

fifty perfectly good feet of film in "The Gentleman From Indiana," because a property man had carelessly left one of these day by day calendars showing the date as the "13th." The calendar hung in the hotel office at Plattville, just above the desk, and in the excitement of Dustin Farnum's tense meeting with Howard Davies and his gang no attention was paid it. But hardly had the scene ended when Frank Lloyd gave a shriek and pointed wildly to the offending "13."

"I'm not superstitious, you understand," he said, "but we are going to make that scene over!" And they did.

PANTAGES

Heading a bill far better than the average at Pantages, Chester Spencer and Lola Williams are seen in "Putting it Over," described as a comedy with songs, patter and dances, and it is just that. They have that indefinable something especially Mr. Spencer, of being able to get over with everything they do. That is what made Al Jolson famous and many other stars. Spencer's stuff is what the English would describe as "a howler." There isn't a chance to keep from laughing every minute he is on the stage and he has just the necessary assistance from Miss Williams to make the act complete. The performance is the brightest spot that has been seen in the firmament of variety hereabouts for many a week.

"The Birthday Party" with eight more or less juvenile stars, is another clever act and especially commendable for the dancing of Lulu Balmont. Hanlon, Dean and Hanlon start things off with a show of strength and agility worth watching.

The Parisian Trio follow and Louis Winsch and Josephine Poore in "No Trespassing" bring back the little apple blossom act that has been done several seasons. By the way, there is something in a name, Josephine Poore, is.

Bob Albright singing as well as ever has been welcomed by his old friends and completes an unusually entertaining bill.

LIBERTY

Peter B. Kyne is the author of "Judge Not" the feature attraction at the Liberty theatre for the first three days of next week beginning on Sunday afternoon. "Judge Not" or "The Woman of Mona Diggings" is a six-act photodrama with its scenes laid in one of the early camps of the west, named Mona Diggings for the sake of the story.

The leading roles are in the hands of Julia Dean, Harry Carey, Harry Carter and Marc Robbins, all screen performers of prominence. The story is a powerful one and filled with dramatic situations.

Another strong drama is billed for the Liberty for the latter part of the week, opening Wednesday afternoon.

"The Avenging Conscience" is a drama of the mind, completely visualized throughout and with a thoroughly connected story. Though it deals with the penance inflicted upon a murderer by his own conscience, this penance is so personified that the result is a very graphic narrative. "The Avenging Conscience" was suggested by Edgar Allan Poe's famous story, "The Telltale Heart," and Poe's famous poem, "Annabel Lee."

Hazel Dawn, the Famous Players-Paramount star, being photographed for one of the big weekly magazines, was required to pose before a millionaire's palaces on Fifth Avenue. A former musical comedy associate riding by on the top of a bus, exclaimed, "Gee, look at Hazel. I didn't think she was making enough to buy a place like that."

KINDA SNUGLY

By T. G.

Did you ever sit up
In a box at a vaudeville show
In a crowded house
And give the mob the
Once over
When the lights were dim and run your eye
Along the different rows of seats
And see Gwendolyn and Harold
Close ranks?
Whenever the electrician gets busy
The snuggle is almost as quick
As the change in lights,
And the experts can slide
A trembling hand
Under the arm of a chair
Over it, around it or
Any other place the other hand
Waiting for it
Is. If Gwendolyn is petite she
Nestles under Harold's shoulder
Like a sick kitten
To a hot brick;
If she has something on him in
Avoirdupois she smothers him
So he can't shake his shoulders
When he laughs at the bum
Jokes. And looking along the line
The methods vary very little;
In the meantime a lot of worry,
Furniture, electricity and gas
Is being conserved at home
At the expense of the theatre,
And it makes it nice for those up stairs,
Cos if the show is rotten
The Abelardes and Heloises down in the
Paddock are instructive and entertaining and
The best part of the show is not always
On the stage.
Lots of fur is being worn
This year,
But it doesn't seem to be necessary

Except as a protection
Out of doors—you know, no foolin',
The furrier hasn't a chance
In competition with
The regulars at the vaudeville or movies,
And if you don't believe it
Look 'em over
Down in the parquet.
Why, some of them don't know when the show
is over,
And like the blind leading the blind
Walk out in a daze;
She star gazing at a vista
Of solitaires and he
Figuring silently on whether
He can put one over and make the ring
Serve the double purpose of what
It is intended for and be a
Christmas present as well.
Maybe the grasshoppers and susceptible
Men are alike because
The chickens get them both, but I'll say
The electricians in the show shops give them
A lot of help,
No foolin'.

The soldier was telling the workman about a battle that he had once been in that had lasted from 6 o'clock in the morning until 7 o'clock at night. His description was most graphic, and he became very enthusiastic as he lived through the stirring scenes again. "There's one thing I can't understand about the story," said the workman, slowly, when he had finished. "You say that the battle began at 6 o'clock in the morning and lasted until 7 o'clock at night?" "Yes, that's so," was the reply. "Well," retorted the workman, "the unions wouldn't stand for such hours nowadays."—Atlanta Constitution.

The Russians ought to be healthy—they retire so early and often.—Wichita Beacon.

I not charged.

Miss Dorothy
Bernard, pretty Star
of the new film
story "The Little
Gypsy," which
opens a three days'
engagement at the
Rex Theatre, Sun-
day afternoon.

