

# Social and Personal

Mr. J. Carasov, editor of the "South African Jewish Chronicle," of Capetown, has arrived in Johannesburg, and will be staying here for about three weeks.

The marriage of Miss Lili Bloom to Mr. Harry Losky is announced to take place on Sunday, June 15, at 3 p.m. The ceremony and reception will be held at Welgelegen, 15 Primrose Terrace, Berea, Johannesburg.

The engagement is announced of Pauline, eldest daughter of Mr. and Mrs. M. Fine, of Potchefstroom, to Max, youngest son of Mr. and Mrs. Lebanon, of Ekron.

Mr. J. Saks, of Johannesburg, conducted the services at the Poshwol Synagogue on Saturday. On the 11th inst., this singer will appear in a concert of folk songs at Benoni. The choir of the Yeoville Synagogue, conducted by Mr. J. Kantor, will participate in this concert. Mr. Saks is due to sing with the Municipal Orchestra, Durban, in August next and later will appear with the Capetown Orchestra.

The engagement is announced of Albert (Jack) Sweke, son of Mr. J. Sweke and the late Mrs. Sweke, to Beckie (Betty) Herman, youngest daughter of Mr. and Mrs. I. Herman, of Johannesburg.

Miss Frieda Sack, of the S.A. Zionist Federation, who is away on an extended tour of Palestine and the Continent, is expected back early in July.

Dr. Louis Freed has been appointed full-time locum tenens on the Government Gold Mining Areas, the New State Areas, and the Van Ryn Deep, during the absence of Dr. R. Grieve on holiday.

The engagement is announced of Therese, eldest daughter of Mr. and Mrs. Sydney Hayden, to Sonny, eldest son of Mr. and Mrs. S. Marks, of Johannesburg. Miss Hayden is returning with her father to London by the Walmer Castle to-day.

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### THE SHEKEL BALL.

Zionists in Johannesburg and on the Rand are reminded of the Shekel Ball which takes place at the Wanderers Hall, on Tuesday, June 10th. The Jazz Maniacs Personal Orchestra have been engaged to supply the music. Great care is being taken in connection with the elaborate decorations and illuminations. Tickets are 10s. 6d. each and can be obtained from the Secretary, P.O. Box 6325.

The proceeds of the function will go towards the Jewish National Fund.

### PENKIN—HOWITT

At the Great Synagogue, Capetown, on the 23rd ult., the marriage took place of Miss Rae Penkin, only daughter of Mr. and Mrs. F. Penkin, of Tamboers Kloof, to Dr. Harold Sterne-Howitt, of Johannesburg. The Rev. A. P. Bender officiated.

The canopy holders were Mr. Jack Penkin (brother of the bride), Mr. Jack Kahn, Mr. Sam Nathan and Mr. Louis Perlman, and Dr. Charles Howitt carried out the duties of the best man. A reception was subsequently held at the Mount Nelson Hotel. Dr. and Mrs. H. Sterne-Howitt have left to spend their honeymoon in Europe. They will return to Johannesburg towards the end of the year.

### THE VISIT OF VICTOR CHENKIN.

South African audiences are shortly to have the opportunity of listening to the great and rare artist in Victor Chenkin, who is being brought here by the Cherniavsky Concert Bureau.

This artist arrives with a great reputation from Europe and America. He is a character actor and folk singer appearing during his performances in a continuous change of costume and make-up. Each personality he portrays is shed with the garments that enfold it; new garb means an inner as well as an outer transformation. Nor does Chenkin depend upon his costumes to create anything but background. His make-up is, so to speak, scenery and not substitute for the true subtleties of acting. Successively he is a jester, the poet Beranger singing his own songs, a Caucasian mountaineer, a Chassid, a peasant from Ukraina. A gesture, and the change takes place almost before one's eyes.

To mastery of make-up, Chenkin adds a facial plasticity that creates, at times, a veritable dance of the features. He is no longer light upon his legs, but he dances, nevertheless, with his eyes, his cheeks, his moustache, his fingers: His hands are astonishingly expressive. He could easily, as impersonator's often do, fall into exaggeration, especially when one considers the types that he does best. Yet it is precisely here that he exercises most artistic restraint. The transition from boisterousness and rustic abandon to Chassidic piety and visionary mysticism he accomplishes with seeming effortless-ness. He sings, too, with colloquial ease, and possesses a voice as plastic in sound as are his features in line and volume.