

## MUSIC AND PLAYS

G. B. S. Again.

**W**ILLIAM FAVERSHAM, keeping away from Shakespeare, has turned to G. B. S., who said once that he could have written Shakespeare's plays himself—or words to that effect. Faversham is the latest apostle of the great G. B. S. in America. After the customary correspondence by post and cable with the author, Mr. Faversham has finally selected a cast, a date, and scenery suitable to the former, and only the arrival of the spectacular dramatist by airship and his personal

performance of his "Chitra," to be given this winter under the auspices of the Stage Society, in New York. Alla Nazimova will produce the play and will act the title role. This will be the first offering of the society, and it will be followed by a drama by an anonymous author, entitled "As It Was in the Beginning."

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N. Y. Sniffs at Jeff.

**S**TEPHEN LEACOCK will be mortified to know that "Jeff," the dramatized version of Sunshine Sketches, did not prove to be popular

has had a lot of experience turning out writers such as Bliss Carman and Mr. Roberts. In a recent issue, the St. John Globe pays a high compliment to the Canadian author of "The Black Feather," recently played in Montreal and Toronto. The writer in the Globe says:

That in Mr. W. A. Tremayne Montreal possesses a dramatist whose ability has not been recognized as it deserves, was a point upon which stress was laid when at the end of the third act of *The Black Feather*, at His Majesty's Theatre, Montreal, repeated calls for the author gave Mr. Albert Brown an opening for a sincere and well-turned little introductory speech, in which he referred to the skilled workmanship of Mr. Tremayne, not only in the present play, but in others which have won wide success on the American stage. Mr. Tremayne replied briefly and modestly, thanking the audience for their warm appreciation of the offering, and paying tribute to Mr. Brown and his associates for the skill with which they had given life to his characters. Incidentally he expressed his pleasure that Mr. Brown, in playing an entire season in Canada with a Canadian-made play, was fulfilling a prediction which he himself had made ten or more years ago. Although *The Black Feather* was to a certain extent made to order, Mr. Tremayne having undertaken to supply Mr. Brown with a role, that of Dick Kent, which is virtually a duplicate of Kit Brent in *The White Feather*, it contains no internal evidence that the author found himself hampered or limited by this condition, but moves smoothly and logically from one interesting situation to another, while the character-drawing is free and unrestrained. Like Mr. Brown's previous vehicle, *The White Feather*, Mr. Tremayne's play is based upon the constant warfare between the secret service of the continental powers and Great Britain.

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"Treasure Island" Back Again.

**L**ADEN with crimes and riches—like that saucy ship, the *Hispaniola*—"Treasure Island" has come back to town. Once more at the snug little Punch & Judy you can shiver at the clank of cutlass against cutlass, watch Cap'n Flint a-preening himself on the sunlit Bristol quay, and hear the ominous tap-tap-tap of old Pew's stick on the fog-wet flagstones outside the Admiral Benbow. Here are sailors' tales to sailors' tune for young and old, since one of the best of last year's plays has returned to add another to the meagre list of things worth going to see.

Among the satisfactory newcomers is above all—Henry E. Dixey as Long John Silver. Edward Emery made much of that soft-spoken old scoundrel last season. Mr. Dixey makes more. Emery, with his naturally wheedling voice, fairly revelled in Silver's hypocrisy, but Dixey enriches the role with a somewhat deeper and more gleaming humour and strengthens it with a telling touch of the sinister. Even when Long John smiles these days, you remember that his heart is black and that about his neck dead men are hung like millstones. Mr. Dixey has always let his hands and the whites of his eyes do much for him on the stage, but they never seemed so useful or so potent as in his performance of this shifty and guileful old cripple. The author of the play has provided an entertainment that stands well the test of several visits. From Stevenson's celebrated story of the Spanish Main he has fashioned a play as picturesque as that sailors' tune—which Mr. Cohan says is the worst rum song ever written—and of which there once more echoes down Broadway the mournful refrain:

Fifteen men on the dead man's chest,  
Yo-ho-ho and a bottle of rum!

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Vernon Castle In the Air.

Mrs. Vernon Castle has heard that Mr. Castle, who is serving as an ensign in the British Royal Aviation Corps in France, (Concluded on page 24.)



George Arliss and Margery Maude, in *Paganini*, as seen in Canada last year and this season at The Criterion, in New York.—The Theatre.

intervention can prevent the performance as announced.

The players Mr. Faversham has gathered about him, with the approval of the author, are Henrietta Crosman, Charles Cherry, Hilda Spong, Lumsden Hare, John Harwood, Virginia Fox Brooks, Arleen Hackett, Mrs. Edmund Gurney, George Fitzgerald, Hugh Dillman, Edwin Cushman, and Herbert Belmore.

It is hardly necessary at this late date to summarize the plot of this dramatic dissertation on the marriage question. The comedy has never been acted before in this country, but it has been included in one of the volumes of Shaw plays for a good many years and so is known to the followers of the Irish wit and satirist.

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A Tagore Play.

**T**ORONTO has the distinction of getting ahead of New York in the production of *Chitra*, which was given in the Canadian city last year at the Arts and Letters Club. The author, Tagore, at present lecturing in the U. S., will be present at a

in New York. It seems that Cyril Maude, who played Jeff, has tried the play in New York and had to fall back on another, "The Basker," another shopworn English comedy in a new dress. In speaking of this, the New York Times pertinently remarks:

Mr. Maude is playing "The Basker" because his piece de resistance, "Jeff," did not seem suitable for New York. It was a dramatization of Stephen Leacock's "Sunshine Sketches of a Canadian Town," with Mr. Maude cast as Jefferson Thorpe, the barber. They do say that the greater part of the evening slipped away the while Mr. Maude stropped his razor and philosophized amiably in the dingy, fly-specked barber's shop of Mariposa. At all events, after playing the still far from exhausted "Grumpy" for three whole seasons, Mr. Maude played "Jeff" for three whole weeks, and then paused to reconsider. The result was "The Basker."

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Appreciating a Canadian.

**S**T. JOHN, N.B., keeps a watchful eye on successful Canadian playwrights and litterateurs, somewhat because that part of the country



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