

GOLDWYN presents
WILL ROGERS
in A
POOR RELATION
by EDWARD E. KIDDER *directed by* CLARENCE BADGER
A GOLDWYN PICTURE

To be featured at the Liberty, Wednesday, Nov. 14

STAR RICHLY GOWNED IN "HER HUSBAND'S TRADEMARK"

The skins of twenty-two Australian opossums were required to make up the new, rare opossum-fur coat worn by Gloria Swanson in some of the scenes of her latest Paramount picture, "Her Husband's Trademark," which will be presented tonight at the Liberty theatre.

The beautiful fur of the Australian black and white opossum and the black opossum is the newest thing in fashions, but is a rare product and is seldom seen outside of the most exclusive circles.

Mrs. Ethel Chaffin, head designer at the Lasky studio, secured only after much time and search, the ten black and white opossum skins and the twelve black opossum skins with which the coat is made. Mrs. Chaffin designed this stunning new creation especially for Miss Swanson to wear in this picture.

The star also wears six very lavish style creations and two beautiful and striking negligees in the picture, in which beautiful clothes are a necessary feature of the theme of the story.

Sam Wood directed the picture. The original story was written by Clara Beranger and the scenario by Lorna Moon. Richard Wayne and Stuart Holmes have the leading male roles and others in the cast are Lucien Littlefield, Charles Ogle, Edythe Chapman and Clarence Burton.

WILL ROGERS STARS IN FAMOUS STAGE PLAY

"A Poor Relation," which played for thirty-one years, presented as Photo Comedy

Edward E. Kidder's "A Poor Relation," one of the most popular comedies ever written, has at last found its way to the screen in the latest Goldwyn starring vehicle for Will Rogers. The picture, which, as a play, made the late Sal Smith Russell famous, will be shown at the Liberty theatre Wednesday.

Will Rogers impersonates the philosopher-inventor, Noah Vale and gives one of the superlative performances of his career. This character has been played for the past thirty-one years by nearly every noteworthy character actor, and there are few stock companies that have not pre-

sented "A Poor Relation" in its stage version.

An unusually fine cast, headed by Sylvia Breamer, supports Will Rogers. The young hero is played by Wallace MacDonald, who, during the making of the picture, absented himself long enough to marry Doris May, Sydney Amesworth, one of the most charming personalities in filmdom as usual impersonates a wily and oily villain. Molly Malone, little Robert De Villibus and Jeanette Trebaud are the boy and girl members of the cast.

Clarence Badger, who has directed Will Rogers in his last twelve consecutive Goldwyn pictures, directed the star in "A Poor Relation." The picture is faithful to the original play and the photoplay star is sure to win the encomiums that were earned by the late Sal Smith Russell in the original stage play.

Also a sport review reel.

AS A HELMSMAN'S DRK BARTHELMESS IS A GOOD CABIN BOY

Doesn't Want Trans-Atlantic Trip After Sea Experiences in "The Seventh Day"

Life on the billowy waves as far as Richard Barthelmess is concerned, in the future is going to consist of staterooms on trans-Atlantic liners or palatial private yachts. During the filming of "The Seventh Day," the Inspiration Pictures feature distributed as a First National attraction, which will be the attraction of the Liberty Theatre on Friday, November 16 Mr. Barthelmess spent six days as a member of the crew of a fishing schooner. He declares that it was just five and one-half days too long.

In the story of "The Seventh Day" the star portrays the character of John Alden, Jr., who is serving his apprenticeship in a fishing fleet prior to assuming command of his own boat. Many of the scenes call for actual operation of the boat by Mr. Barthelmess and while it sounds simple, he found it anything but simple.

One incident of his career as John Alden, which was regarded as a splendid joke by the Maine fishermen who made up the crew, confined the star to his bed for three days and if he had had his way, he would have

layed there until the Atlantic Ocean roze over so that he couldn't go out again on board the schooner. Acting as helmsman, he "pointed the nose" of the schooner a trifle too far into a head breeze with the result that the craft veered, and the actor, not knowing what was bound to take place, continued to lean down heavily on the wheel.

"Scarcely before I knew what had happened, I found myself buried in salt water and about the time I had decided I had gone overboard my head and shoulders hit the rail. The next I knew I was laid out on the afterdeck with a blanket over me, feeling as if I had fallen out of an airplane, with the crew of fishermen ha-ha-ing every time I discovered a new sore muscle," says Mr. Barthelmess.

"I don't understand the technicalities of it yet, but I know now that when a boat suddenly veers around I want to be any place except at the wheel. It was explained to me that I should have thrown the wheel over, so that the rudder would not have been against the whole weight of the boat and when I failed to do so, the wheel went over any way and I was thrown over onto the deck, and the boat dipped so far over that it shipped a ton or two of salt water.

"I understand now why Maine fishermen are so hardy. Those who aren't don't live long enough to complete a fishing trip."

AGNES AYRES HAS STARTLING SCENE IN NEW PHOTOPLAY

However, It Is Only One of Many in Picture "A Daughter of Luxury."

A beautiful girl with her hair hanging down her back, her shoes off—in a hotel room alone with a married man! This is the startling situation in which Agnes Ayres, Paramount star, finds herself in her role of Mary Fenton in her new picture, "A Daughter of Luxury" which will be a feature at the Liberty theatre Sunday.

The situation, however, which immediately conveys the idea of scandal proves to be the most innocent imaginable.

Mary Fenton, the character played by Miss Ayres, hungry, penniless and homeless, sees a man whom she thinks to be an old friend from her former home town. She assists him, then discovers she has made a mistake. The man, seeing she is faint with hunger, invites her to dine. She accepts.

They find the only tea room in that section has just closed. He suggests that they go to his room and he will order tea and cake sent up. She wavers between propriety and hunger and finally yields to hunger. After the tea, during which she removes her shoes to rest her aching feet, she stands in front of the mirror to redress her hair so she may once more start out in search of a job. It is at this point that she is discovered by a gossip.

Out of this complication grows the big climax of the story, when Mary, to save the honor of the man who has befriended her, allows him to introduce her to the gossip as his sister-in-law, an heiress, and thus is forced to play the impostor during a good part of the remainder of the story, and suffer the humiliation of final exposure. A jewel robbery is one of the big incidents.

The picture is an adaptation by Beulah Marie Dix of the play "The Impostor," by Leonard Merrick and Michal Morton. Tom Gallery plays opposite the star.

A GREAT STORY YEAR

A golden sheaf of stories is in preparation for 1924 readers of The Youth's Companion. There will be stories of Western ranch life and thrilling adventure; stories of gumption in getting a job and making a success at it; stories of lively scrimmages on the athletic field—football, baseball; stories of girls in school and college and working their way in the world of business; stories of the old farm folks down in Maine, told inimitably by C. A. Stephens; stories of Caleb Peaslee's shrewdness and horse sense; stories of resourcefulness and pluck in situations of danger and extremity; stories of the sea and of the mountains—stories to please every fancy of old readers and young, for readers who love the story of character and for those who like best the story of swift action. It will be a great year in the history of The Youth's Companion.

The 52 issues of 1924 will be crowded with serial stories, short stories, editorials, poetry, facts and fun. Subscribe now and receive:

1. The Youth's Companion—52 issues in 1924.
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BILSTER RUST CAMPAIGN REACHES EASTERN OREGON

School Children Asked to Help Locate Disease of White Pine and Black Currant Hosts

The third white pine bilster rust educational campaign conducted by the federal and state plant pathologists and the school children is under way in Oregon. This is the first time the campaign for eradication of the disease so fatal to white pine has been put on in eastern Oregon.

"It was hoped that only the western part of the state would be invaded by this forest disease," said L. N. Goodding, in charge of the Government's share of the campaign, "but large areas in Washington and southern Canada in climatic situations similar to that of eastern Oregon have become infected, showing that the disease will spread under favorable conditions. We shall have to carry the campaign into the eastern Oregon regions and do what we can to eradicate the cultivated black currants through which the disease spreads from pine to pine."

Investigations have shown that the rust will spread from pine to black currants for a distance of 150 miles. Hence so long as there are black currants near white pine forests and diseased pines within a radius of 150 miles the currants are likely to become infected and carry the dread disease to the pine trees.

The fast rate of travel indicates the need for getting the black currants out of Oregon in a hurry. School officers are cooperating and will instruct the children in locating the black currants and assist in locating any disease if present.

After the plantings are located the owners will be asked to cooperate with the forest forces in destroying them. The county agents will also assist in looking after this work of cleaning out the disease bearers.

Already 60 per cent of the 30,000 known plants have been dug out.

Ford THE UNIVERSAL CAR

New Touring Car

Looking at the new touring car from the side, you are at once favorably impressed with the effect of longer, more graceful lines secured by enlarging the cowl and raising the radiator.

Shifting windshield and one-man top lend material aid in giving the entire car a lower, more stylish appearance.

An apron connecting the radiator with the fender skirts is also a decided improvement.

A comfort feature much appreciated by owners, is the additional leg room provided by the enlargement of the cowl.

Allow us to show you the entire line of new Ford cars now on display in our show room.

These cars can be obtained through the Ford Weekly Purchase Plan.

BURNS GARAGE
 Burns, Oregon

Ford

CARS · TRUCKS · TRACTORS

WHERE DOES HEALTH EDUCATION BEGIN?

The road in the car stopped to look at the good-looking farm. The fields were yielding large crops, the stock was in fine condition. Well-made sheds housed the newest and most efficient farm machinery and an auto for travel.

"How many pigs have you?" asked the traveler.

"Just a hundred and nine," said the farmer. "That bear over yonder took first prize at the county fair. He's a full blooded Duroc."

"You certainly know how to raise pigs, Mr. Farmer."

"I ought to; I've sure made a study of raising hogs. You have to get good stock and then raise them right."

"Your corn looks fine, too."

"Yes, it's going to be a bumper crop."

"I suppose anybody could raise corn around here," ventured the traveler.

"Anybody that's a mind to learn how and willing to work. You have to know how to raise corn; you have to know about the soil, and the seed, and how to raise the crop. I've got the best machinery anywhere around and it pays. A man can't afford these days to buy inferior stock or tools; and then he's got to keep everlastingly on the job."

A child came running out into the yard, brown as a berry, but thin and sleepy looking.

"How many children have you?" asked the traveler.

"Nine!" replied the raiser of prize pigs. "Some family, eh?"

"And I suppose you and your wife have made a study of how to raise a prize family of children?"

"Now you're kiddin' me! I reckon what's good enough for their dad is good enough for them."

"But in it? You don't expect your small pigs to eat what your big hogs eat. You don't make prize hogs that way. When you're growing a prize pig you don't say 'It's going to get no more than its mother had,' but 'What does this pig need?'—and that pig won't get it unless you give it to him. You know every point of a prize hog; do you know every point of a prize 6-year-old girl or boy? Or a 10-year old? Or a 2-year old?"

"Pears as if it's goin' to rain," said the farmer. "I'll have to be getting the cultivator under the shed. It's new this year and I don't want it to get wet and rust. If you want to keep good machinery you just have to take care of it."

YEA, VERILY, HENRY

Book Agent: "Here, sir, is a wonderful volume—a complete course in oratory—"

Mr. Henry Peck: "Haven't you got something like a course in back talk? I am a married man."

NO DOUBT ABOUT IT

Snoople: "I see by the newspapers that chorus girls in London are now wearing monocles."

Snapple: "Well, as the saying goes—that is better than nothing."

Feature at the Liberty Theatre Tonight

Joe L. Lasky presents

GLORIA Swanson
in
"HER HUSBAND'S TRADEMARK"

A Paramount Picture

Feature at the Liberty Theatre Friday, November 16

Richard Barthelmess
in
"The Seventh Day"

Coming to the Liberty Theatre Sunday, Nov. 11

ADOLPH ZUKOR PRESENTS

Agnes Ayres
in
"A Daughter of Luxury"