

Jack Pickford and His Bride, Marilynn Miller, to Be Co-Stars in Movies—Are Doing Wonders for Life of the Farmer.

BY FRANK VRELAND.
INCIDENT with the announcement of the purchase of "Six Cylinder Love" by the Fox Film Corporation from Sam H. Harris comes word that plans are being laid for the appearance together in pictures of Jack Pickford and Marilynn Miller, the most celebrated of the newly married stage folk, and that this new combination of stars in the Milky Way of the movies just missed making their debut in this automobile comedy.

The preparations for their debut have been shrouded in secrecy—something unusual in filmland. But it is known that Ma Pickford has been managing the undertaking, just as she is business manager for the whole family—particularly Jack, for whom she gathered the family fold the screen rights for "A Tailor Made Man," now being draped around Charles Ray. Mrs. Charlotte Pickford Charles, to give this estimable lady her full business name, had been negotiating through a broker here for the gasoline concession on the screen to "Six Cylinder Love." Three hours after Mr. Harris closed the deal with the Fox office came a frantic telegram from her to her agent to buy the play at any cost, as she considered it an ideal piece for her son and daughter-in-law, especially as they wouldn't have to go out of their way to portray the devoted couple in the first act.

But the message came too late, even though it is believed Mrs. Smith would have been willing to double any offer by William Fox in order to launch Marilynn and Jack on their new career with this unusual sort of wedding present. However, despite a momentary spasms of disappointment, this pair are expected to be smiling at each other soon for regular pay. The movies will be a new thrill for Marilynn, as she has never done screen work before, but they have long ceased to make Jack's immaculate pompadour stand on end.

The purchase by the Fox Film Corporation last week of "Six Cylinder Love," the comedy success by William Anthony McGuire, which has been going along at the Star H. Theatre for nearly a year with no signs of a breakdown, is one more instance of gasoline being used to speed up the film, but this does not mean that the late H. H. will be called upon to play the leading role. Ernest Truex, who has been featured in the stage version, is the likely candidate for the job of driving the picture across the screen. The price has been mentioned, it is believed that Sam H. Harris has received a half interest in the photoplay production—which would not be outside the bounds of probability, since this is coming to a general form of profit sharing with regard to stage successes in the films, now that movie producers no longer find around cash on a picture as if it were stage money.

It always has been suspected that farmers led a hard life, despite the glorious effects of the early rains. Life in the open air and plenty of milk—unskimmed—is supposed to have on the system. It also has been suspected of late years that the movies have come to mitigate the direst needs of agriculture, existence, not to mention tractor, the phonograph, the sewing machine and patent medicines. Now comes former Congressman Frederick Lawley, who has been mentioned, it is believed that Sam H. Harris has received a half interest in the photoplay production—which would not be outside the bounds of probability, since this is coming to a general form of profit sharing with regard to stage successes in the films, now that movie producers no longer find around cash on a picture as if it were stage money.

He told a friend recently that mortally statistics in his State of Indiana showed that suicides among farmers' wives had been reduced 60 per cent since the movie first made excitement bloom on the home soil. Investigation proved that the former Representative had not been biased by the fact that he had seen "The Copperhead" on its way into the movies. It was even as he said—in fact, rather more so.

It was said that utter loneliness would settle down on the isolated farms when the husband for a few days to several days to the markets, and the wives had nothing to do but brood or read the simplest almanac to hand. The only solace for many of them appeared to be self destruction. But the picture brought them up with a round turn—there was more to life than worrying about what all that datted cow.

Now Indiana is said to be more thickly sown with movie theaters in proportion to its population than any other State, especially in regions where about the only other thrill hitherto has consisted in being stung by a bee. The movies there have supplied a most interesting agent as a means of stirring up popular interest. Small wonder is it that the movie magnates should turn to Will H. Hays to build up their industry, in view of the way his State had rebounded to the call of the silent drama.

Stars and Scenes in the Current Picture Plays



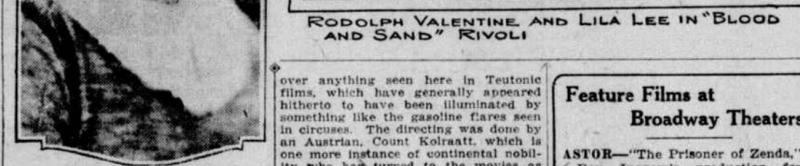
LEATRICE JOY AND CULLEN LANDIS IN "VOICES OF THE CITY" CAPITOL



TOM MIX AND CLAIRE ADAMS IN "JUST TONY" STRAND



ANITA STEWART IN "THE QUESTION OF HONOR" STATE



RODOLPH VALENTINE AND LILA LEE IN "BLOOD AND SAND" RIVOLI

ment aspects, has decided not to impose a war tax on any tickets sold at the theater, so that patrons need not have to suppress a groan as they pried up the usual four or seven cents extra. The theater will be run for profit, but whatever surplus is made will be devoted to the Eastman School of Music, with which it has been connected, and to the expansion of the enterprise in the name of better pictures and more of 'em. No profits will go to Eastman's company, with the possible exception that indirectly by this setting an example as to how fine the presentation of pictures can be, he will once more draw the public toward the film theaters from which they have been falling away sadly in allegiance of late—and thus create generally a demand for more films, because they are once more displacing the shimmies in popular appeal. A regular course of instruction is to be maintained in linking music and incidental features with the main photoplays—in fact, this might be called the cinema matter of the cinema. A man who has had a wide experience in vaudeville has been chosen to direct the theater, and this manager plans to give a wide variety of such subjects at each performance, proceeding on the theory that this is preferable to pounding in a single theme throughout a program and garnishing an Oriental feature film with Oriental dances, Oriental music, a desert prologue and a scene of the Sahara, until the patron wants to rush from all this torrid atmosphere with a raging thirst.

"The Prince and the Pauper," which will be presented at the Capitol a week hence, will offer to American eyes the first youthful prodigy on the screen from Europe, where so far they don't seem to have been overwhelmed as yet by a wave of infant geniuses, all of them making eyes at the camera until they are almost ready to drop. This is a 9-year-old Hungarian boy, who plays the dual role called for by Marie Tsvain's story, and who is said to be some lad at shuffling expressions. Perhaps Wesley Barry will now be spurred on to emulation in a third outpouring of this kind of story on the screen. Interest will doubtless be felt in this second version by those whose memories can stretch back without an effort to the first adaptation fermented on the Capitol a week hence, with play orchestra accompaniment.

over anything seen here in Teutonic films, which have generally appeared in the open air and plenty of milk—unskimmed—is supposed to have on the system. It also has been suspected of late years that the movies have come to mitigate the direst needs of agriculture, existence, not to mention tractor, the phonograph, the sewing machine and patent medicines. Now comes former Congressman Frederick Lawley, who has been mentioned, it is believed that Sam H. Harris has received a half interest in the photoplay production—which would not be outside the bounds of probability, since this is coming to a general form of profit sharing with regard to stage successes in the films, now that movie producers no longer find around cash on a picture as if it were stage money.

The music program prepared by Hugo Riesenfeld for the Rialto will open with the overture from Johann Strauss' operetta, "The Bat," played by the orchestra under the direction of Mr. Riesenfeld and Joseph Littau. A "classical jazz" selection will follow. George Richardson, baritone, will sing Alfred Solman's "Because of You," and Joseph Alessi, trumpet virtuoso, of the Rialto orchestra, will play Gaetano's "Musica Proibita," with orchestra accompaniment.

Sam Bernard Says European Revues Are Sad Affairs

But Paris Season Continues to Draw the Tourist Trade—Mlle. Sorel Coming.

Special Correspondence to THE NEW YORK HERALD.
PARIS, July 25.—Paris revues aren't at all funny, and those of England are so overdone on the burlesque end of the business that the show doesn't make any sense at all. In fact, on both sides of the Channel audience are paying good money and not getting any returns in the way of good, hearty laughs.

Play to Large Houses.
But despite Mr. Bernard's criticism of the big revues of Paris, the new one at the Marigny cannot represent the audience crack a smile or give a hearty laugh. For the future he intends to boost the Comedie Francaise, where the humor is at least good and tried by centuries.

As usual, the post Parisian season, when high society is on the way to Deauville and the tourist season begins to slacken, is being devoted to a revival of some old "famous" movies and "theatrical" comedies by Pierre Wolff, "The Secret of Polichinelle," now being played at the Renaissance under the management of Rivers. Even the Grand Guignol is in the "revue" mood and is presenting, for at least a month, Andre Lord's remarkable drama "Au Telephone." Produced for the first time many years ago, it still appeals to Grand Guignol audiences, whose imaginations need constant stimulation. The tragedy of the man who hears the shrieks of his wife and child, who are being murdered, six miles away, is well known, but modern science has given a new touch to the play, for the Grand Guignol has attached sound amplifiers to the fatal telephone so that the blood curdling cries are plainly heard throughout the audience.

"Ta Bouche" the Favorite.
At Jane Renouard's Theater "Le Dainou," in the street by that name, "Ta Bouche" is the favorite. It is a comedy, and is on the top of the list of shows "to be seen," carried in every American visitor's notebook. Although it was intended to close the Dainou Theatre, it has been revived, and it is now understood that "Ta Bouche" is to hold the boards until well on in October, when a new musical show will be tried out. "Ta Bouche" is being revived by the Dainou proprietors, the rights have not yet been sold.

As far as next season is concerned, few of the popular theaters have as yet decided definitely just what is to be offered. The Vaudeville intends to continue Ugeles' operetta "Monsieur Duval" until September 15, and after that to offer "The Law," and in its winter season with M. Brieux's new work, "The Lawyer." Predictions are for a long run, as M. Brieux knows the taste of Europeans, but it is certain that the latter part of the season has not yet been decided.

Mlle. Sorel's Visit.
Gossip of individuals in the French theatrical world this week comes from three headlines. First, Mlle. Cécil Sorel's visit to Canada, the date for which is not yet set, but probably in the middle of the month. She is to be followed by a number of Canadian friends, after a tour of Canada which New York will be visited and a few evenings spent in studying American plays.

S. L. Rothfeld has obtained the Metropolitan Quartet, who make their first appearance in a New York Theater. The quartet consists of Gene Liza, soprano; Mable Ritch, contralto; Josef Turin, tenor, and Pierre Harrower, bass. The quartet will sing the quartet from "Rigoletto." The orchestra, conducted by David Mendoza, who is assisted by Joseph Klein and William Axt, will open the program with the overture from "Martha." The ballet number will be a mazurka arranged by Alexander Guman, and the Rivoli Ensemble will play "Coppelia," and danced by Mr. Oumansky and Doris Niles, with special scenic investiture by Clark Robinson. There will also be an orchestral interlude of an original composition called "Love's Symphony," composed by David Mendoza, and William Axt. It will be played by the orchestra, with special solos for the horn and violin.

Pianist to Make Debut at Stadium Concert Tonight

Frank Sheridan, Audition Winner, to Appear With Orchestra—Music Notes.

Larger crowds than ever have been coming to the Lewishohn Stadium to hear the new conductor of the concerts, Willem Van Hoogstraten of Holland, who has brought new life into familiar orchestral numbers. Everything that Mr. Van Hoogstraten has done thus far has seemed to please, and particularly the array of unusual little encores he has provided, fragments of music not altogether unfamiliar, but seldom heard, in most cases, and not always identifiable. These are not announced by placards, and their authorship in many instances have kept thousands guessing.

Program for to-night follows:
1-Overture, "Calm Sea and Prosper."
2-Concerto for piano, No. 2 in D minor, by M. Sorel.
3-Intermission.
4-Two Elegiac Melodies for string orchestra, op. 34, by Grieg.
5-Finale from Symphony No. 4 in E minor, op. 98, by Brahms.

The sixth week of concerts by the Goldman Band, under the direction of Edwin Franko Goldman, promises to be the most interesting of the season thus far. On Friday evening the program will consist entirely of request numbers. There will be no concert next week. They will be resumed on August 21 and will continue thereafter five nights each week (Monday, Tuesday, Wednesday, Thursday and Friday) until September 5. Each night of these festival concerts will be devoted to some special type of music. Concerts will be held this week on Monday, Wednesday and Friday nights.

John Charles Thomas, baritone, has been engaged by Lionel Powell, London music manager, to appear with Mrs. Tetrazzini at Albert Hall, London, Sunday afternoon, October 1. Immediately after this concert Mr. Thomas will sail for America, arriving in New York in the afternoon of October 15. His concert tour in the United States will be under the management of R. E. Johnston.

House Peters' Hat Shares His Honors.
House Peters' old trick hat shares his success in "Human Hearts" as it did in "The Storm." Peters, who is known in film circles as a natty dresser, drives his tailor nearly frantic every season and crease just right, but his screen success have all been in rugged parts in which he has worn a battered felt hat and to-day he is wearing a new one. He has more than a little to do with the picture without wearing it than a bathing beauty would think of going before the camera without her hair. It is as much a part of him as Cecil de Mille's puttees. Tom Ince's old gray sweater, Marshall Neilan's pinback coat, Harold Lloyd's shell glasses, Chaplin's shoes, and Hoot Gibson's horse and in fact all well known in the picture world.

Violet Mersereau Is Home From Lions' Den.
Miss Violet Mersereau, heroine of the William Fox spectacle "Nero," returned from Europe recently accompanied by her mother. She has been living in Rome for more than a year, acting most of the time in the picture "Nero," and later in another picture which was photographed in Italy and the Holy Land.

Olga Steck in "Sue Dear" at Times Square Theater.
Olga Steck, of "Sue Dear," at the Times Square Theater, is a Californian and commenced her career as a child actress in a stock company at Butte, Mont. She subsequently developed into a singer while still in her early teens and sang the leading roles in many musical plays. She was with various musical comedy companies in the West for five years, afterwards singing prima donna roles with the Vidor Opera Company in Los Angeles.

"Old Vic" Theater of London Saved by George Dance

Famous House Will Be Opened in September by Lillian Bayliss.

Special Cable to THE NEW YORK HERALD. Copyright, 1922, by THE NEW YORK HERALD. New York, London, Aug. 5.
With the saving of the "Old Vic" assured through the gift of £20,000—the long time anonymous donor to the cause is now revealed as the well known theatrical promoter George Dance—plans for the fall dramatic season in London are well under way. The "Old Vic" itself opens September 16, when Lillian Bayliss, who is carrying on her mother's tradition of producing Shakespeare and opera at popular prices at the playhouse "over the water" in the unshakable south side of the Thames, will find the plant thoroughly adapted to her needs.

A new stage, with an Elizabethan apron, new things and new dressing rooms will make things easier for the gallant band of actors who keep the classic torch ablaze and furnish more than one bright star in the West End drama.

On the other end of the scale the season promises much that is gay. All London is wondering whether Charles Cochran can make anything presentable out of "The Fish" the fish opera which ran for three years at the Bouffe Parisiennes and about which almost any American soldier who got Paris leave can tell yarns.

Spice of 1922' Built On a French Model.
"Spice of 1922," the sprightly new revue which Arnan Kaliz is presenting at the Winter Garden, was "sold" to the Messrs. Shubert for the Winter Garden last week. Each of the artists participating in it on one of the elements which is "selling" it to the public. This is the element of general design.

Attractions in the Amusement Parks.
The grand ballroom at George C. Tilyou's Steeplechase Park, Coney Island, has become the most popular attraction at the resort. Great throngs make this section of the pavilion their rendezvous every evening to enjoy the program of the greatest aggregation of symphonies and manufacturers of jazz harmony under the direction of Fred Meyer.

NEW AMUSEMENT PARK.
Paradise Park, a new amusement resort on the water's edge of Five Points, N. Y., was opened last Wednesday night with De Bernardi's Concert Band, Miss Grace Hoffman, soprano, and a wonderful display of fireworks.