

# Motion Picture Houses Aid "Safety First Week"---Excellent Bills on Programs For Next Week

### "Branding Iron" at Moore's Rialto—"Flying Pat" at Palace—"Nomads of the North" at Metropolitan—Other Thrilling Pictures.

#### MOORE'S RIALTO—"The Branding Iron."

The "Branding Iron" will be the principal attraction at Moore's Rialto for a week, beginning tomorrow. A vital story of human desires, with a powerful love theme, enacted by an all-star cast which includes Barbara Castleton, James Kirkwood, Sydney Ainsworth, John Carver, Richard Tucker and Albert Roscoe, this latest offering directed by Reginald Barker is said to embody all the best elements of the many necessary factors expected in a special cinema production. The branding iron has long offered a foundation for stories of the great West. In the present instance it comes not as the weapon of the cattlemen, but in the hands of a Paragon's husband. It becomes, the brand of ownership, sealing its cruel design into the fair white flesh of his terrified young wife. Such in a paragraph is the underlying theme of the story depicted tomorrow. Around it revolves a story in which brawny men reveal their hates and their loves for poor little Joan Carver, while intrigue has its champion in the person of a wealthy New York playright. The production lends itself wonderfully to musical interpretation and as a result Daniel Breeskin, conducting the Rialto Symphony Orchestra, promises a delightful score, including an overture Thomas "Raymond" and as an added feature a violin solo, "Let the Rest of the World Go By," played by Mr. Breeskin. Subsidiary attractions, selected for their high interest and amusement value, including a multiple reel comedy and an exclusive showing of the latest Fox News complete the bill.

#### LOEW'S PALACE—"Flying Pat."

One of those delightfully romantic farces, constructed with an energy of laughs and love, entitled "Flying Pat," brings Dorothy Gish, easily the screen's foremost farceuse, to the program of Loew's Palace Theater tomorrow for a quality for the day and feature star of the bill. "Flying Pat" is based on a story by Virginia Philley Withey, and it was scenarized by Harry Carr, with direction by F. Richard Jones. In this production Miss Gish is supported by James Rennie, Morgan Wallace, Kate Bruce and many others. The moral of the story, if it has one, is: "Husbands, if you want to hold your wives' feet, keep them on the ground." Miss Gish, of course, is the "Pat" of the title. Having married an ex-aviator who suggests that she seek a career, "Pat" attempts to qualify for the trans-Atlantic aeroplane record, but a wrecked plane results and hubby hears that she and her instructor—a handsome duck—are at a roadside together. When he gets there, neither seems sufficiently bruised for a fall from the skies, and "Pat," insulted at his suspicions, runs away. To avoid detection, she is placed on her feet, but just when the amorous policeman on the beat is getting in some rare love-making, something happens that reveals "Pat's" identity, and all is forgiven. A brilliant burlesque comedy hit, "An Elephant's Nightmare," will be seen as the extra added attraction of the program, which includes also a new Paramount Magazine, views, topical of the day, and an orchestral overture of sweeping power, contributed by the Palace Symphony Orchestra under Director Gannon.

#### KNICKERBOCKER—"Nomads of the North."

"Nomads of the North," one of the most unusual pictures ever presented in Washington, will constitute the major feature of the photoplay bill at Crandall's Knickerbocker Theater tomorrow and Monday. In the best national picture ever written by James Oliver Curwood are revealed upon the screen numerous episodes that have never before been seen. The odd adventures of Neewa, the bear, and Brimstone, the pup, who grew up as pals in the great forest. Another thrilling incident in the remarkable story is the flight of Raoul Challeron, his wife and baby against the raging forest fire through which they try to make their way to safety beyond the clutches of the law. Lon Chaney, Jr. not only enacts the principal roles in the romance that has been added to the history of Neewa and Brimstone to meet the requirements of the screen, but he also plays the part of the bear, Neewa, and the pup, who grew up as pals in the great forest. Another thrilling incident in the remarkable story is the flight of Raoul Challeron, his wife and baby against the raging forest fire through which they try to make their way to safety beyond the clutches of the law. Lon Chaney, Jr. not only enacts the principal roles in the romance that has been added to the history of Neewa and Brimstone to meet the requirements of the screen, but he also plays the part of the bear, Neewa, and the pup, who grew up as pals in the great forest.

#### THE STRAND—Vaudeville and Pictures.

What promises to be one of the strongest combination vaudeville and picture bills of the season is announced for the Strand Theater next week beginning Monday. The feature number of the vaudeville is a merry lode-pole of music and jazz, arranged and rendered by the "Five Musical Queens." Among others who will entertain are Vic Stone and the Moyer Sisters. The photographic offering is worthy of special note, being as it is a new and interesting story in which a woman is made a part of the production.



## Mabel Scott Claims She Felt Like Indian Squaw For Picture

The ability to feel a role in dramatic presentation is usually supposed to be part of the actor's stock in trade, but Mabel Julienne Scott confessed recently that she became immersed in a characterization for the screen to such an extent that she found it almost difficult to escape from the spirit of the thing, even when she was actually through her work. She was portraying the role of Lall, a half-breed Indian girl, in "Behold My Wife," George Melford's production of Sir Gilbert Parker's story, "The Translation of a Savage," which is to be put on the screen by Paramount tomorrow. "I felt like an Indian girl, wholly untutored and in a word, simply a squaw. "Of course," said Miss Scott, "I read the book, and I read the part with the idea of sinking my own individuality entirely in the character. I read the script and I read books about the aborigines, and I experimented with make-up and costume, learn to walk characteristically and to carry myself in the manner that a girl of this sort might be expected to do. "I did it so conscientiously that actually I had ceased working for the day and removed the stain from my face and arms and resumed my ordinary attire, my friends began to notice that I was apparently changing my manners, and almost appearance. "Then came the metamorphosis—not suddenly, of course, but gradually—and I was translated into the refined society woman of English aristocracy type. Strangely, I found this even more difficult than I had the task of emulating the half-breed in her savage environment. I had to discard now the mannerism and other peculiarities of the girl from the wilds and adapt myself once more to the airs and graces of the drawing room. "Of course, I succeeded, but I learned this much during the process—that transition of the sort told in the story by Sir Gilbert Parker is undeniably a possible one. Honestly, I felt like an Indian when I was playing Lall in the earlier stages of her career, and I was surprised at myself when I began to drop off these marks of primitive character, for I realized that the transition was almost a real one. "I don't know if I have made this clear or if anyone will actually believe that I became so immersed in the role that I lost my own personality, but the fact is just as I have stated. I can easily believe that if I were obliged to play parts of this character—that is, purely unutilitarian characters—for a long time, I would find it very hard, indeed, to finally resume my natural character as a woman of the present day. "As a matter of fact Miss Scott seems to have proved by this statement that she is usually gifted with the ability to submerge herself, and while one might possibly doubt her contention that she might retrograde through a repetition of such characterizations, it is a grand closing music, conscientious work on her part. And all the more so when one realizes that Miss Scott, in her natural character, is a cultured girl with much refinement and a high sense of duty. "An all-star cast is portraying this picture, including such well-known names as Milton Sills, Elliott Dexter, Ann Forrest, Winter Hall, and others. The scenario is written by Frank Curdon, the well-known short-story writer. It begins the second week of its Washington engagement at Loew's Columbia Theater tomorrow.

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#### QUAINT OLD SETTINGS FOR MEIGHAN'S FILM

The principal locales of "Conrad in Quest of His Youth," the new William DeMille production, starring Thomas Meighan, which opens a week's engagement at Moore's Garden Theater tomorrow, were London, an English town, and Italy. This afforded an opportunity for the construction of some of the most beautiful settings ever screened. The old English settings were quaint and quite representative, and that of the early home of Capt. Conrad Warner, about whom the story revolves, was particularly striking. It was a complete old English house with gardens and lawn in front, and a typical English lane running along outside the fence. The house contained a ballroom and three other rooms, and scenes were filmed in each of the rooms. Later this setting was torn away and on the same spot was constructed a beautiful Italian villa with fountains, gardens, and everything typical of sunny Italy.

#### A Column Or So of CHATTER About the Photo Plays

#### By THE CHATTERER.

The recent disturbance created at Polli's Theater by Almas Temple, Nobles of the Mystic Shrine, which completely balked the opening of "Betty, Be Good," at that theater last Monday night, was created in part by the attendance of Elmer "Hommedieu," assistant manager of Loew's Palace Theater, and Harry Home, the scholarly attaché of the same theater. E. J. Stutz, by virtue of his Masonic affiliations, was permitted to attend the latter part of the proceedings, and at the conclusion of the event all three adjourned to the Cafe "L'Enfant," where a recherche Dutch repast of wheat cakes and Java completed the ceremony.

#### MOORE'S GARDEN—"Conrad in Quest of His Youth."

Have you ever felt the corroding effects of time? Do you feel old at thirty-five or thereabouts? Have you lost your youth? If so, how are you to regain it? If you don't know, it is said you should see Thomas Meighan in his latest William DeMille, Paramount-Artcraft production, "Conrad in Quest of His Youth," an adaptation of Leonard Merrick's celebrated novel of the same name, the photodramatic version of which opens a week's engagement at Moore's Garden Theater tomorrow. Not only is the picture delightful, but it is also asserted that the hero again regains the state of being he seeks, and that no spectator who is honestly interested in the production without feeling young. The recipe for youth, as discovered by Conrad, is not the fabled elixir, nor does it lie in physical culture, but in love. After vainly endeavoring to revive his past conquests, Conrad falls in love, and with the realization that he is in love comes the restoration of his youth. "All of which means that 'Conrad' couldn't turn back the years. What has passed, he couldn't step from to-day into yesterday, he couldn't change from the physical man to the physical boy, but he did arrive at the same point in the past, and he was young again. It sounds good and should certainly be interesting to watch. A cast of unusual strength and acknowledged ability is seen in support of the star, including as it does, Margaret Loomis, Mabel Van Buren, Mary Keelo, Kathryn Williams, Sylvia Ashton, Bertram Johns, Charles Ogle, Ruth Renick and Eddie Sutherland. Added attractions in the form of a laughable multiple-reel comedy, an exclusive showing of the latest Fox News, and specially arranged orchestral numbers will accompany all showings.

#### CRANDALLS—"Isle of Conquest."

Norma Talmadge will be at Crandall's Theater the first three days of next week, in Arthur Hornblow's widely read novel, "By Right of Conquest," adapted to purposes of the screen under the title of "The Isle of Conquest." In this brilliant subject Miss Talmadge assumes the role of a young society woman who through a series of strange circumstances finds herself marooned on a tropical island with a man who has fled from society to escape the disgrace brought upon him by her thoughtless acts. Amid these primitive surroundings they work out a new destiny and eventually find the happiness which seemed to have been snatched away. The dramatic standing is cast opposite the star and Natalie Talmadge is conspicuously cast in her sister's support. The added comedy attraction for the first three days of the week will be "Torchy on High," starring Johnny Hines. On Wednesday and Thursday, Candra Hawley will be the star at Crandall's in Paul Kester's celebrated novel, "Food for Scandal," which is presented in its new form as "Food for Scandal." The story concerns the adventures of a young bride who endeavors to create practice for her husband, who has fled from society to escape the disgrace brought upon him by her thoughtless acts. Amid these primitive surroundings they work out a new destiny and eventually find the happiness which seemed to have been snatched away. The dramatic standing is cast opposite the star and Natalie Talmadge is conspicuously cast in her sister's support. The added comedy attraction for the first three days of the week will be "Torchy on High," starring Johnny Hines.

#### METROPOLITAN—"Nomads of the North."

"Nomads of the North," First National's extraordinary picturization of James Oliver Curwood's greatest story of "God's Country," which will be shown for the first time in Washington at Crandall's Metropolitan Theater tomorrow, is a film play of so many unusual aspects as to be unique among current releases. To the exciting narrative of the adventures of Neewa, the cub, and Brimstone, the pup, pals from babyhood to old age, has been added to the romance of Raoul Challeron and his wife, and the story of Neewa and Brimstone, the pup, pals from babyhood to old age, has been added to the romance of Raoul Challeron and his wife, and the story of Neewa and Brimstone, the pup, pals from babyhood to old age, has been added to the romance of Raoul Challeron and his wife.

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## Safety First Slogans Are To Be Shown

The Committee on Public Safety of the Motion Picture Exhibitors' Association, met in the office of Harry M. Crandall last Thursday morning for purposes of conference with Major Gessford, of the Metropolitan Police Force, and other officials vitally interested in the success of "Safety First Week," which will be observed in the Capital beginning Monday. After the traffic situation in the District had been thoroughly explained by Major Gessford, the number of accidents on the city's streets made clear and the unnecessary number of fatalities recited, it was unanimously decided by the members of the committee that every prominent motion picture theater in the city of Washington should flash "trailers" upon their screens throughout "Safety First Week." To this end, thirty-sixty-foot trailers, were immediately ordered for use beginning Monday in thirty of the city's foremost picture houses where they will be read by thousands of people. The trailers, which will be shown during the week are, in part, as follows: CAUTION. Walk Right. Drive Right. Make Washington Safe. STOP—GO means YOU as well as ME. Auto drivers are not entirely to blame. DO YOUR SHARE. Look Out For The Other Fellow. NINE DEATHS LAST MONTH. LEAVE VERDICTS—"Contributory Negligence." The HUMAN MACHINE is easier to stop than the Mechanical one. BUT HARDER TO REPAIR. STOP—LOOK—LISTEN!!! OR YOU'LL BE A LONG TIME DEAD. NEITHER ANIMAL NOR LADY SUFFERED HARM. Poison oak was a pleasing accompaniment of the Reginald Barker company's trip to the Sonora mountains, where they filmed scenes for the Goldwyn Picture. "The Branding Iron" opens a week's engagement at Moore's Rialto Theater tomorrow. Director Barker went around for several days with his face and hands bandaged, and the editors had careful watch for the awesome foliage. In the filming of one of the scenes, on a woods trail, Barbara Castleton and James Kirkwood, roamed themselves through a thicket of poison oak. They were on horseback, riding double. The horse had the temerity to nibble some of the leaves, and Miss Castleton cried in sympathy for him. "For themselves, there was no way out but to touch the dreaded plant, so Mr. Kirkwood bravely crumbled a leaf of it between his fingers, and then the camera went through it unscathed. The horse, at last reports, was still living.

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