

BARBARA WORTH MAKES GOOD HER NAME IN STUDIOLAND

Accidentally Mistakes "The Man Higher Up" for the Casting Director and Quickly Capitalizes on Opportunity He Afforded.



Barbara Worth, whom Harry Garson, producer, discovered and cast for prominent part in production of "An Old Sweetheart of Mine."

BEAUTY, talent, sensitiveness and intelligence—what a rare combination—and the sum of these is called Barbara Worth. Recently, while Harry Garson was selecting the cast for his production, "An Old Sweetheart of Mine," now in the making, a young lady called at the studio in search of work. Mr. Garson just happened to be standing in the passageway at the moment and Miss Worth, thinking him the casting director, offered him her little bundle of photographs.

Worth's beauty and ability were so well adapted to the screen that Mr. Garson gave her one of the principal roles in "An Old Sweetheart of Mine," the story of which has been woven around James Whitcomb Riley's well-loved poem. When questioned about her unusual name, Miss Worth stated that she is a descendant of the Worthingtons of Virginia, where she herself was born. "I thought Worthington was such a long name for a screen career, so I decided to make it just Worth," she naively remarked. This charming young lady, "Barbara" has been a family name for generations, so it had to keep that.

DIRECTOR RELATES HOW HE "HANDLED" GEORGE ARLISS

Screen Artist Declared Free From That Scourge Called Temperament—Takes Lively Interest in All Players.

WHEN you ask how we handle George Arliss, I say that Mr. Arliss is not "handled," said Harom Weight, director of "The Man Who Played God," a United Artists release in which Mr. Arliss is the star. "Mr. Arliss works with us, and we work with him. The whole scheme of things is all against anybody 'handling' anybody else. Mr. Arliss, entirely free from that scourge called temperament, is quite as much interested in the performance and in the work of every other person in the cast as he is in his own."

soon to be seen in an important role in support of Jack Pickford in "Garrett's Finish," has solved a great problem for miffy who cannot afford to spend much money on wardrobe. She has created what is to be known as an Art-Eve gown, which, by a simple rearrangement of the sleeves, can be used as either an afternoon or an evening gown and the material in it costs a total of only \$15. It being good silk at that. If Audrey keeps this up she bids fair to become a heroine of her fellow members of the gentle sex.

George Arliss was born in London, April 10, 1868. He made his first appearance on the stage at the Elephant and Castle theater, London, in 1887 in "The Wild Rabbit." As an actor he gained experience in all kinds of parts, playing throughout the English provinces. Eventually he returned to London. While playing with Mrs. Patrick Campbell at the Royalty theater he determined to visit America and toured as a member of her company in 1907; he signed a contract with David Belasco to join his forces at the close of the American tour with Mrs. Campbell, and he assumed the role of the Japanese potentate Zerkuri in "The Darling of the Gods" with Blanche Bates.

Lloyd Hughes has been invited to take his wife, Gloria Hope, on a cruise across the mighty Pacific to Yokohama, Japan, to be the guests of honor at a big moving picture celebration to be held there the latter part of November. Both Mr. Hughes and Miss Hope have legions of admirers among the Japanese. It is within the range of possibility that this duo of photographers will accept the invitation.

Gertrude Astor, Earle Williams' leading lady, has come forward as a stout defender of movie serials. Although she is permanently through with this class of picture after starring in a half dozen of them, she declares the chapter play serves a good and laudable purpose in the amusement world and she resents aspersions cast upon it. "Movie serials are as fixed as breakfast cereals," she asserts, which, of course, might mean that some serials, like some cereals, are fixed better than others.

Andrey Chapman, the film beauty

It is all according to how their studio engagements can be arranged. Carter DeHaven, the stage and screen comedian, is taking his first vacation in three years by crossing the continent from Los Angeles and back again in the period of 27 days. Mr. DeHaven is in such demand that he is tearing himself from Broadway, where the theatrical season is getting into full swing, after a meager three days' visit.

The screen star finished five two-reel comedies in which he appears with his wife, Flora DeHaven, when he decided to take his vacation by visiting all his friends throughout the country as well as meeting all the motion picture fans who wanted to see him in the flesh. And in two weeks he will be back at work at the R.C. studios in Los Angeles.

Jacqueline Logan Signed by Paramount.

Player's Excellent Work is Rewarded With Five-Year Contract.

As a result of her excellent work in "Burning Sands," George Melford's latest production for Paramount, Jacqueline Logan has been signed to a five-year contract to appear in Paramount pictures. Announcement to this effect was made this week by Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky corporation. She will play leading roles as a member of the Paramount stock company.

Miss Logan has just finished work as one of the featured players in "Ebb Tide," another production by Mr. Melford in charge of other featured players are Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett and Noah Berry. She arrived in "Java Head" eight on her way to Salem with Letrice Joy and Raymond Hatton and other members of Mr. Melford's company, to begin work in "Java Head" next week.

When Walter Emerson soon to be seen in an important role in support of Henry B. Walthall in the William Fox special, "Drink," started to discuss the possibility of perpetuating the power of truth unfolded in the mastery essays of his progenitor, Ralph Waldo Emerson, by filming them only silent pictures because it was considered impossible to visualize the contents of the essays in the color which develops young Emerson as a clever plan whereby real drama of life can be woven around the more potential passages in the contents of the essays. Thus making sure unusually powerful climaxes, and usually prominent producers are now holding conferences with him on the subject.

Composer-Director Signs Another Contract.

Victor Schertzinger Behind Megaphone Again for Katherine MacDonald.

SUCCESS seems fairly to hound Victor Schertzinger, the versatile composer of catchy music and director of screen successes. The latest bit of news that involves him is an announcement by B. P. Schulberg that Mr. Schertzinger has been selected to direct Katherine MacDonald's new Preferred Picture, "The Scarlet Lily."

The announcement came within an hour after a private showing of his first picture with Miss MacDonald, "The Lonely Road." The producer was so well pleased with the complete production that he immediately offered Mr. Schertzinger a new contract. It was signed at once.

"The Scarlet Lily" is an imaginative tale from the pen of Fred Sittenham. It has been prepared for the screen by Mrs. Lois Zellner of Preferred Pictures' story producing department.

This new contract was signed by Mr. Schertzinger while he was in the midst of preparations to send his new musical comedy, "Be Careful, Dearie," on the road. The musical comedy is the latest of a series which the screen director-composer has written and directed. It would prove as successful as his recent screen efforts.

William Selter has been engaged to direct the Warner Bros. screen version of F. Scott Fitzgerald's novel, "The Beautiful and Damned." The story was adapted for the screen by Olga Printzlau.

Allen Holubar is preparing the continuity for his next attraction to follow "Hurricane's Gal." Dorothy Phillips will be the star and the story is to be melodramatic favor.

RICHARD BARTHELMESS FILM WILL BE SHOWN AT LIBERTY

"The Bond Boy" Declared in Every Way as Big Hit as "To'able David"—Many Say Latest is Star's Best.



Richard Barthelmess in scene from his latest starring vehicle, "The Bond Boy," which contains a decidedly original plot and treatment.

THE unhappy union of a pretty young wife to a harsh old farmer brings about the big denouement in the plot of Richard Barthelmess' highly dramatic starring vehicle, "The Bond Boy," which will be a feature attraction at the Liberty theater soon. Mary Thurman gives a splendid portrayal of Ollie Chase, the wife in bondage, while Charles Hill Malles gives a strong performance as the grasping, suspicious husband, Tom Chase. Ollie, who saves her husband, tries to flirt with Joe Newbolt, the handsome young farmer, portrayed by Barthelmess, which brings about the tragedy of his childhood sweetheart and pays no heed.

Made desperate by her drab existence, Ollie enters into an affair with a drummer named Cyrus Morgan. Joe interrupts their plans for an elopement and throws Morgan out. Finding Joe in the room with his wife, who has taken his money and is dressed for traveling, old Tom suspects Joe and, in a fury, seizes an old musket hanging on the wall, intending to kill the boy. The musket is accidentally discharged and kills the farmer. Ollie leaves Joe to his fate and he is arrested charged with the murder of Chase. Rather than expect Ollie to remain silent concerning the facts and as a result is condemned to die. But he escapes from jail and in a series of big dramatic events the plot is brought to a happy conclusion. The picture is a triumph for both Richard Barthelmess and Henry King, the director.

"EXTRAS" BECOME OBSOLETE TERM NOW IN STUDIOLAND

Lesser Players Hereafter to Be Known as Actors and Actresses of Minor Parts.

THE term "extra" must now be listed as an obsolete term in the lexicon of motion pictures. For the dictum has gone out that there is no longer to be such a person as an "extra." Now we are to have "actors" and actresses in minor parts. It was at the Lasky studio that this movement started and concerning it Lou M. Goodstadt, casting director, made the following statement: "The term 'extra' was originally applied to untutored persons picked at random to make bulk in crowd scenes. In the early days, through lack of experienced material, we were forced to take anybody that could walk in order to supply the demand. But these untrained individuals couldn't act and caused real damage, often by their ineptness. For many months we have not used 'extras' at the Lasky studio. We film a lot of crowd scenes—scenes requiring hundreds of people at times, but we do not use 'extras.' We have available a large group of actors and actresses who work all the time in smaller parts. The trained people who know their business thoroughly and know the methods of the various directors. A majority

of these people have had four or five years' experience. They know just what to do; they don't have to be worked and the director can leave the 'atmosphere' work safely to them, devoting his time to handling the more difficult dramatic work of the principals. "It is entirely a misnomer to call these players 'extras,' and so far as we are concerned, the word is obsolete. There is one thing certain—it would be impossible for modern motion pictures to be made in an artistic and efficient manner with the itinerant type dubbed 'extra' some six or seven years ago. It has been a case of survival of the fittest. "It is from the actors and actresses of minor parts, for so long untrained and erroneously termed 'extras,' that every casting director, every producer, looks to for his leading men and women, even his stars of the future. I need only point to such people as Wallace Reid, Gloria Swanson, Agnes Ayres, May McAvoy as examples of present celebrities who not so many years ago did 'crowd' scenes just as our minor players are doing nowadays. "I can't impress too heavily the importance of our group of minor players in the making of a modern

PICTURE MEN PROVE TOO WISE FOR DESERT BUGS

Scenes of "Burning Sands" Shot at Night Under Serious Handicap to Avoid Pest Annoyances of Near-Desert at Oxnard, Cal.



Milton Sills in scene from "Burning Sands," which the former college professor declares is the greatest picture on which he has worked.

THE desert may lack many things but there is no scarcity of bugs. This applies, at least, to the "desert" near Oxnard, Cal., where George Melford made the scenes for "Burning Sands," featuring Wanda Hawley and Milton Sills. The myriads of moths fluttering about in the lighted space before the camera are always a problem of night "shooting" in warm weather. Several schemes have been devised for getting rid of them. One is a machine with a powerful suction fan which draws the winged pests into a wire cage. Another scheme used by Tom Moore, last seen here in that merry comedy, "Reported Missing," has the leading role. The story concerns the adventures of one Anthony Caurchill, who is endeavoring, with little success, to convince the father of the girl he wants to marry that he is suitable matrimonial material. He is making excellent progress when out of the past springs a long-forgotten love affair. The woman in the case does not want to forget it and to

lights immediately over pans of crude oil. The flutterers fall into this and perish. For both of these to be effective, it was necessary to turn off, from time to time, all lights except the decoy lights of the traps. Another plan, used by Paramount on location at Balboa, was to place a powerful "sun-ray" lamp a short distance from the actual shooting site, and throw its beams away from the actors. All their lights were then turned off and the moths flew to the great beam of light. Then the working lights were turned on and the scene quickly "shot" before the bugs got back. "Burning Sands" will be shown at the Rivolt theater soon.

"LOVE IS AN AWFUL THING" IS BOOKED FOR BLUE MOUSE

Hilarious Farce Contains Snappy Comedy Situations—Charles Ray, in "A Tailor-Made Man," Held Over for Second Week.

BEARING the extremely interesting title, "Love Is an Awful Thing," there will come to the Blue Mouse theater next Saturday one of the most hilarious and uproarious joyous farces said to have been placed on the screen for some little time. That accomplished comedian, Owen Moore, last seen here in that merry comedy, "Reported Missing," has the leading role. The story concerns the adventures of one Anthony Caurchill, who is endeavoring, with little success, to convince the father of the girl he wants to marry that he is suitable matrimonial material. He is making excellent progress when out of the past springs a long-forgotten love affair. The woman in the case does not want to forget it and to

cool her ardor the hero represents himself as a married man with six children. Then the fun begins. Marjorie Daw appears in the opposite role to Owen Moore, while he is supported, it is said, by a splendid cast. The second and last big week of Charles Ray in his big screen success, "A Tailor-Made Man," is now at the Blue Mouse. It will positively end this coming Friday night. Never has Ray given a greater pleasure to the screen. He has, with his splendid portrayal of John Paul Bart, risen to supreme heights again as a star of the first rating. Production of the Charles G. Norris novel, "Brass," has been started by Harry Rapf at the Warner Brothers coast studios, with Maria Prevost in the leading role, and Sidney Franklin as director.

Rupert Hughes

The one great American author who tells his own story on the screen, has written and directed a perfect picture



A picture you will remember forever!

Remembrance

If you liked 'The Old Nest' you'll love Remembrance

With Claude Gillingwater, Patsy Ruth Miller and Cullen Landis

TODAY!



JACK MULHALL Edith Roberts

and LON CHANEY

FLESH AND BLOOD

in "FLESH AND BLOOD" CECIL TEAGUE

A sensational tale of San Francisco's Underworld. MAJESTIC Direction of Jensen and Von Herberg NEWS WEEKLY AND COMEDY