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AN IMPORTANT MOVE.

The amalgamation between the Empire and the Grand and its circuit is of considerable interest to local theatre goers, and the popular management at both these places ensures public support for the new combine. We understand that Mr. Blond will continue to be general manager at the Grand, and will co-operate with Mr. Hyman, that he and three of his partners will join the board of the new concern, whilst Mr. Hill, manager of the Durban theatre, will come to Johannesburg as assistant to Mr. Hyman. It should also be said that the Empires Theatres, Ltd., is taking over the African Film Agency, the largest company of its kind in the country. It is also worth while noting that in connection with the Grand circuit there are theatres at Capetown, Port Elizabeth, East London, Pretoria, and Durban, and working arrangements with theatres in other towns, while it is the intention to secure ten or a dozen new halls during the next twelve months. The new arrangement takes effect from July 15, but owing to existing contracts it will be necessary to keep the businesses separate and distinct for a month or so. Mr. Edgar Hyman has been appointed managing director of the new concern, which, with the Empire building thrown in, will represent a capital of over a quarter of a million.

THE EMPIRE.

"Standing room only" and "Full House" were the legends at the above popular hall during the whole of the present week, and the word was passed round with lightning rapidity among the dense crowds which thronged the vestibule in front of the office. The "star" which attracted these huge crowds, which made one reminiscent of the good old times and the best days of the "old" Empire, is

HORACE GOLDIN,

the wonderful magician, conjuror and illusionist, who is probably the leading exponent of the "Black Art" of the present day. What makes this wonderful man stand out foremost in the art which he exhibits is perhaps not so much the nature of his tricks, but the marvellous rapidity with which he performs them, which makes the eager looker-on not only speechless, but positively breathless. The quickness of the manipulations is one reason why the most conscientious reporter is at a loss to chronicle them, the attempt being as futile as that of trying to do the tricks himself. We can, therefore, only give a short resumé of what he does, leaving the "how he does it" to the fertile imagination of our readers, of whom, we make bold to say, there will be very few who have not beheld him *ad oculus demonstrantum*.

Goldin's performance is divided into three distinct parts, the first is a "Revue of Conjuring" from the fifteenth to the twentieth century; the second deals with Goldin's twentieth century "Miracles," and in the third is shown a Pantomimic Spectacular Production, entitled "The Tiger God," preceded by a bioscope picture, depicting Horace Goldin's travels in Morocco, where he gave a "command" performance before H.M. the Sultan. Thus the first portion is a recapitulation of conjuring as it was done and developed during the last five centuries, wherein Goldin impersonates the most famous conjurors of their respective times, viz., Bautier de Kolta, Signor Anton Blitz, Robert Houdin, Ching Ling Poo and Hermann. In this act Goldin also proves himself a Protean actor of no mean order. From that period to the present day is only one step, and the lightning speed with which this wonderful man goes through his performance is equalled by the perfection with which he acts—perfectly mute, be it added. The suspension of a lady in mid-air, the disappearance in full view of the audience of a whole piano with a lady playing it, are only "trifles" at the hands of this clever illusionist. But, as we said before, his tricks are too numerous and their performance too quick to allow of specifying them, so our readers will have to see for themselves. Wonderful as the exhibition so far was,

THE THIRD SECTION

puts the former two entirely in the shade, and it is in this grand oriental pantomime which is being shown with all the Eastern splendour, including a ballet, that the beautiful tiger, which is a splendid specimen of the Royal Bengal type, is brought into play and is being admired by the vast audience. This portion of the programme may be looked upon as showing Goldin's art and skill in a condensed form, containing something and everything that he can do, and in which the dis- and re-appearance of human beings are a "common" occurrence—to say nothing of the tiger himself. Even if we could, we would not enter into details of this grand spectacular performance, which we leave to our readers to enjoy all the more, but would merely quote the headlines printed on the special slip provided by the

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management. "Never believe all you see; for he who believes all he sees will often believe that which is not." (Arab maxim.) In conclusion we are bound to declare that the enterprising management of the Empire have scored heavily by the importation of so eminent an artiste as Mr. Horace Goldin undoubtedly is, and are deserving of the unstinted gratitude of their innumerable patrons.

THE REST OF THE PROGRAMME

is made up by the different artistes with whose performance and merits our readers are so well acquainted through previous notices, but as we never neglect our old friends for new, we will here enumerate them once more. They are: Victor and Louis, comedians and golf champions; Harry May Hemsley, caricaturist and child impersonator; Edis and Lupino, Gipsies in society; Reg. Bolton, comedian; Bellman and Poluski, bits of vaudeville; Florence Esdaile, operatic comedienne; The Three Willie Bros., acrobats (the last three in their last week), and lastly Dorothy Belmore, society entertainer, a galaxy of talent which, in all-round perfection, it is difficult to beat.

THE STANDARD THEATRE.

To-night and to-morrow night, with the matinee to-morrow afternoon, will be the last occasions upon which that charming play "The Lifeguardsman" will be presented at the Standard. Our last week's critique bore eloquent testimony to the excellence of the production, which is remarkable for the beauty of its scenery and the completeness of its dressing. Next week will be the last occasion when local theatre goes can witness Mr. Paumier's excellent presentations, and the programme to be submitted is: Monday, Tuesday, Wednesday and Thursday, "The Apple of Eden;" Friday, "The Speckled Band," and Saturday, "Her Loye Against the World." Apart from the excellence of the plays, the moderate prices charged should appeal, as it is seldom that Johannesburgers have such an opportunity of witnessing a first-class company at such reduced charges.

THE WILKOMIR SICK BENEFIT AND BENEVOLENT SOCIETY.

As we foreshadowed in our issue last week, there was an excellent house on Sunday evening on the occasion of the benefit in aid of the above society. The Police Band, under the baton of Bandmaster H. B. Smith, played several pieces, all of which were well received, but perhaps the rendering which created the greatest impression was that of "Kol Nidrei." It will be remembered that this journal raised a subscription in order to have this religious melody suitably transposed for band parts, and if any recompense for our endeavours was needed we should have found it in the applause which created the playing of "Kol Nidrei" on Sunday evening. So persistent was the clapping that Bandmaster Smith had to respond by playing the entire piece again. Miss Rebecca Reuben was the vocalist of the evening, and she admirably rendered the Jewel Song from Faust. Her accompanist, Professor Margottini, was somewhat at a disadvantage in having to play his piano from the well below the stage, but the audience apparently took no note of that fact, and encored Miss Reuben so that she responded with a light and airy song entitled "Smile a Little." It says much for Miss Reuben's versatility that after singing a heavy and somewhat florid vocal exercise such as the Jewel Song, she should be able to comply with the request and obvious tastes of the audience by so trivial a piece as "Smile a Little." Mr. Chosack is obviously a xylophone expert of considerable ability, and he was encored time after time, while Mr. John Lawson and his company received rounds of applause for their presentation of "The Shield of David." At the conclusion of the performance, Mr. Harry Graumann addressed the audience, expressing the thanks of the members of the Wilkomir Sick Benefit and Benevolent Society to the artistes for their services and to the audience for their attendance. Particularly did Mr. Graumann lay stress upon the services which had been rendered to the society by Mr. Lawson and his associates, his remarks being received with loud applause.

AN EXPRESSION OF THANKS.

"The chairman, Mr. P. W. Cronson, the treasurer, Mr. S. Sarembock, and the hon. secretary, Mr. R. Kaplan, wish to convey through your much-esteemed paper our high appreciation and hearty thanks to Messrs. John Lawson and Company, the Acting Commissioner of Police and officers, Mr. H. P. Smith, bandmaster, and the Transvaal Police Band, Miss Rebecca Reuben, Mr. Chosack, Mr. Albert manager Bijou Theatre, Mr. Camillo Fiori, musical conductor, Mr. Harry Graumann, Mrs. Sims, Mrs. Cronson, Mrs. Kaplan, Mrs. S. Sarembock, Mrs. S. Malk, Mrs. B.

Saidman, Miss B. Rome, Miss Wishman, Miss Sack, Miss A. Miller, Miss Danzig, Miss Kaplan, Miss Shall, Miss Aronowitz, Messrs. Rome, D. Shall, A. Cronson, S. William, S. Malk, H. Malk, Gluckman, Aronowitz, D. Geffin, L. Miller, B. Saidman, and especially to the Rev. E. S. Walt for the hard and assiduous work he has done, and further to the many ladies and gentlemen who have assisted in such a liberal manner and with such goodwill, without which assistance the sacred performance of the Wilkomir Sick Benefit and Benevolent Society would never have attained the success it had."

THE GRAND THEATRE.

At this popular place of amusement there are three excellent turns, the first and foremost being undoubtedly Miss Lucie and To-To. The way this mechanical doll accompanies its mistress in her songs gives rise to considerable conjecture as to the extraordinary means adopted to ensure the excellent results obtained. In the turn Les Bows, the lady who is very *chic*, sings in French, while her partner performs some of the most extraordinary tricks on single wheels and structures erected upon single wheels. Quinlan and Richards are an American comedy duo, who give a representation of a dentist's studio of the latest and most modern style. One, we do not know which, is very clever, while the other sort of fills in and provides the background for his partner's versatility. The films are as good as usual, amongst them being Fighting Dervishes of the Desert, Industrial Advantages of the Water of the River Llobregat, The Price he Paid, Tomboy Bessie and Burnt Cork.

AN EGYPTIAN OTHELLO.

JEALOUS HUSBAND'S ELEVEN VICTIMS.

Abraham Moses Zachariati was a peaceful and law-abiding citizen of Alexandria until his better nature was submerged by a wave of jealousy. He had been married for six years, and was a model husband—as most Jews are. But his wife had the fatal gift of beauty, and the joys of domesticity made but a faint appeal to her flighty nature. For some time she had carried on a flirtation with a native contractor named Mohammed el Sabah, whom she used to meet on the terrace of her house. At last Zachariati's suspicions were aroused, and he determined to watch his wife. It was not long before he received confirmation of his worst fears. It would appear from the accounts in the Egyptian newspapers that the confirmation was only the trifling matter of a smile, but it was enough for the jealous husband. "He noticed," we are told by the *Egyptian Gazette*, "that she went to the window looking down on an Arab café, where Mohammed was sitting. She smiled at her lover."

What more proof could he want? He at once taxed his wife with infidelity. She indignantly denied the imputation, but he pressed her closely with a torrent of questions. "Her faltering answers," the account proceeds, "confirmed his suspicions, and he plunged his knife three times into the breast and shoulders of the woman, wounding her to death. Four women neighbours rushed in and were slightly wounded by the infuriated man, who rushed to the street and plunged the knife into the heart of his wife's lover before he had time to escape. He then went for Ahmed el Adassi, who had been sitting with the lover, and wounded him severely. Two policemen, Akl Aly and Abdallah el Ebbt, came up and tried to arrest Zachariati, but were wounded so seriously that they fainted. A tailor, Aly Darwishe, came to their assistance, but also received a stab, and was the eleventh victim of the unfuried husband."

By this time police reinforcements arrived, and Zachariati, thinking he had done enough damage to others, tried to damage himself. His attempt to commit suicide was, however, frustrated, and he was marched off to gaol. The four children of the marriage are being taken care of by neighbours until the members of our community in Alexandria decide what is to be done for them.

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