

NITA Naldi



Saint or Sinner?

Below: Nita Naldi, one of the stars of "The Silver Screen," in "The Ten Commandments."



NITA NALDI, the sinuous siren of the slanting, smoldering eyes, whom many of the Diamond Horseshoe patrons will readily remember as Rudolph Valentino's co-star in Ibanez' "Blood and Sand," is one of the most beautiful women and one of the most talented and interesting actresses ever presented in the cinema.

Usually cast in vampire roles, Miss Naldi made her film debut in a comparatively small part in "Everywoman," an allegorical play in which the characters were the embodiments of such abstractions as Beauty, Virtue, Vice, Passion, Envy, Jealousy, Innocence, etc. The black-haired, dark-eyed young Venus made an immediate hit, and the Hollywood bigwigs placed her under a long-term contract. Her next assignment was that of leading woman in the Valentino picture, and among the many subsequent films she made were "The Marriage Whirl," "The Lady Who Lied," "Cobra," "A Sainted Devil" and Cecil B. DeMille's Biblical spectacle, "The Ten Commandments."

In the hey-day of the silent movies there wasn't a fan from Maine to Oregon who didn't know La Naldi's celluloid self and await anxiously her succeeding silver sheet performances. A temperate woman in every respect, even the wine of success didn't go to Miss Naldi's head. Extravagant praise of her beauty meant nothing to her. Her keen, ever-present sense of humor could always be depended upon to come to the rescue when praise became too blatant and some one threatened to succeed in convincing Nita that she might be a combination of Rachel, Duse and Bernhardt in disguise.

Miss Naldi was born in New York and educated here and abroad. Certain places in Europe endeared themselves so strongly to her in her girlhood that she never lost the desire to revisit them, and in later years, between pictures, she often made leisurely trips to her favorite spots on the Continent.

This is Miss Naldi's first personal appearance in many seasons. She has, however, been seen on the New York stage in "Sally," "Sinbad," a now forgotten comedy called "Bonehead," and other productions.