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The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



MARGUERITE CLARK
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

"Wraym" writes: "Dispensing with the usual introductory ceremonies, I'll get right down to brass tacks, and really hope they'll be pointed enough to make you 'sit up.' I have been a great admirer of the way you have brought up a happy, though argumentative family and have often marveled at your skill and patience in handling the flapper and the highbrow alike. 'But friend Henry, you skidded in my estimation when you pointed out your hot weather reply to J. H. Mandel. Don't know what you mean, but believe he scored more than one bullseye, and was beaucoup disappointed in your reply."

"He wasn't taking a fall out of you, but had some straight dope. Yet you resorted to the press-worn method of ridicule and thin-like Taft, sarcasm to answer him. You must have been hot weather tired. You must have agreed with J. H. M. about 'Peter Ibbetson.' It made an acceptable movie—but a great one? Never in this vale of tears? If I quote with a man as Barrymore's artistic skill and poetic feeling, it was vastly superior. I remarked to the lady who goes to the movies with me 'that some-how—mind you, I couldn't tell why there was something lacking. It had story, sequence, climax, practically everything that a great movie should have, but the kick wasn't there. This indolent monthly that relies out across the footlights and just naturally gets you, makes you feel you are sitting in on the real thing, was not in it; it was in 'Orphans of the Storm,' regardless of what you say about that one."

"Shaw says that this effect is achieved by the actors, and only by them, regardless of the play. If I quote him correctly, and since 'Peter Ibbetson' is admittedly a good story, even by J. H. M.—mightn't it have been the acting that was amiss? I think so. 'M. Ferguson' was superb as she generally is, and ideally adapted to the part. Not so Winsome Wally. That pink-nailed pinhead!

"But hold, Caronna mine! Let's give him a chance. Which lies just where you put him, ironically. Verily, he should be playing automobile stories all the time, just as you wrote with your left hand. 'He oughtn't to play heavy roles like Peter, but should go right on doing the same old, huck-nosed thing year in and year out—world without end. Because he is not equipped temperamentally, artistically or any other way to do anything else. He is a glorified lounge lizard and as such gets by with the thoughtless, tasteless, senseless, glitzy mass that makes up the movie mob. And alas! with Henry M. Neely, the Letter Box shepherd—much to my surprise."

"Maybe you think I'm a little mild, etc., but I'm kidding her when I say that in one very tender section of this 'dream picture' where Wally was supposed to kiss the fair Elsie (in character). Well, I kissed her when I thought he never again get the chance to kiss the great Ferguson and thought he had better make the most out of his opportunity. I kissed her like a fat lady cutting peaches during the passing of Madeline. 'Ain't kissing?' 'Nix! Nix! Nix! He sternly again an actor who obviously considers an ancient and exquisite love scene his opportunity to oscillate like a slobber bear."

"You called the picture poetic. The poetry of motion, doubtless. But not fiction. I like Norma Talmadge. Believe she is what you call her—a sincere, consistent performer. Merely wish sometimes that she would have better stories and fewer opportunities for gown changes put into her pictures. She counts on a certain amount of popularity from the ideas she gives movie patrons. Her style and her gumbo get it. But glad rags do not a movie make, nor valspurred hair a star."

"Valentino? Great Jehoshaphat! His motorist outrer simply illustrates again what publicity—good, bad or invented—can do for anybody in this great land of the free. Free? It's wide whopper! Take a reply of brains a suggestion of looks; mix 'em up with a press agent's pencil and the silly public will do the rest. 'Presto! he ranks with Barrymore. And after all, why not? The public's mind is no stronger than the weakest flapper's. People don't want to think, study or discriminate. When anything will get by, why bother your brains?"

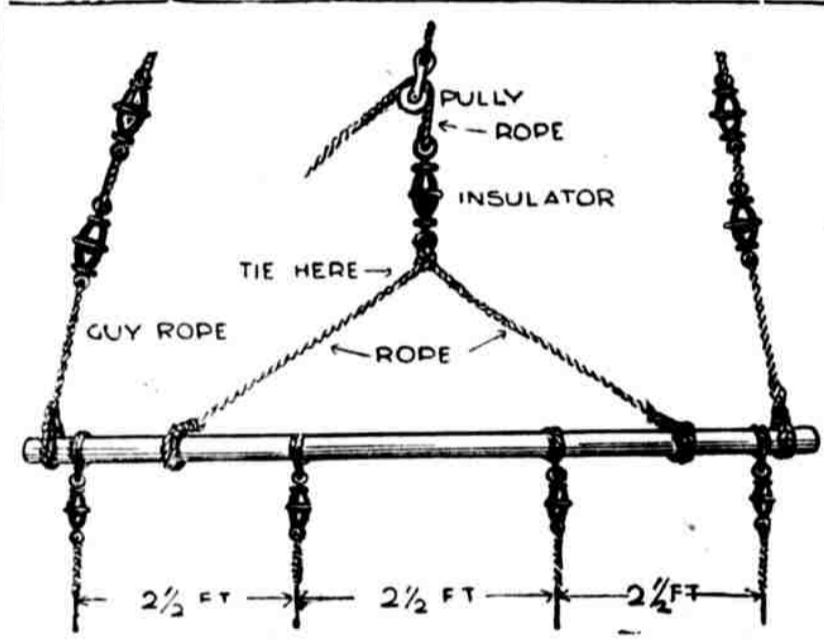
"I ought to know. I wrote a five-reefer in my salad days and furthermore sold it."

"I knew it! Just because once I tried to sidestep an argument and accommodate, I did just the opposite—

started a wholesale fight and got myself in bad all around. Listen, 'Wraym,' whilst I take a little time to tell you that there are mighty few entertainers, stage or screen, who could stir me from my home fireside if I didn't have to go. I see them too much as it is, and too many things and pictures, too. But please get this—there is one young actor whose plays would not only drag me across the street, but across a whole lot of miles, if necessary. To me, 'Peter Ibbetson' and John Barrymore were as perfect a combination as it has been my good fortune to see in this modern age of the theatre. I find my-

RADIO IN THE HOME

By HENRY M. NEELY



This is a clear working drawing showing how the spreader of an aerial is equipped. The importance of good insulators is explained in the accompanying article.

Some Pointers on the Aerial

Quite early in this series of articles we discussed various methods of putting up an aerial and I supposed that every one understood the matter by this time. I have been told lately, however, by several of my friends in the radio business that customers constantly come in to them for further information about putting up their antenna and that many of these questions have to do with details of equipping the "spreaders."

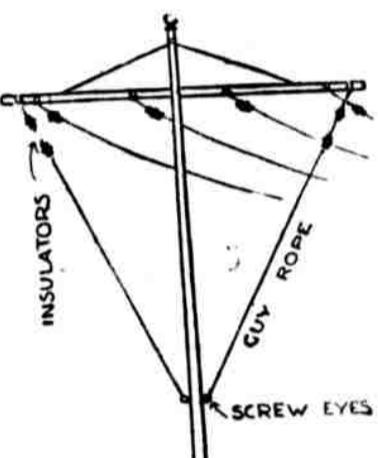
This is probably due to the fact that, following the unfortunate spread of the one-wire aerial idea in most of the radio magazines, beginners have tried the single wire without satisfaction and have finally resorted to two or four wires in desperation.

I wish the readers of these articles would get one thing very clearly into their heads, and that is this: If you have a stretch of seventy-five feet or more for your aerial and can get it thirty feet or more in height, one wire will be perfectly satisfactory. If, however, your stretch of aerial is less than seventy feet or lower than thirty you should have at least two wires and preferably four, and in spite of all the assertions to the contrary made by the learned gentlemen who sign "Radio Engineer" after their names, you WILL get better results (on short stretches) with multiple-wire heights with multiple-wire aerials than you will with single wires. If you can stretch an aerial a hundred feet or more, your one wire will be the best for you, to use as well as the simplest.

In order to meet the questions of the beginners who are puzzled about the rigging up of their spreaders, I am publishing herewith a fairly large-sized drawing of the standard spreader equipment for a four-wire aerial. This drawing is really self-explanatory, but there are a few pointers which may be taken up.

If you can possibly afford it, buy insulators which are at least six inches long and which have many deep corrugations around them. This may seem a needless expense when you know that a piece of ordinary writing paper is sufficient insulation to prevent the weak currents in the antenna from leaking through. But this is true only when the paper is absolutely dry and unbroken.

An aerial is a great collector of dust and soot, especially in a city, and this dirt, being deposited most thickly on the surface of the insulator, becomes a



Whatever type of insulators you use, it is a very wise caution, every now and then, to give them a good coating of heavy automobile grease. This has the effect of sealing the insulators and the electric current will joyously follow the drop of water and escape to the ground. Only deep corrugations will prevent this calamity.

The spreader for a two-wire aerial should be at least three feet, and that for a four-wire at least five feet. In other words, you should have your aerial wires about two and a half feet apart and leave about six inches of the spreader sticking out at each end.

SIX OF THE BEST
It is extremely doubtful if there could be collected a series of six comic features more uniformly entertaining than those which weekly appear in the "Comic Section" of the "Public Ledger." Make it a Habit!

self compar' other things by it. On the strength of it, I went over to New York to see "The Fez" and came back on a 2 A. M. train, and I don't let a Barrymore opening go by unless business intrudes.

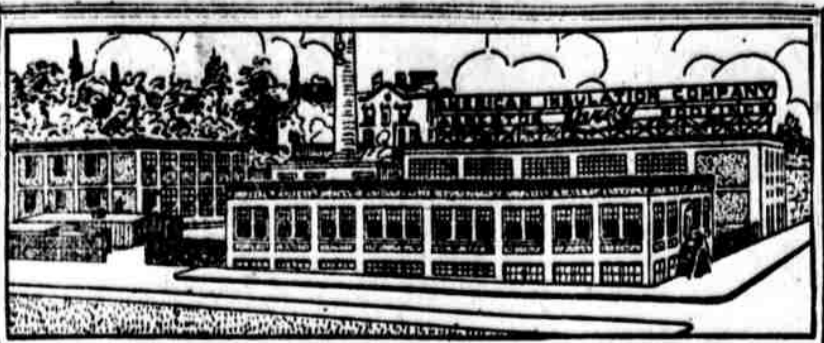
Now, in the case of every other book, poet, play or other literary favorite of mine, the screen adaptation has been more or less disappointing. That's a sweeping statement, but it's true. The movies don't, as a general rule, know how to take care of great literature.

Hence, I went to see the screen "Peter Ibbetson," worry, worry doubtful. I'd seen only occasionally glimpses of ability in Friend Wally. I was frankly "from Missouri." Now, I'm going to go into detail again on what I've often said in this column. That's one reason why I didn't take the trouble to answer J. H. M. more in detail. I thought the film pretty near as good as the stage play, and Reid, pretty near as good as Barrymore. Not quite, but I'll maintain that near. And, I reiterate—if Reid had been unknown to the flapper school, unknown to the matinee idol kind of films and the automobile tabloids, he'd have received the kindest and most laudatory treatment from the critics.

I'm not trying to answer you any more than I answered J. H. M. It's just a matter of opinion after all. But do want you to understand, "Wraym," that I really mean what I say about the DuMaurier film and Reid. Five hundred answers of mine will continue kind and wax'n' sarcastic when some much-discussed and wrangled-over subject comes up like this again. Maybe the other party will score bullseyes, but I won't object. And, I do maintain that near. Not quite, but I'll maintain that near. And, I reiterate—if Reid had been unknown to the flapper school, unknown to the matinee idol kind of films and the automobile tabloids, he'd have received the kindest and most laudatory treatment from the critics.

By the way, I'm only publishing some of the things you say about Reid, as a final and, I hope, convincing object lesson. I'm going to call a halt right here on remarks like these. Have any of you heard me expressing myself in such virulent and unwarranted personal attacks as this on even my beteniors, Nix! And I'm going to call a halt on the fans' doing it. I won't defend the gentleman again, because everybody knows what I think and each a slambang, unethical, unportantlike and entirely illogical attack as yours can make no change. You speak about my being "hot-weather-tired"; well, you don't appear much better. Cut it out, "Wraym," or your next letter is going to make a quick visit to my waste basket.)

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Rodolph Valentino & Gloria Swanson
in "BEYOND THE ROCKS"

ASTOR EIGHTH & GIRARD AVE. MATINEE DAILY
CONWAY TEARLE
in "A WIDE-OPEN TOWN"

BALTIMORE 51ST & BALTIMORE
VERA GORDON and DORE DAVIDSON
in "THE GOOD PROVIDER"

BLUEBIRD Broad & Susquehanna
Continuous 2 until 11
GEORGE ARLISS
in "THE RELING PASSION"

COLONIAL 6th & Maplewood Aves
2:30, 7 and 9 P. M.
WALLACE REID
in "ACROSS THE CONTINENT"

FAIRMOUNT 20th & Girard Aves. MATINEE DAILY
SEENA OWEN and MATT MOORE
in "BACK PAY"

GREAT NORTHERN Broad St. at Erie
2:30, 7 and 9
RICHARD BARTHELMESS
in "THE SEVENTH DAY"

IMPERIAL 60TH & WALNUT STS.
Mat. 2:30. Even. 7 & 9
ANITA STEWART
in "THE INVISIBLE FEAR"

LIBERTY BROAD & COLUMBIA AVE. MATINEE DAILY
JOHN GILBERT
in "ARABIAN LOVE"

ORIENT Woodland Ave. at 62d St. MATINEE DAILY
VERA GORDON and DORE DAVIDSON
in "THE GOOD PROVIDER"

OVERBROOK 63d & HAVERFORD AVENUE
WALLACE REID
in "ACROSS THE CONTINENT"

PALM FRANKFORD AVE. & 50TH STREET
RICHARD BARTHELMESS
in "THE POLAR BEAR"

REGENT Market St. Below 17th
10 A. M. to 11 P. M.
SHIRLEY MASON
in "LITTLE MISS SWILEN"

RIALTO GERMANTOWN AVENUE AT TULPHOCKEN ST.
Rodolph Valentino & Gloria Swanson
in "BEYOND THE ROCKS"

SHERWOOD 54th & Baltimore Aves.
VERA GORDON and DORE DAVIDSON
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333 MARKET STREET THEATRE
D. W. GRIFFITH'S PRODUCTION
"ORPHANS OF THE STORM"

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BELMONT 52d ABOVE MARKET
1:30 & 5:30 to 11 P. M.
DAVID POWELL
in "THE SPANISH JADE"

CEDAR 80TH & CEDAR AVENUE
1:30 and 7 and 9 P. M.
FRANK MAYO
in "TRACKED TO EARTH"

COLISEUM Market bet. 5th & 6th
1:30 and 8 P. M.
LOIS WILSON
in "IS MATRIMONY A FAILURE?"

JUMBO FRONT ST. & GIRARD AVE.
1:30 and 7 and 9 P. M.
EARLE WILLIAMS
in "LUCKY CARBON"

LEADER 41ST & LANCASTER AVE.
1:30 to 4:30, 7 to 11 P. M.
VERA GORDON and DORE DAVIDSON
in "THE GOOD PROVIDER"

LOCUST 52d AND LOCUST STREETS
1:30, 3, 5, 7, 9 to 11
ALMA RUBEN
in "FIND THE WOMAN"

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2:15, 7 & 9 P. M.
FRANK MAYO
in "MAN WHO MARRIED HIS OWN WIFE"

69TH ST. Theatre, Opp. "L" Terminal
2:30, 7 and 9 P. M.
LOIS WILSON
in "IS MATRIMONY A FAILURE?"

STRAND Germantown Av. at Vine
1:30 to 4:30, 7 to 11 P. M.
WANDA HAWLEY
in "BOBBED HAIR"

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in "THE QUEEN OF SHEBA"

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"POVERTY OF RICHES"

PARK RIDGE AVE. & DAUPHIN ST.
1:30, 3, 5, 7, 9 to 11 P. M.
D. W. GRIFFITH'S PRODUCTION
"ORPHANS OF THE STORM"