



GOLDBERG

☞ *Gloria Swanson wears an amazing wig in Zaza. Everyone protested about it—but Gloria liked it. Hadn't she been told, by Elinor Glyn and others, that she is reminiscent of Sarah Bernhardt?*

DOES
Gloria
BELIEVE IT
HERSELF?

By Delight Evans

☞ *Behind her Benda Mask, is Miss Swanson just a good business woman from the middle-west?*

☞ CAN a girl be herself with the world looking on? How can a screen star be sure she isn't kidding herself as well as her audience? When, in other words, to get right down to cases, does Gloria Swanson stop doing her stuff and begin being Gloria?

The answers to these questions will not be found here. The Swanson Clubs of the country might hold a national convention and decide it once and for all, except that it's really immaterial to them as long as Gloria wears a new coiffure in every picture.

So far, Miss Swanson has risen to the occasion. And in *Zaza* she does it again. According to the records, *Zaza* was French, and as far as we know, never wintered in the Fijis. With superb disregard, Gloria, or Gloria's hairdresser, has given *Zaza*, for some of her big scenes, a wondrous wig with a sparkling spangle suspended from each curl. Nazimova wore something like it in "Salome." It's an Aubrey Beardsley nightmare. Gloria glittered—diamond "Z's" around her neck, "Z's" in spangles on her arms, "Z" patches on chin and cheeks. There were no two ways about it—she was playing *Zaza*.



☞ *Gloria and her destined-to-be-celebrated wig, as they appear in Zaza opposite H. B. Warner.*



"I believe the modern flapper is more wholesome than her mother or grandmother," says Gloria. "The things they longed to do and dared not, she does naturally. She is herself."

How Zaza's Head-Dress Developed

ELINOR GLYN was not to blame for the head-dress. Neither was Sam Wood, who used to direct Gloria. Maestro Wood told Mary Eaton, who lately glorified the Follies and is at present illuminating Paramount's Long Island City factory, and Mary Eaton told me, that he couldn't see that head-dress at all. Gloria liked it. Her red mouth curled around her little pointed teeth. She has been told, by Glyn and others, that she

One of the Parisian backstage scenes of Miss Swanson's "Zaza."



is reminiscent of Sarah Bernhardt. Especially when she throws her head back.

It was one of those massive Allan Dwan sets. Ever since "Robin Hood," Mr. Dwan has been doing things in the grand manner. "Zaza" apparently held forth in settings that would have pleased, in point of size, a medieval monarch.

Background of Follies Girls

LOVELY young things, presumably from the New Amsterdam, stood about waiting to be called.

Gloria, ensconced in the stellar chair, was surrounded by visitors—Fay Bainter, from the stage; a South American official's spouse, breathing rather heavily; miscellaneous admirers. Hands on hips, La Swanson rose and confronted Madame from Buenos Aires—or was it Chile?

Gloria has no vague voice. It is snappy Chicago-ese, untroubled by acquired inflections. Madame's daughter wished to go into the movies. Her father wouldn't hear of it.

But—"Oh, mother," pleaded daughter, "please let me try."

"That," nodded Gloria, "is just what I said to my mother."

"Really," cried the relieved lady, "isn't that wonderful?"

The substantial South American's permanent rave was kindly but firmly succeeded by an Ohio censor. Zaza had little in common with him. I am sure it was not his fault.

(Continued on page 104)



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Does Gloria Believe It Herself

(Continued from page 30)

Just a Middle-Western Gal?

BUT she did it very well. Behind her Benda mask—her curious eyes and the mouth that has been called mysterious—is there just a good business woman from the middle-west?

There have been whispers that Gloria had become temperamental. That she carried her emotions around with her, in and out of focus. *Zaza*, went the whispers, is such a darned emotional part that it can hardly be played two days in succession.

I watched and waited for an outburst. I have wasted precious hours in studios hoping for a display of temperament. I have never seen one. It was always just the day before that Elsie Ferguson threw something at someone.

Stars and Their Temperament

I HAVE heard that Blanche Sweet, in a justifiable irritation, cleared the top of a dressing table of its contents. That Mary Pickford once retired weeping to her dressing room because Marshall Neilan, then her director, gave her a good talking-to. But I am always a day too late. Perhaps, if I had taken Miss Swanson quietly aside and told her just how I felt about it, she would have given us something to talk about. As it was, she spoke of such things as the modern woman.

Gloria and the Modern Flapper

"SHE IS much abused. I believe she is more wholesome than her mother or grandmother. The things they longed to do and dared not, she does naturally. She is herself. Her cigarettes, her passion for jazz and speed, are simply little symbols of her urge for expression. I see the psychology of it—one of the results of war. Women had faith, and waited and prayed for their sons, sweethearts, husbands, brothers, who often did not come back. Now they have felt the reaction. They have lost some of that faith. They seek relief in action. And she is none the worse for it, that I can see."

It was then that what seemed to be a small parade passed through the set. Everyone waited—if not with bared heads, still with bated breath. Came a correct nurse, bearing a white, fluffy

thing in her arms; followed various attendants. The parade proceeded to the throne. *Zaza* held out sparkling arms.

The Swanson Baby

"MY BABY," she cried.

It was just like a scene from a play. I expected director Dwan to call "Camera" at any moment. And the sub-title would read, "The great actress paused in her make-believe and became—just a mother."

Gloria the Second was made to stand upon a chair. She surveyed the adoring group about her and ducked her head.

"What," asked Gloria the First, "does my baby think of mother all dressed up like this?"

Her baby looked at mother and made no answer.

"Adorable!" gurgled the group.

Gloria II Is Two Years Old

THE LITTLE Swanson-Somborn is about two years old now. She has eyes like her mother's as to color, but they are not in the least oriental—yet. They are just wide, infant's eyes. She has a mouth, and a nose, and light hair. It may have been an off day in the nursery, but it did seem that Gloria II was a bit bored with it all. Her life is practically her own. She never poses for publication. Her mother believes a baby's place is in the home; that if Gloria wants publicity when she's old enough to know her own mind, she shall have it, but not before.

"She's been crying all day," remarked her nurse.

"A-a-ah," murmured the sympathetic group.

Living in Norma's House

THE SWANSONS are installed in the house at Bayside, Long Island, which belonged to Norma Talmadge and Joe Schenck. After the Swanson place in California, it is probably little more than a rude shelter. But Gloria and little Gloria must put up with it for two more pictures. The next, to follow *Zaza* will be a costume affair.

Red on the eyelids, by the way, is a detail of the Swanson make-up. It helps to give her eyes that inscrutable expression which has innocently caused so many of our home girls to acquire lasting squints.