Once in a While Europe Puts in a Call for American Stars to Decorate Her Pictures—Which Accounts for Hollywood's Sending Its Quota to Have a Holiday Abroad

By CEDRIC BELFRAGE

had already made two European pictures—"Chu Chin Chow" for Herbert Wilcox and "Daughter of Israel" in France—without mishap. A few months ago she received another offer from the other side—this time from G. B. Samuelson, a British promoter, who is credited with being so sharp that he once sold for cash to a London renter a picture which didn't exist. She accepted the offer, and sailed for Paris with an untroubled mind.

From Paris she proceeded to Berlin, where the picture was to be made. It was an adaptation of Rider Haggard's novel, "She." Miss Blythe, of course, was It, or rather Her. This matter being settled, production was proceeded with, but it wasn't long before Betty had two

complaints—that she was kept doing nothing half the time, owing to general inefficiency, and that she didn't get her money

It soon became obvious to all that not only were Betty and

the other players not getting their salaries, but even the studio was not being paid for. When the picture was about three-quarters completed, the proprietors of the studio got tired of waiting for the rent and obtained an injunction against Mr. Samuelson to prevent either him or the film leaving the country until he produced the cash. Shortly afterwards Samuelson openly boarded the train for England, with the

film in his pocket. Orders were given that he should be held at the frontier. When the train arrived at the frontier he wasn't in it, and it transpired that he had got out half-way and taken an aeroplane to England. He managed to make the remaining scenes in London with doubles, and the picture was released shortly afterwards and was very

successful.

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disappearing the landed in beer comes the Pleasure the German British Law Too Majestic for Betty Berry and Carlyle Blackwell, the

Nita Naldi, the queen of the vamps, has settled down in some European clime. She has made "The Mountain Eagle" for a London concern, but it hasn't been shown as yet over here. On the left, is Mae Marsh, who signed for German films some time ago. She made her first trip across to costar with a highly trained horse in "Arabella"

turned to London and brought suit against Samuelson for arrears of salary. Blackwell got his money, but Betty, in spite of the charming frocks she wore during the trial and the original way she gave evidence, failed to achieve anything.

Nita Naldi as Schoolma'am

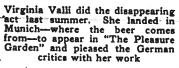
"Where is Nita Naldi?" everyone has been crying for the past six months and more. Nita just up and disappeared from Hollywood, and since then only Dame Rumor has contributed to the world's knowledge of her whereabouts. She has written to nobody, so far as I can ascertain.

I am able to lift the veil of mystery that has been hanging over the Queen of the Vamps. She originally went to Paris for a short holiday, to see if she could find a modiste capable of making lower-backed dresses than hers without verging on the indecent. this time a London concern was embarking on a picture called "The Mountain Eagle,' the (Continued on

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Seely
Carmelita Geraghty went to Munich
with Virginia Valli—to keep her company on the trip over. After her arrival in Munich the Germans gave her
the second lead in "The Pleasure
Garden," and she did very well by it





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Why Stars Leave Home

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heroine of which was a village school-mistress. Charles Lapworth, the author of the story, had the bright idea that Nita should be asked to play this part, as a complete change from her usual rôles and to demonstrate to a skeptical bunch of critics that movie actresses could be ver-satile. So he hurried across the Channel, and bearded Nita in her Parisian den. The vamp was intrigued by the scheme and consented. Lapworth returned to London next day, the light of victory shining in his eyes, but he complained of exhaustion and retired to bed with a stiff brandy and tonic-water.

"The Mountain Eagle"

NITA left Paris for the wilds of the Austrian Alps, where the exteriors were made, subsequently going to Munich for the studio sequences. When the picture was finished she returned to Paris, where she was reported to be making another picture for a French company. She then visited Monte Carlo. The latest is that she's back in Munich, putting on weight and talking of never coming back home.

Everybody who knows and loves Nita's famous rendition of a bare-faced, barebacked vamp, would be vastly intrigued to see "The Mountain Eagle." Unfortunately, the American rights aren't sold yet, so the fans must exercise patience. It is in every way a remarkable opus. Nita entirely altered her facial geography for the rôle, screwing back her hair à la Fraülein, clipping her eyelashes and rounding out those narrow, Oriental eyes. Her dress was a shapeless, dowdy affair. The only thing she put her toot, down about only thing sue put not continued was her finger-nails, so we have the de-lectable sight of a schoolma'am with long, remarkable personage is stoned by the villagers for leading a pupil astray; then married by Hobson's choice to a mountain he-man and tamed by him. She also has a baby—for the first, and probably the last time in La Naldi's career. registering mother-love is the eighth wonder of the world. She was directed by Alfred Hitchcock, England's youngest and only really brilliant director, whose work (now he is with J. D. Williams' "British National" outfit) will soon be seen and admired here.

Virginia in Beer Valli

HITCHCOCK, too, it was who induced Virginia Valli and Carmelita Geraghty to do the disappearing act last summer. The destination of these two ladies was the same as Nita's-Munich, where the beer comes from. As a matter of fact, Miss Valli was the only one engaged for the picture, Carmelita coming over just for the trip and to keep her girl-friend company. Then, a few days after their arrival, the German girl who was engaged to play second lead proved to be of the beautiful but dumb category-so she was ingeniously given the air and Carmelita stepped into her part. And remarkably well she played it, as the critics unanimously opined when the picture ("The Pleasure Garden") had its preview at the Capitol Theater, London, this spring, When I ran into Carmelita the other day I learned that neither she nor Miss Valli has seen the picture, but in spite of that they unhesitatingly award full marks to Hitchcock's direction. I took out my pocket Union Jack and raised a feeble cheer for British pictures.

The Scotch on the Rhine

MANY British organizations produce in German studios, owing to the better and cheaper condition prevailing. Thus several of the American players who have signed on the dotted line to go to Berlin have in effect been working for British producers. Jane Novak starred in "The Blackguard" in Berlin under Graham Cutts, British director; Julanne Johnstone came over for "The City of Temptation," in which she played opposite Hugh Miller, Scottish star; and Lionel Barrymore in "Decameron Nights," also made in Berlin, was directed by Herbert Wilcox, who re-cently made "Nell Gwyn." Betty Blythe's initial European appearance was also in Berlin, in "Chu Chin Chow."

Other American stars were signed to go to Berlin for German companies. Mae Marsh, who later played with Ivor No-vello in London in "The Rat," made her first trip across to co-star with a highly trained horse in a German "Sternfilm' production called "Arabella." Paulin Pauline Garon has also played in Berlin and London, the former more recently in a Joe Alay production, "Somebody's Son."

In London Studios

It is strange that the only two American male stars to make a picture in London have been those least interested in the lure of Savile Row, while for those who have appeared farther afield this alpha and omega of natty tailoring formed at least half of the attraction in a European con-The two are that soulful juvenile tract. lead, George Hackathorne, and the High Priest of the philosophic wisecrack, Will Rogers.

George came over a year ago to play opposite the British partickler star, Betty Balfour, in a Graham Cutts opus entitled "The Sea Urchin:" Most of the time George languished at the Metropole Hotel on a hed of sickness. Savile Row held no delights for him, and indeed the only sightseeing excursion he made during his stay was to Paris, whither he flew to avoid the wrath of the immigration authorities which he had unconsciously incurred.

As for Will Rogers, he's already been to see the Prince of Wales, but I doubt if be will fritter away any of his time in tailor shops. He is under contract to J. D. Williams for the latest Dorothy Gish vehicle, "Tip Toes."

The Younger Gish Makes Good

Nor until she went to London did Dorothy Gish have real parts she could get her teeth into, and now, in "Nell Gwyn," "London," "Tip Toes" and "Madame Pompadour" she has proved and will continue to prove that she's made of stellar material. Dorothy is the only star America has ever lost to Europe for so long a

Irene Rich was in England three years ago, before she was as famous as she is today, but the picture she made must have come to pieces in someone's hand. Alice Joyce and Marjorie Daw complete the list of Hollywood's contribution to British pictures. They appeared together in a Gainsborough film called "The Passionate Adventure," a remarkable production in which Clive Brook was leading man.