

Theatre

THE VANITIES

Mr. Carroll, Earl of Broadway—and Atlanta, where he was the guest of Uncle Sam for a year after the famous bathtub party—brought the eighth edition of his *Vanities*, or should I say “unveiled” it, at the Erlanger Theatre a week ago Sunday. It is by no means the best, but neither is it the worst of the revues your critic has seen; it ranks between Carroll's *Sketch Book* of last year and *Crazy Quilt*, which to me was not so hot. The present edition of Carroll's show opened in New York at the New Amsterdam, as the ultra-modern new Earl Carroll was then under construction on the site of the old; from there, it went to the police station. The “command performance” in court seems to have done little good, judging from some of the tasteless sketches that still remain. One, however, said to have been the main reason for the raid, is no longer in; neither is Jimmy Savo, who did it. The funny thing about Savo's skit was that Carroll intended removing it from the show as being not good enough, but John Law beat him to it by twenty-four hours. The reformers' only achievement, as usual, was to advertise the show.

Getting on to the good points, the overture, played by a capable orchestra, is followed by the recorded voice of Earl Carroll himself, “The Unseen Host,” introducing his show. Another feature to which the Gotham gendarmes objected follows shortly—the Fan Dance, originated by Faith Bacon and now done by Renee Landau, to the tune of “One Love,” and in an elaborate scene, behind a gauze curtain, called “A Field of Daisies.” I saw nothing in it worth getting so upset over, although Miss Siegler of the movie-censor board probably will. The next thing of consequence is the “Hittin' the Bottle” number, elaborated on in several scenes, and including some good dancing. After more “blue” black-outs comes a glittering spectacle, “March of Time.” Jack Benny, a master of ceremonies from Hollywood, and Herb Williams are all through the show, sometimes to good advantage, but the sketches they appear in, (and that's most of them), won't be elaborated on, because they contain little originality or humor. Other high spots are Chaz Chase eating everything from a lighted cigarette to his shirt; the hoofing of Curtis Coly; and the Dance of the Jewels by Vivian Fay, at the end of a long series of “living curtains.” The substitution of a motion picture for a will, in which the dead man speaks his mind in making bequests, furnishes original material for one of the sketches. The songs “Nevertheless,” and “Good Night, Sweetheart” are probably well known to you by *raddio*—and somewhat too well known to me.

The first act finale is a vehement and colorful pageant ridiculing our alleged Prohibition law which is best described by titles from the program—Let Freedom Ring, Voices of the People, Drummers of Discontent, and Is This the Law? Quotations from the Declaration of Independence and Lincoln's Gettysburg Address were used. Best of all is the paraphrase of “Over There”, ending that “They put it over, while our boys were fighting Over There”, or something to that effect. All this appealed to this wet observer, but I will admit it wasn't as effective as the “Noble Experiment” sketch in the *Sketch Book*, which caused that show to be raided on orders of politicians who saw too well that a mirror was being held up to their regime. Incidentally, Carroll is postponing the opening of the night-club under his theatre until New Year's Eve because, so he says, beer will return—legally, that is—by then. But Earl is a smart showman, and I'm afraid he was just talking for the sake of publicity; well, he gets it.

So much for the eighth *Vanities*; the ninth opened at the new Earl Carroll in August. Will Mahoney and William Demarest are prominent in it as they were in *Sketch Book*, and those who saw Mahoney stop that show with his dancing will ask no questions. A modernistic setting for a number entitled “Chromium,” and especially a routine staged to a special arrangement of Revel's “Bolero,” an outstanding modern composition,

were considered by “Variety” and the “Billboard” reviewers to be other high spots.

What will probably be a much superior revue to the one above reviewed will arrive Christmas — Max Gordon's *Three's A Crowd*. The cast includes Libby Holman, Clifton Webb, and Fred Allen, all of the first *Little Show*, and in the Broadway engagement they repeated their triumphs of that history-making revue. *Three's A Crowd* is the first show Gordon ever produced; since, he has given playgoers *The Band Wagon*, another revue, and *The Cat and the Fiddle*, an operetta with music by Jerome Kern, who did the scores for *Show Boat* and *Sweet Adeline*; these two are probably the best shows in New York at present. He also has in preparation *Waltzes from Vienna*, a London hit dealing with the life and music of Johann Strauss.

Robert B. Tague.

Tracksters to Begin Practice in Earnest

Coach A. A. Stagg, Jr., reports that practice will start officially for the track squad in the middle of December. Although some of the men have been working out for some time in Bartlett Gym, practice will be on in earnest as soon as the new field house is opened.

Coach Stagg is optimistic concerning the outlook for the coming season and admits that prospects might be worse.

New sweat suits have been ordered for the team but will not be distributed before the first meet.

Work on the formation of a schedule is progressing. Coach Stagg has been working on this matter for some time and from all indications a very satisfactory schedule will soon be arranged. Meets with several schools have been arranged.

A. S. M. E. Holds Meeting Friday

Last Friday, Mr. Richard Boonstra spoke on the subject of “Engineering in Agriculture.”

Mr. Boonstra, the agriculture engineer of the Public Service Company of Northern Illinois, contrasted the old time methods of the farm with the very newest developments in farming. The plow is an excellent example of the progress made by the engineer in the design of farm implements.

The farmer of 1831 had no engineers working with him on his problems. Nowadays he has a county farm adviser to help him in the art of growing crops, and agricultural engineers from farm machinery manufacturers to advise him on the selecting of the right farming implements.

The influence of the engineer has been felt all over the country in the agricultural districts, but it has been a comparatively short time since the benefits of electricity have been extended to rural districts. Only about 10 percent of the market for selective power has been realized in farm communities. The problem at hand for the engineer is to make this service cheap enough to be in reach of the average farmer.

As the result of the increasing congestion and expense of building lots in a large city, there is a trend of people toward the rural districts to find homes. This tendency is also strengthened by the fact that the farm is becoming more and more attractive because of the application of electrical power to farm work. From the foregoing facts, it should not be difficult for engineers to realize the great opportunities before them in the electrical industry.

Senior Civils Hear Highway Lecture

Last week, the senior civils heard a series of three lectures on concrete pavement construction. The lectures were given by Mr. Barker of the Portland Cement Association.

His talks covered the derivation of formulae used in designing various highway pavements, latest developments in actual road construction, and investigations of causes of pavement failures.

Most of the road failures according to Mr. Barker are not due to the quality of the cement used, but to poor design and faulty assumption by the engineer in charge.

Policies regarding design vary throughout the country. These generally are determined by road-bed conditions and the results of the tests conducted by the various state highway departments.



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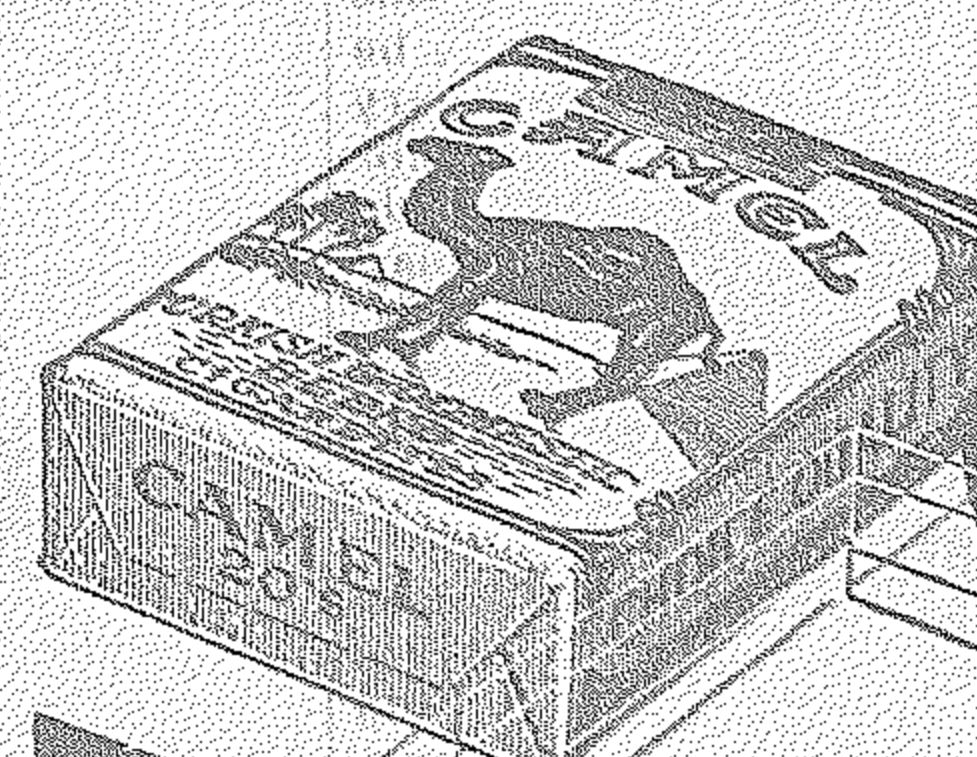
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