BILL ROBINSON as "THE MIKADO"
At sixty-one Bill Robinson is still dancing and while his art has brought to him nearly all the delicious fruits of success, including association with Shirley Temple in four motion pictures, an interest in a Harlem apartment building and the warm handclasp of Thomas E. Dewey, J. Edgar Hoover, who came on from Washington for his opening in the "Hot Mikado," and police officials all over the land his greatest heartthrob came when one of the world's best known jewelry firms (Tiffany) gave him credit on his own recognition. He was thinking about getting credit for something besides his work all during those eight encores to "My Object All Sublime" on that first-night at the Broadhurst.

"Success at last," he whispered to Sammy Lambert, the stage manager, as he paused in the wings during the storm of applause. "Yeah," said Sammy, "it's the prettiest watch I ever did see. I'll keep my eye on it while you murder 'em out there."

The watch, a gift from the company to Hassard Short and inscribed, "In appreciation from the 'Hot Mikado' company, March 23, 1939," had been handpicked by Robinson that afternoon. When it came time to pay for it the dancer discovered he hadn't enough ready cash. "That's perfectly all right, Mr. Robinson," said the salesman. "We'll charge it to you. Of course take it with you."

At sixty-one Bojangles Bill Robinson has arrived.

Bojangles, the great grandson of a slave, a poor boy with no parents alive to guide him and raised by his grandmother and a kid who wanted to be the best jockey of all time, has come a long way since he left his birthplace in Richmond, Virginia.

But Richmond is never a long way from Bill's heart. Today at the corner of Adams and Leigh Streets, near where he was born, stand four traffic towers, and on one of these is a bronze tablet which explains that the towers were donated by Bill Robinson "for the love of the city which gave him his birth." In a chamois case, he carries a gold key which will unlock the police signal box containing the switch for the lights in the towers. The lights cost $1,240.70.

Other gold insignia always found in his pockets are a Special Deputy Sheriff of New York County gold badge in a diamond-studded case and a gold-inlaid, pearl-handled, thirty-two revolver presented to him some ten years ago by the police of the Harlem station. He is a Special Inspector of Motor Vehicles for the State of New York, another honor position, and he wears the gold badge, No. X-298, under the lapel of his coat.

Among his hundreds of gifts from governors and police chiefs is a scroll identifying him as an honorary mascot of the New York Giants, but all these, he says, would be too cumbersome to carry. He does declare, however, that he'll always carry the receipt for the first time he was given credit without even a credit-man asking his name or his address.

It is about nine years since Bojangles last graced the Times Square stage and then in something called "Brown Buddies" at the Liberty Theatre in West Forty-second Street. Since then there have been fourteen cinemas, from "Dixieanada" and "Harlem Is Heaven" in 1933 to "Road Demon" and "Up The River" in 1938. With Shirley Temple he appeared in "Little Colonel" (1935), "Little Rebel" (1935), "Rebecca of Sunnybrook Farm" (1937) and "Just Around The Corner" (1938).

He hasn't kept track of the benefit performances, but they've averaged at least one each week during the last thirty years.

The stair dance, the inspiration for which is held in question, is no longer a dependable part of his routine. The patent bureau refused a patent on it, although Bill has collected royalties for its use from lowly variety hoofers to Fred Stone. Their Majesties Mary and George, former Queen and King of England are sometimes mentioned by the dancer as the inspiration of the stair dance. "I dream," he tells, "I was getting to be a knight, and I danced up the stairs to the throne, got my badge, and danced right down again." Another version is that he was so happy when Marty Forkins, his manager for more than thirty years, gave him a high wage that he danced down the steps from Marty's office. "Put that in the act," Marty is credited with saying. "Both make sense," argues Robinson. "Take your choice."

In the "Hot Mikado," for example, he does the stair steps minus the stairs, and, according to Bill, "nobody suspects." He did insist, however, that a specially prepared glazed floor covering the entire stage. "I never know where I'll finish," he told Michael Todd, producer of the show. "I may start at the footlights and finish on the backdrop." At any rate, he is all over the place.

Just as there is no positive answer to the invention of the stair dance is there no definite explanation for Bojangles. In Memphis and in Nashville the dancers will tell you it is an authentic word, meaning Good Guy of modern usage, or Happy-Go-Lucky. To one Des Williams of Harlem goes the credit for first calling Robinson Bojangles.

In 1913, emerging as the winners of an all-night dice game from a basement apartment in Lenox Avenue, Robinson went into a dance, humming as he tapped up the street. The taps quickened, the humming became louder and finally he let his feet go with a gayety that seemed to say happy-go-lucky, happy-go-lucky. When it was ended Williams is said to have cried: "Bojangles, that's his name, Bojangles." He has been Bojangles ever since.

When several battalions of policemen appeared for the premiere of "Hot Mikado" word went out that they were there to protect the Messrs. Dewey and Hoover, aisle-seaters. But the girl in the cloakroom knew otherwise: The bluecoats checked their nightsticks even as you or I would check a hat. "We don't expect any trouble," said one of the sergeants. "We couldn't get seats so, if nobody minds, we'll just stand around. It wouldn't be fair to Robinson not to have his real pals at an opening."
ROBERT PARRISH
AS
"NANKI-POO"

MAURICE ELLIS
AS
"POO-BAH"

GWENDOLYN REYDE
AS
"YUM-YUM"
Hall Of Music  
New York  
World's Fair  
1939

"Hot Mikado"

Entire production, book and ensembles staged by

HASSARD SHORT

Settings and Costumes by NAT KARSON
Modern adaptations and orchestra arrangements by
CHARLES L. COOKE
Dances by TRULY MCGEE
Topical lyrics by
DAVE GREGORY and WILLIAM TRACY
Orchestra Conducted by WILLIAM PARSON

THE CAST

(In order of appearance)

The action of the play might have taken place in Japan.

NANKI-POO (son of The Mikado, in love with Yum-Yum) ............Bob Parrish

PISSH-TUSH (a Noble Lord) ......................................................James A. Lillard

KO-KO (The Lord High Executioner) ........................................Freddie Robinson

POOH-BAH (The Lord High Everything Else) .............................Maurice Ellis

YUM-YUM .................................................................Alice Harris

PITTI-SING ..............................................................Frances Brock

PEEP-BO .................................................................Eddie Smith

MESSENGER BOY ............................................................Roseetta LeNoire

KATISHA (Prospective Bride-to-be of Nanki-Poo) ........................Rose Brown

CUPID .................................................................Frank Dee Brown

THE MIKADO .......................................................BILL ROBINSON

RED CAP ...............................................................Ben Walles

SINGING GIRLS: Alyce Aiyie, Fay Banks, Ethel Brown, Alice Carter, Maggie Carter, May Daniels, Vivian Eley, Marie Fraser, Marion Hairston, Ethel Harper, Pearl Harrison, Bruce Howard, Julie Hunter, Irene Johnson, Missie Patterson, Ann Simmons, Theresa Stone, Geneva Washington, Mary Young, Ethylm Edmonson, Josephine Hall.


"TAP-A-TEERS": ........Louis Brown, Jules Adger, Ernest Frazier, Fred Heron, Chick Lee, Eddie Morton


QUARTETTE: ..................Travers Crawford, Otho Gains, Harry Lewis, Elmourie Miller.

MUSICAL NUMBERS

NOTE: The entire score of this production is that of Sir Arthur Sullivan's "The Mikado" set to modernized tempos. There is no interpolated music of any kind.

SCENE I.

"If You Want to Know Who We Are" ....................................Ensemble

"A Wandering Minstrel" ............................................Ensemble

"Our Great Mikado" .......................................................Ensemble

"Young Man Despair" ....................................................Ensemble

"Behold the Lord High Executioner" ..................................Ensemble

"I've Got a Little List" ..................................................Ensemble

"Three Little Maids" .......................................................Ensemble

"Were You Not to Ko-Ko Plighted?" (Duet) ............................Ensemble

"Three Little Maids" .......................................................Ensemble

"The "Tap-a-tees" and Dancing Girls and Jitterbugs"

"Were You Not to Ko-Ko Plighted?" (Duet) ............................Ensemble

SCENE II.

"Hour of Gladness" .........................................................Katisha

"The Moon and I" ..........................................................Ensemble

Yum-Yum and The Harmanoeers

SCENE III.

The Mikado ..........................................................Yum-Yum and The Harmanoeers

(a) "I'm the Emperor of Japan" ........................................Mikado and Katisha

(b) "My Object All Sublime" ........................................Mikado and Katisha

Flowers That Bloom in the Spring" ..................................Pitti-Sing, Yum-Yum, Nanki-Poo

(a) Dance .................................................................Ensemble

(b) Dance .................................................................Ensemble

"I, Living 1" .............................................................Katisha

SCENE IV.

The Mikado ..........................................................Ensemble

(a) "I'm the Emperor of Japan" ........................................Mikado and Katisha

(b) "My Object All Sublime" ........................................Mikado and Katisha

"Flowers That Bloom in the Spring" ..................................Pitti-Sing, Yum-Yum, Nanki-Poo, Pooh-Bah and Ko-Ko

"I, Living 1" .............................................................Katisha

"Titwillow" .................................................................Ko-Ko

Finale Ultimo .............................................................Ensemble

All Fabrics For Costumes and Draperies by Destians, Inc.
Meet
Michael Todd...

Although only thirty years of age, Michael Todd is climaxing a long and colorful career in show business as the producer of one of the most spectacular musical hits Broadway has ever known.

Born in Minneapolis, Mr. Todd later moved to Chicago and at the age of seventeen was the head of an active industrial concern. The arrival of what he remembers vividly as the "depression," induced him to try his hand as a writer of vaudeville sketches and radio programs, from this beginning he moved into the amusement field and was highly successful as a producer of vaudeville units. At a time when the world was lamenting the demise of "in the flesh" entertainment, he consistently routed his presentations over sixty straight weeks of national playing time.

As long ago as 1934 Mr. Todd conceived his original idea for a modern show to be based upon one of the classics of Gilbert and Sullivan. Wishing to test the appeal of his brain child he took "The Mikado," made drastic cuts in script and score and presented it in the form of a vaudeville unit. It was replete with a line of dancing girls and singers who made a lively spectacle of the modernized operetta.

Then and there, Mr. Todd christened his handiwork, "Hot Mikado."

A prime hobby that has always occupied much of the energetic young producer's leisure time has been the creation of stage effects many of which, like his famous "Flame Dance," have been used extensively throughout the world. This fetish is mirrored in the bright trappings of "Hot Mikado;" the soap-bubble waterfall, the volcano that erupts on Katisha's entrance, the bakelite stage covering which reflects "Bojangles" multiple tapp Ing, and the talking moon that sings with little Yum Yum.

Mr. Todd made his Broadway entrance just last season after he had signed Joseph Buloff, the famous European actor, and induced him to make his debut on the English-speaking stage. He presented Mr. Buloff in "The Man from Cairo" at the same Broadhurst Theatre that now houses his musical epic.

After launching "Hot Mikado" he immediately began formulating plans for a future production schedule. He believes that the New York theatre trade is identical in its likes and dislikes with the public of the nation at large. Being a country boy, he says, has helped him in his judgement of the sort of shows people like to see. You'll be hearing from him again.

HALL of MUSIC
NEW YORK WORLD'S FAIR

To all "Hot Mikado" Patrons:

Although I have no financial interest in Billy Rose's "Aquacade" (How I wish I did have!), I want to whole-heartedly recommend it as the greatest spectacle of all time. It is distinctly one of the worthwhile sights of the grand Fair that Grover Whalen has devised for your entertainment.

Since bringing "Hot Mikado" to the Hall of Music I have witnessed Mr. Rose's super-production at least ten times and I mean to see it ten more times before the end of summer.

You MUST see it at least once during your visit to the Fair.

Something like "Aquacade" comes along only once in a lifetime and you have probably already seen it or are planning to do so. However, I feel that it is my responsibility—and at the same time a way of thanking you for seeing "Hot Mikado"—to call your attention to Billy Rose's unparalleled masterpiece of showmanship.

Hope you're having a good time,

Yours truly,
Michael Todd
How "The Mikado" Got "Hot"

By BILL DOLL

Born, as it was, out of a chaos of temperament, and launched on a wave of ludicrous legal circumstances, it is surprising that "The Mikado" of tradition was able to maintain its original dignity as long as it did.

Through some compelling ordination, the shadow of things to come fell upon the Gilbert and Sullivan work years before Michael Todd had any notion that he would set the piece to modern rhythms, people it with an all-colored cast and bring it to Broadway.

There was the beginning in 1885 when the lack of an Anglo-American copyright treaty made "The Mikado" a pawn in the hands of theatrical pirates, to be produced by anyone who wished (And, it seems that nearly everyone did.) Not only were there three rival productions of the opus running concurrently on New York's rialto, but in 1886 "The Mikado" was played 170 times in a single evening by an equal number of companies scattered throughout the nation.

Even the august D'Oyly Carte connived to rehearse a company during an Atlantic crossing, and docked incognito as "Richard Chapman" with a cast carried on the passenger list under various aliases.

With such excellent possibility for satire, one Broadway manager could not resist staging, and successfully, a burlesque of "The Mikado" in which all of the warring managers were portrayed in free-for-all while Yum-Yum, Nanki-Poo and Poo-Bah sang topical lyrics to the hitherto unsullied strains of "Make the Punishment fit the Crime."

Touches of high comedy, that were bound to popularize the national pastime of kicking "The Mikado" around, crept into the public prints. A Tammany judge named Divvers, late of County Ulster, seemed much inclined to favor Gilbert and Sullivan. A Ko in the Savoy Comic Opera Troupe, playing in New York, added dialect choruses for his encores.

Five years ago, Michael Todd, after presenting the Metropolitan Opera Company saw fit to interrupt a cycle of Verdi and Mozart with several performances of "The Mikado," aimed, said the director, at "audiences who care for less serious music."

In 1910 the dramatic critic of the Boston Transcript had a vision of things to come. On the occasion of a rather spirited revival featuring Fritz Shiff and Christie MacDonald, he grave himself over to a paragraph of musing on the possibilities of Ned Wayburn staging a version of "The Mikado,") appending his lines with the words "Heaven defend us from that."

Twelve years ago the blow actually fell. The Grosse Schauspielhaus in Berlin housed a jazz production of "The Mikado." There were, trap drums, saxophones and banjos in the orchestra pit, and the chorus went through the now obsolete gyrations of New York's rialto, but in 1886 "The Mikado" was played 170 times in a single evening by an equal number of companies scattered throughout the nation.

By this time there was a fad for eating with chop sticks, and the Japanese motif had made surprising impressions on artistic, musical, social and decorative manifestations of the day. Housewives from coast-to-coast, in the intimacy of their boudoirs, had taken to wearing kimonas. A farther tribute to the genius of Gilbert and Sullivan.

Emma Abbott, a hinterland star with twenty-two operas in her repertoire, learned that "The Mikado" could be appropriated by anyone and so sandwiched it in between "Faust" and "Traviata." As YumYum, she injected a love scene so hot, to coin a phrase, that the "Abbott Kiss" became the most publicized glamour item of the era.

In 1932 saw tradition begin to crumble even in ranks where it had previously been sacred. A Ko-Ko in the Savoy Comic Opera Troupe, playing in New York, added dialect choruses for his encores. One began "Raus mit der flowers that bloom in the Spring." Another revival saw the post of Inspector of Sewer Gas added to Poo-Bah's multiple offices. Frank Moulan, the rebel, sang one of the numbers as a Bowery tough, and his "Little List" included "shaving cream" and "pickled herring."

The point where the libretto has been most known to lapse into burlesque is where the Mikado is informed that Nanki-Poo has gone to Knightsbridge. "His address?" A long succession of potentates has had a long succession of answers to the question including "Jones Beach," "Forrest Hills," and "Jersey City." There's something about a suburb that is usually good for a laugh.

Five years ago, Michael Todd, after presenting Mary MacCormack in a mid-western tour of "The Mikado," abridged his production to meet the requirements of vaudeville presentation, added a chorus of dancing girls and christened his handiwork "The Hot Mikado." His present project, now staged in the proportions of a Broadway spectacle by Hassard Short, is a far cry from any earlier effort. But, he insists, the word "Hot" is no misnomer. An ardent Savoyard, Mr. Todd takes solace in the permission to tamper with the original work once implied in a statement (possibly given in an unguarded moment) by Sir Arthur Sullivan when he sanctioned the use of "Terms born of the hour."
"I'VE GOT 'EM ON THE LIST"

To rid the world of certain pests,
I often get the urge,
I've got a little list, I've got a little list,
All Folks who don't agree with me,
Are slated for a purge,
They never would be missed, they never would be missed.
There's the Candid Camera addict,
Who takes pictures while you snore,
All Debutantes whose photos,
Get in public prints galore,
All those Subway Guards who crush your ribs,
And curse you for your pains,
And Film Producers, who are sure,
The Public has no brains,
And all Dopes who never know,
The proper News Reel to be hissed
They'd none of 'em be missed,
They'd none of 'em be missed.

There's the pretty Movie Hero,
Looking too sweet to be kissed,
I've got him on my list,
And the Guy who chisels cigarettes,
I'm happy to revile,
He never will be missed,
I know he won't be missed.

There's the Radio Comedian,
Whose jokes are thick with mold,
And the Glamour Girl of Sixty
Who refuses to grow old,
All Waiters so Superior,
They make you want to crawl
And the Guy, who when the check arrives
Will stall, and stall, and stall.
All men who start each statement with,
"Now I'm not prejudiced"
I got them on my list, they'll none of 'em be missed.

There's the Over-Stuffed Soprano
Who abuses her high C.
I've got her on my list, I've got her on my list,
And them English plays
Where everyone does nothing but sip tea,
I got them on my list, they'll none of 'em be missed.
All Wrestlers who make faces,
And pretend they're really tough,
And all Cafe Society
Cavorting on the Cuff
And them much too cheery Night Club Hosts
Who put your back and leer
And "Actresses" whose Farewell Tours,
Return to town each year
And the Guy who won the Sweepstakes,
While our tickets somehow missed.
I'LL GET TO HIM FIRST!
I've got him on my list.

"LET THE PUNISHMENT FIT THE CRIME"

1st Verse
The careless type of chewing gum people
Who spread their wads on the street,
Shall barefooted caper, with sheets of fly paper,
Attached to both of their feet.
The talkative barber who bends your ear,
While he barbecues you, with hot towels
Shall have a guy shove him, inside of an oven,
And bake him until he howls.

2nd Verse
The fellow who peddles,
The counterfeit ticket
For Sweepstakes or a pool,
Shall sit like a dummy,
And play himself rummy,
While tied to the tail of a mule.
And chiselers, who are bankin' the numbers
Your nickels and dimes to rake,
Whenever I snarl 'em,
I'll run 'em from Harlem
Unless I gets half of the take.

Chorus
The numbers are sublime
You will have to play 'em in time
To make the punishment fit the crime
The punishment fit the crime
And make each prisoner pent
Unwillingly represent
A source of innocent merriment
Of innocent merriment.

3rd Verse
Whenever I find things, are not copicedic,
In this domain of mine,
I'll double the taxes, and frame up an axis,
Between me, and Father Divine,
Those Auctioner Fakirs,
Who clip you I'll torture,
With Hot Foots, until they squirm
Joe Louis is gotta,
Be the Vice Mikado
If I choose to take a third term.

Chorus
My object all sublime, I shall achieve in time
To let the punishment fit the crime,
The punishment fit the crime,
And make each prisoner pent, unwillingly represent,
A source of innocent merriment,
Of innocent merriment.
The "Hot Mikado", Is The "Hit" Mikado

Not since the lavish and extravagant days of the late Flo Ziegfeld has Broadway seen so much life and beauty in a single evening. From the minute the curtain rises on the dancing dragon to the final tap of Bill Robinson, song and step stir the "Hot Mikado" into the hottest show of ol' town ever saw. And color reaches out in the most thrilling settings ever conceived for the American Theatre. Here is every known combination of the rainbow's ensemble, every harmonizing hue on the artist's palette. Little wonder then that every audience, dazzled and delighted, rushes into the street to sing the praises of the "Hot Mikado."

The variegated investiture is but a part of the glorious evening in which the colored man gives his impression of the way the Gilbert and Sullivan classic should be presented. He cavorts amid $100,000 splendor, radiant in costume and carefree in spirit. It's his day in the theatre!

Here is more fun, more melody and more hot dancing than ever before brought to one Broadway stage. Here is the theatre as the theatre should be; a gay, giddy, gorgeous theatre. A glazed stage on which to dance and the most symphonic jarring of the score add to the merriment. The fun never stops. And what girls! Here have been assembled the peaches of Harlem, the cream of the colored crop, the sirens of Sepialand. And there are sixty of these girls, sixty serenading sugarplums.

The personnel, too, must be considered. First, Michael Todd, the producer of the show! Mr. Todd, from Chicago; has devoted a lifetime to the amusement world — in vaudeville, outdoor entertainment and to the musical comedy stage. His miniature Santa Clauses of the department stores last Christmas, his creation of the Flame Dance in which the clothes of a dancing girl actually burn from her very body, the shooting of young women from cannons, the bubble fountain in the opening of the second act of "Hot Mikado" and the scenic effects of a dozen shows are his inventions. The "I Will" spirit of Chicago is the Todd spirit. Nothing is too costly or too daring for his dynamic soul once he makes up his mind to do it. He was determined to do a version of "The Mikado" as he thought it should be done and when the time came for rehearsals he had gathered a cast from all parts of the continent, from the radio and from the hidden nooks of Harlem. At one time he was rehearsing the various units of the show in five Broadway theatres.

Hassard Short was Mr. Todd's choice to stage the production. So Hassard Short became the man for the job, the Mr. Short whose fame reaches back through those "Music Box Revues," "As Thousands Cheer," "The Band Wagon," "The American Way" and fifty other notable hits.

Nat Karson of Radio City's Music Hall was selected to design the costumes and scenery. And Mr. Karson's excellent taste was lauded by every critic. Charles L. Cooke, a famed musician, made the orchestral score and William Parson, a celebrated Gilbert and Sullivan scholar, became the conductor of the orchestra. Truly McGee, once a Roxyette, staged the dances. This is Miss McGee's bow to Broadway and what a bow! She was discovered by Mr. Todd while staging a floor show at the Chez Paree, a night spot in Chicago, and, in Mr. Todd's opinion, she is the greatest dance director in America. Mr. Short has asked her to arrange the dances for his next London production.

The "Hot Mikado" is a "hit" Mikado. It is a happy company, a happy show. It's a show Broadway will never forget!
ROSE BROWN (Katisha) was born in Savannah, and is the daughter of an itinerant evangelist. She made her first hit over a Columbus broadcasting station that featured her for two years, and she has appeared in many nightclubs throughout the middle west. It was in one of these that Bill Robinson heard her and arranged for her to audition for Marty Forkins, his manager. Mr. Forkins immediately signed her to a long term contract and she made her first trip to New York to begin rehearsals in "Hot Mikado." During her nightclub peregrinations she was known as Madam Brown, a title which she was counseled to relinquish for her metropolitan debut.

ROBERT PARRISH (Nanki-Poo) is making his first appearance on the Broadway stage just two years from the time that he was a successful contestant on one of Major Bowes' programs. His radio solo of "That's Why Darkies Were Born" resulted in a lengthy engagement in Australia where he became a reigning favorite. He is twenty-four years old, was born in Miami, and once lived in Hollywood. He was set for a return engagement in Australia, but the radio and recording offers that resulted from his instantaneous hit in "Hot Mikado" will confine him to Broadway precincts for some time to come.

FREDDIE ROBINSON (Ko-Ko) despite his diminuitive size used to be the Village Blacksmith in his home town before he came to New York to become one of the busiest of actors. His first job in show business was that of cornet player in the orchestra of "Broadway Rastus." He stepped into a part one night and became the hit of the show. He played the memorable part of "Onions" in the original "Shuffle Along." He has been seen in "Hi De Ho," "Chocolate Dandies," and in "Brown Buddies" with Bill Robinson.

ALICE HARRIS (Yum-Yum) was born in Boston and began her musical career in Chicago where she also studied. She has been featured in "Going to Town," and has made lengthy tours as a stellar entertainer with both Buck and Bubbles and Noble Sissle's band.

MAURICE ELLIS (Poo-Bah) is better known as "Pokey," the character he plays in "Hilltop House," the radio program. Other activity in that field includes Billy Baxter, the Raymond Knight program, and appearances with Walter Winchell, Eddie Cantor, Al Jolson, Irene Rich and Paul Whiteman. In the movies he has been seen in "Emperor Jones," and in movie shorts with Ethel Waters, the Boswell sisters and Stephen Pechit. Along Broadway he has been in "Blackbirds," "Brown Buddies," "Ballyhoo of 1932," and "Virginia." He played the title role in the negro production of "Macbeth," and was Caesar in "Androcles and the Lion."

J. A. LILLARD (Pish-Tush) can sing in Hebrew, Italian and Russian, and critics have favorably compared his voice with that of Caruso. He was the first tenor in the original "Showboat," and has worked in "Blackbirds," "Brown Buddies," and "Virginia." Recently he played Lawyer White in the unforgettable Franklin D. Roosevelt Jones number in "Sing Out the News."

FRANCES BROCK (Pitti-Sing) has been a member of Harold Arlen's Choir and a featured soloist with Juan Hernandez' male group. She has written three musical comedies that have had semi-professional productions, and has received the acclaim of Harlem at the Apollo Theatre. Both the Cotton Club and the Ubangi Club have featured her singing.

ROSEETA LE NOIRE (Peep-Bo) has appeared in "Eastern Star," "Run Little Chillun!," "Bassa Moona," "The Bluebird," and played Bess in a road company of "Porgy." She has done considerable writing, and is much in demand as a radio and club soloist.
NAT KARSON who designed the colorful settings and costumes for "Hot Mikado" was born in Zurich, Switzerland, but spent his youth in Chicago where he became the Art Director of the Balaban and Katz theatrical chain at the age of fifteen. That he left his mark on Chicago is evinced by the many mural paintings he executed in that city. He came to New York as consulting art director for R.K.O. pictures, and now designs many of the stage settings for the Radio City Music Hall. Scenic triumphs have included "Calling All Stars," the negro "Macbeth," and numerous chores for the World's Fair.

WILLIAM PARSON, who waves the baton in the orchestra pit, also directed the chorus numbers of "Hot Mikado." Mr. Parson started his career as an associate of Walter Damrosch. He was the conductor for Margaret Anglin when she appeared in "Woman of Bronze," an opus for which he also wrote the incidental music. For five years he was associate musical director of the St. Louis Municipal Opera, and returned to New York to become production musical director for the Capitol Theatre. He holds a Gold Medal Award for piano playing and has served as accompanist for many famous artists.

TRULY McGEE in directing the dances for "Hot Mikado" registered her first hit in her own hometown. As one of the original Roxyettes she made her dancing bow, and then went to London to stage many successful night club and musical shows. Upon her return she spent several years directing the shows at Chicago's Chez Paree and then became active in the same capacity at the Hollywood Country Club in Newport, Kentucky. Michael Todd, knowing of her work at the Chez Paree, summoned her for her present assignment.

CHARLES L. COOKE is the gentleman who translated the traditional music of Gilbert and Sullivan into modern tempos. A Herculean task that was accomplished in four weeks with the help of his staff of ten copyists and assistant arrangers. A native of Detroit, he first earned fame in Chicago with an early swing band named "Doc. Cooke and his Fourteen Doctors of Syncopation." He has been well known for many years as a composer and arranger, having collaborated with such notables as Gus Kahn, Abe Olman, and Walter Donaldson. At present he is a member of Erno Rapee's music staff at the Radio City Music Hall.
Hassard Short, who staged the ent’’e production, book and ensembles, of “Hot Mikado,” holds a unique record in the annals of the modern theatre. Mr. Short has served as director for most of the famous musical shows of our time.

Especially noted in the field of spectacle, it was he who staged “The American Way” now playing at New York’s Center Theatre. The Center Theatre is also the scene of the earlier success, which first opened the huge playhouse to Broadway productions, “The Great Waltz,” one of the greatest musical sensations of recent memory.

An abridged list of a few of the shows that have added to the fame he has maintained for the past twenty years, include; “Jubilee,” “As Thousands Cheer,” “Roberta,” “The Band Wagon,” “Sunny,” “Face The Music,” “Three Waltzes,” “Between the Devil,” and the first three editions of “The Music Box Revue.” He enjoys equal celebrity in London where he has also been identified with many great hits, including “Waltzes From Vienna” (“The Great Waltz”) which ran for 780 performances.

Before becoming a director Mr. Short was well known as an actor both in New York and London. He appeared on Broadway in such successes as “Peg O’ My Heart” with Laurette Taylor, “East is West” with Fay Bainter, “Smith” the Somerset Maugham play with John Drew, and in “The Man from Home” with William Hodge. In London he has appeared with Mrs. Langtry, Sir Beerbohm Tree and many others. In silent pictures he was featured with Geraldine Farrar and Norma Talmadge. During the famous Equity strike he staged all of the actors’ shows at the Metropolitan and Lexington Opera Houses.

In London, while “Waltzes from Vienna” was running he was presented to King George and Queen Mary and highly complimented for his work. “Hot Mikado” is the first all-colored show he has ever staged, and he considers it one of his best efforts.