

**REGISTRATION OF BUSINESSES ACT, 1909.**

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1), of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 17th January, 1912, under the business name of J. R. WILSON, Stand 239, 3rd Avenue, Melville, will be ABANDONED as from 15th day of March, 1912.

J. R. WILSON.

Johannesburg, March 5, 1912.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 7th February, 1912, under the business name of J. T. CHURCHILL, Stand 1174, 14, De La Rey-street, Vrededorp, has been ABANDONED as from the 4th day of March, 1912.

J. T. CHURCHILL.

Johannesburg, March 2, 1912.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on January 15th, 1912, under the business name of C. BACON, Stand 4181, Market-street, will be TRANSFERRED to 175, Market-street, Johannesburg as from the 31st day of March, 1912.

C. BACON.

Johannesburg, March 4, 1912.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 24th January, 1912, under the business name of N. P. SAKIDES, Stand No. 1580, corner of Pritchard and Smal Streets, Johannesburg, will be TRANSFERRED to No. 3, Solomon-street, Vrededorp as from the 15th day of March, 1912.

NEARCHOS P. SAKIDES.

Johannesburg, March 6, 1912.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 10th February, 1912, under the business name of I. TAYLOR, Stand 27, 238a, Main Street, Jeppe, will be ABANDONED as from the 29th February, 1912.

I. TAYLOR.

Johannesburg, 27/2/12.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, on the 9th January, 1912, under the business name of CHOO AH, Stand 678, cr. Error and Van Beek Streets, Doornfontein, will be SOLD to HO TONG, as from the 12th March, 1912.

CHOO AH.

Johannesburg, 22/2/12.

NOTICE IS HEREBY GIVEN, in terms of Section 4, sub-section (1) of the Registration of Businesses Act, 1909, that the General Dealer's business registered at the Revenue Office, Johannesburg, in May, 1911, under the business name of M. LOWE, 18a, Bertrams Road, Bertrams, has been ABANDONED as from the 30th day of June, 1911.

M. LOWE.

Johannesburg, 26/2/12.

**NOTICE OF DISSOLUTION OF PARTNERSHIP.**

NOTICE IS HEREBY GIVEN, in terms of the Registration of Businesses Act, 1909, that the partnership hitherto existing between MAX ROSS and D. SACKS, carrying on business on Stand No. 292, 3rd Avenue, Melville, as Butchers, under the style or firm of the MELVILLE MEAT MARKET, has been DISSOLVED as and from the 19th February, 1912.

THAT the said MAX ROSS has taken over all the assets and liabilities of the late firm, and that he will in future carry on the same in his own name and for his own benefit and account, under the style or firm of the MELVILLE MEAT MARKET, on Stand 292, 3rd Avenue, Melville.

And application will be made to the Revenue Office, at Johannesburg, on the 10th day of March, 1912, to have the necessary alterations made in the Licence.

BECKER & GLUCKMANN,

Solicitors for the parties.

Corporation Buildings, Rissik Street, Johannesburg.

**MR. LEONARD RAYNE.**

Another debt of gratitude—and the biggest of all—is owing to Mr. Leonard Rayne by South Africans in general and the music-loving section thereof in particular, for the great pleasure of having in their midst so excellent an operatic company as that headed by Mr. Thomas Quinlan. Whatever art South Africa possesses and as much of it that has been brought to our very doors, so to speak, certainly the giant portion thereof connected with the stage is owing to the energy, thought, and trouble of Mr. Leonard Rayne. If ever the history of South African art or of art in South Africa—two very different things though they appear to be the same—comes to be written, the pages devoted to the dramatic and musical section thereof will be written large with the well-known name, Leonard Rayne.

**THE SECOND WEEK.**

These remarks make a fitting introduction to our second notice of the Quinlan Opera Company, which is now concluding a fortnight of what may well be called a triumphant and unprecedented successful season at the Standard Theatre. The subject of popular conversation at street corners, and on the trams, as well as at Carlton tables and in motor cars is the Quinlan operas, and unanimously enthusiastic is popular opinion regarding their worth and beauty of presentation. Monday night witnessed a magnificent production of Wagner's "Tristan and Isolde," Tuesday Puccini's "Madame Butterfly" was given, for the Wednesday matinee "The Tales of Hoffmann" was repeated, and the evening's bill was filled by Debussy's "Prodigal Son" and Humperdinck's "Hansel and Gretel," whilst last (Thursday) night saw Wagner's "Lohengrin" performed. To-night will see again "The Tales of Hoffmann" staged, whilst to-morrow afternoon and evening "La Boheme" and "Faust" respectively will be presented. Needless to add, the house was full at each performance, the enthusiasm of the audiences being universal and well-deserved.

**"MADAME BUTTERFLY."**

Tuesday evening—the night of our visit—saw a large and fashionable crowd present enjoying a delightful presentation of Puccini's famous Japanese opera, "Madame Butterfly." The success or failure of this opera depends on the lady who takes the title-role, which in proportion to the other parts in this opera is as that of "Hamlet" in Shakespeare's play of that name to the other roles in that tragedy. Jeanne Brola took the part of "Madame Butterfly," and she rendered it with a beauty of voice that thrilled with pathos and emotion, which were also shown in her fine histrionic work—all of which made her representation of the role a perfect piece of operatic art.

**THE STORY.**

The first act shows us a beautiful scene overlooking the harbour of Nagasaki, Japan, with the wedding ceremony between the Geisha (Madam Butterfly) and Lieut. Pinkerton of the U.S. Navy. Act II. finds Butterfly three years later waiting for her faithless husband to return. Prince Yamadori proposes for her hand, but she refuses him, as she still believes her husband will return to her, in spite of the Consul's (Sharpless) warnings to the contrary. A gun is heard from a cruiser entering the harbour, Pinkerton's ship. She prepares for his coming, decking her house with flowers in his honour. In Act III. Butterfly and her baby and her faithful servant, Sazuki, are still at the window waiting. At last, tired out, she retires, and Sharpless appears with Pinkerton and Kate, his American wife, who wishes to adopt the child. Pinkerton, overcome by remorse at the evidence of Butterfly's great love for him, rushes away. Kate is seen by Butterfly, who learns the truth. She refuses to give up her child, and Kate and Sharpless leave her. After a passionate farewell to her baby, she puts an end to her life, preferring, as she says, "death to dishonour."



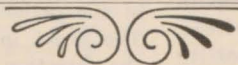
**THE OTHER PARTS.**

Of Jeanne Brola we have already written. Mr. F. de Gregorio as "Lieut. Pinkerton" gave a fine interpretation of the part, although his foreign accent was against him. His beautiful tenor voice and grand acting, however, helped him to make a success of his role. Mr. W. J. Samuell's beautiful and rich bass voice was heard to advantage even in the small part of the Consul. Mabel Dennis as "Sazuki," the faithful servant, gave a perfect and sympathetic rendering, both vocally and histrionically, of the role, while the minor parts were in the capable hands of Mr. Sydney Russell (Goro), Mr. Montague Alliston (Prince Yamadori), Mr. Arthur Wynn (the Bonze), Mr. Seph Jones (Yabuside), Mr. E. Desmond (the Imperial Commissioner), Mr. E. Suravitch (Official Registrar), and Gladys Ancrum (Kate). Mr. Tullio Voghers conducted very ably, and the orchestra rendered the instrumental part of the music most

by the management. First honours must be awarded to Clark and Hamilton, who for fully half an hour hold the stage and keep the audience in one continuous roar of laughter, and even then their act appears too short. The way the Frank L. Gregory troupe manipulate their hoops is almost uncanny, and must be seen to be believed. Mdle. Ayoe sings her songs in excellent voice, putting an expression into them which has deservedly earned for her the name of the "Danish Yvette Guilbert." Datas is as wonderful as ever, his answers to the most extraordinary questions being instantaneous and correct. Sadie Wade, Mildred Bryan and Lizzie Glenroy are sweet singers greatly appreciated by the audiences, and the dancing of Devon and Earle is splendid. Jean and Jose, "The Crocodile and the Lizard," present an act such as is rarely seen, their agility and flexibility, combined with perfect grace, must be seen to be believed. This is the

**SOME LEADING SOLOISTS OF THE**

**QUINLAN OPERA COMPANY.**



**JOHN HARRISON.**  
(Tenor.)



**JEANNE BROLA.**  
(Who appears as "Madame Butterfly" and "Minnie" in "The Girl of the Golden West.")



**JOHN COATES.**  
(As Hoffman in the "Tales of Hoffman.")

delightfully. In this opera the chorus only appear in the first act, and needless to add, after what we wrote last week, that they did their allotted work in a perfect manner. Great praise is earned by the beauty of the scenery and the successful stage management evidenced throughout the performance. The pathos and tragedy that make themselves evident even before the finish of the first act, and which culminate at the end of the third, brought more than one tear to many an eye in the audience—the greatest tribute to the success of the performance.

**THE EMPIRE.**

In spite of numerous counter-attractions, this popular place of amusement still holds its own, and deservedly so, for a more attractive programme has rarely been provided

last week of the above company, and those—and they must be a very few—who have not yet seen them should utilise one of the remaining opportunities of doing so.

**THE NEW COMPANY.**

On Monday next, a new company, which by their record should be a very strong one, will make their debut before the Empire patrons. The star turn will be Miss Beth Tate, an American comedienne not long arrived in Europe, but who has been "topping the bill" at the principal West End halls. Miss Tate has a charming and attractive personality, and sings in a most captivating manner. The Miles Stavordale Quintette are well known in Johannesburg. Their wonderful performance on the banjos, imitating the human voice, is sure to prove attractive. The