



THE EMPIRE.

The great care of the energetic management of the above premier hall is to keep their theatre at the high standard of proficiency which it has now attained after years of steady work. The innumerable patrons of the Empire have not been backward in appreciating this fact, and "a visit to the Empire" is now, figuratively speaking, a household word on the Rand. The best testimony which can be paid to the management is that they can look upon full houses nightly, which also serves as a stimulant for renewed and continuous effort to obtain the best talent procurable. Although the departure of the talented Pantzer Troupe and the highly popular Doherty Sisters caused a vacancy which it must have been extremely difficult to fill, yet the management has been entirely successful in this respect, and they are now providing a programme which yields nothing in quality and variety to previous ones.

THE NEWCOMERS.

The Frank L. Gregory Troupe of hoop rollers and jugglers are supplying a novel entertainment of the nature of which nothing similar has ever been shown out here; their display of skill, not to mention the lightning speed with which they execute their tricks, being nothing short of marvellous. The air is positively alive with hoops, and the eye is incapable of following the many different evolutions. Needless to say, enthusiastic applause rewards the company, which consists of three ladies and four gentlemen. Mdlle. Ayoe, rightly styled "The Danish Guilbert," is one of the "stars" of the new section, and has already made a great hit. She has a fine stage presence and is possessed of a splendid voice, in addition to which she is also an excellent actress, three qualities which are sure to go a very long way with Empire patrons. Several of her songs have been heard on the same stage before, and it is exceedingly interesting to note the difference of rendering; in this latter respect, Mdlle. Ayoe certainly scores heavily, and the stamp of her own personality compares very favourably with previous renderings. Phil Parsons is a very refined comedian of an enviable freshness of voice which is, consequently, very much appreciated. Besides several comic songs, given in excellent style, he delivers a speech in almost all modern languages—including Yiddish—which produces roars of laughter and is highly appreciated. Jean and Josie's turn, "The Crocodile and Lizard," is the last word in "boneless" evolutions like which nothing approaching it has been seen out here before. It is almost impossible to believe that the human body—especially that of two frail young ladies—is capable of such twistings and turning as these two acrobats perform. Miss Lizzie Glenroy, the Wee Scotch Lassie, as she is rightly called on the programme, gives an excellent account of herself. She possesses a very pleasant alto voice and performs some graceful dancing in the highly-becoming Highland costumes. To enable the public to join in the refrain, the words are thrown on a screen of which the public avail themselves of course to the fullest extent.

THE REMAINING HALF.

Clark and Hamilton are still one of the most attractive, entertaining and brightest numbers of the present excellent programme, and the public is positively loth to part with them. They have now introduced a lot of new business which is as interesting and amusing as the old. Clark, in particular, is a first-rate entertainer, comedian, singer, dancer and "patterer," with an inexhaustible supply of originality of which he gives his innumerable admirers the fullest benefit. Miss Sadie Wade has endeared herself to the patrons of the Empire, and it is safe to say that the number of her admirers is on the increase. Datas continues to give undeniable proofs of his phenomenal memory, and there is no question put to which he does not answer. With Devon and Earle's quick dancing, and Miss Mildred Bryan's concert singing, a wonderfully rich programme, full of variety, closes, except, of course, the bioscope which shows every night new and up-to-date pictures. Mr. Dave Foote wields his baton with unerring certainty over an orchestra which cannot be surpassed for its unflinching precision in the manner it plays the accompaniments.

THE STANDARD.

The last nights of "The Ogre," one of the finest comedies that we have seen on the stage, both local and London, are announced at the above theatre, and to-morrow (Saturday) night, what may be called a modern version of "The Taming of the Shrew"—although Dorinda Fawsitt is by no means a "shrew," being simply the average

society lady fond of Japanese balls and "modern" social and feminine movements—will make its final appearance before a local audience. It is a great pity that Johannesburgers did not come in larger numbers than they did to the Standard during the run of this St. James's play, for not only is "The Ogre" one of the finest works from the gifted pen of Henry Arthur Jones, but the manner of its representation by Mr. Alfred Paumier and his company leaves nothing to be desired. We can assure our readers who have not seen the play and whom we heartily recommend doing so before it is too late, a very enjoyable evening, and in many cases a very profitable one, too. An interesting "Wild West" episode, entitled "A Back-Block Love Affair," forms a thrilling "curtain-raiser." Next week is the last of the Alfred Paumier Company, and will be devoted to revivals. For Monday and Tuesday nights and two performances on Wednesday, "The Prince and the Beggar Maid" will be presented, and for the rest of the week, "The Midnight Wedding" will be staged.

THE GRAND.

Monday last witnessed a change of programme at this most popular of local bioscope theatres, and again we must congratulate the management on having secured a company of artistes as well as a series of pictures that have rarely been unequalled, much less surpassed, by entertainments of this kind. The audience, as usual a crowded one, were not slow in evincing their appreciation of the programme provided, and loud and long continued applause was to be heard throughout the evening. Frank Piper, the "banjo king," is the "star" artiste. Both his playing and the wonderful way in which he handles the musical instruments are remarkably clever. He does all sorts of things with a number of banjos, playing a tune all the time. This clever turn should certainly be seen. Acrobats of a high order are Phil and Phlora, a gentleman and lady respectively, who do some very clever tumbling, and fully deserve the loud applause they receive at the conclusion of their turn. Daly and O'Brien are also a lady and gentleman who entertain the delighted audience with some very clever dancing, and who thoroughly deserve the description given of them, namely, original tanglefoot dancers. The pictures—scenic, dramatic, comic, etc.—are all good and help materially in the success of an excellent all-round programme.

QUINLAN OPERA SEASON.

Admirable reports are coming to hand of the performances at Capetown, which are being listened to by crowded and enthusiastic audiences. The Quinlan opera season in Johannesburg will open at the Standard Theatre on Tuesday, March 5, with the fascinating "Tales of Hoffmann," which will be interpreted by an incomparable array of operatic stars. The box plan for the first two weeks of the season is now open. The advance applications for seats have established an unprecedented record, and all the season books of seven-and-sixpenny tickets are already sold out. Throughout the whole season there will be no actual repetition of any one opera. Some of the great works will be given but once, and those, like the "Tales of Hoffmann," which will be given two or three times, will always be performed with a change of cast. It is therefore of importance that music-lovers should understand that no second opportunity will be presented of hearing any particular production. There are three conductors, and three sets of principals for the several works.

THE BEZALEL INSTITUTE.

THE NEED OF A WORKING CAPITAL.

Under the above heading, the Zionist Central Bureau, in Berlin, sends us the following article and appeal for publication. The first, signed by the Executive of the Bezalel Society, states:—

None of the Jewish institutions in Palestine can point to such a rapid development as the Bezalel School of Arts and Crafts in Jerusalem. It was founded by a special committee in Berlin in January, 1906, and taken over in the following October by the Bezalel Society. A carpet-weaving atelier, together with workrooms for spinning and dyeing, was already opened in the same year, in addition to the school consisting of a higher class and a preparatory class. Subsequently departments were introduced for wood carving, filigree work, stone-cutting, Damascus metal work, basket-making, and lithography, whilst in the past year metal chasing, batik work, and ivory-carving were added. A small museum containing archaeological and natural history collections, as well as an exhibition of artistic crafts has also been added to the School.

Since February, 1908, the Society has occupied a magnificent building belonging to the Jewish National Fund in the best part of Jerusalem; in 1910 a large adjoining house was rented from the Jewish National Fund, and a new car-