



"Peaches"

Perhaps I saw the new "revue" at the Empire under somewhat disadvantageous circumstances since my seat was so far back that I could not appreciate the magnificence of the stage setting which certainly seemed most elaborate, and is in the "futurist" style or the beauty of the bevy of damsels who constitute the chorus. In addition, I was frequently irritated by the young lady who sat behind me and who would insist on providing a sort of humming obligato to all the songs, whether during the "revue" or the first part of the programme, while her attendant swain did not add to my comfort by the jiggling of his feet and the heavy breathing of peppermint-laden breath down my back. These facts may have had their effect but—and I trust it is possible for me to rise superior to these merely physical discomforts—"Peaches" did not strike me as a worthy successor to either "Step this Way" or the "Ginger Girls" while even the Empire's first attempt "Splash Me" had the merit of originality. One of the songs and several of the choruses are interesting but the dialogue is tedious to a degree and, despite the excellent fooling of Percy Tarling and the charming appearance of Gracie Grahame, the production is inclined to drag. This is the more regrettable because the first and vaudeville portion of the programme is one of the best I have seen at the Empire for quite a long time. Mons. and

Next Matinee "COMMON CLAY"
SATURDAY at 2.15.

HIS MAJESTY'S

Curtain Rises at 8.15.

THE SENSATIONAL SUCCESS of the
J. C. WILLIAMSON (S.A.), Ltd.,
RE-FORMED DRAMATIC COMPANY

"COMMON CLAY"

The Play that makes you think.
The Play that makes you feel.
The Play that sounds the Heartstrings
and Fascinates you.

"COMMON CLAY"

Presented with such Perfect Realm by
Eva Guildford-Quin. Stephen Ewart.
Reginald Dance. Cyril Mackay. Joan
Blair. Edith Blande. A. S. Home-
wood. Sam Wilkinson.

Produced by GEO. R. MONTFORD.

Box Plans at the Theatre.

'Phone 5393.

Madame Francotte, the Belgian operatic vocalists are delightful, though perhaps the fact of their singing entirely in French may not appeal to the general run of Johannesburg theatre-goers though to me it had a distinct advantage, that language lending itself more readily to musical phrasing than our own tongue. In Miss Estelle Rose the Trust have a distinct find. She is a singularly clever young woman who recites and tells stories in an inimitable manner. I first saw her on the occasion of her "debut" in South Africa at the Tivoli, Capetown some weeks ago, and since then she has become more acclimatised and is invariably on excellent terms with her audiences. This talented young co-religionist, whose real name is Esther Rosenthal, hails from New York, and was practically born "on the boards." Her father is a Hebrew tragedian of some note, while her mother has been a leading lady in dramatic companies for quite a period. Dalkeith, the illustrating comedian, gives an interesting turn, and Jen Latona was encouraged for her efforts at the piano. It is the very excellence of the first half of the programme which really creates a sort of anti-climax in the presentation of "Peaches."

L.L.G.

"Common Clay."

On Monday last Messrs. Williamson presented, for the first time in Johannesburg, Cleves Kinkead's dramatic play "Common Clay," and with it three new artists. There is a deep moral in this play, but also a deep problem, and whilst one ponders over the question, which is the deeper of the two, the solution is as difficult as the problem itself. Moreover, the question treated in this play is a universal one which fact the author evidently wished to bring forcibly to the notice of the public, by laying the scene of the play "in any large American town," whilst he could as well have left out the qualification "American" entirely. Needless to say, the ending of the play is satisfactory—from a stage point of view, the author taking into account public feeling and taste. In real life, we are afraid, the solution is not so easily found.

Miss Eva Guildford Quin, who made her first appearance locally, played the principal part of Ellen Neal and immediately won the hearts of her large audience. She has a very sympathetic organ and appearance, acts with great refinement and has, generally, a charming manner. She is sure to become a great favourite, and was presented on the first night with two lovely bouquets. Mr. Reginald Dance, who played Arthur Oakley, is another newcomer. He acted the cynic in a very convincing manner, and although the part itself, as a character study, is not a desirable one, Mr. Dance proved that he is a good actor

who knows how to make a success of any role he undertakes. The third of the new arrivals is Mr. Cyril Mackay. Although there is no doubt that he is an actor of considerable experience, he should have put more fire into his playing. The other roles were filled by the old members of the company, and a special word of praise is due to Mr. Ewart for his excellent rendition of the part of Judge Filson.

P.J.

Hollins' Pianoforte Recital.

On Tuesday night last Mr. Hollins, the well-known blind organist, gave a very interesting and instructive pianoforte recital. That this view was also taken by the public was manifested by the very large audience which had assembled at the Selborne Hall, and which consisted to a large extent of scholars and pupils. There is no doubt that Mr. Hollins, in addition to being an expert organist, is an excellent pianist, with a marvellous technique and, but for his sad defect, the artist could easily be numbered among the leading present day pianists.

"Hindle Wakes."

Good houses nightly during the week at the Standard have been ample proof that Stanley Houghton's play has met with the same favourable reception during its revival, as it enjoyed during its first production. Much was written at the time about this piece and there are to-day very few people who have not witnessed at least one performance. There is therefore no need at this juncture to review "Hindle Wakes" again. Suffice it to say that Mr. Stephen Scanlan gives a wonderfully life-like portrayal of the old, straight Lancashire weaver, and so does Mr. Dick Cruikshanks of the simple workman. Miss Cathleen Doyle carries the audience with her as the strong-minded Fanny Hawthorn, whilst Miss Rushton and Miss Creagh fill the parts assigned to them in a satisfactory manner. Mr. Wetherell is not so convincing in the part of Allan Jeffcote and could make more sure of his words. The orchestra, under Mr. Max Weinbreim discourses appropriate music during the intervals.

P.J.

An Interesting Visitor.

Amongst the specially imported cast for "Peaches" is Mr. Rex Anderson, who plays the part of Smith and who, in private life, is Mr. Rex Trachtenberg, son of Mr. I. M. Trachtenberg, who will be remembered as one of the principal movers in the Kishineff Relief Fund at the time of that pogrom, and grandson of the late Henry Lyon, who was the founder of the first Jewish soup kitchen established in London. Mr. Trachtenberg is accompanied by his wife, whose stage name is Miss Hilda Marlert, and who takes the part of the bride in the same *revue*.