

Football

VARSITY I. LOSE.

It was unpleasant medicine that the Senior Rugby team had to take last Saturday, when the Argonauts administered a fair defeat to the score of 9 to 0. It was a hard-fought battle from the first blow of the whistle to the last, and a struggle of a team weakened by the loss of at least three of their best men, and one strengthened by a new quarter-back. Varsity certainly did miss "Biddy" Barr, J. J. Gibson, and Percy Biggs, and it would not be boasting at all to say that with those three men on the team, Varsity would have won by almost as many points as they were beaten.

When "Alec" McKenzie decided it was not advisable for him to play yet, "Biddy" Barr was delegated to captain the team; but during Friday night the latter was taken severely ill and was forced to fight his battle in bed instead of on the Rugby field. Then Darling was selected to command the men, but it was unfair to him, for he had not practiced the signals, and so could not direct the game to advantage.

There was a large representation of students from all the Colleges, and the daily papers have supplied the remainder with an account of the game, so we will treat it from the critical rather than the historical standpoint. The match could not possibly be considered as a good exhibition of Rugby, for the play was very loose at times. There were some wonderfully brilliant runs, kicks, and tackles made by both sides, but on the whole the game was loose. The scrimmage work of the Argonauts was especially ragged, and "Joe" Wright adhered to habits of his youth, in repeatedly handing out the ball, until he had been severely penalized by the Referee. Varsity's scrimmage was much better, and had some of the wings held their men better, the great advantage of Varsity in this regard would have told materially in the final result. "Lexie" Isbester, Archie Mullin, and Malloch form a trio that is hard to beat for good, steady scrimmage.

On the line Varsity had decidedly the worst of it, and were quite unable to keep the husky scullers on side. The Argonaut men broke through very often, and interfered greatly with the Varsity halves. The ball would hardly ever come out of scrimmage but at least one of two Argonaut men were through in our half-backs.

Fleck, by long odds, was the choice of the two quarter-backs, and indeed he played a wonderful game. He passed the ball well and quickly, and bucked the line for repeated gains. Fleck conclusively showed himself able to play Senior football.

It is difficult to compare the two half-back lines, because Gleason, on any line, is sufficient to make it as good, if not better, than the opposing line. Varsity's halves did excellent work on Saturday, and of that there cannot be the slightest doubt. There was not a solitary muff made, and the kicking was good, although none of the halves placed their kicks well. The one thing that was wrong, and that was away off, was the tackling. The halves tackled very poorly, and so did the whole team. It seems strange that the team does not tackle better in matches this year. The men are all right in practice.

Where the half-backs made their great mistake was in kicking so much. Every time they kicked, almost without exception, the ball came into Gleason's hands, and was returned for a loss on the part of Varsity. If the halves had bucked the line and retained possession of the ball, certain gains could have been made; for every time Varsity did buck, the ball went ahead.

As far as full backs were concerned, Varsity had away the best of the argument, and Norman Beal played one

of the best games of his life on Saturday. He did not make a solitary mistake, and he caught, kicked, ran, and tackled to perfection. His playing in full back was wonderful for so young a man.

A SHORT STORY OF THE GAME.

Varsity won the toss, and elected to kick north with the sun behind them. The play in the first half was at first in Argonauts' territory, but eventually the ball was worked south, until, finally, Hordistry went over for a try. This was not converted, leaving the score at the end of the half, 4 to 0.

In the second half the ball remained almost all the time in Varsity's territory, and we were almost always on the defence. This defence was well maintained for some time, until Gleason punted over Varsity's line for a rouge. Score, 5-0.

Here, it might be mentioned, that Chadwick, of the Argonauts, who had all along been playing an unnecessarily rough game, deliberately charged Norman Beal into the fence. Fortunately, the latter was not hurt. The Argonauts played an exceedingly rough game all the way through, and Ripley, Kent, Wright and Chadwick, to say the least, were little enough credit to the Argonaut team. The former did most of his playing with his mouth, and converted the game into something like a baseball match in a back lot by his yelling and howling on the field.

After the kick-off from the rouge, the play still continued in Varsity's territory, and a half a minute before time Kent secured the ball on a free kick, and went over for a try, which was not converted. Final score, 9-0.

Varsity and Argonauts will meet again before the season is out, and a great game is assured. Moreover, when Varsity has its regular team on, no fear of the result need be felt.

COLLEGE ASSOCIATION FOOTBALL.

The following is the schedule for the Intermediate Series of the Inter-College Association Football League:

Section A—

First round—Oct. 25th. Pharmacy v. Knox II., 2 p.m.; Dentals II. v. Normal, 2 p.m.; 30th. McMaster v. Varsity II., 2 p.m.

Second round—Oct. 31st. Dentals II. v. Pharmacy, 2 p.m.; Nov. 2nd. Knox II. v. Varsity II., 2 p.m.; Nov. 3rd. Normal v. McMaster II., 2 p.m.

Third round—Nov. 6th. Normal v. Varsity II., 2 p.m.; Nov. 8th. Knox II. v. Dentals II., 2 p.m.; Nov. 9th. Pharmacy v. McMaster II., 2 p.m.

Fourth round—Nov. 13th. Pharmacy v. Varsity II., 2 p.m.; 14th. Dentals II. v. McMaster II., 2 p.m.; 15th. Normal v. Knox II., 2 p.m.

Fifth round—Nov. 18th. McMaster II. v. Knox II., 10 a.m.; 18th. Dentals II. v. Varsity II., 1.30 p.m.; 18th. Pharmacy v. Normal, 3.30 p.m.

Section B—

First round—Oct. 25th. St. Michael's v. Victoria II., 4 p.m.; 26th. Jarvis street Collegiate v. Harbord street Collegiate, 4 p.m.; Toronto Junction Col., a bye.

Second round—Oct. 31st. Victoria II. v. Toronto Junction, 4 p.m.; Nov. 1st. St. Michael's v. Jarvis, 4 p.m.; Harbord, a bye.

Third round—Nov. 10th. Harbord v. Victoria II., 4 p.m.; 11th. Toronto Junction v. St. Michael's, 2 p.m.; Jarvis, a bye.

Fourth round—Nov. 17th. Jarvis v. Victoria II., 4 p.m.; 16th. Toronto Junction v. Harbord, 4 p.m.; St. Michael's, a bye.

Fifth round—Nov. 15th. St. Michael's v. Harbord, 4 p.m.; 17th. Toronto Junction v. Jarvis, 4 p.m.; Victoria, a bye.

The various teams will do well to bear in mind that the following resolution was passed at the last meeting of the Executive: "That if any team is not on the field prepared to play in one-half hour after the scheduled time, unless the time is changed by mutual agreement of the two teams, that team must forfeit the game to the opposing team, and that it is the duty of the referee to enforce this rule. The teams might also be again reminded that the fee of \$1 is due from each team before engaging in first match.

THIS IS KILGOUR'S SPACE—WATCH IT.

"Lock" Burwash is now chasing the elusive nugget in the Klondike, but seems to find time to chase the elusive pigskin as well. In a letter to a friend he said that as soon as the Yukon froze over, two teams were going to play a game of Rugby. You know they can't get a level spot anywhere else, and have to play on the ice. All this savor of the Klondike, however, and so do the teams. Men from the Mounted Police and Government officials will form one fifteen and the miners will pick another from their number. In spite of the region, it ought to be a "hot game."

Get your Halloween tickets from the committee at once. Only a limited number of gallery tickets to be sold for Halloween Night. No gallery tickets will be sold at the theatre.

Franklin McLeay

The first of a series of articles on Famous Canadians in England, by A. L. McCredie, '01.



There has been such constant evidence of the ability of Canadians to excel in any branch of labor or art, in any country, under any competition that Canada may well be proud. "Canada for the Canadians," may be a motto of practical value to Canada, but one in which the interest of the Canadians is not always so patent. It is an old saying that "it is better to be a big toad in a small puddle than a small toad in a big puddle." That is true; but it is better to be a big toad in a big puddle, than to stay in the small one for the sake of the puddle. So an acquaintance with literary and musical, artistic and dramatic circles outside Canada teaches that the best in them are often Canadians.

There are few who have at an earlier age or more unexpectedly achieved solid distinction in the world's metropolis than Mr. Franklin McLeay. With a brief apprenticeship of ten years with Wilson Barrett, he holds the position of Beerbohm Tree's leading man, and is said, by those who know, to be the best actor in London. It is an old story how he won his fame on the opening night of "The Sign of the Cross," in which he created "Nero," "A God Among the Gods."

His success is due in no small measure to his training at Woodstock and University Colleges, where, especially with the latter, he developed a strong interest in Shakespeare from close study of his works. While at Varsity he held the presidency of the Modern Language Club, won scholarships in English, French and German, and won the record for 100 yards on the field, which he still holds unbroken. After teaching at his Alma Mater for three years, he went to Boston with J. E. Murdock, the veteran tragedian, who gave him a lucrative post in his School of Oratory. By his distinctive style he attracted the notice of Wilson Barrett, whose first offer of engagement he refused. Reconsidering it, six months' later, he joined Barrett at Liverpool. Since then he has played every male part in the varied repertoire of Barrett's companies, proving and developing what is conceded to be an absolutely unique versatility. It is the verdict of critics that Mr. McLeay adds a potent reality to the most insignificant part, and the most trivial character under his personality becomes the interesting one of the cast. This is how he has forged beyond everyone in the competition for standing-room at the top.

On Wednesday, 20th Sept., of this year, he opened the season at Her Majesty's Theatre, as Hubert in King John. It is quite different from any previous creation of Mr. McLeay's.

"College Topics," in my person, visited him on the previous Monday morning. Russell Square was smoking under a London drizzle, as the steaming horses of a Victoria bus stopped to drop me there, to pick my way through the mud to Mr. McLeay's apartments in Gordon Mansions. It was a cosy ante-room where I waited with dripping umbrella, and the contrast of rich color inside against the lonely dreariness of the street was in itself artistic. A deep, theatrical tone, offering welcome, ended thoughts on the weather, and I turned to encounter the grasp of greatness in dressing-gown and slippers.

He hadn't shaved yet. A Saturday rehearsal of fourteen hours, the effects of which a family Sunday up the river had only partly effaced, made this Monday a lazy one. Before him lay interminable interviews with customers, wigmakers, and other supporters of the profession, but a half-hour for the students of Toronto evidently proved a satisfactory preliminary.

Inside the breakfast room Bohemian confusion and orderly disorder typified the study of a busy man and a successful actor. Photos of friends, most of them well-known people, were lying about. Souvenirs of Mr. McLeay's many "bits," with gifts of admirers, joined them on shelves, the table and the floor; and the owner lounging before the grate, talked to me of his latest success—a success before production, because Londoners have discovered that his plays are never failures.

His versatility may be shown by a consideration of the consistent antagonism of character in his Richelieu and Hubert. He compared a photo of the former with an artist's sketch of the latter. The Richelieu, pointed, and keen in cap and eyebrows, nose and chin, the Hubert with stupid face, unkempt hair, blunted nose, and scanty red beard; the former

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I asked him if he could offer any information or advice to the Collegians of Toronto, as to their possibilities in adopting the dramatic profession. His reply was indirect, but eloquent:

"The life behind the scenes is one of unceasing toil, of keen disappointments, of bitter heartaches, of a constant demand upon physical, mental and emotional energies, which is extremely exhausting. If the actor at times gets more credit than he thinks he deserves, it is certain that the difficulty of his task is never really known. The people, who condemn, by turning down the thumb in box, stall or pit, know little and care less of the despair which follows years of patient struggling among those behind the footlights. The actor must be in a certain mood at a certain time each day, and often twice daily. He has to face and fight forces that other arts do not know. The painter may select his subject and its composition, and may wait a month for the mood. The literary man is equally free to choose. The actor, however, must do his work on time, must have a perfect community of mood with others to give an ensemble. This life, wherein a heavy morning follows a heavy night, and the unnaturalness of everything on the stage, pervades everything off it, I would hesitate to recommend to anyone without an indomitable energy, backed by strong ability."

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