

THE ASTORIA

Talking Picture Theatre.

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Nightly at 7 & 9.

Matinees: Wednesday and Saturday at 3 p.m.

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MONDAY NEXT.

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10 a.m. to 9 p.m.

(Continued from Third Column).

disadvantage under which Miss Zuckerman was playing and thoroughly appreciated her praiseworthy effort.

I feel certain that any criticism of Miss Zuckerman's playing on that evening is not a fair or just assessment of her ability.

R.

GRAND THEATRE.

"Baby Mine," one of the most famous stage plays of all time, is the new co-starring vehicle of Karl Dane and George K. Arthur, comical heroes of "Rookies," who will now be seen in the screen version of "Baby Mine" at the Grand on Monday. It was one of the dramatic sensations of the decade and ran for months in Broadway and almost every city in the world. Dane and Arthur appear as two college "rah-rah" boys, who find themselves engulfed in comical troubles as the result of love affairs and a stolen baby. There are endless complications and swift action throughout and laughs in almost every foot of the picture, and critics declare it even funnier than "Rookies."

On Thursday Richard Dix and Ruth Elder, "The Queen of the Air" of the Atlantic flying fame, are in a comedy drama, "Moran of the Marines." The story is swift moving from beginning to end, and is packed with thrills, tense moments and laughter.

AMUSEMENTS.

VICTOR CHENKIN A Great Artist.

The large audience which had come to see Victor Chenkin's first appearance at the Zionist Hall on Wednesday evening returned home not only amazed and enchanted, but thrilled to the core. Chenkin has proclaimed himself an artist of the first rate and should his forthcoming recitals in Cape Town be met with the enthusiasm—an enthusiasm which increased more and more as the evening advanced—which his first one did the success of his stay in this city is assured.

Chenkin is undoubtedly first and foremost an actor. His facial expression, his gestures, the expression contained in the movement of his hands—hands which well deserved all the publicity which they had received—the every movement of his body—all these testified to this. In



VICTOR CHENKIN.

addition, he possesses a resonant baritone, which he controls with remarkable ease. His whole performance is characterised by a finish and sincerity which one would have to go far to seek.

The programme was divided into four parts. In the first, in attractive costume of black, grey and white, Chenkin rendered a series of jester's songs. He portrayed the jester in the various moods, revealing the infinite tragedy contained in a life in which the true emotions had always to be covered beneath a jesting attitude. In this series the rendering of "Rataplan" was most remarkable for the dramatic quality with which it was performed.

The Italian songs were most delightful and exceptional for the rapidity with which they were rendered and the sense of rhythm displayed by the singer. The gay costume of the care-free Italian peasant was also excellently conceived.

Perhaps Chenkin won most favour with his audience with his Jewish and Ukrainian songs. In the former, dressed as a Chassid; he gave excellent interpretations of the Dudele, Mai Komashmie Lon, As Moshich Wet Kummen, Ai, Ai, Ai, Bim-Bam, and on being enthusiastically encored, several others. His renderings of these were truly outstanding for the unusually good acting and the sincerity by which they were characterised.

Perhaps equally as remarkable as the performance itself in Ukraine, the Ukrainian group was the get-up of the performer as a peasant. It was difficult to believe that the impersonator of this character was the same as that of the others mentioned above. The Ukrainian songs won great favour and completed a more than exceptional programme.

Professor Mois Zlatin at the piano proved himself an admirable accompanist. He was in complete harmony with Chenkin, whose every movement he understood perfectly.

Certainly Wednesday night's concert is not one we should have cared to miss.

MISS JESSIE ZUCKERMAN AT THE THURSDAY CONCERT.

To play at a concert which unfortunately commences with an In Memoriam was the unhappy experience of Miss Jessie Zuckerman, who was the soloist at last Thursday's concert, which opened with Adagio L' Arlesienne in memory of the late Gladys Daniel, whose sudden and untimely death cast a feeling of gloom over the audience and the performer.

In spite of this, Miss Zuckerman, who has developed considerably since we heard her last, gave a pleasing rendering of Cesar Franck's delightful Symphonic Variations for Piano and Orchestra.

At times we thought that the soloist rather belaboured the delicate themes, thus producing a general effect of shadow rather than light and shade. On the whole, too, the performance was rather slow of tempo and lacking in rapidity. In spite of this, the audience showed their marked appreciation. There was no doubt they understood the

(Continued in First Column).

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