

ART AND MUSIC IN JOHANNESBURG

ELMAN'S FIRST JOHANNESBURG

CONCERT ON SUNDAY

MISCHA ELMAN, the world-famous violinist, will make his bow before the Johannesburg musical public on Sunday evening, when his first concert in the City opens at the Empire Theatre.



The great violinist has already had most enthusiastic reception at Cape Town, where he performed last week-end, and where, in works beloved by the great masters of the violin, he demonstrated his brilliance of technique and interpretation.

He has arranged an admirably balanced programme for Sunday evening, which should appeal to all tastes. The items he will play range from Beethoven's superb "Kreutzer Sonata" and Handel's "Sonata in E Major" to a Chopin Nocturne, one of the dazzling Hungarian dances of Brahms, Bach's Aria on the G string, and also "Symphonie Espagnole," etc. He will be accompanied on the piano by the noted Russian pianist, Vladimir Padwa.

There is no doubt that Johannesburg music lovers will throng to hear his masterful player.

"RADIO RUMPUS" AT THE GUILD

THE Musical Art Section of the Jewish Guild last Sunday night presented a bright show under the title "Radio Rumpus"—taking the form of what the stage old-timer calls a "radio broadcast."

The performers parodied a broadcast from an American radio station, the sponsors of the programme being the manufacturers of "Charlie Chan's Chinese Chewing-gum." Morry M. Lake was the producer and "announcer," compering also with great skill.

Vocalists and dancers who participated were excellent, though there was a suggestion of untidiness in the continuity of the show in general.

Bertha Berman and Fanny Hilson especially pleased with their songs, while Slome was good, while the sketches were somewhat obvious.

"Radio Rumpus" will be repeated Sunday nights the 4th and 11th of July.

P.L.B.

"THE DEAF MAN"

Fine Acting in Bergelson Play

DAVID BERGELSON'S noted play, "The Deaf Man," was staged by Mr. F. Ziegelbaum (F. Ziegel) at the Jewish Guild, Johannesburg, on Wednesday evening last, with conspicuous success.

This talented artist, who comes from Warsaw, showed fine capability, not alone in acting, but also in the direction of the play. The setting, I am sure, was chiefly his inspiration, and remarkably effective it was. The grouping of characters, too, showed a deep understanding of the stage and its possibilities and demands.

Mr. Ziegelbaum gave what was by far the best performance of the evening in the character of Yosele Babtches, the miller's book-keeper. This exacting role he made vivid and appealing through an interpretation not usually given to it, and he held the delighted absorption of the large audience throughout.

The other players acquitted themselves well, notably Miss B. Chait in the role of Beile der Shamashte, and Mr. M. Itzler in the title role of Der Tauber. B. Ashinsky played Simeon Bik, the miller, and M. Pincus, his wife. Masha Pincus played the part of Esther, the daughter of the deaf man, with understanding.

The performance will be repeated to-morrow (Saturday) evening and should attract a large audience of lovers of the Yiddish theatre.

E.B.

TWO PLAYS BY THE "REPS"

TWO unusual plays were presented by the Johannesburg Repertory Players at the New Library Theatre last week-end. They were "Twentieth Century Lullaby" by Cedric Mount, and "The Cradle Song," by Gregorio and Maria Martinez Sierra. The first is a strong piece of work, done in a markedly modern style, and is forceful propaganda for peace. The play is chiefly sustained by the mother, Mary Smith, in which role Anna Romain-Hoffman gave a very creditable performance. The rest of the cast ably performed the minor roles.

In "The Cradle Song," the histrionic ability of the Repertory Players was admirably demonstrated. The Players have gone a long way since they started some years back, and, in performances such as these, reach a level of acting unusual in amateurs. For the play, I am afraid, one cannot give equal praise. A quiet and calm piece it was, but that was all there was in it. One sat in the continual expectation that something would happen, but nothing really did. The play has neither plot nor incident, and would have emerged to better advantage as one of those sweet uneventful stories certain writers love, rather than as a drama—even though the drama is called a comedy. Chief acting honours go to Ester Lutrin, who gave an excellent portrayal of the Prioress, and to Maurice Horwitz, who did as well in the role of the doctor. Joan Jacoby, Jeannette Goldstein, Nellie Weinstock, Edythe Carter-Johnson, Leah Flaxman, Margaret Fink, Maedie Hindshaw and Rosamond Pryce-Jones all gave well-finished performances in the roles of the various sisters of the convent, while Edythe Jacobson showed fine talent in the part of Teresa, the foundling.—E.

THE ZIONIST RECORD

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