

HIS MAJESTY'S

(Direction: African Theatres.)

To-Night and To-morrow

The African Theatres Present

MISS

GERTRUDE ELLIOTT

(LADY FORBES ROBERTSON)

as "Glad"

and

WEST END LONDON COY.

In

THE DAWN OF A TO-MORROW

MATINEES:

Wed. & Saturdays at 2.30

Plans are open at

CARLTON HOTEL BOOKING OFFICE

EMPIRE

(African Theatres.)

NIGHTLY AT 8.15.

Matinees:

Every Saturday at 2.30

A GREAT BILL, HEADED BY

Moore and Roby

Mdlle Bereta

Geddes Bros.

George Jackley

Lilian Burgiss

The Bohemian Quartette

Warzan and His Apes

Nelson and Nelson

African Mirror.

STANDARD

(African Theatres, Ltd.)

ALLEN DOONE

in

Sweet County Kerry

MATINEE SATURDAY

at 2.30.

PLANS AT CARLTON HOTEL.

Children in Arms NOT Admitted.

NEW BIJOU

"A Tale of Two Cities"



"The Dawn of a To-Morrow."

In writing a *critique* on this work of Francis Hodgson Burnett one cannot—in the words of the great dramatist—say "the play's the thing." Frankly it is not and presented by a less capable company than that appearing at His Majesty's Theatre might easily be banal. It is only the excellence of the acting which redeems the piece and which succeeds in providing an evening's entertainment that is delightful to a degree. It is true that "The Dawn of a To-morrow" brings a message of optimism at a time when we need cheering and, for that reason, many of its absurdities may be overlooked but the play cannot be called a great production since it is both trite and commonplace. In parts it reminds one of "The Passing of the Third Floor Back" since the *motif* seems to rest upon the existence of a "Presence." Still the presentation is one replete with interest and it would be a pity to miss seeing the play because the acting throughout is consistently of a particularly high order.

The Acting.

Having said so much regarding the play itself, it becomes a pleasure to be able to write in a singularly enthusiastic strain regarding the acting. As "Glad," Miss Gertrude Elliott is delightful and, were there girls of her type in Johannesburg's slum I have no doubt that many of our *jeunesse doree* would pay these salubrious spots a visit, in the same way as does Oliver Holt (ably played by William Mollison) in the piece. Miss Elliott portrays an entirely different role to that which she presented in "Paddy, the Next Best Thing" and is equally as much at home and, right throughout the piece, she presents her character with ability and never-failing charm even while the presentation may cause regret that such things can happen as she says they do. As "the Dandy," Mr. Ivan Sampson gives a remarkably strong study and his acting in the garret is characterised by considerable self control and obvious sincerity. Mr. Wilfred Foster plays Sir Oliver Holt with ability and provides an imposing central figure, round which the plot is weaved. Mr. George de Lara "doubles" the parts of Doctor Heath, the nerve specialist, and Gen, the street waif, and plays both well, while a similar compliment may be paid to Mr. Reginald Holmes as both Sir Oliver's private secretary and Bunny, a larrikin. The

female parts are well cast and each ably played particularly those of Vivienne Whitaker as "Medge de Lorme" and Shelagh Hornby as a chorus girl. The play is appropriately dressed and admirably staged and will probably provide as great a success as that which it is replacing.
L.L.G.

The arrival of Mark Hambourg.

Mr. Mark Hambourg who is at present visiting South Africa under the ægis of Mr. Leonard Rayne and who will give a series of Recitals in this city, is universally known as the greatest master of his instrument now before the public, a master not only in the technique of playing but in that feeling for the emotional power of music without which the highest manual skill is of no value. He was born on May 30th, 1879, at Bogutchar, in the Province of Veronezh, Southern Russia. His father, who was a well known professor, was able to give the boy from his earliest youth those artistic surroundings which, if not, perhaps, absolutely essential in the case of a genius, are nevertheless, invaluable accessories to its due development. Almost as soon as Mark could speak he used to sing nearly all the folk songs of the district.

When he was eight years old he received his first serious lesson in music and within six months had made so much progress that he took part in a public concert where he secured an ovation. He then went to Moscow, one of the great musical centres and his advance was so rapid that it was decided to send him to London. He was then only ten years old but the few recitals he gave on his arrival so impressed the critics and the public that he was speedily engaged for a provincial tour. After this, Mark journeyed to Vienna where for three years he studied under a great master. Upon his return to London, Hambourg, after a few concerts entered into an engagement for his first Australian tour, which proved a very successful one and two years later he undertook a second tour in Australia. The two following years were spent in study, but meanwhile he gave recitals occasionally at various European centres and in 1899 undertook his first American tour. Since then Mr. Hambourg has toured almost continually, until he is entitled to rank as almost as a great traveller as he is a musician. In March 1907 he married the Hon. Dorothea Muir MacKenzie, daughter of Lord Muir MacKenzie.

During the war Mark Hambourg was in England, where he played over one hundred and fifty times for concerts connected with war purposes. His first concert in Johannesburg takes place to-morrow, Saturday evening, in the Town Hall and on Sunday he will delight Pretoria audiences.