

The Great Diana



TODAY'S FILM FEATURES.
 Sunset—"Targan of the Apes."
 Columbia—Charles Ray, "String Beans."
 People's—Zane Grey's "Light of the Western Stars."
 Majestic—Mitchell Lewis, "Code of the Yukon."
 Star—J. Warren Kerrigan, "Three X Gordon."
 Liberty—Fatty Arbuckle, "Camping Out"; Mrs. Charlie Chaplin, "Borrowed Clothes"; Mary Pickford, "M'Liss."
 Globe—Mary Pickford, "M'Liss."
 Circle—"The Midnight Patrol."

NOW that National prohibition is a certainty, not as a temporary war time measure, but a permanent certainty—unless, as some fondly believe, or coddle themselves into believing, a reaction will swing the pendulum a fraction at least back to what they style "the good old days"—the claim is made that the motion picture was a powerful factor in its consummation.

"The saloon, before the days of the motion picture theater, was the poor man's club, his meeting place, the only evening's respite and recreation he could afford" is the argument.

"When the play came along it removed him from the brass rail and the mahogany bar—and did more; it reunited him with his family. The photoplay gave him some place to go." sounds reasonable, doesn't it?

Pioneers Make Fortunes.

While experts figure it out that the motion picture industry has just emerged from its third period, or cycle, and is now launched upon the fourth, or sane period, only during the pioneer days when salaries were small, were the big fortunes made.

Judging by present salaries, there were hardly any salaries at all in those early days. Production cost was comparatively small, likewise publicity. Pictures were made for almost nothing, cheaply distributed and sold to the ultimate consumer for uncounted millions of nickels and dimes.

Selig of Chicago, Spoor of Esanay and two or three men of nearly-forgotten names became millionaires. Thanhouser, Edison, Lubin and Biograph flourished. So powerful did they become that they formed General Film to combat the upstarts. This very power, apparently, impregnably trenching them, paved the way for the downfall of the pioneer plutocrats.

Show Tanks in Action.

News reports from the front extending over the entire period of the war have enthusiastically upon the tank with being an important factor in allied drives and with exerting a powerful, demoralizing influence on the enemy. A comprehensive idea of the tremendous worth of the tank and of its use in driving through the powerful resistance of the Hun may be gained from viewing the third United States official war picture, "Under Four Flags," issued by the Division of Films, Committee on Public Information.

In his latest picture of the "Following the Flag to France" series, which is a striking collection of close-up views of the fighting operations of the French, American, British and Italian armies, the tanks are seen in action. Squadrons of them advance, belching a rain of shells and machine gun fire into the faces of the enemy and raking the trenches clear of all resistance. Nothing of land is an obstacle to the tank. It bridges trenches and wallows through deep shell holes like some prehistoric monster. In one scene, illus-

trative of the resistless power of the tank, a squadron of them plow their way through a thick forest and trees are ruthlessly trampled down or brushed aside.

The various types of the English and American tanks, the little French whippets that have proven of such unusual value, and even the unwieldy Hun tanks are shown.

"Dusty's" Leading Woman.

It's a long way from London to Los Angeles and a long step from "stock" actress to leading woman for Dustin Farnum, but neither was too long or too difficult for pretty Winifred Kingston once she set her ambition to work.

Born in London, Miss Kingston was educated in Scotland, France and Belgium. Her stage career commenced with "stock" from which she rose rapidly in her determination to make a distinguished success. Coming to this country her resolution was rewarded when she secured a leading role with Henry Miller. Transferring her artistic affections to the screen Miss Kingston scored successes in support of Dustin Farnum in "The Squaw Man," "The Virginian" and other pictures and now appears with the United Picture Theaters of America's popular actor in his latest success, "The Light of the Western Stars," from the Zane Grey novel.

Songs for Congress.

The first screen star in America daring enough to express a desire to go to Congress has been found in Mrs. Charlie Chaplin (Mildred Harris), the little leading lady of "Borrowed Clothes." "I am not a politician," Mrs. Chaplin says, "but I do aspire to represent some district in the House of Representatives. I want to be able to place this country on record for such things as mothers' pensions, compulsory insurance and other measures which would tend to insure healthy, happy future generations."

The new Mrs. Chaplin is a far more sensible little lady than most people believe a screen star can be. Except for expenses required for her mother and herself, she is said to spend, or lends, all her salary in liberty bonds and war savings stamps.

Charles Ray Popular.

Among the younger screen luminaries there are few, if any, whose popularity exceeds that enjoyed by Charles Ray, one of the most famous of Thomas H. Ince's galaxy of stars in Paramount pictures. Mr. Ray is an actor of ability whose meter is the portrayal of rugged manly roles; and if in the course of the story he has to fight a red-blooded battle in defense of principle or a distressed woman, the better he likes the characterization. Hence it is that all of his photoplays are signaled by vitality of action, strength of story, dramatic interest and exceptional heart appeal. Mr. Ray's screen portraits make an imposing gallery of notable impersonations, many of which will live in motion picture annals as among the most artistic of their class thus far presented.

About "Big Mitch."

Mitchell Lewis first got the stage "bug" when he was little more than a kid, and he used to watch rehearsals in the theater building in Syracuse in which his father had an office. He thought he would like to go on the stage, so he started out to find himself a job. He obtained his first position with "Palmer Cox's Brownies," as an "Indian Brownie," but he grew so fast that he played the part of the giant before the show closed.

Later he played in "The Chinese Honymoon," "The Two Orphans," with William Faversham for three years; "The Squaw Man," which he also played in England with Fred Terry; "Every-

woman," "The Servant in the House," "The Nigger," "Stop Thief," and with Nazimova in "Ception Shoals." He left the speaking stage to go on the screen with the Rex Company, with whom he stayed about a year. Among his many screen successes are "The Million Dollar Mystery," "Stop Thief," "The Comback," with the late Harold Lockwood; "Flower of No Man's Land," with Viola Dana; "The Barrier," "The Bar Sinister," "The Sign Invisible," "Callibre 24," "Little Roughneck"—now called "Nine-Tenths of the Law"—and his latest picture, his first one for Select, "Code of the Yukon."

MAJESTIC FILM IS THRILLER
 "The Code of the Yukon" Tells Story of the Far North.

Mitchell Lewis, hero of "The Barrier" and "The Bar Sinister," is at the Majestic Theater in another powerful characterization, that of a French-Canadian north woods atmosphere, while Lewis, who has a lover role instead of his usual character part, is supported by Tom Santachi, Vivian Rich and Franklyn Hall.

The story is based on revenge—the villain wrongs the hero's sister, Jean Dubois, the hero, has discovered a gold mine and is saving his money to hunt down the villain. Suddenly a horde of

gold seekers comes to that part of the country and a village springs up. Jean weds Lola, daughter of a prospector, but she is lured away from her home by Faro Telford, a renegade gambler whom Jean has befriended.

Through Goldie, a dancehall girl, Jean learns that it was Greg, owner of the gambling den, who ruined his sister's life, even as he ruined hers. As Jean is about to kill Greg, a minister intervenes and Greg is punished in God's way—lightning. Jean's wife returns to him and convinces him that she has never done anything wrong, so the sunshine again comes into the life of the French-Canadian.

Allied Nations Official War Review, Pathe News of world events, and a comedy complete the new bill opening yesterday.

DUSTIN FARNUM AT PEOPLES
 "The Light of the Western Stars" Highly Lauded by Critics.

Zane Grey's popular Western novel, "The Light of the Western Stars," has been pictured, and with Dustin Farnum as its star will be shown at the Peoples Theater, commencing today.

Seldom has a picture received higher praise from trade critics than this photoplay of the great West. The term "100 per cent picture" is used so freely

these days that it really means little, but it has been applied so lavishly to "Light of the Western Stars" that something unusual in film productions is promised.

The New York Morning Telegraph said of this picture:

"One of the most picturesque and impressive Westerns ever unrolled on the screen. It is a vivid and actionful picture. The story is rich in human interest and engrossing adventure. The production is superb. The great West probably has never been more impressively filmed."

Farnum is seen as the wild but lovable Gene Stewart, ace cowboy of the Southwestern border. The plot deals with the adventures which arise out of Gene's wild wager that he would marry the first girl that came into the little Western town. When he has carried out his wager further than he knows, and the girl proves to be the sister of the rancher whose foreman

Stewart is, Gene stops the ceremony and conducts the girl, Majesty, to her brother's home.

Gene manfully decides to "take his medicine," arousing the admiration of the girl. In remorse he crosses the border and mixes in guerrilla warfare. He saves the girl from the Mexicans, but leaves her when she questions him regarding his relations with Bonita, a Mexican girl. Majesty makes a sudden and startling discovery and is instrumental in saving the cowboy from death at the hands of a firing squad.

Peoples Pictorial News Review and a comedy are other programme subjects.

"CAMPING OUT" LIBERTY LEAD
 Fatty Arbuckle and Mrs. Charles Chaplin in Leading Roles.

Fatty Arbuckle, in his latest Paramount comedy, "Camping Out" and

Mrs. Charlie Chaplin (Mildred Harris) in the new Lois Weber production, "Borrowed Clothes," is the promising entertainment combination in store for Liberty Theater patrons commencing today.

Fatty has the role of the neglected husband of a clubwoman in his new two reeler. Finally, in desperation, he flees to a Summer resort and camps out. There he meets an attractive woman, who is also seeking respite from a spouse who does not appreciate her. Fatty's wife and the woman's husband happen to meet and they cruelly invade the camp where Fatty has est-

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GLOBE

Wash. at 11th Today Till Fri. Night

MARY PICKFORD

in

"CAPRICE"

FATTY ARBUCKLE

in

A RECKLESS ROMEO

Also

THE MAKING OF A SAILOR

U. S. Official Government Film

Back to the Land of Make-Believe. See

Charles Ray

in his latest

Paramount Picture

"String Beans"

By Arthur Josephson. Directed by Victor L. Schertzinger.
 Photographed by Gaston Elyse.
 Supervised by THOMAS H. INCE

Other Paramount Pictures starring Charles Ray are "The Law of the North," "A Nine O'clock Town," "The Claws of the Hun," "His Own Home Town," "Playing the Game," "The Family Skeleton."

Consult the Amusement Advertisements for the theatres showing Paramount and Artercraft Pictures.

CHARLES RAY

in

"STRING BEANS"

Now Playing at

Columbia Theater

TWO DAYS STARTING TODAY

THE MIDNIGHT PATROL

The Secrets of the

Chinese Underworld Exposed

Replete With

Sensational Developments

One of the Most Exciting and Swiftly Moving Dramas Ever Shown

AT THE CIRCLE

Fourth at Washington
 Admission 15c, 10c, 5c
 Open 9 A.M. to 4 A.M. the following morning every day.