

One Erratum. Two Major Rewrites.

It's not easy for me to acknowledge that there are goofs in the manuscript, so of course I rationalize it away by saying, "Well, nobody's perfect." That notion does not absolve me of the following goof and some vague writing. *Mea culpa*, etc.

In the Introduction, you shouldn't pay any attention to the street number in the following: "And as good as gone is a poster painted on a wall on Lexington Avenue and 135th Street that reminded us that all cars – meaning streetcars – transferred for Bloomingdale's." The sign was at 116th Street. I'm supposed to know the city pretty well, and if you're on the equivalent of Lexington Avenue at 135th Street, you might be all wet and standing on the shoreline of the Bronx. Lexington Avenue ends at 131st Street.

And there are some changes in text that are scheduled for the next edition of the book.

On page 47, I've changed the paragraphs beginning "The Original NYU buildings..." and ending with King's College Chapel, Cambridge," to the following:

The original NYU building was designed by two partners who were in business together just long enough to have designed it. They were the proto-Gothic Revivalists, Ithiel Town and A. J. Davis, and they were only together from 1829 to 1835.

It was Town & Davis who had drawn up the unfulfilled plans for the Astor House, and they returned to King's College Chapel for their inspiration for the central feature of NYU's façade, the chapel's 50-foot-wide Gothic-style window that was set in above a triple portal. This finial was one of the elements.

NYU was the first important building in the collegiate style of Gothic architecture in this country, and it was the first building in the Gothic Revival style in the city. Old St. Patrick's Cathedral, which opened in 1815 at Mulberry and Prince Streets, provides the first hint of the Gothic. In 1826, came the twin-towered St. Thomas Church, on Broadway at Houston Street, but it wasn't until St. Peter's Church on 20th Street in Chelsea, which opened in 1838, that we actually see the "Gothic Revival." The Church of the Ascension opened in 1841, the short-lived Fourth Universalist Church at 546 Broadway in 1845, and then the deluge, with Grace, Trinity, and First Presbyterian in 1846. Those dates make this final a vestige of the city's first manifestation of the true Gothic Revival.

And on page 48, the paragraph beginning with Seth Geer was changed to this:

The contractor was Seth Geer, who was building the Greek Revival Colonnade Row on today's Lafayette Street. Geer was using prison labor from Sing Sing to cut the marble for that project, and, to cut corners on the NYU job, Geer decided to do the same. The General Trades Union protested, masons and stonecutters paraded, the protests led to rioting, and the Seventh Regiment was called up to quell the troubles. The military bivouacked on Washington Square for four days and nights.

On page 160, it's true that Marion Davies did have a home on Riverside Drive, but she had moved out by the 1950s. The paragraph beginning "In addition to this property on Park..." the revised paragraph now reads:

According to Hedda Hopper, in 1954 Davies grew tired of paying exorbitant hotel bills in the city so she bought an apartment house on Sutton Place and took a simplex for herself. She owned the 34-story Squibb Building at 745 Fifth Avenue, a seven-story office building at 19–21 West 57th Street, and a five-story building at 28 West 58th Street.

Between 1953 and 1955, she also invested in the musical *Kismet* and tripled her money, she bought the Desert Inn in Palm Springs, held the lease on the land upon which a 17-story office building was going up at 545 Madison Avenue, and she leased the property to Tishman at 460 Park. Some dumb blond.

And here is the Hedda Hopper source:

Hopper, Hedda, "Drama: Vexed Schedule Has Lana Marking Time," Los Angeles Times, May 5, 1954.