

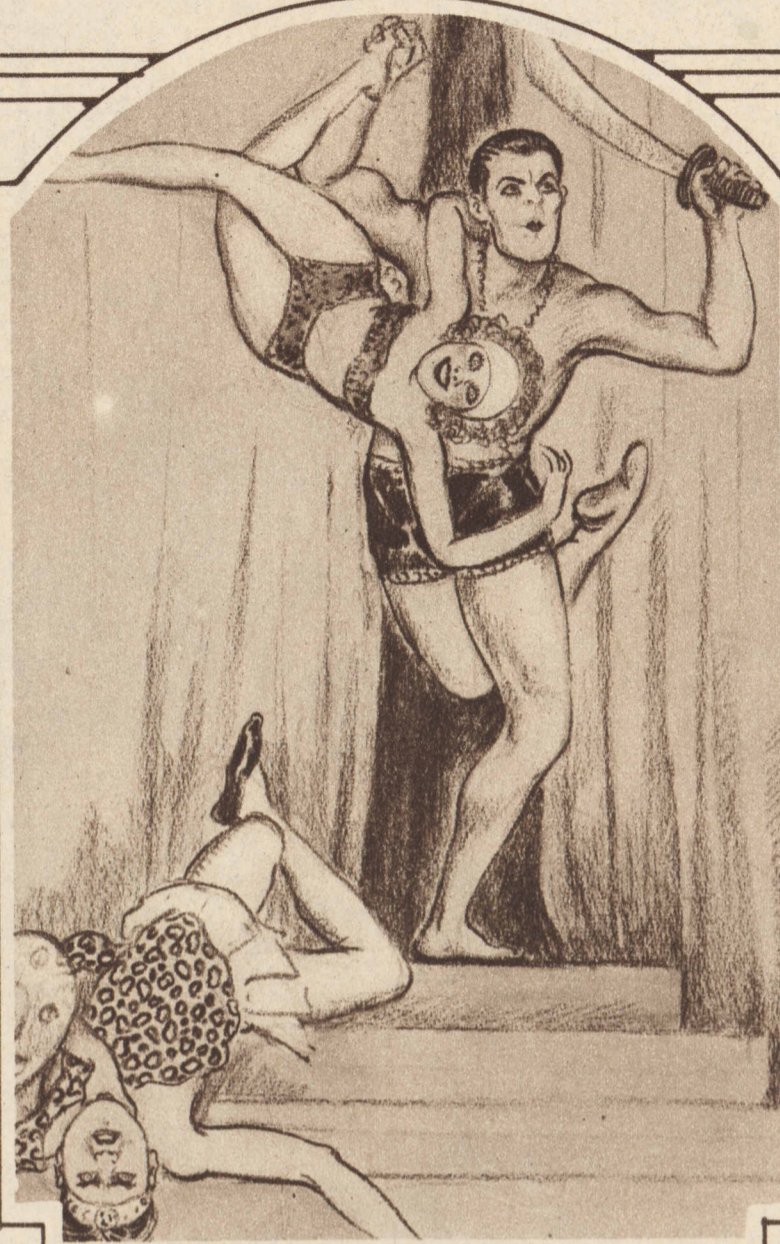
# The Summer Show

By W. E. Hill

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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.



Whenever a scene has to be shifted, or the Tiller girls have to catch their breath, Harry, the swell sheik from vaudeville (especially engaged for the Foibles) comes before the curtain and kids the other actors, the orchestra leader and anything 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 sateen bloomers, said the clerk, and I said to him, I said, 'Not for me—I want some that have never been sat-een before!' That's the kind of a dog Harry is, on and off.

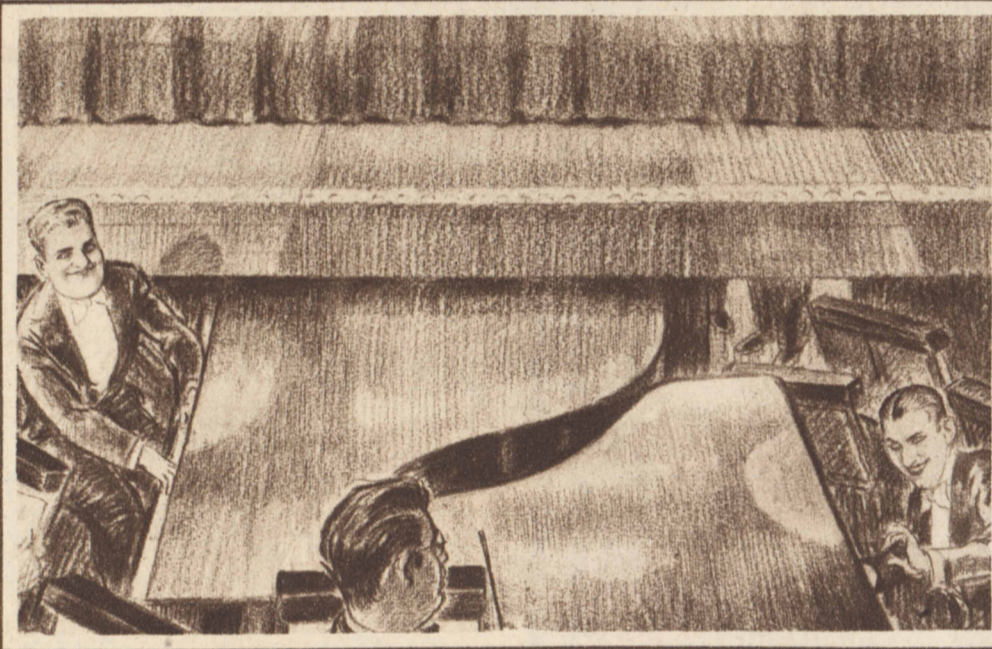


Jennie, the star of the "Foibles," is a blues singer, and her torch ballads pretty near tear your heart out, what with her moaning and crooning about the low down dog who broke her trusting heart with his lying words!



Meet the unit of dancers from the Bernie Bell 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 sassing the stage manager back stage. The lovely girl on the right end is Miss Bernice Mims, captain of the unit. Bernice was picked for her fighting qualities, which are immense.

Mons. Alexes Slopoffsky and Mlle. Lydia Hotsatotsa of Moscow and Paris come direct from Folies Bergere, and are O, so artistic! They do a classic bit in act second to the tune of Valse Trieste, where Alexes twirls Lydia hither and yon, by one toe, 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 prince who falls desperately in love with a princess against the wishes of the Wazir, 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 Wazir has them changed by his head magician into a couple of tomato vines and they are made into tomato bisque.



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



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



And this package of pep is none other than Miss Patricia Levey, who does the rat-a-tat-tap dancing in the "Foibles." Patricia started in tap dancing at the Teeny-Tiny night club.



"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-dee-o-do stuff in the "Foibles of 1929." Those are the "ladies of the ensemble" (see programme) with her.