

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



GLORIA SWANSON
We will be glad to publish the pictures of such screen players as are suggested by the fans

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

"Unity" writes: "Of course, by this time, you must have received dozens of letters regarding the opinions of one 'S. R.', whose disparaging comparisons between German and American productions are a challenge to every motion-picture enthusiast. I have yet to talk with even one person who considered 'The Cabinet of Dr. Caligari' a masterpiece of production. Unless a picture inspires, amuses, instructs or points a moral there is no reason for it. Surely, no sane, right-minded person can find anything edifying in a production which embodies the ravings of a maniac."

ferences of opinion, and, as you well know, such are the cause of horse races (and other vices). "Seriously, however, it does appear as if 'M. M.'s' exceedingly rancor is based on international, rather than artistic grounds. Though the merits of the various German pictures that we have seen seven years ago when Earl Metcalf, Ethel Clayton, June Day, Rosetta Hulse, Jack Pratt, Nance O'Neill, Mary Charleston, Harry Meyers and Rosemary They were here. Now they are virtually never heard of. "I am anticipating seeing 'Bought and Paid For.' What do your readers comment in re: 'Her Husband's Trade-mark?' With regard to that Swanson Lady and Valentino, they are 'Not so good.' There — have I succeeded in disagreeing?"

"Yet, 'S. R.' terms this picture a 'masterpiece.' It is a masterpiece of a decidedly horrible intention, easily traceable to an undeniably morbid mind. To me it seemed simply a feast of horror, with hideous futuristic garnishings. And that's that!"

"You disagree beautifully. I imagine the knocks against Pearl White are intended to convey the impression that the writers don't like the lady's acting. That's what knocks are usually intended to convey. I congratulate you on liking 'Saturday Night.' Nobody else did. I understand that Romaine Fielding is dead. Yes; Lubin started some fine actors and actresses on their careers, but I wouldn't say those you mention are never heard of. Ethel Clayton, Earl Metcalf, Harry Meyers and Rosemary They are very much heard of. The readers don't seem to have been much interested in 'Her Husband's Trade-mark.' At least, they haven't commented on it. But you don't disagree with me on the Swanson lady. We agree most discouragingly."

"May any one other than 'Joe' or 'Old-Timer' answer 'lean' in reference to that picture in which she thinks she saw Betty Compson? She didn't. It was Claire Windsor, and the picture was a Lois Weber production, of which I have vainly tried to recall the name. Mona Lisa was also in the cast. Do you not think the latter looks very like Babe Daniels?"

"It has been many, many moons since I have felt as bloodthirsty as when I read that epistle from 'M. S. J.' in Tuesday evening's paper. I had, oh, how your reply did fill me with the most unholly joy! Such a letter! Did it not fairly reek self-satisfaction and egotism, proclaiming the writer an unmitigated snob, whose apparent culture is merely superficial, since true breeding renders insults without provocation impossible? It is a clear case of envious effect. A steady diet of Shaw and Wilde would make any one that way, I imagine. What I am unable to fathom is how low as to become interested in the Limericks. They, assuredly, had no literary value, and most of the time, no meter (if you really are the Limerick Editor, please forgive me), so it must have been the lure of the illusive humor."

"If Mona Lisa appeared in that film with Claire Windsor, it narrows the list down to two pictures—'To Please One Woman' and 'What's Worth While.' Which one was it?"

"When you are ready to make the connection, scrape this wire absolutely clean, so that it is bright and shiny. And, in making the connection, it is best not to handle the clean wire much, for the skin has a certain amount of body oil in it (some skin may even have dirt on it, but not yours, of course) and any greasy matter will interfere with the smooth flowing of the weak currents. If you are using the kind of binding posts that have a top that screws down on the wire, scrape both the base and the lower side of the top until they are shiny and bright. Then, with a small pair of wire pliers, bend the end of the wire into a loop that fits neatly over the binding post and screw down hard and firm on it. If you are joining two ends of wire together, there is nothing for it but solder. Merely twisting them together in all right if you are using them from your storage battery or your 'B' battery, for the currents there are so strong that perfect connections are not essential. But if the wires are in any other part of your set you must twist them together and then solder so as to make a flawless joint. As a matter of fact, it is well worth

"'O. G.' writes: 'I think you might like to know of the experiment I witnessed some time ago which proves the theory of the effect of pictures on the average girl's mind. A young lady friend of mine returned from a session with the 'Shiels' and for two weeks after I heard was adoring comments on friend Valentino. You have heard the same thing, so you know what I mean. 'Some weeks later I purposely took this same young lady to see the same incomparable Valentino in the villainous role of chief conspirator in 'The Four Horsemen.' 'Horror!' 'Villain, cur, dog, etc. et c.' And I still feel guilty to think that I am the cause of such sweet disillusion. 'And all this leads to a thought that it is not the handsome actor but the cleverman attitude that still holds our fair sex enthralled.'"

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"'C. H. S.' writes: 'I feel impelled to protest against a very courteous communication given publicity in your column of this date. It is signed 'M. M.' and proceeds to belabor a great screen favorite of mine, to wit, Pola Negri. The attack seems unfortunate, to be inspired by a very poisonous combination of patriotic sentiment and genuine spite. It cannot be said to breathe that fine spirit of judicial criticism which such debates should be carried on. It seems inevitable, however, that such opinions as those of 'S. R.' should have a torrent of opposition, for his (or her) opinions are as extreme in their nature as those of 'M. M.'"

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"To give my own humble opinion, the foreign pictures have been excellent as art, pure and simple. In estimating their popular appeal, it must be said that they do not reflect the life around us to the same extent as do our own pictures. "The acting, whether good or bad, is of great interest as showing the methods used by the foreign actors, often so different from our own. For this reason, I think they have a 'show' value greater than our own pictures. But I am not sure that the 'show' or 'feature' picture is the backbone of the moving-picture art. Surely it is the exception rather than the rule. "I shall never admit, at the risk of being deported, that Pola Negri is 'dishonored,' though I might compromise on Geraldine Farrar being 'beautiful and brilliant.'"

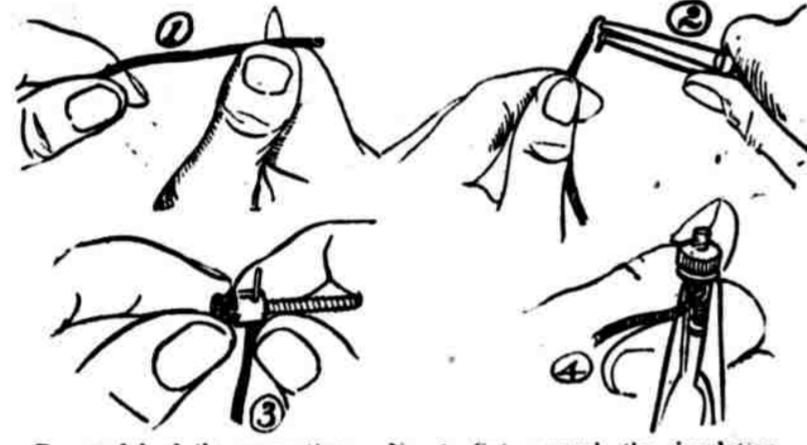
"Blonde Bee" writes: "I'm matter with all these knocks against Pearl White? I do not think that Pearl is so very 'awful' an actress as you now, honest injun? Do you see her either in 'A Virgin Paradise' or 'Any Wife? Well, she has lots of pep. Of course she is old, but her ideas aren't. Are they?"

"Dorothy Dalton is surely coming up fine, I think—although she was always good. In 'Fool's Paradise,' which was one of the best this season, she was great, as was Conrad Nagel. The picture was a very unusual. "I also liked 'Saturday Night.' It was a happy picture and had lots of laughs, especially the Coney Island scene. "Have you any idea what ever became of Romaine Fielding, one of the old Lubinites? Lubin had a lot of good people, but no good stories like 'Her Husband's Trade-mark' or other. I was up there some seven years ago when Earl Metcalf, Ethel Clayton, June Day, Rosetta Hulse, Jack Pratt, Nance O'Neill, Mary Charleston, Harry Meyers and Rosemary They were here. Now they are virtually never heard of. "I am anticipating seeing 'Bought and Paid For.' What do your readers comment in re: 'Her Husband's Trade-mark?' With regard to that Swanson Lady and Valentino, they are 'Not so good.' There — have I succeeded in disagreeing?"

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RADIO IN THE HOME

By HENRY M. NEELY



Be careful of the connections. No. 1—Cut around the insulation with a circular movement of the knife blade; pull insulation off end; scrape wire clean and bright. No. 2—Bend a pair of pliers and fit it around screw of binding post. No. 3—Bend ends closely together so it will not slip off and then screw down tight on it. No. 4—With some types of binding posts simply insert bare end of wire in the hole and screw down tight.

Be Careful How You Connect Your Wires

Even if you buy your radio receiving set complete in a neat polished cabinet, you will have to hook it up to your aerial and ground and your storage and "B" batteries. And there is no cause of failure in sets quite so common as bad connections in these hook-ups. The electric currents that flow in a radio set are so extremely weak that the least bit of resistance will interfere with them, even to the extent of stopping them entirely. Loose connections between wires or between wire and binding post will give all sorts of annoyance. And any dirt or grease, even the grease of the skin, will interfere with perfect reception. To prepare the end of a wire for connection, take the wire between the blade of a penknife and the thumb and, with a circular movement, cut through the insulation all around. Then cut the insulation from the end, leaving the wire exposed. When you are ready to make the connection, scrape this wire absolutely clean, so that it is bright and shiny. And, in making the connection, it is best not to handle the clean wire much, for the skin has a certain amount of body oil in it (some skin may even have dirt on it, but not yours, of course) and any greasy matter will interfere with the smooth flowing of the weak currents. If you are using the kind of binding posts that have a top that screws down on the wire, scrape both the base and the lower side of the top until they are shiny and bright. Then, with a small pair of wire pliers, bend the end of the wire into a loop that fits neatly over the binding post and screw down hard and firm on it. If you are joining two ends of wire together, there is nothing for it but solder. Merely twisting them together in all right if you are using them from your storage battery or your 'B' battery, for the currents there are so strong that perfect connections are not essential. But if the wires are in any other part of your set you must twist them together and then solder so as to make a flawless joint. As a matter of fact, it is well worth

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2 Globe Arborvitae	12 in.
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2 Golden Cypress	12 in.
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12 MIXED DAHLIAS, \$2.00
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while to solder the wire from your aerial to your set and the one from your set to the ground. Even after you have made the careful connection just recommended it is a mighty good thing to solder them, for it is impossible to have these connections too good. And, if you ever want to disconnect later, it is a simple matter to heat the binding post with a little blow torch until the solder melts and then remove the wire. It is surprising how many people have never learned to solder and how widespread is the belief that it is a great deal of trouble. It isn't at all, with an outfit costing less than \$2 it's fun, and you'll be surprised to find how mighty handy it is to have such equipment around the house for other purposes. Later we will give an illustrated talk on soldering and prove how easy it is.

Today's Programs

Philadelphia Station (WFF)
(Strawbridge & Clothier)
11:30 P. M.—Late news items from Pressed Telegram.
1:30 to 4:30—A varied program of vocal and instrumental music, including a vocal organ recital (Estey organ used).
6:30—Radio talk for beginners, by Lewis F. Kellard, Jr.
PHILADELPHIA STATION (WOO)
(Wanamaker's)
7:15 P. M.—Gifford Pinchot, political address.
8—Orchestral selections.
9—Gifford Pinchot, second political address.
Philadelphia Station (WIP)
(Gimbel Brothers)
1:30 P. M.—Popular and classical selections. Gimbel Orchestra, under the direction of Raymond Steen, conductor. Soloists: violin, Jacob Uhl; cello, George d'Annunzio; saxophone, Vincent Guiano d'Annunzio; accompanist, Raymond Steen.
2:30—Tenor solo, Leo Sheehan.
2:45—Violin solo, E. M. Cady.
3:15—Recital by Robert Carson, harpist.
4:15—Recital by Robert Carson, harpist.
4:30—News items. Courtesy of Public Relations.
4:35—Announcements.
7:30—Final baseball scores via radio.
7:35—Bedtime stories for the kiddies. "The Adventures of Roldy." Fox Thornton W. Burton, read by "Uncle WIP."
7:50—Children's names who write to "Uncle WIP" will be announced over the radio phone.
Newark, N. J. Station (WZZ)
(Woolinghouse)
7 P. M.—Stories from St. Nicholas Magazine courtesy of the Century Company.
7:30—Recital by Mildred Velling, harpist; Byron Bay, pianist; Fred McPherson, baritone. "Ho, Ho, Ho, Merry Christmas." Their programs will be announced by radio.
8:30—Tenor solo, Leo Sheehan. "Just Wearin' for You." G. J. Bondi. "Irish Love Song." M. Lang. "Have the Roses for a Rose." Schubert. "Mother Macrae's Ode." U. H. De Vredema. "Madame Butterfly." Russian Folk Songs. "Chere Ma." "My Native Land." Grotschankow. "Hut on the Hill." "The Song of the Sea." "Waltz." "Sometime." Schupac. Piano solos:

J. B. Sheppard & Sons

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Nightgowns and Envelope Chemise
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Nainsook Nightgowns:—Casing and ribbon run, \$1.25; Nainsook, scalloped edge, \$1.25.
Cotton crepe night gowns are in flesh or white, \$1.25.
Envelope Chemise:—Nainsook with ribbon run armhole, \$1.25; nainsook with scalloped edge armhole, \$1.25; of white cotton crepe with strap shoulder, \$1.25.

Petticoats
Complete assortment in double panel
Of cambric—double panel front—\$1.00, \$1.35.
Of Wave Crest material; half of skirt double panel; best of scalloped edging, \$1.35. Extra size, \$2.50.
Of wash silk—double panel back and front, \$2.95, \$3.50, \$4.00, \$5.00.

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No Matches—No Bothers—No Waiting
Automatic—Lights Itself
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APOLLO 52D & THOMPSON STS. WILLIAM DE MILLE PRODUCTION "MISS LULU BETT"	ORIENT Woodland Ave. at 62d St. "A FOOL'S PARADISE"	The NIXON-NIRDLINGER THEATRES	
ARCADIA CHESTNUT bet. 10TH & 11TH STS. "ETHEL CLAYTON IN 'THE CRADLE'"	OVERBROOK 62D & HAVENFORD AVENUE Wallace Reid & Elsie Ferguson in "PETER IBBETSON"	BELMONT 52D ABOVE MARKET MADGE BELLAMY, LLOYD HUGHES in "LOVE NEVER DIES"	
ASTOR EIGHTH & GIRARD AVE. SYMPHONY ORCHESTRA GEORGE FITZPATRICK PRODUCTION "THREE LIVE GHOSTS"	PALACE 1214 MARKET STREET "THE FOUR HORSEMEN OF THE APOCALYPSE"	CEDAR 60TH & CEDAR AVENUE Wallace Reid & Elsie Ferguson in "PETER IBBETSON"	
BALTIMORE 51ST & BALTIMORE STS. MARY CARR AND SPECIAL ART IN "OVER THE HILL"	PALM FRANKFORD AVE. & NORRIS STREET "FOOLISH WIVES"	COLISEUM Market bet. 50th & 51st RUDOLPH VALENTZ in "THE SHEIK"	
BLUEBIRD Broad & Susquehanna Continuous 2 until 11	REGENT Market St. below 11th "WILL ROGERS IN 'A FOOL RELATION'"	JUMBO FRONT ST. & GIRARD AVE. GUY EMPY in "MILLIONAIRE FOR A DAY"	
DOUGLAS FAIRBANKS IN "THE THREE MUSKETEERS"	RIALTO GERMANTOWN AVENUE BERT LYTELL in "THE IDLE RICH"	LEADER 41ST & LANCASTER STS. DAVID POWELL & ANN FOREST in "LOVE'S BOOMERANG"	
BROADWAY Broad & Snyder Ave. "A FOOL'S PARADISE"	SHERWOOD 54th & Baltimore Ave. MARY CARR AND SPECIAL ART IN "OVER THE HILL"	LOCUST 52D AND LOCUST STREETS MARY CARR AND SPECIAL ART IN "OVER THE HILL"	
CAPITOL 122 MARKET ST. "SIN OF MARTHA QUEED"	STANLEY MARKET AT 19TH "RICHARD BARTHELMESS IN 'THE REVENANT DAVID'"	PAULINE FREDERICK IN "TWO KINDS OF WOMEN"	
COLONIAL G & Maplewood Ave. "TOLEABLE DAVID"	STANTON MARKET ABOVE 10TH "Where is My Wandering Boy Tonight?" BETTY COMPTON in "FOR THOSE WE LOVE"	NIXON 52D AND MARKET STS. HERBERT RAWLINSON in "THE MAN UNDER COVER"	
FAIRMOUNT 26th & Girard Ave. "SCHOOL DAZE"	VICTORIA MARKET ST. ab. 6TH "DUSTIN FARNUM IN 'IRON TO GOLD'"	RIVOLI 51D AND RANSON STS. Norga Talmadge in "Poppy" Added—CHARLES CHAPLIN, "PAY DAY"	
56TH ST. CHARLES CHAPLIN IN "PAY DAY"	GRANT 4922 GIRARD AVE. MAE MURRAY in "PEACOCK ALLEY"	69TH ST. Theatre—Opp. I. Terminal DAVID POWELL & ANN FOREST in "LOVE'S BOOMERANG"	
GREAT NORTHERN Broad St. at Erie "TOLEABLE DAVID"	IMPERIAL 60TH & WALNUT STS. MAE MURRAY, PEACOCK ALLEY Added—CHARLES CHAPLIN, "PAY DAY"	STRAND Germantown Av. at Vancor Wallace Reid in "The Champion" Added—CHARLES CHAPLIN, "PAY DAY"	
KARLTON CHESTNUT ABOVE BRIDGE "BEAUTY'S WORTH"	LIBERTY BRIDGE & COLLETTA AV. TYRONE POWER in "FOOTFALLS"	AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.	
		AMBASSADOR Baltimore Ave. at 50th "FOOLISH WIVES"	JEFFERSON 50th & Dauphin "FOOLISH WIVES"
		PARK RIDGE AVE. & DAUPHIN "BETTY COMPTON IN 'THE LAW AND THE WOMAN'"	