

The Auditorium



THE
PLAYGOER

Irish Festival Singers Here March 1

At long last, an authentic Irish concert that breathes the magic of the Emerald Isle, its whimsy and humor, its pathos and fighting courage. The famed Irish Festival Singers will include Rochester in their first American tour. They will be at the Auditorium on Tuesday, March 1 for a concert of folk songs, patriotic songs and traditional Irish ballads.

The program to be offered by these 13 talented singers under the direction of Kitty O'Callaghan will be sung in Gaelic and English, usually accompanied by the Irish Harp. This famous group records for Angel Records.

The Irish Festival Singers feature Veronica Dunne, Soprano; Dermot Troy, Tenor; and Austin Gaffney,

Baritone. You will be delighted with Irish favorites such as Miss Dunne singing Danny Boy and The Last Rose of Summer, and enchanted with the male quartet's rendition of the tender love song, CEANN DUBH DILIS (Dear Dark Head).

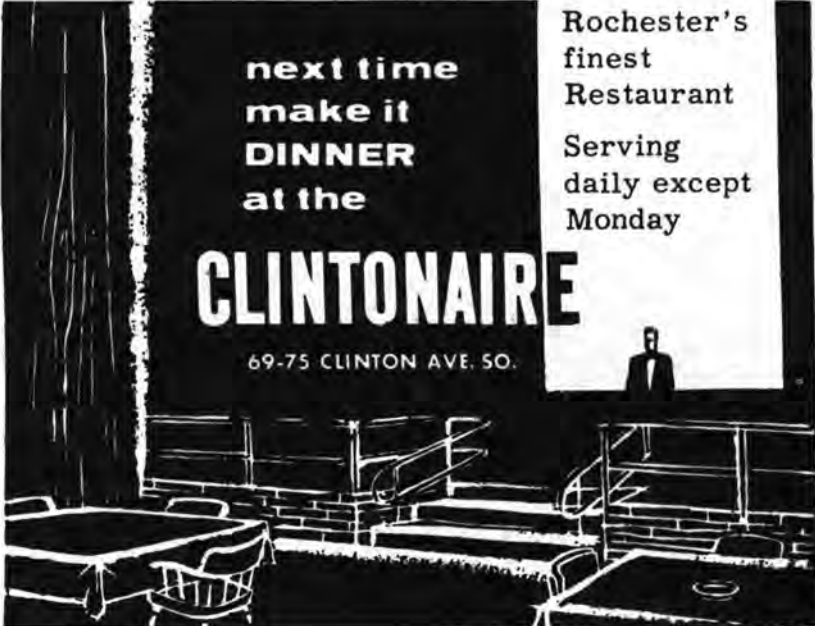
"Put your head darling, my heart above,

Oh mouth of honey with thyme for fragrance,

Who with heart in breast could deny you love?"

The group works well in ensemble choral songs as well as featuring accomplished solo talents.

The Auditorium boxoffice is open every day this week from 10 a.m. to 9 p.m. Seats are priced at \$3.30, 2.75, 2.20 and 1.10.



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Footlight Footnotes

Why did you come to the theatre today?

The answer is rather obvious—to enjoy yourself! But will you? That depends on many factors; your mood, how well your dinner is digesting, even the weather when you came in. But these are only factors; more important is your mental posture. Are you mentally stiff and straight, or are you relaxed, ready to laugh, (perhaps to cry), ready to hum along with the songs and ready to applaud.

Nothing sweetens the air at a play so much as applause—the precious oxygen given off by audiences which, even more than money, gives life to the actor and/or performer. Yet, applause these days in Rochester seems perfunctory. Perhaps we have gotten out of the habit of applauding through taking our entertainment in 21 inch doses. More likely, it is because so many of us have an attitude that is analytical. We probe, we compare, we dissect . . . and in so doing we dissolve the climate in which beauty and honest emotions can flourish.

Just as debilitating to enjoyment is the attitude that says, "Shh, we are worshipping at the shrine of muses Thalia and Melopelene; keep your feelings to yourself." But only saints are adept at private ecstasies and to ask this of the theatre-going public

is asking for much too much.

The Theatre in itself as neither a divinity nor a science. It is a mirror held to life—at times, a life we wish we knew, at other times, a life we are glad hasn't touched our physical beings. Still, it is life and as such can never be perfect. Like life itself, the theatre must be accepted for what it is. Then and only then will we enjoy the applause that comes from the inner soul.

— Lee D. Alderman



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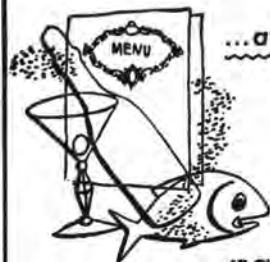
Sleepwear worn by Buster West, Fran Warren, and Larry Douglas. All starring in "The Pajama Game."

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1st HELPER	BEN VARGAS
2nd HELPER	DON LURIO
CHARLIE	BOBBIE VAIL
BABE WILLIAMS	FRAN WARREN
MAE	TALLY BROWN
BRENDA	MARY STANTON
POOPSIE	BARRIE CROFT
SALESMAN	OWEN MARTIN
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SINGERS — Beverly Dixon, Virginia Emerson, Richard Goodlake, Deedy Irwin, Ripple Lewis, Ray Marka, Stan Page, Gene Varrone, Lee Whitney, Sylvia Wilson.

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Variations on a Theme

A book that started out with an eye on economics seems to be getting farther and farther from the point as it goes through various mutations.

When Richard Bissell wrote his book about a strike in a Midwestern pajama factory, he called the novel *7½ Cents*. For the musical stage it became *The Pajama Game*. The paper-bound reprint of the novel, taking its cue from the musical, is called *Pajama*. In England the book is called *A Gross of Pajamas*.

The movie version has still to be heard from. We scarcely venture to guess what the film title will be (and we won't be surprised if it turns out to be something like *Night Shift*), but we feel fairly certain that the original 7½-cent an hour raise with which the novel is concerned will be increased to at least 10 cents and that there will be a glamorous chorus of pajama makers called *The Pajamaids*.

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Time: The present.

MUSICAL NUMBERS

ACT I.

The Pajama Game	Buster West
Racing with the Clock.....	Girls and Boys
A New Town Is A Blue Town.....	Larry Douglas
I'm Not At All In Love.....	Fran Warren and Girls
I'll Never Be Jealous Again.....	Buster West and Marguerite Shaw
Hey There	Larry Douglas
Her Is	Jack Straw and Pat Stanley
Sleep-Tite	Fran Warren and Boys and Girls
Once A Year Day.....	Sung by Larry Douglas, Fran Warren and Company
	Danced by Pat Stanley, Ben Vargas and Don Lurio
Reprise: Her Is	Jack Straw and Tally Brown
Small Talk	Larry Douglas and Fran Warren
There Once Was A Men	Larry Douglas and Fran Warren
Reprise: Hey There.....	Larry Douglas

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MUSICAL NUMBERS

ACT II.

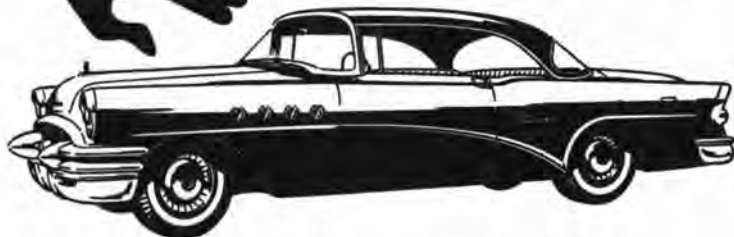
Steam Heat	Pat Stanley, Ben Vargas and Don Lurio
Reprise: Hey There.....	Fran Warren
Think Of The Time I Save.....	Buster West and Girls
Hernando's Hideaway	Larry Douglas, Pat Stanley and Company
Jealousy Ballet	Buster West, Pat Stanley, Marguerite Shaw and Boys
7½ Cents	Fran Warren, Jack Straw and Girls and Boys
The Pajama Game	Entire Company

Note: Understudies never substitute for listed players unless a specific announcement of the appearance is made at the time of performance.

Larry Douglas, Stan Page; Fran Warren, Mary Stanton and Lee Whitney; Buster West, Joe Calvan and Jack Straw; Owen Martin, Bobby Vail; Pat Stanley, Nancy Hachenberg; Jack Straw, Bert Wood; Fred Irving Lewis, Franklyn Fox; Marguerite Shaw, Barrie Croft; Ben Vargas, Don Lurio, John Nola and Vito Durante; Bobby Vail, Bert Wood; Tally Brown, Barrie Croft; Mary Stanton, Bevely Dixon; Franklyn Fox, Bert Wood; Barrie Croft, Sylvia Wilson.



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FRAN WARREN (*Babe Williams*) is one of America's more popular recording singers. Time and again, her platters have topped the 1,000,000 mark — which, in the record world, is high praise indeed! Born in New York City, she embarked on a singing career with Art Mooney's band, then graduated to the more "hep" bands of Claude Thornhill and Charlie Barnet. It was with Mr. Thornhill's contingent that she recorded the memorable "A Sunday Kind of Love," which elevated her to the coveted coterie of big name singers. Since then, she has headlined the major variety theatres in the country, the better cafes and TV.

On tour, she has garnered kudos for starring roles in "Finian's Rainbow," "Remains to be Seen," opposite Jackie Cooper, and "As the Girls Go." Hollywood lured her to grace "Abbott and Costello Meet Captain Kidd."

If you are a television addict, you will recall her one and sundry stints in behalf of such Hooper Hotchas as Milton Berle, Ed Sullivan's "Toast of the Town," Arthur Murray, Danny Thomas, Jackie Gleason, Paul Winchell, Red Buttons and the Stork Club show.



LARRY DOUGLAS (*Sid Sorokin*) is best remembered for his recent three-year enrollment in the Broadway production of Rodgers and Hammerstein's "King and I," wherein he enacted the lusty Luna Tha. Born in Philadelphia, he spent a bellicose boyhood in Brooklyn, rooting vainly for the New York Giants! He gleaned his academic fodder at Erasmus Hall High School and Brooklyn College, prior to gaining sufficient gumption to romp away with a portly prize at an amateur night contest. He presently joined a quartette which sprouted on the borscht and night club arteries. He went solo to sing for Carmen Cavalero's band.

in the Cast

His Broadway dossier bristles with appearances in "Panama Hattie," "Star and Garter," "What's Up," "The Duchess Misbehaves" (which also numbered one Jackie Gleason!), and the more recent "Where's Charlie?," starring Ray Bolger.

In addition he has reaped handsome rewards from night clubs, radio and TV. No Douglas document is replete sans mentioning that in his salad days, he was a member of an octet, yclept, "Eight Men of Manhattan," which also included one Van Johnson. The robust octet assisted Mary Martin at New York's swank Rainbow Room.



BUSTER WEST (Hines) was in his swaddling knee pants when he daubed greasepaint to accelerate his pratfall premiere with his father and mother, vaudeville headliners, at his grandfather's theatre in Norfolk, Va. Before long, he was an integral part of his dad's vaudeville act, which presently became legion in the legendary Palace days. In 1932, young in years, but a hardy veteran, he teamed with Lucille Page, dancing comedienne, to run rampant in Earl Carroll's "Vanities," "Follow the Girls," Skating Vanities, and the leading light opera companies sprawled from coast to coast and embracing St. Louis, Kansas City, Cleveland, De-

*Mae
Johnson*

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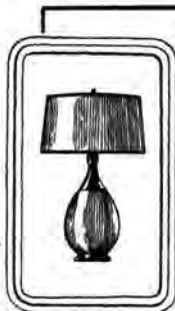
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troit, and Greek Theatre, Los Angeles. Suffice to add, offstage, he and Miss Page have been happily married ever since they made it a footlight duo. They are especially ecstatic anent their two youngsters, Bonnie Gae and Buster, Jr.

Broadway has applauded and laughed at his buffoonery in "Red Mill," "Follow the Girls," "White Horse Inn" and George White's "Scandals." He is equally known and admired in the major European capitals, South America and Australia — having made numerous hegriras in the past two decades.

★

PAT STANLEY (Gladys) recently won her spurs on Broadway for her talented romping in "Carnival in Flanders" and the "Of Thee I Sing" revival. On TV, she has bobbed up in such popular programs as *Celebrity Time*, *Omnibus*, *Excursion*, etc. After serving her stock novitiate at Palm Beach, Fla., performing in "Brigadoon" and "Lend An Ear," she was seen in the touring editions of "A Tree Grows in Brooklyn" and "One Touch of Venus."

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The Auditorium

Direction of Will R. Corris, R. B. Corris

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