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THE PLAYGOER • Page 4

The Playgoer

Looks Back

T W E N T Y Y E A R S A G O T H I S M O N T H

NOVEMBER, 1932—HENRY DUFFY presented George Sidney and Charlie Murray at El Capitan in a revival of what was probably the most famous modern play in the world, "Abie's Irish Rose." Grace Stafford played Rose and John Darrow was Abie. With a record run of 2,585 performances on Broadway and a boxoffice gross of more than twenty million, Anne Nichols' comedy made theatrical history.

There is a little history about the birth of "Abie's Irish Rose," however, that is all but forgotten. Miss Nichols, an actress turned playwright, was associated with the late Oliver Morosco at the time she wrote the play, originally titled "Marriage in Triplicate." She handed the script to Morosco one day in 1921 when she and Henry Duffy were aboard a train accompanying the producer to the Coast. Morosco immediately saw the possibilities, suggested some changes including the new title, and decided to produce the play in Los Angeles where it opened at the Morosco Theatre. An instant hit, after a good run here, "Abie" toured up and down the Coast for forty weeks before Miss Nichols took it east. Eastern critics panned the show unmercifully after its pre-Broadway shakedown but undaunted Miss Nichols opened "Abie" at the Fulton Theatre on May 23, 1922 where it played continuously until 1927! Audiences screamed with laughter at the antics of the lovable Jewish boy and his Irish Catholic sweetheart. And, Miss Nichols sold her play to Hollywood for what was then the largest sum ever paid an author for a stage play.

It was natural that Henry Duffy should be the one to produce this first big revival of "Abie," a show he had known since its birth aboard a train bound for California.

Helen Gahagan, with Paul Gregory and Olga Baclanova, held over at the Belasco in the lovely musical, "The Cat and the Fiddle." Later in November the German drama "Maedchen in Uniform" opened at the same theatre.



At Figueroa Playhouse Horace Murphy presented Murphy's Comedians in a series of three comedies: "Other People's Business," "Little Orphan Annie," and "The Girl from San Antonio." Among the comedians were Ann Pendleton, Roy Gardner, Mabel Hart, Peggy Cushway, and Howard Macey. Another stock company

was operating in Hollywood at the Music Box and presented, under the direction of Fred Cummings, "The Push," by Charles Harrison, and "The Housebreakers," by Margaret Eckard. Among the players were director Cummings, Janee Olmes, and Jean Temple. We must report that after twenty years Mr. Cummings has abandoned both acting and directing in favor of operating the popcorn and candy concessions in Glendale movie houses! Over in Pasadena, the Community Playhouse presented Sharon Lynne and Harrison Ford in "Brief Moment," S. N. Behrman's comedy hailed as one of the best plays of the 1931-32 Broadway season. Later in the month the Community Playhouse offered Shakespeare's "King Henry VIII," with Leslie Palmer as Wolsey. Palmer had formerly played with Sir Henry Irving.

—Douglas Crane

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THE PLAYGOER • MUSIC MAGAZINE • SYMPHONY MAGAZINE • HOLLYWOOD BOWL MAGAZINE
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■ Bib necklaces for Fall and Winter draw attention to the favoring once again of bigger and better costume jewelry as noted in this style originated for Marvella by Michael Paul featuring small plaques in a Victorian rose motif.

■ Our Southern California Women find all the news of women's activities, fashions and home economics in one place—the Women's section of the *Daily News*. If you're not a regular reader of this interesting section, join your neighbors who follow Lee Averill's fashion notes; Martha Grayson's household hints; Dorothy Dietz, club news, and the reporting of Eleanor Roosevelt, Ruth Millett and Myrtle Meyer Eldred. The *Daily News* reflects the women's world!



■ The forthcoming Coronation influences jewelry styles noted in a regal blaze of color achieved in the distinctive choker-necklace of faceted hearts separated in the center front by spears of three graduated rhinestones. These styles designed for La Tausca by Majeska are available in tones of gold, bronze, gunmetal-grey and blue iris.

GLAMOUR ACCESSORIES

* * * * *

* * * * * new stars of your wardrobe!

Accessories have reached stardom in fashions for Fall and Winter. In many instances, though, their role is so subtle, that one might think of them only as members of the cast. And then, suddenly, when you see how brilliantly they can perform their exacting part, you realize that they are the stars of your wardrobe.

This means good stage direction on your part. For you, and you, alone can decide which accessory gets the spotlighted role in the subtle assembling of a wardrobe destined to complement you.

High on the list of potential wardrobe stars for Fall and Winter, you'll find costume jewelry, which hasn't had an opportunity to play such an important role for many many seasons. Think back and you'll realize that "not since Gabrielle Chanel made women put away diamonds in favor of chunks of lovely glass, has 'better than real' been the theme of jewelry fashions." Our quote is from Madame Majeska, designer of the La Tausca jewelry collection. She expresses the current thinking of top designers of costume jewelry who have outdone themselves in creating styles that look "real" enough to have come from a queen's jewel box. Or, on the other hand are unbelievably big and unrealistic!

From the many splendid examples of "big" and "little" styles—you'll find a variety with Coronation influences to star in your wardrobe on the innumerable occasions when you find costume jewelry more suited to this exacting role than your cherished fine jewelry pieces.

Flowers, too, have made an important re-appearance in the accessory group. Here, too, the favorite is a very real looking flower or the obviously bigger-than-life one used as a solo color accent on a costume. With the waistline still a focal point of interest, you'll select—for at least one costume in your wardrobe—a magnificent be-jeweled belt as the important accessory note. And yet again, an eye-catching handbag—particularly a "jewel of an evening bag"—can be the highlight...or your jem-sparked evening slipper...or even your cobwebby evening hosiery with a sparkle of tiny-as-chip diamonds accenting the slender line of a lace heel!

—by LEE AVERILL
(*Daily News*, fashion editor)



■ Evening sparkler—a rhinestone covered carry-all in gleaming Rhodium is one of the latest Evans models for evening wear. This jeweler-type carry-all contains, in one side matching compact, lip tick, comb and coinholder, with cigarette case in the other side.

■ Anthracite and ice is the dramatic effect Kramer achieves in this distinctive set, with cut jet stones combined with marquise shaped crystals to give excitement to this year's "diamond look."

■ Full blown rose circlet, originated in Paris by Hubert de Givenchy and created in New York by Aster Flower Co. One of many new flower accents for evening costumes. Wear it as an armlet or in pairs as cuffs on a bolero.

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• PROGRAM—Continued •

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THE PLAYGOER • Page 11

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• PROGRAM—Continued •

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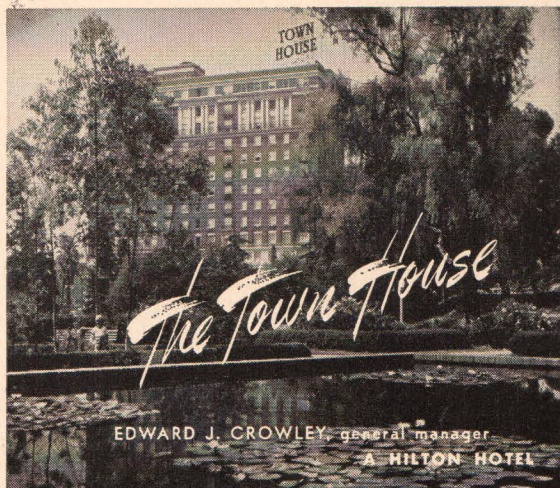
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• PROGRAM—Continued •

MICKEY KATZ

•

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• PROGRAM—Continued •

BAS SHEVA

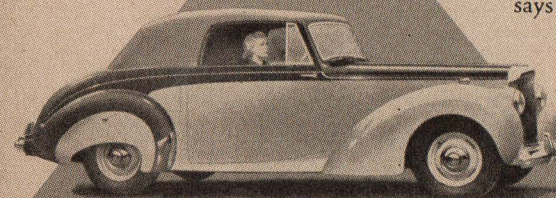
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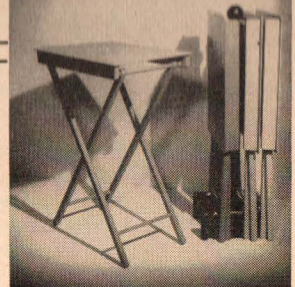
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Who's Who

IN THE CAST

MYRON COHEN: "Look at that guy kill people," raved Bob Hope. "He's bald, over forty, and talented." The guy Bob Hope was raving about was Myron Cohen, a newcomer in the million dollar comedy sweepstakes, who, after six short years in showbusiness, commands a salary high in the four figures.

Myron Cohen was a silk salesman. He told amusing stories to help promote sales but never dreamed it would lead to a new career.

One night, while attending a celebrity party in New York at Leon & Eddie's with a group of buyers, one of the group told bossman Eddie Davis to introduce Cohen and have him tell a few stories. Theatrical history was made that night. After the show, Davis told this humorous silk salesman to quit his job as he had a great future in both night clubs and theatres.

Today, at 48, the bald wit is famous from coast-to-coast, and on July 4, 1951, he flew to London for a single performance at the famed Olympia Stadium, for which he received \$5,000. He has been starred at numerous top night spots including: New York's Latin Quarter, Copacabana, Harem, Latin Casino in Philadelphia, Flamingo and Thunderbird in Las Vegas, Chez Paree in Chicago, Casablanca and Saxony in Miami Beach, Paramount and Loew's State Theatres in New York, Chicago Theatre in the windy city. He has made records for the Banner Recording Co. Set a record of 13 appearances on the Kate Smith TV show. Starred on the Ed Sullivan TV show, "Toast of the Town," and "This Is Show Business." Incidentally, "Farfel Follies" marks his first appearance in the legitimate theatre.

Besides working 52 weeks a year, there is never a worthy cause that Myron Cohen turns down. This year he received citations from the Jewish Women's Congress and also the Catholic Youth Organization for his work in raising money for these great projects.

BAS SHEVA Philadelphia born where her father was a Cantor and her mother a concert singer. Her paternal aunt, Madame Sophie Kirtzer, was the first woman Cantor in the world who recorded for Brunswick records over thirty years ago.

Bas Sheva started to sing at the age of six when she accompanied her father and sang at weddings and other ceremonial functions.

In 1947 she made her first theatrical appearance at the National Theatre in

New York City. Was engaged for one performance and stayed for 11 weeks; appeared with John Garfield at Carnegie Hall in Louis Nizer's pageant, "The History of a People," which was staged by the eminent producer of the Music Hall, Leon Leonidoff; was the featured singing star in the motion picture, "Catskill Honeymoon."

For her debut in nightclubs, she started at the very top in the swank Copa City in Miami Beach where she appeared with the Ritz Brothers. She was supposed to sing two songs but the audience would not let the show go on until she sang five more numbers. Bob Ellis, Miami critic, wrote in his column: "Bas Sheva came on the Copa stage and electrified an audience which does not electrify easily. Around me people sat stunned with the impact of her first song. People had stopped eating and were watching and listening and were experiencing that chill that goes up and down one's spine when greatness is being witnessed."

IRVING GROSSMAN: One of the leading singing stars of the Yiddish American Theatre. Comes from a celebrated theatrical family.

He had his start behind the footlights in a little theatre in Chicago. Was brought to New York to star with the great luminaries Boris Thomasshefsky, Rudolph Schildkraut and was leading man for Molly Picon for many years.

He also appeared in English in American Dramatic stock for the late Dean of the American Theatre, David Belasco, and was featured in vaudeville at the old Palace Theatre in New York.

Has long been a recording star for Columbia, Brunswick and recently Banner. Made two tours through the Continent and South American cities. His father, S. B. Grossman, was a partner with Carl Laemmle in Chicago. The family owned theatres in San Francisco and Los Angeles.

It has been years since Irving Grossman has appeared in Los Angeles. He is looking forward to renewing acquaintances here during his engagement in "Farfel Follies."

DINAH GOLDBERG, a dynamic bundle of pep is a product of New York's Yiddish-American Theatre where she began her career playing child roles and developed into one of the most versatile and talented young artists.

Her original and individual style of talent has helped her steal many a play and the plaudits of nightclub devotees.

CONTINUED ON PAGE 26

THE TIDE OF

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Who's Who

IN THE CAST

CONTINUED FROM PAGE 25

Motion picture fans will undoubtedly recall her captivating charms in the film, "Catskill Honeymoon." Her recordings and radio appearances are also well known to many.

Dinah has made several successful tours on the Continent and South America. While in London she was hailed as a combination of Dolores Gray, Sophie Tucker and Molly Picon.

She is making her first personal appearance in California in "Farfel Follies."

LENNY KENT is one of those young chaps about whom a lot of people say: "This guy's great—where has he been?" when actually he has been before the footlights a pretty long time.

It's that way with a lot of young professionals in show business—an industry that is not given to developing stars right out of the blue. In fact, young Lenny has been making folks laugh since 1928 breaking in as an entertainer in amateur shows, dance casinos and club rooms in his native New York City where he was born in 1913. But he made his first important strides when he teamed up with a young fellow named Jackie Miles, now one of the great headliners in the cabaret field. The pair made their bow at a place in the Bronx called The Top Hat. They remained together for six years picking up the style and technique and knowledge that has made each an outstanding comedy stylist.

Where has he been? Lenny has been starred at the Riviera, La Martinique and the Beachcomber in New York; at the Rio Cabana and the Latin Quarter in Chicago; at the Mayfair and Latin Quarter in Boston; at the Club Charles and Chanticleer in Baltimore; and at many other clubs.

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

Who's Who

IN THE CAST

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. Song 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."

ZIGGY ELMAN, one of the world's great trumpet players, first came to the attention of the public while playing in Benny Goodman's band. After five years with Goodman, Ziggy joined the Tommy Dorsey melody men for a two year stint, then held the baton spot with his own band which toured the country. The Palladium in Hollywood, the Golden Gate Theater with Betty Hutton, and the Edgewater Ballroom in San Francisco are some of the stands he played on the west coast.

Radio and TV fans have heard and seen the Elman trumpet in the shows of Dinah Shore, Peggy Lee, Jo Stafford, Bing Crosby and the Frank Sinatra Lucky Strike Show which Ziggy conducted when the program was aired from New York.

When you hear the recordings of

CONTINUED ON PAGE 28

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Who's Who

IN THE CAST

CONTINUED FROM PAGE 27

Frankie Laine, Bing Crosby, and Doris Day, you can be sure that Ziggy's hot trumpet is in there pitching.

"And the Angels Sing," the trumpet solo highlight of "Farfel Follies" has the best of the Ziggy Elman touch as he wrote the music for it, and Johnny Mercer did the lyrics.

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 Capades" 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 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, Miami and New York City.

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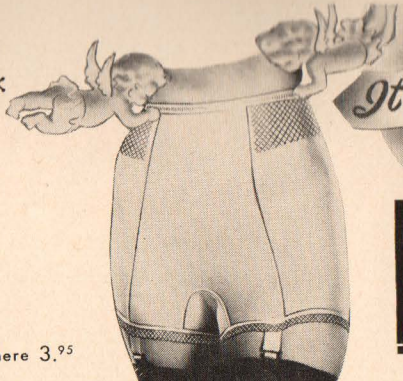
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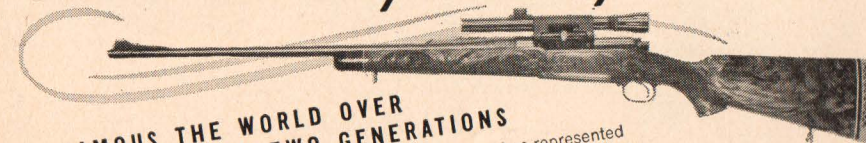
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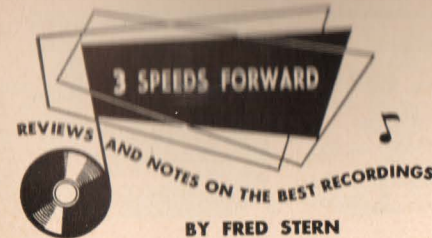
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BY FRED STERN

MGM Records have come up with one of their best albums—it's called "Music for your midnight mood" and it features Acquaviva and his orchestra. They play music in the romantic vein; music as finely put together as a Swiss watch, magnificently orchestrated and just as well played. It's a must on any collector's list. (Long-hairs will like it, too!)

An album of more than South African significance has been released by COLUMBIA records—it's a ten-inch lp of Josef Marais and Miranda, who bring their own peculiar folk-singing to a high international level. To listen to this charming pair is to become M and M fans for life. Listen to it.

To those who like Bohemian music in the symphonic vein, the fact that CAPITOL records has released Smetana's "The Moldau" and "From Bohemia's Meadows and Forests" on Full Dimensional Sound will come as a welcome surprise. Joseph Keilberth conducts the Bamberg Symphony Orchestra, a fine new continental group, in a colorful performance.

Pianistically speaking, Liszt today is almost as controversial as this year's election—but to those who like him, nobody ever wrote, as he did, for his chosen instrument. DECCA GOLD LABEL has released a top-notch recording of Liszt's Sonata in B Minor. The remarkable Andor Foldes continues his virtuosity in his playing of this work.

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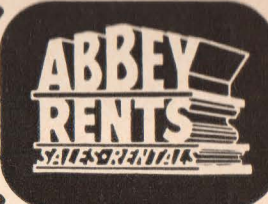
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In our more reminiscent moments there is a little place down on San Pedro Street where Anna May Wong and I repair for some of the more exotic things, but the location and decor are not exactly *Haut Chinoise*. On the other hand, for wonderful Cantonese food plus luxurious Cathayesque surroundings the place to try is Bruce Wong's MING ROOM on "Restaurant Row." The Wongs are the Smiths and Joneses of China, so Bruce and his petite and charming little wife are no relation (I don't think) to glamorous Anna May. They have achieved equal fame, however, in their own way, as purveyors of succulent Chinese fare for lo these many years. So, if you have not wielded a chopstick at the Ming Room, take care of this oversight right away. If you can't manage the sticks, forks are available.

The traditional alcoholic accompaniment to Chinese fare is plum wine but the Ming Room bar branches out in a Latin direction with a deceptively innocent run concoction entitled *Three Virgins*. Order one and you will see why the name—order another and you will see not three virgins but a sextette! The Ming Room Bar also features such drinks as a Green Dragon, Shark's Tooth, Cobra's Fang, and Skull-and-Bones—each as deliriously deadly as it sounds.

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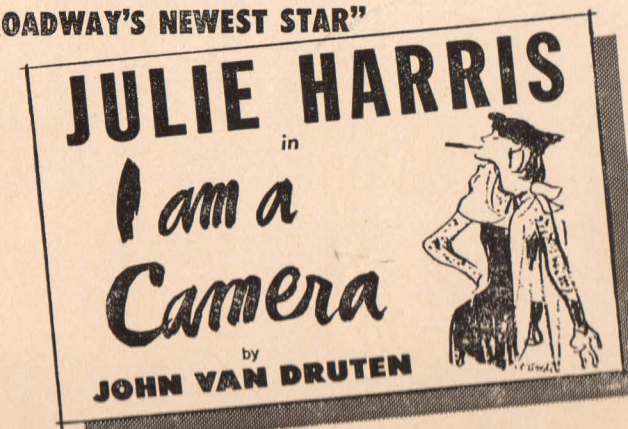
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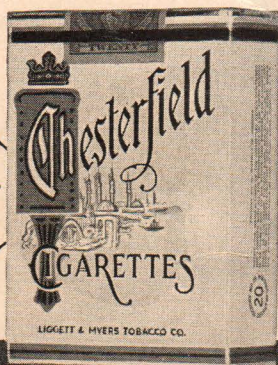
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