



THE EMPIRE'S NEW COMPANY.

The new company at the above premier music-hall that made their *debut* before a Johannesburg audience on Monday last, are each of them excellent artistes who promise to make their season at the Empire a profitable one to themselves and the management as well as an enjoyable one to the numerous patrons of the "Hyman Palace." Stars of the first magnitude shine with brilliant effulgence in the firmament of the Commissioner-street "Home of Varieties," and each scintillating "turn" of theirs is deservedly applauded by an appreciative audience. First and foremost there are

CLARK & HAMILTON.

who give a forty-minutes act that causes uncontrollable laughter. They are a very clever comedy duo, and do some brilliant work what time they occupy the Empire's stage. Their act is divided into two scenes, the first being on the beach, wherein some very clever songs and patter are introduced, and the second is a Japanese scene in which Clark serenades Hamilton with a delightful song, "My Yokohama Queen," concluding with a dance by the clever duo. They were vociferously encored, and at once became great favourites with the audience.

DATAS.

A wonderful "star" turn is that of "Datas," who well deserves the sobriquet of "The Human Almanack." There is no date of any incident in general history or in history of racing that he cannot give you straight away on enquiry without a moment's hesitation, and what is more he will supplement the information you ask for with a number of facts bearing on the subject. It is truly wonderful how "Datas" does it, and, indeed, as it is claimed for this turn, his is the only act in the world without a rival. He walks on the stage in the most matter-of-fact manner and after announcing his readiness to reply to any question bearing upon historical facts or important racing events in any part of the world so long as they are recorded in Haydn's "Dictionary of Dates"—a very "tall order"—he proceeds to reply to the many questions that come from all parts of the house with a quickness and precision as well as accuracy that are really marvellous. Facts regarding Napoleon's career, the Manchester Ship Canal, the Zulu War, and the English Derby winners, were reeled off with equal facility and accuracy, and not once was he at fault. No one can afford to miss hearing this wonderful "human almanack."

THE OTHER NEW "TURNS."

Devon and Earle are two dancers who give an admirable exhibition of the terpsichorean art. Miss Mildred Bryan possesses a contralto voice as well as a stage presence that should make her a great favourite—a prophecy that is sure of realisation judging from the applause she received from a delighted audience. Miss Sadie Wade is a charming American comedienne and dancer. Her songs are bound to "catch on" and her performance of an original scarecrow dance was encored loud and long.

THE OLD 'UNS.

Of the old half, there are the Doherty Sisters than whom no brighter or wittier or more charming artistes one need wish to see. They are as popular as ever, as well they deserve to be. As for the Pantzer Troupe, they can well make the success of a programme by themselves, their sketch and the subsequent boxing match only requiring to be seen to be appreciated and applauded. Miss Dora Sephton, the burlesque artiste and vocalist; Walter Stanley, the popular comedian; and, last but not least, Rob, Ivy and Lyn, are others of the old favourites who help materially in making a marked success of the new admirable programme at the Empire.

"TWO LITTLE SAILOR BOYS."

This is one of the real, old-fashioned melodramas that always appeal powerfully to the populace, probably because they are so far removed from real life. We do not think there ever was such a sailor-boy as Tom Yorke, who loved the mother who deserted him, and later on tried to kill him, and who tearfully tried to shield her after she murdered Tom Royston, the "impossible" burglar. The features of the plot are characteristic of all melodramas so that there is no need to give it here; besides, it would not be fair to the Standard Company. The part of the

wicked mother was very well played by Miss Florence Williams. The second sailor-boy was very creditably acted by Miss Callon, whose "make-up" in a sailor suit and a middy's uniform was very good. One of the best portraits in the piece is that of Lola Yorke, presented by Miss Lilian Hallows. It is a representation of modernised villainy and infamy. Mr. Alfred Paumier as Captain Yorke helped to undo the wrong done by his better, or rather worse, half, whilst Mr. Hodgson Taylor is the ideal melodramatic naval officer, as Commander Tregarthen. Little wonder that Mildred Grey, very well played by Miss Adele Fillis, should fall in love with him, and stand by him through thick and thin. The comic role of Ben Baxter is very well played by Herbert Maule. The other parts are very creditably presented: "Jolly Jack" by Harry C. Fagin, "Lucy Wilson" by Daisy Cooke, and "Admiral Grey" by John Nesbitt, while Norman Cannon as "Lieutenant Redstone, the "heavy" villain, is excellent. One can enjoy a good laugh as well as a good cry at the Standard; the "situations" in the play are very thrilling and exciting. In short, a visit to the Standard is very well repaid.

THE GRAND.

Again we have to record a very good programme at this most popular of bioscope theatres, artistes and pictures giving an entertainment that is deserving of the highest appreciation—which it receives from crowded and enthusiastic audiences. The new London company that opened on Monday night comprises artistes that are each admirable in their own way, and every one of them may be said to have made a decided "hit" from their first appearance onward. Athos and Collins are two well-known London music-hall artistes and a very clever comedy duo. The former is an excellent dancer and they both give a deservedly-appreciated "turn" that is greatly enjoyed by the Grand's patrons. An entertainment that should not

BARNEY ARMSTRONG
— of —
ARMSTRONG & KELLY,

Opening at the Grand Theatre shortly.

be missed is that given by Burley and Burley, who are not only admirable comedians, but they twist and tangle their bodies about most extraordinarily as though they were boneless. No act of this nature has previously been seen on the local bioscope stage, and this truly wonderful performance alone—apart from their clever comedy work—should not be missed seeing by our readers. Miss Ethel Bryant is a charming artiste, both her songs and dancing—especially the latter—being very dainty, and most delightful to hear and see. Needless to add they were all encored enthusiastically. The pictures were all excellent, as usual with the Grand Bioscope, the War in Tripoli film being of great topical interest.

GRAND OPERA FOR SOUTH AFRICA.

The Quinlan Operatic Company open their South African season at the Opera House, Capetown, on the 19th prox. They will stay there for two weeks and then come to Johannesburg, where they are booked for six weeks at the Standard Theatre, opening on March 5. Mr. Thomas Quinlan's operatic scheme involves the production in the English language of a varied repertoire of standard and modern operas by a group of artistes selected from the personnel of the companies of famous singers who have appeared at the Royal Opera, Covent Garden; the Metropolitan Opera, New York; the Opera, Paris; the Royal Opera, Berlin, and the Scala Opera, Milan. The orchestral, choral, and scenic sections of the enterprise will be on the same scale of admirable completeness with which Mr. Quinlan familiarised the London public during the grand opera seasons at Covent Garden and His Majesty's Theatre, of which the young Irishman was the responsible manager. Particular interest is sure to be aroused by the performance in the English language of the great operatic masterpieces of Wagner, interpreted by artistes of great repute. The conductors, singers, chorus, new scenery, new costumes, and entire mechanical effects, including a special stage for the adequate production of "Aida," are being brought from England, so as to give the South African public an unprecedented opportunity of hearing grand opera under superb conditions. The transport of such a company, with its entire personnel and equipments, comprising one hundred and sixty artistes and three hundred and fifty tons of scenery and baggage, is an undertaking which has so far deterred the most intrepid of impresarios. Mr. Quinlan has been warned that his enterprise is too vast for the limited population of South Africa, but his faith is large and he has determined to take the risk without seeking financial guarantees of any kind.

"THE GIRL OF THE GOLDEN WEST."

Mr. Quinlan has secured the rights to the production, in English, of Puccini's latest triumph, "The Girl of the Golden West," which will be given for the first time in English outside of Great Britain by the Quinlan Opera Company, and Capetown will have the distinction of being the first over-seas city in the Empire to hear this striking work. Mr. Quinlan also has the exclusive rights for South Africa of Offenbach's masterpiece, "The Tales of Hoffmann." The conductors will be Cuthbert Hawley, of the Royal Operas at Covent Garden and Munich; Tullio Voghera, of the Royal Opera, Stockholm and the Metropolitan Opera, New York; and Hubert Bath, the well-known English musician and composer. The permanent orchestra consists of fifty-five musicians. The chorus will comprise fifty selected voices, trained and rehearsed in London, whilst the staging and effects as well as the costumes and scenery leave nothing to be desired.

"NIOBE, ALL SMILES."

There was a good audience at His Majesty's Theatre on Saturday afternoon last, when a matinee performance of that well-known comedy, "Niobe, All Smiles," was given by Miss Joan Stent and company in aid of the King Edward Memorial Fund. Those present included Her Excellency Lady Gladstone, Lady Paget, Sir George Albu, and other well-known people, the function being under the patronage of their Excellencies the Governor-General and Viscount Gladstone, the Mayor and Mayoress of Johannesburg, etc. All concerned in the production are to be complimented thereon, as it was very well played and highly successful all round. Miss Joan Stent made a beautiful "Niobe," the assumption of innocent simplicity being quite convincing, while the "Peter Amos Dunn" of Mr. Lionel Stent was a very amusing and delightful presentation. The other parts were very creditably portrayed. The orchestral music was provided by Miss Meugen's band, while the local arrangements were successfully carried out by Miss Elsa Maxwell.

CAPE TO CAIRO.

MR. EMIL LUND'S GREAT WALK.

INTERESTING RESUME OF OUR CO-RELIGIONIST'S TRIP.

(From our Kimberley Correspondent.)

It will be remembered that Mr. Emil Lund started from the General Post Office, Capetown, on his great walk to Cairo, and passed through Kimberley last April, staying there for a few days prior to continuing his great walk to Cairo. Mr. Lund impressed many with his attractive personality, and not a few expressed the highest ad-

miration for his pluck and intrepidity in undertaking such a stupendous task.

Mr. Lund has written the subjoined letter to a friend in Kimberley, which will no doubt be perused with the keenest interest:—

Kasindi, Congo Belge,

On Lake Albert Edward,

November 25, 1911.

I can guess your surprise at receiving this letter from me. I believe it to be about seven months since I took the last chance to write to you, my last letter being from Elizabethville, before leaving for my adventurous journey into the unknown wilds of Africa. So far, in fact, it has proved much more difficult than my brain could fathom at the start. You must understand that I am walking entirely alone—without carriers or guides. This makes the feat much harder still, and the loneliness of always being by oneself is the hardest of all. The Europeans *en route* are very good to me, and at all the "posts" I have been well received by one and all of the Belgians. I am able to converse with them in Flemish, which most of the Belgians understand. The native language which is mostly used right through Central and East Africa is the Ki-Swahili; I speak the Swahili fluently, and I got on very well with the Ki-Swahili, which is very similar. When I left Elizabethville I carried over 70 lbs. on my back, including a diminutive tent, and a rifle with 150 rounds of ammunition. This weight I carried for a month, until I reached Kilwa, a Government post on Lake Moero. Here I became sensible and sold the tent to a prospector and the rifle and ammunition to a trader. An extra pair of heavy boots I also got rid of, and some of my kit which I could ill afford to spare. I had to sell all this to lighten my heavy load, which is a pleasure to carry now it is so light. I missed the tent at first, but I soon got used to sleep in the open. The rifle was quite a dead load for me to carry, as game shooting I could not indulge in, always being so tired after each long day's march, the "Browning" being quite sufficient for my personal protection.

The natives in the Katanga district are very friendly towards a European; they belong to the "Marungo" tribe. English as well as Belgian money is accepted by these natives, who understand its full value. They are very lazy, and will only work sufficiently long to earn enough money to pay for their hut-tax, which is ten francs. The natives in the Stanleyville district only pay two francs, and in the Equatorial district the natives pay no taxes at all, no money being circulated as yet by the Government. Near Nya Lukemba, the hut tax was only enforced from the beginning of the year. The natives don't seem to understand the meaning of the hut tax, and the Banja Bunga race, under Chief Nya Lukemba, living on the west shore of Lake Kion, are very rebellious because the hut tax is enforced, and are consequently rebellious against the white man. The result is that the road is closed and unsafe to travel. Believe me, I have had my share of hardships and adventures *en route*. You would not recognise me now as I have a long beard and my hair is as long as a "broken-down poet's." I have also got very thin. This you will understand is quite natural after having only one meal a day, and sometimes a very poor one at that. Not once, but very often I have gone to bed hungry, not having anything to eat. As I do not carry any provisions with me, I am always depending from day to day on what I am able to obtain from the natives. Eggs, fowls, and sweet potatoes are plentiful at certain places, and cheap. On one stretch of my journey I had not tasted any bread or butter for 25 days. Sugar is a luxury which I rarely get hold of. I have also had my share of malarial fever. The first attack began at a place called Rutuku, four days' march from Albertville on Lake Tanganyika, where I was laid up for seven days without having the necessary comforts a sick man requires. My constitution is much run down from the continuous low fever from which I have suffered from the last two months, but I hope when once more in a healthy climate the fever will disappear and all will be forgotten. I have now crossed the equator, and the last European post, which I touched was Beni.

The heat is unbearable in this tropical district, and one feels like tearing the clothes off one's back; it is too hot to breathe, and I do most of my walking in the early hours of the morning, which you will readily understand is the best and only time one can do the walking. I am now in the sleeping sickness district, where the Tsetse fly (*Palpalus*) has done its deadly work. Most of the villages in this district are deserted, and nearly everyone living here is suffering from sleeping sickness. Whole villages have died out on account of the malady; in fact a whole tribe has been wiped out. The natives still living here are compelled by the Government to be inoculated with a preventive for the sleeping sickness. The main route is closed for travellers, and I have had to go miles and miles out of my way in consequence. I hope by the time you receive this letter I will have arrived at Gondokora, and in another month after I think I shall reach