"VANITIES" AT FORDS.

Earl Carroll, who wrote the music, lyrics, and practically staged his "Vanities," which ran a year in New York, brings the entire organization as seen in The Earl Carroll Theatre, New York, to the stage of Fords for a week starting Monday. The versatile Mr. Carroll, carefully studied the efforts of his predecessors who were considered expert in producing shows of the revue type and then started out to provide the American public with a revue just a bit dierent. His success is proof that he solved the problem.

He realized that the mighty important features necessary, were youth, beauty and comedy, so we are to have the fascinating international beauty, Peggy Hopkins Joyce, and the comical Joe Cook, aided by Harry Burns and Don Barclay, two other comedians of individual success, with the noted comedienne, Irene Ricarda. The entire theatrical world could not furnish any more hilarious list of artists than these, so "Vanities" is an assured laughing success before it opens here.

The prpoduction opens with the "birth" of "Vanities," the new born taking her place in a glittering pageant with the Cohan Revue, White's Scandals, Greenwich Follies, The Music Box, and the Ziegfeld Follies.

The first artistic spectacle is furnished with a gorgeous stage picture called "The Soul of the Harp," in which Carlena Diamond, an accomplished harpist, softly strums a soothing melody, while carefully posed girls enter the vision with the effects of one of the most amazing electrical effects ever devised. It is all bewildering in beauty of scenic grandeur and feminine charm.

—o—

"THE FOOL" AT AUDITORIUM.

Would a minister be dismissed from his charge if he preached that religion is useless unless it is practiced in every day life and at all times? This is practically the question that Channing Pollock has put into his playlet, "The Fool," which is to be presented by the Selwyns at the Auditorium for two weeks beginning Monday, January 21, by a strong company organized especially for this tour.

Most clergymen have agreed that a preacher who assailed the conduct of his wealthy parishioners would be "in for trouble", and, indeed, there are many instances with this result. There has been wide discussion of the influence of the play upon the distinctly materialistic trend of the times.

"Religion", says one minister, "i sdefined as an asknowledgment of our obligation to God. In Mr. Pollock's play the young minister teaches, preaches and applies the idea that this acknowledgment cannot be made without a recognition of the brotherhood of man. This swings the question into the economic problem, and it is this application which introduces trouble in the play and continues to trouble the church of today. It was this question, also, it may be remembered, which wrought havoc in the interchurch movement because of a committee's report on the steel industry."

"Modern worldly power," says another clergyman, "seems to the averagt man to be founded on money. It is the possession of money which gives him his sense of security. Therefore, when a clergyman questions the limitations of money, as does Daniel Gilchrist in 'The Fool', he eouches the wallet which the average man of affairs now carries in the pocket nearest his heart, and dissension arises. The modern business man, as we have come to know him, does think that his world and his power are quite apart from any world in which God had a hand, and he does resent interference, or suggestion, from his clergyman, whom he often considers much as he does his children—of a world apart."

It is this attitude of the financiers in Mr. Pollock's play that has aroused discussion and resentment. This is only one reaction to one question in "The Fool." There are numerous others, because this is a play which doesn't leave one indifferent. People either like it or they fight it.

—o—

LLOYD IBACH'S ENTERTAINERS AT MARYLAND.

Lloyd Ibach's Entertainers "walked away with the show," as they say. They walked away with the show just as they walked away with the show last week and the week before. The Maryland's applauseful audience can't seem to get enough of them. And no wonder. They have talent, youth, personality, and savoir faire. They take jazz and make a decent woman of her. They raise "Three o'Clock in the Morning" to a place among the fine arts.

And then there's that modest and smiling youngster who comes down to the footlights and does remarkable things with the saxaphone. His name is Allen Quirk, or something of the kind; his middle initial is V, which stands for Virtuoso. This week he is offering a couple of new numbers. One of them is a rendition of "Be lieve Me If A llThose Endearing Young Charms' 'and the other is a sort of jazz concert in some fourth musical dimension.

And then again, there's another and even more smiling youngster who puts aside his cello to indulge in a seemingly impossible bit of eccentric dancing which never fails to bring forth well-earned applause. Yesterday he repeated his familiar skating number, much to the delight of the audience. As a sort of extra added attraction he did a new and bumpy terpsichorean interlude which should be called "The Tailor's Delight," but which more than likely isn't

We sincerely hope Mr. Shanberger will see fit to keep Lloyd Ibach's Entertainers at the Maryland forever. If yesterday's ovation counts for anything, he is likely to.

Balto. American. July 22.

Joe Browning, D. H. This is a new degree awarded by the college of comedy and means doctor of hilarity. He is a graduate of thi scollege and knows comedy from a wane smile to uproarious laughter. Browning dispenses his laughter in a timely sermon which contains so many different kinds of chuckles that it is impossible to enumerate them. As a preacher of this sort of sermon, Mr. Browning has it all over other humorists.

—o—

"UNSEEING EYES" AT THE BOULEVARD.

Monday, Tuesday and Wednesday, Lionel Barrymore, with Seena Owen, will be seen at The Boulevard in "Unseeing Eyes."

Thursday, Friday and Saturday, "The Fighting Blade," will be the attraction, with Richard Barthelmess and Dorothy Mackaill in the title roles.

AUDITORIUM
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Mats. Wed and Sat.

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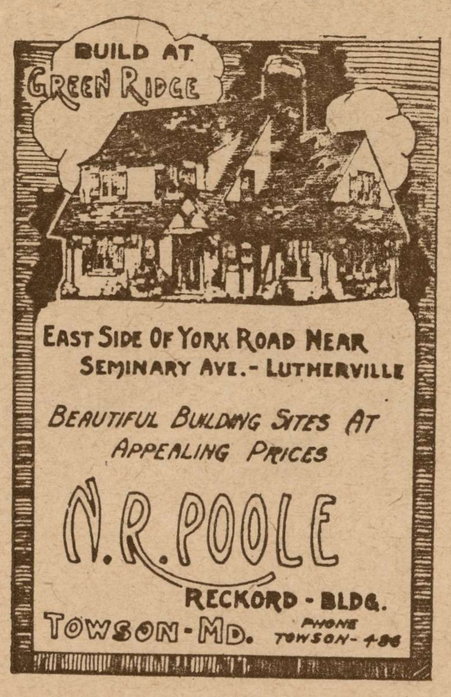

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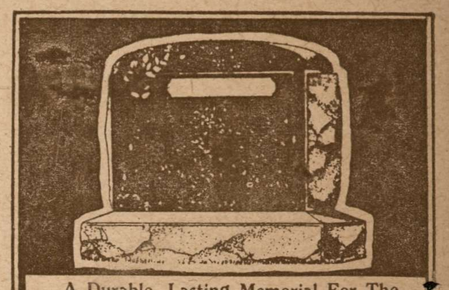
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FORD'S
Week January 21

Mats. Wed and Sat.
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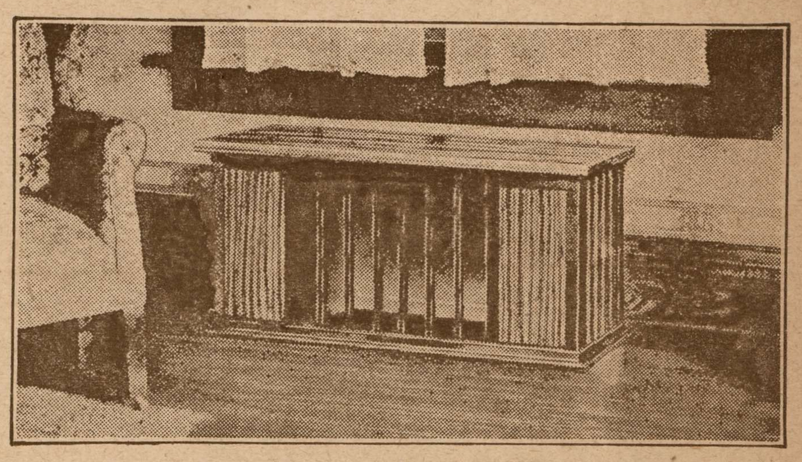

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