

Kurhaus Cabaret

The Second Programme

With his first programme—clearly intended more as a preliminary run and an experiment under fluctuating conditions—Louis Davids was less fortunate; but he has now taken his revenge with an excellently produced series of cabaret numbers from A to Z, most of them above average. Yesterday evening it even seemed as though the famous little man himself felt he could present himself to this audience; he was five times more in form than on 15 June last, had his *beau jour*, and sang his songs at full strength. It struck me especially this time that a chansonnier, too, has his “day”: the Louis Davids of 15 June could not be compared with the Louis Davids of 1 July, who achieved maximum effect with his delivery.

Davids first introduced a debutante, Rita Fleming; she sang a few songs that were not yet fully under control and betrayed considerable nervousness, but Miss Fleming shows promise, although she would do well for the time being to remain within the simple genre of her “Lullaby.” After this somewhat unsteady opening number, however, everything was in order. Walther Behr and his gramophone provided (together—this must be said) a delightful set of parodies that were a tremendous success; Signorina Mercadente played her mandolin with an engaging smile; and afterwards two Parisian chansonniers, one with a very friendly baby-face, captured the hearts of the audience by storm with, among other things, the light “La Petite Ville,” the pointed “Dollar,” and an “addition” to Lucienne Boyer. They are called Gilles and Julien.

After intermission came a particularly distinguished and gifted recitation artist, Irmgard Andersen, who achieved excellent results in a couple of chansons by Friedrich Holländer. The final two numbers brought “dramatic art” in miniature: the Russian sketch *Truba*, with Toni van Otterloo Jr. as a Cossack, Rita Fleming as Maria Jahubofna, and Louis Davids also appearing as a Russian. Finally, a very successful racetrack duet performed by Hans Horsten and Max Ehrlich. Ehrlich also shared the rôle of compère with Davids, and he did so with great success, though at times one feared he might pull the entire curtain down with him; he belongs to that category of compères who cannot keep their hands to themselves when they have a backdrop at their disposal—a dynamic type that must be categorically distinguished from the static.

That the programme was a hit needs no further comment.

M.t.B.