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THE YOUNGEST BRITISH SOLDIER.

A JEWISH TRUMPETER.

The youngest soldier in the British and Colonial armies—Reuben Ginsberg by name—became *Barmitzvah* at the Ramsgate Synagogue recently.

Fifteen months ago, the boy was in school at Montreal. When his father joined the first Canadian Contingent and was about to leave for England, Reuben, who is a devoted son, determined that he should not go alone. The father, Staff-Sergt. Ginsberg, it may be said, is an old soldier, having served in Africa, Egypt, and the Sudan. Reuben having saved up a few dollars, expended this on his fare to Halifax, and there stowed himself away on the vessel in which his father was to be transported to England. Then, in mid-ocean, the child presented himself, and begged so hard to accompany his father that he was enlisted there and then as trumpeter and regimental mascot. Reuben soon became an expert trumpeter, and after a course of training at Salisbury Plain his father's battery—to which Reuben was attached—was ordered to the front.

When Lord Kitchener reviewed the troops previous to their departure for the front, Reuben was brought before him, and after the usual catechism from K. of K., permission was granted to Reuben to go to the front. The sturdy, bright lad, evidently made an impression upon the veteran campaigner, for as he turned away he was heard to remark to his aide-de-camp—"That's blood for you."

At the front Reuben became the pet of the battery, for he endured hardships and privations in the right spirit, and did his duty like a

soldier and a Jew. On a horse and a motor-cycle alike he was at home and he often carried messages, learning how to rough it with the best of the brave Canadian lads. At length he was wounded by shrapnel at Ypres while riding his motor-cycle. He was brought to Shorncliffe, and there was "discovered" by the Assistant Chaplain (Rev. H. Shandel) when he recently visited that district. He found that Reuben (the wounded soldier!) would soon become *Barmitzvah*, and arranged for the ceremony to take place at the Ramsgate Synagogue. The *Barmitzvah* wore the tallis which he always put on under his tunic before going into action, and it bore the traces of battle upon it. After the synagogue service a reception was held, and the whole congregation there offered their congratulations to father and son. Among the few presents the gallant lad received was an embroidered tephillin bag with his regimental emblems.

It is interesting to note that the young soldier is a grandson of the famous Rav of the Ashkenazi Congregation in Jerusalem.

A recent article in *La Victoire* mentions several important issues which are likely to result from the victory of France in the present war. Among them, it says, if it depends on France only, will be the resurrection in Palestine of the Jewish Fatherland for those Jews who are not yet assimilated with the great European nations and who desire to return to the land of their ancestors.

The latest cables state that the economic position of the Jews in Palestine is becoming worse as the prices of necessities are rising and little pecuniary help is now reaching the country.

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"Jannie Kortbroek."

Humour, powerful and unrestrained, has reigned supreme at this theatre for the last six nights, for the new South African Comedy "Jannie Kortbroek" claims nothing if not to provoke laughter and merriment from start to finish. The value of the play lies in the skilful handling of contrasts in the characters of the chief parts and in the fact that although the author, Mr. J. S. Acland Bischoff, has not wielded his pen timidly, yet nowhere are the strokes overdone, and consequently the portraits are true and convincing. As to a proper plot, we do not even pretend to believe that the writer lays claim to any—and why should he, as long as he gives us an uninterrupted flow of humorous scenes and comical incidents, which come to a climax in the last act, when a court scene is witnessed that, in common parlance, "puts the lid on" for funniness and gives the impersonators of the three coloured servants excellent scope to prove their admirable talent. The faults and weaknesses of the young English "swank," as well as of the typical South African "jong," are cleverly pointed out, but the author is careful not to hurt the feelings of either section of the community and if, now and then, we are asked to swallow a pill, we do so cheerfully, for it is certainly amply sweetened. The occasional dabs of local colouring are greeted with enthusiasm by a delighted audience

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and the openings in the piece to play on the patriotic feelings of the spectators have been cleverly made use of by the introduction of recruiting songs and frequent references to the Empire, the Dominions and our hero, General Smuts. **The Caste.**

So much about the play—a few words on the excellent work of the performers must follow. Mr. Francis Hugo, the successful producer, takes the title-role and a breezier more typical Colonial “jong” can hardly be imagined. Every moment, as well as accent and tone of voice have been carefully studied

and his acting lays as much claim to fidelity as that of the three coloured servants, Maria, Taartje and Charlie, taken by Mr. Bob Mathew, Miss Van Hulsteyn and Mr. F. Paget respectively. The latter is a comic mixture of taciturnity and eloquence and whenever he becomes voluble he utters a conglomeration of English and Dutch phrases that send the audience into shrieks of laughter. Miss Van Hulsteyn and Mr. Mathew take their fair share in the stirring up of merriment, the former being particularly good in imitating the voice and grimaces of a Cape girl,

while the latter appears all the more comical in his endeavours to be the dignified coloured servant who is for ever anxious to imitate the British folk around her, such as her mistress, Miss Moneybags, gracefully played by Miss Adrienne Ray and her friends, the typical Colonial Major and his wife, represented by Mr. J. Searle and Miss Armored Kemp not to forget Mr. Max Wakeman's Swankum, the type of an immaculately clad, but insipid young Englishman, who makes such an admirable counter-foil to the breezy unaffected young Colonial “Jannie Kortbroek.”

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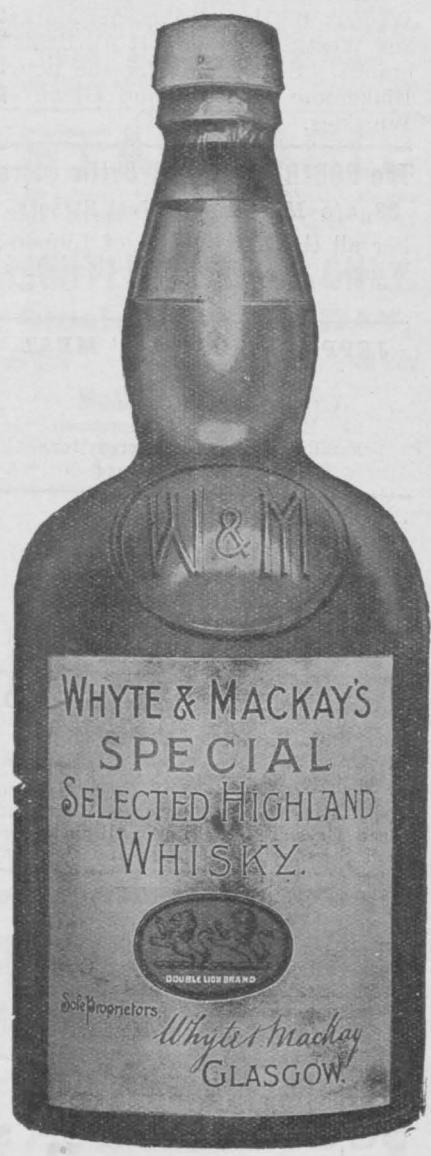
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His Majesty's.

Saturday night saw the last presentation of "Peg O' My Heart," the large audience attending fully justifying the revival. Next Monday, bright and vivacious comedy is to give place to realistic war drama which—as a change in the theatrical diet is always welcome—will doubtless meet with hearty appreciation. "Under Fire" is essentially a military production, and in these times of "dering do" should prove acceptable since it tells particulars of the great deeds which British soldiers are at present performing. No care or expense has been spared in arranging for the production which, we understand, will be on that complete and lavish scale so closely connected with the name of Williamson.

Miss Juta's Recital.

On Tuesday night last, at the Selborne Hall, Miss Luia Juta, the South African soprano, assisted by Signor Lorenzo Danza, gave her first local vocal recital before a large and appreciative audience. Miss Juta is a pupil of the famous singer Jean de Reszke, of whom she proved to be a worthy disciple. She is the possessor of a fine, well-trained voice of great dramatic power and volume, and she was particularly effective in the operatic portion, "Il est doux" from "Herodiade" by Massenet and the Aria from "La Tosca" by Puccini being among the gems of a well selected programme. The artiste is particularly powerful in the art of emotional expression, and other strong points of her highly sympathetic voice are her exquisite pianissimo and her production of the middle notes, while, her clear intonation and enunciation stamp her as of more than average quality. Signor Danza played compositions by Chopin, Schumann and Liszt, in his accustomed excellent style, and also Miss Juta's accompaniments in a masterly manner.

"Peaches" and other Dainties.

This is the fare the management of the Empire has placed this week before its patrons, of which they avail themselves to the fullest extent. The first portion of the programme consists of only three numbers, but quality fully makes up for quantity. May Erne and He, as well as Whidden and Kuming, being hot favourites and Marie and Brown provide quite an interesting opening act. "Peaches" has entered upon its third week, and a noteworthy change in the production of this musical farce is the fact that Miss Estelle Rose now takes over the part of "Billie" Rutland. Not only is this talented soubrette the life and soul of the whole production from the moment she takes part in it, but she also imbues the whole performance with a spirit of gaiety which is as inspiring to the other artists as it is refreshing to the pub-

lic. Her manner of acting is charming and irresistible, and the vociferous applause with which she is rewarded must be as flattering to the artiste as it is well deserved. The other members of the cast are well in the picture.

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W. W. HOY,
General Manager.

Johannesburg,
March, 1916.

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