The Summer Show
By W. E. Hill

The comedy numbers in a summer revue have to do as a rule with a husband, a lover, and a wife. "Sweetheart," asks friend lover, "are you quite sure your husband is out of town?" From then on to the finish is pretty comic.

Meet the unit of dancers from the Bernie Ball school of intensive dancers. Every week or so Bernie sends a new unit out with a show. "Everything these girls do, they do in unison, even to snatching the stage manager back stage. The lovely girl on the right end is Miss Bernice More, captain of the unit. Bernie was picked for her fighting qualities, which are immense.

Mona, Alexa Slepoffsky and Mlle. Lydia Hristytska of Moscow and Paris, come direct from Palais Berger, and are O, so artistic! They do a classic hit in act second to the tune of Yale Triumphant, where Alexa twirls Lydia hither and yon, by one too, that is just about the last word in ballet technique. The number is programmed as "The Legend of the Tomato Vines," and is about a princess who falls desperately in love with a prince against the wishes of the Wain, her father, who imagines he is a hot dog vendor of lowly birth. In a white heat of passion the lovers fly, and the old Wain has them changed by his head magician into a couple of tomato vines and they are made into tomato bouquets.

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All set for the second act overture with Leo and Nat, the hot piano marvels, jarring their stuff at the grand in the glare of the baby spots.

And this package of pep is none other than Miss Patricia Levy, who does the rear-tap-tap dancing in the "Follies." Patricia started in tap dancing at the Twitty-Tiny night club.

Whenever a scene has to be shifted, or the Tiller girls have to catch their breath, Harry, the swell shoe from vaudeville (especially engaged for the Folies) comes before the curtain and sings the orchestra leader and everything else lying around. "Well, folks," says Harry on his first entrance, "my wife sent me out this morning to get her some bloomers. These are seven bloomers, said the clerk, and I said to him, I said, 'Not for me—I want some that have never been set on before.' That's the kind of a dog Harry is, on and off.

Jennie, the star of the "Follies," is a blues singer, and her torch ballads pretty near tear your heart out, what with her meaning and crooning about the low down dog who broke her trusting heart with his lying words!

Herbert and Grace, principals de luxe of the "Follies of 1929," handle the love interest. They sing "I love to be loved while the love lights are shining" and such tender ditties. Grace prides operetta to revue work, because, "in a revue," complains Grace, "you're always being moved down and stepped on by Hale girls, Tiller girls, and Roch girls!"

"Way Down South in Baton Rouge," having to do with watermelon, levees, moonlight, and hot love among the cotton pickers, is put over feelingly by Miss Kay O'Donovan, who takes care of all the Vo-oo-0o stuff in the "Follies of 1929." Those are the "ladies of the ensemble" (see programme) with her.