

News Items May Prove Undoing Of Love Match

By Westbrook Pegler
 United News Staff Correspondent
 NEW YORK, July 28.—Just a little publicity, just a nippy little theatrical news item of the kind that press agents call the dog story, has grown to such size on Broadway that Florenz Ziegfeld, who started the story, is rushing back from Paris to avert the blighting of his romance with Billie Burke, the one-time "darling of Broadway."

Eight years ago Ziegfeld won Billie Burke and married her and their life together showed all the outward signs of felicity until Ziegfeld started this little publicity story on his unfriendly career a couple of months back.

About the time that Ziegfeld's famous musical comedy "Sally" began to show a shrinkage in the vital region of the box office there came a rumor that Marilyn Miller, the wistful young star of the show, intended to marry Jack Pickford. Ziegfeld has had thousands of columns of publicity in his time and none of it ever hurt him before. Perhaps he meant what he said about this match, but may be he was just taking advantage of a situation which would get his show and Miss Miller, the star, into print all over the country, which is always good for a show and all concerned thereover.

Any way Ziegfeld said that if Marilyn married Jack he would have to close the show and thereby cancel her income of \$1,500 a week because he thought the public wouldn't love her any more. Jack Pickford has been up and down Broadway as much as Bill Jones or the next man and hasn't given the police any reason to pick him up on sight, so people wondered what Ziegfeld had on his mind besides his twenty five dollar Parisian velvet.

Then Ziegfeld explained that Pickford was "mixed up" in that slacker scandal at the New York headquarters of the naval reserve during the war, when certain wealthy young men went to the funk hole assignments ashore which didn't even require them to wear the uniforms or sleep in hammocks or scrub and wash their own dungarees. There was no news. Even how recalled that Pickford made the squeal which exposed his shipmates of the good ship Sitting Pretty.

To Marilyn this was not publicity, but persecution, and she wasn't at all coy about seeing reporters in Boston where the show had moved for its health, Marilyn said things. Miss Burke, at her home in York Harbor, Maine, retorted with suggestive references to certain nights of entertainment at Miss Miller's home. Marilyn came back with the broad insinuation that Ziegfeld was jealous of Pickford. She said Ziegfeld offered her a diamond as big as a cobble stone, or almost that big, and at enough pearls to hang a circus at woman. By this time the ladies had the floor and Ziegfeld hadn't a chance.

Any way he was in Paris and any man who thinks he can out talk two temperamental stars of the stage in a personal spat over their honey-dumplings at the cable rate of 25 cents a word is a candidate for the royal suite in the Cookoo cottage.

So Ziegfeld is rushing home from Paris by the fastest available transportation, following up his cablegram to Billie telling her "would swear to God there is nothing which you could take exception."

Miss Burke said she wouldn't affirm or deny or further discuss a rumor that she would leave Ziegfeld and take her little daughter Patricia with her. All on account of a little publicity.

MOVIES' POWER OF SUGGESTION

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scandal break and he's in the spotlight at once. That's the way it is with motion pictures. It's just the way things are; that's all. No one is to blame. But it's unfortunate.

There is another angle to the question from a motion picture point of view, too. That is the custom in newspaper offices of referring to women of a certain type in scandal stories as "movie actresses", when they are not movie actresses at all. This the writer in the years he was working as a newspaper reporter did that "movie actress" and "chorus girl" thing himself—not realizing in the slightest the entire lack of good, not to mention the injustice, it was doing the theatrical profession.

Fortunately, many editors of newspapers—the average editor, it would appear—jump at an opportunity to print something helpful. That perhaps, is why so many editors ordered special stories written about "The Old Nest", that motion picture of motherhood, which Elmer Harris wrote, and which Goldwyn produced.

Friends and acquaintances still speak to the writer about the effect "The Old Nest" had on them, and how they went right to the nearest telegraph office and shot a message home to their mothers.

And "The Old Nest" is only one of many motion pictures that have, in the guise of stirring drama, slipped over a sermon on the public. Hughes has another one coming, now called "Memorance" in which fatherhood is the theme.

Nowhere, probably, is virtue so triumphant, honor so nobly cherished, and truth so certain to prevail as in the white magic of the silver sheet.

If there is any great power of suggestion in motion pictures, all the evidences seem to be that the good greatly outweighs the bad. But it's mighty hard to trace the effect of the good; while any time any one does something bad, it's the simplest thing in the world to slam the blame on the movies.

In conclusion it might be mentioned that all of the power of suggestion of motion pictures is not confined to spectators. In "The Glorious Fool," by Mary Roberts Rinehart, the action is laid in a hospital. One of the actors who had to lie in bed simulating illness before the camera, really became a temporary invalid. The doctors said it was a clear case of the power of suggestion.

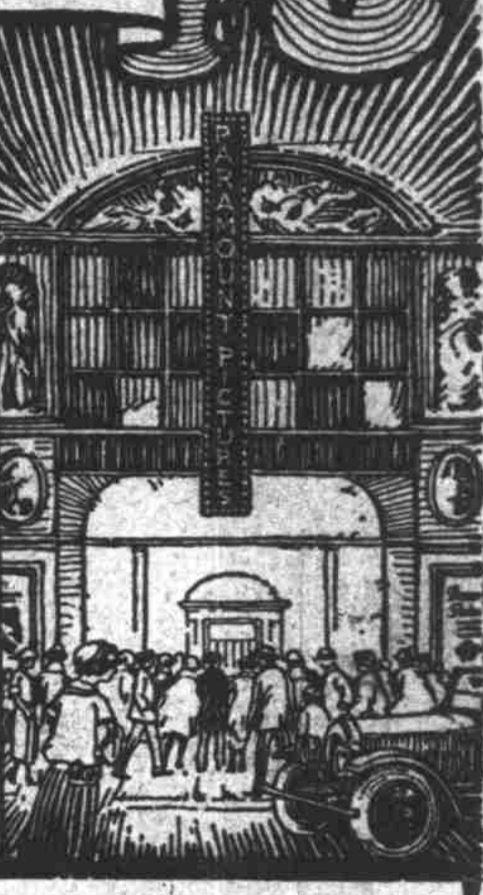
It looks as if the movies are confronted with quite a task if they must keep not only the public but players as well, in good health and perfect morals.

Doesn't it?

MUSEUM DIRECTOR AIDS
 Frank Tinley, for five years assistant curator of the armor department of the Metropolitan Museum of Art in New York city, was engaged by Cosmopolitan productions to assist in filming "When Knighthood Was in Flower," starring Marion Davies. Tinley has several times worn an ancient knight's steel suit and hidden in recesses of tilting points.

Francois Nazare Aga is the creator of the startling Persian costumes that will be seen in Richard Walton's production of "Omar the Tentmaker," with Guy Bates Post.

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| <p>WALLACE REID in "The Dictator" Supported by Lila Lee From the novel by Richard Harding Davis Directed by James Cruze Scenario by Walter Woods</p> | <p>RODOLPH VALENTINO in "Blood and Sand" A Fred Niblo Production Supported by Lila Lee and Nita Naldi From the novel by Vicente Blasco Ibañez and the play by Tom Cushing Adaptation by June Mathis</p> | <p>"THE FACE IN THE FOG" By Jack Boyle A Cosmopolitan Production</p> | <p>RODOLPH VALENTINO in "The Young Rajah" Adapted from the play by Althea Luce and the novel "Amos Judd" by John Ames Mitchell Adaptation by June Mathis Directed by Phillip E. Rosen</p> | <p>"SINGED WINGS" with Bebe Daniels A Penrhyn Stanlaw's Production by Katherine Newlin Burt</p> |
| <p>MARION DAVIES in "The Young Diana" by Marie Corelli A Cosmopolitan Production</p> | <p>"THE VALLEY OF SILENT MEN" with Alma Rubens From the story by James Oliver Curwood Directed by Frank Borzage A Cosmopolitan Production</p> | <p>"BURNING SANDS" with Wanda Hawley and Milton Sills A George Melford Production by Arthur Weigall Adaptation by Olga Printzian</p> | <p>ALICE BRADY in "Anna Ascends" by Harry Chapman Ford Directed by Joseph Henabery</p> | <p>THOMAS MEIGHAN in George Ade's "Back Home and Broke" Directed by Alfred Green</p> |
| <p>"If You Believe It, It's So" by Perley Poore Sheehan Directed by Tom Forman Scenario by Waldemar Young</p> | <p>"THE SIREN CALL" with Dorothy Dalton An Irvin V. Willat Production Supported by David Powell and Mitchell Lewis by J. E. Nash Adaptation by J. E. Nash and Philip Hurn</p> | <p>WALLACE REID and LILA LEE in "The Ghost Breaker" by Paul Dickoy and Charles W. Goddard Adaptation by Jack Cunningham Directed by Alfred Green</p> | <p>A William deMille Production "CLARENCE" By Booth Tarkington with Wallace Reid, Agnes Ayres, and May McAvoy Adaptation by Clara Beranger</p> | <p>AGNES AYRES in "A Daughter of Luxury" Adaptation by Beulah Marie Dix Directed by Joseph Henabery</p> |
| <p>BETTY COMPSON in "The Bonded Woman" From the story "The Saving of John Somers" by John Fleming Wilson Directed by Philip Rosen Adaptation by Albert Shelby LeVino</p> | <p>JACK HOLT in a Peter B. Kyne special "While Satan Sleeps" Adapted by Albert S. LeVino From the novel "The Parson of Panamint" Directed by Joseph Henabery</p> | <p>"THE COWBOY AND THE LADY" with Mary Miles Minter and Tom Moore Directed by Charles Maigne by Clyde Fitch</p> | <p>GLORIA SWANSON in a Sam Wood Production "The Impossible Mrs. Bellew" by David Lisle Adaptation by Percy Heath</p> | <p>A George Fitzmaurice Production "KICK IN" with Betty Compsom and Bert Lytell By Willard Mack Scenario by Ouida Bergere</p> |
| <p>MAY MCAVOY in "The Top of New York" by Sonya Levien Scenario by Julia Crawford Ivers</p> | <p>CECIL B. DE MILLE'S Production "Manslaughter" with THOMAS MEIGHAN Leatrice Joy and Lois Wilson From the novel by Alice Duer Miller Adaptation by Jessie Macpherson</p> | <p>A George Fitzmaurice Production "TO HAVE AND TO HOLD" with Betty Compsom and Bert Lytell Supported by Theodore Kosloff and W. J. Ferguson by Mary Johnston Scenario by Ouida Bergere</p> | <p>ENEMIES OF WOMEN by Vicente Blasco Ibañez Directed by Robert Vignola A Cosmopolitan Production</p> | <p>WALLACE REID in "Thirty Days" Adaptation by A. E. Thomas and Clayton Hamilton Directed by James Cruze</p> |
| <p>"THE LOVES OF PHARAOH" with Emil Jennings, Dagny Servaes, Harry Liedtke and Paul Wegener An Ernest Lubitch Production</p> | <p>The Hamilton Theatrical Corporation presents "THE MYSTERIES OF INDIA" Directed by Joe May</p> | <p>THOMAS MEIGHAN in "The Man Who Saw Tomorrow" by Perley Poore Sheehan and Frank Condon Directed by Alfred Green</p> | <p>A George Melford Production Robert Louis Stevenson's "EBB TIDE" with Lila Lee and James Kirkwood Cast includes George Pawcett and Raymond Hatton Adapted by Lorna Moon</p> | <p>MARION DAVIES in "Little Old New York" by Rida Johnson Young Directed by Frank Borzage A Cosmopolitan Production</p> |
| <p>GLORIA SWANSON in a Sam Wood Production "Her Gilded Cage" Scenario by Elmer Harris and Percy Heath Based on the play by Anne Nichols</p> | <p>"PINK GODS" A Penrhyn Stanlaw's Production by Cynthia Stockley with Bebe Daniels, James Kirkwood and Anna Q. Nilsson Adaptation by J. E. Nash and Sonya Levien</p> | <p>ON THE HIGH SEAS with Dorothy Dalton and Jack Holt Supported by Mitchell Lewis by Edward Sheldon An Irvin V. Willat Production</p> | <p>THE PRIDE OF PALOMAR From the story by Peter B. Kyne Directed by Frank Borzage A Cosmopolitan Production</p> | <p>RODOLPH VALENTINO in "A Spanish Cavalier" Based on the play "Don Cesar DeBasan" By Adolph d'Ennery and P. F. P. Dumanies Scenario by June Mathis</p> |
| <p>A William deMille Production "NICE PEOPLE" with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye From the play by Rachel Crothers Scenario by Clara Beranger</p> | <p>"THE OLD HOMESTEAD" with Theodore Roberts Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods Scenario by Julien Josephson Directed by James Cruze</p> | <p>ELSIE FERGUSON in "Outcast" by Hubert Henry Davies A John Robertson Production Adaptation by Josephine Lovett</p> | <p>JACK HOLT in a Peter B. Kyne special "MAKING A MAN" Directed by Joseph Henabery Adaptation by Albert Shelby LeVino</p> | <p>ALICE BRADY in "Missing Millions" by Jack Boyle</p> |

Paramount Pictures

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 ADOLPH ZUKOR, President
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