Julia." Critical praise went to City Center Acting Co.'s six revivals, including "School for Scandal." Less successful than last year, Lincoln Center company presented eight plays, including "The Ride across Lake Constance," "Suggest..."
HOPE CLARKE, BOBBY HILL, MICKI GRANT, ARNOLD WILKERSO, ALEX BRADFORD in "DON'T BOTHER ME, I CAN'T COPE"

STEPHEN D. NEWMAN in "THE BEGGAR'S OPERA"

RUBY DEE, HILDA HAYNES in "WEDDING BAND"

TOM ATKINS, JOYCE EBERT in "A STREETCAR NAMED DESIRE" (LONG WHARF THEATRE)

CARRIE NYE in "A STREETCAR NAMED DESIRE" (CINCINNATI PLAYHOUSE)

ANGELA THORNTON, TONY MUSANTE in "A STREETCAR NAMED DESIRE" (HARTFORD STAGE COMPANY)

JENNIFER HARMON, CAROLYN COATES in "THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS"

"A Samuel Beckett Festival." The Negro Ensemble Co. did well with "A Ballet Behind the Bridge," and "The River Niger" that moved to Broadway. American Place Theatre's best were "Metamorphosis" and "The Kid." Chelsea Theater's two successes "Kaddish" and "The Beggar's Opera" were moved to other theaters. Roundabout's best productions were "Misalliance" and "Right You Are." New York Shakespeare's Public Theater had "Older People," "The Hunter," and "Wedding Band" in addition to "That Championship Season." In Central Park it produced "Hamlet" with Stacy Keach, a musicalized "Much Ado About Nothing" that was transferred to Broadway, and "Ti-Jean and His Brothers." American Shakespeare Festival offered "Antony and Cleopatra," "Julius Caesar," and "Major Barbara."

Among the touring companies were five of "Godspell," Patrice Munsel in "Applause," Teresa Wright in "The Effect of Gamma Rays...", and Evelyn Keyes and Don Ameche in "No, No, Nanette." The Boston Theatre Co. had Al Pacino in "The Basic Training of Pavlo Hummel" and "Richard III." Los Angeles Center Theatre Group, Cincinnati Playhouse, Hartford Stage Co., Pittsburgh Playhouse, and New Haven's Long Wharf Theatre were among those playing "A Streetcar Named Desire." Long Wharf also had the U.S. premiere of "The Changing Room," and Washington's Arena Stage had the world premiere of "Raisin."
1973

More stars and more productions opened on Broadway than in several years. Unfortunately, few tarried long. The Pulitzer Prize and a Tony Award were garnered by "That Championship Season" that opened too late in 1972 for consideration. The New York Drama Critics Circle honored "The Changing Room," and a Tony went to John Lithgow's performance in it. Other new Broadway plays were "The Jockey Club Stakes," "Finishing Touches," "The River Niger," (a Tony winner), "Crown Matrimonial," "Veronica's Room," and "The Good Doctor" in which Frances Sternhagen's performance was voted a Tony. English stars Rex Harrison in "Emperor Henry IV" and Michael York in Tennessee Williams's "Out Cry" failed to attract audiences.

More successful were revivals, such as the unforgettable "Moon for the Misbegotten" (well-deserved Tonys went to Colleen Dewhurst and Ed Flanders), "Uncle Vanya" with a stellar cast, "A Streetcar Named Desire," "The Women," "The Waltz of the Toreadors," "The Iceman Cometh," "Medea," "Don Juan in Hell," Phoenix Repertory Company's "The Visit" and "Holiday," City Center Acting Company's "The Beggar's Opera" and "Measure for Measure."

"A Little Night Music" received a Tony, and was voted best musical by the Drama Critics Circle. Glynis Johns and Patricia Elliott received Tonys for their performances. Other commendable musicals were "Seesaw" (Tommy Tune was a Tony Awardee), "Cyrano" with Christopher Plummer who won a Tony, "Gigi" (the score was voted a Tony), and "Raisin" that won a Tony, as did its star Virginia Capers. "Pajama Game" was revived, with Barbara McNair, Hal Linden, and Cab Calloway, and so was "Irene" with Debbie Reynolds who was making her Broadway debut. George S. Irving's performance in "Irene" was a Tony winner. Britshers Peter Cook and Dudley Moore were writers and cast of the hilarious revue "Good Evening." Off-Broadway musicals did not equal the quality of those in past years. The most popular were "National Lampoon's Lemmings," "El Grande de Coca-Cola," "Try It, You'll Like It," "What's a Nice Country Like You Doing in a State Like This?", "The Faggot," "My Mama the General," and "Hard to Be a Jew." At Jones Beach "Carousel!" was beautifully revived with John Cullum, Barbara Meister, and Bonnie Franklin. Marcel Marceau mimed at City Center, and at year's end at the Palace Josephine Baker played her last U.S. engagement.
The best of Off-Broadway plays included "The Hot 1 Baltimore," "The Contractor" (both cited by the Drama Critics Circle), "Here Comes the Groom," "A Breeze from the Gulf," "When You Comin' Back, Red Ryder?," and a revival of "Moonchildren." The Repertory Theater of Lincoln Center had its final and most successful season with "The Plough and the Stars" and the brilliant Rosemary Harris in productions of "The Merchant of Venice" and "A Streetcar Named Desire." Joseph Papp and his New York Shakespeare Festival organization became producers for Lincoln Center's repertory theatre complex, and made a disappointing debut with "Boom Boom Room" and "Troilus and Cressida." "The Au Pair Man" gave Julie Harris a vehicle that deserved a longer run. At the downtown Public Theater, the Shakespeare Festival also had disappointing productions of "The Cherry Orchard," "The Orphan," and "Lotta." In Central Park, its "As You Like It" and "King Lear" were not up to its usual standards. The American Shakespeare Festival in Stratford fared better with "Measure for Measure," "Julius Caesar," "Macbeth," and "The Country Wife." American Place Theatre presented "Freeman," "House Party," and "Baba Goya" that was retitled "Nourish the Beast" and transferred to another theatre. Roundabout Theatre's "The Play's the Thing" moved to Broadway for a brief run. Its revivals of "Ghosts," "The Father," and "The Seagull" were relatively successful. At the Brooklyn Academy of Music Chelsea Theater staged "Kaspar," and the musical "Candide" with Leonard Bernstein's score and a new book by Hugh Wheeler. It was ultimately transplanted to Broadway.

Among those on tour were Claudette Colbert in "A Community of Two," Deborah Kerr in "The Day after the Fair," and Jean Simmons in "A Little Night Music." This year's favorite in regional theatres was "One Flew Over the Cuckoo's Nest," staged by, among others, Louisville's Actors Theatre, Arlington Park Theatre, Baltimore's Center Stage, Cleveland Play House, and St. Louis's Repertory Theatre.
The overwhelming number of revivals and imports met generally with critical and popular success; however, no Pulitzer Prize was awarded. The British "Equus" received the New York Drama Critics Circle vote as well as a Tony Award. Other productions of merit were "Find Your Way Home" with Michael Moriarty's characterization awarded a Tony, "Noel Coward in Two Keys," "My Fat Friend," "Thieves," "Jumpers," "Scapino," "Absurd Person Singular," "The National Health," "Sherlock Holmes," "London Assurance," "In Praise of Love," and "All Over Town." The Afro-British "Sizwe Banzi Is Dead" in repertory with "The Island" won Tonys for its cast, John Kani and Winston Ntshona. For the first time in six years Neil Simon did not have a Broadway hit. His entry "God's Favorite" had a relatively short life. Revivals included "Ulysses in Night-town," "Cat on a Hot Tin Roof," National Theatre of Great Britain's "As You Like It" with an all-male cast, "Of Mice and Men," and the Phoenix Co.'s "Love for Love" and "The Rules of the Game." There were solo performances by Henry Fonda as Clarence Darrow, James Whitmore as Will Rogers, and Roy Dotrice in "Brief Lives."

The better musicals were Carol Channing's "Lorelei," "Candide" (voted best by Drama Critics), "Over Here" (Janie Sell's performance won a Tony), "Words and Music," "The Magic Show," "Music! Music!"; and "Mack and Mabel." The last two deserved longer runs. There were revivals of "Gypsy" for which Angela Lansbury received a Tony, and "Where's Charley?" Jane Powell and Ron Husmann succeeded the leads in "Irene."
LEONARD FREY (L), RITA MORENO (R) in "THE NATIONAL HEALTH"

BRIAN BEDFORD (R) in "JUMPERS"

(R) JOHN WOOD, MEL MARTIN in "SHERLOCK HOLMES"

MARTIN GABEL, JULIE HARRIS, REX HARRISON in "IN PRAISE OF LOVE"

LYNN REDGRAVE, JOHN LITHGOW, GEORGE ROSE in "MY FAT FRIEND"

ANNE BAXTER, HUME CRONYN, JESSICA TANDY in "NOEL COWARD IN TWO KEYS"

RICHARD KILEY, LARRY BLYDEN, CAROLE SHELLEY, GERALDINE PAGE, SANDY DENNIS, TONY ROBERTS in "ABSURD PERSON SINGULAR"

PAMELA PAYTON-WRIGHT, BARNARD HUGHES, CLEAVON LITTLE in "ALL OVER TOWN"

VINCENT GARDENIA (R) in "GOD'S FAVORITE"

KEVIN O'LEARY, ZERO MOSTEL, NORMAN BARRS, ROBIN HOWARD in "ULYSSES IN NIGHTTOWN"

DAVID SCHOFIELD, GREGORY FLOY, NIGEL HAWTHORNE in "AS YOU LIKE IT"

JAMES EARL JONES, KEVIN CONWAY in "OF MICE AND MEN"

ELIZABETH ASHLEY, KEIR DULLEA in "CAT ON A HOT TIN ROOF"

HENRY FONDA as CLARENCE DARROW

JAMES WHITMORE in "WILL ROGERS' U.S.A."
Off-Broadway plays achieving the longest runs were "My Sister, My Sister," "The World of Lenny Bruce," "Why Hanna’s Skirt Won’t Stay Down," "The Wager," "Naomi Court," and "Bad Habits" that was moved to Broadway. Musicals included "Fashion," "The Big Winner," "Gay Company," "Pretzels," "Philemon," and the only sell-out "Let My People Come," the "sexual musical" from which critics were barred. "Jacques Brel Is Alive ..." was revived briefly, and "Fiddler on the Roof" was at Jones Beach.

New York Shakespeare Festival’s year at Lincoln Center included "The Tempest," "What the Wine-sellers Buy," "Dance of Death," "Macbeth," "Richard III," "Mert and Phil," and "Short Eyes" that was voted best American play by Drama Critics Circle. At its Public Theater, among others were "Barbary Coast," "Killdeer," and "The Last Days of British Honduras." Its summer Shakespeare fare was "Pericles" and "The Merry Wives of Windsor."

F. Murray Abraham, Cynthia Harris in "Bad Habits"

Ian Richardson, Richard Pasco in "Richard II" (Royal Shakespeare Co.)

Roberta Maxwell, David Birney in "Romeo and Juliet" (American Shakespeare Theatre)

Michael Moriarty as Richard III (N.Y. Shakespeare Festival)

Ty McConnell, Sandra Thornton in "Fashion"

Al Freeman, Jr., David Downing in "The Great MacDaddy"

Kristoffer Tabori in "The Wager" (Actors Company of Great Britain)

Sammy Cahn, Jon Peck, Shirley Lemon, Kelly Garrett in "Words and Music"

Edward J. Moore, Conchatta Ferrell in "The Sea Horse"

Helen Gallagher, Brad Sullivan in "Hothouse"

Barbara Barrie, Ralph Waite in "The Killdeer"

Michael Finn, Christopher Lloyd in "Total Eclipse"

Marilyn Chris, Rudy Bond, Dolph Sweet, Constantine Katsanas, John Peter Barrett in "Bread"

Joseph Carberry (C) in "Short Eyes"

Connecticut's American Shakespeare Festival presented "Twelfth Night," "Romeo and Juliet," and "Cat on a Hot Tin Roof" that was transferred to Broadway. New Jersey's Shakespeare Festival had "Measure for Measure," "Richard II," "J. B.,” and "Under Milk Wood." Yale Repertory Theatre presented the world premiere of "The Tubs" that became "The Ritz" for Broadway and films. Dallas Theater Center premiered Preston Jones's "The Bradleyville, Texas Trilogy" ("Lu Ann Hampton Laverty Oberlander," "Last Meeting of the Knights of the White Magnolia," "The Oldest Living Graduate"). During the year "The Hot 1 Baltimore" was staged by ten regional companies, including American Conservatory Theatre, Hartford Stage Co., Cincinnati Playhouse and Chicago's Ivanhoe Theatre.
The theatre seemed on its way out of the doldrums. In the deepest national economic recession in 30 years, the theatre experienced an increase in financial and artistic success. The Pulitzer Prize went to Edward Albee's "Seascape," and Frank Langella received a Tony for his performance in it. The New York Drama Critics Circle and Tony Awards went to the English import "Travesties," and its star John Wood won a Tony. Ellen Burstyn and Rita Moreno were awarded Tonys for their performances in the comedies "Same Time, Next Year" and "The Ritz" respectively. In "Kennedy's Children" Shirley Knight earned a Tony for her characterization. The most ingenious and unique offering was the delightfully farcical English trilogy "The Norman Conquests." The plays could be seen separately and in any sequence. Each was a complete and enjoyable comedy. The action was concurrent in different areas of a house on a country estate. Other interesting plays were "Lamp Post Reunion," "The Leaf People," "P.S. Your Cat Is Dead," "Yentl," and "Habeas Corpus." The numerous revivals included "A Member of the Wedding," "Hughie," "Private Lives," "The Misanthrope," "All God's Chil-ian Got Wings," "The Constant Wife," "Death of a Salesman," "The Skin of Our Teeth," "Ah, Wilderness!," "Summer Brave" (William Inge's rewrite of his Pulitzer-Prize-winning play "Picnic"). "The Glass Menagerie," "Angel Street," "Sweet Bird of Youth" for which Irene Worth won a Tony, a scintillating production of "The Royal Family," and the Acting Co.'s "Robber Bridegroom," "Edward II," "The Time of Your Life," and "The Three Sisters." Anthony Perkins assumed the starring role in "Equus," and Michael Rupert, in "Fippen.

The Tony-Award musical was "The Wiz" with cast members Dee Dee Bridgewater and Ted Ross also honored with Tonys. John Cullum star of " Shenandoah" received a Tony. Other musical presentations were "Rodgers and Hart," "Chicago," "The Night That Made America Famous," "Goodtime Charley," "Clams on the Half Shell," "Treemonisha," "Me and Bessie," and a revival of "Very Good Eddie." Pearl Bailey's touring "Hello, Dolly!" visited Broadway briefly. "Miss Moffat" the eagerly awaited musical version of "The Corn Is Green" starring Bette Davis closed on...
the road. Guy Lombardo beautifully mounted "Oklahoma!" for the summer at Jones Beach. On September 18, the longest strike in Broadway history began. The musicians union forced all musicals to close for 25 days, and several were unable to reopen. Plays without music and Off-Broadway productions were not affected.

There was less activity Off-Broadway than in several years, but an increase in Off-Off-Broadway presentations. The most popular musicals were "Diamond Studs," "Dance With Me," "Lovers," "The National Lampoon Show," and Tusca-loosa's "Calling Me But I'm Not Going." The one outstanding and unanimously praised musical was "A Chorus Line" that opened at the N.Y. Shakespeare Festival's Public Theater. It received the N.Y. Drama Critics Circle vote as best musical before it was transferred to Broadway in July. The entire cast and its company of creative artists deserved awards. The Public Theater also housed "Our Late Night," "Kid Champion," and "Jesse and the Bandit Queen.

In Central Park the Festival presented Sam Waterston as "Hamlet," and "A Comedy of Errors." At Lincoln Center its productions included "Black Picture Show," "A Midsummer Night's Dream," "A Doll's House" with Liv Ullmann playing to capacity audiences, "The Taking of Miss Janie" that was voted best American play by the N.Y. Drama Critics Circle, "Little Black Sheep," and "Trelawny of the Wells." Other plays of note were American Place Theatre's "Rubbers" with "Yankees 3 Detroit 0 Top of the 7th," and "Gorky"; Circle Repertory's "The Mound Builders," "Harry Outside," and "Dancing for the Kaiser"; Roundabout's "What Every Woman Knows" and "Summer and Smoke"; Negro Ensemble Co.'s "The First Breeze of Summer" that moved to Broadway; and Chelsea Theater's "Polly" and "Ice Age." Brooklyn Academy again hosted the Royal Shakespeare Co. who performed "Summerfolk," "Love's Labour's Lost," and "Lear." For the summer, American Shakespeare Theatre in Connecticut presented "Lear," "The Winter's Tale," and "Our Town"; New Jersey Shakespeare Festival performed "Henry IV," "Two Gentlemen of Verona," "Uncle Vanya," and "Sweet Bird of Youth"; San Diego's National Festival offered "The
CHITA RIVERA, GWEN VERDON in "CHICAGO"

GRAYSON HALL, FRAN BRILL, RONALD DRAKE, MICHAEL GOODWIN in "WHAT EVERY WOMAN KNOWS"

CLARICE TAYLOR, DEE DEE BRIDGEMATER in "THE WIZ"

ANNE LAWDER, ELIZABETH HADDLE in "THIS IS (AN ENTERTAINMENT)" (AMERICAN CONSERVATORY THEATRE)

NAN MARTIN, ALEXIS SMITH, ALICE DRUMMOND, JILL EIKENBERRY in "SUMMER BRAVE"

PATTI LuPONE, NORMAN SNOW in "THE TIME OF YOUR LIFE"

TOM DeMASTRI, ELLIS RABB in "THE TEMPEST" (NATIONAL SHAKESPEARE FESTIVAL)

BRIAN BEDFORD, MARTHA HENRY in "MEASURE FOR MEASURE" (STRATFORD FESTIVAL OF CANADA)

JOSEPH BULOFF, MIRIAM KRESSYN in "THE FIFTH SEASON"

ROGER DeKOVEN, ROBERTS BLOSSOM in "ICE AGE"

JOYCE COHEN, JIM WANN in "DIAMOND STUDS" KEVIN McCARTHY, LOIS SMITH in "HARRY OUTSIDE"

MARGERY SHAW, PAUL BARRY in "THE LADY'S NOT FOR BURNING" (N.J. SHAKESPEARE FESTIVAL)

DON SCARDINO, JUNE GABLE, JOHN CHRISTOPHER JONES in "COMEDY OF ERRORS" (N.Y. SHAKESPEARE FESTIVAL)

MAUREEN ANDERMAN, LARRY GATES in "HAMLET" (LINCOLN CENTER)

1976

There were great expectations for this American Bicentennial year, but they were never adequately fulfilled. Some new shows and a few revivals were mounted especially for the celebration, but were financial or artistic failures. Ticket prices reached a $20 top, and box office receipts hit a record high, but it was not a healthy year theatrically. The League of New York Theatre Owners and Producers began a concerted effort to eradicate the unsavory atmosphere in the Times Square area. They also compromised on an eight o'clock curtain rather than accept last year's experimental earlier hour.

Adding to its many accolades, the Pulitzer Prize and Tony Award went to the deserving musical "A Chorus Line." Cast members Donna McKechnie, Kelly Bishop, and Sammy Williams received Tonys for their performances. The New York Drama Critics Circle named "Pacific Overtures" as best musical. Eagerly awaited musicals that became disappointing failures were "Rockabye Hamlet," "So Long, 174th Street," "Rex," and "1600 Pennsylvania Avenue." Successes were "Bubbling Brown Sugar" and "Your Arms Too Short to Box with God." Revivals included "Pal Joey," "My Fair Lady" (actor George Rose won a Tony), "Show Boat" at Jones Beach, "Guys and Dolls" with an all-black cast, "Porgy and Bess," "The Robber Bridegroom," and "Fiddler on the Roof" with Zero Mostel re-creating his original role.


The New York Shakespeare Festival at Lincoln Center produced "Mrs. Warren's Profession" that won Edward Herrmann a Tony for his supporting performance, "Cat on a Hot Tin Roof" that was voted best American play by the Drama Critics, and "Threepenny Opera." At the Public Theater it pre-
sent “Apple Pie,” “Rich and Famous,” and “For Colored Girls Who Have Considered Suicide When the Rainbow Is E’nu’f” that was transferred to Broadway. For its 20th year of free performances in Central Park it staged “Henry V” and “Measure for Measure.”

1977

Five of this year's Tonys were awarded to performers in 1976 productions: Best actress went to Julie Harris (her fifth) in "The Belle of Amherst," best supporting performers in a musical were Barry Bostwick in "The Robber Bridegroom" and Delores Hall in "Your Arms Too Short to Box with God," and best supporting performers in a play were Trazana Beverley in "For Colored Girls Who Have Considered Suicide . . . " and Jonathan Pryce in "Comedians." Other 1977 Tonys went to Dorothy Loudon in "Annie" (best actress in a musical) and Lenny Baker in "I Love My Wife" (best featured actor in a musical). Both a Tony and the Pulitzer Prize for best play went to Michael Cristofer's "The Shadow Box." The best musical, "Annie," also received six other Tonys and the New York Drama Critics Circle citation. The Drama Critics also cited David Mamet's "American Buffalo" and the English import "Otherwise Engaged" by Simon Gray.

Tonys for outstanding revivals went to "Porgy and Bess" (a 1976 opening) and "Dracula." Other revivals included "Anna Christie" with Liv Ullmann, "The Basic Training of Pavlo Hummel" with Al Pacino winning a Tony as best actor, "Romeo and Juliet" with Paul Rudd and Pamela Payton-Wright, the short-lived "Caesar and Cleopatra" with Rex Harrison and Elizabeth Ashley, "Tartuffe" with John Wood and Tammy Grimes; at the Brooklyn Academy of Music there were "The Three Sisters" with Rosemary Harris, Tovah Feldshuh and Ellen Burstyn, and "The New York Idea" with Blythe Danner, the New York Shakespeare Festival's memorable "The Cherry Orchard" with Irene Worth, "The Importance of Being Earnest," "A Touch of the Poet," Lynn Redgrave as "St. Joan," and, repeating their original title roles, Yul Bryn-...
KATHRYN WALKER, JASON ROBARDS, GERALDINE FITZGERALD in "A TOUCH OF THE POET"

TAMMY GRIMES, JOHN WOOD in "TARTUFFE"

RON O'NEAL, GLORIA FOSTER in "AGAMEMNON"

RICHARD KILEY, TONY MARTINEZ in "MAN OF LA MANCHA"

ROSEMARY HARRIS, TOVAH FELDSHUH, ELLEN BURSTYN in "THE THREE SISTERS"

PRISCILLA SMITH, IRENE WORTH, GEORGE VOSKOVEC, MICHAEL CRISTOPHER in "THE CHERRY ORCHARD"

PATRICIA CONOLLY, ELIZABETH WILSON, JOHN GLOVER, JAMES VALENTINE in "THE IMPORTANCE OF BEING EARNEST"

CHRISTOPHER LLOYD, MERYL STREEP in "HAPPY END"

PAUL RUDD, PAMELA PAYTON-WRIGHT, JACK GWILLIM in "ROMEO AND JULIET"

PHILIP BOSCO, PENEOPE BODRY in "THREEPENNY OPERA"

JOSEPH BOVA, LYNN REDGRAVE in "SAINT JOAN"

COLLEEN DEWHURST in "AN ALMOST PERFECT PERSON"

JOHN HEARD, LORI TAN CHINN in "G. R. POINT"

BLYTHE DANNER, MARGARET HAMILTON in "THE NEW YORK IDEA"

ESTELLE PARSONS in "MISS MARGARIDA'S WAY"

YUL BRYNNER, CONSTANCE TOWERS in "THE KING AND I"

ANITA GILLETTE, ANN WEDG EWORTH, CLIFF GORMAN, JUDD HIRSC H in "CHAPTER TWO"

WILLIAM HURT, CHRISTOPHER REEVE, TANYA BEREZIN in "MY LIFE"

CHRISTOPHER BERNAU, GIULIA PAGANO in "THE PASSION OF DRACULA"

MARY MARTIN, ETHEL MERMAN in BENEFIT PERFORMANCE SUNDAY, MAY 15, 1977

HUME CRONYN, JESSICA TANDY in "THE GIN GAME"

LIZA MINNELLI, ARNOLD SOBOLOFF in "THE ACT"

MITCH WEISSMAN in "BEATLEMANIA"

LEN CARIOU in "A SORROW BEYOND DREAMS"

DICK SHAWN in "THE 2ND GREATEST ENTERTAINER . . ."

SIMONE GRIFFETH, CHICK VENNERA in "JOCKEYS"
The Pulitzer Prize for this year was awarded D. L. Coburn's "The Gin Game," which opened the previous year and starred Hume Cronyn and Jessica Tandy. Miss Tandy received a 1978 Tony for her performance, Hugh Leonard's "Da" received a Tony for best play, and Barnard Hughes and Lester Rawlins for their performances in it, best actor and supporting actor, respectively. "Da" was also the recipient of a New York Drama Critics Circle citation. Best musical was awarded "Ain't Misbehavin'" by both the Tony voters and the Drama Critics. Nell Carter of its cast received a Tony, as did Ann Wedgeworth of 1977's "Chapter Two," both for featured performances (in a musical and in a play). Liza Minnelli in "The Act" (a 1977 premiere) received a Tony as best musical actress. Other musicals included "On the 20th Century" that won Tonys for John Cullum (best actor) and Kevin Kline (best featured actor in a musical), "Dancin'" (a musical entertainment without book and original score), "The Best Little Whorehouse in Texas" (the New York Times originally refused to carry its ad), "Eubie!" (another musical without book and using old songs by Eubie Blake), "Timbuktu!" (a revised version of "Kismet" with an all-black cast), "Ballroom," "Platinum," "King of Hearts," and revivals of "Stop the World I Want to Get Off" with Sammy Davis, Jr., at Lincoln Center, and "Hello, Dolly!" with Carol Channing in her original title role.

Although in an unworthy two-character vehicle, it was a pleasure to have Mary Martin back on Broadway briefly with Anthony Quayle in "Do You Turn Somersaults?"
MICHAEL HIGGINS, TAMMY GRIMES in "MOLLY"

BURT WILLIAMS, JAMES EARL JONES in "PAUL ROBESON"

EDDIE BRACKEN, CAROL CHANNING in "HELLO, DOLLY!"

GEORGE GRIZZARD, PHILIP BOSCO in "MAN AND SUPERMAN"

PATRICIA ELLIOTT, LOUIS JOURDAN in "13 RUE DE L’AMOUR"

HELEN BURNS, THEODORE BIKEL, CHRISTINE ESTABROOK in "THE INSPECTOR GENERAL"

FRED GWYNE, MICHAEL O’HARE in "PLAYERS"

PAMELA BLAIR, DON SCARDINO in "KING OF HEARTS"

JOHN LITHGOW, MAX WRIGHT in "ONCE IN A LIFETIME"

MELBA MOORE, GILBERT PRICE, EARTHA KITT, IRA HAWKINS in "TIMBUKTU"

GEORGE ROSE, CLAUDETTE COBART, REX HARRISON in "THE KINGFISHER"

DWIGHT SCHULTZ, PATTI LUPOPE, COLIN STINTON, BILL MOOR in "THE WATER ENGINE"

MICHAEL HIGGINS, TAMMY GRIMES in "MOLLY"

BETTE HENRITZE, HELEN BURNS
in "CATSPLAY"

MOO Y REGAN, MARK BLUM, CAROLYN GROVES,
DANTON STONE, TOM McKITTERICK in
"SAY GOODNIGHT, GRACIE"

BILL MOOR, FRITZ WEAVER, DAVID GALE
in "THE BIKO INQUEST"

PAMELA REED, SUSAN KINGSLEY
in "GETTING OUT"

HAROLD GARY, JOEL POLIS,
DAVID GARFIELD in "FAMILY
BUSINESS"

PAUL RUDD, POLLY ROWLES
in "THE SHOW-OFF"

ALEC MCCOWEN
in "ST. MARK'S GOSPEL"

ELI WALLACH, ROBERTA WALLACH,
ANNE JACKSON in "THE DIARY
OF ANNE FRANK"

CAROLE SHELLEY, RENE AUBERJONOIS
in "THE PLAY'S THE THING"

CHRISTOPHER GOUTMAN, DAVIS HALL,
MARILYN MCINTYRE in "THE PROMISE"

SAMMY DAVIS, JR., MARIAN MERCER
in "STOP THE WORLD . . . ."

CARLIN GLYNN, HENDERSON
FORSYTHE in "THE BEST LITTLE
WHOREHOUSE IN TEXAS"

MARY MCDONNELL, CHRISTOPHER
McCANN in "BURIED CHILD"

(C) HELEN STENBORG, WILLIAM
HURT AND CAST in "5TH OF JULY"

In addition to a citation from the Drama Critics Circle, Stephen Sondheim's "Sweeney Todd" received eight Tonys, including one for best musical, and one for each of its stars, Angela Lansbury and Len Cariou. Tonys for outstanding featured players in musicals went to Carlin Glynn and Henderson Forsythe, both in "The Best Little Whorehouse in Texas," a 1978 opening. There were commendable revivals of "Whooppee!", "The Most Happy Fella," "Oklahoma!", and the record-breaking run of "Peter Pan" with Sandy Duncan. Other musicals were "The 1940's Radio Show," "I Remember Mama," "Sarava," "Comin' Uptown," and the SRO hits "Sugar Babies" with Mickey Rooney and Ann Miller, "Evita," and "They're Playing Our Song." "The Grand Tour" was a disappointment, as were "Carmelina," "Zoot Suit," "A Meeting by the River," and "Break a Leg."

1980

Lanford Wilson’s “Talley’s Folly,” from Off-Broadway’s Circle Repertory Theatre, was this year’s recipient of the Pulitzer Prize and New York Drama Critics Circle citation. Tonys went to Mark Medoff’s “Children of a Lesser God” (best play), and to its stars John Rubinstein and Phyllis Frelich. For outstanding featured performances, Tonys were given Dinah Manoff in “I Ought To Be in Pictures” and David Rounds of “Morning’s at Seven,” which was voted outstanding revival. Other revivals were “Watch on the Rhine,” “Major Barbara,” “Whose Life Is It Anyway?” (Tom Conti’s original role was rewritten for Mary Tyler Moore), “5th of July” (another Lanford Wilson transplant from Circle Repertory Theatre), “The Man Who Came to Dinner” with Ellis Rabb, “The Philadelphia Story” with Blythe Danner, “John Gabriel Borkman” with Irene Worth, E. G. Marshall and Rosemary Murphy. Other plays of artistic and/or commercial success were Harold Pinter’s “Betrayal” (cited as best foreign play by New York Drama Critics Circle), “Nuts,” “Home,” “Billy Bishop Goes to War,” “Past Tense,” “A Life,” “Lunch Hour,” “The Suicide,” “A Lesson from Aloes,” and “Amadeus” (imported from London). Three of our most celebrated playwrights unfortunately had failures: Tennessee Williams’ “Clothes for a Summer Hotel” with Geraldine Page, Edward Albee’s “The Lady from Dubuque” with Irene Worth, and Arthur Miller’s “The American Clock” with Joan Copeland and William Atherton. Stars in unworthy vehicles failed to win box-office support. Among them were Uta Hagen in “Charlotte,” George C. Scott in “Tricks of the Trade,” Sam Levene and Esther Rolle in “Horowitz and Mrs. Washington,” Jane Alexander in “Goodbye Fidel,” Elizabeth Ashley in “Hide and Seek,” Julie Harris and Geraldine Page in “Mixed Couples.”

After its 1979 opening, “Evita” received this year’s Drama Critics citation and seven of this year’s Tonys, including best musical, best actress (Patti LuPone) and best featured actor in a musical (Mandy Patinkin). The Tony for best actor in a musical was awarded Jim Dale for his performance in “Barnum.” Outstanding featured actress in a musical was Priscilla Lopez in “A Day in Hollywood/ A Night in the Ukraine.” Other new musicals were “Musical Chairs,” “Perfectly Frank,” “Happy New Year,” “Tintypes,” and the smash hit “42nd Street.” For the latter, ticket prices reached a record Broadway high of
$50 for the most desirable locations. There were worthy revivals of "Your Arms Too Short to Box with God," "The Music Man," "West Side Story," "Brigadoon" and "Camelot" with Richard Burton in his original role of King Arthur. The musical "Grease" closed April 13, 1980, after achieving an all-time Broadway record of 3388 performances.

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