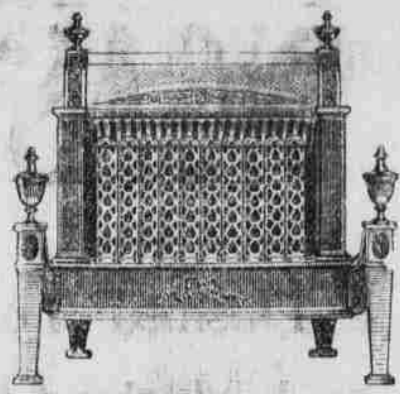


# Motion Pictures and Gossip of the Studios

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## "The Great Gamble" Second Episode

### "The Clock of Doom"

Unrecognized by Aline, Ralph is grasped by the detectives who start to handcuff him. He tears himself free, throws the officers to one side and laps from the window. The police pursue him, but he climbs to the roof of a six-story building by scaling the wall, and eludes his pursuers for a few moments.

Nell and Shorty are chased by the detective. Shorty enters Cooley's room, and finds him busy with an infernal machine, in which dynamite is to be set off by a clock-work. Thinking the detective is coming in, Cooley sets the infernal machine to go off in five minutes and heard Shorty escape down a dumbwaiter, but it is Nell, and not the detective, who enters the room. She runs to the door, which has been left open, and starts to pull up the dumbwaiter. The clock is approaching the minute of the explosion. Just as the machine is about to explode, Nell succeeds in getting into the dumbwaiter. There is a big explosion and the room is torn to pieces.

Nell falls with the dumbwaiter but is uninjured. She escapes. Meanwhile, the other detective and policemen are following Ralph. They chase him up the fire escape, and Ralph makes a thrilling jump from the roof of one house to the next, a distance of 14 feet. Then Ralph lets himself down to the ground by means of a rope hanging from a painter's scaffold.

That night, Ralph adopts a bold plan to secure a confession from Aline, whom he still believes he took home the night of Harding's murder. He climbs up the side of the house, and enters Aline's boudoir. Ralph de-

mands a confession from Aline, but she does not understand him. The maid hears a man's voice and informs Morton, who enters with a revolver. Ralph tells his story. Aline, impressed by Ralph, pleads with her father that she really seems to believe that she is the woman. Morton agrees to let Ralph go, on condition that he devote himself to finding this other woman, who so closely resembles his daughter. The police, who have been called, enter the house, just as Morton tells Ralph to get out of the window. Then Morton shoots a pistol in the air, and tells the policeman "the burglar got away." Ralph eludes the police by taking refuge in a sewer.

The next day a trap against Aline is sprung. The tire on her limousine is cut and her chauffeur hires a passing cab, which is driven by Cooley. Aline enters the car. Shorty jumps in on her and after a struggle, she is carried to the basement of an abandoned grain elevator at the river side. Here Blake is waiting, and he explains to Aline that she will write to her father as he dictates, she will be freed. Aline refuses to write the letter. Blake and his crooks are about to torture her, when Ralph, who has found his way from the sewer to an opening into the building, enters. A big fight follows. Aline escapes. Ralph runs up a ladder to the top floor of the elevator, followed by Shorty and Cooley. Aline running, meets a policeman, takes him back to the elevator to save Ralph. Meanwhile, Ralph has gone out on the window ledge at the top of the elevator. Cooley shoots at him, and to save his life, Ralph makes a thrilling dive from the top of the elevator into the river below.

## "HIS MAJESTY, THE AMERICAN"

First Release by the "Big Four" Features Douglas Fairbanks In a Strenuous Film

It is doubtful if any motion picture was ever awaited... with as much interest and anticipation as Douglas Fairbanks' new picture "His Majesty, The American".

Something more than mere interest in a motion picture lies back of this anticipation, for "His Majesty, The American" is Douglas Fairbanks' first independent production and marks the first release of United Artists Corporation, the so-called "Big Four."

In January of 1919 the entire amusement world was startled by the formation of the United Artists Association. This Association was formed by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith. These artists, conceded throughout the world to be the screen's foremost producers, after having released their pictures for a number of years through various distributing companies decided that to assure their best work and in order to have full independence for the highest expression of their art, they would upon the completion of their then-existing contracts, release their own pictures, direct to the theatres of the country.

This move for independence by the foremost artists of the screen is the most important and beneficial step that has been taken in the motion picture business since it assumed its leadership in the amusement field.

It means for the motion picture patrons that Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith will hereafter be enabled to produce pictures in their own way. They will make fewer pictures than they have made before, and this in itself will be an advantage. Hereafter they have been obliged to turn out a certain number of productions within a given period and consequently have not always had the time to perfect their work.

Thus, under the leadership of the screen's foremost artists is the perfection of motion picture entertainment in sight.

The first picture made under these ideal conditions is "His Majesty, The American."

When Douglas Fairbanks began filming of "His Majesty, the American," he broke away from every production tradition that he knew. This new film was to be Douglas Fairbanks' first release through United Artists Corporation—the "Big Four"—and inasmuch as it was to be his bow as a genuine independent producer and distributor, "Doug" took "the lid off the cash-box."

From every standpoint of production—settings, atmosphere, players and mechanical equipment—"His Majesty, The American" is reported to outshine anything that Mr. Fairbanks has heretofore attempted. The story which was prepared by Joseph Henabery, Mr. Fairbanks' director, with the assistance of Elton Banks, was worked over for eight weeks. It deals with the adventures of a young New Yorker who lives on excitement. His unquenchable thirst for new thrills, leads him across two continents and the settings necessary for the portrayal of the story have cost a tidy fortune.

A Mexican village was built in the hills surrounding the Fairbanks studios in Hollywood. In another place a complete French town was constructed and in another section of the studio a New York tenement street was erected. A French railway line was needed so one 1500 feet long and of standard continental design was laid, the carriages being the exact duplicate of the type in use abroad.

The interiors, like the exteriors, are said to be a revelation, both as to magnitude and beauty. Although the new stage of the Fairbanks studios in Hollywood. In another place it was not large enough for a tremendous interiors of a palace. So one end of the gigantic stage was removed and 60 feet of flooring added to give the proper proportion to this beautiful and imposing scene. From the back of the main floor to the cameras measured 330 feet which makes this probably the largest interior ever used in a motion picture.

Supporting Mr. Fairbanks are many film and stage favorites including Marjorie Daw, Frank Campau, Sam Sothern, famous New York and London actor and brother of E. H. Sothern, Lillian Langdon, Jay Duggins, "Bull" Montana, Albert McQuarrie, Will Gillis and Phil Gastrox.

### BARNET

Mr. and Mrs. Lauren Holmes are visiting friends and relatives in Charleston and Peterboro, N. H.

Hiram Rowe has moved his family into the Godale House on Church street.

Mrs. Samuel Baker who has been spending the past week at her father's returned to Woodsville Sunday.

A good many Barnet people attended the big game in St. Johnsbury Friday p. m.

Mr. and Mrs. B. N. Gillfillan and Tim Greateaux have returned from an auto trip to Albany and different points in Massachusetts, making the trip from Albany over the Mohawk Trail.

Mr. and Mrs. Sidney Pocock and son, Allan, came back with them from Boston.

Mrs. Chester Somers was appointed delegate to the State Sunday

School convention at Bellows Falls, Wednesday.

Mrs. Floyd Harding of Plymouth, N. H., was a recent visitor at Fred Quimby's.

Mrs. L. E. Spafford entertained a special party of people at the "Old Homestead" Sunday evening at dinner from Orleans.

Mrs. Josiah Hale kept house for Mrs. James Gillfillan last week while Mrs. Dunn went away for a visit.

Mr. and Mrs. Julius P. Laughlin and Mrs. Ada Whitney attended services at Harvey's Pond last Sunday, held in one of the cottages.

Mrs. Lewis Douse of Peacham was a recent visitor in town.

Mrs. Kate Kinney is caring for Mrs. Harry Lackey at Barnet Center.

Miss Ethel Thayer of Boston, Mass., who is a guest of Mrs. R. H. Hazelton is spending the week at the home of Mrs. Nelson Bailey in South Peacham.

## Things of Interest Among the Players

With the most prosperous era in the history of the cinema before them picture producers are making more or less frenzied efforts to corral stars—feminine ones chiefly, although several masculine players are filling daily offers. Likewise it is the golden age for the exhibitor for every theater owner in the country who has an ounce of go-to-it-iveness in his veins is reaping the harvest notwithstanding the fact that he is paying more for his commodity than even dreamed of a year ago. As an instance of the remarkable rise in his rentals, the first Fairbanks release via the United Artists (Big Four) is being distributed on a basis of \$1,000,000 gross for the United States. One can only realize the tremendous advance when it is considered that the best any Fairbanks picture has ever done was something like \$300,000 covering a period of two years rentals.

The Big Four is using the coming Mary Pickford pictures as bait, exhibitors who sign for the Fairbanks photoplay being given the privilege of taking "Pollyanna," the first Pickford Four release, at a figure yet to be fixed. The new Fairbanks picture, "His Majesty, The American," likewise, is the most costly one ever manufactured by that dynamic star as it is said to have caused an outlay of more than \$300,000. The sets used alone, cost something like \$50,000. So other producers watching these mounting prices in pop-eyed amazement are rushing madly about offering stars hitherto unheard of sums to do makeup in their behalf.

When it was beginning to look as though Jack Pickford had a rough trail ahead of him, comically speaking, along came Goldwyn and signed him at a reputed salary of \$2,000 weekly. Jack immediately quit New York to join the galaxy of stars at Goldwyn's Culver City institute.

Priscilla Dean is back at Universal City after an exciting experience as a near free lance. Priscilla made a contract with Universal a couple of years ago which carried an option for an additional year at a stated salary. The greed upon stipend looked pretty good then but nowadays it wouldn't have paid the salary of a good "bit" player. A legal flaw was found in the "poopers" and Priscilla announced that Universal would see her over the fence from the roof of her limousine. After considerable dickering Universal admitted that the salary mentioned in the option was more or less piffing and Priscilla came back to draw a weekly pay check that will augment her bank balance quite a bit. During the parleying, however, Miss Dean received offers from practically every important producing company in the field at figures ranging up into the thousands. Not so bad for a girl who thought seventy-five a week was a fortune two years ago.

"Some One Must Pay" is the il-

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## A De Laval Service Day

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West Danville, Vt.

REMEMBER OCTOBER 28th, 1919

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