



His Majesty's.

Last evening the Neilson-Terry company presented to a Johannesburg audience "The Man with a Load of Mischief," a romantic play of the eighteenth century written by Ashley Dukes, the well-known dramatic critic.

Probably no play of recent years has received such unanimous praise from the critics, and last night's audience endorsed these opinions. This dainty, delicate, delightful comedy of life on the highway a hundred years ago tells of a lady who jilts the prince to elope with the nobleman's man. It is owing to the many requests that have been received that this play is being included in this season. The run of "The Cat and the Canary" has therefore been terminated a little earlier. The third play, "The Ringer," has to be presented before the company leaves Johannesburg, so twelve performances are all that can be allowed to "The Man with a Load of Mischief."

The Sonnenberg Concert.

The concert given at the Town Hall on Friday evening last by Miss Jenny Sonnenberg after an absence of some half dozen years only proved that the lapse of time had added to her vocal ability. I do not propose to deal with the different items of Miss Sonnenberg's programme, which was singularly diverse, contenting myself with paying a tribute to the richness and broadness of her vocal tones and to her remarkable artistry. Miss Sonnenberg not only possesses a beautiful organ but her phrasing is delicate, her enunciation clear, and her expression appropriate to whatever particular song or piece she is rendering. In selecting her programme Miss Sonnenberg had wisely chosen diverse selections so as to afford herself an opportunity of demonstrating both the catholicity of her taste and the elasticity of her voice. In her encores she paid a tribute to the large German leaven in her audience by singing songs beloved of the Fatherland. Miss Elsie Hall accompanied Miss Sonnenberg throughout and, in addition, played several pianoforte solos with great ability. Miss Hall is undoubtedly one of the cleverest pianistes we have yet heard in this country and her style is distinctly reminiscent of Madame Carreno. Unfortunately her work was detracted from by the bad acoustics of the hall as well as by the indifferent behaviour of some females dressed as ladies, who should have known better. I understand that Miss Sonnenberg is to sing next Sunday at the Symphony concert at the Orpheum and there will doubtless be many who will take the opportunity of listening to her beautiful voice.

The Standard Theatre.

At this popular theatre there is now appearing Mr. Nathan Isaacovitch and his talented Yiddish company. Their opening piece on Monday evening was the "Jewish King Lear," when Mr. Isaacovitch gave a very fine performance of a typical Jewish exile. On Tuesday night the company produced "A Home for a Mother," which will be repeated on Saturday, while this evening "Heartless People" will be the play. The action deals with a young musician who also neglects his wife. Again the wife leaves the husband and goes away with the

lover. Some time after the husband with the child encounters the lovers at a seaside resort. There is a scene between the two men in which the wife is accidentally killed. In the struggle that follows the police arrest the husband as the murderer, although in reality it is the lover who is guilty of her death. Fifteen years pass and the husband returns from prison and plays his fiddle outside the very house in which his daughter has grown up. He calls at the house for money and there sees a photograph of himself with his wife and child taken some sixteen years before. He return on his daughter's engagement day and finds that the young man to whom she is engaged is the son of his wife's lover. She sings a song her father composed for her when she was a child, and unable to control his affection and his sorrow any longer, he bursts into tears and she discovers the truth. The young man wishes to give the girl up, but the old man insists upon the marriage going forward and the play ends to the tune of wedding bells. The company is a well balanced one and the staging appropriate and up-to-date.

The Bijou.

Next Monday, July 12th, at the Bijou Theatre, the film story of the immortal salient "Ypres" will be screened. This is a pageant of heroism showing how the salient was held by British Empire soldiers during the Great War. Between 1914 and 1918 almost every soldier in the British Armies in France fought at Ypres, and every one of those lucky enough to survive that inferno, treasures a memory of it, and will thrill to live over again, at this distance, those dark and glorious days. Ypres became and has remained a symbol. What Jerusalem is to the Jewish race, and Mecca to the Mohammedan, that will Ypres be to the millions whose dear ones died in its defence. This film is not merely a record—it is a revelation of the British fighting spirit, of the humour, too, which made unendurable things endured and lightened moments that were otherwise stark tragedy. In "Ypres" the producers have had the privilege of access to all the official records, which enormously enhance the realism of the film. And yet, so cleverly is reconstruction interwoven with reality, that it is difficult to distinguish them on the screen.

STANDARD.

(African Theatres, Ltd.)

Nightly at 8.15.

Matinees Wednesday and Saturday at 2.30.

Nathan Isaacovitch

and his Talented Company.

Monday, Tuesday, Wednesday
(also Wednesday Matinee), July 5, 6 and 7,

The Sensational Musical Operetta

"The College Girl"

By Anshul Shor. Music by Rumshinsky.

Thursday, July 8,

"The White Slaves"

A Drama in Four Acts by Zolotorevsky.

Friday and Saturday, July 9 and 10,

"Sweet Dreams"

Zolotorevsky's Wonderful Drama in Four Acts.

Saturday, July 10 (Matinee only),

"Heartless People"

Plans at the Carlton Hotel and all Reef Theatres.