

<b>The Indiscretions of a Star</b> . . . . .	<b>Inez Klumph</b> . . . . .	<b>63</b>
The romantic adventures of a young matinée idol who never looks before he leaps.		
<b>The Screen in Review</b> . . . . .	<b>Alison Smith</b> . . . . .	<b>67</b>
Criticism and comment on the month's film offerings; a comprehensive guide to the pictures you will want to see.		
<b>The Comedy School</b> . . . . .	<b>Helen C. Bennett</b> . . . . .	<b>70</b>
How many dramatic stars gained valuable experience acting in comedies.		
<b>Little Shining Lights</b> . . . . .	<b>Myrtle Gebhart</b> . . . . .	<b>73</b>
The junior auxiliary of the motion-picture acting profession is an extensive and talented one.		
<b>When Milady Dances</b> . . . . .		<b>76</b>
Photographs in rotogravure of our terpsichorean stars.		
<b>My Wild Irish Rose</b> . . . . .		<b>78</b>
Scenes from an interesting forthcoming production.		
<b>Travelogues with a Reason</b> . . . . .		<b>80</b>
Impressive scenic settings found in foreign lands for big motion-picture productions.		
<b>Saying It with Frocks</b> . . . . .	<b>Louise Williams</b> . . . . .	<b>84</b>
What every girl can learn about effective dressing from motion-picture stars.		
<b>Trying the Real Thing</b> . . . . .	<b>Edna Foley</b> . . . . .	<b>89</b>
Marshall Neilan tries a new scenic experiment.		
<b>The Christie Baby Parade</b> . . . . .	<b>Edna Foley</b> . . . . .	<b>91</b>
Vera Stedman and Bobbie Vernon provide their studio with some interesting sights.		
<b>The Picture Oracle</b> . . . . .		<b>94</b>
Answers to questions of our readers.		

## EVERYBODY IS TALKING ABOUT HIM

**B**OTH in the studios and among motion-picture fans Rodolph Valentino is the chief topic of discussion.

For the most part, people simply rave about Rodolph Valentino, the magnetic, languor-eyed Italian who rose to sudden fame when he appeared in "The Four Horsemen." But there are an audible few who dislike him and who air their views bitterly. In this very issue of this magazine are some of these severe criticisms of Rodolph Valentino.

It takes an unusual man to inspire severe censure as well as great love—to affect so deeply all people who see him that they speak of him only in superlatives.

Rodolph Valentino is such a man. People are never only moderately impressed by him. They adore him—or they dislike him.

From the time when he had his first big chance on the screen he has been the one subject of paramount interest to motion-picture fans. Much has been written about him, of course; much more has been conjectured, and he has been so widely quoted on such a variety of subjects that it seems as though there would be little left to tell about him.



*But in spite of all this the real Rodolph Valentino has never been revealed to his admirers.*

Graciously disarming—conversationally ingenious—naturally reticent; that is the Valentino whom the casual interviewers meet. But Agnes Smith plumbed more deeply than that the personality of this unique young actor, and procured material for a strikingly original and interesting interview with him.

This article will appear in the next issue of PICTURE-PLAY MAGAZINE. Every one will want to read it, so be sure to reserve your copy early.

It will make you feel well acquainted with the most sensationally popular young actor before the public today; it will disclose to you the striking, and little-understood personality of this interesting young foreigner

who does not intend to let extravagant adulation go to his head.

There will be many other interesting and unusual features in this issue. "The Perils of Near Stardom," by Helen C. Bennett, for instance, and "Diet for Art's Sake," by Betty Schwartz. Don't miss the August number of PICTURE-PLAY MAGAZINE.



**A** PERMANENT record of Gloria Swanson and Rodolph Valentino in a scene from "Beyond the Rocks" which the cruel censors will limit to little more than a flash on the screen.