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### THEY'RE THROWING PIES AGAIN IN THE MOVIES

Yes sir, they're really throwing pies again in the movies. And custard pies, at that.

Glenn Hunter made a sad discovery at the Paramount West Coast studios namely and to wit: that custard pies are just as sticky as they look.

It took Hunter ten minutes to get all the custard out of his eyes, and he had to put on a complete new facial make-up.

James Cruze, noted Paramount producer who made "Merton of the Movies" with Hunter in the starring role and Viola Dana featured, wrote the scene into the script on the spur of the moment.

He decided that Hunter, as the awkward small-town "Merton" foot loose and fancy free in Hollywood, should wander into a comedy set where Miss Dana was working just in time to receive the pie hurled by a cross-eyed villain.

"Now!" shouted Cruze as Merton got in line.

Three stage hands nonchalantly mopped up the mangled remains of the custard pie.

"Merton of the Movies," tonight and Sunday at the Liberty theatre, features Viola Dana in the cast. Among others are Ethel Wales, Charles Ogle, Luke Cosgrave and De Witt Jennings.

### JIM CRUZE'S WISE CRACK

James Cruze, the man who made "The Covered Wagon," has an eye for the fitness of things.

His new Paramount picture, "The City That Never Sleeps," begins in a Bowery saloon, proceeds through fifteen years of narrative, and ends in a police station.

When Walter Woods and Anthony Coldeway wrote the screen play from Leroy Scott's story, "Mother O'Day," they didn't think it would be very nice to leave Louise Dresser, Kathleen Williams, Ricardo Cortez and Virginia Lee Corbin, the featured players, standing in a police station at the final fade-out, so they added a sequence to take place in a railroad station.

But Cruze didn't like it. "Anything that starts in a saloon really should end in a police station," he argued with a twinkle in his eye, and that's the way he ended it.

"The City That Never Sleeps" comes to the Liberty Theatre Saturday, April 18.

### GREAT CAST SUPPORTS GLORIA IN "HER LOVE STORY"

Gloria Swanson's latest picture, "Her Love Story," boasts a truly extraordinary cast and it is due to the fact that Allan Dwan, who directed it for the Paramount organization, takes the word "realism" seriously. "Her Love Story" is based upon Frank Tuttle's adaptation of "Her

Majesty, the Queen" by Mary Roberts Rinehart. It is a touching romance of love and mother-love in the atmosphere of royalty.

Gloria plays the part of the Queen. The other members of the all-star cast include such capable players as Ian Keith, George Fawcett, Mario Majeroni and Donald Hall. Now here's where Allan Dwan's mania for realism comes in. He wasn't satisfied to have merely actors, no matter how able, interpret the various roles. He wanted the genuine, dyed-in-the-wool, born-to-the-manner nobility—men and women who were just as much at home in a European court as the average man is on Main Street. And he got them! So that when you see the Baroness de Hedemann or General Lodijensky on the screen, remember you are looking at people who spent most of their life hobnobbing with real kings and queens.

Gloria shows us in the story that the life of a queen is not all that it's cracked up to be. Not that being a queen hasn't got its advantages, because it certainly has! On the other hand there are so many disadvantages that the average girl who sees the picture will be glad that she was not born to the royal purple! The photoplay will be on view for one day at the Liberty Theatre, Sunday, April 19.

### SHOW TYPICAL AMERICAN STORY

"Flowing Gold," the first National picture produced by Richard Walton Tully from the famous Rex Beach novel, which will be seen at the Liberty Theatre next Thursday and Friday is typically and essentially an American tale. The locale is the great southwest, but it is not in any sense of the word a "cowboy story."

When Rex Beach wrote of the oil fields of Texas during the recent rush into that district, he wrote at first hand. Beach was there, and studied every angle of the industry, and the characters around about him. Never has he written of more fascinating and appealing people than those he chose for this mighty story.

Richard Walton Tully, the eminent playwright-producer, in casting about for a "typically American" play for the screen, selected "Flowing Gold" because it seemed to possess all the essential elements of a great and epic American romance, and because he believes that section of America will always hold a most important place in drama and literature.

"The southwest will always breed sweetness, softness, patience and courage," he said, "all noble human attributes, and it is the human qualities in plays which make them live. Chivalry always appeals to the playgoer, and wherever one goes in the southwest, chivalry is to be found.

"People prefer 'humans' to characters in their plays," Tully points

out, illustrating by the passage of the screen vampire, an artificial type. "I think the public always appreciates a good, wholesome story," he said. "The truly great film is the one which is so human that it appeals to the entire public because it reaches into each heart."

"Flowing Gold," which has been interpreted by one of the most talented casts ever assembled, including Anna Q. Nilsson, Milton Sills, Crawford Kent, Alice Calhoun, John Roche, Josephine Crowell, Bert Woodruff, Charles Sellon, and many other famous players, is essentially human. It deals with the struggles of an American family against adversity, and their intensely human experiences after sudden wealth overtakes them.

### OLD BOWERY LIVES AGAIN IN BIG FILM

From the pages of one of America's most famous novel will step what is hailed as a classic of the screen, when "Fools Highway," Universal's first great starring vehicle for Mary Philbin since "Merry-Go-Round," will be at the Liberty theatre Wednesday, April 15. It is the adaptation of "My Mamie Rose," Owen Kildare's famous story of the old Bowery, actually the author's own life. Played by a great cast of notable players in a spectacular setting that reproduces in every detail the famous old street, the new picture is held one of the masterpieces of the year for its faithful portrayal of life and gripping drama interest.

Romantic old spots that have become American tradition, are the background for this intensely human tale. Steve Brodie, Chuck Connors, Philadelphia Jack O'Brien, and all the old celebrities of the most romantic street in American history, appear in the story, in their native habitat. It is a human story of human being, and so accurately done under the direction of Irving Cummings, it seems a veritable glimpse into actual life.

Mary Philbin plays the role of the wistful little clothes-mender humbly, with rare charm. She loved Mike Kildare, bully and gangster. He finds, through his love for her, a way to regeneration.

The complete reproduction of the old street, its chugging steam elevated, its huggies and tandem bicycles, and the interiors, historically correct, of "Suicide Hall," Steve Brodie's and other spots that are now tradition, are intensely interesting backgrounds for the gripping play.

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### To Berlin



Dr. Jacob G. Schurman, former president of Cornell university and minister to China under Harding is the new U. S. ambassador to Germany.

### DON'T BLAME THE INDIANS

In "Report upon Forestry" by F. H. Hough in 1882, which is a report on his studies in the west made to the United States Department of Agriculture, the following account by William Phillips, a pioneer of Clackamas, Oregon, is found:

"When I came to this country in 1846 it was almost perfect in all its wildness. With a few exceptions, not a tree or a shrub had been touched by the hand of man. Thousands of wild Indians roved over the prairies or hunted game in the almost impenetrable forests. No fires had run in these forests for hundreds of years, the Indians being careful not to let the fire get out, lest the grass should be burned from their horses, of which they had thousands, or lest the game should be driven from the forest in their section of the country. Large trees, 3 or 4 feet in diameter, stood in these forests, with the accumulated debris of hundreds of years lying around their base, with not a sign of fire about them. But early in the summer of 1847, when the immigrants, who had set out to seek home

steads for themselves began to arrive, fires got started in the forests, and the summer being dry they burned through the whole summer. Millions of acres of as fine forest timber as can be found on earth today were burned over and killed. Whole forests of red and yellow fir of the giant arbor vitae, and of hemlock and tamarack were destroyed by these raging fires. The smoke was so thick that we could hardly see the sun at midday, and people complained of sore eyes and oppressed breathing. The ashes carried by the winds became a nuisance in and about our houses, but at length the fall rains came, put out the fires and drove away the smoke, so that the people could breathe freely again, and get a view of the country, and of the ruins of the forests which had been her greatest boast. A million of dollars would not repair the damage done by fire during that summer."

Harney the land of sunshine.

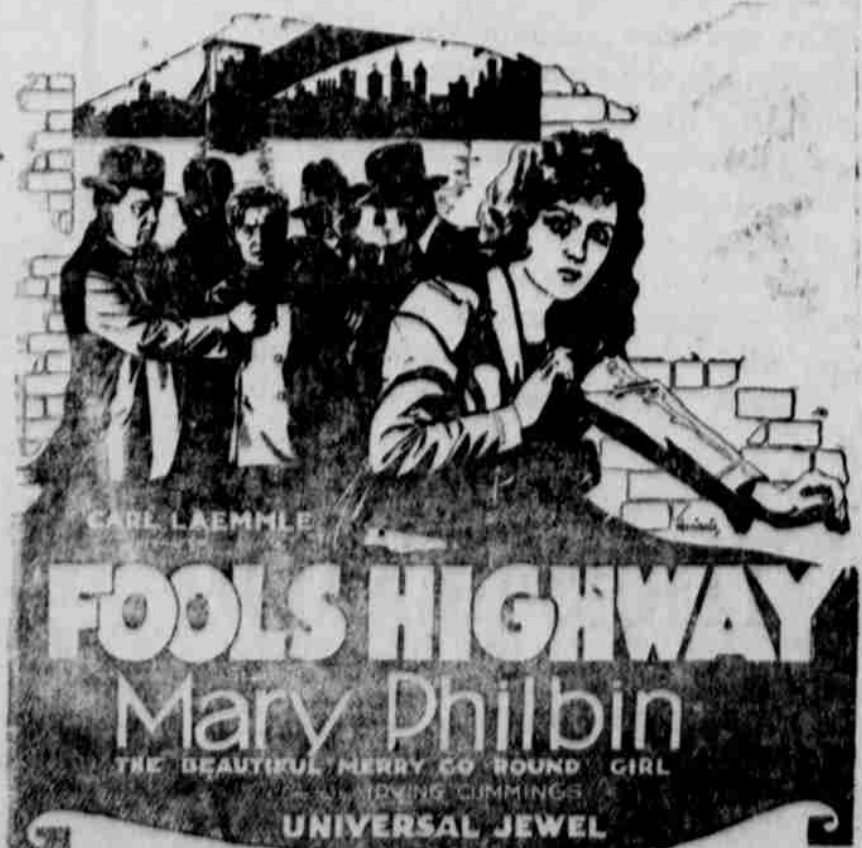
### FEATURE AT THE LIBERTY THEATRE, SAT., SUN., APRIL 11-12

# "MERTON OF THE MOVIES"



starring Glenn Hunter with Viola Dana  
A JAMES CRUZE PRODUCTION

### FEATURE AT THE LIBERTY THEATRE, WEDNESDAY, APRIL 15



FOOLS HIGHWAY  
Mary Philbin  
THE BEAUTIFUL MERRY GO ROUND GIRL  
UNIVERSAL JEWEL

### WERE ASHAMED

Supposer: "Do you think there was a full grown man that knew all the words to Star Spangled Banner?"

Wiseguy: "Sure. Francis S. Key knew 'em."

Supposer: "Who's he?"

Wiseguy: "The man who wrote it."

### BLONDE EYES OPINES

"It's a lotta satisfaction fellows got these days when they ask young ladies for a kiss."

### FOOLISH QUESTION

City Slick: (To Farmer) "Milking—eh?"

Farmer: "No sonny, I'm just feeling her pulse."

### THE BRUTE

Cynical Husband: "And what did you say?"

Wife: "Nothing."

Cynical Hubby: "I know that quite well, dear—but how did you express it?"



Milton Sills in "Flowing Gold"

FEATURE AT THE LIBERTY THEATRE, THURS.-FRI., APRIL 16-17

### FEATURE AT THE LIBERTY THEATRE, SATURDAY, APRIL 18



### FEATURE AT THE LIBERTY THEATRE, SUNDAY, APRIL 19

