FIRST NIGHT AT THEATRES

William Faversham Scores in "The Prince and the Pauper" at Royal Alexandra—"Monsieur Beaucaire" Well Received at Princess on Heliconian Night—Creatore Opera Company Make Successful Opening at Grand — Good Variety of Vaudeville and Pictures.

William Faversham, the famous English actor, and his company of players opened the week in the dramatization of Mark Twain's fanciful story, "The Prince and the Pauper," at the Royal Alexandra last night. The play turns upon the change of raiment between Prince Edward, soon to be Edward VI. of England, and a beggar boy, Tom Canty, who wanders into the palace grounds and is about to be ejected by the guards when the prince takes him to his private apartment and conceives the mad plan of trading places with the pauper. The result is the expulsion of the true prince from the palace. The beggar boy is regarded as the true prince; when he tells the truth he is looked upon as mad. The true prince has naturally a hard time of it, but is restored to his rightful place thru the gallantry of Miles Hendon, a soldier of fortune.

The role of Miles Hendon was rendered by Mr. Faversham with finish and marked ability, but it was not the major role of the cast, the hard labor of the evening falling upon Ruth Findlay, who played the dual role of the prince and the pauper. Miss Findlay made a sweet and attractive prince and the scene between the prince and Miles Hendon in the latter's lodgings was most artistically rendered. The beggar boy was more princely in the slum than he was in the palace, but this was more the fault of the lines than it was of Miss Findlay, who sympathetically rendered the role.

Edmund Gurney gave a robust and melodramatic interpretation to the role of Jack Canty and Mary Rehan must acceptably rendered the role of Mistress Canty, a reputed witch and the mother of the beggar boy. Clare Eames played the difficult role of the Princess Elizabeth, half sister to the prince, and future queen of England, while the role of Sir Thomas Seymour, the lord protector, was acceptably rendered by John Anthony.

The play is out of the ordinary, but is designed to interest both young and old in the hands of a fell selected and well balanced cast. Mr. Faversham has long been a prime favorite in Toronto, and crowded houses are always anticipated during his engagements.

"Monsieur Beaucaire" at Princess.

Preceded by press notices that promised something rare and outstanding in the field of romantic opera, the presentation of "Monsieur Beaucaire" at the Princess Theatre last night far surpassed any preconceived idea, the charm of setting the skill of performers and the melody and brightness of the score giving the production place among the most delightful of its class in Toronto for many a season. Produced by Gilbert Miller, the opera of Andre Messager, which was founded on Booth Tarkington's story, has the libretto by Frederick Lonsdale and the lyrics by Adrian Ross, the combination being highly artistic and musical thruout every number.

The story which deals with the adventures of the Duc d'Orleans, who escaped from France to England, disguised as a barber, and makes his way into the exclusive English society at Bath, where he falls in love and captures the heart of Lady Mary Carlisle, lends itself to chivalry of the most romantic order. The days when the love of a lady is fought for by knights in powdered wigs and gay uniforms, and when ladies appear in all the charm of pompadour, paniers and crinoline, together with English scenery, adhered to with all possible semblance to reality supply the atmosphere for the charming story.

As the hero, Marion Green makes an ideal lover and courtier, his musical voice with delightful accent in speaking, and vibrant sympathetic qualities in singing, making him an altogether exceptional exponent of the role of the French refugee. His opening song, the "Red Rose," won him insistent recalls which were repeated thruout the evening, and whether as actor or singer his role thruout was in every way a triumph. Nancy Gibbs as Lady Mary was dainty and altogether satisfying her voice showing both power and sweetness and her charming presentation of the lady sued by all but lured only by the stranger, being charmingly portrayed. One of the numbers that scored was "We Are Not Speaking Now," between Lucy and Molyneux, the exquisite tenderness and beauty of the sustained sweet high notes at the close bringing enthusiastic recalls to Molyneux.

One of the most charming scenes in a production that was charming in every feature was the "Rose Minuet," in which the costumes and grace of the dancers were altogether lovely. Among numbers particularly bright were "No Offence," by Beaucaire, Molyneux, Badger and Winterset, and "What Are Names," by Lady Mary and Beaucaire, and "I Do Not Know," which was sung with great piquancy by Lady Mary. Humor was supplied most effectively by Lennox Pawle as Frederick Bantison, and the part of Francois, the faithful servant of Beaucaire, by Yvan Servais. John Clarke as Philip Molyneux, Denis King as Rakel, Robert Parker as the Duke of Winterset, Pacie Ripple, Gordon Baskerville as Town Brake, Yvan Servais as the Marquis de Mirepoix and Marjorie Burgess as Lucy were with others excellent support. The house had the outstanding audience of the season, called out by the merit of the play and the fact that the production was given under the auspices of the Heliconian Club.

Genuine Fun at Shea's.

Anyone of a funereal turn of mind and who wishes to keep so, had better keep a long way from Shea's Theatre during the present week, for the greater part of the show is just one round of laughter and good, homely fun. All the turns seem to be out of the old rut, and are presented with many novel features. Young & Wheeler, who term themselves bachelors of music, are indeed masters of the piano and violin. Why talented artists think it necessary to include rag-time as part of their program is past comprehension. Young & Wheeler's turn is sufficiently strong to stand without it. Laura Pierpont presents a little playlet, "The Gilding Star," in which she impersonates several characters. "Nice and Old Shoes," a musical sketch by H. J. Conley & Co., is the hit of the bill. It is funny, novel and full of good points. Ida May Chadwick and her Dad are as funny as ever, and by the applause they received the audience could not have too much of their fun and dancing. Vernon Stiles, formerly a member of the Metropolitan and Chicago Opera Companies, has a fine voice and sings pleasantly. This is his first visit to Toronto and he has no need not to be gratified by his reception. The Philmers, wire walkers; McDevitt, Kelly & Quinn, as piano movers, together with some good Pathe news pictures go to complete one of the "best yet" programs.

At Loew's Yonge Street.

Everyone knows Charles Ray, with his "innocent" and rather genial personality. He is no stranger to Toronto. He appeared again on the screen at Loew's Yonge Street Theatre yesterday afternoon, taking the role of an A.E.F. hero from the farm, who falls in love with a Parisienne whom he met during a 42-minute stay in the gay metropolis. Ingenuousness is a role specially adapted to his talents. The vaudeville series was punctuated with several excellent features, among them two decidedly clever, and another good in expert juggling exhibitions. Lynton and Roberts, in Cholly roles, proved more than usually humorous. Perhaps the cleverest of the series was that of Bonner and Power, in which two lovers burlesqued the new idealism of eugenics, and also delighted in a number of spasms. Buhla Pearl proved a dancer and dialogist of merit, and the juggling Normans, aided by a comedy artist, delighted the large audience with all manners of throws, some of them from quite dizzy-dippy heights. Crew and Pates presented a fine touch in a little hearthside scene, depicting the reformation of a club-loving wife and a whiskey-gaming husband, each by each. Last, but not least, the Chalfonte Sisters indulged in some delightful dancing effects with excellent color schemes.

Fine Vaudeville at Hipp.

The screen drama has indeed reached a very high standard when such an appealing story as "Felix O'Day", presented yesterday at Shea's Hippodrome makes the audience almost believe it is a spoken and not a silent drama. H. B. Warner, ever a favorite with the moving picture public, is the star, and greatly assists in making F. H. Smith's story one of great human interest. The vaudeville part of the bill is particularly strong this week. The Philmers are very clever wire performers and neat and quick in all their actions. Ripard & Ogoody make much fun as eccentric comedians. Percival & Lizette are clever in "Just for Phun," whilst Van & Carrie Avery cause much wonder by this performance. Lowry & Prince as a boy and girl, and Dolce Sisters & Company in de luxe harmony, complete a splendid program—one of the best for a long time past.

Good Bill at Gayety.

"Before, After, and After That," the musical farce produced by the Roseland Girls at the Gayety Theatre this week, under the personal direction of James Cooper, is truly much akin to semi-burlesque productions, such as are witnessed nightly in the Ziegfeld or midnight frolics of the "gay white way" of New York city. Bert Lahr and Harry Kay, comedians, are making their annual appearance in Toronto, and in this musical revue which they bring up from the States, they and the Rosebuds of Roseland spread a fresh June flavor thru the atmosphere of the Gayety.

Good Burlesque at Star.

A better burlesque than "Girls from the Follies," with Fred Falls Binder, at the Star Theatre this week, has not been seen at this popular playhouse in many weeks. Full of action from curtain to curtain, to say the show made a hit would be putting it mild. The capacity audience applauded, applauded some more, and then some, and encores had to be provided often. Binder with his Hebrew characterization has not lost any of his skill in getting laughs since last seen here, however, by a pathetic bit of byplay, and she returns home, only to find her father blind and embittered against her. She accepts the proposal of her former lover in order to give her child a name, altho he does not profess to love her any more. Love, however, proves to be stronger than hate in the end, and all are made to see the error of their ways. The art titles are fine examples of the work of Bergdorf, the famous artist, and the photography thruout is exceptionally good. John Arthur has chosen as an overture this week, "Phedre," by Massanet, and Miss Leonore Ivy, mezzo-soprano, sings delightfully.

Thrills at the Strand.

"Little Lord Fauntleroy," alias Master Smith, in velvet scarlet togs, who may be seen and heard at the Strand Theatre this week, furnishes a picture which rivals even the masterpiece film presentation of Hobart Boswodth in "Below the Surface." Besides the Bosworth reel, in which Thomas H. Ince has produced under-water scenes which the uninitiated would believe impossible, the Strand program presents thrilling reels of love and adventure. Among these, Harold Lloyd unfolds the second of his great comedies, entitled, "Get Out and Get Under." For Mr. Ince's production of "Below the Surface," let it be said that the tale is very well knit together from start to finish. Even in the details of the rescue of a submarine crew, whose wrecked submersible was brought from the depth of 55 fathoms in just the nick of time, and the under-water scenes of a disastrous shipwreck, the highest calibre of photography is not lost.

MEN YOU HEAR OF

Seen as Their Friends Know Them

NO. 4.

WILLIAM BAIN, with the firm of Blake, Lash and Cassels, Toronto pedestrian. Mr. Bain knows Toronto suburbs like a book and scarcely a Sunday passes that he does not take a pleasure walk of ten to twenty miles.

FIVE ALLEGED AUTO THIEVES IN CUSTODY

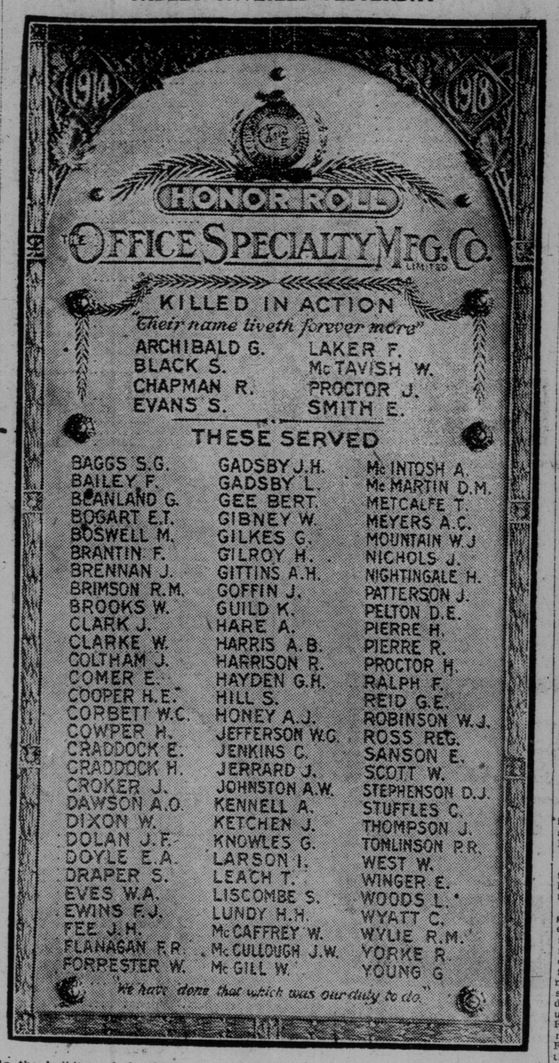
Two Arrested in London, Ont. One in Niagara Falls, N.Y. Two in Toronto.

Word was received at detective headquarters last night of the arrest in Niagara Falls, N.Y., of Tony Aguanna, alias Velto Lee, an Italian, who is wanted here on a charge of stealing an auto, the property of the Southam Press. Detective-Sergeant Taylor left for Niagara Falls last night to bring the man back to Toronto to stand trial.

Detective headquarters were also notified of the arrest in London, Ont., of Melville Guy and G. F. Connelly, who are wanted here for the theft of a motor car owned by S. E. Alger, 243 Indian Grove. Mr. Alger's car was stolen on Sept. 13 from the corner of Bay and Adelaide streets. The car has been recovered. Guy is also wanted on a charge of breaking into the home of Alfred J. Smith, 7 Brunswick avenue, on Sept. 26, when 23 phonograph records were stolen. Detective-Sergt. Koster left for London last night to bring back the two men.

Arthur Lubert, aged 19, 139 Palmerston avenue, and Sam Goldman, aged 18, of 28 Kensington street, were arrested last night on a charge of stealing a motor car.

TABLET UNVEILED YESTERDAY



In the building of the Office Specialty Mfg. Co. at Newmarket yesterday the war memorial tablet reproduced above was unveiled by little Ruth Dolan, daughter of E. W. Dolan, supervisor of branches. Business in the town was practically suspended during the unveiling. Rev. Capt. Lawrence and Rev. Father Wedlock gave addresses. Ninety-one served and eight were killed.

WOMAN BITES MATRON.

While being searched by the police matron at No. 1 police station last night a woman by the name of Lena Hanlan, 126 Eastern avenue, bit the former on the arm, inflicting a severe wound. The Hanlan woman was arrested on a charge of keeping a disorderly house and is said by the police to have been in an intoxicated condition. A bottle of liquor was found on her, the police claim.

CHARGE ATTEMPTED THEFT.

Joe Gindello, aged 16, who gives his address as 28 Curzon street, and another juvenile, were arrested last night by P.C. Boyd (226) on a charge of attempted theft. The police allege that the two were attempting to rob the pay telephone box in a booth in the Yonge Street Arcade.

CREATORE OPERA AT THE GRAND

Week Opens With "Aida" Before an Enthusiastic Audience.

An opera from the master pen of the illustrious Verdi, rendered with artistic interpretation before a poor house, but an enthusiastic audience, this in a nutshell describes the presentation of "Aida" at the opening night of the Creatore Opera Company at the Grand Opera House last night, when Agnes Robinson as "Aida," Henrietta Wakefield as "Amneris," daughter of the Egyptian king, Wadsworth Provandie as "Amonasro," King of Ethiopia, and Francesco Buccofusco as "Rhadames," hero of the opera, again and again received marked applause from those present. Creatore himself was at the baton, but he was perhaps better supported by the prima donna and the company than by the musicians, there being only 18 pieces in the orchestra. The opera was presented with due regard for the scenes of the time it was supposed to represent, the dynasty of the Pharaohs, and the costumes were in keeping with the general ensemble. Agnes Robinson, the prima donna, was unusually well supported by many who took their respective parts with both grace and verve, and the choruses of slaves and priests were no less notable in their interpretation of the varied parts. The scenic effects were in keeping with the costumes which took the audience back into vistas of the past, little known today. Dramatic at many points, the interpretation of the opera by this company never descended to the level of the melodramatic, and dramatic restraint combined with fiery declamation in giving a high tone to its presentation.

There was perhaps less scope for wide range of either soprano or mezzo-soprano color studies in this opera than will be the case with "Rigoletto" or "Il Trovatore," but there was no lack of scope for dramatic interpretation, and both Agnes Robinson as "Aida," the slave, the daughter of Ethiopian royalty, and Henrietta Wakefield as "Amneris," daughter of the Pharaohs, made the most of their opportunities, altho Henrietta Wakefield was perhaps more restrained in her interpretations than Miss Robinson. It would not be too much to say that Miss Robinson gave unusual color and vivacity to the entire presentation, and is an actress of marked talent if not genius. Miss Wakefield in her role as the dignified daughter of the Egyptian dynasty at times flashed fire and showed possibilities of strong dramatic power, but lacked that measure of strength, fury, pathos, human feeling and declamation which combined to give unusual tone to the interpretations of Miss Robinson. However, they were both notable figures in the cast, as was Buccofusco, who took the part of Rhadames, the hero. Vito Moscato, as the King of Egypt, Nino Ruisi as Ramfis the high priest, and Wadsworth Provandie as King of Ethiopia proved excellent coadjutors, and Wadsworth Provandie took his part as to the manner born.

"Aida" is an opera too well known to call for detailed recapitulation. It relates the unhappy love of two women, "Aida" the Ethiopian slave and "Amneris," daughter of the Pharaohs, for the great Egyptian general "Rhadames," who, returning from glorious conquest over the king of the Ethiopians, discovers that the one he himself loves, "Aida," is daughter of the Ethiopian king. Complications follow, and the initiation closes with the entombment of both Rhadames and Aida, Rhadames sentenced to this death by the priests as the reward of a supposedly traitorious mind, and Aida as the lover who remained with him even unto death.

ACCIDENTAL DEATH.

A verdict of accidental death was returned by a coroner's jury at the morgue last night, at the inquest into the death of Mary Kincaid, who received fatal injuries when struck by an auto driven by George Green, 8 Boswell avenue, opposite Stop 19, Kingston road. A rider was attached recommending that more light be placed in this vicinity.

MORE EDUCATION AIM OF HIGGINS

Soldier-Labor Candidate Defines His Conception of Progressiveness.

The presentation by James Higgins of the platform upon which he stood as Soldier-Labor candidate for election to the riding of Northeast Toronto, featured the meeting held last evening at the Labor Temple by South Toronto branch, G.A.U.V. Following Mr. Higgins' address, some 350 members of the branch who were present passed a resolution endorsing him as the soldier candidate.

Mr. Higgins stated briefly that he stood solidly for progressiveness, which he identified with such measures as those extending educational opportunities for the young, providing for unemployment insurance for the workingman, or furthering in any way the policy of public ownership.

He gave hearty approval to a motion passed by the branch advocating one night per month to be held as a meeting open to all veterans, irrespective of their affiliations, and to be devoted to the discussion of some current political question. Prominent men will be sought, competent to head the discussion and suggest judgment upon matters of controversy.

The meeting was apprised of the issuance of invitations to G.W.V.A. officials asking them to attend next Sunday's meeting at Massey Hall and define their policy upon the matter of reestablishment for the veteran. G.A.U.V. officials are stressing next Sunday's meeting, as they declare themselves to be desirous of finding accurately the sentiment of the members on this question and concentrate the resources of the organization towards the attainment of their aims.

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Princess Evgs. 8.30 Mat. Wed.
Andre Messager's Romantic Opera
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Original London and New York Cast.
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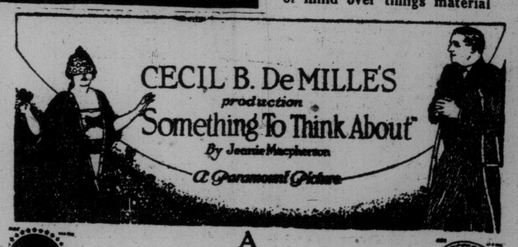

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