

At the Movies

LIBERTY PROGRAM

Saturday and Sunday, June 19-20—William Desmond in "Barefisted Gallagher." Comedy, "Wooden Legacy" and "Outing Chester."

Monday, June 21—"The Third Woman," all-star cast. Serial 13 of the "Lightning Raider." Comedy, "Skinny Sick."

Tuesday and Wednesday, June 22-23—Louise Glaum in "Sahara." Comedy, "Doggone Clever."

Thursday and Friday, June 24-25—Robertson Cole presents "The Bottom of the World." Comedy, Al St. John in "Cleaning Up." Outing Chester.

"BARE FISTED GALLAGHER"

As "Bare-Fisted Gallagher," William Desmond has a happy-go-lucky role in his latest picture, which comes to the Liberty June 19-20.

The story is a whiz with lots of peppery action which moves fast, at the same time carrying a brand of humor which gives the popular big star plenty of opportunity for the manipulation of his nifty fists and unctuous grin.

There is a pretty girl who has turned stage-robber in the disguise of a boy; a bad Mexican who comes to grief when "Bare-Fisted" dangles him by his legs with his head in a creek after a desperate fight, and then gets shot up when he tries to rob the stage and place the evidence on "Bare-Fisted"; and some humorous types of the Southwest cattle-country.

One of the comical bits is a poker game in which a cattle-rustler, a Mexican desperado, a bad negro and "Bare-Fisted" engage. When a dispute arises the cattleman places his gun on the table, the Mexican goes down his neck after a knife, the negro pulls a razor from his boot, while "Bare Fisted" slams the table with his bare fists, his only weapon. "Bare-Fisted" sets a trap for the stage robber by planting a man with a shotgun in the bottom of the stage. A tense dramatic situation develops when he learns that the girl he has fallen in love with is the robber for whom he has set the death-trap, and he rides out to warn her.

"SAHARA"

Hasheesh has the power to make a man fail to recognize his wife. Hasheesh is a drug used in the Orient. Prepared from hemp, it is chewed or smoked and produces an intoxicating effect. John Stanley, a young American engineer, begged in the streets of Cairo to obtain money for hasheesh that he might deaden his sorrow. As the years passed it robbed him of his brain, so that when he came face to face with his wife, the woman he had sworn to kill because she deserted him for the luxuries offered by another, he did not recognize her.

Louise Glaum, in "Sahara," comes to the Liberty theatre on June 22 and 23. It is a big Hodgkinson picture. Of all the splendid dramatic roles Miss Glaum has had, never has she had a more human or sympathetic part than that of Mignon, the shallow creature who lived on flattery and admiration, but who was regenerated through the sacrifice of love.

"THE BOTTOM OF THE WORLD"

One of the most vital parts of "The Bottom of the World," the Sir Ernest Shackleton Antarctic expedition picture, which has been released by Robertson-Cole and comes to the Liberty theatre June 24-25, is that which shows the thrilling experiences of the great British explorer and his men during the time they were battling to win their way back to civilization.

Going into the great south ice from South Georgia, the southernmost frontier of inhabited land, Shackleton and his men pushed toward the pole which not long before had been discovered by Amundsen, until they were three degrees away from it, where their ship, the Endurance, was caught in the ice and finally crushed. From here they started back over the ice, drawn by dogs, among hazardous mountains of white, glistening ice.

At last they camped, and the ice upon which they had stopped broke off from the great main field, and drifted. For 10 months they were unable to get off this great cake of ice, drifting in the cold seas of the unknown south: When they came to

such a place that they could make the dash, Shackleton took to the sea in the "James Caird," a life boat, and went 800 miles to South Georgia, where he arrived almost exhausted, but thankful for his escape. "The Bottom of the World" shows the greatest wealth of polar scenes ever put on the screen. The pictures were taken by a camera man who accompanied Shackleton, and who managed to save his films throughout the dangerous return, and the many other vicissitudes which beset the expedition.

"THE THIRD WOMAN"

The Robertson-Cole Superior picture, "The Third Woman," which comes to the Liberty theatre June 21, is remarkable, both for its cast and for its story. As many notable screen actors as ordinarily would appear in three or four pictures are here seen in the same picture.

Carlyle Blackwell, star of many past pictures, has the leading role in "The Third Woman," playing the part of a young white man of good family who learns that he has Indian blood in his veins, and who decides to go back to his own people and live. Opposite him are three girls. One of them is Louise Lovely, starred in many pictures, and here seen in the role of a society girl.

Another is Gloria Hope, often a star, and now cast in the role of a daughter of the plains, who is willing to love and marry the man of mixed blood—because he is a man in the best sense of the word. Myrtle Owen is cast as an Indian girl. Others who have prominent parts are Winter Hall, Mayme Kelso, George Hernandez, Walter Long and Frank Lansing.

GRAND PROGRAM

Saturday, June 19—Madge Kennedy in "Dollars and Sense."

Sunday and Monday, June 20-21—Eugene O'Brien in "The Broken Melody."

Tuesday and Wednesday, June 22-23—William Farnum in "The Last of the Duanes."

Thursday and Friday, June 24-25—"Checkers," with all-star cast.

"DOLLARS AND SENSE"

In "Dollars and Sense," which comes to the Grand theatre June 19, Octavus Roy Cohen, the popular Saturday Evening Post writer, has adapted his equally popular story, "Dollars and Sense" to the screen for the Goldwyn Pictures Corporation, who has produced it as the latest starring vehicle for Madge Kennedy.

The story centers around an American's girl's struggle for an existence. One of her chorus girl friends endeavors to persuade Hazel to follow her example and take the easiest way, but Hazel refuses and with her last two cents enters a baker's shop to purchase a couple of stale buns for dinner. The young man behind the counter regards her curiously and does not believe her excuse: that the buns are for her Pomeranian. Later, Hazel returns and witnesses the baker's generosity. He gives away his bread to those who can not afford to buy it, and those who can, he undercharges. His generous acts inspire the girl and it is not long until she is imbued with his ideal—to alleviate the sufferings of the poor. They join forces and after a little while, outline a plan for the accomplishment of their purpose, but in the midst of their arrangements David, the baker, falls ill. Then it is left to Hazel to carry on, alone. She has no money—nothing but the shop and its ovens toward the realization of their ambition.

"THE BROKEN MELODY"

"The Broken Melody," Eugene O'Brien's latest picture under the Selznick banner, will be the feature attraction at the Grand theatre June 20-21. It is a charming study of two artistic temperaments—Stewart Grant, a painter, and Hedda Dana, a singer, who come together through their diverging ambitions for worldly greatness, and separate for a period while each go their roads that lead to fame. But love eventually reunites them, both wiser but not sadder because they find that the fame they have won apart may be shared together.

Action in "The Broken Melody" varies between Europe and America, beginning in the famous section of

Old New York known as Greenwich Village, from thence to Europe and back again to America. It is a simple love story done with charm and distinction, and should appeal to all lovers of good drama.

"THE LAST OF THE DUANES"

William Farnum will be seen at the Grand theatre June 22-23.

Zane Grey's strenuous tale of wild and woolly life in the Texas badlands fits the strenuous personality of Bill Farnum like the proverbial glove and screens into a mighty good melodrama of its kind.

Whether afoot, or horseback, dodging bullets or closing into hand-grips with his enemies, Farnum always appears to be enjoying himself. Indiscriminate scrapping of any sort is meat and drink to him and you can safely bet there is no shortage of such provisions in "The Last of the Duanes." There is action right from the start, when Buck perforates the chap who lays for him with a gun and is compelled to seek the society of a bunch of unregenerate outlaws in order to escape the threatened results of his deadly marksmanship, and never a let-up in the whirl of the speed wheel until our hero is duly shot to pieces in turn, and only misses being the last copyrighted Duane by the skin of his teeth, so to speak.

The picture's chief aim is obviously the production of a rapid-fire succession of thrills and it certainly attains its purpose. Unlimited gun-play, hair-breadth escapes, exciting feats of horsemanship, adventures enough for a good-sized serial are generously crammed into the seven-reel compass, but thanks to J. G. Edwards' admirable direction the continuity of the plot is well preserved and the main thread of the story never vanishes. The locations are well chosen and the stern beauty of the rugged mountain scenery is beautifully developed by skillful camera work.

"CHECKERS"

"Checkers" is a screen adaptation of the racing melodrama by Henry M. Blossom, Jr., which for years in its original stage drew crowded theatres in every part of the globe.

It was secured by Fox Film Corporation with the intention of making it duplicate on the silver screen the phenomenal success it had achieved on the stage. It is coming to the Grand theatre June 24-25.

With the assignment of "Checkers" to Richard Stanton, the director was given carte blanche, with the result that no expense was spared in staging this production—from the actual train wreck to the racing scenes at Belmont Park amid the cheering thousands in the grandstand and field. The big wreck scene, where "Remorse" (played by the original Old Rosebud) is almost lost in the box car, afire and sinking in the river, was staged on the Raritan Valley Railroad in New Jersey.

INSURANCE? Talk with Downen.

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ADVERTISEMENT NOTICE TO CONTRACTORS STREET PAVEMENT

Sealed proposals will be received by the Mayor and City Council of the City of Pullman, Washington, until 5:00 p. m. July 6, 1920, for the draining, grading, curbing, and paving of certain streets and alleys in said City according to the plans and specifications now on file in the office of the City Clerk. The bids will publicly be opened and read at a regular meeting of the City Council on that date.

The work to be done includes the following approximate quantities:
750 lin. ft. vitrified clay storm sewers 8 in. in diam.
6 storm sewer inlets or catch-basins.
165 cu. yds. rock excavation.
2700 cu. yds. earth excavation.
956 lin. ft. curb.
288 lin. ft. Portland cement concrete headers.
8616 sq. yds. paving.

Bids are desired on any or all of the following types of pavement, to-wit:
Brick or brick block, Portland cement concrete, asphaltic concrete, Bitulithic, and asphaltic macadam; but only one of the above types will be used for the entire district, except that on certain very steep grades brick or Portland cement concrete may be required. A 4-inch Portland cement concrete base will be used with the brick or brick block.

Each bid must be accompanied by a certified check in an amount equal to three per cent of the amount bid. Each bid must be made on blank forms to be obtained from the City Clerk.

Copies of the plans and specifications may be examined on application at the office of the City Clerk or at the office of the Engineer, or may be had from the City Clerk on the payment of \$10, which sum will be refunded on the return of the same in good condition.

The City Council reserves the right to reject any or all bids.

Address all bids to City Clerk, Pullman, Washington.

MATILDA F. GANNON,
June 11-18 City Clerk.

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