

ADELPHI

(KINEMAS, LTD.).

Kinema-De-Luxe, Sea Point.
Nightly at 8.10.

Matinees: Wednesday and Saturday at 3.

MONDAY NEXT.

ANOTHER BRILLIANT SUCCESS BY
FREDERICK LONSDALE.
THE GREATEST AND LATEST YET!

Canaries Sometimes Sing

Successor to "Rookery Nook" and "On Approval."
Tom Walls and Yvonne Arnaud.

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Booking at Darters, 9 a.m. to 5 p.m., and
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THE ASTORIA

(KINEMAS, LTD.)

NIGHTLY at 8.10. SATURDAY at 7 and 9.
Matinees: Wednesday and Saturday at 3.

(ADULTS ONLY).

TOM WALLS and YVONNE ARNAUD in

On Approval

A COMEDY FULL OF LAUGHS.

Monday Next at 8.10 p.m.

THE FIRST BRITISH TALKIE PANTOMIME,

ALF'S BUTTON

COMEDY—SPECTACLE—COLOUR—MELODY.

Booking at Darter's, 9 a.m. to 5 p.m., and Astoria,
10 a.m. to 9 p.m. (Phone 1087 Woodstock).

The Orchestra Festival Week.

The Orchestra is to be congratulated on its highly successfully Festival week. For once Capteonians showed their affection for and appreciation of Mr. Pickerill and the Orchestra. The attendances throughout were excellent. At the conclusion of last Thursday's concert, when the great Ninth Choral Symphony of Beethoven was played, Mr. Pickerill received a gift of good faith from the members of the Orchestra.

Mr. Boris Rome sang the tenor solo of the last movement with very good effect. It is no little honour to be chosen for a part in this, Beethoven's masterpiece. Mr. Joe Cohen, too (well-known to Synagogue goers), who has a very fine voice took his part in the choir. The festival week concluded with the "Belle of New York" last Saturday night when a full house showed evident enjoyment at the fine performance.

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AMUSEMENTS.

At the Tivoli.

The Tivoli Follies led by Lily Moore, the well-known and brilliant comedienne, is a very bright show. Miss Moore's sketches of an English School headmaster, a country vicar and a wealthy Jew are particularly good, whilst her stories, especially the three comedy numbers after the interval, are very entertaining indeed.

Gilbert and French in their novelty act completely depart from the conventional dancing act and are very much liked. The two singers, Hill and Vizaro, give numbers from talkies, operas and musical shows of all varieties.

Mr. Colin Ashdown, Mr. Arthur Ashbey, York and Wynn, and the Tivoli Sextette which performed new dances arranged by Misses Bullard, Cook and Molly Hayward, contribute very successively towards the rest of the programme.

Dick Barthelmess' Film at Royal.

Richard Barthelmess, First National Vitaphone star, in the role of David Carroll, young newspaperman in "Drag," the newest Barthelmess feature at the Royal on Monday, composes an operetta entitled "The Love Prince," the music of which is reproduced via Vitaphone in the local presentation.

The musical number featured in "The Love Prince" presentation is called "My Song of the Nile," and it promises to be a national song hit.

"Drag" is the story of a small town editor who marries into a "mooching" family, finally pulls himself away from them, goes to New York, sells his operetta and finds that happiness which was so lacking among his "in-laws." The story was adapted from the novel by William Dudley Pelley, Frank Lloyd directed it with a cast headed by Lila Lee, Alice Day and others.

At The Grand.

On Monday there comes to the Grand "King of the Khyber Rifles." This film, it will be remembered, was shown at the Alhambra some months ago and attracted much attention. The story is a novel and appealing one and the scenes, most of which are laid in the East, are very cleverly got up and in many cases brilliant and gorgeous. The cast, headed by Victor McLaglen, is an excellent one, and the whole picture is most enjoyable from start to finish.

"Border Romance," bringing Armida, Don Terry, Marjorie Kane, Victor Potel and Wesley Barry to the Grand Theatre on Thursday is said to be as much of an operetta as a drama, but with the music inserted logically rather than on impulse. Jack Natteford wrote the story and Will Jason and Val Burton the music and lyrics. It is a Tiffany production.

Armida is the sparkling-eyed little Mexican heroine of "Border Romance." She is nineteen and plays leading roles in important talking pictures. She has all the talent and pep that goes towards the making of a bright and entertaining picture.

"Canaries Sometimes Sing" at the Adelphi.

On Monday next the brilliant reproduction of Frederick Lonsdale's very successful society comedy "Canaries Sometimes Sing" will be presented at the Adelphi Kinema. Sparkling dialogue put over by an exceptionally gifted cast makes of a cleverly constructed story an entertainment which will appeal to all.

In the direction of this comedy Tom Walls has continued the tradition which he and Ralph Lynn have established at the Aldwych Theatre, of success on the heels of success. "Canaries Sometimes Sing" is a worthy successor to "Rookery Nook" and "On Approval." An example of the almost literal translation of a stage play to the screen with due appreciation of the amenities of both, this film is a striking instance of the adroit application of two forms of dramatic art. The sparkling dialogue is recorded in a way which enables the players to give full point to every word. It is a film which will be a certain success and do much to popularise high-class comedy.

An author who relies so much on the sparkle and polish of his dialogue as Mr. Lonsdale does is greatly dependent on his cast, and in this case he has been magnificently served. It is in fact, a wonderfully well-balanced and brilliant cast. The recording is admirable in every respect.

"Alf's Button" at the Astoria.

The tale of the button on rubbing which Alf and Bill, the hard-boiled Tommies, find their every wish gratified by a mystic slave is well known. Kellino's film follows its broad lines with the ingenuous Cockneys being literally struck pink, to the addition of tinted film faces, finding Turkish baths behind their dug-out, and ultimately being implanted in Blighty in an extravagant Eastern palace, where camels and dancing girls, oleaginous negro servitors, and tropical fruit provide a relaxation from the mud of Flanders. Such unrestrained fantasy calls for unrestrained treatment, and Kellino has spared little in either luxury or absurdity. With a brace of stellar comedians of the calibre of Alf Goddard and Tubby Edlin, he could scarcely go wrong, and both Alf and Bill are a joy from first to last. So balanced a team, so naturally and so comically British, are of the true metal of comic characterisation, and their adventures are at times riotously hilarious.

The pulling powers of "Alf's Button" will depend on its unrestrained comedy, its stellar cast, its exploitation of the Eastern ballet factor, and the strong attraction of its title. The factors alone should compensate for any opportunities which may have been missed.