

WHAT THE MOTION PICTURE PLAYERS ARE DOING

Please Page Tom Moore

Who remembers the song we used to sing years ago, when we were all tiny children, called "Sweet Annie Moore?" The chorus said "Annie Moore, Sweet Annie Moore, we'll never see sweet Annie any more."

Well, we begin to think that this disappearing habit was a trait of the Moore family. They are like will-o'-the-wisps and never have we been able to grab one.

Last winter we had an order for an interview with Owen Moore, for which we were to receive the equivalent of one Liberty bond. It sounded easy, but it wasn't and we may as well say right here that any Liberty bond which we own was not made possible by our "little talk with Owen Moore." There was no talk, or at least, only over the phone. He was delightfully pleasant, but elusive—oh, so elusive.

So one day when we were over to the Goldwyn studio to see Mae Marsh, we met Tom Moore and told him that we had designs on him. We wished to interview him! He looked around wildly, and said: "They're calling me for this scene. Will you call me up at the Friars, if you don't mind? I'm always there when I'm not somewhere else." See! Elusive stuff again! So we waited and bided our time. For, as the movies say, "Little All-Alongy Never Forgets."

So, yesterday we called up the office and consulted the P. A., who was a Tribune man before he listened to the voice of Mammon and went over to the movies, and he promised us that Tom Moore would be at the studio waiting for us—and he was.

We were terribly surprised to see him, and we told him so and told him why. "Oh, I know Owen would rather do anything than be interviewed, and as a matter of fact I should myself. I really am terrified of people who write things. I don't believe any man likes to see himself quoted in the paper."

"No," we answered. "Of course not. They hate it! Why, don't you know, you foolish infant, that you must have publicity if you are going to be a star? You couldn't possibly get along without us any more than we could get along without you." Here we patted Tom on the shoulder and tried to make him feel at home. But that was before we found out how old he was. We asked him this question soon enough, when the draft was discussed. He replied by asking us how old we thought. We said "twenty-four," and being Irish, this is what he said. "Why, if I were ten years older I'd be old enough to be my own father if I were twenty-four."

Tom is the most natural person in the world. He doesn't even make up for the screen, but he says he will have to now, for he has a brand new coat of tan. He was born in County Mayo, but almost as soon as that interesting event took place, another event of almost equal interest occurred. Tom's parents came to America and Tom came with them, bringing with him a wonderful accent, which he never has lost.

"It isn't an accent that I have, nor a brogue," said Tom, and we wish we could reproduce his tone. "I don't know what it is at all, but every one knows I am Irish. I once lost good part on the stage on account of this voice. I went for a part in 'Madame X,' and the manager said to me: 'What nationality are you?' 'American,' I answered. 'Yes,' said he. 'That's all right, but I can't have a Frenchman with an Irish accent!'"

"So then I tried to modify my accent and I think I succeeded in eliminating the Irish from my voice, while I was on the stage. Now I am booked up for the silent drama it doesn't matter and I can enjoy myself and be natural." And then we told Mr. Moore about the letter we got, saying: "Please interview Tom Moore. I adore him, but I don't suppose you will, because he wears belted coats." "Ah, but I don't," retorted the redoubtable Tom. "I discarded them after I read what you wrote about them. All the belts that were loose I

took off myself, and those that were attached I took to the tailor and made him cut them off. He did it, protesting, with tears in his eyes. But how I feel much better."

This was a triumph indeed! Here was one man, the only one we ever had met, who was open to conviction.

"It's funny when you are on the screen and people sort of know your face how they will speak to you. A girl came up to me on the beach the other day and said: 'Aren't you Eugene O'Brien?' 'No,' I answered with conviction, 'I'm not.' 'Well,' she said, 'you look exactly like him, and you ought to go in the movies. Maybe they would let you double for him where he gets killed or something.' Wasn't that kind of her to think of it?"

Here Tom Moore finished his third dish of chocolate ice cream and we fought our way back through the dust to the studio. There is a restaurant in the studio, but the mercury stood at 150, so we adjourned to a tiny place across the street.

While Tom is waiting for his next starring vehicle he is playing leading man for Madge Kennedy, and as Madge ate only one plate of ice cream she was ready and waiting for him when he returned.

On our way out of the studio we stopped to speak to Mae Marsh, who was lying in a beautiful yellow bed, wearing a beautiful yellow nightgown, and here Tom rushed up behind us and said breathlessly: "Don't put in what I said about not having any breakfast because the bar wasn't open yet. I only meant I couldn't get my usual egg and milk."

Random Reels

Contracts have been signed by the Goldwyn company, with S. L. Rothapel for both the Rialto and Rivoli theatres and with Harold Edel for the Strand. Thus Goldwyn's individual star series production will have their New York presentation in three metropolitan movie palaces.

Announcement likewise is made of the signing of the Stanley and Palace Theatres and all of the great Stanley chain of houses in Philadelphia under contract with Jules F. Mastbaum for the complete new year's output of the company.

The final editing and titling touches had been put to the fifth production, in which Madame Petrova will shortly be seen. The picture is a film version of the celebrated novel "Patience Sparhawk," by Gertrude Atherton. It will be released under the name of "The Tiger Woman." The scenario was made by Mary Murillo. Among the leading screeners who will be seen in her support are Vernon Steel in the rôle of Beverly Peale, Rockcliffe Fellows as Garon Bourke, Norma Siefert as the drunken stepmother, Madge Sparhawk; Mathilda Baring as Mrs. Peale, Gene Burnelle as the daughter, Frederick Truesdell as the father, and last, but not least, the well known screen player and director, Tefft Johnson, who interprets the character of the Governor of New York.

It is not generally known that Crawford Kent, who is one of Doris Kenyon's two leading men in "The Inn of the Blue Moon," by Louis Joseph Vance, first appeared before the public as a grand opera singer. Mr. Kent is an Englishman and sang for several years in Covent Garden before he came to America eight years ago to do stage work. He holds the remarkable record of having appeared for two and a half years in one production, "The Pink Lady," in this country and in London.

Having engaged his featured players, Sylvia Dremmer and Herbert Rawlinson, and the majority of his all-star supporting cast, Commodore J. Stuart Blackton will call "Camera!" on the first scenes of "The Common Cause" to-morrow.

He has arranged his schedule to take a number of exterior first, and for this work will use a part of the Vitagraph studios in Brooklyn. Some of the interior sets are also being constructed in the Vitagraph studios, though most of the interiors will be made in his own studios.



New Picture Films To Be Seen This Week on Screen

"America's Answer," the second of the series of United States official war films to be produced by the government with the object of showing to the people of the country the details of America's participation in the great war, will be presented at the George M. Cohan Theatre to-morrow night by the Division of Films of the Committee on Public Information. The engagement is absolutely limited to four weeks, with performances twice daily after the opening.

The eight reels making up the feature, "America's Answer," have been selected and assembled from over 30,000 feet of film, which was made under orders from General Pershing and photographed by the Signal Corps of the American expeditionary force in France. The film has been viewed by General Pershing and has his approval, and he is authority for the statement that it is a comprehensive accounting of his stewardship during the first year of the war.

Many and varied are the scenes disclosed in the film, which visualizes the dearest hopes of every American and shows that in the short space of a year this country is participating in the war to an extent far in excess of the expectations of its allies.

The picture will show the embarkation of American troops, transports conveyed to the other side and the effective work done by the United States navy. It will show the enormous docks, refrigerating plants and industrial assembling plants in France, the marvellous feats of the engineers in forestry, arranging port facilities, constructing miles of railroads and performing achievements that have as-

tounded the French and British. An interesting feature of the film is that showing the arrival and landing of the American expeditionary force, their movements to the camps and their daily life in the trenches and in rest camps. Highly interesting scenes are shown of the American troops in actual warfare. From conveyed transport to the first line trenches the activities of the American army in France are vividly portrayed.

Elaborate scenic embellishments and patriotic tableaux vivants have been provided under the direction of S. F. Rothapel. The real purpose to make America's participation the deciding factor in winning the war is the one great impression received upon viewing the film.

"Hearts of the World" will remain at the Forty-fourth Street Theatre.

Douglas Fairbanks will be seen this week at the Rivoli in a new comedy drama by Allan Dwan, called "Bound in Morocco." The story is all about a fierce Arab chieftain who is trying to thrust a beautiful white girl into his harem and is foiled by the agility, resourcefulness and determination of a young American traveller. There are bandits, mystery, intrigue and peril enough in the story to satisfy the most insatiable lover of adventure, yet the piece is conceived in that vein of high-spirited comedy which makes Fairbanks' pictures different from any others. The new Fairbanks leading lady, Pauline Curley, will be introduced in this picture but Frank Campeau will still be the despicable villain and Tully Marshall will have an amusing rôle as Ali Pah Shush, a faithful servant of the imperilled heroine.

The orchestra, led by Erno Rapee, will play the fervid "Bacchanale," from

"Sanson and Delilah," by Saint-Saëns. Selections from "The Merry Widow" will form an extra orchestral offering. Greek Evans will sing Haydn Wood's "Roses of Picardy," and Gladys Rice, another Rivoli favorite, will be heard in "Carry Me Back to Ole Virginia."

The featured films at Loew's New York Roof the coming week will include Elsie Ferguson in "The Danger Mark" on Monday; June Caprice in "Miss Innocence" on Tuesday; "The Golden Fleece," with Peggy Pearce on Wednesday; Irene Castle in "The First Law on Thursday; William Desmond in "Beyond the Shadow" and Carmel Meyers in "The Dream Lady" on Friday; Barbara Castleton in "Hereditarily" on Saturday, and Christine Mayo and Henry Kolker in "The House of Mirth" on Sunday.

For the first time during her career as an actress, Blanche Bates will be seen as a motion picture star, making her debut, supported by Hobart Bosworth, at the Strand Theatre. The vehicle selected for Miss Bates' initial screen production is "The Border Legion," adapted from Zane Grey's novel by the same name. It is a powerful story of the West during the time of the gold rush. Miss Bates, whose interpretation of the stellar rôle in David Belasco's "The Girl of the Golden West" will be remembered, will again be seen on the screen as a Western girl.

Hobart Bosworth gives a powerful interpretation of Jack Kells, while others in the cast are Eugene Strong, Horace Morgan, Russell Simpson, Arthur Morrison and Bull Montana. T. Hayes Hunter directed the production.

Bobby Vernon and Ethel Lynn will be seen in a new Christie comedy entitled "This Way Out." A picture of

unusual interest to be seen is thousands of German prisoners recently captured by the Allies. Their treatment and mode of living are vividly depicted. The Allied War Review, showing the latest happenings on the fighting fronts, and the Topical Review, edited by Mr. Edel, will also be shown. The Strand Symphony Orchestra will play the overture to "William Tell," Rossini. Mlle. Maleta Bonconi, violin virtuosa, will play "Hejre Kati," Hubay. Herbert Waterous, bass barytone, will sing a request programme.

In "A Nine O'Clock Town," the Paramount comedy which is to be featured at the Rialto this week, Charles Ray has another of the amusing rural rôles long since identified with his likable personality. This time he is the man-

ager of a dry goods "emporium" into which he attempts to introduce certain up-to-date methods of salesmanship which he observed during a brief and somewhat disastrous trip to New York. A shapely corset model is one of the innovations which make the villagers catch their breath, but she plays an important part in the plot when a pretty blackmailer who had relieved the unsophisticated hero of his savings while in the big city seeks him out again and tries some more of her wiles upon him. There is the hero's small town sweetheart, of course, played by Jane Novak, and a droll assortment of village types in the supporting cast. Victor L. Schertzinger wrote the story and directed the picture.

The orchestra, under Hugo Riesenfeld's leadership, will render selections from "Traviata," by Verdi, as its overture, with bits of Rudolph Friml's "High Jinks" as an added ensemble number. The soloists will be Annie Rosner, soprano, singing the waltz song from Lehar's "Gypsy Love," and Desere La Salle, barytone, singing an aria from "Benvenuto Cellini," by Diaz. The comedy is a Paramount-Mack-Sennett, called "Her Blighted Love."

New Play at Park To Use an Army

Rehearsals are in progress at the Park Theatre for the opening at that house on Monday, August 5, of the American comedy-melodrama, "Mother's Liberty Bond." This play is in four acts and seven scenes, and is from the pen of Parker Fisher, who has written melodramas in the past under another pen name. The staging is being done by S. Jay Kaufman, a New York newspaper man, who has had considerable experience in staging plays in London and a number of ambitious vaudeville plays in this country.

Corporal R. Derby Holmes, author of "A Yankee in the Trenches," is assisting in the staging of the military spectacles. The cast includes Gilda Leary, last season seen as leading woman with Lou Tellegen in "Blind Youth"; Liane Held Carrere, daughter of Anna Held; Carry Lowe, character actress, who has appeared in many New York successes; Edward Mackaye, Charles C. Wilson, Royal C. Stout, Charles H. Stevens, Colton White, Charles Foster and numerous others. In some of the scenes there will be over one hundred persons on the stage. A large percentage of the gross receipts of every performance will be donated to "The Sun" fund to supply tobacco to American soldiers abroad.

Meredith for "Allegiance"

Charles Meredith, who last appeared in New York City at the Fulton Theatre with Edith Taliaferro in "Six Best Sellers," has been added to the cast of Prince and Princess Troubetzkoy's "Allegiance," which William Faversham and Maxine Elliott will present at Maxine Elliott's Theatre early next month.

"Double Exposure" in August

Selwyn & Co. announce that they will present "Double Exposure," a new farce by Avery Hopwood, author of "Fair and Warmer," at the Bijou Theatre, opening August 26.

From Karma to Comedy

Helen Ukers, engaged by Henry W. Savage as principal soubrette in "Have a Heart," to open its season in Montreal on Labor Day, was one of the prize dancing pupils at Mrs. Tingley's Rajah Yoga theatrical school, at Point Loma, Cal.

AMUSEMENTS

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350 TO 357 TIMES
TIGER ROSE
Presented by DAVID BELASCO AT THE LYCEUM
W. 45 ST. ST. B'WAY
Eves. 8:30. Mat. 2:30.
CAST INCLUDES: LENORE LYRIC, WILLIAM COURTNEY, HERBERT MCGOWEN, THOMAS FINDLAY, ARMAND F. COETES, EDWIN HOLT, CALVIN THOMAS, FULLER MELLISH, ARTHUR J. WOOD, JEAN FERRELL

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"Hit the bull's-eye squarely in the center."—Eve. Telegram.
"A million dollar success."—Globe.
"Amusing and human."—Eve. World.
"Will still be here when the robins nest again."—Eve. Sun.
"Gales of laughter."—Eve. Journal

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THE TALK OF THE TOWN
FUNNIEST AMERICAN COMEDY OF RECENT YEARS
49th Week
A TAILOR-MADE MAN
WITH GRANT MITCHELL BY HARRY JAMES SMITH
AT THE
COHAN AND HARRIS
WEST 42ND ST. Eves. at 8:20 WED. & SAT. MAT. 2:20

GAIETY B'way & 46th St. Kiew & Erlanger Managers
Eves. 8:15. Mats. Wed. & Sat. 2:15.
5th MONTH IN NEW YORK
KLAW & ERLANGER'S Big Musical Comedy Hit
THE RAINBOW GIRL
FOUNDED ON A COMEDY BY JEROME K. JEROME
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B'way & 46 St. Eves. 8:30. Mats. Wed. & Sat. 2:30. POP. PRICE MAT. WED.
"The Funniest Show in New York."
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MAIL ORDERS NOW. SEAT SALE TUESDAY. FIRST MAT. SATURDAY.
WILLIAM FAVERSHAM AND MAXINE ELLIOTT Present a New Play
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THE PLAY BEAUTIFUL
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ALMA TELL
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The Singing Comedienne whom our Army Abroad voted its First Favorite and has summoned Overseas. A Glorious Summer Engagement of the Ever-Fascinating
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