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BATHROOM ANNOYED THIS ODD GHOST

London, Oct. 15—"It's not much of a house, but there's a peach of a ghost" says Mrs. Newlywed.

Spooks are the fashion. Since the advent of the Americans, they've been booming. When U. S. A. doughboys and jackies came over here en masse, they were at first painfully surprised at the dearth of bathrooms, but their enthusiasm about the rustle of ghosts in the rafters soon overcame the feeling of disappointment.

Today the newly married couple finds it impossible to get anything in the way of an up-to-date place to live in and so they resign themselves to sharing antiquity with a ghost.

An example of the present craze was demonstrated when Rushbrooke Hall recently came into the market. This is a fine old property of some 2,000 acres. The old Elizabethan mansion originally dates from King John's reign. Elizabeth was entertained there in 1571 by Sir Robert Jermyn, whose ancestor had obtained the property by marrying a Rushbrooke heiress.

Rushbrooke has a moat in which the wife of a former owner is said to float at night, in will-o-wisp fashion. She was unfaithful, was slain by an enraged husband, and cast into the moat. The portrait of this frail beauty hangs in the gallery at Rushbrooke, and the window of the room whence she was thrown is pointed out to visitors. The fatal room was converted into a bathroom during some alterations about nine years ago, since when the ghost got huffy and refused to make its nocturnal roundup. And now the offending bath has been removed. The blood-stained floor has been relaid.

Two nights ago a rustling was heard. The ghost is coming back.

MOVEMENTS OF THE STARS IN FILM LAND

"The Miracle Man," George Loan Tucker's photoplay, is an adaptation of a story by Frank L. Packard. Its original title was "None So Blind," but the present name was chosen by Geo. M. Cohan when he adapted the story for the stage presentation. Immediately following the publication of the story in the periodical, Bob Davis, the editor, received thousands of inquiries regarding the truths which the story presents.

Andrew Arbuckle, well known on the screen for his realistic character portrayals, is playing in the new Mabel Normand picture, "Upstairs." After working with Miss Normand, Arbuckle remarked with great emphasis "We ought to have to pay to work here instead of getting paid for it. It's worth a lot to be with this girl—she's a wonder." They all say that of Miss Normand, for she is the very life and joy of the company.

Pat O'Malley, who plays one of the leading roles in "The Breath of the Gods" with Mrs. Hayakawa, was formerly one of the foremost tight-rope walkers in the country. His first opportunity to enter the films came while travelling with a circus. A man was needed for one of the old "thrillers" to walk a tight rope across a chasm two thousand feet deep; but no one could be found to take the job. Finally in desperation the director resorted to advertising. O'Malley answered the ad. and while an ambulance and a nervous director watched below, he calmly walked across the 100 feet of wire into motion picture fame.

It's better to believe all you say than half you hear.

WHAT DID HE MEAN?

Mr. and Mrs. Smith were reading the Sunday papers. "One Wife Too Many" she exclaimed as she glanced over the headlines. "I will read that—I suppose its about some bigamist."

"Oh, not necessarily," replied the husband, without lifting his eyes from the paper.

Arrah, Go On!

Norah (to friend on the force)—An' phwy is it, Mike, yez call a handcuff a "bracelet?"

Mike—Shure aren't they both for arrest?"

A few years after marriage it develops that the correct definition of "affinity" is "a disposition to pull the same way."

WANTED FIRST CHANCE.

"Why did Jack climb the beanstalk?"

"Maybe the high cost of living made him try to get the first chance at the beans."

A fellow always remembers the bad luck which upset his plans, but he never speaks of the good luck which gave him something he hadn't earned.

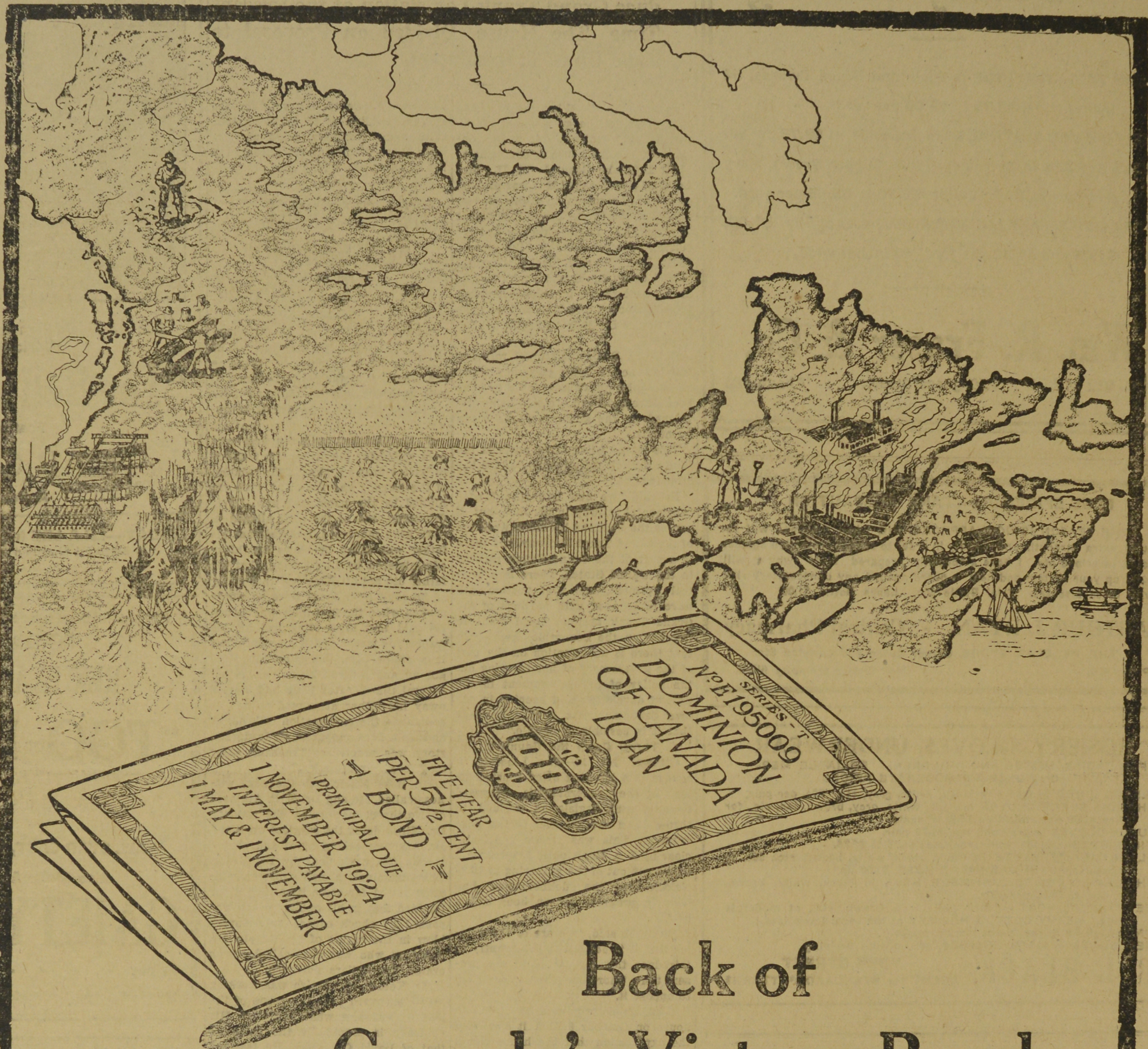
FOR ECONOMY'S SAKE.

"Why did you wear your furs all summer?"

"To avert some of the high cost of living," replied Mrs. Fluff. "It kept the moths from eating them."

There is one thing to be said for the rolltop desk—one never loses anything out of it, even if one never is able to find anything in it.

Mary MacLaren is saving considerable money in dressmakers' bills in her present feature, "The Pointing Finger," in which she portrays a poor orphan. But there is a fly in the ointment, for she has just been informed that her next picture, "Rouge and Riches" will require a wardrobe of such proportions as will keep her modest busy for a month.



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