

## AT THE THEATRES

## At the Princess

"The Trail of the Lonesome Pine." First nighters often detect flaws in book-plays. After reading an interesting story, one that grips from cover to cover, they do not appreciate it in its dramatic form. Something is lacking when the characters are put into boots behind the footlights, many of the scenes, the climaxes, the beautiful phrases, are missing. But it must be admitted that the dramatization of "The Trail of the Lonesome Pine," by John Fox, Jr., with its romantic tale of the backwoods country, is an interesting mountain character, its rugged, its southern drawl, pulls the heart strings with the same force as the story in cold, black type.

At all events the Princess was crowded last night when Eugene Walter's stage version of the romance was produced for the first time in Toronto, and with Miss Charlotte Walker as the heroine, its success was unimpaired. The story is naturally changed somewhat, but it holds the same grip, the scenes are as vivid as in the book, and the story is even better than one would expect.

To tell the story which has been so widely read would be needless. It was one of the best sellers not long ago to one John Fox, Jr., could weave together such a tale. In a nutshell, it tells of a mining engineer, a "furrier," who invades the mountain country and constitutes himself a keeper of the law and order, where there is nothing but factions and feuds between two clans and where everybody drinks moonshine, packs a gun and generally makes things interesting. Naturally there is a little melodrama, but without gun play on a small scale, at least, the story would not be worth telling. This "The Trail of the Lonesome Pine," is up against a big order, he is between two fires or two lawless actions, but he shows how the warring elements can be ultimately subdued by common sense.

But there is the Lonesome Pine, the all tree, where June, the mountain "savage," whose "lamin" has not been reared, lingers and listens to his whistling. This is her only friend, it talks to her just like a human, and she dreams of the day when she will be educated. And it is here that John Fox meets her, and it is here where John Fox meets trouble by meeting her, for there are jealousies, feuds and nasty exciting things to follow.

The tall pine is shown in the opening act and away beyond are the range of mountains, the canyon, and the wild waters. The scenery, no mistaking, is superb despite the fact that this is the first of the season. Three acts follow, all showing the rough, rugged country and scenes of general lawlessness.

Miss Walker as June was vivacious, her grasp of the southern lingo was that which no one but a native born could acquire. And somehow Canada's appreciation of the dialect—if it is bona fide, George Woodhouse as Duke Billy and Lillian Dix as Old Hoot, two kindly old souls of the blue class, were just what the book needed. And Willard Robertson as Dave Tolliver gave us an idea as to what a jealous lover of that rugged country in feuds, feuds, feuds, and acted like, his impersonation was fine. W. S. Hart as Duke Tolliver, father of the class, was powerful in his strong, masculine role.

The play gave a delight in what a feud such as the Allen affair, the mountainous country at the present time might be. It is worth seeing.

## Mind Over Matter.

"Mamma, I just now fell downstairs and hit every step all the way down!" exclaimed little Mary, who attends the Christian Science Sunday School. "Did you hurt yourself, dear?" "No, mamma. I kept saying, 'Truth, truth, truth,' every step I hit, and I didn't hurt myself a bit. But I had a fall in my arms when I fell and I think he is pretty badly hurt."

"What makes you think so, dear?" "Why, every time I fell, he yelled, 'Error, error, error!'"—Judge.

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## At the Royal Alexandra.

Durban in Kinemacolor.

Without doubt the Durbar at which our present King and his consort were proclaimed and acclaimed Emperor and Empress of India, will go down in history as one of the most remarkable events of the twentieth century. To whomsoever the conception was due, it was at best a highly imaginative impulse, and it has left its impress on that vast dependency of which Britain is the inheritor. No European country ever undertook a greater duty as has accomplished more remarkable results and the unprecedented ceremonies which marked the first visit of the overlord of the Indian princes, have left ineffaceable marks on the history of the continental peninsula.

That was a happy conviction, which led the King to sanction the record of his visit in kinemacolor pictures. The process was novel and entails unusual strain on the mechanism of its reproduction on the screen. Yet no description, however vivid, could by any possibility do more than suggest the phantasmagoria revealed by this latest development of the moving picture discovery. From first to last it is a veritable phantasmagoria of color revealing, as nothing else could do, the real, living and vital India.

In the compass of an evening's display, it is impossible to portray the events of months. But judicious selection of the more vivid aspects of the many historical tableaux can supply the deficiencies by suggestion. Certainly the films shown at the Royal Alexandra last night were not only fascinating, but satisfying. India, under their influence, becomes more than a half realized dream. It is there in all its shimmering lights and brilliant flashes of color. It reveals because it illuminates.

Last night's program at the Royal Alexandra was full of sustained interest. From the moment of the arrival of the King and Queen at Bombay, the attraction was steadily increased until it culminated in the glories of the Delhi Durbar. Even these were almost equalled by the views of the King's camp, the reception of the Indian chiefs, and the final review of the troops, probably the most magnificent military spectacle ever presented in the annals of the British Empire. Nothing could better illustrate the extent of the empire's far-flung battle line.

## At the Grand.

"The Barrier." The stage production of Rex Beach's popular novel, "The Barrier," was the offering at the Grand last night, and proved an interesting entertainment. The stage story, as in the book, is based on the love between a white man and a supposedly Indian-tainted girl, and in it figure an army officer—a villain—and his accomplice, with a comedy character and other types found in the novel. The play is a trading station on the Alaskan coast, is the play of action and the time is summer. In the first and second acts the scene is the interior of John Gale's store—a typical frontier setting. A living room in the same structure is shown in the third act, and in the last the military barracks is presented.

All the love-making that made the story popular is shown in these four acts, with the duel scene that made an exciting chapter in the novel.

The cast is an exceptionally good one. Grace Johnson plays the difficult role of Nellie in a charming and sympathetic manner. This is the girl whose supposed Indian blood makes the "barrier" between her and the captain. Miss Johnson has beauty, talent and skill and gives a splendid interpretation of the lovable girl of the novel. Lee Miller as the captain presents the character in a creditable manner. Max Kralino has the comedy role—that of "No Creek Lee"—and gets all there is in part over in clever style. George Cleveland as "Poleon," the light-hearted French-Canadian, is especially well cast and adds greatly to the success of the play. The audience last night took the play well and there is every indication that "The Barrier" will have good success at the Grand. The usual Wednesday and Saturday matinees will be given.

## At Shea's

Song and Story and Humor.

Shea's show this week brims over with fun. Mr. and Mrs. Jimmie Barry have the most humorous hayseed act seen in a long while. It is laughable all the time and the last line is the best of all.

Joe Jackson, all alone, is seen in a pantomime act, in which a toddling bicycle is introduced. He caused screams of joy from the younger folks in the audience and made tears to roll down the cheeks of nearly everyone. Weston, Fields and Carroll, who are in these parts, deliver snappy songs in a bright and unique way. Much applause is theirs.

An elaborately mounted act is that of Mabelle Adams, supported by a small and capable company. In "The Girl of the Year" she is presented the story of Bohemia that tells of an artist who befriends a gypsy girl, to have her leave him when he realizes his love. Her flight to fame and the return to the longing artist give delightful opportunity for Miss Adams to display her beautiful violin playing.

Emma Carus is meted out a fair share of the applause for her rendition of an extended repertoire of songs. She has returned to vaudeville after a starring tour in comic opera with a band of faithful melodists.

Other items on the bill of fare are the Hanlons in a pantomime act, and the acrobatic Four Londons.

## At the Gayety.

Dave Marlon's Burlesquers. This week's bill at the Gayety Theatre is a carnival of fun, a load of fun and tragedy combed into a really delightful show. Dave Marlon is the man of the hour, who has written the book from which the performance is staged, and he also composed the songs. The musical side, as well as the human pathos who are in the cast. There are 33 comedy girls, who promise to blossom forth into leading women before long.

Nice dancing, singing and catchy songs all tend to make the show a great success.

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At the Star.

Star Stock Company

The performance given by the Star Stock Company last night to patrons of the Star Theatre was without doubt the best stock production seen for years in this city. The scenic effects were of a high order, and the acting was a veritable dreamland of grandeur. In addition to the large chorus and coterie of principal women there are some new comedians and more beautiful girls. Tony Kennedy, that irresistible, irrepressible and irresponsible eccentric Irish comedian, is playing the leading role, in conjunction with Dale Wilson, Beatrice Harlow and Louise Pearson, with such favorites as Arthur, Murray, Simons, Eddie Daly and last, but not least, that clever artist, Joe Wilton.

Louise Pearson, as well as being a clever artist, is a very beautiful girl, and her songs are the sign of the boys in the "gods" to attempt to blow their teeth out. A series of living pictures is also given, which are exceptionally good. One of the girls in the company does some clever wire performing.

At the Strand.

Northwest Mounted Police.

This week's bill at the Strand Theatre includes a strong, dramatic photograph of hard, red-blooded life in the famous Northwest Mounted Police. It is a tale of love, with a setting of tragedy and pathos that greatly adds to the dramatic effect. The other feature has for its motive a romance of Newfoundland and the Atlantic. Both were welcomed with marked appreciation by the large audiences. The running series of world events that form so great an attraction week by week contains many striking and deeply interesting occurrences, and the comic arrangements are clever and mirth-provoking.

On the musical side the Strand is good. Margaret Cunningham made excellent impressions and was deservedly tributed from the large audiences.

Would one call the turkey trot the poultry of motion?

Often the better half does no quarter.

Pictures by Appropriate Artists.

"The Light Brigade" by Lucy Furr.

"No Change in Me," by M. T. Purse.

"Something to Adore," by A. Handel.

"The Change for the Standard," by A. Pennington.

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