

Music and the Drama

Conducted by E. R. PARKHURST.

"THE LAND OF PROMISE."

Miss Nellson-Terry Reveals Emotional Power in New Play.

W. Somerset Maugham's new play of the Canadian West, as interpreted by Miss Phyllis Terry and her company, won a favorable verdict last night at the Princess Theatre. In the role of "Norah Marsh" Miss Terry is given much better opportunities of showing a more serious, a more emotional expression, than she had in "Maggie," the drama in which she was seen earlier in the season. The story as briefly outlined is as follows: The death of "Miss Wingham," a woman of means, leaves her paid companion, "Norah Marsh," after ten years of service, totally unprovided for. Rather than accept a charitable gift from the heir of the property, "James Wingham," "Norah" leaves England and joins her married brother, "Edward Marsh," who has a farm in Manitoba. "Norah" having been educated in refinement cannot agree with her brother's wife, who had been a waitress in an hotel, and, in a fit of pique, marries "Frank Taylor," formerly a hired man in the district, and at that time the owner of a farm. On the night of the marriage she repents of her hasty act, but her husband refuses to release her and applies the coercive methods of the primitive man to compel her obedience to him. In a moment of frenzy she turns upon him and picks up a gun, which, however, is unloaded, and the curtain falls upon a scene full of tension, with the woman cowed.

In the next act "Norah" is shown with a change of heart. She has learned to love her husband and to like the free life of the prairie. Miss Terry in the climax of the play, the scene where her husband first brings her to his home, rose to a telling height of intensity of acting, the state of nervous, almost frenzied emotion into which she has been worked up being powerfully suggested. In the last act she is seen in a lighter mood, and in her surrender to the love which has been awakened in her, she showed a vivacity which came as a refreshing contrast to the dark moods of the previous incidents. John McFarlane as "Frank Taylor" gave a well-drawn portrayal of the man determined to make his wife act up to her marriage agreement. He also feelingly indicated a change into a softer and more considerate spirit at the denouement. Edgar Norton as "Reginald Hornby" gave relief to the play in his very humorous characterization of a supposed typical Englishman. Miss Desiree Stempel as "Gertrude Marsh," "Edward's" wife, gave faithful expression to the resentment which she feels at being looked down upon as inferior by "Norah." The quarrel between the two women was managed in a way that conveyed the impression of its being true to feminine nature. The roles of "James Wickham," taken by Leo Stark; "Edward Marsh," by David Glassford, "Clement Wynne," a lawyer, by Arthur Lewis, and "Dorothy Wickham," by Phyllis Relph, were all convincing efforts in individualization of disposition. The two scenes representing the log houses of "Taylor" and "Marsh" in Manitoba were represented with excellent resemblance of the real details.

A mistake in the program made it appear that the engagement is for three days only. On the contrary, the play will run for the week.

"HERE COMES THE BRIDE."

Farce Comedy by Robins Players at Royal Alexandra.

The Robins Players at the Royal Alexandra were rewarded by a dozen curtain calls last night, and the audience had its special reward in a neat little speech of acknowledgment by Mr. Robins. The offering for the week is "Here Comes the Bride," a rollicking farce-comedy by Max Margin and Roy Atwell. It is a mirth-maker and served to bring out the comedy talents of nearly every member of the company. Mr. Robins was the centre of all the complications and carried off his part in his customary breezy and confident fashion. As the penniless lawyer who accepted the offer of \$100,000 to marry a woman whom he promised never to see after the ceremony, but who discovers too late that the girl of his choice is still true to him, he made the most of the humorous possibilities. Miss Elsie Bartlett played opposite to him in her usual winning way, and Miss Helen Travers, as "the bride," triumphed in the particularly trying task of making herself as unpulchritudinous as possible. Miss Blake, as Nora Sinclair, was sweet and attractive. Mr. Lynn Pratt as the rich father; Mr. Ashley, as a clerk-client; Mr. Benson, as a brisk attorney; and Mr. Weldon, Mr. Young, Mr. Clodagh, Mr. Webb, Mr. Jackson and Mr. Fletcher were capital in their respective roles.

As always, the stage settings were correct and complete. Mr. Robins announced a benefit for the 103rd Battalion on Monday night next.

AT SHEA'S THEATRE.

Several Features in the Bill For This Week.

A large audience attended the opening performance for the week yesterday at Shea's Theatre. Florence Roberts and Company were seen again in the dramatic sketch, "The Woman Intervenes," by Hartley Manners. Miss Roberts, as "the Woman," gave a very finished portrayal of an exacting character and took the principal honors. She re-

ceived adequate support from Jerome Lawlor, Tom Maguire and Joseph Green. An extremely laugh-provoking turn was offered by Buster Santos and Jacque Hays, the girls with the funny figures. Miss Santos is luxuriantly endowed with adipose tissue, whereas her companion, Miss Hays, is as thin as a lath. The contrast afforded when the couple appear together is irresistibly ludicrous. Miss Hays, however, does not depend altogether upon her slimmness for her success, as she contributed a number of songs, which she rendered in a popular style and with a bright voice. Mollie King, the movie star, appeared in a contribution of songs and made a hit by her pleasing manner and personality. Frank Milton and the two De Long sisters gave a repeat of their sketch, "The Diamond Palace," in which Milton was as funny as ever, while the De Long sisters showed themselves clever players on saxophones and accordions, and also posed in stunning costumes. Phil Roy and Roy Arthur gave a turn of skilful juggling, relieved by comic business. Charles Irwin was found droll in his monologue and his assumption of a persistent hiccough. Moran and Mack, the "Two Black Crows," proved amusing, and George and Dick Rath astonished with some unusual athletic feats.

AT SHEA'S HIPPODROME.

Miniature Musical Comedy Features Vaudeville Bill.

A pleasing departure from the usual run of miniature musical comedies is "The New Model," which is presented by Al. Weber, Emily Bartter & Co. as the headline attraction at Shea's Hippodrome for this week. The offering introduces a number of beautiful young women who act as models in a departmental store. Lovely gowns and lingerie are displayed as incidentals to a clever dancing and singing act. The film feature is "Hungry Eyes," featuring the favorite players Munroe Salisbury and Ruth Clifford. The picture is a Western one and is full of thrills and interesting situations. Will and Ed Bland & Co., recently from Australia, have an act which is most mystifying. Their illusions are original and skilfully executed. The box rick and the shooting were very clever. The Duquesne Comedy Four is a quartette of Canadian singers and they "went across" with the variety of songs they offered. All our had pleasing voices and the comedy thrown in was of a good character. Gates and Finley charmed with the unique novelties they introduced, and besides being vocalists they were good talkers. Laddieumont is always popular and his offering on the ladder is, if anything, more sensational than ever. Jeffrey and Minor are excellent singing comediennes who caught the fancy of the packed house.

"AN ALIEN ENEMY."

Louise Glaum is Star in Feature Film at Loew's.

Remarkable emotional talents are displayed by Louise Glaum in "An Alien Enemy," the feature photoplay of this week's offerings at Loew's Theatre and Winter Garden. The star is seen as "Neysa von Igel," an American orphan who believes that she is of German birth. As a result of her environment she becomes a German in spirit and on reaching womanhood she is sent to the United States by the German intelligence system to obtain certain secret information, but when she discovers she is under suspicion and her life is at stake, she revolts against every order that she receives from her superiors and makes a frank confession. The climax is particularly satisfying. Arturo Bernardi, the famous Italian quick-change artist and impersonator of famous men, electrified the audience making changes with almost marvelous rapidity. The Durkin Sisters, "The Broadway Rosebuds," are mirthful entertainers introducing some of the latest Broadway hits, punctuated with a happy vein of comedy. Thomas Potter Dunn, "the happy fellow," has a line of chatter which pleases. The Edah Delbridge Trio, singing popular and classical selections in their own inimitable way; Mile. La Toy's troupe of clever canine models, presenting an unusual series of poses; Leddy and Leddy, eccentric dancers, introducing some new steps; "Pretty Soft," an exceptionally entertaining comedy playlet, and the second instalment of the "Mutt and Jeff" comedy pictures, complete a varied vaudeville program.

PRIVATE PEAT.

Private Peat, whose book, "Private Peat --- His Own Story," has suddenly jumped into such wide popularity, is achieving a second success in his lectures. Of all the men who have come back from the firing line, he is the first who seems to have absorbed a higher feeling toward life from his daily contact with death. He is at times almost inspired, and as he recounts the deeds of heroism that men have done "over there" he carries his listeners with him far above the sordidness of trench life into a realization that there are worse things in life than war and finer things than life itself.

He wears two gold stripes on his sleeve now. They show he has been wounded twice. Once it was a gas-sing, but the other time he "got his." But he comes with a smile back from it all to spread the great message of carry on. He appears at Massey Hall under the auspices of the Great War Veterans.