

FIRST NIGHTS AT TORONTO THEATRES

WARM RECEPTION
FOR JOHN DREW

His Company is the Best He
Has Had for Long
Time.

TWO PLAYS WERE GIVEN

The Tyranny of Tears and
The Will Were Greatly
Enjoyed.

John Drew appeared in a double bill at the Princess last night and the most interesting playgoers must have felt that it was altogether good value. "The Tyranny of Tears" has been here before, but it bears rehearsing and re-seeing excellently well. Miss Boland as Miss Woodward is quite delightful from the beginning of the story of red life down to the moment when she admits that she wants to be made love to like a healthy girl. The comedy goes with a fine swing, and Elliott Dexter as Guining, Hubert Druce as Col. Armitage, and Laura Hope Crews as Mrs. Farbury were all remarkably good in their respective parts. It is in fact the best company in balance and ability that Mr. Drew has had for a long time.

This was even more apparent in the second piece, Sir James M. Barrie's "The Will." It is quite a serious little piece in the outcome, set in a comedy frame to start with. There may be differences of opinion about the wisdom of adopting the order in which the two pieces are given, some preferring to have the laugh last. But for its purpose, which is entirely serious, few will dispute the fact that a permanent impression will be carried away of the superb outburst of Mr. Drew as Sir Philip, and the wonderful picture of Mr. Devizes, as in his senility, given by Hubert Druce. There are three scenes in the story, which takes place in the office of a clerk, young Devizes, seeking to aim at the clerk's mouth, throw in the fire. This episode is rather weak, for the latter might easily have been rescued, and the humor of the resultant situation is rather forced for Barrie, but by and by it is clear that the clerk, had to be posed in some way in the action. The young couple in their youth and enthusiasm, only four months wedded, have come to make his will, and the wife has more to say about it than the husband. Her tears over his contemplated death, and her insistence on strangers to enter the room of the 2000 he has saved, and their determination to retain it, are given in a way that is not only humorous, but also a disinterested woman of the world, quite unimpaired in wealth and society and ambitious for the future. A new will is to be made, and the successful merchant, now worth £70,000, is now to be recognized by his wife. The poor relations are cut down at her wish, and she protests against leaving the hospital double what she had formerly thought sufficient. "I want to make a big splash with the hospital," says her husband as he puts it down for £1000. In the last scene, ten years later, Sir Philip Ross, as he has become, has lost his wife, his son is too low to be recognized, his daughter, married to a title, has eloped with a chauffeur. There is a tremendous moment when Mr. Drew, with consummate art, unstrained but intense, declares that he will let them all see that he is not broken but defiant. Then he turns to old Devizes, a mental wreck over 80, who only remembers the first visit the Rosses paid to his office, and he tells the secret of their tragedy, the same secret that killed Surtees, the clerk. "It was always in them; a spot no bigger than a pin's head waiting to spread and destroy them in the fulness of time." Mr. Drew presented a masterly sketch of the octogenarian in this scene. Ross has proposed to divide his money among half a dozen of his rivals, "with my respectful curse, and if modern life has anything of tragedy, the profound dramatic realization of the bitterness of life's failure reaches it in this episode, magnificently interpreted by Mr. Drew. There is no moral and no tag, it is left with Barrie-like reticence to the audience. Sir Philip has to go on living.

The big audience gave Mr. Drew and his company a very warm reception, and both pieces are of the kind that cannot be ignored.

AL JOISON WAS
THE WHOLE SHOW

Honeymoon Express Would Be
Rather Slow Without
the Comedian.

SOME GOOD DANCING

Doyle and Dixon Carried Off
Generous Share of
Applause.

The entertainment at the Alexandra this week is Al Joison, the black-face comedian. The bill would have him appearing in conjunction with the "Honeymoon Express," but all the gay kaleidoscopic skits of that vehicle merely serve as an effective background to his inimitable mimicry.

From the opening of the evening it was apparent that the comedian held his house. The audience went off literally at halfcock. The bulk of the entertainment was endured with a mild appreciation until the roguish black countenance smirked again around the curtain corner.

The Joison comedy is peculiar in one sense. The makeups and the tricks are those of the old-time minstrel, but the dialect at times wanders into the ordinary colloquial. This, however, detracts little if anything from the appreciation of his quips. It is fun-making pure and simple; the telling of old stories, as if they were new, and imparting to new ones an irresistible twist.

Of itself the "Honeymoon Express" subscribes largely to the general arrangement of an extravaganza. The gowns are during the scenery spectacular, the dancing graceful and the action free. These things always spell a hit in an offering of this character. Some of the moments are not altogether wholesome and certain of the dance turns in the oriental scene are illustrative of muscularity rather than grace, but on the other hand, the songs, piano monologues and trick cloggers are distinct hits and received repeated applause.

One scene, that of the race between motor and railway train, produced a splendid scenic display and won for itself a recognition in panorama back-grounds. Apart from Al Joison, the Doyle and Dixon duet carried off a generous share of the applause. Ray Samuels, too, protracted the evening by the calls which featured several monologues and sketches. By and large, the entertainment is breezy and enjoyable.

THE GLAD EYE

The sale of seats for the hilarious farce comedy "The Glad Eye," which is to be the attraction at the Alexandra next week, will open tomorrow evening. "The Glad Eye" is presented by Louis Meyer's company, and is a comedy in two acts, set in London, and sent over for the purely all-Canadian tour.

Having commenced at the Princess Theatre, Montreal, where by all accounts the play was received with every indication of favor, the tour extends via Toronto, Fort William, Winnipeg, Edmonton, Calgary, and Vancouver. "The Glad Eye" is adapted from the French of "Armand and Nancy," the most consistent of French farces, and is now being played to full business in New York. This play has also been staged in London by Mr. Louis Meyer, under the title of "Who's the Lady?" and by cable accounts it is one of the biggest successes following "The Glad Eye" London has ever known.

STRATFORD UPON AVON

PLAYERS TO RETURN

The Stratford Upon Avon Players, who won such enormous popularity in Toronto six weeks ago, will play a return engagement at the Princess Theatre during the week commencing Monday. The company consists of five players of Shakespeare, which were not included in their repertoire when seen here in October. The plays they will give will be: Monday, "Henry the Fifth"; Tuesday, "Romeo and Juliet"; Wednesday, "The Taming of the Shrew"; Thursday, "King John"; Saturday, "The Merry Wives of Windsor"; Sunday, "Hamlet"; and Monday, "The Merchant of Venice".

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"THE CONFESSION"
A STAGE SERMON

Attracted a Large Audience to
the Grand Last
Night.

IS A GRIPPING PLAY

Has Well-Connected Plot and
is Presented by a Cap-
able Company.

"The Confession," a semi-religious play, was presented for the first time in this city at the Grand Opera House last night before an audience that was composed of many clergymen and laymen prominent in the Catholic Church. The drama, around which centres the sacredness of the sacrament of penance, met with a reverential hearing. This is not surprising in a city like Toronto, where the lesson so strongly taught by the popes is so well known to many of the population.

"The Confession" is one of the few productions on the stage that have the unqualified endorsement of Cardinal Gibbons and other dignitaries of the church, even those outside the Catholic Church, while, of course, the former appreciate more fully its deeper meaning. The story not only points to the fact that no priest would divulge the secrets of the confessional, but it likewise shows the unreliability of circumstantial evidence. All theatre-goers who enjoy a play that grips an audience and tells its plot in a well-connected manner will find much to interest them in "The Confession." Favorable comment was heard concerning the careful presentation of Father Bartlett by James Renne, who has made an enviable record in his acting of this trying role. Equally strong and in a measure more effective was the lifelike picture of a French-Canadian of the fishermen type given by Allan Brander. His presentation of the character deserves the highest commendation. Thad Shine as Michel Grogan, the sexton, gave one of those delightful Irish characterizations for which he is so well known. The rest of the male characters were well portrayed. Ross Campbell, as the wife of the man wrongfully accused, did splendidly in a very trying emotional role. "The Confession" cannot be classed under the category of things forbidden in Advent, as no more powerful moral sermon has been preached from the pulpit than was spoken from behind the footlights of the Grand.

It is a play that will have a strong popular appeal and should attract large audiences to the Grand all week and especially at the matinees on Wednesday and Saturday.

NEW MILITARY DRILL

FINDS FAVOR AT GAYETY

Ben Welsh Show Has Novelty
Which Puts It in First
Rank.

Ben Welsh really brought something new to the Gayety Theatre yesterday. It was found in a military drill staged by the chorus. Everyone who saw the show was convinced that it was a novelty and very well executed at that. Welsh himself, was in fine fettle and caused many laughs. The show was much better than last week's "attraction," and the members of the company acquitted themselves creditably. While rather weak visually, the deficiency is more than made up for by the stellar work of the cast.

PAUL WELLS' RECITAL

As will be seen by reference to the advertising columns, Paul Wells' recital at the Toronto Conservatory of Music, which will take place on Wednesday evening in the concert hall of the Toronto Conservatory of Music, is a most interesting program, embracing compositions by Mozart, Chopin, Schumann, and a group of pieces by himself. In response to numerous requests he will also play Tchaikovsky's "The Swan," which created so much enthusiasm at his first Toronto recital. A plan of the hall and sale of seats is being conducted at the office of the Conservatory of Music.

A large crowd of enthusiasts attended

the recital of the R. E. Clarke & Co. Ltd., Hockey Club yesterday, to select their officers for the ensuing season. The team which are the present cup holders of the Riverview Manufacturers' Hockey League, show every indication of giving a good account of themselves again this year. The officers are: Hon. president, R. E. Clarke; hon. vice-presidents, E. Howard, J. Ross, J. Andrews; president, G. D. Clarke; vice-president and manager, S. Morris; treasurer, H. A. Sator; secretary, H. H. Diggon.

EDDIE FOY NOW A
VAUDEVILLE STAR

With the Little Foy's He Heads
Shea's Bill This
Week.

MANY CLEVER TURNS

Pathos and Mirth Mingled
Thruout a Well-Balanced
Bill.

Eddie Foy and the little Foy's are decidedly a drawing feature at Shea's this week. Eddie is an old-time favorite, and is just his old self, which is the best praise that can be given him. Everyone is pleased to see Eddie. The little Foy's are as clever as their sire and promise to keep his ancestral name before the footlights for many a day. The troupe fulfill all the promise of the title-bill, "Fun in the Family," and their songs and dancing are received every time by the full applause of the house.

Thomas F. Jackson and Bernard Cavanaugh present "The Letter From Home," a domestic, the black-faced Stokes. Pathos pervades the little play when the broken-hearted husband finds himself deserted, but smiles and sunshine are again in the ascendant when the letter from home, written by his dear mother, throws a rose-bud over existence, and life starts anew. In "The Song of the Heart" we have the story of a prima donna who, just at the point where fame seems to be in her grasp, breaks down before her audience, under the knowledge that her little son is ill, perhaps dying, at the moment. The consequences of her failure cause her to give up the allurement of the operatic field, and she returns to her home, drawn by "the song of the heart." Miss Shirli Rives, a domestic, the black-faced Stokes, whose act wins her the applause of the house, Bowman Bros., a comedian, and Ethna and Bert, who do some clever gymnastic feats.

RECTOR GIRLS PRESENT

TWO BRIGHT BURLETTAS

Star Theatre Show This Week
Has Many Features of Spe-
cial Merit.

The Rector Girls, a very well-balanced burlesque show, opened at the Star Theatre yesterday afternoon. "Oh, You Married Men" and "Seeing the Tenderloin" are the titles of the two burlesques which are replete with all that could be desired in the way of mirth and singing. Such well-known artists as Leo Stevens and Jossy, prima donna; Helen Moore, Trilzie Clarendon and Charles Baker go a long way toward making the show a success. There is more than one. The chorus consists of a large number of pretty and well-costumed girls.

MRS. ARLISS WITH HER

HUSBAND IN "DISRAELI"

Florence Arliss, in private life the wife of the star of "The Sign of the Cross," "Disraeli," which comes to the Princess Theatre next week, plays the character of Lady Beaconsfield, the wife and helpmate of the famous English statesman. While Mrs. Arliss has not before appeared with her husband since he became a star, she is an actress of broad achievement on the English stage. She played abroad in the companies of Sara Thomas, Harry Dundas and Nellie Parrot, and one of the important parts in the original production in England of "Sporting Life." Her first appearance in this country was in "There and Back," a comedy, by the way, of which Mrs. Arliss was the author. Later she appeared with Mrs. Fiske and following this association played a character part in Molnar's "The Devil," in which her husband made one of his most notable successes. Mrs. Arliss gives an absorbing impersonation of Lady Beaconsfield, and brings a new distinction to the character of the English premier's famous wife.

To those who know Mr. and Mrs. Arliss, Parker's picture of the mutual devotion and loyal domestic relations of their stage characters, is peculiarly timely to their own life.

TREVILLE'S SONGS
WERE APPLAUDED

Symphony Orchestra Concert
in Massey Hall Proved to
Be Entertaining.

BALLADS OF ENGLAND

Welsman Orchestra Was Fit-
ting Background to Work
of Gifted Soprano.

Madame Yvonne de Treville, assisted by the Toronto Symphony Orchestra, rendered an evenly balanced and pleasing concert program at the Massey Hall last night. Possessing a voice of exquisite flute-like tone, Madame Yvonne de Treville was heard with especial acceptance of her superb aria, "L'Allegro et Fanzieroso." The gifted coloratura soprano generously responded to many insistent recalls. Her chief numbers included "Recall," "Safer Vow," and a group of English ballads. The English lyrics were charmingly accompanied by the Symphony Orchestra with wood wind instruments.

Frank S. Welsman conducted his excellent orchestra, with fine effect, especially in Elgar's suite "Wand of Youth" and Liszt's symphonic poem "Les Preludes."

CHARLES SANDERS TONIGHT.

The program for the local debut of Charles Saunders, the renowned English tenor, at Massey Hall this evening, will be one of the longest and most comprehensive that will be heard here this season. There will be 15 numbers in all, contributed by Mr. Saunders himself, Miss Clara Robson, contralto; Norman Atwell, cellist; and Miss Jessie Atwell, solo pianist. Mr. Saunders is one of the few artists who can present in the same evening ballads and oratorio solos, in a manner which banishes the monotony so often found in the ordinary type of ballad concert. Since his arrival in Canada, Mr. Saunders finds himself in splendid voice, and tonight's concert should reveal him at his best.

ON ATHENAEUM ALLEYS.

A League.

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Lester 187 233 145-545
Stephenson 151 182 335-515
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Southgate	174	146	154	474	Walker	162	197	185	544
Belmont	171	123	97	391	Totals	681	821	778	2280
Sheridan	108	97	89	294					
Totals	503	515	529	1547					

DOMINION BUSINESS LEAGUE					ST. MARY'S LEAGUE				
					Birds	2	3		
Collett & S.					Sennitt	171	175	168	514
Lang					Spence	168	168	168	504
Rovay					Wylls	181	222	112	515
Roberts					Glynn	147	147	165	459
Bryden					Engel	188	188	212	588
Sheridan					Totals	780	843	873	2506
Totals					Cuts				
880					823	816	2519		
Rank & Co.					McEvedie	178	210	174	562
Rhodes					McEvedie	160	168	172	499
Rhodes					Dolan	172	181	178	531
Hanks					Johnson	182	147	165	494
Coulter					Totals	810	860	766	2436
Scott									
144					138	159	451		
Totals					687	739	771	2227	
Grey & Co.					1	2	3	Totals	
Embry					146	137	177	460	
Alcock					146	168	165	479	
Clarke					168	168	144	480	
H. Grey					157	165	152	474	
Totals					771	782	801	2354	
Stetings					1	2	3	Totals	
Griffith					153	147	125	425	
Griffith					183	174	132	489	
Haverford					108	100	125	433	
Totals					444	421	382	1247	

COMMERCIAL LEAGUE					TIGERS				
					W. White	112	98	125	335
Embry					E. White	134	117	116	367
Alcock					Hudson	127	127	127	381
Clarke					E. Oswald	121	120	98	339
H. Grey					Totals	688	648	600	1936
Totals					White Elephants	2	2	2	6
771					782	801	2354		
McDonald					A. Oswin	168	161	122	451
A. Oswin					Le Ger	143	143	143	429
Marz					Casey	189	184	164	537
Casey					Totals	111	124	127	362