

REPERTORY, MUSIC AND DRAMA.

Barnum, £1,000,000: Wilde, £100

Estates Left by Famous Theatre Personalities — Sum Left by Anna Pavlova — "Sixteen" Next Wellington Repertory Show — Christchurch Harmonic Society May Visit Adelaide.

NEAR the back of the volume, "Who's Who in the Theatre," is an interesting chapter headed "Theatrical Wills: a list of a Few Well-known Managers, Actors and Others whose Wills have been proved." And who would you imagine tops the list? Is it successful dramatists with long strings of hundred-night runs to their credit? Is it famous actors and actresses who have been adored favourites of the public for 40 years on end? Is it—far more probably—the

out of his dramatic writings. The first out-and-out writer for the theatre to leave anything like a fortune is Avery Hopwood, whose estate was worth £200,000.

After him come several of the Victorian and Edwardian actor-managers, on the whole a businesslike, thrifty, and successful collection. Sir Charles Wyndham and Sir Squire Bancroft both left nearly two hundred thousand, and Sir George Alexander nearly a hundred thousand pounds. Incidentally, David Garrick, "actor, manager, and dramatic author," left £120,000—but as the eighteenth-century pound was worth considerably more than our present makeshift for that coin, one would be right in almost multiplying this last figure by two. Anna Pavlova left £80,000; D'Oyly Carte left £240,000; Miss Marie Studholme, coming at the top of the list of all music hall performers, left £53,000; W. S. Gilbert left £111,000; and Arthur Sullivan, £54,000. Mr. Augustin Daly, who played the red rag to Mr. Bernard Shaw's bull in all the early Shaw theatre criticisms, left £51,000.

The best-known dramatists of the last few decades do not seem to have done too badly. Henry Arthur Jones left £20,000; Pinero left about £50,000; Hubert Henry Davies £12,000. Dan Leno left £10,000, and Eleanora Duse £8000, Marie Lloyd £7000 odd. The dramatic critics do not seem to have done too brilliantly. At the head of the list is E. F. Spence, who left nearly five thousand pounds—but then he was a K.C. as well as a dramatic critic. Clement Scott left just under £3000—but then Eugene Stratton, "negro delineator and dancer," left just over £8000.

FAVOURABLE comment is already being passed on the Wellington Repertory Theatre's choice of play for their next production—"Sixteen" charming comedy in three acts and four scenes by Aimee and Philip Stuart, which is to be presented shortly in the Concert Chamber of the Wellington Town Hall. Mr. W. S. Wauchop, who is directing the production, had the pleasure of seeing this play when he was in London last year, and was immediately impressed. It was then in its sixth month at the Criterion Theatre, to which it had been transferred from the Embassy, the capacity of the latter having been outstripped during its initial run there. Such eminent critics as Mr. St. John Irvine and Mr. James Agate gave it excellent notices in the newspapers they represent, and in addition they broadcast their views in terms of the highest praise—placing it high up among the plays worth seeing in London at that time. The Wellington cast, which has been in rehearsal for some weeks now includes Mrs. Ina Allan, Mrs. Sydney Tingey, Mrs. Greville Wiggs (nee Edna Purdie), Miss Vivienne Tait, and Miss

Phyllis Nicholls, and Messrs. T. V. Anson and E. S. Baldwin.

THE Christchurch Harmonic Society may visit Adelaide in about twelve months' time to participate in a world-wide competition for choirs. The choir is 150 strong and it is hoped that many members will be able to make the trip. Preliminary organisation work is already being carried out in Christchurch and a special appeal will be made to employers so to arrange annual leave that members of their staffs will be able to represent the city at what promises to be a great international contest. Inspired by the success of its visit to Dunedin on April 13, the Harmonic Society is hopeful of making several visits to other centres, as it is felt that this would greatly help the choir in the event of the Adelaide trip being carried out. Mrs. W. J. Hunter, president of the Ladies' Auxiliary of the society, is already working on the organisation of the proposed trip.

THREE one-act plays, "Spinsters of Lushe," by Phillip Johnston, "Tribes," by Susan Glaspell, and "Re-



HAS TOURED N.Z.—Mona Barrie, the Fox star, who is making a big name for herself in Hollywood. She is a daughter of Phil Smith, Australian comedian, and, as Mona Barlee, frequently appeared in New Zealand under the Williamson banner.

theatre owners and managers who have made successful speculation in the theatre a life interest?

Actually, the list is headed by none of these people, but by a circus proprietor, who, at the age of 80, died worth a million pounds sterling. And his name was Phineas T. Barnum, one of the cleverest humbugs the entertainment world has ever known. The names at the other end of the list are a curious commentary on men, the world, and the mysteries of fate. Oscar Wilde, brilliant dramatist and author, left £100, while Stephen Phillips, a poet who had moments of genuine loveliness, and who wrote many of Tennyson's verse-dramas, left £5. The next name to Barnum's at the top of the list is "Lotta, actress, aged 77, left £800,000." Who was Lotta? She was an American actress who started life by touring the American mining camps of the 'seventies. Her right name was Charlotte Crabtree, and she went once to England, playing "The Marchioness," Dick Swiveller's friend, in a Dickens adaptation about 1884. But she retired early and made most of her money out of real estate.

The first author to figure on the list is Hall Caine, who left a quarter of a million pounds—but scarcely all made



AMANDA BECOMES MIMI.—It's a far cry from the part of Amanda in Noel Coward's amusing play, "Private Lives" to the role of Mimi in Puccini's opera, "La Boheme," but Gertrude Lawrence is apparently capable of anything. Miss Lawrence has just completed the talking picture version of the opera, and above she is seen in the "war paint" of Puccini's little heroine.

lief Workers," by Dorothy Maginess, were produced by the Canterbury College Drama Society in the Little Theatre, Christchurch, recently.

ONE of the "Seven One-Act Plays, 1934," published by the "Radio Record," came up for discussion by the North Canterbury Area of the British Drama League during their Easter School of Drama in Christchurch, Stu-