

THEATERS

NEXT WEEK AT THE

MURRAY.
Forrest Crissey wrote "Bab's Candidate," a Vitaphone comedy-drama, with Corinne Griffith in the title role, which will be shown at the Murray theatre on Monday.

"Bab's Candidate" tells a story which has its setting in a country town. Barbara, the charming daughter of a United States Senator, is fascinated by a young man who desired to become a leader in politics. Her father is disgusted with the hind-jamming inclinations of the young man and objects to his marriage to Barbara. However, the senator's daughter in his daughter's sweetheart, the possibilities of a splendid lawyer. With the coming of election time the senator supports a candidate for the state senate, and the young political aspirant takes a dislike to the senator's candidate and proves his record so imperfect that the senator is forced to withdraw him from the race. The young man himself is placed in the race. The girl, though herself convinced that her father is correct in his opinion of her sweetheart's incompetency as a politician, still has much affection for him. Realizing that if he is elected to the state senate he would become so entangled in politics that he could not devote his time toward the study of law, she resolves to defeat him. She places an old pauper in the field against her sweetheart and when election is held the pauper is declared a winner.

The atmosphere of Soviet Russia was accurately reproduced in California during the filming of the big Thomas H. Ince production, "Dangerous Hours," which closes at the Murray theatre Sunday. The picture tells a thrilling dramatic story with the current labor unrest as the background. The menace of Bolshevism is depicted in several spectacular scenes. In order that the audience may get the proper conception of this revolutionary movement, Mr. Ince determined to show accurately just how it works in Russia. Hundreds of extras were employed, whole streets and buildings at Petrograd were constructed and a Bolshevik "reign of terror" was photographed on the Ince lot. A typical meeting of the Soviets with a Russian actor depicting the role of Premier Lenin and the effects of the decree nationalizing women are two of the most striking features.

Lloyd Hughes and Barbara Castle are the most prominent players in "Dangerous Hours." The picture was directed by Fred Niblo and is a Paramount-Artcraft. Thomas H. Ince personally supervised the screening.

MURRETTE
Nothing is more interesting than a peek at a woman before her mirror, while she is doing her darndest to look beautiful. Flanked by jars guaranteed to remove the telltale signs of creeping age—the facial wrinkles—and powders concocted to bring to faded cheeks the bloom of an 18-year-old flapper, the woman presents a spectacle of vanity's grapple with age. But who has ever witnessed the beautiful woman of swan-like throat, peach-bloom cheeks and beautiful figure—in her attempt to look unbecomingly and ungainly? But it has been done.

Constance Talmadge in her latest First National Attraction, "The Perfect Woman," which comes to the Murrette theatre for three days, commencing Sunday, presents a highly humorous glimpse of a young lady in her pretty little boudoir, distorting her well-moulded chin into the type known scientifically as protruding and vulgarly as "tough," dimming the entrancing gleam of her wonderful eyes with a pair of tortoise shell

glasses, and hiding her beautiful figure under clothes that were made in the year 1898—ah, but the pretty little Miss had designs, and quite unlike the perennial vamp who ensnares over sentimental males with black jet evening gown cut rakishly—nay, risquely, and sachet, this little dear resorted to the unusual artifice of looking intellectual, rather than inviting—whatever the difference may be.

"The girl was standing on a flat slab of rock close to the edge of a pool. Behind her was a carpet of white sand and beyond that a rock-cluttered gorge and the side of a mountain. She was barefooted. Her feet were white against the dark rock. Her arms were bare to the elbows and shone with that same whiteness. She stood leaning a little forward on the rock slab, her dress only a little below her knees, and as she leaned thus, her eyes flashing and her lips parted, the wind had fanned a wonderful disarray of curls over her shoulder and breast. One hand seemed about to fling them back from her face. Her lips quivered, as if to speak. Against the savage background of mountain and gorge she stood out clear cut as a cameo, slender as a reed, wild, palpitating, beautiful. She was more than a picture. She was life."

This is Marge O'Doone, who will be seen in the Murrette screen version of the famous novel by James Oliver Curwood, which will be seen for the last time at the Murrette theatre, on Sunday.

MURRAY VAUDEVILLE.
The following acts are scheduled to open at the Murray for the first three days: O. K. Legel, comedy and burlesque juggling, who bills himself as

"The Silent Comedian"; Maybelle Phillips, "The Sunshine Girl," in songs and stories, and Watkins and Williams, a clever man and woman singing and talking team direct from the Keith circuit. The screen feature for this half will be Corinne Griffith, the Vitaphone star, in her latest five-reel production, "Bab's Candidate."

Headlining the bill opening Thursday are the Four Franklins, a quartet of clever young men who have a musical offering which they term "Jazz and Otherwise," featuring their saxophone quartet. Other acts this bill are Eldora and company, "Sensational Manipulators of Heavy Weights," and Oliver and Lee, in their comedy skit, "The Girl and the Boob." Frank Keenan comes this last half in his great character in five reels, "Smouldering Embers," in which he portrays the part of a tramp who returns to his old home to rescue his boy from a designing woman and evil surroundings, and then returns to his best and greatest effort of this famous character actor, recently.

Neil O'Brien's Minstrels open the regular legitimate season, Sept. 26, at the Murray.

WASHINGTON.
Some people love lightly and for but a day. Others love deeply and for aye. Peter Waverton was one of the latter. He was a man of wealth and social position, but his love for Mar-

garet, a lowly governess, was true and steadfast.
When treachery separated them for six long years and chance brought them together again, the flame that love had kindled still glowed warmly and lighted the way to true happiness.
This is only one theme of "Passers By," in which Herbert Rawlinson is starring at the Washington Theatre for 3 days commencing Sunday. J. Stuart Blackton is said to have made of C. Haddon Chambers' charming play, his masterpiece. It is released by Pathe.

John Barrymore has added another to the list of remarkable dramatic portrayals that he has been offering on the stage and screen during recent years. The vehicle is the photoplay version of Robert Louis Stevenson's famous story, "Dr. Jekyll and Mr. Hyde." It is being shown at the Washington theatre this week.


The story, as is well known, has as its central character, a young London physician, Dr. Jekyll. He discovers a fluid by which he can transform himself into a grovelling, wicked creature,

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Hyde—the bad side of a man's nature in a human body. The fluid also allows Jekyll to resume his normal form at will. But gradually Hyde gains the ascendancy over Jekyll, and the unfortunate doctor, to save the innocent girl to whom he is betrothed, takes poison.

The appearance of Mr. Barrymore in the picture, of course, recalls the late Richard Mansfield's success in the stage version of the classic. The films, with their ready and clever re-

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sort to "double exposure," make the story more convincing, especially in the scenes showing the transition from Jekyll to Hyde. Mr. Barrymore's understanding of his role is perfect. He imparts a sincerity, as well as a keen sense of dramatic values to his portrayal that makes it unique in modern film literature.

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MURRETTE

Mr. Chas. Pascoe at the Organ
"WHERE THE STARS TWINKLE FIRST"
Sunday, Monday and Tuesday

Constance Talmadge — in — "A Perfect Woman"


Were You Bombed or Vamped Into Marriage?
Connie Does Both
SHE VAMPED A BOLSHEVIK
What girl wouldn't vamp one if she thought it was going to save her sweetheart from losing his head?
Of course, Connie vamped him a la Bolsheviki. First, she gave him a drink; then tapped him gently but firmly on his dome with a piece of bronze statuary.

When Connie Talmadge went "in search of a sinner" she must have been looking for a "perfect woman." She began vamping in short dresses. Her first victim was the peanut vender on the corner. See her last and final vamp.

"Through the Keyhole"

EXTRA ADDED FEATURE—Mrs. Charles Pascoe, Soprano; Mr. Frank Holland, Tenor, singing "The Rosary." Mr. Charles Pascoe at the organ.

Admission—Adults, 35c; Children, 11c, Including Tax

Don't Miss Seeing This One
The Big Story of the Big North

"The Courage of Marge O'Doone"

Eighth Episode of "The Lost City"

WASHINGTON

SUNDAY, MONDAY AND TUESDAY

A DRAMA THAT PROBES THE HEART

Herbert Rawlinson

— in —

"PASSERS BY"



He opened his home to the "Passers By," even to those who came with faltering steps and downcast eyes. He found them interesting. Then one night came an astonishing surprise and supreme happiness.

A photodrama which has caught the reflection of human hearts through the windows of life.

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