Nita Naldi Tells Inez She Prefers New York Stage to Hollywood Studios

Player Talks About Foreign Film Making

BY INEZ WALLACE.

I AM not one of those persons who believe that romance is dead, that companionate marriage is undermining our homes, and that there is no such thing in the world as loyalty. My fans keep my mind

INEZ WALLACE HOPES! DEPD NW

clear on that loyalty question. Even in this age of high pressure publicity men employed to promote new stars on the screen, every so often a letter drifts in to me, inquiring about some old time favorite. Sometimes the star has been gone so long that I have nearly forgotten him or her—but the letter proves that someone has remembered. It's a nice thought.

Just before my recent New York trip I had received several letters asking about Nita Naldi, the wicked looking vamp of a few years ago. One letter asked if she were dead, or was she married, and would she ever come back to the screen.

It was, therefore, a satisfaction to learn upon reaching New York that Nita had arrived from Europe a few weeks previous and taken up her permanent residence again in this country.

I spent an afternoon at her apartment in the 50s, just off Madison Avenue, and the gossip—if you could have heard it!

"Priceless" is about the only word which describes Nita's line of chatter. She says "right out in meetin'" just what is in her mind and, while some of her remarks are barbed, the entire effect is refreshing after listening to some stars who repeat only what they are told by their manager.

I don't mean to "hold out" on you but it would be a breach of confidence to divulge our entire talk. But I'll tell you what she said about herself and her plans.

Nita Talks of Self.

"I'm not through with the screen and never will be," she began, "but for the present, I know the screen is through with me because I am not as thin as I was. That's one thing about Europe—it's a lazy country but everybody eats! And you know in Paris a too-slender figure is not considered so hot. The French believe that a woman is a woman and should not be ashamed of the lines and curves which proclaim the fact."

Then with a sigh, "And so I ate in Paris—and here I am. Not that I'm much overweight. I've only gained a few pounds and those I intend to keep. I'd rather have my health than be like a certain present-day vamp I know who nearly died recently in Hollywood from too much dieting.

"Of course, most of my big pictures were done with Valentino anyhow and when he died, I somehow felt that I was through. I was on the Riviera when we received the news of his death and I cried for two days. His divorced wife, Natacha Rambova, had been in Paris with me and, to tell the truth, I was expecting to hear that she had relented and taken him back but instead came the news of his death.

"I did a couple of films during the time I was in Germany. I don't even know what they finally called them—they change their minds over there every fifteen minutes. But at that Germany is preferable to France for Americans to live when abroad. One would think, the way the French treat us, that we helped Germany win the war instead of France. It's disgusting.

Foreign Studios Unpleasant.

"All the foreign studios are terrible to work in though. They are just like big barns with no conveniences. But there is one studio abroad which has all our American studios beaten a mile, and that is Rex Ingram's studio. It is an actor's dream come true. If I had had a place like that to work, I'd never have come home. It looks like a palace inside and out, and for lighting and equipment he has every studio in the world looking like second money.

"As to what I shall do now, it's a little early to tell—which is just another way of saying that so far I have no offers. I am keeping this apartment with my sister and suppose I'll return to the speaking stage which is what I did before I went into pictures. I'd rather work in the New York theater and live in a New York apartment than go to Hollywood.

"I hate those horrid little bungalows out there—they remind me of camping out and I don't especially envy the movie stars who must now live permanently at the coast. It's an awful price to pay for success if you ask me to be marooned out beyond that desert with nothing to break the endless monotony but the winter tourists who come to stare at the stars—like they were visiting a zoo."

And yet, for all her talk I presume she'll go back to the screen some day. They always do, you know.

This Week's Films.

STILLMAN—Al Jolson in "The Jazz Singer."

PALACE—Madge Bellamy in "Silk Legs."

ALLEN — Gloria Swanson in "Sadie Thompson."

STATE—Richard Dix in "Sporting Goods."

KEITH'S 105TH—Mary Astor in "Sailors' Wives."

HIPPODROME—Tom Mix in "Daredevil's Reward."

CAMEO — Charlie Chaplin in Circus."

PARK AND MALL — Greta Garbo in "The Divine Woman."

Inez Wallace Replies

J. A. N.: I don't think Charles Farrell has a private secretary as he is just a new star. Yes, some of the men have male secretaries—but such a position means more than being just a good typist. You must be a diplomat as well. I cannot advise you to go to Hollywood in quest of such work at the present time.

* * *

Mrs. Nixon: Thank you for the suggestion that you will come down and run the department for me when I'm away. I'm afraid that you would be busy—not that the work is hard, it's really fun, after one has been in it fifteen years or so. The Talmadge girls are not related to the Talmadge boy. And Mr. Menjou is not married yet—but soon.

* * *

Elizabeth, R. R., Kent: Surely, Elizabeth, anything to oblige. You can reach the stars at the following studios: Vilma Banky, Ronald Colman, Gilbert Roland and Colleen Moore at United Artists Studio, Los Angeles, Cal.; Reginald Denny at Universal Studio, Universal City, Cal.; Rod LaRoque and Phyllis Haver at DeMille Studio, Culver City, Cal.; Richard Barthelmess, at First National Studio, Burbank, Cal.; Bebe Daniels at Lasky Studio, Hollywood, Cal.; Ramon Navarro, Metro Goldwyn Mayer Studio, Culver City, Cal. And here's hoping the collection is a big success! And thanks for that really nice thing you said—really, I'm too modest to repeat it.

* * *

Isabel, Galion: Of course, I remember you—and you certainly get my attention quick-like with that red ink. About my liking "Ben Hur" better than "The Big Parade," perhaps it was because I was "oversold" on "The Big Parade" before I saw it. I loved Adoree in it, however, and after all, it's a matter of personal taste. Yes, call me when you are in—I'll be glad to talk to you.

* * *

A Wooster Fan: No, I don't feel that there is anything high-hat about Mary Pickford. I had hoped the story about her got that fact over, but you are evidently VERY prejudiced for Mary and want a flat statement, so here it is. She is NOT high-hat. As for the envy and jealousy you speak of in the other stars, that is this business and has been the show business since time began. We just can't help it.

GLORIA SWANSON AND LIONEL BARRYMORE IN "SADIE THOMPSON" —ALLEN—

MADGE BELLAMY IN "SILK LEGS" —PALACE—

The New Photo Play Program

Stillman.

Fifth week of Al Jolson's "Jazz Singer," with Vitaphone accompaniment. A melodrama of a rabbi's son who, against his father's wishes, becomes a famous stage jazz singer. Highly recommended.

Palace.

Madge Bellamy in "Silk Legs." Supporting cast includes James Hall, Joseph Cawthorn and Maude Fulton. The comedy deals with a successful hosiery saleswoman; that is, she is successful until she runs into a rival "go-getter" salesman. Both enter a bitter race for the order of an important concern. The "go-getter" almost has the sale cinched when the girl double-crosses him and wins out—but the other is compensated by her love.

State.

Richard Dix in "Sporting Goods" plays the part of a traveling golf suit salesman. Mistaken for a young millionaire, he plunges into all kinds of trouble and is forced to make good to win a rich girl. Dix is assisted by Ford Sterling, Gertrude Olmsted, Philip Strange and Myrtle Stedman. Malcolm St. Clair directed the film.

Allen.

Gloria Swanson in "Sadie Thompson," based on the well known stage drama, "Rain." It tells of a San Francisco girl who, while trying to live down her lurid past, is stranded on a dreary little island on the Pacific Ocean. There she comes under the spell of a reformer who begins by trying to salvage her soul and ends by slashing his own throat with a razor. Lionel Barrymore, Raoul Walsh and Charles Lane are prominent in the cast.

Keith's 105th.

"Sailors' Wives," with Mary Astor and Lloyd Hughes. This celluloid version of Warner Fabian's novel concerns a society girl who faces incurable blindness. How this influences her life and actions, causing her to break her engagement rather than hamper the poor man she loves, is the theme of the story. It includes Earle Foxe, Olive Tell and Burr McIntosh.

Hippodrome.

Tom Mix in the "Daredevil's Reward." In his latest western, Mix is a Texas ranger who is assigned the job of rounding up a band of mysterious bandits and rustlers. Disguising himself as the owner of a medicine show and later as a cook he not only succeeds in his purpose but also captures the affections of Natalie Joyce.

Cameo.

Third week of Charlie Chaplin's "The Circus." Chaplin appears as a tramp who lifts himself to fame as a circus clown. The comedy has been highly recommended.

Park and Mall.

Second-run showing of "The Divine Woman," in which Greta Garbo as a poor French girl learns that money isn't everything. Lars Hanson and Lowell Sherman are also in it.

At the Broadvue.

Milton Sills' latest picture, "The Valley of the Giants," will be shown in the Broadvue from today to Tuesday inclusive, with a four-act stage bill. Dolores del Rio in "What Price Glory" and a "Discovery Night" program of eight acts are listed for Wednesday. "Two Arabian Nights," with Louis Wolheim and William Boyd, will be offered Thursday to Saturday. There will also be vaudeville and cabaret acts.

From Your Viewpoint

A Rapturous Heart.

My dear Mr. Marsh: With a spacious and, I trust, graceful gesture, behold me cast aside all pride and proclaim to the world that, for the first time and for all time, I have lost my heart to a movie star—willingly, completely, deliriously.

And the man who has caused that ice-coated organ, so long impervious to the obvious charms of movie heroes, past and present, to melt: CLIVE BROOK.

Oh, Elinor Glyn!

And now that I have seen him I thirst for some word of him. Is it possible that you have never mentioned him? If so, how can this be, this man of men, this lover of—(Photo Play Editor's Note: And so on for quite a spell).

What films has he been in? What has he done before? I have just seen "Salad Dressing" (To think I have to remember I first saw him in a film by that name—ugh!)

Believe me, completely undone,
PHILIDA.

* * *

As I search through the files, I do find Clive Brook's name mentioned on one or two occasions by nothing less than the dust, myself. I think I gave him what you might call quite a send-off for his work in Bancroft's "Underworld."

I know that he got a couple of paeans of praise, or something like that, for being the only sane one in Clara Bow's "Hula."

Some of his other pictures include "Pleasure Buyers," "When Love Grows Cold," "Three Faces East," "Why Girls Go Back Home," "You Never Know Women," "For Alimony Only," "The Popular Sin," "Afraid to Love," "Barbed Wire" and "The Devil Dancer." Brook is an Englishman, a gentleman; married, and according to the latest word from the marital sector in Hollywood, happily so. I'll return your stamp tomorrow.

In Error.

W. Ward Marsh: Look before you leap or read before you write for even a critic is not above criticism. Enclosed clippings. (Note: These clippings deal with "Dawn," the Edith Cavell film, and my report on it was at variance with news dispatches in which it is said to be banned.)

To err is human. So cheer up, you'll be all right. Now don't get worried about Old England. She may be slow but when you went to school, did you ever read about the hare and the tortoise? She has acquired the habit of getting there.

JACK MILLER.

* * *

The discussion was confusing, and still is for that matter, for in spite of the reports that it has been banned, I still hear on what I consider fairly reliable authority that the Cavell film will be released for legitimate houses but banned in regular motion picture theaters.

I expressed no worry about England in that discussion. I did utter a few words of worry, and those dealt with the choice acting and direction material that is leaving Hollywood for England. In addition to those already named, Directors Albert Parker, John S. Robertson and Sidney Olcott are now working on British films.

Comment and Questions.

Extracts from a young book by J. M. B., who is apparently too coy to sign a name (which is always withheld upon request anyway) are as follows:

"The King of Kings" was quiet beyond discussion. If all did not approve of all of it, all met in equality in some part of it. Indeed, those who went to scoff remained to pray.

Am I growing stale? Or is it the type of picture we are seeing? That silly thing at E. 105th last week—can't even recall the name. The man is bitten by a reptile and the girl goes for medicine. Her acting was the poorest I have seen in many a day.

Has Chaplin ceased to amuse me or was it just a little bit in the play? The donkey was downright clever and seems to be a subject of conjecture. What made him chase Charlie in such a natural way? The lion stunt was most amusing and the wire walking for a while but it was too long. Chaplin's hair is streaked with gray if I mistake not. One leaves feeling terribly sorry for him—not because of the girl but just sorry all through.

Of course "The Jazz Singer" is Al Jolson and aside from the wonderful singing of the choir it leaves one down rather flat.

* * *

J. M. B. asks several questions also, and writes much more than space will permit me to use. And as an apology for "cutting" her eighteen-page letter as I have, I should tell her that this is the only job I have, that I'm lazy (only working about twelve hours a day; oh, on this and on that), and that I do not get tired or bored by pictures (not by all of them), and that the many pictures of houses and things she has drawn are perfect darlings, and that I hope she will draw some more for me some time, for as I have said, I'm not tired or bored by pictures.

Norma Talmadge Begins Work on "Woman Disputed"

Norma Talmadge has employed the entire wardrobe talent of the United Artists studio to make gowns for her use in "The Woman Disputed," her next starring vehicle under the direction of Henry King.

The story, adapted from the stage play by Dennison Clift, has as part of its locale, the pleasure loving city of Vienna at the beginning of the big war and later shifts to the battle front of the Russian and Austrian armies.

Gilbert Roland will play the part of an Austrian officer opposite Miss Talmadge.

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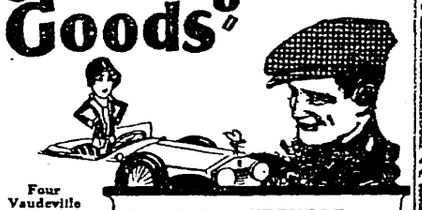

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