AMUSEMENTS

PATRIOTIC BILL OF VAUDEVILLE

Majestic Acts Score Big Success; Storm of Applause For Last Offering

Closing with patriotic views of the past and present wars in which the United States took part and with the band playing a medley of American songs the bill at the Majestic for the first half of the week is a big success. The feature given at the end of the last offering made a tremendous hit with the audience last night, bringing a storm of applause which lasted for minutes. There were quite a few in the audience who were not interested apparently in the big patriotic close, as they started to leave before it was over; but some of them glancing back, saw among the pictures shown such men as Lincoln, Sheridan, McKinley and General Pershing, causing them to stop in the aisles and applaud.

The Francetti Sisters start with acrobatic feats given on an elevated platform about two feet square. Their opening dance is unusual.

Durand and Gordon, comedy pair, in songs and patter, start the fun of the evening. They were recalled for three bows last night.

"Remnants," a short sketch, is given in dialog between a "farmer" salesman and the purchaser for a large department store. The action at times is a trifle dull but as a whole the skit is enjoyable.

William Sisto, "Italian statesman," announces himself with "before I speak I want to say something." His monolog is filled with some excellent jokes and make him a favorite.

"America First," the patriotic feature offering, is given in three scenes, opening with band selections, followed by songs and dances. The company is one of the best appearing at the Majestic this season.

MAX ROBERTSON.

ORPHEUM

To-night, at 8:15 — William Courtenay and Thomas A. Wise in "General Post."

To-morrow, matinee and night—Return engagement of the season's dramatic hit, "The Thirteenth Chair."

Friday and Saturday, with daily matinees, March 15 and 16 — One Girl's Experience."

All next week, with matineess Wednesday and Saturday — Elliott, Comstock and Gest present the most wonderful play in America, "Experience."

MAJESTIC

High Grade of Vaudeville.

COLONIAL

To-day, for the last time — The patriotic photodrama, "Over There," with an all-star cast, including Charles Richman and Anna Q. Nilsson.

To-morrow and Thursday — Harold Lockwood in "Broadway Bill."

Friday and Saturday—Madge Kennedy in "Our Little Wife."

REGENT

To-day — Billie Burke in "Eve's Daughter."

To-morrow and Thursday — Enid Bennett in "The Keys of the Righteous."

Friday and Saturday — Jack Pickford in "Huck and Tom," by Mark Twain.

VICTORIA

To-day — Mme. Petrova in "The Light Within;" also a Fox Sunshine comedy.

To-morrow and Thursday—J. Warren Kerrigan in "A Man's Man."

Friday — Gladys Brockwell in "The Moral Law."

Billie Burke's appearance at the Regent Theater in the much-heralded "Eve's Daughter," proved quite as entertaining as was expected. As Irene Simpson Bates, chafing at the restraints imposed upon her by her wealthy father, she breaks all bonds at his death. Having expected at least a quarter of a million she is rather disappointed to learn that a mere fifteen thousand is to fall to her lot, but determines to make the very best of her heritage in a royal good time.

Billie Burke in "Eve's Daughter"

There are many humorous touches as is inevitable in a play in which this clever little comedienne appears, such as the second marriage of the mother, who almost literally buys herself a husband thirty years her junior. It will be remembered that Grace George, one of the most prominent of our actresses, appeared in the stage version of "Eve's Daughter" recently in a Broadway theater. Miss Burke has injected many of her well-known "Burkeisms" and not a few new ones which add decidedly to the effectiveness of her work.

ADD AMUSEMENTS

One of the best bits of acting seen in a long time is done by Director Larry Trimble's dog, "Shep," in Mme. Petrova's second picture, "The Light Within," to be seen for the last times at the Victoria Theater to-day.

Mme. Petrova in "The Light Within"

In the story little Donald, the dog's playmate and master, dies. After the funeral, Donald's mother (Mme. Petrova) goes into the silent nursery and sinks into a chair choking with silent sobs. Old "Shep," knowing that something is wrong, walks slowly into the room, looks at her, goes sniffing around over the scattered toys, jumps up on to the little cot where his master slept, examines it carefully to see that Donald isn't playing hide-and-seek under the covers—then jumps down, comes over to the weeping mother, puts his long nose up on her lap and—when you see the picture look for the tear that drops from the old fellow's eye—but watch your own at the same time, for it is a mighty touching incident. "A Man's Man," featuring J. Warren Kerrigan, will be shown to-morrow and Thursday.

"I wonder that so many girls make the fatal mistake of going to New York," said a young woman to her escort as the curtain fell on the second act of "One Girl's Experience." "Perhaps I can answer that," observed her companion, "youth always has hope and hope brings with it a buoyant spirit of determination and fearlessness, intoxicating the senses to the reality of danger in the thought that danger exists only for 'the other girl.'"

"One Girl's Experience"

Lucy, the pretty working girl, heroine of Eugene Kirby's dramatization of "One Girl's Experience," which comes to the Orpheum, Friday and Saturday, with daily matinees, had never dreamed in these days of perfected police protection to public safety that there was such a thing as danger in the smiling flattery of her male admirers. The awakening to realities of life and its responsibilities and consequences to the misguided or ill advised one is portrayed in a sweetly told love drama of four acts in "One Girl's Experience."

"General Post," a new comedy of love and laughter by J. E. Harold Terry, comes to the Orpheum to-night direct from a successful season at the Gaiety Theater, New York, under the management of Charles Dillingham. It presents William Courtenay and Thomas A. Wise in two of the most congenial roles these distinguished stars have essayed. "General Post" is a delightful comedy of social conditions in England during the war, and in all probability, after the war, with a lesson for America, too. It is a play that has been running for over a year at the Theater Royal, London. The first act, which is in 1911, shows the family of a conservative English baronet (Thomas A. Wise) in its antebellum days. The daughter (Cathleen Nesbitt) is a radical in things social and intellectual, is falling in love with a young fellow whom she meets at a social settlement. To the dismay and indignation of her mother, Lady Broughton, he is Smith, the tailor (William Courtenay), and the situation is only saved when he explains that it is his duty to pray "Lord, keep us in our proper stations and bless the Squire and his relatives." Comes war in the second act and metamorphosis. As Betty says, "The Kaiser cried 'General Post' and we all changed places!" Smith, the tailor, has become a colonel; Sir Dennys Broughton, whom he formerly fitted, is now a Tommy, and Sir Dennys' son Alec enlists as a subaltern in Smith's regiment. Many amusing situations follow. William Courtenay and Thomas A. Wise are both comedians with many great successes to their credit, and they have in their support Miss Cathleen Nesbitt, Miss Cynthia Brooke, Cecil Fletcher, James Kearney and Wigney Percyval.

"General Post" at the Orpheum

Theatergoers who have waited for the coming of "The Thirteenth Chair," will be rewarded to-morrow, matinee and night, when Bayard Veiller's sensational melodrama will be presented at the Orpheum here by William Harris, Jr., in the same elaborate setting in which it was shown at the Forty-eighth Street Theater, New York, and the Garrick Theater, Chicago. It is said to attempt a description of "The Thirteenth Chair" in a few brief sentences would be well-nigh impossible. Suffice it is to say that from the moment the curtain descended on the last act of the play on its opening night, it was one of the most-talked of plays seen in New York in an entire theatrical season. Its engagement of more than a year in New York and three months in Chicago bear eloquent testimony to the interest taken in the play by those who love the drama. "The Thirteenth Chair" will be presented here by the company led by Blanche Hall and Joseph Garry.

"The Thirteenth Chair"

A lot of interest has already been evinced in the return of "Experience" to Harrisburg, where it is booked for the Orpheum Theater for the entire week of March 18, with the regular Wednesday and Saturday matinees. The play, by George V. Hobart, has been proclaimed all over the country as "the most wonderful play in America." It has a record of nine months in New York, and two return engagements since, seven months in Chicago, five months in Boston and five months in Philadelphia.

"Experience"

"Experience" is written after the style of the old-fashioned morality plays of 400 years ago, and tells the story of Youth and his adventures on the Primrose Path, whither he has followed Pleasure.

In the cast to be seen here are: William Ingersoll, Raymond Van Sickle, Frazer Coulter, Marie Horne, Marion Holcombe, Dorothy Newell, Ebba Andrus, Jean Downs, Ada Wingard, Mary Josephyne Comerford, May McManus, Claudia Wheeler, Blanche Crossman, Doris Hardy, George T. Meetch, John Todd, Billy Betts, Harry J. Lane and many others.

To-day is the last opportunity patrons of the Colonial Theater will have to see the patriotic photodrama, "Over There," which has been favorably commented upon by those who witnessed its first showing in the city yesterday. The picture is full of stirring incidents and effective scenes, which were warmly applauded by the audience. It depicts largely the life the boys lead in the far-away land, who are sacrificing their lives, perhaps, that this country might not be brought to disgrace. An all-star cast of screen favorites, including Charles Richman and Anna Q. Nilsson, have been chosen to portray the different characters.

"Over There" at the Colonial

The attraction for to-morrow and Thursday will be Harold Lockwood in the Metro play, "Broadway Bill." It is a story of the logging camps with the popular star in a role that fits him to perfection.

The Majestic's allied bill brought large crowds to the theater yesterday. This is vaudeville's latest novelty and is a fine idea. America is represented by the headliner, "America First," a spectacular instrumental offering, presented by ten people. The act furnishes good entertainment, and the opening scene is at West Point. From there the scene shifts aboard a ship, where some stirring band numbers are rendered. The big finish shows a scene in the trenches, and here again is heard some splendid music, which consists mostly of well-known patriotic airs. France is represented by the Francetti Sisters, two pretty girls, who offer a very good acrobatic novelty. William Sisto, clever comedian, whose efforts are appreciated, represents Sunny Italy. England is represented by Mr. and Mrs. Gordon Wilde, talented couple, who offer an entertaining act. Mr. Wilde is an excellent shadowgraph artist. Last but not least, is Lady Sen Mei, the beautiful Japanese singer, who represents Japan. This charming young woman has a choice selection of songs which she puts over in finished style.

The Majestic's Allied Bill

THE REAL STORY OF "EXPERIENCE"

"Experience," which returns to the Orpheum Theater for the entire week of March 18, has had the most remarkable history of any play on the American stage to-day. It made its first appearance in Broadway three years ago, and faced the critics, who at that time said it was surely destined for the storehouse. It played to $12 at its second performance; since that time it has been hailed with delight and acclaim in practically every city of this country. It is said to have been publicly endorsed by the Governors of seventeen states, the mayors of countless cities, and by more than 2,500 clergymen. Incidentally it has also brought in a profit of more than $500,000 for its producers.

The facts about "Experience" are interesting. Originally produced as a one-act play, at a Lambs' Gambol, George V. Hobart, the author, was urged to expand it into a three-act drama of the experiences of Youth at the crossroads of life. The original performance at the gambol has enlisted the services of William Elliott, as Youth; Frederick Perry, as Experience; Effingham Pinto, as Passion; William Deming, as Intoxication; and many well-known Lambs in feminine roles. Mr. Elliott was so impressed with the possibilities of his role of Youth that he paid Mr. Hobart $500 in advance to purchase the rights to the completed play.

Hobart at once began work and turned out the completed manuscript in a very short time. Mr. Elliott took the manuscript to F. Ray Comstock and Morris Gest and the three formed a partnership to uproduce the play. It was finally given in Atlantic City late in September, 1914; one whole act was disappointing to Mr. Hobart, who undertook to rewrite the second act. The following week, in Cleveland, Mr. Hobart wrote the famous "House of Last Resort" scene in one day. It was produced the following night, Thursday, and scored instantaneously. This is the scene in which Frailty meets Youth in a resort of the underworld. It had been booked originally at the Lyric Theater, but when the news came from the road that Hobart had been compelled to rewrite an entire act, there was a sudden shift in bookings, and the Shuberts sent it to the Booth, a new theater in a side street. The receipts the opening night were $531. The audience was composed almost entirely of critics and members of the Lambs' Club, who were there to see their friends act. The general public was not in evidence at all. The next day was a Wednesday and a matinee had been anounced. At noon not a ticket had been sold from the rack.

That night the receipts were $115.75 and everyone connected with "Experience" was depressed. Everyone, perhaps, except an unknown young woman, who leaped into fame over night by her impersonation of Intoxication and Frailty. The notices, while not severe, had been generally unfavorable.

The members of the firm, Messrs. Elliott, Comstock and Gest, held a consultation at the end of the first week, when the gross receipts were found to be less than $2,300. They decided to back their judgment with advertising. They felt that they "had the goods" in the shape of a play which would please the public if the public could only be made to realize it. So to overcome the handicap of the bad notices, and the fact that the play was being produced in an unknown, out-of-the-way theater, they decided to spend $25,000, if necessary, advertising the play. That money was the wisest investment they ever made. In one day they spent $10,000 in the newspapers of New York, using half-page and page advertisements. They plastered every billboard in the neighborhood of New York. They began a systematic campaign to have clergymen come to see the play, and every clergyman who saw it endorsed it, while many preached sermons about "Experience," as a lesson for young men.

In two weeks and a half, the tide turned. Meanwhile business had been bad, and the management of the Booth had served notice on the management of the play to vacate.

"Experience" was not to leave New York, however. Its three managers secured the Casino Theater, a playhouse which for more than thirty years had been devoted solely to musical comedy. But it was in Broadway where the crowds are, and the advertising, the electric signs in front of the theater, and great colossal signs all drew the crowds. It opened there January 9, 1915, and the receipts the first week were over $10,000. The third week, including Washington's Birthday, when three performances were given, the receipts jumped up to $16,675. All sorts of advertising stunts proved successful in arousing public interest. The whole company was taken by Morris Gest one day to meet "Billy" Sunday in Paterson, and "Billy" made the statement then that "I haven't been to a theater in twenty-eight years, but if I were going to see any play, I would go to see 'Experience.'"

It ran all told, nine months in New York and was given for nearly 300 performances.

The following season it went to Boston to stay eight weeks, and remained five months, playing at three different theaters. This same company then went to Chicago, opening there December 24, 1915, and closing there June 17, 1916. The same company played Philadelphia last year for five months, and broke the records for long runs in that city. Two other companies have played practically every city of the country.

"Experience" has broken may records on tour. It played three and a half weeks in Providence, a city which George M. Cohan says is the worst show town in America. It played four weeks in Baltimore to gross receipts of $66,000. It played four weeks in Milwaukee, a notoriously bad show town, and drew $47,000 in that time. It went to Trenton, N. J.,—actually a one-night stand—and played there for two solid weeks. It did the same thing in Wilmington.

"Experience" has made a fortune, not only for its producers, but for George V. Hobart. His royalty of 10 per cent. of the gross receipts, has brought him in as high as $4,700 in one week, when three companies were playing. He has purchased a handsome home at Pelham, which cost him $125,000, and he is rapidly becoming one of our richest playwrights.

And all from a play which drew $12 at its second performance, and which was an actual failure at the start. The remarkablee career of this play has been pointed out as an example of what can be done by clever advertising and showmanship.

WM. COURTENAY AND THOS. A. WISE, CO-STARS IN "GENERAL POST," AT ORPHEUM TONIGHT

"General Post," a new comedy of love and laughter, by J. E. Harold Terry, comes direct from a successful engagement in New York to the Orpheum to-night, under the management of Charles Dillingham. It presents William Courtenay and Thomas A. Wise in two of the most genial roles these distinguished stars have essayed. It is a play that has been running in London for over a year.

WETS LOSE HOPE AS DELAWARE BODY CONVENES

Governor Townsend Clinches Sentiment by Plea For Ratification

Dover, Del., March 12.—Delaware's General Assembly, which opened in special session yesterday, will ratify the prohibition amendment. No one in Dover is willing to hazard a guess that the amendment will not be endorsed. Even the wets have given up hope. National leaders of the Anti-Saloon League, who came here ready for a hard fight, found things so favorable that they went on to more uncertain states.

Governor Townsend's message, delivered personally yesterday to the joint session of the House and Senate, clinched the attitude of the legislators. In a personal heart-to-heart talk from the rostrum in the House he told them it is time the wet and dry issue is cleared from Delaware state affairs. He warned the wavering that a nation, a state, a community and a home are watching the action of each of them.

He presented the amendment in a message which pledged Delaware anew to the nation in whose affairs it has taken an historic part. He asked for wider legislative enactment to make Delaware's state activities as effective as the individual loyalty of her citizens.

Calls For Ratification

He proposed the ratification of the prohibition amendment as a war measure. He pointed out that they, as all other legislators for the last decade, have had to face the wet and dry issue at election. At times it has clouded other state matters. It is time to dispose of it, he told them, to clear the way for other state questions.

Now in the stress of the times, he said: "It can well be considered a war measure."

BLANCHE HALL AS ROSALIE LA GRANGE, IN 'THE 13TH CHAIR,' AT ORPHEUM TOMORROW

The extraordinary manifestation of an unusual power upon which in a great measure the reputation of Paladine, Slade and a number of other famous spiritualistic trance mediums were founded, are all of them reproduced in "The Thirteenth Chair," Bayard Veiller's melodrama of mystery which William Harris, Jr., will send to the Orpheum to-morrow, matinee and night. Rosalie LaGrange, the old medium, who is the principal character of the story, produces "spirit rappings," lifts a table from the floor simply by passing her hands over it, and and furnishes a number of other samples of her ability to startle and disconcert. During the course of the play she also explains the perfectly natural methods by which each of these (with one exception) tricks is performed; but the table-lifting she does not explain, and in more than a year there has not been an audience at "The Thirteenth Chair" that was not completely mystified by it.

Scene from "The Keys of the Righteous," featuring Enid Bennett, which comes to the Regent Theater to-morrow and Thursday.

MISSION SOCIETY TO MEET

New Cumberland, Pa., March 12.—On Thursday evening, March 14, the Moman's Missionary Society of St. Paul's Lutheran Church will meet at the home of Mrs. Myers in Eutaw street.

Quinine That Does Not Affect Head

Because of its tonic and laxative effect, LAXATIVE BROMO QUININE (Tablets) can be taken by anyone without causing nervousness or ringing in the head. There is only one "Bromo Quinine." E. W. GROVE'S signature is on box. 30c.

$175-PIG GOES TO MARKET

South Danville, Pa., March 12.—John A. Moore, a Rush townsnip, Northumberland county farmer, today sold a Poland-China hog to L. D. Cherry, a Weigh Scales butcher, for $175. It weighed 754 pounds and was two years old.

AMUSEMENTS

Orpheum Tonight - Curtain 8:20

SEATS, 25c to $2.00

WM. COURTENAY & THOS. A. WISE

CHARLES DILLINGHAM Presents

A LOVE COMEDY By J. HAROLD TERRY

BY ARRANGEMENT WITH J. FRED ZIMMERMAN, JR.

"And General Post it is with a vengeance, now that, under the dominion of Mars, we see peers in the ranks and tailors in command."

"GENERAL POST"

"One of the most enjoyable comedies that has come out of England in a long time."—N. Y. WORLD.

"A comedy of the social shakeup war has wrought in England."—N. Y. TIMES.

"A better or more finished performance could scarcely have been desired."—PHILA. PRESS.

COMING BACK TOMORROW

MATINEE AND NIGHT

The Detective Play of the Generation

By BAYARD VEILLER, Author of "Within the Law"

THE 13th CHAIR

"Inspected and Approved" by Harrisburg Theatergoers"

SAME EXCELLENT CAST

PRICES LOWER THAN EVER

Night, 25c to $1.50—Mat. Best Seats $1.00

THURSDAY—MATINEE AND NIGHT—MARCH 14

The Gay Morning Glories

SEATS NOW LADIES AT MAT. 10c.

FRIDAY, — MAR. 15-16 — SATURDAY

MATINEES DAILY, ALL SEATS 25c

C. S. PRIMROSE Presents

The Vital Question of Today

A Moral Lesson of Intense Interest

ONE GIRL'S EXPERIENCE

An Absorbing Story that Teaches a Lesson

NOT A MOTION PICTURE

A PLAY YOU CAN'T AFFORD TO MISS

Night Prices, 15c to 75c

AMUSEMENTS

Majestic Theater

Vaudeville's Newest Novelty

A 5-Act Bill, Each Act Representing an Allied Nation,

Headed by

"AMERICA FIRST"

A PATRIOTIC SPECTACLE

The Newest and Biggest Success in Vaudeville

Surrounded by Four of the Biggest Laugh Treats of the Season

DON'T LET THIS GET BY YOU!

AMUSEMENTS

COLONIAL

A PATRIOTIC MASTERPIECE

OVER THERE

With CHARLES RICHMAN and ANNA Q. NILSSON

WEDNESDAY AND THURSDAY HAROLD LOCKWOOD in "BROADWAY BILL"

VICTORIA

LAST TIMES TO-DAY MADAME PETROVA in "THE LIGHT WITHIN"

Also a Whirling Fox Sunshine Comedy.

TO-MORROW and THURSDAY Paralta Play (Pick of the Pictures) J. Warren Kerrigan in "A MAN'S MAN."

FRIDAY — Gladys Brockwell in "THE MORAL LAW."

Saturday—Wm. S. Hart in LATEST FEATURE.

ADMISSION: 10c and 15c and War Tax.

AMUSEMENTS

REGENT--Today

Billie Burke in "Eve's Daughter"

A Rippling, Peppery Picture, Dominated by the Piquant Personality of Bewitchingly Pretty Billie Burke—the Picture You Must Not Miss!

TOMORROW AND THURSDAY

Enid Bennett in "Keys of the Righteous"

You've wondered where Enid Bennett was? Well, here she is back again, in an exciting drama of tense situations and primeval passions

FRIDAY AND SATURDAY

Second Series Tom Sawyer, Featuring

JACK PICKFORD in "HUCK AND TOM"

ADMISSION—10c AND 15c, AND WAR TAX

Hurry! Hurry! Hurry!

If You Want Good Seats

For Wm. Elliott, F. Ray Comstock and Morris Gest's Big Original Company and Production of Most Wonderful Play in America

By GEO. V. HOBART

ORPHEUM—All Next Week

Matinees Wednesday and Saturday

SEATS NOW ON SALE

Intoxication Passion

FIRST TIME AT THESE ECONOMIC PRICES:

Evenings.....50c to $1.50 Bargain Matinees Wednesday and Saturday, best seats.....$1.00