The Daily Movie Magazine

HE NEVER LOSES HIS "SPECS"

Harold Lloyd plays a dual role in "Grandma's Boy," and one of the parts is that of a Civil War hero. Accordingly, Harold got the uniform, the cap and the "specs," but he stuck to the familiar shoulders. Only he changed their style

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

Mrs. W. E. D. [illegible] in one [illegible] correspondent [illegible] Theodore Roberts [illegible] Really, it gave [illegible] my [illegible] actually like that [illegible] tieular [illegible] husband [illegible] Rain's War" in New York [illegible] night. I have seen [illegible] frequently [illegible] ning I saw [illegible] Leading Citizen" and I felt that the part he played so well coincided largely with the impression I have always carried in my mind regarding him.

"Somebody [illegible] wrote to your [illegible] admiration for Rudolph Bara[illegible] and Alice Francis. I left town for a few weeks and [illegible] the Daily Movie Magazine [illegible] On my return I saw one [illegible] signed H. W. R. in which [illegible] was alluded to and in which [illegible] information was given by the writer regarding Alice Francis. I am sorry I missed your [illegible] letter.

"In 'The Leading Citizen' I love Lois Wilson for the last time. She [illegible] very natural and [illegible] goes to the movies with [illegible] a good looker. [illegible] Thomas Meighan has a pleasant [illegible] that play was [illegible]

(Your letter about Rudolph Francis was printed [illegible] answer—as might be expected—contained nothing of interest [illegible] I shouldn't bother to quote it up. If I were you. The other [illegible] you saw gave you information you wanted.

I was almost tempted not to publish your assertion that "The Leading Citizen" was elegant. I thought it was a great relief to me to [illegible] pictures and really [illegible]

F. M. C. writes—"After seeing [illegible] "Blood and Sand," which I [illegible] one of the best pictures [illegible] this year, I can honestly say that Valentino (for whom I care little in the least) has improved immensely histrionically, and that the entire cast, including poor, charmed Doris May, was chosen to perfection and each made his or her part [illegible]

"But my most [illegible] of the picture was Nita Naldi. Every move she makes, however certain, is glorified by the majestic grace which she, and she alone, possesses. And her figure!—and her eyes!—and those exquisite hands!

"But it is not only her beauty that I admire, for, gorgeous as she is, she is a genuine actress. Will you only have played the enigmatic Dona Sol with such understanding? What a Salome or a Cleopatra she would make!

"But to get to my point. Nothing would please me so much at present as if you print for me a full description and biography of Nita Naldi. What is her correct name, her age, and is she married or not? Do you know of any plans she may have for appearing in future films? And I was wondering if I can expect her picture in the paper soon. So?

"No doubt you think me a fit subject for a cuckoo-house. However, the lady has me enslaved, but, after all, who can blame Gallardo when Nita herself is Dona Sol?"

Oh, well; you are forgivable. The one unbelievable part of the picture was Gallardo's resistance of Dona Sol's blandishments. It simply couldn't be done—not with Nita Naldi as Sol. No human he-man could possibly even attempt to resist her.

I printed her picture for you, Saturday. Did you see it? I can't give you much of a biography of her—but she is working now with Alice Brady in "Anna Ascends," at the Long Island studio. Nobody knows whether she is married or not, but every one in the studios wonders about the fact that she always wears a wedding ring and refuses to take it off. If her part makes such a ring inadmissible, she cleverly conceals it with grease paint—but she won't remove it. And she won't explain it. I don't know whether it's a romance or a tragedy—or just clever publicity. But it's interesting, isn't it?)

• • •

A. Jay writes: "It would be interesting, to me at least, if you would publish your formula for picking the letters that you publish in your movie column. Do you read them all and do you publish all you receive or do you take every eleventh one?

"I ask these questions because no one [illegible] and ask me if that is what I stand for proves to me that stupidity isn't confined to censorship boards. And so, with that gentle little tap from my nice little hammer, we'll forget it.

• • •

"THERE'S SAFETY IN NUMBERS"

By Tessie Mallet.

If Peter Piper picked a peck of punk
producer's pictures,
And plenty people pushed and paid
for Peter Piper's pick;
What would penned and printed protests to Peter Piper prove?
(That punk producers are still Peter Piper's pick.)

And that answers your other question. I print Flora's letters every now and then because those of us who understand this business realize how vitally significant Flora is. But I print only those that are really typical, either in their bubbling and sometimes silly enthusiasms or in their unreasoning prejudices. I don't print the great mass that I get, but that does not accurately typify this very large class of movie fan. I realize that Flora Flapper has as influential a voice in the movies as you and I, and I give her her due chance to be heard and reckoned with.

The other questions you ask are quite easily answered. I have a very simple formula for picking letters. I always print those that slam me. That's how yours got by. The rest of the formula doesn't matter.

Why should I write more in this column when so many contributors write so much better than I can?

I don't discuss current productions here because I don't want to prejudice the fans in advance, either for or against any picture. That is the business of the regular Tuesday reviews we print. This department is for an open discussion of films with the hope of pointing out not only whether they are good or bad, but principally WHY they are good or bad. The theory seems to be that maybe I can point out to the fans the bases upon which such things should be judged. I don't say I succeed in doing this, mind. I say the theory is that maybe I can.

When you can find another hammer, come again. My head is unprotected and nobody cares how much the knocks hurt.)

• • •

Somebody sends me an article from a fan magazine relating a lot of the absurdities committed by censorship boards all over the country. The sender of the article writes across the top, "Is this what you stand for, Mr. N?" Now, that's an excellent illustration of the kind of thing that sometimes makes this job of mine seem hopeless. I don't know of any subject on which I have so carefully and clearly and quite stated my attitude than the subject of censorship. I know more cases of censorship stupidity than are recited in that magazine article. But for any one to send it to me and ask me if that is what I stand for proves to me that stupidity isn't confined to censorship boards. And so, with that gentle little tap from my nice little hammer, we'll forget it.

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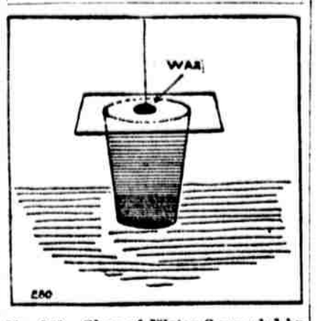
After-Dinner Tricks



No. 280—Glass of Water Suspended by a Thread

A glass of water and a piece of thread are exhibited, and the request is made to suspend the tumbler by the thread. The task appears an impossible one, but becomes quite simple when a few extra articles are introduced.

Attach the thread to the back of an ordinary playing card, using court plaster, sealing wax, gum or some such substance for the purpose. Then place the card, face down, on the tumbler, which should be filled to the brim, and press down on the center of the card so as to press out all air. The card, tumbler and all may then be quite easily lifted by the thread.

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RUSSIA AND JAPAN

Is that another possible field of conflict? In a world that was never going to permit another war, present indications would point to a decided reversal of impulses. What is going on abroad is told very fully on the page of Foreign News every morning in the PUBLIC LEDGER. "Make It a Habit."—Adv.

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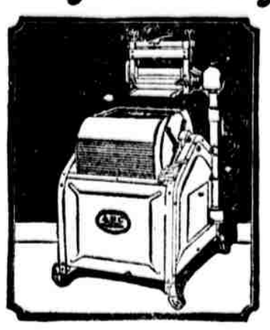

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APOLLO 52D & THOMPSON STS. MATINEE DAILY Mr. and Mrs. Carter DeHaven in "THE GIRL IN THE TAXI"

ARDMORE LANCASTER PIKE ARDMORE, PA. LEW CODY in "A DAY THAT PASSED"

ASTOR BROADWAY & GIRARD AVE. MATINEE DAILY LINCOLN J. CARTER'S "THE FAST MAIL" ADDED—EDDIE POLO in "CAPN KIDD"

BALTIMORE 61ST & BALTIMORE AVE. JACK HOLT in "WHILE SATAN SLEPT"

BLUEBIRD Broad & Girard Ave. POLA NEGRI in "THE DEVIL'S PAWN"

COLONIAL 6th & Maplewood Ave. JACK HOLT in "WHILE SATAN SLEPTS"

FAIRMOUNT 29th & Girard Ave. MATINEE DAILY SPECTACULAR PRODUCTION "I AM THE LAW"

56TH ST. THEATRE—Below Spruce MATINEE DAILY DOROTHY DALTON in "THE CRIMSON CHALLENGE"

GREAT NORTHERN Broad St. at Erie HOUSE PETERS "THE STORM"

IMPERIAL 60TH & WALNUT STS. Mats. 2:30. Eves. 7 & 9 CLAIRE WINDSOR and MILTON SILLS in "ONE CLEAR CALL"

LIBERTY BROAD & COLUMBIA AV. MATINEE DAILY GLORIA SWANSON in "HER GILDED CAGE"

ORIENT Woodland Ave. at 52d St. MATINEE DAILY GLORIA SWANSON in "DON'T CHANGE YOUR HUSBAND"

OVERBROOK 63D & HAVERFORD AVE. THOS. H. INCE'S PRODUCTION "HAIL THE WOMAN"

PALM FRANKFORD AVE. AND NORRIS STREET DOROTHY DALTON in "THE CRIMSON CHALLENGE" ADDED—SURPRISE VAUDEVILLE

REGENT Market St. Below 17th 10 A. M. to 11 P. M. SPECIAL PRODUCTION "ABOVE ALL LAW"

RIALTO GERMANTOWN AVENUE & CHEWS ST. JACK HOLT in "THE MAN UNCONQUERABLE"

SHERWOOD 54th & Baltimore Av. MAT. 2. EVG. 6:30 HOPE HAMPTON in "STAR DUST"

333 MARKET STREET THEATRE 9 A. M. to 11:15 P. M. CLAIRE WINDSOR and MILTON SILLS in "ONE CLEAR CALL"

The NIXON-NIRDLINGER THEATRES

BELMONT 52D ABOVE MARKET 1:30 & 3, 6:30 to 11 P. M. ALL-STAR CAST in "At Sign of Jack O'Lantern"

CEDAR 60TH & CEDAR AVENUE 1:30 and 3, 7 and 9 P. M. IRENE CASTLE in "FRENCH HEELS"

COLISEUM Market bet. 59th & 60th 1:30 and 3, 7 and 9 P. M. DORIS MAY in "GAY AND DEVILISH"

JUMBO FRONT ST. & GIRARD AVE. Jumbo Junc. on Frankford "L" HOOT GIBSON in "THE BEARCAT"

LEADER 41ST & LANCASTER AVE. 2:30 to 4:30; 7 to 11 P. M. MARY MILES MINTER in "SOUTH OF SUVA"

LOCUST 52D AND LOCUST STREETS Mats. 1:30, 3:00; Eves. 6:15 to 11 Gloria Swanson, "Her Gilded Cage" ADDED—LARRY SEMON in "GOLF"

NIXON'S AMBASSADOR 59th and Balt. Ave. Matinees 1:30 & 3. Evenings 7 & 9 "The Three Must-Get-Theres"

NIXON 52D AND MARKET STS. 1:15, 7 and 9 FRANK MAYO in "AFRAID TO FIGHT"

RIVOLI 52D AND SANSOM STS. 1:30 & 3; 6:45 to 11 P. M. JAMES OLIVER CURWOOD'S "MAN FROM HELL'S RIVER"

69TH ST. Theatre, Opp. "L" Terminal 2:30, 7 and 9 P. M. REX INGRAM'S PRODUCTION "TURN TO THE RIGHT"

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GRANT 4022 GIRARD AVE. Mat. Today: Eves. 7 & 9 VIVIAN MARTIN in "SONG OF THE SOUL"

JEFFERSON 29th & Dauphin Sts. MATINEE DAILY KATHERINE MacDONALD in "STRANGER THAN FICTION"

PARK RIDGE AVE & DAUPHIN ST. Mat. 2:15. Eve. 6:45 to 11 POLA NEGRI in "THE EYES OF THE MUMMY"

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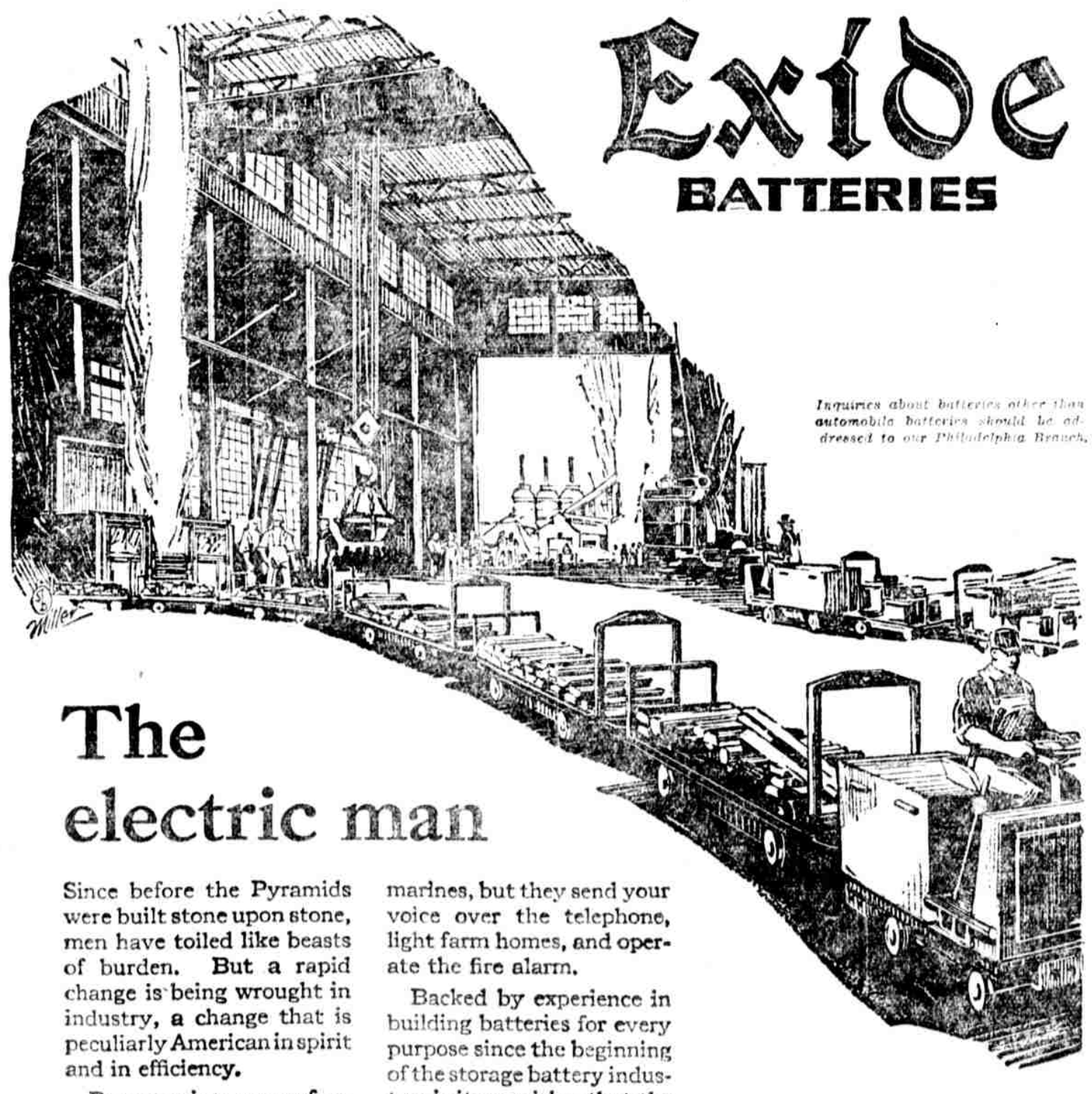

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