Cecil B. De Mille. He considers it his best work since he produced the Geraldine Farrar production in "Carmen."

The popular Paramount Pictographs and Weihe's orchestra, together with the piano playing of Franz Rath, complete the new bill.

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FRANK TINNEY AS "HAMLET"

Robert C. Benchley of Vanity Fair has written a version of "Hamlet" for Frank Tinney that is too good for anyone to miss. It is as follows:

ACT I. SCENE 1. A Platform before the Castle House.

Preliminary choruses by Lady Ghosts, dances by the Castle Family, songs by the King, dialog between Polonius and Laertes, and chorus of Female Grave-diggers.

Enter Hamlet. (Advances to front of stage and addresses conductor.)

Hello, Walter! How are you? I don't really care how you are, I don't, but I have to ask you that to get the act started. Say, want ter see somethin' I got, Walter?

Conductor: No, thanks, Frank.

Hamlet: Look, Walter. That's not what you're to say, it isn't. Don't yer remember, Walter? We had it fixt 'at I was ter come up and say ter you, "Want ter se w'at I got, Walter?" and you was ter say, "Why, yes, Frank, w'at have yer got?" Don't yer remember? Now, le's begin it again. An', Walter. Le's use our beans this time. Now, we'll ferget all 'at we did wrong and begin all over. An' don't crab it this time. . . All ready? . . . All ri', now. . . Want ter see w'at I got, Walter?

Conductor: Why yes, Frank, what have you got?

Hamlet (dragging skull out from under blouse): Look, Walt, a deadhead! I got it from the box-office, I did. . . Now, Walt, you want ter ask me, "Whose head is it, or was it?" See, 'at's w'at you ask me. Now, go ahead, "Whose head was it, Frank?" Go ahead, ask me.

Conductor: Well, whose head was it, Frank?

Hamlet: Why, Walter, 'at was young Yorick's. . . . Now you say, "What, not Harry Yorrick, 'at use ter play second-base on the Giants?" See? Ask me that, Walter.

Conductor: What, not Harry Yorrick, the old Giant second baseman? How do you know that, Frank?

Hamlet: Here, Walter, you're goin' too fast. That "How do yer know?" question doesn't come for a minute er so, it doesn't. . . Well, all right Let it go. . . You've ast me how do I know it was Harry Yorrick, the old Giant second baseman? All right, I'll ter yer how I know. . . It's goin' ter be a riot, Walter. I have ter laff myself at it. . . You ast me how I know it was Harry Yorrick, the guy 'at lost the Series fer the Giants in 1877? Well, Walter, I tell yer. . . I reco'nized the bone!

(More dances by the Castle Family.)

CURTAIN.

* * *

THE BIRTH OF A NATION

It doesn't do to advertise Utah's prosperity. In San Francisco one could see "The Birth of the Nation" from the best seat in the house for 75 cents, but here the price is to be $2.

AMERICAN

For its programs for Sunday, Monday and Tuesday, the American has announced a Triangle drama featuring Dorothy Gish and Owen Moore. The photodrama, "Betty of Greystone," is from the Fine Arts studio and was made under the supervision of D. W. Griffith, the producer of "The Birth of a Nation" in which also Miss Gish had an important part. Owen Moore, who is starred with her in this latest of the Triangle offerings is the husband of Mary Pickford.

The fascination of a vacant house—who has not felt it? The windows look out upon a world with sightless eyes. Inside there is only silence. Voices, laughter, footsteps that once made the empty rooms a home—where have they vanished? It is around just such a silent, untenanted house that the story of "Betty of Greystone" is constructed. Dorothy Gish braves the terrors of the deserted mansion and finds many an adventure.

For the last four days of the week there is scheduled one of the biggest of the Triangle plays. Billie Burke is the star of this play, a glimpse of fairyland. "Peggy" is the short name which has been given the story of the pretty little whirlwind from America who upsets all the traditions of the Scottish mountain hamlet where she goes to live after her father's death. One of the features of the play is a group of scenes from fairyland Billie Burke starts to tell a group of children a story. She has been tinkering with her auto and is in overalls. As she sits on the running board of her car, she holds one tot on her knee with the others perched alongside or behind her. Then as the heroine of her own fairy story Miss Burke is shown tripping through the moonlight and having the most startling adventures with the fairies and the gnomes.

* * *

LIBERTY

Sheldon Lewis will play the archvillian in the Pathe series story, "The Iron Claw," and his engagement completes the reunion of the gifted three who helped "The Exploits of Elaine" to its vast success. Pearl White, Creighton Hale and Sheldon Lewis unite again in "The Iron Claw."

Lewis will make you shudder and hate him in "The Iron Claw," hate him heartily. Still, that is the way a villian gets his rating. But Lewis makes villainy engaging even while horrifying. He is an actor of fine experience and varied opportunity. Many of the actors who "register" well on the screen have had to rise to the success which came to Lewis with his first appearance before the camera.

The foregoing is an important part of the preamble to the presentation of "The Iron Claw," beginning Sunday, February 27, at the Liberty theatre, and continuing on Monday and Tuesday.

Arthur Stringer's name as a guarantee of a thrilling story for home consumption, and as for an evening at the movies, what more could we ask than a Pathe picture with Pearl White, Creighton Hale and Sheldon Lewis in ehe principal parts?

Pearl White, "the fearless," will be the heroine in the picture serial at hand.

Those with recollections of the "Pauline" and "Elaine" serials can look for the fascinating Pearl in new adventures and daredevil doings. The villain in "The Iron Claw" is the most consummate of his division, but at times he is outmatched by the slender girl with the blond hair and her youthful protector.

As an added attraction for the Liberty programs there will be played return engagements of the Triangle subjects and Keystone comedies at the Liberty.

The mid-week attraction at the Liberty will be Violet Morsoreau, the little French actress as the head of the cast in the daring film, "The Path to Happiness," in which a wood nymph bathing scene is said to be a startling feature.

* * *

REX

"Dodging the Law," the ninth episode of "The Red Circle" will be the feature at the Rex theatre on Sunday and Monday. This opens with a fight between Max Lamar, a detective, played by Frank Mayo, and "Smiling" Sam Eagen, the reformed crook. Lamar is rescued by an attorney and the detective tells his rescuer to count on him on case of an emergency. Later the attorney is sought by the police but is saved by June, played by Ruth Roland, but not until the reformed crook and the officers have seen on the back of her hand the livid birthmark, the red circle, which brands her as a member of a family with a hereditary criminal taint. So far the serial has proven a fascinating one for the hundreds who have become regular attendants at the Sunday-Monday performances at the Rex.

The mid-week feature of the Rex bill will be Maude Fealy, the Salt Lake stock star, in "Bondwomen." It tells a story of interest to every home because it deals with a problem that must be solved in every home and solved satisfactorily too, if harmony is to prevail. It is of equal importance to the husband and the wife, and sometimes as in "Bondwomen" it proves the rock upon which the matrimonial craft is wrecked. The plot of "Bondwomen" is unfolded from such an impartial standpoint, that it is to satisfy, no matter which way one's sympathies sway with regard to this important family issue.

The Friday-Saturday bill will be the ninth installment of the stories of Graft. This episode is called "The Insurance Swindlers."

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Smith—Packers say that meat animals can't catch up with the consumer. Jones—Ever have a bull chase you?—New York Sun.

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