Screen leading men do not, as a rule, go in herds or even pairs. Here, however, you see Wallace Reid and Bert Lytell, both film idols, hobnobbing in the studio between pictures

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

T. R. writes: "Once in a while I out of the picture, and there is no way to go to the movies and once in a while I read your peculiarly constructed department in the EVENING PUBLIC helped? The guests, though, were so Ledger, wherein you combine advice busy working up emotion, that the fact to the lovelorn with a sincere attempt that the heroine was wounded and sufto take the movies seriously.

take the movies seriously.

'The impression left by your treator the impression left by your treator the head of the director. Then along

some love-struck young damsels just emerging from short dresses to shorter in watching some Adonis-like youngster make goo-goo eyes at the latest offerng of Los Angeles to the movie queen What matters if he has an extra or two extant? If for two bits they can find out what particular brand of grease he uses on his hair, or whatever they do get for the two bits you are always telling them to send, their life has not been lived in vain.

"I can understand the twang of the heart strings of the hard-working mothers when they see some pre- or post- (as you wish) Volstend youth taken in hand by the rich banker and afterward lifting the mortgage on the old

"What I can't understand is why, what I can't understand is way,
when a serious attempt to put forth a
production is made, it always leaves
you with the feeling that there is sitll
comething to be desired.

"The other evening I saw Miss Tal-

madge in 'Smilin' Through,' I had the impression you had ranked it as a meritorious offering, and I be-lieve that it is generally being classed as a production of the better sort. "My reactions to the picture were of

decidedly pleasant nature up to a certain point, but in the end it left me cold and with the same old feeling of something lacking.

"Miss Talmadge's acting was certainly commendable, the role being one that her ability enabled her to encompass without too much effort. Her support was certainly not weak enough to mar a picture that was otherwise

satisfactory, and the settings and arrangement were pleasing to a detail. "With all these advantages, plus a pleasing story, why then do they ruin the whole thing by incongruity and sainle situations? To illustrate; when the heroine is shot, friend doctor, with the mere pression of the structure of the st the mere pressing of his ear against on, registers hopelessness.

"The lady has lost consciousness and the 'close-ups' of the guests are surely meant to mean 'death,' and the audience, at least on the night when I was present, so interpreted it. It was noted, however, to digress for second, that the gentlemen of the party second, that the gentlemen of the party pursued the villain in hot haste—as far as the garden gate—and then returned. Wouldn't it have been natural for one or two of them to have given chase? To return to the main scene, however, in a few manner. in a few moments the lady opens her eyes and begins to discourse, actually goes through a wedding ceremony and attends to several other matters of a second and final time. My point is—
second and final time. My point is—
did the doctor, by his examination,
which lasted perhaps two seconds,
determine that she was not really dead,
but that it was a constitut of minutes. but that it was a question of minutes only before she would die? How could e determine anything by merely press-ng his ear against her? I got the impression of a weak spot in the picture then and there, but more was to come. When she did revive, not one

effort was made to give her relief of

every reason, good or bad, why he should not marry the girl still exists, but for some reason they are forgotten and never again referred to. Is that 'movetic' license or is it ignorance on the part of the director? One thing it surely is, and that is, it is an insult to the intelligence of the audience.

"Those are the incidents that ruin the movies for me, given a good cast

the movies for me, given a good cast and settings. As an art they succeed to a certain point, but beyond that point they fail in my opinion. Is it because the proper type of director has not yet been attracted to this new 'science,' to give it its highest sounding name, or must the critics of the ing name, or must the critics of the 'screen' be less severe than they would be with the same production on the

"I apologize for the length of this letter; my excuse is my sincerity in trying to find out why I don't admire the movies as a work of genuine art and if what I think is the matter with

them really is.
"If you can enlighten me, without ccupying too much of the space that rightly belongs to your regular custom-ers, I assure you it will be appreclated and your opinion read with a great deal of interest."

(I'm frank to admit you place me in a quandary. In the first place, your intuition regarding the reason for my frequent avoidance of questions of the higher art of the movies." I know full well that whereas such discussions would please certain of the Letter Box readers [and would interest me far more than the other] nevertheless, they would bore and displease so great a number of the correspondents that I would call down on my head the most terrible of all wraths—the flappers'.

I'm in that same position in regard to your letter. Your criticism of "Smilin' Through" and its death scene is quite just. You have hit on its most vulnerable point. I've hinted a number of times that while I enjoyed the picture immensely, I doubt its claim to even the screen's highest art. And when I use the word "even," I'm tactitly admitting that the plane of screen art is lower than that of the

o judge screen art comparatively. 'Smilin' Through,'' I maintain, was far, far above the average film patter. liven the frankly romantic and lachrynose story that the author conceived, the producers of the film did about as well as could be expected with it. The director was not responsible for the part of the story. Nevertheless, I hasten to add that film directors time and again make similar slips when their material is of the highest caliber.

The combination of a really notable creation to start with and a produc-tion force [including director, technical staff, actors and scenario maker] that is of uniform artistic excellence is something that the screen seldom sees. To my mind, such a one, but I'd hesitate to name another.

So you see, while I agree with you in general on the failure of the films to reach a high artistic level, I must argue that in regard to "Smilin' Through, the film producers cannot be blamed "The impression left by your treatment and comments on the type of communications referred to is that some of them are a little bit too hot for you to bandle, although with your combined knowledge of the stage and 'screen,' I prefer to believe that your handling of them is an adroit one, because of the effect that an academic discussion must have on the followers of a popular department such as you are conducting.

"No one can deny the place of the movies in popular fancy, and no one moved in the director. Then along toward the end of the director. Then along toward the end of the director. Then along toward the end of the story the hero returns from war, with, to all appears ances, a stiff leg and with a noble desire and determination to do something heroic. He decides, all out of proportion to the magnitude of his wounds and condition, that he must marry the girl who has been waiting four years for him. Weren't the heroics in this case horribly overdone? However, having made his decision and having had his share in that particular scene saved by Miss in the film producers cannot be blamed, since the weaknesses lie in the original story from which the stage play was made. The criticism you hurl at directors is not wholly deserved. This one phase of picture-making has been more kindly treated than most, containing as it does such men as Ballin, De Mille, Stanlaws, Tourneur, Neilan and Robertson. No, don't blame the actors. Despite recent assertions of a well-known critic in New York, I feel that the lack of balance. since the weaknesses lie in the original "No one can deny the place of the movies in popular fancy, and no one can deny the pleasure, amusement and real instruction they bring to that great class of people whom, for want of a better description, we will call 'the backbone' of this or any other country. "What I want to know is—where the movies rank?
"I can understand the ravings of some love-struck young damsels just Talmadge's acting, instead of going the lack of poise, art, dignity and all sacrifice herself by marrying a cripple rein, but invariably try to make their They are getting a genuine thrill ching some Adonis-like youngster meantime to change his condition— leaving the art to come afterward.)

> PHOTOPLAYS PHOTOPLAYS

The following theatres obtain their pictures through the STANLEY Company of America, which is a guarantee of early showing of the finest productions. Ask for the theatre in your locality obtaining pictures through the Stanley Company of America.

APOLLO 52D & THOMPSON STS. CONSTANCE TALMADGE in "WOMAN'S PLACE" ASTOR EIGHTH & GIRARD AVE. "LOVE'S BOOMERANG"

BALTIMORE 518T & BALTIMORE Eve. 6:30. Sat. Mat. KATHERINE MacDONALD in "TRUST YOUR WIFE"

BLUEBIRD Proud & Susquehanne WILL ROGERS & LILA LEE in "ONE GLORIOUS DAY"

COLONIAL Gtn. & Maplewood Aven.
2:30, 7 and 9 P. M.
LILA LEE and T. ROY BARNES in
"Is Matrimony a Failure?"

SESSUE HAYAKAWA in "THE VERMILION PENCIL" GREAT NORTHERN Broad St. at Erio LON CHANEY

In "THE NIGHT ROSE"

LIBERTY BROAD & COLUMBIA AV.
MATINEE DAILY
GARETH HUGHES in "I CAN EXPLAIN"

ORIENT Woodland Ave. at 62d St. "Is Matrimony a Failure?" OVERBROOK 68D & HAVERFORD JAMES OLIVER CURWOOD'S "THE GOLDEN SNARE"

PALM FRANKFORD AVE. & NORRIS STREET CONSTANCE TALMADGE ADDED-SURPRISE VAUDEVILLE REGENT Market St. Below 17th

GARETH HUGHES RIALTO GERMANTOWN AVENUE AT TULPEHOCKEN ST.

TOM MIX SHERWOOD 54th & Battimore Av. RICHARD BARTHELMESS

thy kind—not even the smeiling salts dered among all that hoop-skirted sthering. Doctor friend just dropped ta MARY PICKFORD

The NIXON-NIRDLINGER N BELMONT 1:30 & 3; 6:30 to 11 P. M. OWEN MOORE in "REPORTED MISSING"

CEDAR 60TH & CEDAR AVENUE

"FIND THE WOMAN" COLISEUM Market bet. 59th & 60th

J. P. MacGOWAN in "RECKLESS CHANCES" JUMBO FRONT ST. & GIRARD AVE. **GLADYS WALTON**

in "SECOND-HAND ROSE" LEADER 418T & LANCASTER AVE. 2:80 to 4:80: 7 to 11 P. M. LON CHANEY

In "THE NIGHT ROSE" LOCUST 52D AND LOCUST STREETS THOMAS MEIGHAN in "THE BACHELOR DADDY" NIXON'S AMBASSADOR Bait. Ave. William Farnum, "Shackles of Gold"

NIXON 52D AND MARKET STS. 2:15, 6:30 and CHAS. ("BUCK") JONES In "TROOPER O'NEILL" 69TH ST. Theatre, Opp. "L" Terminal

THOMAS MEIGHAN in "THE BACHELOR DADDY" STRAND Germantown Av. at Venange LILA LEE and T. ROY BARNES in "Is Matrimony a Failure?"

ARDMORE LANCASTER PIKE "BELLE OF ALASKA" RUTH LLOYD KINNEY, Contralto

GRANT 4022 GIRARD AVE. Mat. Today; Even. 7 & 0
"ASHAMED OF PARENTS"

AT OTHER THEATRES MEMBERS OF M.P.T.O.A.

GERMANTOWN 5510 Germantown Av Constance Binney in "Midnight" MARKET STREET THEATRE PARK RIDGE AVE. & DAUPHIN ST. JACK HOLT

"THE GRIM COMEDIAM"

WANAMAKER'S

JULY 22, 1922

WANAMAKER'S

Prices Are Lowered on Hundreds of Dresses in the Wanamaker Down Stairs Store

great opportunities.

with fagoting.

original price.



\$10

Georgette Crepe \$1.75 a Yard

40 inches wide in navy, black, brown, white, gray and all the fashionable light and bright shades. Women are using it for sleeves, for hats, for cape linings and all maner of gay Summer things, as well as for dresses.

Pink and White Step-in Bloomers New at 50c

comfortable garments that are ideal for warm weather

Made of pink or white batiste, they have edges overcast in blue and dainty sprays of hand-(Central Aisle)

Midsummer Silks **Pleasantly Low Priced** All Wanamaker Qualities

35-inch all-silk wash satin in flesh-pink and white, \$1.75 yard.

35-inch white habutai, \$1.25 yard.

39-inch fiber sports satin in white and high colors, \$2 yard; this has a self plaid that makes it attractive. 40-inch heavy Canton crepe in navy, white, black and

brown, \$3 yard. 35-inch bathing suit cloth of heavy lustrous black cotton in navy, black, purple and green, \$2 yard.

Rippling Seersucker Bedspreads 63x90 inches\$2

72x90 inches\$2 81x90 inches\$2.25 They are hemmed and, because of their easy laundering, are fine for Summer use.

Sheets, \$1.25 Snow white seamless sheets,

smooth and cool, measure 81x90 inches.

Pillow cases, 42x36 inches, 25c each; 45x36 inches, 30c. (Central)

A Midsummer Clearaway of Small Rugs

A Fourth to a Third Less Than Usual

About two thousand of these small, scatter rugs are in this lot, divided into three groups.

Rag Rugs Usually in plain colors, al-	Reversible Wool Chenille Rugs
though some are in attractive mottled effects.	heavy and extremely durable, ar- in plain or mixed colorings.
24x36 inches	21x45 inches
Chintz-Twis	t Rag Rugs

Japanese Straw Rugs 8x10 feet, \$3.50 9x12 feet, \$4.50

Lower-Priced Household Linens of Wanamaker Quality

Many a new household, established since a June wedding, finds now a shortage of practical things like kitchen towels, every-day linens, etc., after the wedding gifts have found their places.

To just such households, which need many things at once, this Down Stairs Store can be of unbounded help. Prices are decidedly moderate and qualities de-

Linen Damask Starts at \$2.25 for full-bleached Irish table damask with a good satin finish. Several pretty patterns at \$2.25, \$2.50 and \$3 to choose from, all 70 inches wide.

Linen napkins of similar qualities begin at \$3 and go to \$9 a dozen.

Kitchen Toweling All-linen toweling in a durable weight, 161/2 inches

Linen crash roller towels, 75c each. Linen dish towels, hemmed, 30c each. Checked linen toweling, 30c to 38c yard.

Face Towels Linen huck towels, 50c to \$1 each. Linen guest towels, 25c to \$1. Half-linen huck towels, 50c each.

Bath Towels

Piles and piles of thick, soft Turkish towels are here in plaids, stripes, Jacquard patterns and plain white in a wonderful variety, 25c, 38c and 50c each. (Central)

Dark Voile Dresses, \$6 and \$7.50

Linen Dresses \$5, \$7.50 and \$10 Light blue, Copenhagen, layender, Navy blue or black dresses with white dots of various sizes. They're trimmed with white organdie or roll collars of lace and many have draped or pleated over-

> Gingham Dresses \$3.75, \$5 and \$6

Plaids or checks in all the pretty colorings that everybody likes and wears. Trimmed principally with organdie or pique. At least 20 different models among these-and who doesn't need at least one more gingham frock.

Silk Dresses Now \$6.50 and \$10-

This means that nearly any kind of Summer dress can be had now for a fourth less, a third

Surely every fashionable kind of Summer dress is included!

less, even for half the price of a few weeks ago.

Dresses for young women, dresses for their mothers, dresses for slender

Some of the frocks may need a pressing, but the lowness of the prices

Size assortments are becoming broken and there are but a few dresses

of any one kind, but to the woman with eyes to see, Monday will be a day of

A decided price-lowering on all of these. \$6.50 dresses are of taffeta in several models.

girls, dresses for women wearing extra sizes.

more than compensates for that.

brown, green and white, some embroidered,

some with tailored bands and white leather

500 Voile Dresses Are \$4 and \$5

Airy, cool Summer patterns on white

Practical navy blue dresses with white

Plain-color voile dresses trimmed only

Scores of different styles and every

dress marked a third to a half less than its

\$10 dresses are of taffeta, crepe de chine or Canton crepe. Some are embroidered with heavy silk.

Just two or three of a kind and all in dark colors.

A Half Dozen Different Styles in Women's Bathing Suits Between \$1.50 and \$2.50

A smart little suit of black sateen at \$1.50 has a pointed skirt piped with red, green or white to match the edging of the square neck.

A Peter Pan collar of checked gingham-red or blue-is the feature of a suit at \$2.25. Another, also \$2.25, has a deep

band of black-and-white striped sateen around the hem. Quite simple is a suit at \$2.50 which is trimmed only with white

stitching and piping.
All are excellent suits, smart, practical and very

Sateen Knickers, \$1.50 Black ones to wear under just such suits as these.

Black cotton tights are 75c; wool ones are \$2.25 and \$2.75.

Beach shoes and slippers are 38c to \$1 pair. With a Guimpe

Is Only \$2.25 -and it's one of the prettiest frocks we have ever seen for so little. In pink, lavender, white, guimpe and sleeves of lawn and a colored Peter Pan collar. A straight-line frock with a shiny black belt-fresh, cool and

Babies' Better Rompers, Special,

\$1.60 These are the little rompers that mothers usually pay considerably more for! Fine, soft ginghams, lustrous poplins, sheer dimities, white dotted swisses, striped madrases and seersuckers are all used, in pink, blue and

lavender, mostly. Many of them show fine handwork and all are as dainty as a mother's planning could make them.

sizes 1 year to 4 years. (Central)

An Abundance of White Wash Skirts 85c to \$6.75

Dozens of interesting models in regular sizes and some in extra gabardine, lustrous surf satin and

Gleaming Baronet Satin Skirts, \$6.75 and \$7.75

Women agree that they are about the prettiest all-around skirts for Summertime. Th styles are in brown, navy, g black, white and flesh-pink. (Market)

Plaid and Checked **Gingham Dresses** for Girls, \$1

Girls of 8 to 14 can choose from several styles in Summer dresses at this low price. They are of good ginghams in pretty checks and plaids trimmed in various ways.

Pleated White Skirts, \$1 Fine white jean pleated onto a band—the kind of skirts girls want to wear with sweaters. 8 to 12 year sizes.

Heavy White Linen Knickers for girls and women who wear

12 to 20 year sizes are \$5.75. They are well made and finished with good pearl buttons.

Plenty of Sturdy Wear in These Suits for Little Boys

Firmly woven cotton suiting in practical, washable colors is used in them. They are made in middy style with braid and emblems.

Tan or green suits show black braid; blue or gray suits have white braid. 4 to 8 year sizes at \$2.50.

(Central) Cool, Quaint and **Dainty Chintz** Cretonnes

40c a Yard For old-fashioned frocks, especially when combined with white or plain color, for draperies to make a room seem sweeter and cleaner, for cushions, for porch covers-for what is chintz not

being used this season! 36 inches

(Chestnut) A New Linene Frock | Plain-Colored Voile, 39c Yard

A rainbow of colors in this fine, lustrous mercerized voile. Plenty of blues, greens, yellows, as well as tiger lily, henna, navy, coral, rose and black. 44 inches wide.

Colored Organdie, 50c Yard

All sorts of pretty Summer colors, as well as black and navy, to be had in this good quality. 40 inches wide. Sheer Swiss organdie in lovely colors, 45 inches wide, is 75c

Crisp White Organdie

Good domestic qualities, 40 inches wide, 35c and 50c a yard. Fine Swiss organdie, 45 inches wide, 75c a yard; 54 inches wide, \$1 a yard.

Doris Princess Slips of Batiste, \$2

Soft batiste in white, pink or orchid, made with hip-depth hemstitched hem and finished at the top with narrow lace.

Ideal to wear beneath the sheerest Sum-

line frocks. Doris slips of white tub silk, \$5. In navy or black, \$6.50.

Doris Petticoats Start at \$1 All have the very deep hemstitched hem, which makes virtually a double Of white or pink batiste, \$1.

welted soles.

Of fine twilled white, navy or black Of navy or white tub silk at \$3.50; extra

Extra-size petticoats of flesh or white batiste, \$1.75. A Chemise Petticoat, \$1.50

An envelope chemise and short petticoat combined is a most convenient Summer garment. It is made of soft white nainsook with a dainty lace-trimmed top and shoulder straps.



Low Shoes, \$6.50 Pumps Three styles are of fine white canvas and one is of white leather with single instep straps and low or Cuban heels, carefully covered. They have turned or

Sandals A charming instep-strap sandal of white calfskin is attractively cut out over the toes. It has a low

covered heel and a turned sole. White canvas sandals have interesting vertical and ankle straps and are nicely finished inside with smooth white leather. They have turned soles and low covered heels.

Oxfords

Two of white leather, like buckskin, have straight tips, perforations, low or Cuban covered heels and white welts in the soles.

The others are of white canvas, with straight tips, welted soles and low or medium heels, covered.