NEXT WEEK: "THE LITTLE AMERICAN," WITH MARY PICKFORD, AT STANLEY-OTHER FILMS

THE LUSITANIA SUNK; LITTLE MARY ABOARD

Wild Scenes Enacted in Studio Liner for New Pickford Film, at Stanley

What is said to be the largest and most sectacular scene ever staged in motion incures is that which depicts the luxurious alroom of the Lusitania when the famous her was torpedoed, and which will be seen to the Stanley all next week, when Mary it the Stanley all next week, when stary pickford will appear in her latest photoplay the Little American." In this scene some less extras were used. The set, built in a star tank measuring 50 by 100 feet, shows the baltroom, with all its lavish furnishings and crowded with fashionable people. At the command of Director Cecil B. De Mills the ten cameramen began to grind, a targe orchestra started to play a lively sance and soon Mary Pickford was in the midst of a scene of merriment.

Just as the festivities were at their height, then came the explorion, which shook the entire set and immediately one end of the foor rapidly began to sink into the the foor rapidly began to sink into the sater. Chairs and tables toppled over and slid down the floor, while men and women fought and screamed. Waist-high in the mater. Miss Fickford was picked up by a the stairs with her in his arms just as a further stairs with her in his arms just as a jected?

The car had been standing.

Through it all Director De Mille kept a collead. He seemed to be everywhere and a know just what would happen during erry minute of the scene. Above the dinks quick commands were given. Time and his quick commands were given. Time and said he saved an actor from real injury. With one end of the floor pointing toward the celling and the other deep in the water, where hundreds of people struggled to save themselves, the scene was brought to an abrupt conclusion. The floor was quickly raised through a mechanical device and the shortest hundred to have drawing. paper hurried to the'r dressing rooms to path cuts and brukes that could not be taken off with a little greate paint and to remote what was left of gorgeous evening remore what was left of gorgeous evening germ and immaculate dress suits. Several young fainted in the turmoil and had to be, treated by the physician at the Lasky sudies in Hollywood, Cal., where the picture was taken, and one of the young actors had his arm broken by a failing chandelier. Miss Pickford and various members of the company had to discontinue activities for the company had to discontinue activities for the day after this ordeal. Mary held to find the section of the house boat fire to Margaret's courage, Mary house boat fire to Margaret's courage, Mary

"THE NEGLECTED WIFE,"

"A VEILED INTRIGUE"

(Noveltsed from the Pathe serial at the same name, based on the novels of Mabel Herbert Urner)
(Cappright, 1917, by Mabel Herbert Urner)

THE lift of a hand organ puried through I the sounds from the street. Broodingly Mary stood before the open window, her thoughts beating hopelessly against the wall of her husband's cold withdrawal. Since the night, over a week ago, when she had hysterically denounced his unfaithfulness, he had been constrained and aloof.

Though they had both avoided any eference to that emotional outburst, she knew it was never far from their thoughts. In the beginning she had told herself that once he knew that she knew, she would have to leave him. Yet now she shrank impotently before this final break. Had her suffering dulled her pride? To what further indignities might she not be subfurther indignities might she not be sub-

The organ was pearing, its notes more insistently harsh. The jangling time grat-ing on her morbidity, she closed the window. A shuttering crash. A stone burled through the glass and fell at her feet. Indignantly, she visioned some carelose boys at p.ay. Then she raw a folded paper was tied to the stone. to the stone.

It was a note, crudely written in a dis-

Margaret Warner is out of your way. If you want her for divorce proceedings, go to Lichten's Sanatorium and ask for Moud Black. Have arranged that only you can see her. This is my revenge on your husband. The Veiled Woman.

The veiled woman! It sounded theatric. unreal. Yet that other message, with the same mysterious signature, gave credibility to this Margaret Warner! The name flamed up at her. Why should she have any solicitude for the fats of this girl who had come between her husband and herself? Then came visions of the same collections from the same results.

On the Shelves

TT USED to be The Great American Drama. When will it arrive, and who will write it? was the question. Perhaps such talk frightened it away, for it certainly never appeared. And in the same manner it may not be advisable to speculate on the coming of The Important Photoplaywright. Yet if that cloudy person doesn't materialize soon we will all be in a bad way, mentally starved to death, inbecilic from watching the "plots" devised by the unimportant photoplaywright.

"Narrative sculpture" (the phrase is Maxine Elliott's) has progressed superbly in a few years, principally in direction. We not only have the Titans like Griffith; we have artistic-minded, beauty-loving juniors like Neilan, Harbaugh, Crisp, Walsh. Acting, too. Have we not Hart and Walthall, besides the caprices of the Caprices? Truly great cameramen of the Bitzer or Clawson type have been found. They are doing stunning work. But where, where is there a writer, "tame" or free-lance, who can plot an even moderately stirring or tender tale for the silversheet? He simply isn't.

Until he is born or developed, honorable firms, you will have to do the best you can. That best is on your library shelves, if you have libraries. Please take down "A Pair of Blue Eyes," by Hardy, or "The Ebb Tide," by Stevenson, or almost any good novel of action. Too long have you proffered us "The Cuteness of Cuddles," by Mabel Maunders. We want pulse, passion, humanity, not mush and futile footage.

Remember that the one photoplay that ever touched perfection at points came out of the mind of Poe, not the mechanical brain of a literary hack. Remember "The Avenging Conscience" and forget "Peggy."

TUESDAY

June Caprice, in

Clara Kimball Young, in The Eastest Way

Charlie Ray, in Boy From Back Yonder

The Clock

Harold Lockwood, in The Promise

Frances Nelson, in The Beautiful Lie

Allee Brady, in A Woman Alune

Lillian Gish, in Souls Triumphant

Clara Kimball Young, in The Essiest Way

Marguerite Clark, in The Valentine Girl

Valeska Suratt, in

Mary Pickford, in Little Pals

Douglas Fairbanks, in Wild and Woolly

Ehirley Mason, in Light in the Darkness

House Peters, in The Lonesorne Chap

William Farnum, In American Methods

Enid Bennett, in The Girl, Glory

Douglas Fairbanks, in Wild and Woolly

Theda Bara, in The Eternal Sapho

Mme. Petrova, in Soul of a Magdalen

On Trial

Bryant Washburn, in Filling His Own Shoes

Viola Dana, to Lady Barnacle

Bryant Washburn, in he Man Who Was Afraid

Marguerite Clark, in The Valentine Giri

The Duchess of Doubt he Cop and the Anthe

Peggy Hyland, in

Dorothy Phillips, in The Fires of Rebellion

Montague Love, in The Brand of Satan

Mary Pickford in The Little American

Fauline Frederick. In

MONDAY

June Caprice, in

Viola Dana, in Lady Barnacie

Charlie Ray, in Boy From Back Yonder

The Clock

Harold Lockwood, In

George Deban, in The Marcellini Millions

Dorothy Phillips, in A Doll's House

The Candy Girl Wild Beasts at Large

Marie Doro, in Heart's Desire

Marguerite Clark, in The Valentine Giri

Shirley Mason, in Light in Darkness

Jack Pickford, in Freckles

Douglas Fairbanks, in Wild and Woolly

Lois Weber, in Even As You and I

The Captain of the Grey Horse Troop

William Farnum, in American Methods

Antenio Mereno, in A Son of the Hills

Douglas Fairbanks, in Wild and Woolly

Dorothy Phillips, in

Eddle Polo, in Mopey Madness

On Trial

Pauline Frederick, in Siceping Fires

Enid Bennett, in The Girl, Giory

Bryant Washburn, in in Man Who Was Afraid

Francia Larrigue, in A Royal Pauper

George Walsh, in

June Caprick in

The Eternal Sapho

Montague Love, in The Brand of Satar

Mary Pickford, in The Little American

Doppler Fairhanks.

PATHE'S NEWEST SERIAL

By JOSEPH DUNN

THE STORY

Horare Kennedy

Mary Konnedy

Missant Warner

Hough striving to be loyal to his

we with Margaret Mary, dis
we with Margaret determines to tion. Here was a chance to cancel it. Wild. impractical plans crowded her mind. Breathless action crowded the next few hours. Having telephoned Norwood, she drove by for him and they dashed out to the sanatorium. They found Myrgaret in a cell-like room, paralyzed with terror. She

admitted baying been lured there by a note stating that a friend was in distress, but not saying the note had asserted it was Ken-Norwood, furiously indignant, demanded her instant relief, Ignoring the protest of the physician, he swept her down to the waiting car and they were out of the grounds before the guards could stop them.

It was not until they were several miles beyond the sanatorium that the car slowed down to normal their held breath. normal speed and they relaxed To Margaret's faltered gratitude, Mary was coldly unresponsive. Now that Mar-garet was safe, all her jealous animosity surged back. With analous solicitude Nor-

wood helped Margaret out when they drew up before her apartment. His love for her had been very evident in the last hour, and was plainly disappointed when Mary julctly remarked that she would go up with Urging Margaret not to overtax her

trength, and saying he would telephone that evening. Norwood saw them to the In her own rooms Margaret faced Mary

there ewer rooms Margaret faced Mary with polymant embarrassment.
"Wor't you be seated." awkwardly, a deep fluid dyeing her paller. "I—I hardly know how to thank you—"T've been in your debt since the night of the fire." Interrupted Mary, coldly. "Now the cold of the fire."

that is carceled, and I can say what I wish—what for months I have forced back." wish—what for months I have forced back."
She paused, gripping the back of the
chair by which she stood. The faint flapping of a window shade emphasized the
stillness. Then in a voice whose rigidity
betrayed the effort to keep it steady; "Miss
Warner. I'm going to ask you to end your
friendship with my husband. I've known
and been silent—for months."

A pulsating pause. The very air was
charged with the tenseness of the moment.
Then Mary turned to the door with a low,
repressed sigh.

represent sigh,
"I think I need say nothing more."
As the door closed, Margaret still stood dazed. Once before she had thought she had touched the dregs of humiliation, but now the black, waves that engulfed her plunged her to abysmal depths.

It was 8 o'clock that evening when Mar-garet, hale and tense, opened the door to Kennedy's familiar ring.
"Why, what does this mean?" as he glanced around the disordered room—a half-packed trunk and a chair heaped with

"I'm giving up the apartment," quietly, "Giving up the apartment?" he almost shouted.

"Oh, Horace, don't! I've been through too much—I can't stand it."

"You mean you're leaving the apartment
—or you want to leave me?"

"It ien't what I want to do—it's what I must do. What we should have done long.

Today-Oh, I can't tell you-it's too He took her, unresisting, into his arms. Sently he smoothed her hair, while she sobbed on hysterically. Then with forced

"Dld you hear from-from Mrs. Kennedy? Is that the trouble?"

She nodded, her face still hidden against

"She wrote you?" tensely. "She came here." It was hardly a whisper.
Another silence, filled by the lilting notes

of a distant Victrola. "Can you tell me about it—or would you rather not?" "I—Ud rather not." chokingly. The Victrola rippled on in ragging

"I was afraid this would come—that I would have to see you less. But I can't give you up altogether." His arm deal," huskily, "but I owe you something too. We've gone too far—we can't break

esistence gradually weakened. All her esolutions broke down before the warm magnetism of his presence. She had not the strength to fight her own love and his

EVENING LEDGER PHOTOPLAY CALENDAR

EVERY SATURDAY, SUBJECT TO CHANGE

WEDNESDAY

William S. Hart, in

Emily Stevens, in Destiny

Charlie Ray, In

Little Miss Nobody

Olga Petrova, in Bridges Burned

Nance O'Nell, in The Final Payment

Mary Miles Minter, in Periwinkle

The Magnificent Meddler Keystone Comedy

Herbert Rawlinson, in Wildfire

Marshall Nellan, in May Blossom

Charlotte Walker, in Mary Lawson's Secret

Douglas Fairbanks, in Wild and Woolly

Earle Williams, in The Stolen Treaty

George Walsh, In

Theda Bara, in Heart and Soul

Florence Reed, in The Eternal Sin

Ethel Harrymore, in Her Greatest Power

William Desmond, in Paws of the Hear

Broadway Sport Neglected Wife, No. 8

On Trial

Giadys Brockwell, in Sins of Her Parents

Valeska Suratt, in The Siren

Viola Dana, in Aladdia's Other Lamp

Vivian Cooper in The Silent Lie

Muriel Catriche, in The Moral Courage

Wallace Reid, in World Apart

Gladys Hulette, in The Ciwarette Girl

Mentague Love, in The Brand of Satan

Mary Pickford, in

it ended by a compromise. They would see each other less often. They would give

THURSDAY

William S. Hart, in The Gun Fighter

Beatrin Michelena, in The Woman Who Dared

Mae Murray, In At First Eight

Little Miss Nobody The Rink

Olga Petrova, in Bridges Burned

Mary Pickford, in Poor Little Pepina

Robert Warwick, in Sudden Riches

Alice Brady, in The Divorce Game

Margaret Illington, in Sacrifice

Muriel Ostriche, in Moral Courage

George Walsh, in The Book Agent

Marguerite Clayton, in The Night Workers

Valeska Suratt, in The Siren

Douglas Fairbanks, it Flirting With Fate

Marguerite Clark, in The Valentine Girl

Theda Bara, in Heart and Soul

Louise Glaum, in Love or Justice

Ethel Barrymore, in Her Greatest Power

June Caprice, in

Lionel Barrymore, in His Father's Son

On Trial

Earle Williams, in The Masistrom

Crane Wilbur, in The Single Code

Viola Dana, in Aladdin's Other Lamp

Clara Kimball Young, in The Price She Paid

The Soul Master The Neglected Wife

Shirley Mason, in Light in the Darkness

Alice Joyce, in Within the Law

Earle Williams, in The Stolen Treaty

Mary Pickford, in The Little American

In the hour that followed, Margaret's



THROWING MUD AT MARY

but just a bit of "business" in con-nection with "The Little American," her latest patriotic Arteraft re-lease, at the Stanley all next week.

up a great deal, but neither could face the heroic separation that Margaret first

At a sharp, shrilling of the telephone, she shrank back in alarm. It was still early. There was nothing un-usual in a call at this hour, yet that peal-ing summons held an eminous note. With an indefinable dread she crossed to

"Yes? This is Miss Warner's apartment,

Her hand over the transmitter, Margaret, white and quivering, turned to Kennedy. "It's for you! A woman asking if you're here! She says she's a client—but the voice sounds familiar! Could it be—Oh, what—what shall I say?"

(To be continued next Saturday.)

[Through an error in transmission, the following episode of "The Neglected Wife" failed to appear in proper rotation in the EVENING LEDGER. It is printed herewith that readers may have no difficulty in mentally reconstructing that partion of the story.

"ON THE PRECIPICE"

(Novelized from the Pathe serial of the same name, based on the novels of Mabel Heybert Urner) (Copyright, 1917, by Mabel Herbert Urner) By JOSEPH DUNN

By JOSEPH DUNN

With dawning connectousness Margaret listened to the lowered voices, the cautious, subdued whispering of a sickroom.

"She'll be all right now." The fingers on her pulse relixed. "I'll see to the others."

"Mrs. Kennedy's across the hall, docter." It was a woman's voice.

Mrs. Kennedy: Margaret's chaotic thoughts heat about the name. Then from the blurred confusion came a connected trend of events. The explosion at the househoat, her frantic efforts to drag Kennedy's unconscious wife to safety, and then—oblivion.

"First-hand material for a real meledrama." Norwood was standing by the hed, emiling down at her whimsically. "How soon can you write it?"

clearing. for Norwood's brisk wholesomeness was like a tonic.

Hriefly he detailed the accident. He had been on shore with Kennedy when the explosion occurred. Had she not dragged Mrs. Kennedy to the deck, it would have been impossible to have saved her.

SATURDAY

Earle Williams, in

William Parnum in

Mae Murray, in At First Sight

The Mysterious Mrs. M. Easy Street

Alice Joyce, in Her Beeret

Kathlyn Williams, in The Highway of Hope

The Price of Pride

Enid Bennett, in Seeking Happiness

Stuart Holmes in The Broadway Sport

Pauline Frederick, in Sleeping Fires

Emily Stevens, in The Soul of a Woman

Fannie Ward, in

Valeska Suratt, in The Siren

William S. Hart, in Truthful Tulliver

Viola Dana, in Lady Barnacle

George Walsh, in Some Boy

Theda Bara, in Heart and Soul

William S. Hart, in Welf Lowry

Charles Ray, in The Clodhopper

Theda Bara, in Heart and Soul

The Star Spangled Banner The Chaperon

Louise Glaum, in Love or Justice

Fannie Ward, in Her Strange Wedding

Vivian Martin, in The Girl at Home

Mary Anderson, in The Magnificent Meddler

Giving Becky a Chance

Ethei Barrymore, in Her Greatest Power

Earle Williams, in The Stolen Treaty

Mary Pickford, in The Little American

Gall Mane, in The Upper Crue

Wild and Woolig

FRIDAY

Earle Williams, in The Stolen Treaty

Vivian Martin, in The Girl at Home

Mae Murray, in At First Sight

The Mysterious Mrs. M. Easy Street

Alice Joyce, in Her Secret

Theda Bara, in Her Double Life

Carlyle Blackwell, in The Price of Price

God's Law and Man's

Ethel Barrymers, in Har Greatest Power

Pauline Frederick, in Sleeping Fires

Edith Taliaferro, in Young Romance

Marguerite Clarke, in The Crucible

Valeska Suratt, in The Siren

Stuart Holmes, in The Broadway Sport

The Stolen Paradise

George Waish, in Some Boy

Harold Lorkwood, in The Haunted Pajamas

William S. Hart. in Wolf Lowry

The Lee Twins The Two Little Impa

Fires of a Rebellion Foice on the Wire, No. 11

On Trial

Vivian Martin, in The Girl at Home

Shirley Mason, in The Light in the Durknes

Fannie Ward, in Her Strunge Wedding

Emmy Wehlen, in

Louise Glaum, in The Weaker Sex

Norma Talmadge, in Poppy

Alma Hanlon, in The Mystic Hour

Earle Williams, in The Stolen Treaty

Mary Pickford, in The Little American

The Usper Cross

Wild and Woolly

Director Cecil B. De Mille confers with his most recent star apropos the same film.

inse. It was an awitward moment. Her face flamed at Marr's warm praise of her heroism.

'Why we'll take you in the car! We're starting right away," as Markaret spoke of sing back to town on the first train. With the constraint of the month of the train of the model of the constraint and painful for them both. In half an hour they we're ready to start. Kennedy sat in front with the chamfeur. The speed of the car made taking difficult, and Markaret was glad of the excuse to be slient. Refusing Mrs. Kennedy's invitation to innoh, Markaret was glad of the excuse to be slient. Refusing Mrs. Kennedy's invitation to innoh, Markaret was glad of the excuse to be slient. Refusing Mrs. Kennedy's invitation to innoh, Markaret was glad of the excuse to be slient. Refusing Mrs. Kennedy invitation to make the model was divented to be a partment. There she found thrust under her door, a blain caveling addressed in a heavily inked scraw!.

Inside on a slip of paper was the unsigned, peralcious twessage:

"We'll set him yet?"

It meant kennedy of course! What further dansers threatened? Markaret's first impulse was to call up, is warn him. If Mrs. Kennedy should answer and recommise her voice! Yet, impelied by the fear that delay might be fatal, she turned to the telephone. Fortunitely it was Kennedy himself who asswered. Excitedly she told of the note and to reassure her no said he would come start de start, and the hear in when he were all the half. These, we

stood before a photograph of herself taken ten years ame. Merellessly she compared the pleiured face with the one in the mirror. Was that why Horace was turning from her? Because she had lost something of her youth and heavily? Then, with keen nelf-reproach, she realized that for the lest few years the had not tried to make herself attractive. She had cared more for comfort than for looks. A long time she gazed fur the universe, studying her possibilities. From now on the would spend most of her time and morely in a carefully planned campaign to make herself attractive. Massage carefule, distinguished herself attractive would start on a rigid regime. She would use every allurement to win back her husband.

Two weeks from that night, Mary again stood.

B. F. Keith's Theatre Chestnut & Twelfth Sts.

Mat. at 2, 25c and 50c Nights at 8, 25c to \$1 2—SHOWS DAILY—2

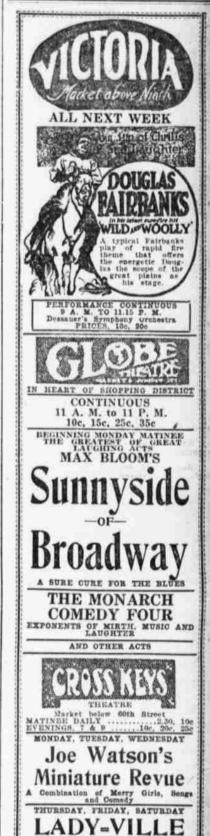
The Best Show! Coolest Spot in Town! HAVE YOU Visited the Keith Bar? DON'T MISS THIS SPECIAL SUMMER BILL! THE SCHEDULE

.... Orchestra 8:05 Pathe Weekly News... 8:10 Selma Braatz 8:20
Selma Braatz 8:20
Caites Brothers 8:30
MARIE E B
BAER & LATIMER 8:43
DIAMOND & BRENNAN 9:00 2:30 2:43. Golet, Harris & Morey. 9:20NORA BAYES..... 9:36 3:20 4:10. . . . Kaufman Brothers. . . . 10:10 4:22. BANKOFF & GIRLIE . 10:22 4:35. Exit March 10:35

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Theater Theater

President Names Mastbaum

Stanley V. Manthaum, managing director, of the Stanley Company, has been selected by President Wilson as one of the men in the motion picture industry who will aid the United States Government in portraying in the films what the soldiers and sailors are doing in this war. In his letter concerning the use of the movies in telling the people at home what the nation's fighting forces are doing President Wilson pays a notable tribute to the photoplay,



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STANLEY MARKET Above 16TH Wallace Reid N't W'k-Mary Pickford in "Little American

PALACE 1214 MARKET STREET SHIRLEY MASON All Next Week-"ON TRIAL"

ARCADIA CHESTNUT Below 10TH

VICTORIA MARKET Above 97K N't Wk-Douglas Fairbanks in Wild & Wooll

AUDITORIUM BELMONT BLUEBIRD COLISEUM EUREKA FAIRMOUNT FRANKFORD FAMILY STH STREET GREAT NORTH. MPERIAL EFFERSON LEADER LIBERTY

WEEK OF JULY 9 TO JULY 14

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