

Coming Theatrical Events

"THE THREE OF US"

"CHECKERS" AND THE "YANKEE REGENT"

AND SOMETHING TO PLEASE EVERYBODY

THREE FIRST-CLASS PLAYS TO BE PRESENTED BY THE VERY BEST TALENT—GRAND OPERA HOUSE TO PRESENT THEATREGOERS THREE EVENINGS OF DELIGHTFUL ENTERTAINMENT—SOME OTHER DRAMATIC MATTERS.

Eighteen months ago, Rachel Crothers, the author of "The Three of Us," was engaged in going from New York manager to another, vainly seeking to interest them in her plays. She was by no means a starving genius, pale and picture-like, because kindly fortune provided her with what she should eat and wherewithal she should be clothed. But the desire of her heart, to have a play produced, seemed as far away as the end of

her time in replying. It requires but little knowledge of the seating capacity of a theater and the royalty percentages on the gross receipts that are paid to dramatic authors, to estimate what "The Three of Us" meant to Miss Crothers in a financial way during the all season run in New York. Moreover Charles Frohman bought the English rights to the play. That also means much in dollars and cents.

But Miss Crothers has found an

ally in their visit to Liberty hall, where all the prized colonial relics were shown. Miss Flora Fairfield, leading lady of the company, was particularly interested as both her great grandfathers gave their lives for America's freedom.

The gowns worn by the ladies of the "Thorns and Orange Blossoms" company are amazing creations and attract considerable notice. One gown in particular worn by the leading lady, Miss Fairfield, is said to be the most expensively artistic dress ever seen on the road.

Usually when a play scores a hit in one of the metropolitan cities, several road companies are organized and sent on tour, giving the public the impression that it is the same cast and production seen in the larger cities. This has never been the practice of the Rowland & Clifford Amusement Co., which owing to its many theaters and different attractions is enabled to put the attraction in theaters under its control and after a run sent on the road with exactly the ensemble of players and scenic equipment seen in Chicago, and this is particularly true of the "Thorns and Orange Blossoms" company which is at the Grand opera house again tonight, almost direct from its run at the Academy of Music in Chicago. The production in its entirety, all the players, the ponderous scenic effects and electrical contrivances are intact. The company is headed by Miss Flora Fairfield, a charming actress, and a big favorite in New York, Boston and Chicago.

"THE THREE OF US."

A Story of Intense Interest and Graphically Portrayed.

With a record of 227 nights at the Madison Square theater, New York, unlimited praise from the newspapers and audiences who have seen it, Walter N. Lawrence's original production of "The Three of Us," a four act drama by Rachel



Mabel Cameron and Walter Horton, in "The Three of Us."

Crothers, comes to the Grand opera house Monday night.

No play recently since the "Music Master" has received the enthusiastic praise which has been accorded "The Three of Us." Its fidelity to life, its perfect cast, the minuteness with which every detail has been carried, the human interest, the pathos, the every-day life story it tells makes it a theatrical event which one can never forget or grow weary of seeing.

Rhy Machesney, the heroine, and her two brothers are "The Three of Us" after whom their mine was named. They lived in a western mining camp, but there was none of the usual western exaggeration of red shirts, top boots, guns and whiskey. Neither is there any of the conventional mining machinery and crowds of rough miners. All four acts are interiors, two of them taking place in Rhy's home.

Rhy is a girl of flesh and blood, wise, unselfish, loyal to her brothers and the memory and wishes of her father who has left her to guide and bring up the two young boys who are her brothers. Strong in the confidence of her own honor and innocence, she sweeps aside the laws of convention at the time of need and rises to heroic heights in her defense of her own and her brother's integrity.

There is, of course, a delightful love story in "The Three of Us," what play would be complete without one. But this play is so unusual, of such absorbing interest and the two men who are seeking for Rhy's love are so different and the plot twists and winds in such original and unconventional ways that the audience is in breathless suspense throughout about every moment of the play.

"The Three of Us" has all the emotional qualities one could desire. It is said to be a delight to see there is any one who could sit through the third act and see Rhy defend herself and her brothers against the man who is conspiring to ruin them without a thrill tingling him from head to foot. In a word, "The Three of Us" characters are men and women; its long suit is emotion and it is the exquisite simplicity of the natural. "Don't let

the two of you miss seeing 'The Three of Us,'" wrote Alan Dale, the famous critic of the New York American. "If you love a clean, legitimate play which will make you tingle with the thrills of emotion, laugh with enthusiasm and delight at the humor of its situations and the scintillating wit of its dialogue, and excite your best and noblest feeling to their great heights—in short, if you want to see the best play of the year, see 'The Three of Us.'" Seats on sale at box office Monday at 9 a. m.

"CHECKERS."

A Play by Players Who Can Play the Game.

It is quite as pleasant to note the return to town of a clever, interesting play, as to tell of its coming for the first time. Such a play is "Checkers" which won laurels here last season and doubtless will do so next Wednesday evening at the Grand opera house, when it will be here again.

The company, under the same management, is composed largely of the best members of last year's organization. Hans Roberts will play the title role and he announces that so long as the playgoers show their liking for him in the part he will continue to play it. And the same statement holds good regarding Dave Braham, who has played continuously the most cleverly drawn character of a race track tout named "Push" Miller, since the first performance of "Checkers" five years ago.

Among the others of the old members of this play are Frank Daniels' pretty and clever niece, who last year played the part of Bert, but showing a greater tact for comedy, she was assigned to Cynthia, the ex-cruciatingly funny house maid and with her Pauline Eberhard will be seen in Aunt Deb. Then there are Joe Wilkes as the crusty banker and Robert Craig as the intensely funny Rube, Bud Breckenridge.

Among the new members of the "Checkers" company is Miss Stephanie Longfellow. It is impossible to mention her without remarking that she is the niece of the lovable Longfellow who during his long life stood among the head of American poets. This will be Miss Longfellow's first appearance as a leading woman. Since, in her teens, her first entrance on the stage as a member of Augustin Daly's musical comedy "A Runaway Girl," she has played many characters, but always with her long eyes and heart on the part of some gentle, natural ingenu. And in the part of Bert, it is thought she has found her quest.

The story of "Checkers" has been told and acted so often, it is needless to set it forth again. It has many times been tersely termed "a slice of life." It has a natural, dainty love story and as strong and vivid a racing act as was ever put upon the stage; an act so real, that the late Honorable Wm. C. Whitney, at the close of the first performance in New York said: "Checkers" is the finest racing play I have ever seen." So its playing is promised here, and an almost entirely new set of scenery has been built this past summer, and the entire set been painted to adorn the telling of the tale.

"The Yankee Regent."

As a diversion from a surfeit of dramatic offerings, the Grand opera house will offer on Saturday, Nov. 2, H. H. Frazee's superb production of what the Chicago critics were pleased to term the musical hit of the last season, "The Yankee Regent." A comic opera with a consistent plot, a production of excellence, and a selected cast of principals added to which, we are to believe, will be offered a beauty chorus that has shared honors with the prima donnas and the fun-makers, where the concert has been presented. The offering has been done in two acts, tell at a tale of the attempt of a poetic politician of Yankee extraction to rule a German principality and his subsequent mix-ups with the princess of the country.

Besides Mr. Toby Lyons, whose fame in the "Isle of Spice" during its original run, will be remembered by those who saw that tuneful oddity, which by the way, with the "Royal Chef" come from the pen of Mr. Ben M. Jerome who is responsible for "The Yankee Regent." A superb cast and chorus will accompany it.

"The Royal Chef."

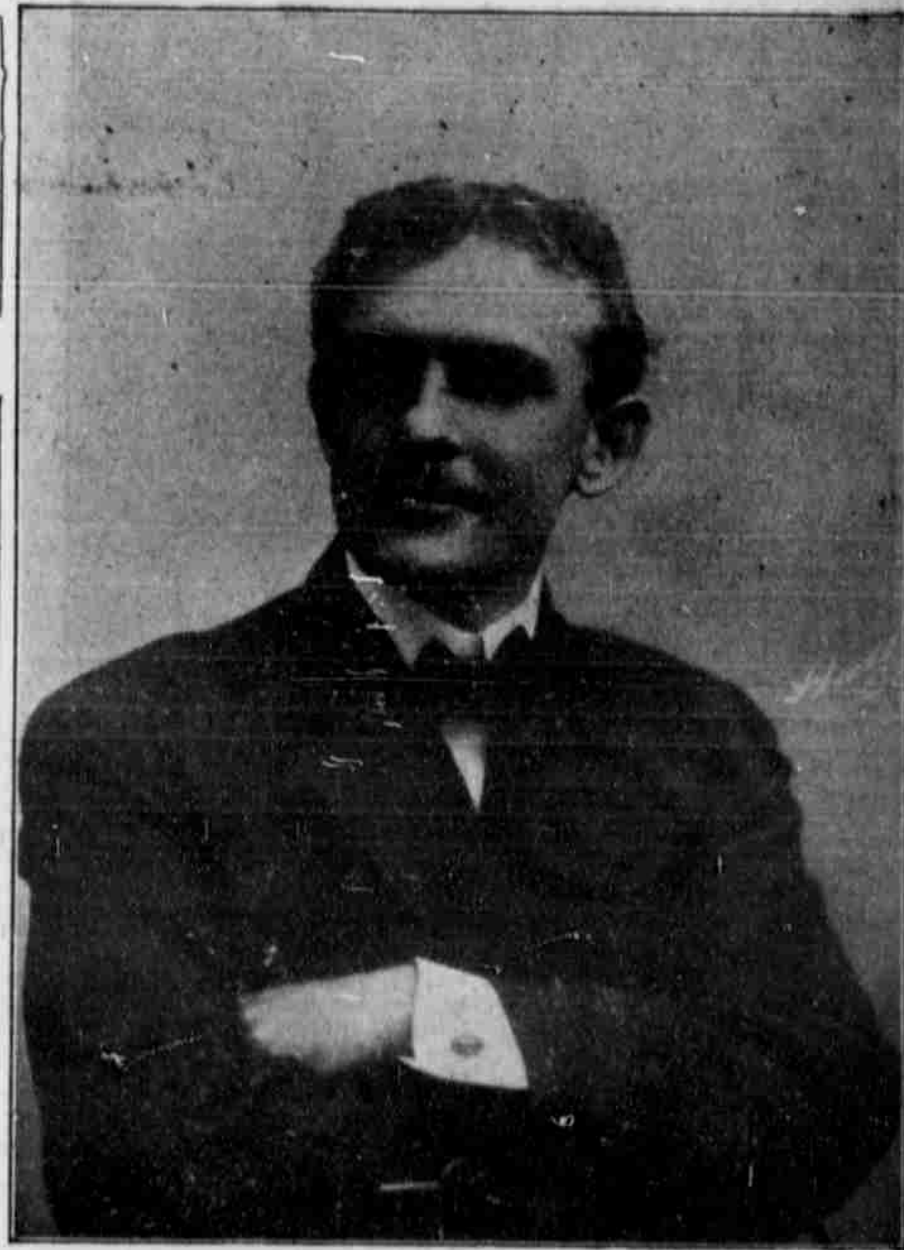
In these days of expensive productions and extravaganzas in stage dressing, it will be a delight to see what is said to be the handsomest production of the season. "The Royal Chef," which comes to the Grand opera house next month is said to be the costliest made by any manager this season and cost the management over \$25,000 and when it is seen here these figures will not be doubted. This management is noted for its expensive productions never sparing a dollar in dress and settings. In "The Royal Chef" there are twenty-four different sets of costumes which are used by the chorus. These are all made of real silks and velvets. The society dresses which the show girls wear being imported from Paris, while the dresses of the principals are all models of the latest gowns by Paquin. The court costumes in the production are copies of robes worn by royalty.

"The Alaskan."

All comic opera New York is talking about "My Totem Pole," the big song hit of "The Alaskan," the new comic opera by Joseph Blethen, Max Figman and Harry Girard. Folks who have been to Alaska or even to Seattle if not to natural history museums, are familiar with totem poles. The Alaskan family tree was considerable of a surprise to New York comic opera patrons, and when

"The Stronger Sex."

One of the most interesting productions of the season is that of the successful comedy, "The Stronger Sex," which is the vehicle for Maude Fealy's second starring tour under the management of John Cort. "The Stronger Sex" has already enjoyed a wonderful life in London where it played for seven consecutive months at the Apollo theater before the most cultured and refined audiences of that great metropolis. Miss Fealy



Hans Roberts, as "Checkers."

In the first act of the opera on the opening night of its run at the Knickerbocker theater, about a score of giant papier mache Totems came marching on the stage, a man being concealed within each of their shells of course, the audience fairly rose to its feet in applauding.

naturally has the star role in this play and Manager Cort has surrounded her with an unusually large and clever company. Arrangements have been made for the early hearing of this piece with Miss Fealy in New York city, where it will be seen for an unlimited run.



Stephanie Longfellow, as "Pett" in "Checkers."

The Cow-Puncher.

The Grand opera house has secured "The Cow-Puncher" as the attraction for Monday, November 4. This drama of ranch life in Arizona was written by Hal Reid. Mr. Reid shows a happy understanding of his subject. He has taken the rough cowboy of the plains, under whose shirt of blue the heart beats true, and developed him into a hero. Tom Lawton, a man who cannot write his name, yet proves himself a born leader of men, a man to command, and inspire respect. Brave as a lion, simple as a child and the bearing of a king. The various characters are built close to nature. The play is intense and interesting. W. F. Mann the producer deserves credit for the admirable manner in which it is put on. Scenery, light effects and casts are said to be among the best ever seen on a local stage.

Wore Sackcloth Wedding Dress.

In order not to lose a legacy of \$25,000 left to her by an eccentric aunt, a young lady was, in France, some time ago, married wearing a wedding dress which, though of fashionable cut, was made of sackcloth.

Can you afford to trifle with so serious a matter as to neglect a bad cold or cough, when for a trifling amount you can secure a bottle of "Hickory Bark Cough Remedy," that is guaranteed to cure or money refunded. Price 25c, 50c and \$1.00 per bottle. For sale by dealers everywhere.



the rainbow, and the gates to the city of success as securely barred to her as the gates of the temple of Thibet to the unbeliever.

Then came a day when the thumb-nail manuscript of "The Three of Us" came to the hands of Walter N. Lawrence. He read the play himself, not by proxy, and he saw in it that which the others had not seen. He saw a group of real human beings, actuated by real human motives, and saw that the story unfolded was a story with a soul. Therefore, he wrote a note to Miss Crothers.

Within twenty-four hours contracts and agreements were discussed and signed, and players were being considered for the principal roles. Two months later "The Three of Us" was presented at the

appreciative manager in Mr. Lawrence. He had accepted her play when her name was unknown. Now that conditions have changed she can make return for Mr. Lawrence's faith in her work. He will produce the play that she wrote following "The Three of Us," and also the next after that.

Miss Crothers is in Europe now. She will return to America soon with one of the new plays. It will not be on the market. Indeed "The Three of Us" has made already sufficient fame and fortune for her should she lay aside her pen forever. But never did dramatist stop with one successful play. The penalty for writing a play that triumphs is that the author must go on and on whether or no he or she really desires more wealth and fame. The rewards of



Mabel Cameron in "The Three of Us."

Madison Square Theater. The triumph won on that first night, and duly recorded in the newspapers of the following morning, is now a part of theatrical history, recent history to be sure, as it occurred less than a year ago.

The interesting point is that within a few days of the first performance Miss Crothers received very courteous notes from several of the managers who had refused "The Three of Us" offering to advance considerable sums for the next product of her pen. But Miss Crothers could well afford to bide

the theater are tremendous, but the theater demands life service of its people, particularly of those who have won success.

THORNS AND ORANGE BLOSSOMS

Notes About Last Night's Splendid Play and Players.

Several ladies of the "Thorns and Orange Blossoms" company while playing recently at Philadelphia were guests of a woman's club and were shown many courtesies, espe-