

REPERTORY, MUSIC AND DRAMA.

“Sally” Season Showed £200 Loss

Christchurch Musical Comedy Society Had a Bad Season—Marie Tempest Jubilee Matinee in London on Tuesday, May 28—Harmonic Society's New Music—Popular Dramatist.

THE Christchurch Musical Comedy Society was faced, on the closing night of their recent show, “Sally,” with a loss of £200. This has since been partly made up by an extra performance of the production given in St. James's Theatre, Christchurch, on Saturday evening last. “The public in this city is much too critical,” said Mr. G. L. Donaldson, secretary to the Society, in an interview with a Christchurch newspaper. “There is no doubt, too, about the tremendous apathy of the Christchurch public. I attribute the failure of the society's production largely to the fact that the performance on the opening night was not up to standard. From Monday night on the performances would have been a credit to any amateur Society, and were equal to, if not better than, many professional shows. Unfortunately, however, the attendances after the opening night were so small that there were not enough satisfied people to ‘boost’ the show.”

IT was impossible to produce such a show as “Sally” with expenses totalling less than £650, said Mr. Donaldson. The rent of the theatre was about £150 for a season of nine performances (seven nights and two matinees), royalties had totalled 54 guineas, and in addition there was the hiring of band parts, libretto, costumes and scenery—a very expensive item—stage hands absorbed £50, an orchestra cost over £50, and a producer, conductor, and ballet mistress also had to be paid.

THE Christchurch Harmonic Society announces that it has secured the following pieces of music for presentation during its 1935 season:—Five Operatic Choruses (Handel), “The Coffee Cantata” (Bach), “In Windsor Forest” (Vaughan Williams), “King Estmere” (Gustav Holst), “The Blacksmith” (Dyson), “The Highwayman” (Armstrong Gibbs), “The Merry Wedding” (Percy Grainger), “Tribute to Foster” (Percy Grainger), “Britain, Ask of

Thyself” (Elgar), “Come Follow Me” (Henry Purcell), “The Bay of Biscay” (Gerrard Williams), “The Fisherman” (Lyon) and “The British Grenadiers” (Stanford Robinson).

THE prices of the seats at the Marie Tempest jubilee matinee, which is to take place at Drury Lane Theatre on Tuesday, May 28, have been fixed. They are as follow:—

Stalls: £10/10/-, £5/5/-, and £3/3/-.
Grand Circle: Front row, £5/5/-; other rows, £3/3/-, £2/2/-, and £1/1/-.
Upper Circle: Front row, £1/1/-; other rows, 15/- and 10/6.
Pit: 7/6 and 5/-.
Gallery: 3/6.

All the seats will be bookable. The directors of Drury Lane have consented to number the seats in the gallery, and it will be the first time in the history of the theatre that the gallery has been bookable in advance.

SHAKESPEARE has been a popular dramatist in London this season. When “Hamlet” was withdrawn from the New Theatre recently, the production had taken over £30,000. The play

had then completed a run of 155 performances, the longest since Irving's famous presentation at the Lyceum in 1874, when there were 200 performances. Until recently “Hamlet” had played to 2000 a week, which is probably the biggest money drawn by Shakespeare in recent years. It was a success from the start owing largely to John Gielgud's production and acting. In the usually flat week before Christmas the box-office takings were £1961. The advance booking was considerably more than for “Richard of Bordeaux.”

THE Wellington Operatic and Theatrical Society (Inc.), has started rehearsals for its production of Sydney Jones's popular musical comedy, “The Geisha.” This bright show was played by amateurs in Wellington in 1913, with Miss Helen Gardner in the leading role, and again in 1923 with Miss Gardner again in the lead. The cast for the present production has not yet been announced. “The Geisha” has a tuneful musical score and bright dialogue.

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corridors is apparently encouraged, for everyone, from the man in charge of the Complaints Department down to the window-cleaners and charwomen, burst into the most tuneful songs on the slightest provocation. The “televised” scene at the end of the film, with girls going their dances on quaint-looking Indian drums, is one of the most spectacular that has ever been brought to the screen. And the song that accompanies it has much of the barbaric quality of the songs favoured by Paul Robeson.

The 1935 edition of “Radio Parade” is far and away above the 1934 show. It has a finish, a snap and a quality that marks it as one of the biggest light comedy offerings of the year.