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"ETERNAL CITY" IS DYNAMIC LOVE STORY

"The most dynamic love story ever written."

That was the consensus of opinion of the literary critics when Sir Hall Caine's novel, "The Eternal City," was published. Perhaps never before or since has there been such unanimity of opinion among book reviewers, and you will understand why and when you have seen the film version, which is coming to the Liberty Theatre on next Friday night for one night only.

"The Eternal City," which was produced in Italy by George Fitzmaurice, and is being released by First National, boasts of a remarkably brilliant cast, including Barbara La Marr, Lionel Barrymore, Bert Lytell, Richard Bennett and Montagu Love.

The story centers about pretty Donna Roma, the belle of an Italian village, who loves David Rossi. Just as they are about to be married, the war breaks out and David enlists. When he is reported killed, Donna goes to Rome, accepting an offer of adoption from a countess, unaware that a wealthy man is furnishing the funds for her support.

David, who has escaped death, learns of Donna's whereabouts after a long search, and in a strange manner, and then begins a struggle with the rich man.

Dramatic climaxes of a high voltage follow in rapid succession as the story unfolds.

SCREEN STARS PLAY ADAM AND EVE ON SCREEN

Jack Holt and Norma Shearer lived as the first man lived. In other words, they duplicated, with strict observance for modern conventions, life as it was lived before tools and weapons were invented for the new Victor Fleming Paramount production, "Empty Hands," from the Arthur Stringer novel by that name, which comes to the Liberty Theatre tonight. It relates the struggle for existence of a man and a woman stranded in the wilderness with nothing but the clothes they stand in and a pocket knife.

Holt is the man and Norma Shearer the woman.

The company went on location in the Yosemite for filming of the scenes. To give atmosphere to the picture Holt re-enacted many of the hard lessons he actually learned in Alaska, to show how a man, if he has the fighting spirit, can wrest from nature food and shelter, bare-handed.

Recently a young couple in New

Jersey tried the same thing—but not before the movie camera. They failed and were found, half-starved, a few days later. But it can be done, according to Holt, and in this picture he shows how. He plays the featured role and in addition to Norma Shearer, the supporting cast includes Gertrude Olmsted, Charles Clary and others.

LATEST DEMILLE PICTURE TIMELY NOVELTY DRAMA

Cecil B. DeMille's newest production for Paramount, "Feet of Clay," adapted from the popular magazine serial by Margaretta Tuttle, featuring Rod La Roque, Vera Reynolds, Victor Varona, Ricardo Cortez, Julia Faye, Theodore Kosloff and Robert Edeson, and which opens a two days' run next Saturday March 14 at the Liberty Theatre, is an absorbing, timely story, opening with a yachting party and beach carnival at Catalina, punctuated by a daring race by twenty beautiful girls on surfboards behind fast speedboats, and brought to a period by the maiming of Rod La Roque, fighting with a shark to protect Vera Reynolds.

Despite the rage of the wealthy Bertha Lansell, played by Julia Faye, who is very interested in Kerry Harlan, (La Roque), the latter is married on shipboard to Amy Loring, (Vera Reynolds), Bertha's half sister. Robert Edeson is Doctor Lansell, (Bertha's husband.)

Back in New York, six months in a Harlem flat finds Amy, though happy, quite ready for a dance given by her half-sister. At the dance, Harlan has to be a wall-flower. Ricardo Cortez, playing Tony Channing, a wealthy rival, dances with Kerry's wife. At the encore, Harlan, unable to endure it longer, takes the floor, dances and collapses. It develops that his foot has now been so injured that death may come if he uses it within a year. It is now up to Amy Loring to support her husband. Theodore Kosloff, playing Hendrick, a modiste, employs her as a model in his establishment.

Then, back and forth, we see the play of two dramatic forces. Harlan, helpless, knowing his wife needs recreation, has a dagger driven into his heart as Channing appears with his invitations. Amy, on her part, comes home at lunch time to find Bertha Lansell deluging the invalid with the things that money can buy. And in the background is the husband.

The young couple come to an absolute impasse. Disaster impends. And then in a manner novel, dramatic, DeMille cuts the knot and brings the story to a striking end through

the introduction of a one-act play by Beulah Marie Dix called "Across the Border."

"Feet of Clay" is Cecil B. DeMille's best production to date.

LATEST PARAMOUNT PICTURE STORY OF MODERN FLAPPER

A lot of folks who have an idea that the modern girl is headed straight for the demitison bow wows are in for an awful shock when "The Enemy Sex," James Cruze latest Paramount production, is flashed on the screen at the Liberty Theatre tomorrow night. Incidentally the picture proves that Kipling knew what he was talking about when he pointed out that the female of the species is more deadly than the male.

"The Enemy Sex" was adapted by Walter Woods and Harvey Thes from the popular novel "The Salamander" by Owen Johnson. It is a story of a beautiful chorus girl—a modern flapper—who becomes the storm-centre of five worldlywise men and turns down wealth, a career, a place in society to nurse and bring back to health a drink-sodden, irresponsible youth with whom she falls in love. Here is vindication of the much maligned girl of to-day, the supposedly gay and careless flapper whose one aim in life, according to certain blue-nosed Puritans, is to have a grand and glorious good time.

Dodo Baxter, the chorus girl, is a shining example of the typical gold-digger, yet Dodo proves that at heart she realizes what are the worthwhile things in life. Furthermore she shows that she is more than a match for "the enemy sex"—that the average girl is quite capable of taking care of herself.

A cast of unusual merit has been assembled to interpret the various roles. Betty Compton has the role of Dodo and is supported by such screen luminaries, as Percy Marmont, Huntly Gordon, Kathryn Williams, Sheldon Lewis and De Witt Jennings.

If you really want the truth about the flapper, we strongly advise a trip to the Liberty Theatre when "The Enemy Sex" comes to town.

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When stuffing potatoes, use a grapefruit knife to get the inside out, to prevent the skins from tearing.

When making individual gelatin molds, use muffin tins, to save time in getting molds in and out of the refrigerator.

To keep onions whole when boiling, try a wire frying basket for lowering them into a kettle of boiling salty water. This also makes it easy to drain the liquid from the onions. The idea is good in boiling fish.

When baking potatoes, place on a wire cake cooler. This prevents burned hands and saves time in getting them in and out of the oven.

If powdered sugar becomes hardened run it through a food chopper as the quickest way to grind it up again.

If cake frosting is a little too hard, try stirring in a little boiling water. This will often improve it. If frosting is a little under cooked, and "runny" stir in powdered sugar enough to make it of the right consistency.

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FEATURE AT THE LIBERTY THEATRE, SUNDAY, MARCH 8

With **BETTY COMPTON**

 Adolph Zukor and Jesse L. Lasky present
 A JAMES CRUZE PRODUCTION
 "THE ENEMY SEX"

FEATURE AT THE LIBERTY THEATRE TONIGHT

ADOLPH ZUKOR
 JESSE L. LASKY
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"EMPTY HANDS"

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 VICTOR FLEMING
 Production
 With **Jack Holt**
 Supported by **Norma Shearer**

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FEATURE AT THE LIBERTY THEATRE SAT.-SUN. MARCH 14-15

ADOLPH ZUKOR
 JESSE L. LASKY
 PRESENT

"FEET OF CLAY"
 A
CECIL B. DEMILLE
 Production
 A Paramount Picture

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