

Follies, Scandals & Other Diversions: From Ziegfeld to the Shuberts

New World NW 215

According to *Revue* (1971), a British volume by Raymond Mander and Joe Mitchenson,

Revue, originally called "end of the year review," is a form of theatrical production which aims to show a succession of scenes in dialog and song representing such incidents or individuals as have preoccupied the public to a greater or lesser extent during the course of the year.

That is a perfectly good definition for the revue as it originated in Paris. Over the years, however, it has changed so much that the definition no longer applies, especially since at the moment the revue is, like the buffalo, the whooping crane, and common courtesy, almost extinct.

Not so long ago there came from London four sprightly gentlemen who wrote, acted in, and made a great success of *Beyond the Fringe*, which consisted of a series of comedy sketches, without music and without what was once the most important element in a revue, "les girls."

Robert Baral has written an informative and comprehensive book, also called *Revue* (1962), subtitled *A Nostalgic Reprise of the Great Broadway Period*. He claims that "during the 1920s and 1930s the most exciting openings were the musical shows—revues especially." That was the Great Broadway Period, and the man who undoubtedly helped most to make it so was Florenz Ziegfeld, Jr., the "Glorifier of the American Girl." He had his rivals here and abroad, and he had his failures, but no one ever reached the opulent heights of his best Follies, as he called his annual spectacles. In fact, after Ziegfeld's death in 1932 other producers tried to do Follies as late as the fifties, but none attained the maestro's success.

The Follies started in 1907 but were not called that until 1911. There were revues before then, combinations of vaudeville, pantomime, circus, extravaganza, burlesque, travesty, minstrel show, cabaret, and various other elements. In the first decade of the century the comedy team of Weber and Fields appeared with the lovely Lillian Russell. There was also the Hippodrome, a vast auditorium on Sixth Avenue, occupying the block from Forty-second to Forty-third Street (don't look for it, it's gone). It was a place of magic that I haunted in my boyhood. Part of its show would be a circus. Another part would be musical numbers. Then came the spectacles—such as the *Battle of Port Arthur* in the Russo-Japanese War— a travelogue, or other marvels. The finale, however, was constant, with the girls walking into a huge tank of water and disappearing. Some wags claimed that they came up at Jack's, a nightclub across the street, where the blades of the town awaited them.

Ziegfeld didn't go in for dousing his girls. His idea was to show them off in glittering and revealing silk and satin costumes by the best couturiers, in tableaux staged by Ben Ali Haggin, against glorious sets by artists such as Joseph Urban. Among Ziegfeld's beauties were Marion Davies, Justine Johnstone, Peggy Hopkins Joyce, Mae Murray, Kay Laurell, the stately Dolores, Virginia Bruce, and Paulette Goddard.

Another outstanding feature of a Ziegfeld show was its comedy. There is a rumor that Ziegfeld actually didn't like comedians and only used them to attract audiences. True or false, he picked many of the great clowns of all time—W. C. Fields, Eddie Cantor, Fannie Brice, Bert Williams (one of the first blacks to be in this type of Broadway show), Will Rogers, Ed Wynn, and on and on. Ziegfeld also hired some of the major songwriters of his time, including Irving Berlin, Jerome Kern, and George Gershwin. Berlin wrote "A Pretty Girl Is like a Melody" for one of the Follies, and it became Ziegfeld's anthem. It was only one of the dozens of great numbers that originated in the Follies.

Besides the Follies and an occasional lavish musical comedy, Ziegfeld initiated the *Midnight Frolic*, a cabaret show on the roof of the New Amsterdam Theatre, which usually housed the Follies.

Seeing his success, other producers hastened not only to get on the bandwagon but to snatch off some of his outstanding passengers for their revues. The Shuberts, who owned a chain of theaters, started a series of revues under various titles, mainly *The Passing Show* of 1912 on, and installed them in Broadway's Winter Garden together with a runway down which their girls would parade. Al Jolson was a major star in Shubert revues and book musicals. Marilyn (she used two "n's" in those early days) Miller was in the Shubert chorus until Ziegfeld spotted her and lured her away not only for the *Follies* but for a highly successful musical, *Sally*.

In 1914 C. B. Dillingham presented "*Watch Your Step*," with an all-star cast that included Irene and Vernon Castle, the darlings of the dance craze, and a great score by Irving Berlin. C. B. followed that in 1915 with another star-studded item, *Stop! Look! Listen!*, headed by France's Gaby Deslys and again with a Berlin score. Then, in 1916, Dillingham and Ziegfeld combined for a brief time to do a number of shows.

In 1919 George White, once a hooper in the *Follies*, originated *George White's Scandals*, which prospered for quite a while on Broadway, using much the same formula as the *Follies*. George Gershwin, bandleader Paul Whiteman, singers Ethel Merman and Rudy Vallee, comics Bert Lahr and Harry Richman, and dancer Ann Pennington (who introduced "*Black Bottom*") were among his luminaries. Baral relates that after the first *Scandals* Ziegfeld wired White that he would pay him \$2,000 a week for him and Pennington to come back to the *Follies*. White replied that he would pay Ziegfeld and actress Billie Burke (Ziegfeld's second wife) \$3,000 a week to go into the next *Scandals*.

John Murray Anderson initiated his *Greenwich Village Follies* in 1919. In those days Greenwich Village was considered bohemian, and Anderson attracted many uptown patrons who thought they were being daring. His shows did so well that in 1921 he moved them to Broadway. They included the popular comedy team of Bert Savoy (one of the early female impersonators) and Jay Brennan.

In 1921 Irving Berlin and producer Sam Harris began the *Music Box Revues* at the Music Box Theatre. Berlin's motto was the name of one of his popular songs, "*Say It with Music*," and he said it with one hit after another. Grace Moore graced his cast in 1923 and 1924 and sang "*An Orange Grove in California*," during which orange-blossom perfume wafted through the theater.

In 1923 Earl Carroll put a sign over the stage door of his *Vanities*: "Through these portals pass the most beautiful girls in the world"—a boast that belonged more to Ziegfeld. The versatile and popular comedian Joe Cook was one of Carroll's features, but the *Vanities* was not as good as its rivals. Carroll made news of another kind when his playhouse was raided and he was sent to jail for a short period. Word got out that he had given an after-hours stag party at his theater and one of his girls was bathing in the buff in a tub of champagne.

Revue proliferated. There were, to name only a few, the *Grand Street Follies*; the George M. Cohan revues that parodied parodies of the outstanding plays and personalities of the season; the Harlem all-black revues *Shuffle Along* (see *New World Records NW 260* for an archival re-creation of this show), Lew Leslie's *Blackbirds*, and others; and Ed Wynn's *Carnivals*.

As early as the twenties there had emerged a less lavish but brighter specimen—the intimate revue with emphasis on comedy more than on girls and spectacle. In 1925 two youngsters fresh from Columbia University, Richard Rodgers and Lorenz Hart, induced the Theatre Guild to present on a Sunday evening a revue called *Garrick Gaieties*. It was so great a success that the Guild induced Lunt and Fontanne to vacate the theater for another playhouse to give the *Gaieties* a run. A second and third edition followed.

From London in 1924 came *Charlot's Revue*, which introduced Gertrude Lawrence, Beatrice Lillie, and Jack Buchanan. Noël Coward was responsible for much of the material and for all of it in his own *This Year of Grace* (1928).

From Russia came Nikita Balieff as M.C. for *Chauve-Souris* in 1922. It caught on to such an extent that the wits who lunched at the Algonquin Hotel's Round Table staged their own revue, *No Siree*, for one night, with Dorothy Parker, Robert Benchley, Marc Connelly, Robert E. Sherwood, Alexander Woollcott, and such. *No Siree* became *The Forty-niners* (with a professional cast), which flopped but, as Baral points out, "would have been perfect for off-Broadway years later."

In 1929 Howard Dietz (later Metro-Goldwyn-Mayer's publicity chief) and Arthur Schwartz wrote lyrics and music for the first *Little Show*, while Fred Allen, later a popular radio comic, provided much of the humor.

Columnist Heywood Brown dreamed up *Shoot the Works* (1931) to provide employment during the Depression and won acclaim for his social consciousness if not for his acting; Dietz and Schwartz followed up their success with their own bright revues: *Three's a Crowd* (1930), *The Band Wagon* (1931), *Flying Colors* (1932), and *Inside U.S.A.* (1948).

The Band Wagon—my favorite of all time—had everything: a great score; Fred and Adele Astaire; sparkling comedy by Helen Broderick, Frank Morgan, and Philip Loeb; George S. Kaufman skits; ballerina Tilly Losch; and a merry-go-round. Second to *The Band Wagon*, in my esteem, was *As Thousands Cheer* (1933), with music by Berlin (including the lovely "Easter Parade"), bright sketches by Moss Hart, and performances by Marilyn (now with one "n") Miller, Clifton Webb, and Ethel Waters (singing "Heat Wave").

Leonard Sillman found new talent for his list of *New Faces* starting in 1934, as did Nancy Hamilton for *One for the Money* (1939), *Two for the Show* (1940), and *Three to Make Ready* (1946). In 1942 Irving Berlin (singing his "Oh, How I Hate to Get Up in the Morning") revived his World War I revue *Yip, Yip, Yaphank as This Is the Army*; both had all-soldier casts.

Vincente Minnelli designed and staged *At Home Abroad* (1935), with Bea Lillie and Ethel Waters, and *The Show Is On* (1936), with Bea Lillie and Bert Lahr. *Pins and Needles* (1936), with a score by Harold Rome, started a trend toward social significance, and Olsen and Johnson broke traditions and set records with their wild and woolly *Hellzapoppin'* (1938).

In the forties and fifties Billy Rose produced his lavish but not successful (despite some inspired clowning by Miss Lillie) *Seven Lively Arts*; Harold Rome wrote the score for *Call Me Mister*; Charles Gaynor wrote sketches and score for the sprightly *Lend an Ear*; Michael Todd produced *Peep Show*; and John Murray Anderson produced *Almanac*, his final revue.

In London, Charles B. Cochran was the resident Ziegfeld, with what were known as "Cochran's Young Ladies," assisted from Noël Coward (until he wrote his own revues), and a great deal of borrowing and lending of artists and material from New York and Paris. Typically English was the *Crazy Gang*, the rowdy answer to Olsen and Johnson. Herbert Farjeon presented *Hermione Baddeley*, *Hermione Gingold*, *Cyril Ritchard*, and others in his smart revues, *Sweet and Low*, *Sweeter and Lower*, etc. In one of the last of these, *Baddeley* defected, and *Gingold* sang, "I Miss *Hermione* Badly."

In Paris, the first to develop the revue, there was (and still is) the tourist-packed *Folies-Bergère*, an amalgam of drapes and undrapes. Competitors of the *Folies* were cabarets—*Moulin Rouge*, *Pigalle's*, *Lido*, *Casino de Paris*, *Les Ambassadeurs*—that anticipated what can now be seen in Las Vegas. *Anna Held* (who left Paris to become Ziegfeld's first wife), *Alice Delysia*, *Mistinguett*, *Chevalier*, *Spinelly*, *Josephine Baker*, the *Dolly Sisters*, *Raquel Miller*, and *Jean Gabin* were all alumni of the *Folies* and other clubs.

In New York intimacy had followed lavishness. Now came obsolescence except for some scattered remnants—the 1970s celebrations of composers (Rodgers and Hart; Cole; Oh, Coward!) and a few stage shows and nightclub revues. Talking pictures, television, the economy, the movies' preference for buying plot musicals—*theater buffs* will summon up a score of reasons for the revue's decline. Whatever the cause, I miss it and take great pleasure listening to these recordings and sitting with old and happy memories stirred lip in the flames of my electric heater.

So, bring on the music!

GEORGE OPPENHEIMER, cofounder of the Viking Press and the weekly drama critic of *Newsday*, has written short stories, a book of memoirs (*The View from the Sixties*), several plays (including *Here Today*), and over thirty motion-picture scripts (including *A Day at the Races*). He edited the *Passionate Player*, *There's No Harm in Laughing*, and *The Best in the World* (with John K. Hutchens).

Side One

Band 1

The Moon Shines on the Moonshine

(from *Broadway Brevities of 1920*)

(Words by Francis De Witt, music by Robert Hood Bowers)

Bert Williams, vocal. Recorded December 1, 1919, in New York. Originally issued on Columbia A-2849.

Alan Dale in the *New York American* called this show “almost a Prohibition lament.” Bert Williams' number was a high mark. In his quiet way, and with his expert miming, Williams could perform a song to terrific comic effect.

How sad and still tonight,
By the old distillery!
And how the cobwebs cob
In its old machinery!
But in the mountaintops,
Far from the eyes of cops,
Oh! how the moon shines on the moonshine
so merrily!
How sad and merrily!
How sad and still tonight,
By the old distillery!
And how the mourners mourn
By the lager brewery!
So, mister, if you please,
Don't let nobody sneeze
Up where the moon shines on the moonshine
so stillily!
How sad and stillily!

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Band 2

Second Hand Rose

(from *Ziegfeld Follies of 1921*)

(Words by Grant Clarke, music by James F. Hanley)

Fannie Brice, vocal. Recorded November 8, 1921, in
New York. Originally issued on Victor 45263.

Fannie Brice was the great Jewish comic of her day. In this show she also sang “My Man” and made it as moving as “Second Hand Rose” was funny. Two of her husbands were the gangster Nickie Arnstein and the show- man-composer Billy Rose. A pair of movies *Funny Girl* and *Funny Lady*, were made of her life, with Barbra Streisand as Fannie.

Second hand hats, second hand clothes,
That's why they call me Second Hand Rose.
Even our piano in the parlor
Father bought for ten cents on the dollar.
Second hand pearls,
I'm wearing second hand curls,
I never get a single thing that's new.
Even Jake the plumber, he's the man I
adore,
Had the nerve to tell me he's been married
before.
Ev'ryone knows
That I'm just Second Hand Rose
From Second Avenue.
Second hand shoes, second hand hose,
All the girls hand me their second hand
beaux.
Even my pajamas when I don 'em
Have somebody else's 'nitals on 'em.
Second hand rings,
I'm sick of second hand things,
I never get what other girlies do.
Once while strolling thru the Ritz a girl got
my goat.
She nudged her friend and said, "Oh! look,
there's my old fur coat."
Ev'ryone knows
That I'm just Second Hand Rose
From Second Avenue.

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Band 3

Mister Gallagher and Mister Shean

(from *Ziegfeld Follies* of 1922)

(Words and music by Ed Gallagher and Al Shean)

(Ed Gallagher and Al Shean, vocals. Recorded August 18, 1922, in New York.

Originally issued on Victor 18941.

This song was a tremendous hit, and topical lyrics were written to the tune as late as 1976, when British playwright Tom Stoppard had two ladies sing a version of it at each other in his comedy *Travesties*. Incidentally, Al Shean was the Marx brothers' uncle, which may say something for heredity.

Oh! Mister Gallagher,
Oh! Mister Gallagher
Hello, what's on your mind this morning
Mister Shean
Ev'rybody's making fun
Of the way our country's run
All the papers say we'll soon live European.

Why Mister Shean,
Why Mister Shean
On the day they took away our old canteen
Cost of living went so high that it's cheaper
now to die
Positively, Mister Gallagher,
Absolutely, Mister Shean.
Oh! Mister Gallagher,
Oh! Mister Gallagher
If you're a friend of mine, you'll lend me a
couple of bucks,
I'm so broke and badly bent
And I haven't got a cent
I'm so clean you'd think that I was washed
with Lux.
Oh! Mister Shean,
Oh! Mister Shean
Do you mean to say you haven't got a
bean?
On my word as I'm alive, I intended touching
you for five,
Oh! I thank you Mister Gallagher.
You are welcome Mister Shean.
Oh! Mister Gallagher,
Oh! Mister Gallagher
Once I think I saw you save a lady's life
In a rowboat out to sea.
You were a hero then to me
And I thought perhaps you've made this
girl your wife.
Oh! Mister Shean,
Oh! Mister Shean
As she sunk I dove down like a submarine,
Dragged her up upon the shore, now she's
mine forever more,
Who, the lady, Mister Gallagher?
No, the rowboat, Mister Shean.
Oh! Mister Gallagher,
Oh! Mister Gallagher
What's the name of that game they play
on the links
With a stick they knock the ball
Where you can't find it at all
When the caddie walks around and thinks
and thinks.
Oh! Mister Shean,
Oh! Mister Shean
You don't even know a hazard from a
green.
It's become a popular game, and you don't
even know it's name,
Sure it's croquet, Mister Gallagher.
No, lawn tennis,
Mister Shean.

Band 4

I'll Build a Stairway to Paradise

(from *George White Scandals* of 1922)

(Words by B. G. DeSylva and Ira Gershwin, music by George Gershwin)

Paul Whiteman and His Orchestra. Recorded September 1, 1922, in New York. Originally issued on Victor 18949.

This is one of George Gershwin's early smash hits and to me one of his greatest numbers. B. G. DeSylva originally called it "A New Step Every Day," but when Ira Gershwin collaborated with him they changed the title to "I'll Build a Stairway to Paradise."

I'll build a stairway to Paradise
With a new step ev'ry day!
I'm going to get there at any price,
Stand aside, I'm on my way!
I've got the blues,
And up above it's so fair;
Shoes!
Go on and carry me there!
I'll build a stairway to Paradise,
With a new step ev'ry day!

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Band 5

A Cup of Coffee, a Sandwich and You

(from *Charlot's Revue* of 1926)

(Words by Billy Rose and Al Dubin, music by Joseph Meyer)

Gertrude Lawrence and Jack Buchanan, vocals.

Recorded November 17, 1925, in New York.

Originally issued on Columbia 512D.

Gertrude Lawrence was never a great singer, but it didn't matter; she had a personality that could put over any song. A side note on Al Dubin: He once fought to write a lyric, "I Want to Sing a Love Song to One Who's Far Apart," but luckily his principal collaborator, Harry Warren, thought better of it.

Coffee, a sandwich, and you,
A cozy corner, a table for two,
A chance to whisper and cuddle and coo,
With lots of huggin' and kissin' in view.
I don't need music, lobster, or wine
Whenever your eyes look into mine.
The things I long for are simple and few:
A cup of coffee, a sandwich, and you!
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Band 6

Doin' the New Low-down

(from *Blackbirds* of 1928)

(Words by Dorothy Field, music by Jimmy McHugh)

Bill "Bojangles" Robinson, vocal; Don Redman and His Orchestra.

Recorded December 29, 1932, in New York. Originally issued on Brunswick 6520.

Like Bert Williams, Robinson was a black who was greatly popular in show business. He was known particularly for his dancing up and down steps and anywhere else. Critic Gilbert Gabriel dubbed him "His Royal Nimbleness."

Oh! make 'em play that crazy thing again,
I've gotta do that lazy swing again,
Heigh-ho! doin' the new low down.
I got my feet to misbehavin' now,
I got a soul that's not for savin' now,
Heigh-ho! doin' the new low down.
That dancin' demon has my feet in a
trance,
'Cause while I'm dreamin'
I go into that dance.
And once you hear the haunting strain to
it,
I'd like to bet you'll go insane to it,
Heigh-ho! doin' the new low down.

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Band 7

Moanin' Low

(from *The Little Show*)

(Words by Howard Dietz, music by Ralph Rainger)

Libby Holman, vocal.

Recorded July 10, 1929, in New York. Originally issued on Brunswick 4445.

Dietz later became the constant collaborator of Arthur Schwartz. In the revue sultry Libby Holman, impersonating a mulatto, topped her interpretation of this song with an Apache dance with Clifton Webb as her "sweet man," at the end of which he strangled her.

Moanin' low,
My sweet man I love him so,
Though he's mean as can be.
He's the kind of man needs the kind of
woman like me.
Gonna die
If sweet man should pass me by.
If I die, where'll he be?
He's the kind of man needs the kind of
woman like me.
Don't know any reason why he treats me
so poorly.
What have I gone and done?

Makes my trouble double with his worries,
When surely I ain't deservin' of none.
Moanin' low,
My sweet man is gonna go.
When he goes, Oh, Lordee!
He's the kind of man needs the kind of
woman like me.

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Side Two

Band 1

Shine On, Harvest Moon

(from *Ziegfeld Follies* of 1931)

(Words and music by Nora Bayes and Jack Norworth)

Ruth Etting, vocal. Recorded July 19, 1935, in New York. Originally issued on Columbia 3085D.

This song was originally performed by its authors in the second Ziegfeld Follies (1908). In the last Ziegfeld Follies (1931) Ruth Etting, the popular singer, impersonated Nora Bayes and reprised the song.

Oh, shine on, shine on, harvest moon up
in the sky,
I ain't had no lovin' since April, January,
June, or July.
Snow time ain't no time to stay outdoors
and spoon,
So shine on, shine on, harvest moon,
For me and my gal.

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Band 2

On the Sunny Side of the Street

(from The *International Revue*)

(Words by Dorothy Fields, music by Jimmy McHugh)

Harry Richman, vocal; orchestra conducted by Jack Golden.

Recorded March 14, 1930, in New York. Originally issued on Brunswick 4747.

This Lew Leslie revue, a purported trip to England and the Continent, starred Harry Richman, very much the American singer. One of the reviewers, Robert Littell of the New York World, described the show as “a headache,” but the song became a great success.

Grab your coat and get your hat,
Leave your worry on the doorstep.
Just direct your feet
To the sunny side of the street.
Can't you hear a pitterpat?
And that happy tune is your step.
Life can be so sweet
On the sunny side of the street.

I used to walk in the shade
With those blues on parade,
But I'm not afraid,
This rover crossed over.
If I never have a cent
I'll be rich as Rockefeller,
Gold dust at my feet,
On the sunny side of the street.

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Band 3

Hoops

(from *The Band Wagon*)

(Words by Howard Dietz, music by Arthur Schwartz)

Fred and Adele Astaire, vocals; Leo Reisman and His Orchestra.

Recorded October 19, 1931, in New York. Originally issued on Victor 22836.

The Astaires were the most popular dance team of their day, and they could also imbue a comedy song such as this with their charm. Here they were two French children in Paris' Parc Monceau, playing with their hoops and bothering everybody in sight. The result was a special blend of humor and grace.

We play hoops
Et ron-ron-ron et rataplan,
We bump into ze big fat man.
We play hoops
In ze park all day.
Maman, she scold, she say,
"Hein! Hein! Hein!
You mustn't knock over
Ze gentleman wiz ze whiskaire!"
We play hoops,
We run like zat, we run like zis,
Right into nurse and man she kiss!
All day long,
We play avec ze hoops.
We play hoops
Comme ci, comme ca,
Voilà la la.
We laugh like zis: ha ha, ha ha!
We play hoops
In ze park all day.
Papa, he work
Travail at ze store,
Make love to a lady;
Ze lady is not my Maman!
We play hoops,
And we write words upon ze fence,
But honi soit qui mal y pense.
All day long,
We play avec ze hoops.

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Band 4

Paree

(from *At Home Abroad*)

(Words by Howard Dietz, music by Arthur Schwartz)

Beatrice Lillie, vocal.

Recorded October 31, 1935, in New York. Originally issued on Victor LMS-L-189 and 1002 (LP).

The British Beatrice Lillie as a French grisette made something of a carnival of this song, with lyrics like "l'amour the merrier" and "I kiss your right bank, I kiss your left bank; kiss Montparnasse!" with the emphasis on the last syllable. The show was a sort of musical travelogue.

The lyrics of this song are available from the publisher.

Band 5

Anatole of Paris

(from *The Straw Hat Revue*)

(Words and music by Sylvia Fine)

Danny Kaye, vocal.

Recorded January 23, 1942, in New York. Originally issued on Columbia 36583.

In 1942 Danny Kaye was, in the words of one reviewer, "a young funster who should click in big time company." He had already done so the preceding year in *Lady in the Dark* (book by Moss Hart, lyrics by Ira Gershwin, music by Kurt Weill), where he almost stopped the show with a song called "Tschaikowsky" (sic), only to have Gertrude Lawrence top him with the "Saga of Jenny." Most of Kaye's songs, both music and lyrics, were written by his talented wife, Sylvia Fine.

The lyrics of this song are available from the publisher.

Band 6

Are You Havin' Any Fun?

(from *George White's Scandals* of 1939)

(Words by Jack Yellen, music by Sammy Fain)

Ella Logan, vocal. Recorded September 26, 1939, in New York. Originally issued on Columbia 35251.

The words to this song were printed on the chorus girls' wide-brimmed hats so that the audience might sing along. Ella Logan, about whom the *New York Post* coined the cliché "as cute as a new penny," sang it in fine style.

The lyrics of this song are available from the publisher.

Band 7

South American Way

(from *Streets of Paris*)

(Words by Al Dubin, music by Jimmy McHugh)

Carmen Miranda, vocal. Recorded December 26, 1939, in New York. Originally issued on Decca BR-03178.

Lee Shubert discovered Carmen Miranda (of the bizarre fruit headdress) and fetched her back from Brazil, according to Brooks Atkinson in the *Times*, "as the best memento of a cruise he took." John Anderson in the *New York Journal-American* called her "the greatest event in our relations with South America since the Panama Canal." Also in the show were Bobby Clark, Abbott and Costello, and Luella Gear. Olsen and Johnson were the associate producers.

Hi yi, hi yi,
Have you ever danced in the tropics,
In that hazy lazy-like,
Kind of crazy-like,
South American way?
Hi yi, hi yi,
Have you ever kissed in the moonlight,
In the grand and glorious,
Gay, notorious
South American way?
The Latin scheme of love
Is like a dream of love,
A Latin stream of love
Is in their veins.
They'll buy a jewel for you
Or fight a duel for you
Or drive a mule for you
Across the plains.
Hi yi, hi yi,
There is melody in their music;
While the gauchos sing it, come on and swing
The South American way.

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