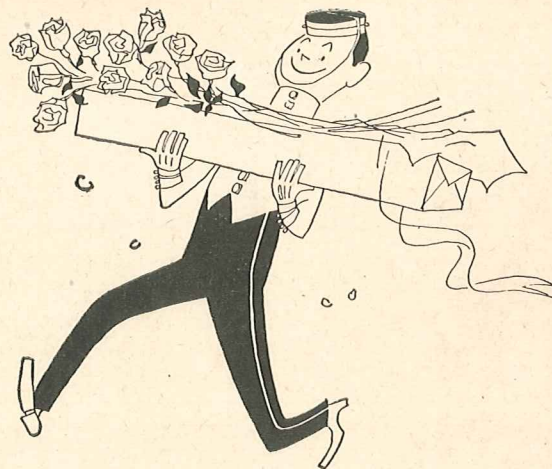




*The*  
**PLAYBILL**  
*for the Royale Theatre*



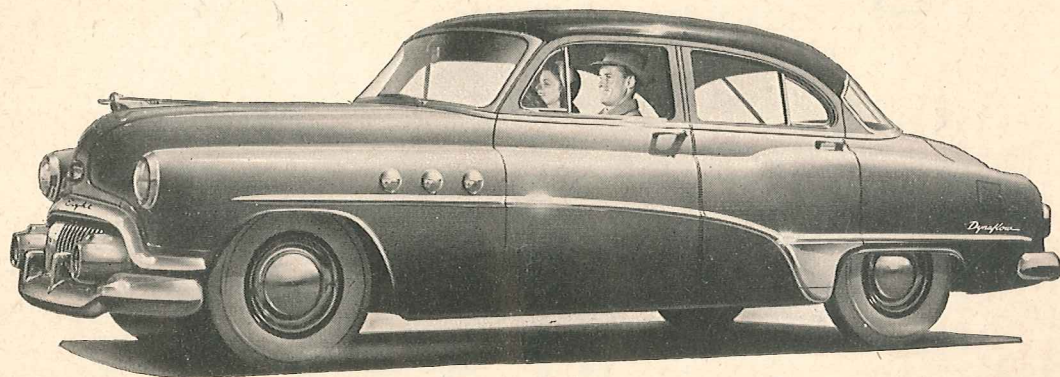
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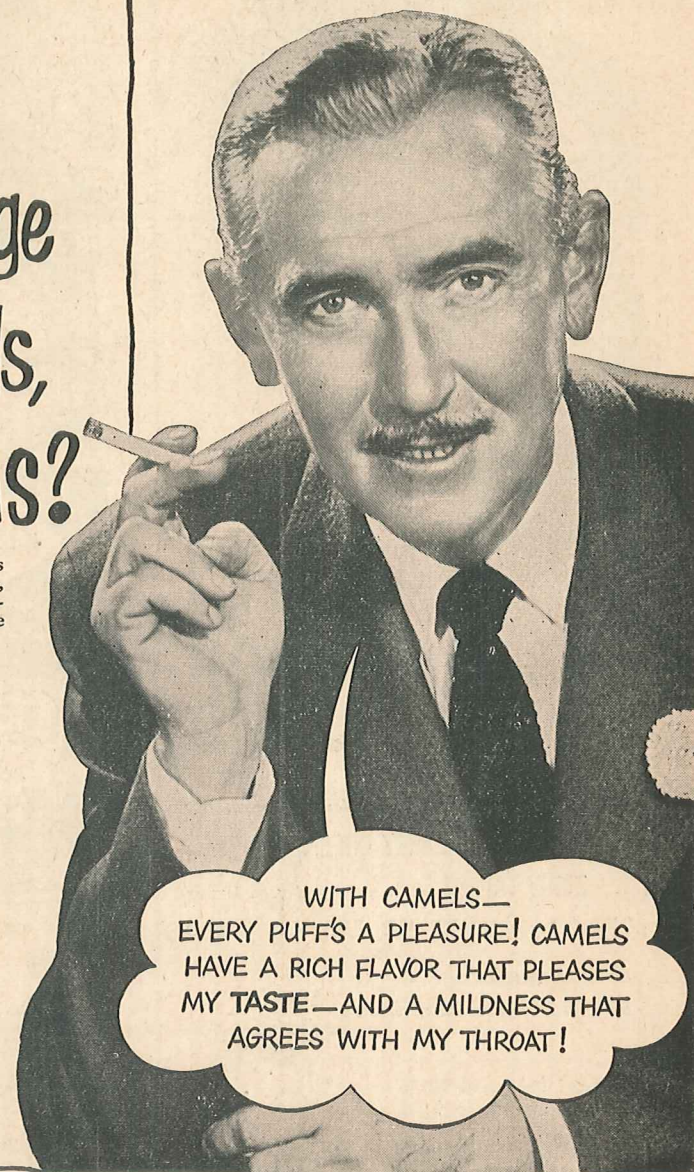
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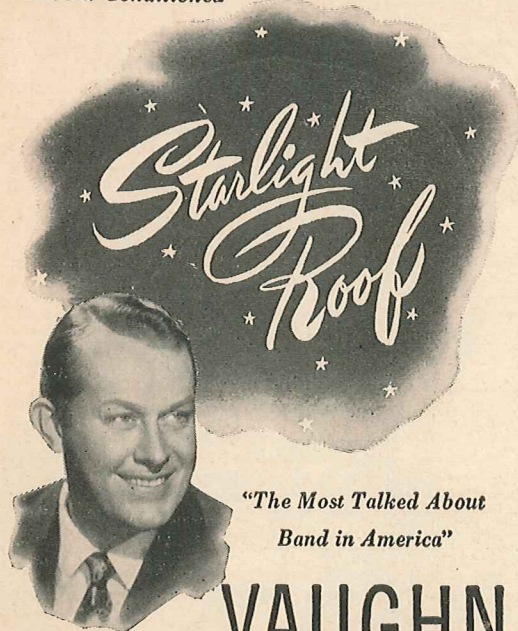
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# The THEATRE

## Debut of a Star

THEATRICAL columns (including this one) from time to time feature tales of the tough trail young hopefuls must tread while trying to crack into the theatre to get themselves their Big Chance. The stories aren't over-drawn; the average talented kid who comes to Broadway with no connections and no knowledge of professional showbusiness often discovers that, in the crowd of eager and indistinguishable beginners, a first break can depend less on talent (which he has no chance to display) than on luck or perhaps even relatives. Drove of potential Duses can end up back of ribbon counters because they haven't the right kind of plain good fortune; and many very talented stars might have had a much tougher time getting their first break if they hadn't had the forethought to be born into theatrical families.

The great John Drew, by his own admission, never wanted particularly to go on the stage; but he came of a theatrical family and was literally driven in front of the footlights. His nephews and niece, the Barrymores, weren't exactly orphans in the matter of having relatives on the stage; and there are, of course, many others who started with strong theatrical connections.

Including one actor, before Drew, who like Drew didn't want to go on the stage. His father was a great star—which, believe it or not, was part of what pulled the lad back from a stage career. For his father, though a kindly man, was a confirmed lover of the cup that bleats; the rough life of the touring actor in those days didn't precisely help him to lick his predilection for an extra dram; and the son was detailed by the family to tag

around after papa and keep him out of the way of temptation. It wasn't a happy life, particularly for a boy just entering his teens, and it made him want to do anything except become an actor.

You can understand his feeling better when you know the difficulties he was up against. For instance, during one engagement they were staying at a small hotel; their room was

on the ground floor, and had a dark closet filled with the odor of the stable that was on the other side of the wall. One night the old man, just as the lad was congratulating himself that he was getting father to go to bed, decided to take a walk—which habitually meant ending at a grogshop. The boy pleaded, but it was no good; papa insisted. So the lad stood in front of the door and blocked it bodily. The old man stopped, magnificently appalled and hurt at such effrontery. With-

out a word he stalked into the closet and locked the door.

After a few minutes of complete silence the lad grew frightened. The closet was almost airless—and in his frantic mind's eye he saw his father lying in the little hole unconscious. He called to him, but there was no answer. The kid kept on screaming, becoming almost hysterical from fear and remorse—but there was still no answer. And then, just as he was going for help, the door of the closet flung open. Papa stalked out majestically and, without a word, undressed and went to bed. It was a terrible experience for the youngster.

Another night, on the way back from the theatre, the old man told the lad to return to their hotel alone while he himself "took a walk." Knowing what would happen, the son







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insisted on tagging along. Papa, in a huff, increased his pace. So did the boy. Papa went faster and faster. So did the boy—until finally they were running at top speed along the deserted streets, with the youngster straining every muscle to keep up. Then papa laughed and slacked his pace—but as soon as he'd caught his breath he was off again. This kept on until at last dawn crept over the city roofs. The next day the boy, whose health was never very good anyhow, was so exhausted he could hardly walk.

It was only natural that such things, endlessly repeated, made him long for any life except that of the stage. But his father wanted a successor to carry on the great tradition; and the boy, before he was 16, was playing minor roles in the company.

His first appearance, when he was 15, was as Tressel, a minor role in support of papa's famous Richard III. One of the spectators, a man of taste and discernment, in noting the fact wrote, "It's a great pity that eminent men should have such mediocre children."

But papa wanted his son to be a star. The lad steadfastly and rather frantically refused, knowing that the taking on of larger parts would commit him irrevocably to the stage. But when the son was 17, papa pulled the trick.

They were booked into a town that had sold out in advance for papa's appearance. But, just a few moments before curtain time, the old man took suddenly ill. His son, through tagging around with him for years, had learned all the lines. Why not let *him* go on? The local manager, not wanting to lose the biggest audience he had had in years, agreed. Much against his will, but unable to refuse in an emergency such as this, the boy agreed too. Leaving his father groaning in bed at the hotel, he went reluctantly to the theatre, and appeared in his first starring role.

He did very well with it too, receiving an ovation at the end of the first act. And when he looked through the peep-hole in the curtain during intermission, he saw his father standing proudly at the back of the house. The "illness" had been a trick.

It didn't matter, though. The experience of being a star, even if only for one night, plus the knowledge that he had done a fine job and had won a popular success, decided his future. So, after all, he did carry on his father's tradition—and eventually he became quite a great actor in his own right.

His name was Edwin Booth.

—EUGENE BURR.

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## FASHION

BY night, as by day, the wide and the narrow silhouettes continue their mid-Twentieth-Century career as international rivals in the fashion race.

To point this up we've posed (above) the narrowest dress in New York, a cocktail dress by Sophie of Saks Fifth Avenue, against one of the widest ball gowns in Paris, an on-the-spot selection made by The Playbill's own foreign correspondent at Dior's opening.

Sophie's dress, from her custom-made collection for fall and winter, is cut from the scantest possible amount of green surah which has been embroidered all over with green sequins and bugle beads—almost a true cylinder, its straight-up-and-downness broken only at the waist, which is cinched by a sash with crossed ends caught by a jewel, and at the shoulders, where it widens to cup the shoulder caps. It has ineffable elegance, and the deepest, widest V neck in town.

The Dior dress, on the other hand, super-

(Continued on page 8)

*"The Playbill is my favorite . . .*

*magazine,"*

says \*Barbara Bel Geddes,

"and I read it at home  
as much as I do in the theatre.

I have, in fact,  
a large collection which I find makes  
an admirable addition to my library.

I read it as a theatre-goer  
as well as an actress and get  
a double-measure  
of enjoyment during  
an evening at the theatre."



*"I, too, save The Playbill . . .*



as a memento

of my evenings in the theatre,  
and reread it at home," says  
\*Harry Weil of Excello Shirts.

"I travel a great deal,  
and have found that

The Playbill

has been brought back to the homes  
of my many friends

and customers all over the country.

Its publishers have done a fine job  
for the theatres of New York."

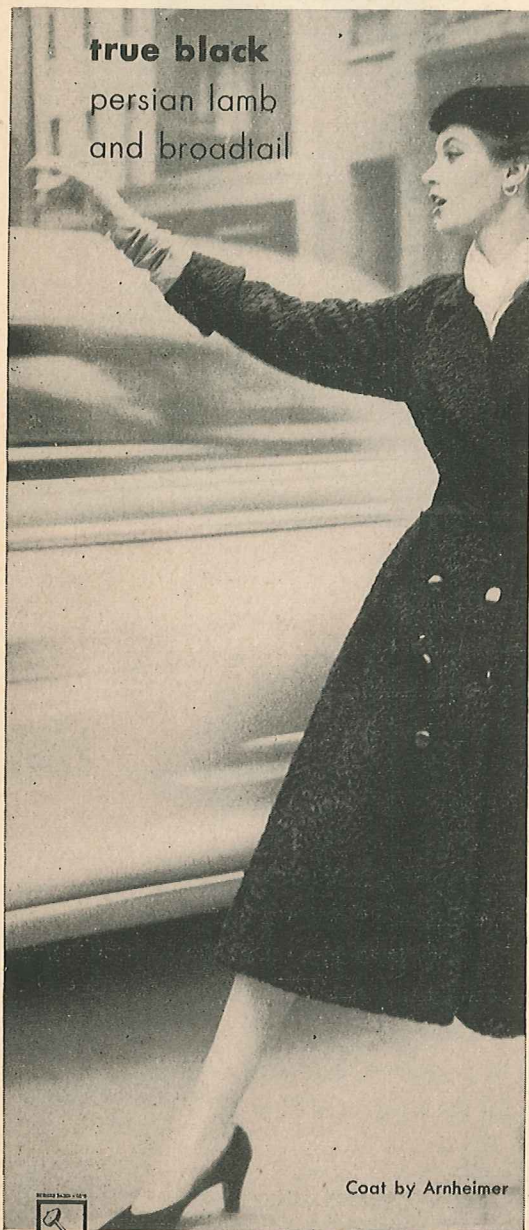
\*Miss Bel Geddes is currently appearing in  
the comedy success, "The Moon Is Blue" at  
the Henry Miller Theatre, and \*Mr. Weil is  
President of Excello Shirts, Inc., manufacturers  
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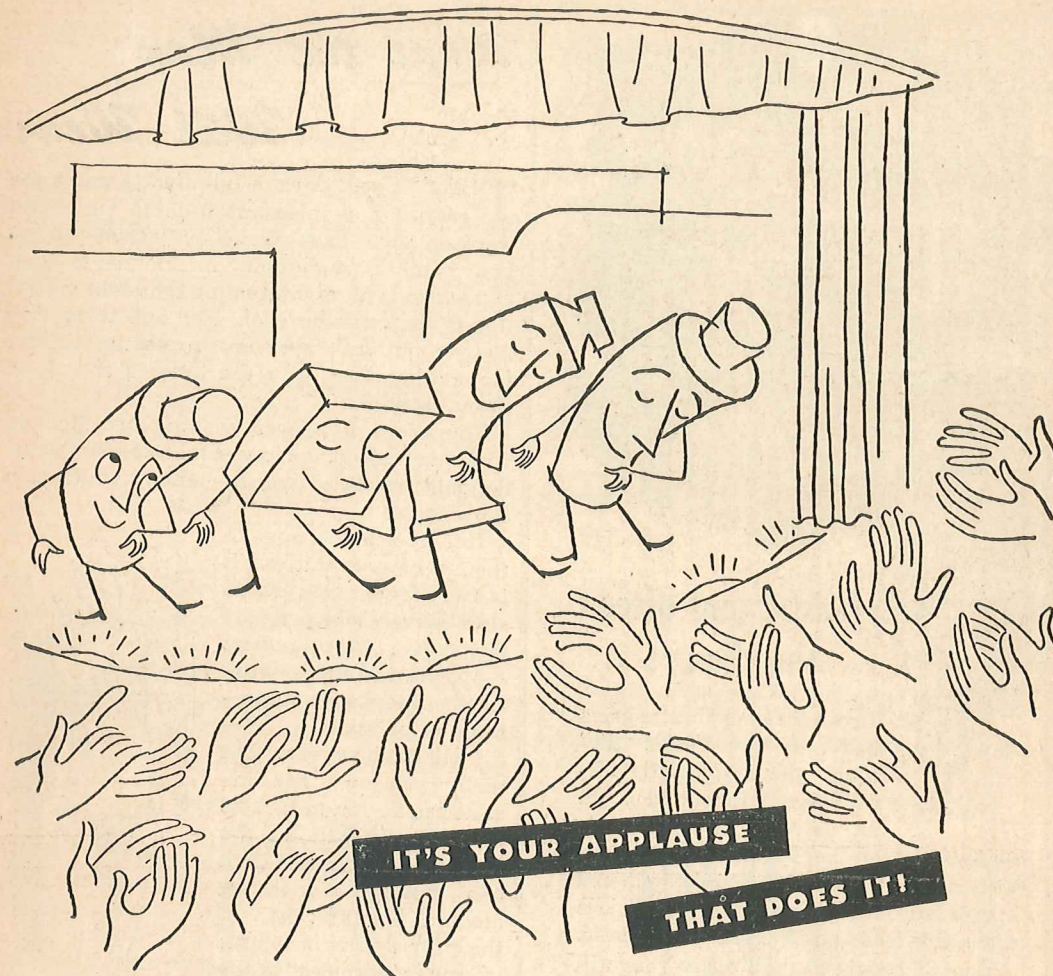
## FASHION *(continued)*

imposes fullness on fullness, using swirling ruffles to make a wedding-cake of a skirt, swooping out in all directions but more so on one side than on the other—as if a bustle had slipped its moorings; you'll be seeing more and more of this effect in one way or another as the season goes on (Hattie Carnegie uses



it, for instance, in detachable tasseled poufs called pony-tails, which hook on at the side of the waist of cocktail and evening dresses).

In New York the full, full skirt, held out by built-in stiffening (crinolines, stiff-silk linings, farthingale reinforcements), and aided and abetted by as many petticoats as the wearer cares to carry, are in every collection, for every hour. Here on this page, Countess Alexander carries on the tradition of great dressmaking in a ball gown of heavy pure silk satin of such outer simplicity that its intricate construction is sensed rather than seen (at Milgrim); and in her slipper satin cocktail dress, ball-braid trimmed—the beautifully shaped skirt lined to puff out in a perfect bell (Bergdorf Goodman). —B. B.



Wonderful things happen when you like something and show it by your applause. Unknowns become stars... plays become smash hits... and "two on the aisle" become almost as valuable as Crown Jewels.

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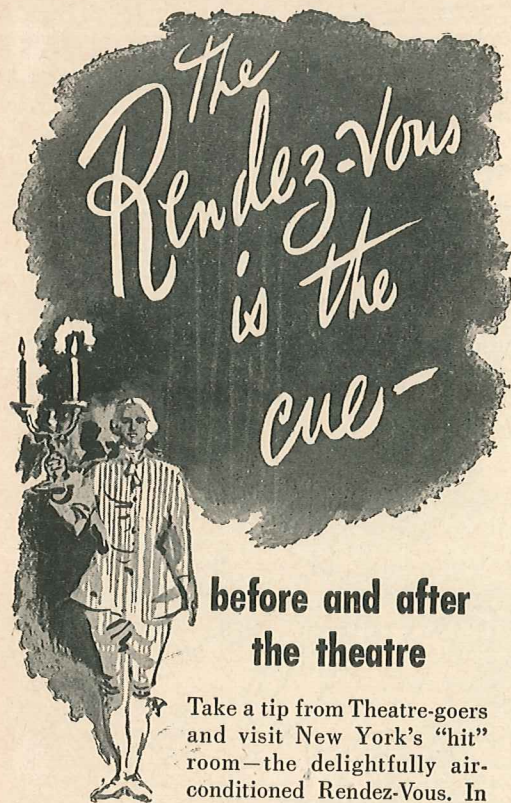
turers striving to make whatever you bought better and better. They know it's the only way they can keep you applauding... and buying.

It's a wise habit to remember the brands you like... you get exactly what you want that way. And before the curtain goes up, notice the ads in The Playbill. They feature many of your favorites.

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## before and after the theatre

Take a tip from Theatre-goers and visit New York's "hit" room—the delightfully air-conditioned Rendez-Vous. In attractive summer décor, it is reminiscent of the bygone days of gay Vienna . . . when carefree couples gathered in cool latticed pavilions to enjoy delicious wines, fine food and romantic dance music.

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Dinner • Supper	Concert Ensemble



# THE PLAZA

Fifth Avenue at 59th Street

## What the Man Will Wear

THE first cool days of fall always make me realize how pleasant it is to feel good wool on your back again—and good felt on your head. And shopping for clothes to keep you warm is more interesting than looking for things that will be cool. For one thing, the heavier cloths always come in greater variety; for another, they give the tailor a chance to show his skill.

The shops I've been visiting are stocked with an excellent variety of fabrics—worsted, flannels, cheviots, tweeds—among which you can choose.

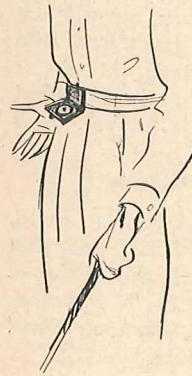
If there is any change in the cut of suits this fall it is away from exaggerated shoulders—which smart men never wore anyway—and toward more natural shoulders with a minimum of padding.

I think, however, that many salesmen are inclined to fit you to jackets that are a little on the long side. An extra inch can make a surprising amount of difference in the proportions of a suit; of course, adding it to the length of the jacket subtracts two inches from the apparent length of leg. And in addition, the buttons of a longer jacket are usually placed lower—the result being a longer looking torso supported by shorter looking legs. If you feel this about a suit you are trying on, and it's a "regular," ask the salesman to let you try a "short" in the same size; if he is fitting you to a "long," ask for a "regular."

To men who are hard to fit I suggest the special-cutting service that some of our best shops have arranged for with the excellent manufacturers who make the suits sold there. Each suit is cut to a customer's individual measurements, and any peculiarity in his build—whether slight or marked—is allowed for. He can have the buttons and pockets placed where he wants them; he can have side vents, a ticket pocket, two inside breast pockets, no hip pockets on the trousers—whatever he likes.



And he can also choose from a special group of fabrics which are different from those in the regular line.

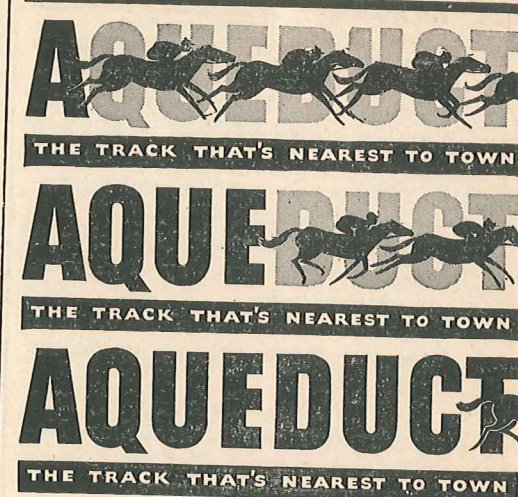


A sportsman's belt-watch is ingeniously designed to make it safe from damage and easy to read. The pigskin covered case is made like the case of one of those traveling clocks that fold for packing, except that the back has two flat metal loops through which you slip your belt. When you snap the watch open, the face appears at an angle from which you can easily read it. Comes also with alligator calf or lizard covered cases. Abercrombie & Fitch.

Some new ties made of silk surah, woven especially in Sulka's mills in France, in plain deep colors that blend well with the colors of fall suits, have one fairly striking spot of design just below the knot when the tie is tied. A. Sulka.

If you've just moved into a hotel suite, or if you've decided to take your time about furnishing a new apartment, I can't think of a quicker way to make the place look like home than to hire a few really good pictures for your walls. At rentals from \$3 up, per month, you can choose from the original water-colors and oils of such distinguished Americans and Europeans as Corbino, Sargent, Luks, Hart, Eakins, Kuhn, Monet, Utrillo, Vlaminck, Roualt and over a hundred other painters, both ancient and contemporary. What's more, if you grow to like any of the pictures well enough to want to own them, you can have the rental charges applied toward the purchase price. Fair enough, I say, and a practically painless way of starting a collection. New York Circulating Library of Paintings.

—PETRONIUS.

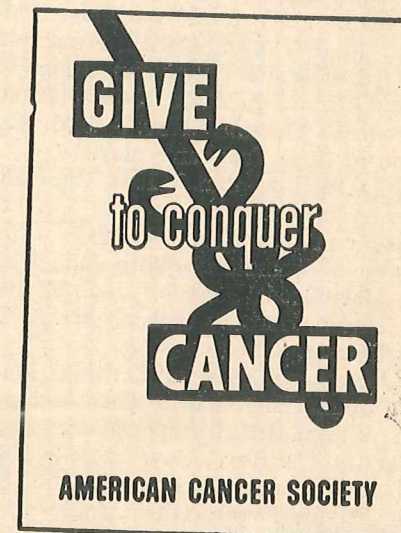


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## AT THIS THEATRE

CHRISTENED the Royale at the time of its inauguration in 1927, this playhouse became the Golden with the opening of "Small Miracle" in 1934, then switched back again to its original name. Today's audiences will have little difficulty in recalling the following tenants at this theatre:

"The Second Little Show," September 2, 1930. In the cast, Al Trahan, Jay C. Flippen, Fay Brady, Arline Judge.

"When Ladies Meet," October 6, 1932. Frieda Inescort, Spring Byington, Selena Royle, as the ladies.

"They Shall Not Die," February 21, 1934. John Wexley's play about the Scottsboro Negroes. Ruth Gordon, Linda Watkins; Claude Rains as the prosecuting attorney.

"A Touch of Brimstone," September 22, 1935. Roland Young and Mary Philips.

"Du Barry Was a Lady," from the 46th St. Theatre, Oct. 19, 1940. Ethel Merman, Bert Lahr, Betty Grable.

"Flight to the West," from the Guild Theatre March 3, 1941: Paul Henreid, Betty Field, Hugh Marlowe, in Elmer Rice's drama.

"The Corn Is Green," from the National Theatre Sept. 2, 1941, with Ethel Barrymore.

"The Strings, My Lord Are False," May 19, 1942. Paul Vincent Carroll's war play. Ruth Gordon, Walter Hampden, Alexander Kirkland, Art Smith, Colin Keith-Johnston.

"Outrageous Fortune," Nov. 3, 1943. Elsie Ferguson in Rose Franken's play.

"Ramshackle Inn," Jan. 5, 1944. ZaSu Pitts in a murder meller.

"Strange Fruit," Nov. 29, 1945: Lillian Smith's novel dramatized. With Jane White.

"The Magnificent Yankee," Jan. 22, 1946: Louis Calhern, Dorothy Gish, as Mr. & Mrs. Justice Holmes.

"The Importance of Being Earnest," March 3, 1947. John Gielgud in a Theatre Guild-John C. Wilson British importation.

"Light Up The Sky," Nov. 18, 1948. Moss Hart's comedy with Audrey Christie, Sam Levene, Phyllis Povah, Glenn Anders.

"The Madwoman of Chaillet," here from the Belasco, August, 1949.

"The Devil's Disciple," from the City Center, Feb. 21, 1950, with Maurice Evans, Dennis King.

"The Lady's Not for Burning," Nov. 8, 1950. John Gielgud, Pamela Brown, in Christopher Fry's fable.

## WHAT'S WHAT

Dear Sirs: We're having a family argument about Bibi Osterwald. My sister and I saw "Gentlemen Prefer Blondes" separately. The time I went, Carol Channing was not playing and my young man confirms that it was Bibi Osterwald who appeared instead. My sister insists she saw Bibi Osterwald as Dorothy! Now who is wrong? She couldn't have played both parts.

—M. B. B., Brooklyn, N. Y.

As it happens, neither one of you is wrong, and Miss Osterwald could have, and did, play both parts. Last April she replaced Yvonne Adair as Dorothy in "Gentlemen Prefer Blondes," and in May she took Carol Channing's place as Lorelei Lee.

Dear Sirs: I should appreciate very much your telling me the dates when Edith Piaf appeared at one of the Broadway theatres with her male companions of song. With appreciation,

—V. H., N. Y. C.

Edith Piaf and her nine Compagnons de la Chanson appeared in a variety show at The Playhouse in the fall of 1947—from October 30 through December 6.

Dear Sir: I would like to know what year Terry Saunders played Julie in a revival of "Showboat." Also what year she was in "Bloomer Girl" and "Brigadoon." Thank you very much.

—L. S., Miami, Fla.

I'm sorry that we are unable to verify the appearance of Terry Saunders in either "Brigadoon" or a revival of "Show Boat"—although it is quite possible that she did appear in one or both, in some theatre or in some city not covered by our own records or by other records available to us.

From our own files, we are able to confirm her appearance in "Bloomer Girl" at the Shubert Theatre in New York—where she first replaced Arlene Anderson as Hetty, in November of 1944, and later was promoted to the role of Delia, in which she replaced Nancy Douglas in June, 1945.



THE PLAYBILL welcomes requests for professional, not personal, information about plays and players of the living theatre. Enclose a stamped, self-addressed envelop. What's What, The Playbill, 108 Wooster Street, N. Y. 12.



## YOUR INTERMISSION INTERVIEW . . .

How many of these hits have you seen?

If your score is 9 or more you are a star; 8, you are featured; 7, you're

a bit player; less than 8, you need more rehearsals at the box office

### MUSICAL

<input type="checkbox"/> BORSCHT CAPEDES	Royale	
<input type="checkbox"/> CALL ME MADAM	Imperial	ETHEL MERMAN
<input type="checkbox"/> SEVENTEEN	Broadhurst	Based on Booth Tarkington's novel
<input type="checkbox"/> SOUTH PACIFIC	Majestic	ROGER RICO MARTHA WRIGHT
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### COMEDY

<input type="checkbox"/> AFFAIRS OF STATE	Music Box	JUNE HAVOC
<input type="checkbox"/> DIAMOND LIL	Broadway	MAE WEST
<input type="checkbox"/> LACE ON HER PETTICOAT	Booth	
<input type="checkbox"/> LOVE AND LET LOVE	Plymouth	GINGER ROGERS
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### BALLET

<input type="checkbox"/> JOSE GRECO'S Spanish Ballet	Shubert	Coming from London
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# Royale Theatre

Magoro Corp.

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JACOB GRUMET  
FIRE COMMISSIONER

Thoughtless persons annoy patrons and distract actors and endanger the safety of others by lighting matches during the performance. Lighting of matches in theatres during the performances or at intermissions violates a city ordinance and renders the offender liable to ARREST.

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Presents

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An English-Yiddish Musical Revue

with

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PHIL FOSTER

Dave Barry

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Entire Production Directed by Mr. Katz

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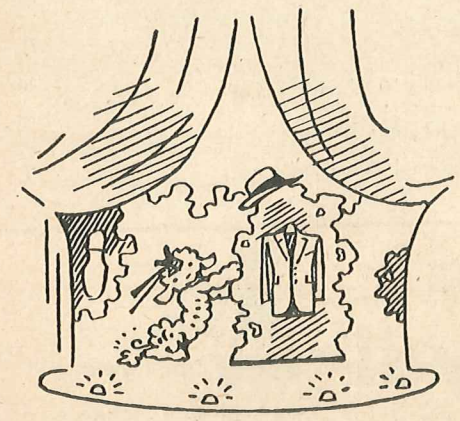


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## ACT I.

### Prologue

Yiddish Square Dance ..... Mickey Katz and Band  
Ted Adair Dancers

"Yiddish Mule Train" ..... Mickey Katz and Band

Lighting of the Sabbath Candles  
Danced by Ted Adair Dancers  
Sung by Raasche

### Raasche

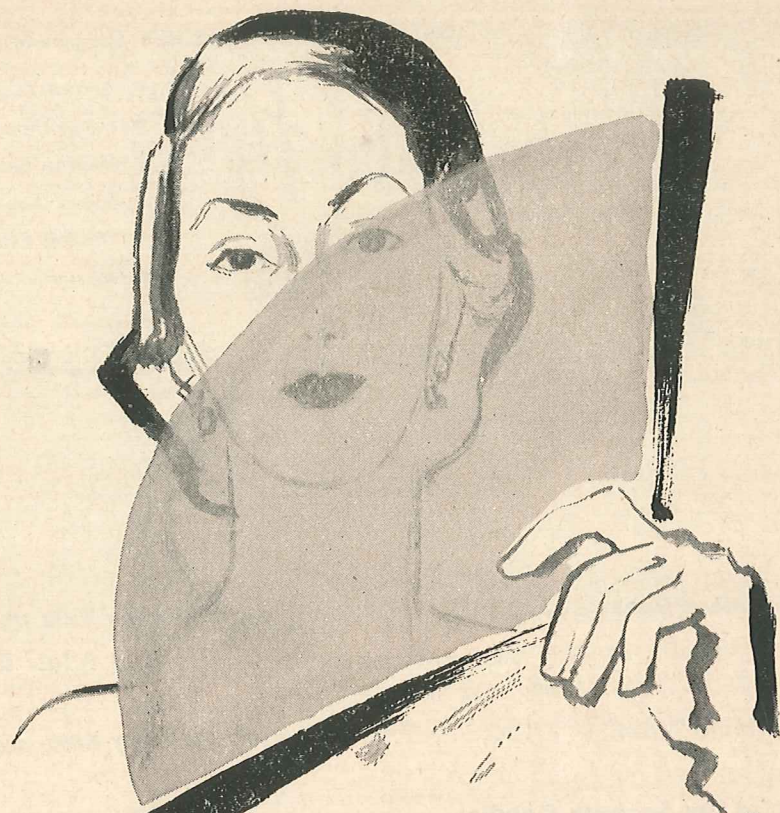
"Geshray of de Vilde Katchke" ..... Mickey Katz and Band



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Phil Foster

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Sung by Jack Hilliard and the Barry Sisters

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(b) Shepherd Fantasy

(c) Danse Chassidic

(d) Israeli Hora

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### ACT II.

#### Prologue

Olio of Yiddish Music America Loves Best . . . . . Mickey Katz and Band

#### Patsy Abbott

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Ted Adair Dancers: Sonia Levkova, Harold Lawrence, Carmen Montoya, Faye Keith, Carol Chanson, Troubles Weithorn, Eddie Andrews, Peter Holmes, Carey Leverett, Vincent Morino, Max Solomon.

Choreography by Ted Adair.

Special choreography for Lighting of the Sabbath Candles by Belle Didjah.

Special art work by Syd Hoff and Milton Marx.

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## Who's who in the cast

### MICKEY KATZ

It took Mickey Katz 22 years of hard work before he reached the upper brackets of popularity. Starting out at 14 as an active working member of the American Federation of Musicians, he formed his own band three years later, and then joined Phil Spitalny's first orchestra which preceded his all-girl ensemble. Two years later, he aligned himself with Dave Rubinoff with whom he remained for three years. Katz subsequently organized another band of his own, and, in New York, was discovered by Betty Hutton. Katz and his aggregation, along with Miss Hutton, formed an entertainment unit and were soon regaling the GIs in the European Theatre of Operations. Returning to the United States, Katz sought out Spike Jones, with the result that he became a member of Jones' "School of Musical Depreciation." Along about this time, Katz and producer Hal Zeiger began to plan the basic formula of "Borscht Capades." Zanyism was to be its keynote; unbridled laughter was to be its goal. Songs and humor were to be offered in both English and Yiddish in such a way that the show could be enjoyed by those who understood little or no Yiddish. How well they succeeded is evidenced by the fact that the show's one-night stand in 1948 in Los Angeles was drawn out to six months. A tour of the midwest brought equally satisfactory results. In the vanguard of the revue throughout its triumphant march was Katz, disporting in cowboy regalia and rib-tickling antics as he led his contingent of merrymaking musicians. After 22 years, he has finally "arrived," as they say in stage parlance. His popularity also stems from the many comedy records he has made. Such Yiddish discs as "Haim Afen Range," "Hershele at the Induction Center" and "Wedding Samba" have reached best-seller proportions. His Yiddish version of "Mule Train," "Music! Music! Music!," "Tico Tico," "Chlo-e" and "Toot Toot Tootsie" are equally popular with disc enthusiasts. His latest disc is "Come-on A My House" backed by his own version of "Sound-off." Katz has also found time to turn out a book called "Nonsense on Who's Who and What's What."

### PHIL FOSTER

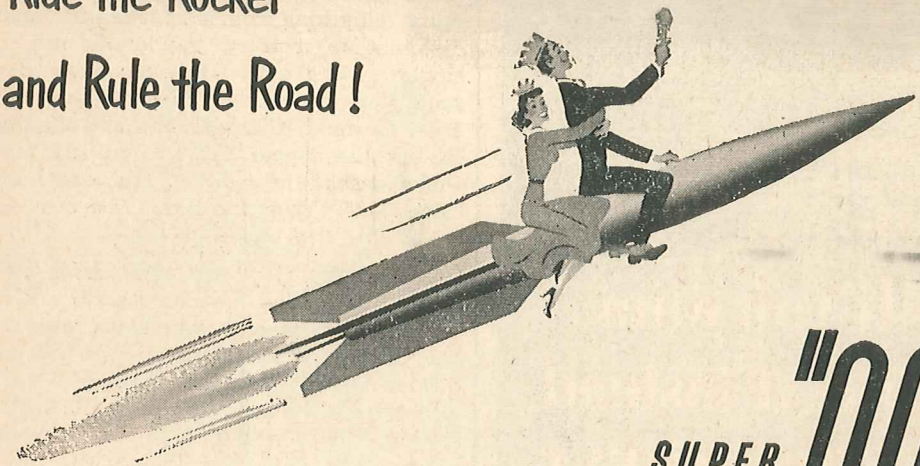
Phil Foster, whose suave comic patter has been going over for several years in the top drawer New York, Chicago and Los Angeles night clubs, has found the legitimate stage produces his most enthusiastic audiences. A basic humorist, Foster, who was born in Brooklyn, went to Utrecht High School and had a term at Brooklyn College, writes all his own material, which he draws from everyday experiences. He has found the common touch in reminiscences about his mother, his old gang on the corner, and the different way girls have of bidding their dates good-night; he developed a great deal of his material at Grossinger's. Al Jolson picked Phil as the most promising comedian of our day. New York's after dark devotees know Phil for his hilarious routines at La Martinique and Leon and Eddie's and several other top night spots. His career was temporarily stopped during his four years in the Army, but even then he kept up his famous routines by entertaining hundreds of his war buddies when the going was tough. After his discharge from the Army, Foster again resumed his night life patter from coast-to-coast, also playing the leading comic role in "Make Mine Manhattan" on the subway circuit.

### DAVE BARRY

Born in Brooklyn, Dave's high school education was abbreviated so that he could concentrate on music. An excellent pianist, he decided to form a band, but soon changed his mind and became an actor. He started on local radio stations playing straight and character roles. Then, needing steadier employment, he tried nightclub work. He not only earned extra money, but developed a style of impersonations that returned him to the stage and radio as one of the country's most talented young mimics. He perfected two separate styles: imitating famous actors and figures in public life, and showing members of the audience what they looked like themselves. His take-offs are so remarkably accurate that a major motion picture company signed him to act as the voices for its celebrated cartoons. Not only does he im-

(Continued on page 26)

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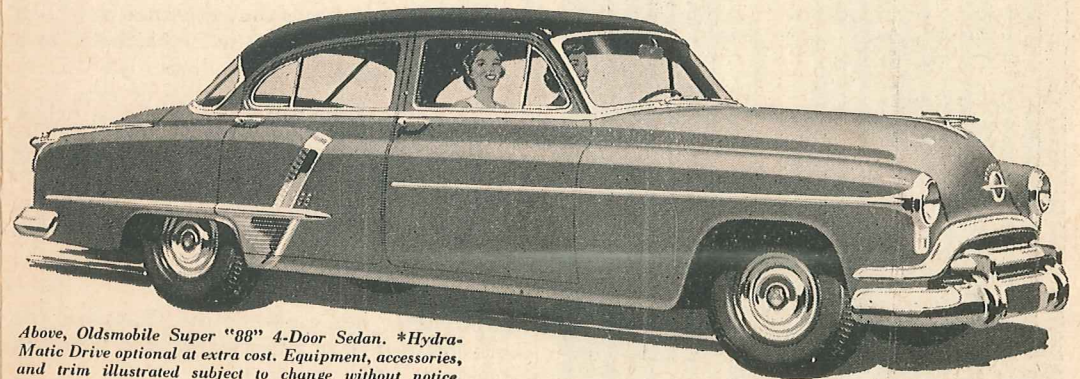
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personate more than 65 celebrities, but he can make his face assume their characteristics. As one critic recently wrote of Barry, "He can imitate anything from a treacherous Japanese diplomat to a 5-act vaudeville bill, from singer to dog act." He has appeared with such stars as Fredric March, Jack Benny, John Garfield, Clark Gable, and Al Jolson. He has also appeared at many of the leading showplaces in the country. His record album, "The Bozo Under the Sea," is a best-seller.

## BARRY SISTERS

Claire Barry, the senior member of the swing team called the Barry Sisters, had the big ambition to sing when she was still a very little girl. Her mother, Esta Tokayer, a former Austrian soprano, arranged for Claire to become a child soloist on a local New York station. Claire was soon chosen to make up a harmony trio for a sponsored program. To her chagrin, she found the girl singers on the local station couldn't harmonize. She was so angry at losing this chance she went home and taught Merna, her sister, to harmonize with her. That's how they became a team. Merna has remained the harmony and Claire the melody for the only sister duo regularly featured in the New York area. As the sisters developed their specialty, Yiddish swing, they joined a local broadcasting staff as a regular feature on the "Gloom Dodgers" program. Their 14 years there saw the swing stylists graduate from the James Monroe High School in the Bronx and mature as radio career women. The sisters have started many tunes on the way to success. Among the original Yiddish tunes they recorded are "The Wedding Samba," "Bei Mir Bistu Shein" and "Joseph, Joseph." They recorded "Dem Neyen Sher," the original title of Abe Ellstein's "The Wedding Samba," in the late thirties. Since then the Jewish wedding song has made musical history. Their ambition to swing Yiddish songs to make them popular with the younger generation is becoming a successful lifetime career.

## RAASCHE

Named after her grandmother, Raasche was born in Chicago to a musical family. She has appeared with outstanding success in all fields of theatrical endeavor, having been on the stage and radio as well as in motion pictures. She has recently starred in a film called "The Earth Sings," in which her beauty and glorious voice serve to make the

(Continued on page 28)

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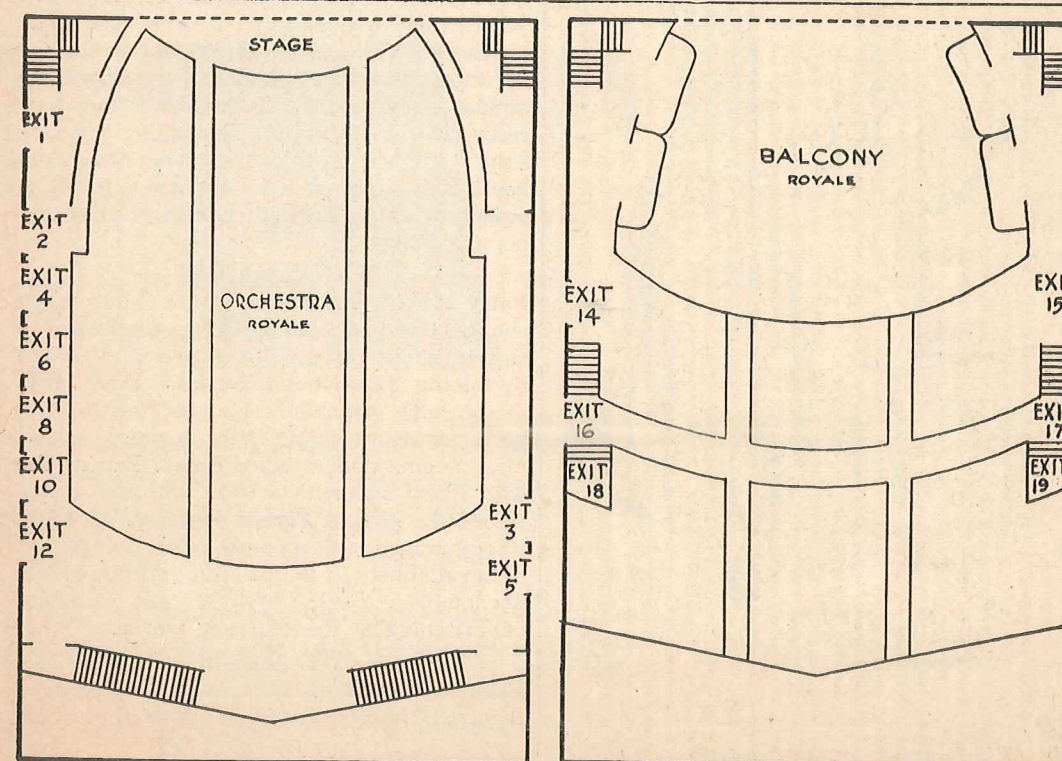


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#### JACK HILLIARD

Born in Chicago, Jack Hilliard attended Harrison Tech there and also Northwestern University, where he had a football scholarship and was all-state halfback. He left college after breaking his leg in football and entered the theatre via a Chicago Spirit of Youth contest which was sponsored by Mayor Edward J. Kelly and at which comedian Joe E. Lewis was one of the judges. Lewis, impressed by Hilliard's talent, told him to look him up, and that's how it came about that Hilliard played in the "Royal Frolics" in Chicago for two years. His first New York job was at the Hotel Pennsylvania Roof, singing with the band; next came night clubs and a series of theatrical successes. Hilliard was in George White's "Scandals," was in the "Ziegfeld Follies" in 1943-44 with Milton Berle, did "Girl Crazy" overseas and sang in "The Desert Song." Hilliard never studied voice, but his voice range is phenomenal, encompassing almost three octaves with tremendous resonance. His present Broadway appearance is his first on Broadway since the "Follies." His repertoire is all-inclusive, for he is equally adept at English, Yiddish, Gypsy and popular songs.

#### PATSY ABBOTT

Patsy Abbott made her stage debut when she was five years old and was called upon to sing in kindergarten; she surprised everyone by soloing "Die Greene Cousine." Patsy went to the same grammar school as Regina Resnick, the opera singer, and, during a school play, Regina understudied Patsy. During the war, Patsy was with a USO unit and entertained the Armed Forces overseas. She is a torchy singer with a comic twist, doing most of her numbers in English but getting most of her laughs in Yiddish by the simple expedient of switching at the strategic words.

#### TED ADAIR

Born in New York City, of a distinguished theatrical family, Ted Adair started learning

(Continued on page 30)



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to dance almost as soon as he could walk. By the time he was ten, he had won a \$5,000 scholarship at the White House in a nationwide contest and thereafter studied with the finest dance teachers, including Ivan Tarasoff, Yakovleff, and Johnny Boyle. He evolved a new dance conception, combining Russian Ballet and tap. He was soon headlining his own revues throughout the country at such theatres as New York's Palace Theatre, Radio City Music Hall and Paramount. Not only was he dancing and conceiving his own routines, but he was also staging and doing the choreography for many of his productions. Ted Adair has also made numerous short films. For eight months, he appeared at the Casino Da Urca in Rio De Janiero, producing, staging, and doing the choreography for the shows there. Mr. Adair has been in Hollywood recently, concentrating on television and pictures. He has choreographed the numbers for the Ted Adair Dancers in "Borscht Capades."

### BELLE DIDJAH (Special Choreographer)

Bella Didjah, born and educated in New York, broke away from the Metropolitan Opera Company type of ballet dancing and, after studying with Fokine and at the Wigman School in Berlin, made her concert debut in the modern dance school of terpsichore. She has given concerts in this country as well as in South America, on the continent and in Israeli. She has staged the dances for pageants of the Yeshiva University and expects to go to Israel next spring to do another concert series of her own interpretive dances.

### HAL ZEIGER (Producer)

Hal Zeiger, a blonde bachelor of 37, six-foot-three, intense and soft-spoken, didn't start out in life anywhere near the entertainment field. After his graduation from Western Reserve University in his native Cleveland, he taught astronomy and meteorology at Williams College, Northwestern University and the University of New Mexico. From that profession, somehow, he went into the entertainment field, opening a talent agency on the West Coast. He says himself that he did it because he wanted to make more money. Meeting up with Mickey Katz, whom he had known in Cleveland, where Zeiger had once had a band that played at college functions in his undergraduate days, Zeiger and Katz became partners. That's how "Borscht Ca-

(Continued on page 32)

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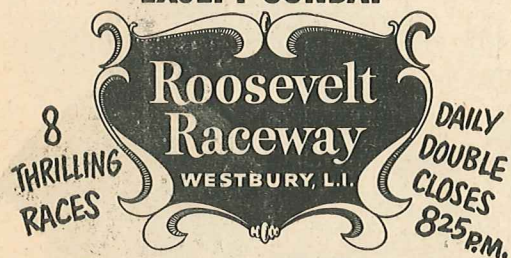


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pades" was born and has prospered. "Borscht Capades" has nothing to do with the "borscht circuit"; he gave it that title because his cast is composed of young, talented, energetic comedians who sing and dance and tell jokes in the manner of Danny Kaye and those many other entertainers who earned their way to fame via that now famous circuit of hotels in New York State. Zeiger and Katz first tried out "Borscht Capades" in a one-night stand at the Wilshire Ebell Theatre in Los Angeles. Instead of one night, the revue stayed at the theatre for 35 weeks, doing capacity business. "Borscht Capades" then toured across the country, playing long engagements in Chicago and Miami.

### "BORSCHT CAPADES"

Having begun as a one-night stand in Los Angeles in the fall of 1948, "Borscht Capades" is a completely new idea in entertainment with a special significance and interest to the younger Jewish people living in America today. Presented for the most part in English, "Borscht Capades" includes comedy, dances, Yiddish songs and melodies of today plus nostalgic ones of yesteryear. With a cast of young American Jewish performers, "Borscht Capades" is proud of its material, which Hal Zeiger and Mickey Katz feel has a special meaning for younger American Jewish people who were raised in Jewish homes but who have more or less grown away from the Yiddish language. It is an American-type show which has been deliberately Yiddishized. "Borscht Capades" was so successful as a one-night stand in 1948 that it ran 35 capacity weeks in Los Angeles, then made a series of triumphant one- and two-night stands across the country, climaxed by a record-breaking twelve-week run in Chicago and a ten-week run in Miami Beach in 1951.

"Borscht Capades" New York premiere, Sept. 17, 1951.

• • •

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