Landmarks Preservation Commission
November 17, 1987; Designation List 196
LP-1329

CORT THEATER, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor to the first balcony floor; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling; and the fixtures and interior components of these spaces, including but not limited to, wall and ceiling surfaces, doors, stair railings and attached decorative elements; 138-146 West 48th Street, Manhattan. Built 1912-13; architect, Thomas Lamb.

Landmark Site: Borough of Manhattan Tax Map Block 1000, Lot 49.

On June 14 and 15, 1982, the Landmarks Preservation Commission held a public hearing on the proposed designation as a Interior Landmark of the Cort Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor to the first balcony floor and all connecting entrance areas; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium, the upper part of the stage house, the staircases leading from the first balcony floor up to the second balcony floor and all connecting entrance areas; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling, and the upper part of the stage house; and the fixtures and interior components of these spaces, including but not limited to, wall, ceiling and floor surfaces, doors, stair railings and attached decorative elements; and the proposed designation of the related Landmark Site (Item No. 25). The hearing was continued to October 19, 1982. Both hearings had been duly advertised in accordance with the provisions of law. Eighty witnesses spoke or had statements read into the record in favor of designation. Two witnesses spoke in opposition to designation. The owner was among those speaking against designation. The Commission has received many letters and other expressions of support in favor of this designation.

DESCRIPTION AND ANALYSIS

The Cort Theater Interior survives today as one of the historic theater interiors that symbolize American theater for both New York and the nation. Built in 1912-13, the Cort is among the oldest surviving theaters in New York. It was designed by architect Thomas Lamb to house the productions of John Cort, one of the country's major producers and theater owners.

The Cort Theater represents a special aspect of the nation's theatrical history. Beyond its historical importance, it is an exceptionally handsome theater, with a facade modeled on the Petit Trianon in Versailles. Its interior design is also based on 18th-century French

sources, with references to the period of Marie Antoinette including busts of the French Queen, a handsome mural of a Versailles garden scene, and French-inspired plaster ornament. Thomas Lamb was New York's most prolific theater architect, but the Cort is one of only two legitimate stage theaters of his design surviving in the Broadway area.

For three-quarters of a century the Cort Theater has served as home to countless numbers of the plays, beginning with those produced by John Cort, through which the Broadway theater has come to personify American theater. As such, it continues to help define the Broadway theater district, the largest and most famous concentration of legitimate stage theaters in the world.

The development of the Broadway Theater District

The area of midtown Manhattan known today as the Broadway theater district encompasses the largest concentration of legitimate playhouses in the world. The theaters located there, some dating from the turn of the century, are significant for their contributions to the history of the New York stage, for their influence upon American theater as a whole, and in many cases for their architectural design.

The development of the area around Times Square as New York's theater district at the end of the 19th century occurred as a result of two related factors: the northward movement of the population of Manhattan Island (abetted by the growth of several forms of mass transportation), and the expansion of New York's role in American theater. The northward movement of Manhattan's residential, commercial, and entertainment districts had been occurring at a steady rate throughout the 19th century. In the early 1800s, businesses, stores, hotels, and places of amusement had clustered together in the vicinity of lower Broadway. As New York's various businesses moved north, they began to isolate themselves in more or less separate areas: the financial institutions remained downtown; the major retail stores situated themselves on Broadway between 14th and 23rd Streets, eventually moving to Herald Square and Fifth Avenue at the turn of the century; the hotels, originally located near the stores and theaters, began to congregate around major transportation centers such as Grand Central Terminal or on the newly fashionable Fifth Avenue; while the mansions of the wealthy spread farther north on Fifth Avenue, as did such objects of their beneficence as the Metropolitan Museum of Art. [1]

The theater district, which had existed in the midst of stores, hotels, and other businesses along lower Broadway for most of the 19th century, spread northward in stages, stopping for a time at Union Square, then Madison Square, then Herald Square. By the last two decades of the 19th century, far-sighted theater managers had begun to extend the theater district even farther north along Broadway, until they had reached the area that was then known as Long Acre Square and is today called Times Square.

A district of farmlands and rural summer homes in the early 1800s, Long Acre Square had by the turn of the century evolved into a hub of mass transportation. A horsecar line had run across 42nd Street as early as the 1860s, and in 1871, with the opening of Grand Central Depot and the

completion of the Third and Sixth Avenue Elevated Railways, it was comparatively simple for both New Yorkers and out-of-towners to reach Long Acre Square. Transportation continued to play a large part in the development of the area; in 1904 New York's subway system was inaugurated, with a major station located at 42nd Street and Broadway. The area was then renamed Times Square in honor of the newly erected Times Building.[2] The evolution of the Times Square area as a center of Manhattan's various mass transit systems made it a natural choice for the location of legitimate playhouses, which needed to be easily accessible to their audiences.

The theater business that invaded Long Acre Square at the end of the 19th century consisted of far more than a few playhouses, for at that time New York was the starting-point for a vast, nationwide entertainment network known as "the road." This complex theater operation had its beginnings in the 1860s when the traditional method of running a theater, the stock system, was challenged by the growing popularity of touring "combination" shows. In contrast to the stock system, in which a theater manager engaged a company of actors for a season and presented them in a variety of plays, the combination system consisted of a company of actors appearing in a single show which toured from city to city, providing its own scenery, costumes, and sometimes musical accompaniment. Helped by the expansion of the nation's railroads after the Civil War, the combination system soon killed off the majority of stock companies.[3] By 1904 there were some 420 combination companies touring through thousands of theaters in cities and towns across the country.[4]

Of crucial importance to the operation of the combination system was a single location where combination shows could be cast, rehearsed, tried out, and then booked for a cross-country tour. Since New York was already regarded as the most important theater city in America, it is not surprising that it became the headquarters for the combination system. In addition to the many theaters needed for an initial Broadway production for the combinations before they went on tour, New York's theater district encompassed rehearsal halls, the headquarters of scenery, costume, lighting, and makeup companies, offices of theatrical agents and producers, theatrical printers and newspapers, and other auxiliary enterprises. Close to the theater district were boarding houses catering to the hundreds of performers who came to New York in the hope of being hired for a touring show or a Broadway production.

As theaters were built farther uptown, the auxiliary enterprises also began to move north. By the turn of the century,

> the section of Broadway between 37th Street and 42nd Street was known as the Rialto. Theater people gathered or promenaded there. Producers could sometimes cast a play by looking over the actors loitering on the Rialto; and out-of-town managers, gazing out of office windows, could book tours by seeing who was available.[5]

The theater district that began to move north to Long Acre Square in the 1890s was thus a vast array of business enterprises devoted to every facet of theatrical production.

The movement of the theater district north along Broadway had proceeded at a steady pace during the latter part of the 19th century. The Casino Theater was opened on the southeast corner of Broadway and 39th Street in 1882. A year later, it was joined by a most ambitious undertaking--the construction of the Metropolitan Opera House on Broadway between 39th and 40th Streets. In 1888, the Broadway Theater was erected on the southwest corner of Broadway and 41st Street. Five years later, the American Theater opened its doors at Eighth Avenue between 41st and 42nd Streets, as did Abbey's Theater at Broadway and 38th Street and the Empire Theater at Broadway and Fortieth Street.

It remained for Oscar Hammerstein I to make the move into Long Acre Square itself. At the close of the 19th century, Long Acre Square housed Manhattan's harness and carriage businesses, but was little used at night, when it seems to have become a "thieves' lair."[6] In 1895 Hammerstein erected an enormous theater building on Broadway between 44th and 45th Streets. The original plan for the Olympia called for a "perfect palace of entertainment--which would have included three theaters, a bowling alley, a turkish bath, cafes and restaurants."[7] Only part of this visionary plan ever became a reality. On November 25, 1895, Hammerstein opened the Lyric Theater section of the building, and a little over three weeks later he inaugurated the Music Hall section. Never a financial success, the Olympia closed its doors two years after it opened. Nevertheless, it earned Hammerstein the title of "Father of Times Square."

By the turn of the century Hammerstein had built two more theaters in the Long Acre Square area, and in the years 1901-1920 a total of forty-three additional theaters appeared in midtown Manhattan, most of them in the side streets east and west of Broadway. Much of this theater-building activity was inspired by the competition between two major forces in the industry, the Theatrical Syndicate and the Shubert Brothers, for control of the road. As each side in the rivalry drew its net more tightly around the playhouses it owned or controlled, the other side was forced to build new theaters to house its attractions. The result was a dramatic increase in the number of playhouses, both in New York and across the country. After World War I, as the road declined and New York's theatrical activity increased, the general economic prosperity made possible the construction of thirty additional playhouses in the Times Square area, expanding the boundaries of the theater district so that it stretched from west of Eighth Avenue to Sixth Avenue, and from 39th Street to Columbus Circle.[8]

The stockmarket crash of 1929 and the resulting Depression caused a shrinkage in theater activity. Some playhouses were torn down, many were converted to motion picture houses, and later to radio and television studios. From the time of the Depression until the 1960s no new Broadway playhouses were constructed. Fortunately, the theaters that survive from the early part of the century represent a cross-section of types and styles, and share among them a good deal of New York's rich theatrical history.

(MMK)

Evolution of Theater Design

The frenzy of theater construction that occurred in New York during the first thirty years of this century brought with it an evolution in architecture and decoration.[9] At the close of the 19th century American theaters were still being built in the style of traditional European opera houses, with high proscenium arches, narrow auditoriums, two or three balconies built in a horseshoe configuration, and dozens of boxes, some set into the front of the first balcony. Although contemporary notices of the theaters attributed specific (though often vague) styles or periods to them, their interiors were more often than not a melange of styles and colors.

With the increase of theater construction after the turn of the century came a new attitude toward theater architecture and decoration as firms such as Herts and Tallant, Thomas W. Lamb, and others, began to plan the playhouse's exterior and interior as a single, integrated design. The Art Nouveau style New Amsterdam Theater, which opened in 1903, signalled this new seriousness in theater design.

Perhaps influenced by such European experiments as Wagner's Festival Theater at Bayreuth, American theater architects after the turn of the century began to structure their playhouses along different lines. Proscenium openings were made lower and wider, auditoriums were made shallower, seating was planned in a fan shape, and the number of balconies was usually reduced to one. Boxes were cut back to a minimum. The theaters that were built just before and after World War I for the most part shared this new configuration.

Because many of New York's extant playhouses were built during the period in which New York was serving as the starting-point for nationwide tours, they represent a style of theater architecture that is characteristic not only of New York but also of other cities across the United States, for a show which was originally produced in a New York theater would require similar conditions in the theaters in which it toured, and theater owners often hired the same architects to design and build theaters in several cities. Thus, New York's theaters set the standard for theater construction across the United States, as an inspection of designs for theaters in various cities will show.[10]

(MMK)

The Broadway Theater in American Theatrical History

The playhouses still standing in the Broadway theater district share among them over eighty years of American theatrical history. In the early years of the century, when American theater was still heavily influenced by Europe, the theaters played host to such great international stars as Sarah Bernhardt, Eleonora Duse, and Mrs. Patrick Campbell, and to adaptations of such European successes as The Merry Widow and Floradora.

It was in the Broadway theaters that the beginnings of a distinctly American drama could be seen in the Western melodramas of David Belasco, the social comedies of Clyde Fitch and Langdon Mitchell, and the problem

plays of Edward Sheldon and Eugene Walter. With the rise of the "little theater" movement in the second decade of the century, it seemed that theatrical leadership had passed from Broadway to such experimental "art" theaters as the Provincetown Playhouse and the Neighborhood Playhouse. Before long, however, the innovations of the little theaters infused Broadway with new life. Beginning with the production of Eugene O'Neill's first full-length play, Beyond the Horizon, on Broadway in 1920, the playhouses of Broadway presented the work of a new generation of playwrights, including, in addition to O'Neill, Maxwell Anderson, Philip Barry, S.N. Behrman, Rachel Crothers, Sidney Howard, George S. Kaufman, George Kelly and Elmer Rice.

The Depression of the 1930s brought with it a new concern with political and social issues, and the dramas presented in the Broadway playhouses reflected that concern. Commercial producers gave us plays by Lillian Hellman, Robert E. Sherwood, and Thornton Wilder, whle the Group Theater and other new organizations introduced such writers as Clifford Odets and Sidney Kingsley. The Broadway theaters continued to house challenging plays during the 1940s and 1950s, when new talents such as Tennessee Williams, Arthur Miller, and William Inge first began writing for the theater.

Meanwhile, musical comedy had blossomed from the adaptations and imitations of European operetta popular at the turn of the century to a uniquely American art form. By the 1940s and 1950s the works of Rodgers and Hammerstein, Cole Porter, Irving Berlin, Jerome Kern, and many others, were being exported from the stages of Broadway to theaters around the world.

The 1960s and 1970s were decades of ferment and change, both in and out of the theater. As in the 1920s, the impetus for theatrical experimentation came from outside of Broadway, and as in the 1920s, the experimentation helped to revitalize the Broadway theater. Today, the playhouses of Broadway are showcases for the best plays of the Off- and Off-Off Broadway theaters, as well as for exciting productions from theatrical workshops, regional theaters, and outstanding foreign companies.

Having moved gradually northward all during the 19th century, New York's theater district finally came to rest at Times Square, where it has remained for almost ninety years. The economic Depression of the 1930s discouraged speculative ventures such as the construction of new theaters, while after prosperity returned in the wake of World War II, the cost of renting land and constructing a theater was prohibitively high. The northward movement of the theater district may also have been discouraged for a number of years by the existence of the Sixth Avenue Elevated Railway, which crossed from Sixth to Ninth Avenues at 53rd Street, thereby providing a natural northern boundary for the theater district.[11]

The Cort Theater, as one of the Broadway theaters surviving today in the theater district, contributes to the totality of the district's history by virtue of its participation in that history.

(MMK)

Notes

1. The discussion of the northward movement of Manhattan's business and theaters is based on Mary Henderson, The City and the Theatre (Clifton, N.J.: James T. White and Co., 1973), pp. 130-131, 168-170.

2. W.G. Rogers and Mildred Weston, Carnival Crossroads: the Story of Times Square (New York: Doubleday, 1960), pp. 39-78; Howard B. Furer, New York: A Chronological and Documentary History 1524-1970 (Dobbs Ferry, N.Y.: Oceana Publications, 1974), p. 34 ff.; The New York Subway (New York: Interborough Rapid Transit Co., 1904; reprint ed., New York: Arno Press, n.d.).

3. Alfred L. Bernheim, The Business of the Theatre (New York: Actors Equity Association, 1932; reprint ed., New York: Benjamin Blom, 1964), p. 26.

4. Jack Poggi, Theater in America: The Impact of Economic Forces, 1870-1967 (Ithaca: Cornell University Press, 1968), p. 6.

5. Brooks Atkinson, Broadway, rev. ed. (New York: Macmillan, 1974), p. 11.

6. Philip Paneth, Times Square, Crossroads of the World (New York: Living Books, 1965), p. 20.

7. Henderson, p. 263.

8. Henderson, p. 195-196.

9. The discussion of the developments in American theater architecture is based upon: Ned A. Bowman, "American Theatre Architecture: the Concrete Mirror Held Up to Yankee Nature," The American Theatre: The Sum of its Parts (New York: French, 1972), pp. 199-233; Burr C. Cook, "Twenty Years of Theatre Building," Theatre, 36 (August 1922), 98-99; Arthur S. Meloy, Theatres and Picture Houses (New York: Architects' Supply and Publishing Co., 1916), p. 29.

10. See, for example, the discussion of various theaters in Randolph Williams Sexton and Ben Franklin Betts, eds., American Theaters of Today, 2 vols. (New York: Architectural Book Pubs., 1927, 1930; reprint ed., New York: Vestal, 1977).

11. Stanley Buder, "Forty-Second Street at the Crossroads: A History of Broadway to Eighth Avenue," West 42nd Street: "The Bright Light Zone" (New York: Graduate School and University Center, CUNY, 1978), p. 62.

John Cort

John Cort (1860?-1929) was a prominent producer who at one time controlled hundreds of theaters across the country.[1] Originally from Connecticut, Cort began his theatrical career in vaudeville, while still a teenager, as part of a comedy team billed as Cort and Murphy. Moving to

the West, he gradually built a large vaudeville chain capable of attracting such major talent as Williams and Walker, and Weber and Fields. His organization, the Northwestern Theatrical Circuit, was credited with being the first vaudeville circuit ever organized.[2] From vaudeville Cort branched out into legitimate theater, beginning in Seattle where he opened a music hall and built the Seattle Grand Opera House.[3] The Northwestern Theatrical Circuit eventually controlled some 150 theaters, including 89 legitimate stage theaters, all in the West.

Moving gradually eastward, Cort opened "the gem-like little Cort Theater on Dearborn Street" in Chicago in 1910,

> and the twinkling of the electric sign with the many colored crest which is the stamp of every Cort theatre in America, became a familiar landmark in the down-town district....[4]

Cort first came to New York in 1905, concentrating his efforts on production. His most successful musical shows (in the opinion of the writer of his obituary in 1929) included The Princess Pat, Flo-Flo, Listen Lester, Glorianna, Fiddlers Three, Shuffle Along, Just a Minute, and Roly Boly Eves.[5]

In 1910, Cort became president of the National Theater Owners' Association, which, with a membership of some 1200 theaters, opposed the domination of the Klaw and Erlanger syndicate. It was not until 1912, however, that Cort opened his own New York house, the Cort Theater on West 48th Street. This was the first of three planned for the East,[6] and was followed two years later by a Cort Theater in Boston.[7] He later owned or operated a number of other New York theaters, including the Park Theater on Columbus Circle, which he had Thomas Lamb remodel about 1920,[8] and the nearby Davenport Theater at 22 West 63rd Street,[9] as well as the Frazee Theater, the Lexington Opera House, the Standard Theater, and the Windsor Theater in the Bronx.[10]

Cort retired in early 1929, and died later that year.

(BI, AR)

Notes

1. Biographical summary is based on John Cort, obituary, New York Times, November 19, 1929.

2. "The Man with the Sword," The Green Book Magazine, May 1914, p. 830.

3. Ibid., p. 831.

4. Ibid., p. 831.

5. "Cort Theatre Open Tonight," New York Tribune, December 20, 1912.

6. John Cort, obituary.

7. "The Man with the Sword," 831.

8. "Latest Dealings in Realty Field," New York Times, March 7, 1922.

9. "Another New Playhouse," New York Times, August 20, 1920.

10. John Cort, obituary.

Thomas Lamb

Thomas Lamb (1871-1942) was among the world's most prolific theater architects. During his years of active practice Lamb designed over three hundred theaters throughout the world. Many of these stood as prominent landmarks in their respective communities. Not only was Lamb responsible for an enormous number of theaters, but his designs exemplify the adaptation of the revival styles popular with the wealthy to buildings designed for use by the masses. The vast majority of Lamb's commissions were for movie theaters, many built with a scale and richness reminiscent of the great palaces of Europe.

Lamb was born in Dundee, Scotland; his family moved to the United States when Lamb was still a child. He studied at Cooper Union, graduating in 1898 with a Bachelor of Science degree. The only architectural courses that Lamb took at Cooper Union were mechanical drawing and acoustics;[1] it remains unclear where he received more detailed training in architecture. His obituary in the New York Times notes that he "was for a time a civil service building inspector."[2] This may account for all or some of his training. Lamb was working as an architect as early as 1904 when he undertook alterations to the Gotham Theater at 165 East 125th Street,[3] but he does not seem to have opened an active practice until about 1908. Although his earliest commissions, as listed in the firm's account books, include work on the St. Nicholas Skating Rink at 157 West 66th Street, the Grand Central Depot, and factories, lofts, stables, and residences, many of his earliest commissions were for theaters.[4] These quickly became Lamb's specialty and account for well over ninety percent of his designs.

Lamb's most important early commission came in 1908 when Marcus Loew asked him to draw up specifications for movie theaters.[5] This coincided with the beginning of the Loew company's growth as a major motion picture theater chain. Lamb's association with the firm continued until his death and he designed most of Loew's major American theaters as well as theaters for the firm in Canada, England, Australia, Belgium, the Netherlands, Mexico, Columbia, the Dominican Republic, Jamaica, Trinidad, Honduras, Sweden, South Africa, and even in Tokyo, Bombay, and Shanghai. In addition he designed the firm's office headquarters, the Loew's State Building (1921) on Broadway and West 45th Street, which incorporates the Loew's State Theater.

Although he worked for Marcus Loew as early as 1908, many of Lamb's early theaters were legitimate playhouses, including two that survive in the Times Square area. The earlier of these is the Empire (1911-12, originally the Eltinge) on West 42nd Street, an extremely fine Beaux-Arts

style structure with a facade of terra cotta. In 1912 Lamb worked on the Cort Theater, an elegant house on West 48th Street modeled on the Petit Trianon at Versailles. The styles chosen by Lamb for the exteriors of these theaters are similar to those used by contemporary theater architects such as Herts & Tallant at their Lyceum Theater (1903) and The Brooklyn Academy of Music (1908), and Carrere & Hastings, architects of the Lunt-Fontanne Theater (1909-10) and the Century Theater (1909, demolished).

Lamb is generally credited with having designed the first "deluxe" theater built exclusively for movies -- the Regent Theater, a Venetian Renaissance style structure built in 1913.[6] The building still stands on Seventh Avenue and West 116th Street, although it is now a church. The Regent was soon followed by several commissions for enormous theaters on Broadway including the Strand (1914, demolished), Rialto (1916, demolished), and Rivoli (1917), and culminating in the design for the 5,230-seat Capitol (1919, demolished) at Broadway and West 51st Street. This theater was described as being "the last word in perfection in equipment, comfort, and luxury."[7] These theaters coincide with and were followed by many others designed both for the leading theater chains of the day such as Loew's, Proctor's, Keith's, RKO, and Trans-Lux, and for smaller entrepreneurs. Lamb designed both monumental movie palaces and small neighborhood and showcase theaters. These are represented in the Times Square area by the interior of the Harris (originally the Candler) Theater, 1912, located within the Candler Building on West 42nd Street; the Embassy (now Embassy I) on Broadway at 48th Street, a small theater designed in 1925; and the Mark Hellinger Theater (originally the Hollywood, 1929) on West 51st Street, a large movie palace later converted to legitimate use.

Most of the theaters designed prior to 1930 have classically-inspired interiors based on 17th-century Baroque or 18th-century English (Adamesque) and French (Louis XVI) neo-classical style architecture. The Harris, Embassy, and Mark Hellinger have fine Baroque-inspired detail with heavy, boldly modeled plasterwork. The style most closely identified with Lamb is the Adamesque, based on the work of Lamb's fellow countryman, the Scots-born architect Robert Adam. The restrained elegance of the Adamesque is visible in at least two surviving New York City theaters -- the Victoria (1917) on West 125th Street, and the Jefferson (1921) on East 14th Street. The French influence is visible at the Cort, and at the Academy of Music (1926) on East 14th Street. All of Lamb's interiors were designed in conjunction with decorating firms such as the Rambusch Decorating Co. It is not known what type of relationship existed between theater architects and designers. Lamb was definitely responsible for the layout of each theater and for the exterior design. It seems probable that he established the style of design for the interiors and he may, in many cases, have actually designed the ornamental detail. The decorating firm most probably was responsible for small ornamental details, color choice, draperies, furnishing, and so forth.

During the late 1920s and early 1930s, Lamb's movie theater designs became extremely exotic. This stylistic development may have been in response to a desire on the part of theater owners to attract more customers through ever more bizarre design. Among Lamb's more exotic theaters were the Loew's Triboro (1931, demolished) in Astoria with its Mayan facade and Hispano-Moresque interior; the Loew's Pitkin (1929, vacant) on Pitkin Avenue in Brooklyn, with its Moorish/Hindu exterior and

Hispano-Moresque foyer and auditorium; and the Loew's 175th Street (1930, now the United Church) which has an exterior similar to that at the Pitkin and an interior with a Southeast Asian flavor.

Unfortunately, many of Lamb's theaters in New York City have been demolished. Among his surviving theaters not already mentioned are the RKO Keith's Flushing (1928, now triplex), an atmospheric theater with a Spanish Baroque interior; the Brooklyn Strand (c.1918, vacant) on Fulton Street and Rockwell Place, a classical revival style house; and the 81st Street Theater (c.1913) on Broadway, a terra-cotta faced building.

Although best known for his theaters, Lamb occasionally accepted other commissions and his work includes loft buildings, factories, stables, hotels, religious structures, etc. In New York, the most notable among these buildings are the Paramount Hotel (1927-28) at 235-245 West 46th Street, a brick, terra-cotta, and marble-faced structure with elaborate ornament on its arcaded base and setback roofline; and the Pythian Temple (c.1926, now apartments) at 135 West 70th Street, a massive structure adorned with glazed terra-cotta and cast-stone forms of Egyptian and Assyrian derivation. Both of these buildings have a theatrical flare and it is not surprising that their architect specialized in the design of theaters. Lamb was also the architect of the second Madison Square Garden on Eighth Avenue, and in 1932 he received an honorable mention for his entry in the international competition to design the Palace of the Soviets in Moscow.

At his death in 1942 Lamb was still actively involved in the design of theaters. A comment in Architectural Forum written in 1925 sums up Lamb's career:

> All of Mr. Lamb's work uniformly shows care and study, not only in the plans of his theaters, but also in their architectural treatment and decorative furnishings, in which he is preeminently successful.[8]

Lamb's death coincided with the end of an era in theater design, for after World War II the need for large theaters declined. Many of Lamb's finest theaters were demolished, others were subdivided, and others sold for new uses or simply abandoned. The few surviving Lamb theaters are relics of a past age and are reminders of an elegant period in theater design that has, sadly, passed.

(ASD)

Notes

1. Information on Lamb's years at Cooper Union courtesy of the Cooper Union Archives, New York.

2. Thomas Lamb, obituary, New York Times, February 27, 1942, p. 17.

3. Special thanks to Michael R. Miller of the Theater Historical Society for this information.

4. Lamb's job book and architectural drawings are in the collection of Avery Library, Columbia University, New York.

5. Thomas Lamb, obituary, New York Herald Tribune, February 27, 1942, p. 16.

6. David Naylor, American Picture Palaces (New York: Van Nostrand Reinhold Co., 1981), pp. 40-41.

7. "The Work of Thomas W. Lamb, Architect," Architectural Forum, 42 (June 1925), 377.

8. Ibid.

The Cort Theater

The theater which Thomas Lamb designed for John Cort was considered at the time of its construction to be "one of the most exquisitely beautiful playhouses in Manhattan."[1] Architectural quality was considered of such great importance to the project that stipulations about design were included in the lease agreement between Edward B. Corey, who actually owned the theater, and John Cort, to whom he leased it. Stating that the theater would be constructed "according to sketch prepared by Thomas W. Lamb," the lease required that

> the specifications which are to be prepared shall provide for the furnishing of material decorations, hangings, furniture and other property of a character kind and quality which shall not be inferior to that now employed and used in the "Playhouse" theatre.[2]

The Playhouse Theater (demolished), across the street from the Cort site, had been built one year earlier to the designs of the prominent New York architect Charles A. Rich.

Edward B. Corey, who built the theater and leased it to Cort, took credit for its design in the Cort's inaugural booklet. Thomas Lamb, however, as specified in the lease, was the architect of record.[3] Most likely Corey, and possibly also Cort, took a strong interest in and were responsible for some aspects of the theater's design. Such a pattern was usual in theaters built to the specifications of individual producers like Cort (David Belasco, for instance, was involved in choosing furnishings for the Belasco Theater, although it was designed by theater architect George Keister, and Winthrop Ames contributed a great deal to Ingalls & Hoffman's design for Ames's Little Theater).

The design of the Cort Theater took a French theme; according to the inaugural booklet, it was

> ...inspired by a beautiful specimen of architecture from the most glorious time of the French Kings, the Petit Trianon, in the Gardens of Versailles.[4]

The Petit Trianon, designed by Ange-Jacques Gabriel and built for Louis XV in 1762, was a major architectural monument that would have been well known to architectural students in turn-of-the-century New York, when those American architects who could studied in France (or in American schools whose curricula were modeled on Beaux-Arts principles).

The Cort's facade is an adaptation, rather than a copy, of its source, but clearly reflects its spirit and design. The interior of the theater does not follow the Trianon's interior (as the latter was not a theater), but is based on the same period, being treated, according to the same inaugural booklet,

> ...in the most conservative and refined style of architecture conceived by the high-spirited wife of Louis XVI, Marie Antoinette. The architect has adapted that wonderful style to the modern conditions of theatre building. The wall panels of the orchestra and balconies are covered with Marie Antoinette silk damask and finished in Empress gimp.[5]

The overall richness of the Cort's interior design, as well as certain details, such as panels with cameos, might derive from the Opera at Versailles. Directly borrowed from Versailles is the "Carrara marble bust of Marie Antoinette, a miniature of the original at Versailles."[6] The original is to be found in the Salon of the "petits appartements de Marie Antoinette" at the Chateau. The large mural over the proscenium arch of the theater was said to represent "a Minuet Dance during the Royal Period of Louis XVI in the Garden of Versailles."[7]

The overall decorative scheme of the interior is credited in the inaugural booklet to Arthur Brunet.[8] It is described there as "a blending of old rose and gold, while the plasterwork is treated in complimentary [sic] colors of champagne and sienna."[9] Among the more unusual features of the Cort's interior is the proscenium arch, made of "perforated plaster work treated with art glass which is lighted up during performances,"[10] unique among the Broadway theaters. The plaster and glass still survive. The rest of the decorative scheme relies on unusually handsome plasterwork following French motifs.

Cort opened his new theater not with a production of his own, but rather with one by the then relatively unknown Oliver Morosco, later to become an important figure in Broadway history. Cort continued to mount his own productions, as well as those of other producers, in the Cort Theater, until 1927, shortly before his retirement, when control passed to the Shubert organization.

(AR, BI)

Notes

1. "The Man with the Sword," The Green Book Magazine, May 1914, p. 831. "The Cort Theater," the New York Clipper, February 15, 1913, called it "one of the prettiest in New York."

2. New York County, Office of the Register, Liber Deeds, Section 4, Liber 150, pp. 81, 91.

3. Besides the lease and the New Building application (New York City, Department of Buildings, Manhattan, New Building Permit 73-1912), which list Lamb as the architect, the commission appears in Lamb's job book, Avery Library, Columbia University, New York.

4. Cort Theatre, New York -- Designed and Built by Mr. E.B. Cory [sic], souvenir programme of the opening performance, December 20, 1912. In the Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

5. Ibid.

6. Ibid.

7. Ibid.

8. This may be the same muralist, recorded as Arthur Brounet, who worked in the Empire Theater, another Thomas Lamb commission, as well as the Selwyn Theater, both on West 42nd Street.

9. Ibid.

10. Ibid.

The Cort Theater as a Playhouse[1]

The Cort opened on December 20, 1912, with J. Hartley Manners' Peg O' My Heart, starring his wife Laurette Taylor and Hassard Short. Directed by Oliver Morosco, this comedy about an Irish-American girl in London had a run of 603 performances, and was Miss Taylor's greatest triumph until her return to Broadway more than thirty years later in The Glass Menagerie.[2] Over the following fifteen years, John Cort staged a number of his own productions in the theater that bore his name, the first being The Princess Pat, a comic opera by Henry Blossom, with music by Victor Herbert, that ran for 158 performances in 1915. Other Cort productions included Molly O' (1916), an operetta based on a story by Boccaccio; Upstairs and Down (1916), Fred and Fanny Hatton's cynical view of "high society" and its servants set at a weekend house party on Long Island; Mother Carey's Chickens (1917), Kate Wiggin's sentimental tale of loving motherhood; Flo-Flo (1917) starring Vera Michelena; and Jim Jam Jems (1920) with Joe E. Brown. Other producers also staged shows at the Cort in this period, including, besides Oliver Morosco, the Shuberts, the Selwyns, and Arthur Hammerstein I.

During the 1920s, the Cort saw productions of George S. Kaufman and Marc Connelly's Merton of the Movies (opened November 13, 1922), "a successful burlesque of Hollywood and its influence"[3] which ran 398

performances, and Ferenc Molnar's The Swan, (opened October 23, 1923), with Basil Rathbone and Eva LeGallienne, which ran 253 performances. The youthful LeGallienne had made her first major success as Julie in Molnar's Lilom, and consolidated her new career in The Swan with the role of Princess Alexandra who falls in love with her tutor.

In the early 1930s the Cort offered a series of productions mounted by Jed Harris, including a revival of Chekhov's Uncle Vanya with Osgood Perkins, Walter Connolly and Lillian Gish, and Mordaunt Shairp's The Green Bay Tree, with Leo G. Carroll and Laurence Olivier, which ran 163 performances in 1933. It was followed by a number of successful comedies, including The Bishop Misbehaves; Boy Meets Girl, a thinly disguised portrait of Charles MacArthur and Ben Hecht, which ran 669 performances in 1935; Room Service, which ran 496 performances in 1937, about a theatrical troupe stranded at the White Way Hotel"; James Thurber's The Male Animal; and Charlie's Aunt, with Jose Ferrer.

A Bell for Adano by Paul Osborn, based on John Hersey's novel, played 296 performances at the Cort in 1944, followed by The Eve of St. Mark, Maxwell Anderson's idealistic war drama. The later 1940s saw a number of classics produced at the Cort, including Shakespeare's The Winter's Tale, produced by the Theatre Guild Shakespearean Repertory Company; an adaptation of Anouilh's Antigone produced by Katharine Cornell, with a cast including Ms. Cornell and Sir Cedric Hardwicke; Bernard Shaw's Candida, also produced by Ms. Cornell, and including in the cast Ms. Cornell, Sir Cedric, and Marlon Brando; and Oscar Wilde's Lady Windermere's Fan with Estelle Winwood. Jean-Paul Sartre's The Respectful Prostitute played the Cort for 318 performances in 1948, followed by August Strindberg's The Father in 1949, starring Raymond Massey and Grace Kelly.

The Theatre Guild brought Shakespeare's As You Like It to the Cort in 1950, and Bernard Shaw's Saint Joan, with Uta Hagen, the following year. In 1955, The Diary of Anne Frank opened and played 717 performances, winning the Pulitzer Prize and the New York Drama Critics Circle Award in 1956. In 1957 The Rope Dancers opened, with Joan Blondell, Art Carney and Theodore Bikel; while in 1958 Sunrise at Campobello, produced by the Theatre Guild and Dore Schary, and starring Ralph Bellamy as Franklin Delano Roosevelt, ran for 556 performances and won a 1958 Tony Award.

Jane Fonda made her debut at the Cort in the 1960 production of There was a Little Girl. It was followed by Brendan Behan's The Hostage, and Loring Mandel's adaptation of Allen Drury's novel of Washington politics, Advise and Consent, which ran for 212 performances in 1960-61. Purlie Victorious, a satiric farce about race relations in the Old South by Ossie Davis, with a cast including Ruby Dee and Alan Alda, played 261 performances in 1961. One Flew Over the Cuckoo's Nest, a stage adaptation of Ken Kesey's novel, played the Cort in 1963, with Kirk Douglas, Ed Ames, and Gene Wilder in the cast. Jean Anouilh's Poor Bitos opened in 1964, followed the next year by Howard Da Silva and Felix Leon's The Zulu and the Zayde.

A major success came in the 1970s, when The Magic Show, with Doug Henning, opened in 1974 and played a total of 1,920 performances. In 1982, the Cort saw a production of Robinson Jeffers' adaptation of Euripides'

Medea, starring Zoe Caldwell, who earned a Tony Award for Best Actress for her part.

(AR)

Notes

1. This production history of the Cort Theater, condensed from the fuller version in the Appendix, is based on listings compiled by Actors Equity and submitted as testimony at the Landmarks Preservation Commission's public hearings of June and October, 1982. Their submission has been checked by Landmarks Commission staff against George Freedley, "Broadway Playhouses," bound typescript of the "Stage Today," 1941-43, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; The Best Plays of....[annual] (New York: Dodd Mead and Co., 1899-present); Theatre World [annual] Daniel Blum, editor (New York: Theatre World, 1946-present), The Biographical Encyclopedia & Who's Who of the American Theater, Walter Rigdon, editor (New York: James H. Heinman, Inc.,1966); Edwin Bronner, The Encyclopedia of American Theater, 1900-1975 (New York: A.S. Barnes & Co., Inc., 1980); Gerald Bordman, Oxford Companion to American Theatre (New York: Oxford University Press, 1984).

2. Bronner, p. 366.

3. Freedley, p. 195.

Description[1]

The Lobby:

The lobby is a relatively small rectangular space with three doors on the long wall leading in from the street and three doors leading into the auditorium. The eastern wall has a niche.

1) Ornament: Decorative ornament includes but is not limited to the following:

The outer doors have plasterwork enframements supporting full entablatures with cartouche-adorned pediments. The inner doors with white Pavanozza marble enframements have similar entablatures and pediments. A dado of the same marble extends around the lobby. The coved ceiling is richly decorated with classical motifs in raised plaster, and a center ceiling medallion.

2) Attached Fixtures: The niche on the east wall contains a bust of Marie Antoinette on a pedestal. Two marble-enframed box office windows are on the western wall. A bronze and crystal chandelier is suspended from the center ceiling medallion.

Auditorium:

1) Configuration: The configuration of the auditorium is square in plan and consists of two balconies, a proscenium flanked by boxes, a sounding board, a stage opening behind the proscenium arch, promenades at the rear of the orchestra and both balconies, a ceiling, and a sloping floor extending towards the proscenium arch.

Proscenium: The proscenium has an inverted arch.

Sounding board: The sounding board is curved, and rises from the cornice over the proscenium arch.

Balconies: There are two balconies.

Boxes: At each side of the proscenium are paired boxes in two tiers, corresponding to the balcony levels; the boxes are curved. (The orchestra level boxes have been removed.)

Staircases: At the rear in the orchestra promenade area, staircases lead up to the balconies.

Ceiling: The ceiling is subdivided into three recessed rectangular panels. The central panel contains a recessed circular dome. A second set of three panels is placed above the rear of the second balcony.

Floor: The floor is raked.

Stage: The stage extends behind the proscenium arch and forms a stage picture (visible from the audience) framed by the proscenium arch.[2]

Promenade: Promenades are located at the rear of the orchestra and both balconies.

2) Ornament:

The decorative ornament is plasterwork in relief, which is integrated into the surfaces which define the configuration of the auditorium. Decorative ornament includes, but is not limited to, the following:

Proscenium arch: The proscenium arch is composed of perforated lattice-like plasterwork against a background of art glass (see below, under fixtures), outlined by moldings. Swags and medallions accent the arch; at the top vines entwine figures of putti and muses. Spandrel panels are filled with similar vines and putti figures. A cornice above the proscenium is adorned with dentils and modillions.

Sounding board: the sounding board is subdivided into panels by moldings. The three major panels contain painted murals (see below, under fixtures).

Orchestra: There are eared architraves on the doors at the rear of the auditorium in the promenade area. Exit doors on the side walls are plain. The side and rear walls are paneled above a wainscoting.

Boxes: The tiers of boxes are framed by panels with Adamesque ornament. Each box is ornately decorated with moldings and panels with latticework and cameos highlighted by backgrounds of pale pastels. The underside of each box is outlined by a molding and contains a central medallion from which is suspended a crystal light fixture (see below, under fixtures). The box section on each wall is enclosed by an eared architrave supporting an entablature. Above is a latticework panel adorned with swags, cartouche, and flanking female figures.

Balconies: The exit doors in the balcony side walls are framed by eared architraves and are paneled above wainscoting. The walls at the second balcony level terminate in swag and cameo-adorned friezes. Both balcony fronts contain latticework and cameo panels like those on the fronts of the boxes. The undersides of the balconies are outlined by floral moldings near the front portions of the balconies.

Ceiling: the recessed circular dome in the central panel has a decorated frieze linked by stylized termini to the coved edge of the panel adorned with classical wreaths linked by swags. A chandelier (see below, under fixtures) is suspended from an elaborate plaster centerpiece with latticework center. The two side panels have a similar treatment of the coves. The second set of three panels above the rear of the second balcony has similarly treated coves.

3) Attached fixtures:

Proscenium: The proscenium has a background of art glass, originally illuminated.

Sounding board: The three panels of the sounding board contain painted murals depicting a minuet based on a painting by Watteau. These irreplaceable murals are part of the overall decorative scheme devised by Arthur Brunet.

Balcony Promenades: Paneled standing rails are located at the rear of the both balconies.

Staircases: The staircases to the balconies at the rear in the orchestra promenade area have decorative iron railings.

Light fixtures: Existing non-original light fixtures throughout the auditorium are stylistically compatible with its original character. A crystal light fixture is suspended from a decorative medalion on the underside of each box. An ornate crystal and bronze chandelier is suspended from the ceiling centerpiece. Crystal light fixtures are placed between the moldings on the undersides of the balconies near their front portions.

4) Known alterations: The orchestra level boxes have been removed. Air conditioning grilles and duct covers have been added to the ceiling and the undersides of the balcony. A modern technical booth has been added at the rear of the second balcony. The color scheme is sympathetic to the

interior detail; the original was described as "old rose and gold against a background of plaster work in tones of champagne and sienna."[3]

(MP)

Notes

1. This description identifies the spaces that are included in this designation. Significant elements are listed and architecturally significant features are underlined as explained in the "Guidelines for Treatment of Theater Interiors" as adopted by the Landmarks Preservation Commission on December 10, 1985.

2. For the purposes of this description, the stage shall include the enclosing walls and roof of the stage house and a floor area behind the proscenium arch, but not any fixture or feature of or within that space.

3. Cort Theatre, New York -- Designed and Built by Mr. E.B. Cory [sic], souvenir programme of the opening performance, December 20, 1912. In the Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

Conclusion

The Cort Theater Interior survives today as one of the historic theater interiors that symbolize American theater for both New York and the nation. Among the earliest surviving theaters in New York, and built to house the productions of John Cort, it helped shape the character of the Broadway theater district. Built to plans by Thomas Lamb, New York's most prolific theater architect, it is one of only two legitimate theaters he designed that survive in the Broadway theater area.

The Cort's interior is an exceptional design, based on French architecture of the age of Marie Antoinette. Unusual decorative elements include its plaster cameos, mural, and proscenium arch of plasterwork grille and art glass.

For three-quarters of a century the Cort Theater Interior has served as home to countless numbers of the plays through which the Broadway theater has come to personify American theater. As such, it continues to help define the Broadway theater district, the largest and most famous concentration of legitimate stage theaters in the world.

The preparation of this report has involved the work of a number of consultants supervised and edited by Anthony W. Robins (AR), Deputy Director of Research. Individual authors are noted by initials at the ends of their sections. The consultants were Margaret

Knapp (MMK), Andrew S. Dolkart (ASD), and Betsy Iglehart (BI). Gale Harris of the Research Department supplemented the research, verified the citations and sources, and provided editorial assistance. Marjorie Pearson (MP), Director of Research, wrote the description. Research Department staff who contributed to the report include Marion Cleaver, Virginia Kurshan, Susan Strauss, and Jay Shockley.

The New York LandmarksPreservation Commission gratefully acknowledges the assistance rendered by many concerned citizens in studying the Broadway theaters. Special thanks are due the New York City Planning Commission; Community Planning Board 5, Manhattan; the New York Landmarks Conservancy; the Actors Equity Committee to Save the Theaters; and the individual theater owners.

FINDINGS AND DESIGNATIONS

On the basis of a careful consideration of the history, the architecture and other features of this Interior, the Landmarks Preservation Commission finds that the Cort Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor to the first balcony floor; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling; and the fixtures and interior components of these spaces, including but not limited to, wall and ceiling surfaces, doors, stair railings and attached decorative elements; has a special character, special historical and aesthetic interest and value as part of the development, heritage and cultural characteristics of New York City, New York State, and the nation, and the Interior or parts thereof are thirty years old or more, and that the Interior is one which is customarily open and accessible to the public, and to which the public is customarily invited.

The Commission further finds that, among its important qualities, the Cort Theater Interior survives today as one of the historic theater interiors that symbolize American theater for both New York and the nation; that, built in 1912-13, it is among the oldest theaters surviving in New York City; that it was designed for producer John Cort, a major American producer and builder of theaters; that the interior was designed for Cort by Thomas Lamb, New York's most prolific theater architect, and is one of only two legitimate theaters designed by Lamb surviving in the Broadway theater area; that, based on the French architecture at Versailles, the interior is an unusual and special design; that among its significant architectural features are plaster cameos, a mural, and a unique proscenium arch of plasterwork and art glass; that for over three quarters of a century the Cort Theater has served as home to countless numbers of the plays through which the Broadway theater has come to personify American theater; and that as such it continues to help define the Broadway theater district, the largest and most famous concentration of legitimate stage theaters in the world.

Accordingly, pursuant to the provisions of Chapter 21, Section 534, of the Charter of the City of New York and Chapter 8-A of the Administrative Code of the City of New York, the Landmarks Preservation Commission designates as an Interior Landmark the Cort Theater, first floor interior consisting of the lobby, the auditorium, the stage, the staircases leading from the first floor to the first balcony floor; the first balcony floor interior consisting of the first balcony, the upper part of the auditorium; the second balcony floor interior consisting of the second balcony, the upper part of the auditorium and ceiling; and the fixtures and interior components of these spaces, including but not limited to, wall and ceiling surfaces, doors, stair railings and attached decorative elements; 138-146 West 48th Street, Borough of Manhattan, and designates Tax Map Block 1000, Lot 49, Borough of Manhattan, as its Landmark Site.

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APPENDIX

The following production history of the Cort Theater is based on listings compiled by Actors Equity and submitted as testimony at the Landmarks Preservation Commission's public hearings of June and October, 1982. Their submission has been checked by Gale Harris and Susan Strauss of the Research Department staff against George Freedley, "Broadway Playhouses," bound typescript of the "Stage Today," 1941-43, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; The Best Plays of....[annual] (New York: Dodd Mead and Co., 1899-present); Theatre World [annual] Daniel Blum, editor (New York: Theatre World, 1946-present), The Biographical Encyclopedia & Who's Who of the American Theater, Walter Rigdon, editor (New York: James H. Heinman, Inc., 1966); Play Statistics File, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library; Programmes, Billy Rose Theater Collection, Lincoln Center Branch, New York Public Library.

1912

PEG O' MY HEART 12/20/12 (603 perfs.) by J. Hartley Manners; with Laurette Taylor and Hassard Short.

1914

FOUR ONE-ACT PLAYS 3/6/14; (5 perfs.) plays included JUST AS WELL, HAPPINESS and THE DAY OF THE DUPES by J.Hartley Manners and the FORBIDDEN GUESTS by John Corbin; with Laurette Taylor, Hassard Short and Violet Kemble Cooper.

UNDER COVER 8/26/14 (349 perfs.) by Roi Cooper Megrue; with Lola Fisher, Lucile Watson, Ralph Morgan and Lily Cahill.

1915

THE PRINCESS PAT 9/29/15 (158 perfs.) by Henry Blossom, music by Victor Herbert, lyrics by Henry Blossom; produced by John Cort; with Eleanor Painter, Robert Ober and Alexander Cook.

1916

ANY HOUSE 2/14/16 (16 perfs.) by Owen Davis and Robert H. Davis.

PAY DAY 2/26/16 (49 total perfs.) by Oliver D. Bailey and Lottie Meaney; with Irene Fenwick and Vincent Serrano. (Moved to the Booth Theater 2/26/16.)

THE BLUE ENVELOPE 3/13/16 (48 perfs.) by Frank Hatch and Robert E. Homans; with George W. Howard.

BEAU BRUMMELL 4/24/16 (24 perfs.) by Clyde Fitch; with Arnold Daly.

MOLLY O' 5/17/16 (45 perfs.) book and lyrics by Harry B. and Robert B. Smith based on a story by Boccaccio, music by Carl Woess; produced by John Cort; with Grace Field and Donald MacDonald.

COAT-TALES 7/31/16 (32 perfs.) by Edward Clark; with Louise Dresser.

UPSTAIRS AND DOWN 9/25/16 (320 total perfs.), by Frederic and Fanny Hatton; with Christine Norman, Mary Servoss, Roberta Arnold, Orlando Daly and Leo Carillo.

THE YELLOW JACKET 11/9/16 (172 perfs.) by George C. Hazelton and J.H. Benrimo; with Mr. and Mrs. Charles Coburn. (Moved to the Harris Theater 12/25/16, then to the Liberty Theater 3/26/17.)

UPSTAIRS AND DOWN 12/25/16. Run resumes.

1917

THE INNER MAN 9/3/17 (48 total perfs.) by Abraham Schomer. (First opened at the Lyric Theater 8/13/17.)

MOTHER CAREY'S CHICKENS 9/25/17 (139 perfs.) by Kate Douglas Wiggin and Rachel Crothers; produced by John Cort; with Edith Taliaferro and Wallace Owen.

DELUXE ANNIE 10/29/17 (119 perfs.) by Edward Clark. (First opened at the Booth Theater 4/4/17.)

FLO-FLO 12/20/17 (220 perfs.) by Fred de Gresac, music by Silvio Hein, lyrics by E. Paulton and Fred de Gresac; produced by John Cort; with Vera Michelena.

1918

EVERYMAN 1/18/18 (2 perfs.) with Charles Rann Kennedy, William Raymond, Pedro de Cordoba, Edith Wynne Matthison, and Percival and Ruth Vivian.

THE MERCHANT OF VENICE 1/26/18 (2 perfs.) by William Shakespeare; with Albert Bruning, Edith Wynne Matthison, Charles Webster and Pedro de Cordoba.

AS YOU LIKE IT 2/8/18 (2 perfs.) by William Shakespeare; with Pedro de Cordoba and Edith Wynne Matthison.

JULIUS CAESAR 3/15/18 (1 perf.) by William Shakespeare; with Howard Kyle, Walter Hampden, Tyrone Power and Cyril Keightley.

FIDDLERS THREE 9/3/18 (87 perfs.) by William Carey Duncan; with Louise Groody and Hal S. Kelly.

THE BETTER 'OLE 11/18/18 (353 total perfs.) by Capt. Bruce Bairnsfather and Capt. Arthur Elliot, music by Herman Darewski and Percival Knight; with Mr. & Mrs. Charles Coburn. (First opened at the Greenwich Village Theater 10/19/18; moved to the Booth 6/19/19.)

1919

A REGULAR FELLER 9/15/19 (31 perfs.) by Mark Swan; with Ernest Glendinning.

JUST A MINUTE 10/27/19 (40 perfs.) by Harry L. Cort, George E. Stoddard and Harold Orlob; produced by John Cort.

THREE'S A CROWD 12/4/19 (12 perfs.) by Earl Derr Biggers and Christopher Morley; produced by John Cort; with Harry Sothern.

ABRAHAM LINCOLN 12/15/19 (193 perfs.) by John Drinkwater; with Frank McGlynn, Jennie Eustace and Mrs. Priestly Morrison.

1920

JIM JAM JEMS 10/4/20 (105 perfs.) by Harry L. Cort and George E. Stoddard, music by James Hanley; produced by John Cort; with Frank Fay and Joe E. Brown.

1921

TRANSPLANTING JEAN 1/3/21 (48 perfs.) by de Flers and Caillavets, adapted by Hallem Thompson; with Arthur Byron.

PEG O' MY HEART (revival) 2/14/21 (88 perfs.) by J. Hartley Manners; with Laurette Taylor.

SONNY BOY 8/16/21 (31 perfs.) by George V. Hobart, music by Raymond Hubbell; with Ernest Glendinning.

ONLY 38 9/13/21 (88 perfs.) by A.E. Thomas; with Mary Ryan.

HER SALARY MAN 11/28/21 (32 perfs.) by Forrest Rutherford; produced by John Cort; with Edna May Oliver, Ruth Shepley and A.H. Van Buren.

CAPTAIN APPLEJACK 12/30/21 (366 perfs.) by Walter Hackett; with Wallace Eddinger and Phoebe Foster.

1922

MERTON OF THE MOVIES 11/13/22 (398 perfs.) by George S. Kaufman and Marc Connelly; with Glenn Hunter, Alexander Clark, Jr. and Florence Nash.

1923

THE SWAN 10/23/23 (253 perfs.) by Ferenc Molnar; with Basil Rathbone, Eva Le Gallienne, Halliwell Hobbes, Philip Merivale and Alison Skipworth.

1924

THE ASSUMPTION OF HANNELE 2/15/24 (3 perfs.) by Gerhardt Hauptman; with Eva Le Gallienne and Basil Rathbone.

THE LOCKED DOOR 6/19/24 (20 perfs.) by Martin Lawton; with Charles Trowbridge.

THE TANTRUM 9/4/24 (28 perfs.) by William F. Dugan and John Meehan.

THE FAR CRY 9/30/24 (31 perfs.) by Arthur Richman; with Lucile Watson and Margalo Gillmore.

THE SECOND MRS. TANQUERRAY 10/27/24 (73 perfs.) by Sir Arthur Wing Pinero; with Ethel Barrymore and Henry Daniell.

CARNIVAL 12/29/24 (32 perfs.) by Ferenc Molnar; produced by Charles Frohman; with Elsie Ferguson.

1925

THE STORK 1/26/25 (8 perfs.) by Laszlo Fodor.

THE UNDERCURRENT 2/3/25 (24 perfs.) by William H. McMasters.

WHITE COLLARS 2/23/25 (104 perfs.) by Edith Ellis based on a story by Edgar Franklin; with Mona Kingsley.

BACHELOR'S BRIDES 5/28/25 (28 perfs.) by Charles Horace Malcolm.

A LUCKY BREAK 8/11/25 (23 perfs.) by Zelda Sears.

CLOUDS 9/2/25 (22 perfs.) by Helen Broun.

THE NEW GALLANTRY 9/24/25 (20 perfs.) by F.S. Merlin and Brian Marlow.

JANE, OUR STANGER 10/8/25 (4 perfs.) by Mary Boden; with Selena Royle.

MADE IN AMERICA 10/14/25 (71 perfs.) by Mr. and Mrs. M.H. Gulesian; with Horace Braham and Jane Chapin.

1926

CLOUDS 1/25/26 (16 perfs.).

BEYOND EVIL 6/7/26 (1 perf.) by David Thorne.

THE BLONDE SINNER 7/14/26 (179 perfs.) by Leon De Costa; with Enid Markey.

NIC NAX OF 1926 8/2/26 (13 perfs.) words by Paul W. Porter, Matt Kennedy and Roger Gray; music by Gitz Rice and Werner Janssen.

THE LITTLE SPITFIRE 8/16/26 (201 perfs.) by Myron C. Fagan; with Sylvia Field.

1927

ARABIAN NIGHTMARE 1/10/27 (24 perfs.) by David Tearle and Dominick Colaizzi.

LOVE IS LIKE THAT 4/18/27 (24 perfs.) by S.N. Behrman and Kenyon Nicholson; with Lucile Watson and Basil Rathbone.

BEHOLD THIS DREAMER 10/31/27 (58 perfs.) by Fulton Oursler and Aubrey Kennedy; with Glenn Hunter.

BEHOLD THE BRIDEGROOM 12/26/27 (88 perfs.) by George Kelly; with Judith Anderson, Jean Dixon and Thurston Hall.

1928

THE WRECKER 2/27/28 (40 perfs.) by Arnold Ridley and Bernard Merivale; with Sara Haden.

THESE DAYS 11/12/28 (8 perfs.) by Katharine Clugston; with Mildred McCoy and Katharine Hepburn.

A MOST IMMORAL LADY 11/26/28 (160 perfs.) by Townsend Martin; with Alice Brady.

1929

ROCKBOUND 4/19/29 (19 perfs.) by Amy Wales and Michael Kallesser.

THE JADE GOD 5/13/29 (105 perfs.) by William E. Barry; with Margaret Wycherly.

DINNER IS SERVED 8/15/29 (4 perfs.) written by and starring Alan Mowbray.

MAGGIE THE MAGNIFICENT 10/21/29 (32 perfs.) by George Kelly; with Joan Blondell and James Cagney.

YOUR UNCLE DUDLEY 11/18/29 (96 perfs.) by Howard Lindsay and Bertrand Robinson; with Walter Connolly.

1930

IT'S A GRAND LIFE 2/10/30 (25 perfs.) by Hatcher Hughes and Alan Williams; with Mrs. Fiske.

UNCLE VANYA 4/15/30 (80 perfs.) by Anton Chekov adapted by Rose Caylor; produced by Jed Harris; with Osgood Perkins, Walter Connolly and Lillian Gish.

SWEET STRANGER 10/21/30 (32 perfs.) by Frank Mitchell Dazey and Agnes Christine Johnston; with Linda Watkin.

MADE IN FRANCE 11/11/30 (8 perfs.) by Jack Larric.

FIVE STAR FINAL 12/30/30 (176 perfs.) by Louis Weitzenkorn; with Kenneth Dana and Bruce MacFarlane.

1931

LADIES OF CREATION 9/8/31 (71 perfs.) by Gladys Unger; with Paula Trueman, John B. Litel and Spring Byington.

A WIDOW IN GREEN 11/20/31 (24 perfs.) by Lea Freeman.

COLD IN SABLES 12/23/31 (14 perfs.) by Doris Anderson and Joseph Jackson.

1932

THE BLUE BIRD 4/21/32 (23 perfs.). Russian Revue produced by Sol Hurok.

BRIDAL WISE 5/30/32 (128 perfs.) by Albert Hackett and Frances Goodrich; with Jackie Kelk, Madge Kennedy and Raymond Walburn.

TELL HER THE TRUTH 10/28/32 (11 perfs.) book and lyrics by R.P. Weston and Bert Lee, music by Jack Waller and Joseph Turnbridge; with Ray Walburn, Lou Parker, William Frawley and Margaret Dumont.

RED PLANET 12/17/32 (7 perfs.) by John L. Balderston and J.E. Hoare; with Bramwell Fletcher and Richard Whorf.

1933

THREE-CORNERED MOON 3/16/33 (76 perfs.) by Gertrude Tokonogy; with Elisha Cook, Jr., Ruth Gordon, Richard Whorf and Brian Donlevy.

LOVE AND BABIES 8/22/33 (7 perfs.) by Herbert P. McCormack; with Ernest Truex and Glenn Anders.

THE SELLOUT 9/6/33 (5 perfs.) by Albert G. Miller.

THE GREEN BAY TREE 10/20/33 (163 perfs.) by Mordaunt Shairp; with Laurence Olivier, Jill Esmond and Leo G. Carroll.

1934

GENTLEWOMAN 3/22/34 (12 perfs.) by John Howard Lawson; with Morris Carnovsky, Stella Adler and Lloyd Nolan.

THE MILKY WAY 5/8/34 (63 perfs.) by Lynn Root and Harry Clork; with Gladys George and Brian Donlevy.

ROLL, SWEET CHARIOT 10/2/34 (7 perfs.) by Paul Green; with Rose McClendon.

JAYHAWKER 11/5/34 (24 perfs.) by Sinclair Lewis and Lloyd Lewis; with Fred Stone.

MOTHER LODE 12/22/34 (9 perfs.) by Dan Totherboh and George O'Neil; with Melvyn Douglas, Helen Gahagan, Beaulah Bondi and Tex Ritter.

1935

ITS YOU I WANT 2/5/35 (15 perfs.) by Maurice Braddell, adapted by George Bradshaw; with Cora Witherspoon.

THE BISHOP MISBEHAVES 2/20/35 (120 perfs.) by Frederick Jackson; with Jane Wyatt and Walter Connolly.

THE DOMINANT SEX 4/1/35 (16 perfs.) by Michael Egan; with Helen Chandler.

SYMPHONY 4/26/35 (3 perfs.) by Charles March.

THE HOOK-UP 5/8/35 (21 perfs.) by Jack Lait and Stephen Gross; with Ernest Truex.

KNOCK ON WOOD 5/28/35 (11 perfs.) by Allen Rivkin; with Bruce MacFarlane and Sallie Phipps.

MOST OF THE GAME 10/1/35 (23 perfs.) by John Van Druten; with Robert Douglas.

THERE'S WISDOM IN WOMEN 10/30/35 (46 perfs.) by Joseph O. Kesselring; with Walter Pidgeon and Glenn Anders.

BOY MEETS GIRL 11/27/35 (669 perfs.) by Bella and Samuel Spewack; with Allyn Joslyn, Jerome Cowan, Everett H. Sloan, Garson Kanin and Joyce Arling.

1937

ROOM SERVICE 5/19/37 (496 perfs.) by John Murray and Allen Boretz; with Sam Levene, Eddie Albert and Betty Field.

1938

THE DEVIL TAKES A BRIDE 10/7/38 (11 perfs.) by Joe Bates Smith; with Jeannette Chinley.

MADAME CAPET 10/25/38 (7 perfs.) by Marcelle Maurette, adapted by George Middleton; with Eva Le Gallienne, George Coulouris and Anne Baxter.

AMERICAN LANDSCAPE 12/3/38 (43 perfs.) by Elmer Rice; with George Macready, Donald Cook and Charles Dingle.

1939

THE WHITE STEED 1/10/39 (136 total perfs.) by Paul Vincent Carroll; with Barry Fitgerald, George Coulouris, Jessica Tandy, Liam Redmond and Tom Tully. (Moved to the Broadhurst 2/13/39, to the Shubert 3/13/39, then to the Golden Theater 3/27/39.)

MISS SWAN EXPECTS 2/20/39 (8 perfs.) by Bella and Samuel Spewak; with William Bendix, Peggy Conklin and John Beal.

FARM OF THREE ECHOES 11/28/39 (48 perfs.) by Noel Langley; with Ethel Barrymore, Dean Jagger and Edvard Franz.

1940

THE MALE ANIMAL 1/9/40 (243 perfs.) by James Thurber and Elliot Nugent; with Elliot Nugent, Ruth Matteson, Gene Tierney, and Leon Ames.

CHARLEY'S AUNT 10/17/40 (233 perfs.) by Brandon Thomas; with Jose Ferrer, Phyllis Avery and Nedda Harrigan.

1941

THE MORE THE MERRIER 9/15/41 (16 perfs.) by Frank Gabrielson and Irvin Pincus; with Frank Albertson, Keenan Wynn, Arnold Saint-Subber, Doro Merande and Will Geer.

THE WALRUS AND THE CARPENTER 11/8/41 (9 perfs.) by A.N. Langley; with Pauline Lord.

GOLDEN WINGS 12/8/41 (6 perfs.) by William Jay and Guy Bolton; with Signe Hasso and Fay Wray.

LETTERS TO LUCERNE 12/23/41 (23 perfs.) by Fritz Rotter and Allen Vincent; with Lilia Skala and Phyllis Avery.

1942

CAFE CROWN 1/23/42 (141 perfs.) by H.S. Kraft; with Sam Jaffe, Sam Wanamaker and Morris Carnovsky.

I KILLED THE COUNT 8/31/42 (29 perfs.) by Alec Coppel.

THE EVE OF ST. MARK 10/7/42 (306 perfs.)by Maxwell Anderson; with Aline MacMahon, Carl Gose, William Prince and James Monks.

1943

TRY AND GET IT 8/2/43 (8 perfs.) by Sheldon Davis.

MURDER WITHOUT A CRIME 8/18/43 (37 perfs.) by J. Lee Thompson; with Henry Daniell.

SLIGHTLY MARRIED 10/25/43 (8 perfs.) by Aleen Leslie; with Leon Ames, Scotty Beckett and Leona Maricle.

LADY, BEHAVE 11/16/43 (23 perfs.) by Alfred L. Golden; with Pert Kelton.

GET AWAY OLD MAN 11/24/43 (13 perfs.) by William Saroyan; with Ed Begley and Richard Widmark.

SOUTH PACIFIC 12/29/43 (5 perfs.) play by Howard Rigsby and Dorothy Heyward; with Canada Lee and Ruby Dee.

1944

SUDS IN YOUR EYES 1/12/44 (37 perfs.) by Jack Kirkland; with Jane Darwell and Kenneth Tobey.

WALLFLOWER 1/26/44 (192 perfs.) by Mary Orr and Reginald Denham; with Mary Rolfe.

SLEEP NO MORE 8/31/44 (7 perfs.) by Lee Loeb and Arthur Strawn.

THE ODDS ON MRS. OAKLEY 10/2/44 (24 perfs.) by Harry Segall.

NO WAY OUT 10/30/44 (8 perfs.) by Owen Davis; with Nancy Marquand and Viola Roache.

A BELL FOR ADANO 12/6/44 (296 perfs.) by Paul Osborn, based on a novel by John Hersey; with Fredric March, Everett Sloane and Margo.

1945

MARRIAGE IS FOR SINGLE PEOPLE 11/21/45 (6 perfs.) by Stanley Richards; with Nana Bryant.

THE FRENCH TOUCH 12/8/45 (33 perfs.) by Joseph Fields and Jerome Chodorov; with Brian Aherne and Arlene Francis.

1946

THE WINTER'S TALE 1/15/46 (39 perfs.) by William Shakespeare; with Henry Daniell, Jessie Royce Landis, Florence Reed and Jo Van Fleet.

ANTIGONE 2/18/46 (64 perfs.) by Jean Anouilh, adapted by Lewis Galantiere; with Katharine Cornell, Wesley Addy and Sir Cedric Hardwicke.

CANDIDA 4/3/46 (24 perfs.) by Bernard Shaw; with Katharine Cornell, Mildred Natwick, Wesley Addy, Sir Cedric Hardwicke and Marlon Brando.

ON WHITMAN AVENUE 5/8/46 (150 perfs.) by Maxine Wood; with Will Geer and Canada Lee.

THE BEES AND THE FLOWERS 9/26/46 (28 perfs.) by Frederick Kohner and Albert Mannheimer; with Joyce Van Patten and Barbara Robbins. (Moved to the Booth Theater 10/8/46.)

LADY WINDERMERE'S FAN 10/14/46 (228 perfs.) by Oscar Wilde; with Penelope Ward, Estelle Winwood, Henry Daniell and Cornelia Otis Skinner.

1947

HEADS OR TAILS 5/2/47 (35 perfs.) by H.J. Lengsfelder and Ervin Drake; with Les Tremayne and Werner Klemperer.

OPEN HOUSE 6/3/47 (7 perfs.) by Harry Young; with Mary Boland.

LAURA 6/26/47 (44 perfs.) by Vera Caspary and George Sklar; with Hugh Marlowe, Otto Kruger and K.T. Stevens.

I GOTTA GET OUT 9/25/47 (4 perfs.) by Joseph Fields and Ben Sher.

1948

GHOSTS 2/16/48 (9 perfs.) by Henrik Ibsen; with Eva Le Gallienne.

HEDDA GABLER 2/24/48 (15 perfs.) by Henrik Ibsen; with Eva Le Gallienne.

THE RESPECTFUL PROSTITUTE by Jean-Paul Sartre/THE HAPPY JOURNEY TO TRENTON AND CAMDEN by Thorton Wilder 3/16/48 (318 perfs.); with Meg Mundy.

MAKE WAY FOR LUCIA 12/22/48 (29 perfs.) by John van Druten, based on the novel by E.F. Benson; with Isabel Jeans, Catherine Willard, Cyril Ritchard and Viola Roache.

1949

LEAF AND BOUGH 1/21/49 (3 perfs.) by Joseph Hayes; with Anthony Ross, Charlton Heston and Coleen Gray.

TWO BLIND MICE 3/2/49 (157 perfs.) by Sam Spewack; with Melvyn Douglas and Jan Sterling.

THE FATHER 11/16/49 (69 perfs.) by August Strindberg; with Raymond Massey and Grace Kelly.

1950

AS YOU LIKE IT 1/26/50 (144 perfs.) by William Shakespeare; with Katharine Hepburn, William Prince and Cloris Leachman.

SEASON IN THE SUN 9/28/50 (367 total perfs.) by Wolcott Gibbs; with Richard Whorf, Nancy Kelly, Jack Weston, Eddie Mayehoff, Joan Diener, Paula Laurence and Anthony Ross. (Moved to the Booth Theater 5/14/51.)

1951

SAINT JOAN 10/4/51 (140 total perfs.) by Bernard Shaw; with Uta Hagen, James Daly and Alexander Scourby. (Moved to the Century Theater 1/8/52.)

1952

THE SHRIKE 1/15/52 (161 perfs.) by Joseph Kramm; with Jose Ferrer and Judith Evelyn.

IN ANY LANGUAGE 10/7/52 (45 perfs.) by Edmond Beloin and Henry Garson; with Eileen Heckart, Walter Matthau and Uta Hagen.

SEE THE JAGUAR 12/3/52 (5 perfs.) by N. Richard Nash; with Arthur Kennedy, Constance Ford and James Dean.

1953

THE FIFTH SEASON 1/23/53 (654 perfs.) by Sylvia Regan; with Menasha Skulnik and Richard Whorf.

1954

THE RAINMAKER 10/28/54 (124 perfs.) by N. Richard Nash; with Cameron Prud'homme, Albert Salmi, Darren McGavin and Geraldine Page.

1955

THE WAYWARD SAINT 2/17/55 (21 perfs.) by P.V. Carroll; with Liam Redmond, William Harrigan and Paul Lukas.

CHAMPAGNE COMPLEX 4/12/55 (23 perfs.) by Leslie Stevens; with John Dall, Polly Bergen and Donald Cook.

ONCE UPON A TAILOR 5/23/55 (8 perfs.) by Baruch Lumet.

THE DIARY OF ANNE FRANK 10/5/55 (717 total perfs.) by Frances Goodrich and Albert Hackett; with Joseph Schildkraut, Lou Jacobi, Gusti Huber, Susan Strasberg and Jack Gilford. (Moved to the Ammbassador Theater 2/25/57.)

1957

THE SIN OF PAT MULDOON 3/13/57 (5 perfs.) by John McLiam; with James Barton and Patricia Bosworth.

FOUR WINDS 9/25/57 (21 perfs.) by Thomas W. Phipps; with Ann Todd and Conrad Nagel.

THE ROPE DANCERS 11/20/57 (189 perfs.) by Morton Wishengrad; with Siobhan McKenna, Joan Blondell, Art Carney and Theodore Bikel. (Moved to the Henry Miller Theater 1/27/58.)

1958

SUNRISE AT CAMPOBELLO 1/30/58 (556 perfs.) by Dore Schary; with Ralph Bellamy, Mary Fickett, Henry Jones, Anne Seymour, Mary Welch and James Earl Jones.

1959

MOONBIRDS 10/9/59 (3 perfs.) by Marcel Ayme; with Phyllis Newman, Anne Meacham and Wally Cox.

ONLY IN AMERICA 11/19/59 (28 perfs.) by Jerome Lawrence and Robert E. Lee; with Enid Markey, Nehemiah Persoff, Alan Alda, Ludwig Donath and Shepperd Strudwick.

1960

A MIGHTY MAN IS HE 1/6/60 (5 perfs.) by Arthur Kober and George Oppenheimer; with Nancy Kelly and John Cecil Holm.

ROMAN CANDLE 2/3/60 (5 perfs.) by Sidney Sheldon; with Julia Meade, Inger Stevens, and Robert Sterling.

THERE WAS A LITTLE GIRL 2/29/60 (16 perfs.) by Daniel T. Taradash; with Jane Fonda (debut), Dean Jones and Joey Heatherton.

THE HOSTAGE 9/20/60 (127 perfs.) by Brendan Behan; with Victor Spinetti. (Moved to the Barrymore Theater 11/14/60.)

ADVISE AND CONSENT 11/17/60 (212 perfs.) by Loring Mandel based on a novel by Allen Drury; with Ed Begley, Richard Kiley, Henry Jones, Conrad Bain and Kevin McCarthy.

1961

PURLIE VICTORIOUS 9/28/61 (261 total perfs.) by Ossie Davis; with Ossie Davis, Ruby Dee, Godfrey Cambridge, Alan Alda, Beah Richards and Sorrell Booke. (Moved to the Longacre 11/20/61.)

SUNDAY IN NEW YORK 11/29/61 (188 perfs.) by Norman Krasna; with Conrad Janis, Robert Redford and Pat Stanley. (Moved to the Golden Theater 1/3/62.)

1962

THE EGG 1/8/62 (8 perfs.) by Felicien Marceau; with Dick Shawn, Lou Gilbert, Arnold Soboloff, Mabel Albertson, Sudie Bond and Michael Constantine.

ISLE OF CHILDREN 3/16/62 (11 perfs.) by Robert L. Joseph; with Patty Duke.

THE ROYAL DRAMATIC THEATER OF SWEDEN 5/14/62 (8 perfs.); three plays in repertory: THE FATHER by August Strindberg, LONG DAY'S JOURNEY INTO NIGHT by Eugene O'Neill and MISS JULIE by Strindberg.

THE PERFECT SETUP 10/24/62 (5 perfs.) by Jack Sher; with Angie Dickinson, Gene Barry and Jan Stirling.

HAROLD 11/29/62 (20 perfs.) by Herman Raucher; with Anthony Perkins.

1963

ON AN OPEN ROOF 1/28/63 (1 perf.) by Avraham Inlender; with Diana van der Vlis, Ted D'Arms, Ellen Siccama, Josephine Nichols, Pamela Fraser, Alfred Sandor and Don Gordon.

THE RIOT ACT 3/7/63 (44 perfs.) by Will Greene, songs by George Becker; with Dorothy Stickney, Ruth Donnelly, Sylvia Miles and Linda Lavin.

BICYCLE RIDE TO NEVADA 9/24/63 (1 perf.) by Robert Thom; with Franchot Tone, Lois Smith and Ron Leibman.

ONE FLEW OVER THE CUCKOO'S NEST 11/13/63 (82 perfs.) by Dale Wasserman, based on a novel by Ken Kesey; with Kirk Douglas, Ed Ames, Gene Wilder, Joan Tetzel and Arlene Golonka.

1964

FAIR GAME FOR LOVERS 2/10/64 (8 perfs.) by Richard Dougherty; with Alan Alda.

SPONONO 4/2/64 (20 perfs.) by Alan Paton and Krishna Shah.

A GIRL COULD GET LUCKY 9/20/64 (8 perfs.) by Don Appell; with Betty Garrett and Pat Hingle.

POOR BITOS 11/14/64 (17 perfs.) by Jean Anouilh; with Donald Pleasence and Diana Muldaur.

1965

BOEING-BOEING 2/2/65 (23 perfs.) by Marc Camoletti; with Ian Carmichael and Gerald Harper.

THE ZULU AND THE ZAYDA 11/10/65 (179 perfs.) by Howard Da Silva and Felix Leon, music by Harold Rome; with Ossie Davis, Menasha Skulnik and Lou Gossett.

1966

UNDER THE WEATHER 10/27/66 (12 perfs.) by Saul Bellow; with Shelly Winters and Harry Towb.

THE APPARITION THEATER OF PRAGUE 11/16/66 (21 perfs.) Czech revue conceived by Jiri Srnec.

1967

A WARM BODY 4/15/67 (1 perf.) by Lonnie Coleman; with Kevin McCarthy.

JOHNNY NO-TRUMP 10/8/67 (1 perf.) by Mary Mercier; with Pat Hingle, Don Scardino, Sada Thompson and Bernadette Peters.

SOMETHING DIFFERENT 11/28/67 (103 perfs.) by Carl Reiner; with Bob Dishy, Linda Lavin, Gabriel Dell, Helena Carroll and Claudia McNeil.

1968

GILBERT BECAUD SINGS LOVE 10/6/68 (17 perfs.)

1969

RED WHITE AND MADDOX 1/26/69 (41 perfs.) by Don Tucker and Jay Broad; with Jay Garner, Arlene Nadel and Ted Martin.

COP-OUT 4/7/69 (8 perfs.) by John Guare; with Ron Leibman, Linda Lavin and Carrie Nye.

1972

ALL THE GIRLS CAME OUT TO PLAY 4/2/72 (4 perfs.) by Richard T. Johnson and Daniel Hollywood; with Bill Britten and Dennis Cole.

1973

THE JOCKEY CLUB STAKES 1/24/73 (69 perfs.) by William Douglas Home; with Wilfred Hyde-White.

1974

THE MAGIC SHOW 5/28/74 (1,920 perfs.) book by Bob Randall, music by Stephen Schwartz; magic by Doug Henning; with Doug Henning, Robert Lupone and Anita Morris.

1979

RICHARD III 6/14/69 (33 perfs.) by William Shakespeare; with Al Pacino.

1980

CLOTHES FOR A SUMMER HOTEL 3/26/80 (15 perfs.) by Tennessee Williams; with Kenneth Haigh and Geraldine Page.

HOME 5/7/80 (288 perfs.) by Sam-Art Williams; with the Negro Ensemble Company: Charles Brown, L. Scott Caldwell and Michael Shay.

1981

ROSE 3/26/81 (68 perfs.) by Andrew Davies; with Glenda Jackson and Jessica Tandy.

EINSTEIN AND THE POLAR BEAR 10/29/81 (4 perfs.) by Tom Griffin; with Peter Strauss.

KINGDOMS 12/31/81 (17 perfs.) by Edward Sheehan; with Armand Assante and Roy Dotrice.

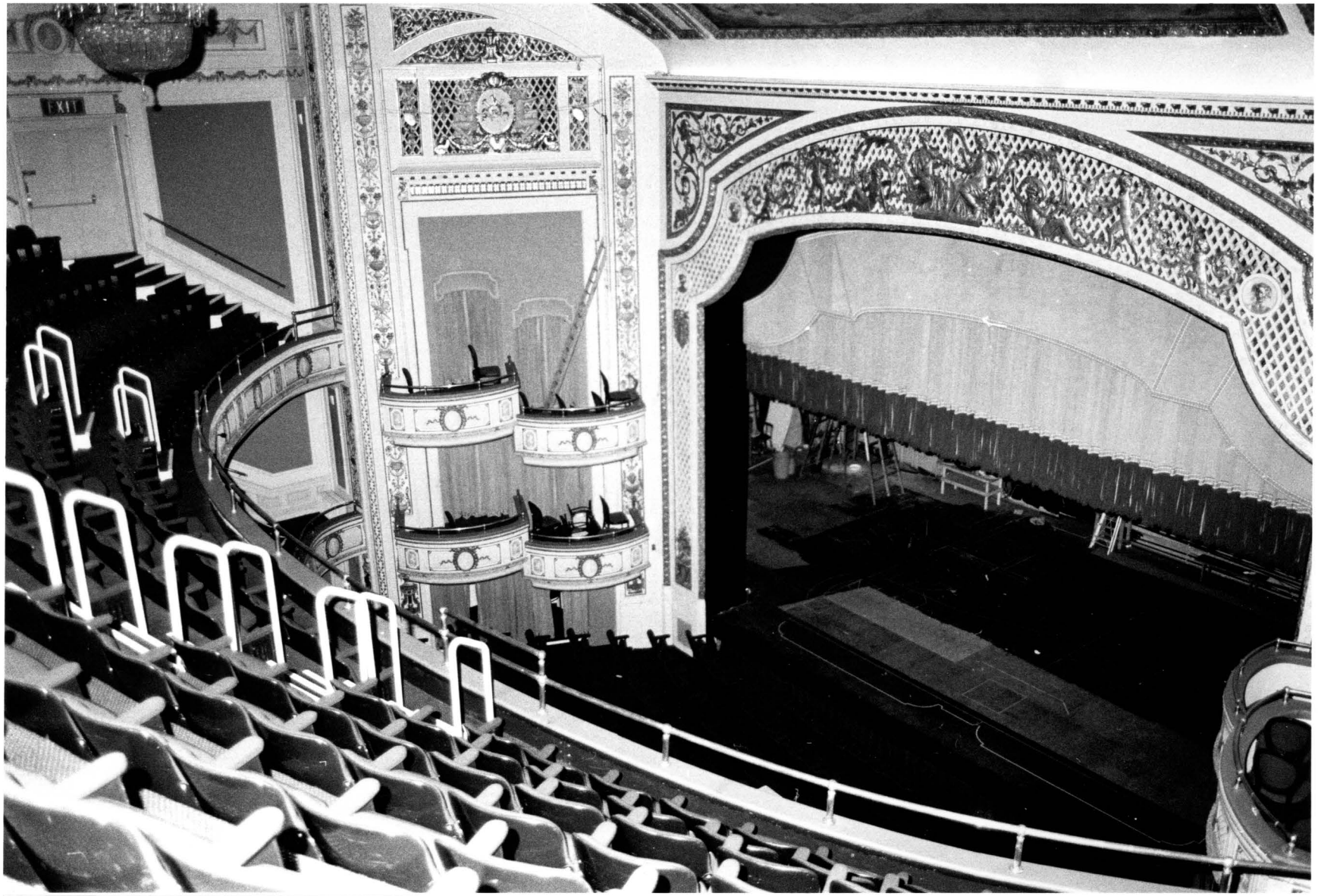
1982

MEDEA 5/2/82 (65 perfs.) by Euripides, adapted by Robinson Jeffers; with Zoe Caldwell, Judith Anderson, Mitchell Ryan and Pauline Flanagan.

TWICE AROUND THE PARK 11/4/82 (124 perfs.) by Murray Schisgal; with Eli Wallach and Anne Jackson.

1984

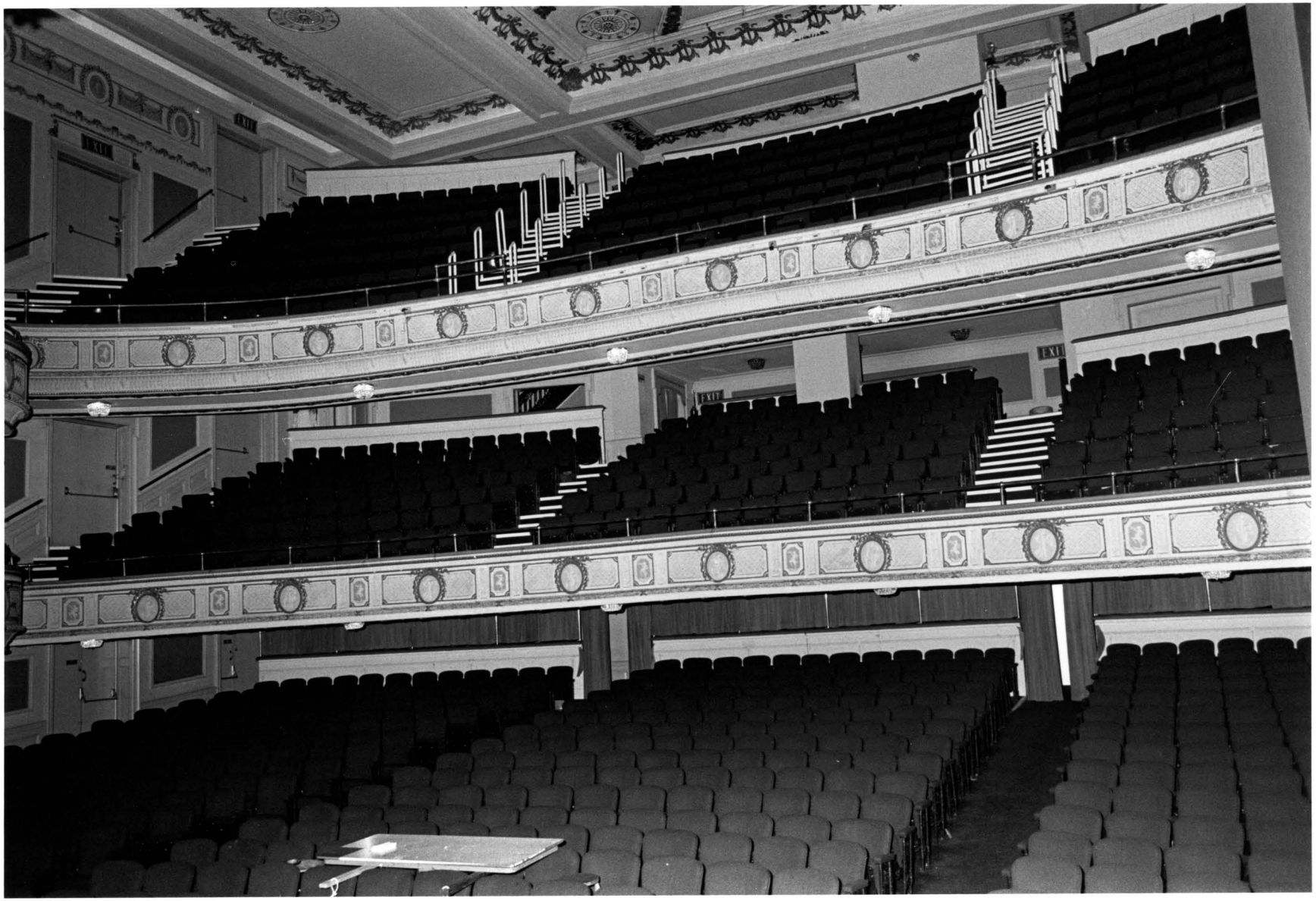
MOON FOR THE MISBEGOTTEN 5/1/84 (40 perfs.) by Eugene O'Neill; with Kate Nelligan and John Bellucci.



Cort Theater Interior
138-146 West 48th Street
Manhattan

Built: 1912-13
Architect: Thomas Lamb

Photo: Forster, LPC



Cort Theater Interior

Photo: Forster, LPC

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Cort Theater Interior

Ticket Lobby

Photo: Forster, LPC