



Jewish Centre Activities

A LARGE gathering attended the Forum held at the Jewish Centre recently. In the absence, owing to indisposition, of Mr. Alexander Wein, who was to have presided, Mr. A. Abrahamson took the chair and introduced the evening's theme, "Galuth and Israel". Keen discussion followed.

A sermon was delivered by Rabbi Dr. I. J. Harris. Cantor Phillip Badash rendered the Kiddush and several solos. Dramatic readings were presented by Mr. Simon Freedman. The programme also included community singing of hymns and modern Palestinian songs, led by Mr. Simon Poliva.

Mr. M. Salovy (a member of the Senior Council), proposed a vote of thanks.

During the course of a sermon, delivered at the Berea Synagogue recently, Rabbi Dr. Harris analysed the Jewish Centre idea, which, he said, had become prominent in America and was spreading its roots to England and other countries.

The Jewish Centre, he said, was an attempt to save South African Jewry from spiritual stagnation.

MAGEN DAVID ADOM ACKNOWLEDGMENTS

Magen David Adom in South Africa wishes the following mazel tov to their respective Simchas and extends sincere thanks for their fine contributions:

Mr. and Mrs. Isaac Marcov, Dornfontein, collection at Barmitzvah of son Abraham	£36 0 0
Mr. and Mrs. G. Borok, Houghton, donation on occasion of silver wedding	50 0 0
Mr. and Mrs. T. G. Chanani, Yenville, card donation raised at silver wedding	15 0 0
Mr. Shalston, donation on occasion of marriage of son	5 0 0
Miss C. Edelson, donation in lieu of present on occasion of Barmitzvah of pupil David Bartinsky	1 1 0
Mr. and Mrs. Schreier, collection at Barmitzvah of son	50 18 0
Mr. A. Altman, Krugersdorp, on occasion of Barmitzvah of son	5 5 0
Master H. Altman, Krugersdorp, on occasion of his Barmitzvah	2 2 0
Mr. and Mrs. Joe Fleischer, Yeoville, collection at Barmitzvah of son Hymie	100 0 0
Collection at engagement of Miss E. Kusman and Mr. Z. Koppel	100 0 0

Headliners . . .

- ★ Leon Gluckman On The Future of the Theatre and
- ★ Joseph Traunek on Music

TALL, lithe-limbed Leon Gluckman bestrides the floor as he pounds his points on the subject of National Theatre in this country. Fired with the enthusiasm of a revivalist preacher, undaunted by the prospect of one-night-stands in barn houses and village stores, he believes the only way to revive the theatre in South Africa is to take it to the people living on the soil. He points his theory of the Afrikaner's natural bent for acting with the fact that every Afrikaans farmer is a raconteur par excellence: "He stays close to the earth. His whole life is a drama. He has a strong earthy quality and the ability to recognise fundamentals."

This young man, who gave Rand audiences last year that praise-provoking production, "Murder in a Cathedral," holds views on the theatre which are apt to meet with opposition from the extremists of this country. Says he: "I believe that

lators for their neglect of musical education in South Africa: "Nothing here is done for the sake of music itself. Everything—concerts, operas—is a commercial venture," he said. "Concerts are billed, artists are paraded, but this is not musical education. This is only jerry-building. There is no genuine musical



JOSEPH TRAUNECK

foundation below. There is only the shifting sand of public demand. You cannot build a real structure on this.

"It is in the school where musical education must begin. To sing for half an hour a week in a school choir is no musical education. There are no Government or municipal conservatoires and music schools. In Johannesburg we have not even our own complete city orchestra.

"Eager, idealistic students study music for years. And then what happens? They become clerks, office boys and typistes in order to earn a living. Our Government treats music as a step-child. The juke-box is the musical educator of this country. There is no musical pride, no music in the fabric of our life."

Joseph Traunek speaks from the heart and from bitter experience. For years he has battled to hold together the Johannesburg Symphony Orchestra, which he founded. The bogey which haunts his days is the march of the years: "What shall we do when some of our musicians retire? How shall we fill the gap? We have no replacements!" he adds.

For the first time in 15 years the Trauneks are off abroad, on their first long-leave. This is not to be a busman's holiday in the accepted sense. Concerts and music festivals are to be incidental to the tripper's fun of sight-seeing. Conducting is officially off the schedule "unless something turns up". Since Karl Rankl, musical director of Covent Garden, is London host to the Trauneks, it seems possible that something may turn up.

In England Traunek hopes to research his "chip"—the standard of musical education in schools. He sighs: "In England they have a plan. They are way ahead of everybody else."

MOLLY STEIN.



LEON GLUCKMANN

until we include the African in our schemes of the theatre, we can have no indigenous theatre here. The time has come for Europeans to realise that the African is no child culturally. He is part of a vast social pattern. His customs, his ceremonials and festivals are all part of his social system."

Arises the politically-charged problem of how to present the African on the stage in dignified fashion to his white superiors. The answer Leon Gluckman believes is to be found in the African dance: "Build their ritual into Dance-Drama. Against an indigenous background, the dignity and strength of the ritual will emerge."

Unhindered by parental interference from father Dr. Henry Gluckman, former Minister of Health, Leon has joined the National Theatre. He prepares to tread the boards in Priestley's "The Inspector Calls". True to his dictum: "I believe everyone interested in the theatre should offer his services."

BEFORE leaving on his furlough abroad, Orchestra Conductor Joseph Traunek lambasted both the city fathers and the nation's legis-

Release of First Israeli Feature Film

Production by Norman Lourie

The first feature film to come out of Israel in an effort to make of the new Jewish State the "Hollywood of the Middle East", will be released in the U.S. in the fall. Its producer, Norman Lourie, is a South African theatre circuit operator, whose zest for Zionism has led him to shift the base of his operations from Johannesburg to Jerusalem. Lourie, who has been in Palestine since 1946, is virtually Israel's "one man film industry". His brother, Arthur, has recently been appointed consul-general in New York for the Provisional Government of Israel.

Lourie is in the U.S. under a permit from the Jewish army to arrange for release of his initial feature, "I Speak for Jordania". Although studio and technical facilities are now so limited in Palestine that he sees the possibilities of making only one or two features a year, he is excited about the ultimate prospects of building a motion picture production centre in the country.

"Palestine is the finest natural studio in the world," he declared,



NORMAN LOURIE

"with a climate much like that of Southern California, but better. There's sunshine ten months of the year and there are mountains, plains, desert, forests, wide beaches, ocean, the remarkable Lake of Galilee. Immigrants coming in comprise a great potential audience since their European backgrounds are of a high culture and they were used to the best in entertainment before the war."

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