



### His Majesty's

To the great regret of all playgoers, Mr. Maurice Moscovitch ends his stay in Johannesburg this Saturday evening and it is to be hoped that he will be able to pay us a return visit at an early date. On Monday evening Mr. Thurston Hall and the members of his Anglo-American Dramatic Company—including the producer, Mr. Joseph R. Cunningham, who will be remembered for his work with the 1919 Musical-Company Company and with the Ada Reeve Company in 1920—will make their first appearance in South Africa at His Majesty's Theatre, Johannesburg. The opening production will be "The Broken Wing", "a colourful comedy of modern Mexico, with a great aeroplane crash", by Paul Diekey and Chas. W. Goddard, in which Mr. Thurston Hall starred at the Duke of York's Theatre, London, in 1922 and 1923, after previously making a big success in the play in his native New York. He will play his original part—that of *Captain Innocencio dos Santos*, a jovial and lawless Mexican fire-eater, whose ideas of courting is to tell the girl that if she will not marry him he will break her neck. *Captain Innocencio dos Santos* (who is neither as innocent nor as saintly as his name might imply) represents what there is of law and order in his particular district of Mexico, being autocratic ruler by the virtue of his good right arm and his ready holster; and when he desires hasty promotion for himself he adopts the simple but efficacious method of shooting the General in command and impounding his victim's epaulettes and—medals! The big hit of the piece (in more senses than one) is an aeroplane crash on the stage in full view of the audience—described by a prominent London critic as "quite the most tremendous triumph of stagecraft I have seen". That it will be well done here is promised by the fact

**The Orpheum.**  
**Cappy Ricks.**  
- AND VAUDEVILLE

that the African Theatres have purchased, and are bringing out, the complete Duke of York's Theatre production. As the aeroplane contains an American aviator who falls in love with *Captain Innocencio's* pet girl *Inez*, who nurses him after the smash (in which he loses his memory), and as *Captain Innocencio* hotly resents the intrusion of the "Gringo" (as the Mexicans call an American), the lively complications that follow are thrilling enough for the most sensation-loving audience. Mr. Thurston Hall will be supported by Miss Zillah Bateman as *Inez*, and the company also includes Miss Gwynedd Vernon, Mr. Arthur Bawtree, Mr. Ward McAllister, Mr. Laurence Halbert, Mr. Patrick Ludlow and Miss Gladys Webster.

### Brighter London.

Brighter London which has been played to crowded houses at the London Hippodrome for over a year was shown for the first time in South Africa at the Empire on Monday last and certainly it should be a great attraction for weeks to come. There are more than eighteen scenes, all very elaborate and gorgeous—a triumph of the scene-painter's and stage-mechanist's art. The first two scenes represent "Dull" and "Brighter" London respectively, and the transition from one to the other is accomplished by means of specially-constructed mechanical scenery.

In "Dull London" we see the "Deadly Dull Brigade" routed by *Miss Cheery Hoe*—played by Miss Jean Andrews—who, in an avowed endeavour to "paint the city scarlet", changes the dull order of things into a vivid scheme of gay colouring. The fungus statue of *Mercury* on the fountain of Piccadilly Circus comes to life in the person of Miss Renee Sutton, is sold to *Billy* (Mr. Victor Crawford), and between them they become controllers of "the love market". Many ludicrous situations result from this state of affairs.

It is only consisted with the scheme of things that there should be Pink Policemen, and we find Mr. Hal Gordon playing the *Pink Policeman*. With Mr. Victor Crawford he sustains the comedy in "Brighter London", and they make an excellent pair.

The dresses in the "Brighter" scene are, as many be expected, very "Futuristic", the combination of colour and designs being daringly but artistically executed.

From "Brighter London" a change of scenery transports us 'Among the

**The Carlton.**  
**Hearts Aflame.**

The House of Superlative Attractions.

## OPENING—AT HIS MAJESTY'S

(African Theatres, Ltd.)

**NEXT MONDAY  
NIGHT, the 28th of APRIL.**

## THE BROKEN WING

Produced by Joseph R. Cunningham.

An Ingenious and Picturesque Comedy  
of Modern Mexico,

including

The Wonderful "Aeroplane Crash," the  
Most Astounding and Realistic Feat in  
Stage-Craft Ever Seen in any Play.

Plans at Carlton Hotel.

## EMPIRE

(African Theatres Ltd.)

**TO-NIGHT at 8.15**

**Matinee Saturday at 2.30**

**The London Hippodrome  
REVUE**

## Brighter London.

Book by Lauri Wylie.

Lyrics by Clifford Harris, etc.

Additional Scenes by R. P. Weston and  
Bert Lee.

Music composed by Herman Finck.

Produced by Phillip D. Levard.

Plans at Carlton Hotel.

## New Bijou. Souls For Sale.

Fairies', where *Lord Top Hoole*, as an inventor, conjures up a dainty Fairy (Miss Jean Andrews) and a pretty number gives an opportunity of introducing a very effective "Shadow Scene".

Next we see Victor Crawford and Hal Gordon as two labourers brightening the face of Big Ben—the famous clock that surmounts the House of Parliament.

Then a "Brighter Shakespeare" skit introduces the company in an "up-to-date" version of "Hamlet", which is screamingly funny. The spirit of Shakespeare appears and condemns the burlesque, but he himself persuaded to 'brighten up', and indulges in a mad jazz-dance in which the entire company appear as various characters from Shakespeare, and in which even the scenery takes part, changing its colour and design to the time of the music.

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mention this paper—it helps us.

### The Orpheum.

A picture of more than ordinary romance was shown at the Orpheum during the earlier part of the week entitled "The Law of the Lawless", which deals with gypsy life and affords the producer ample scope for introducing the right colour. During the latter part of a film version of Peter B. Kyn's "Cappy Rioks" was shown. The vaudeville items consisted of Eileen & Marjorie clever as well as graceful child acrobats and James Pringle and Edie Alma in piano, song and story.

### The New Bijou

For the second week crowded houses have been the rule at the Bijou where in response to the popular demand the management have shown "The Hunchback of Notre Dame". As has already been stated in these columns the picture is a notable one and certainly should not be missed. Included also in the programme are the usual news budgets and, of particular merit is the African Mirror which contains items of news from all parts of the country.

### Latest Music.

Messrs G. Ricordi & Co., are responsible for four new songs all of them excellent ones. First there is "Keep on Never Minding", words by Joan Hastings and music by Gladys Ross, then there is "Madelina" and the "Showman," the words of these two songs are by Edward Lockton, whilst the music has been composed by W. E. James, who is responsible for "The Flutes of Arcady" etc. Last but not least there is Felix White's "Slumber Song of the Plains".

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Music teachers as well as students will find a varied selection to choose from Messrs. A Hammond & Co's latest list. For the beginner. There are such valuable albums as Six Easy Pieces for the piano founded on Children's Folk Tunes, Easy and Interesting Solos for the Violin, books of carefully graded pianoforte pieces with foreign fingering, tuneful sketches for the piano by Claude Ridley, "Faces in the Fire", eight short melodious sketches for the piano by Mervyn Maple and select movements from the symphonies of great master arranged and figured by Alfred Seymour. In this latter series are comprised six books in which most of the salient points of the original compositions have been retained. The object being to instil into the minds of the young student an early appreciation of the works of great classical composers. Coming to the other selections to choose from there is "Cap and Bells" by John C. Holliday.

## Gems From The Yiddish.

### A Livelihood.

By Judah Steinberg.

The two young fellows Maxim Klopatzel and Israel Friedman were natives of the same town in New Bessarabia, and there was an old link existing between them: a mutual detestation inherited from their respective parents. Maxim's father was the chief Gentile of the town, for he rented the corn-fields of its richest inhabitant; and as the lawyer of the rich citizen was a Jew, little Maxim imagined, when his father came to lose his tenantry, that it was owing to the Jews. Little Struli was the only Jewish boy he knew (the children were next door neighbours), and so a large share of their responsibility was laid on Struli's shoulders. Later on, when Klopatzel, the father, had abandoned the plough and taken to trade, he and old Friedman frequently came in contact with each other as rivals.

They traded and traded, and competed one against the other, till both became bankrupt, when each argued with himself that the other was at the bottom of his misfortune and their children grew on in mutual hatred.

A little later still, Maxim put down to Struli's account part of the nails which were hammered into his Saviour, over at the other end of the town, by the well, where the Government and the Church had laid out money and set up a crucifix with a ladder, a hammer, and all other necessary implements.

And Struli, on his part, had an account to settle with Maxim respecting certain other nails driven in with hammers, and torn scrolls of the Law, and the history of the ten martyrs of the days of Titus, not to mention a few later ones.

Their hatred grew with them, its strength increased with theirs.

When Krushevan began to deal in anti-Semitism, Maxim learned that Christian children were carried off into the Shool, Struli's Shool, for the sake of their blood.

Thenceforth Maxim's hatred of Struli was mingled with fear. He was terrified when he passed the Shool at night, and he used to dream that Struli stood over him in a prayer robe, prepared to slaughter him with a ram's horn trumpet.

This because he had once passed the Shool early one Jewish New Year's Day, had

peeped through the window, and seen the ram's horn blower standing in his shoud, armed with the Shofar, and suddenly a heartrending voice broke out with Min ha-Mezar, and Maxim, taking his feet on his shoulders, had arrived more dead than alive. There was very nearly a commotion. The priest wanted to persuade him that the Jews had tried to obtain his blood.

So the two children grew into youth as enemies. Their fathers died, and the increased difficulties of their position increased their enmity.

The same year saw them called to military service, from which they had both counted on exemption as the only sons of widowed mothers; only Israel's mother had lately died, bequeathing to the Czar all she had—a soldier; and Maxim's mother had united herself to a second provider—and there was an end of the two "only sons."

Neither of them wished to serve; they were too intellectually capable, too far developed mentally, too intelligent, to be turned all at once into Russian soldiers, and too nicely brought up to march from Port Arthur to Mukden with only one change of shirt. They both cleared out, and stowed themselves away till they fell separately into the hands of the military.

They ate and hungered sullenly round the same cooking pot, received punches from the same officer; and had the same longing for the same home.

Israel had a habit of talking in his sleep, and, like a born Bessabian, in his Yiddish mixed with a large portion of Roumanian words.

One night, lying in the barracks among the other soldiers, and sunk in sleep after a hard day, Struli began to talk sixteen to the dozen. He called out names, he quarrelled, begged pardon, made a fool of himself—all in his sleep.

It woke Maxim, who overheard the homelike names and phrases, the name of his native town.

He got up, made his way between the sleepers, and sat down by Israel's pallet, and listened.

Next day Maxim managed to have a large helping of porridge, more than he could eat, and he found Israel and set it before him.

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