

AMUSEMENTS.

THE GRAND.

A picture with an absorbing plot, tense situations, and remarkable divorce court scenes, "The Butterfly on the Wheel," a famous stage play, will be shown next Monday, Tuesday and Wednesday. It has a story of the strongest dramatic interest, acting which may be described as masterly, and an innocent woman who is tortured by cross-examination in the Divorce Court. The leading part is played by Lili Damita. For the latter part of the week, an outstanding British screen triumph will be seen in "Widdecombe Fair," adapted from Eden Phillpotts famous novel. The beautiful Devon scenery is wonderfully photographed, whilst the acting is a revelation.

THE TIVOLI.

Those who favour a combination of films and vaudeville, and there are many, are thoroughly enjoying this week's bio-vaudeville programme at the Tivoli this week. There are three variety turns with Jack Edge in the place of honour. Although many of his jokes are old, he nevertheless has a knack of getting them over despite their age. His original comedy stuff is very amusing and he keeps the audience in continual good humour. Pleasing music is provided by Carlos Ames. He is equally at home with the piano as he is with the harp, and he has a well-modulated voice. Balzer, Taylor and Pernau again impress with their dancing. It is a fine act with classical and comedy dancing beautifully executed. The principal film feature is "Painting the Town," in which Glen Tryon figures as the comedian. It is full of fun and humour and an easily followed story.

GEORGE ROBEY'S "IN OTHER WORDS."

What is it about George Robey that makes him so screamingly funny? The more one sees him the funnier he becomes. It is not his clothes, though there is something about them—about the famous buttoned-up black coat and the little bowler; about the flapping khaki motoring-coat; about the well-corseted uniform of Nurse Daisy Dillwater; about the Scout's long-kneed shorts, which excites one to laughter. It is not his figure or his make-up, though the former is short and round, and the latter with the well-known eyebrows and the ruddy nose; these alone are enough to put one into a happy mood.

The secret of George Robey's funniness lies in his personality; in the irresistible way he has of telling jokes; in his solemn face; in his apparent ignorance of his own comical appeal; in the way he walks, and lifts up a walking stick, and puts it down again; in his silent and hurt looks; in his confidences. These are his own.

"In Other Words" is a bright, breezy non-stop entertainment. Marie Blanche has a charming voice, a charming personality, and is, at the same time a thoroughly good actress. The Hippodrome Eight are a delight to the eye, and the rest of the London

Company all help to give the audience a rattling good time. And what more can anyone want?

H.P.

THE MARIE HALL CONCERT.

At their inauguration concert at the City Hall last night it was obvious that the trio consisting of Miss Marie Hall, violinist; Miss Lucy Nuttall, contralto, and Mr. Gerald Moore, pianist and accompanist, will meet with success wherever they go.

In the Kreutzer Sonata, in spite of her very fine technique and delicate rendering, Miss Hall was not heard to advantage. She seemed to be reading her music, thus creating a vacuum between her and the audience which was never bridged. Marie Hall's shorter pieces, however, were very much more successful and entirely pleasing. The Etude Paganini was executed with much energy and very fine tone. As Miss Hall played it became more and more obvious that the violon stand in the Sonata had acted as a barrier. There is no doubt that Miss Hall's beautiful playing has a strong appeal.

Miss Lucy Nuttall.

Miss Lucy Nuttall has a voice of rare quality, the beauty of which it is difficult to convey in words. Hers is a powerful and spacious voice, deep and resonant. Handel's Largo was a most impressive opening to what proved to be a feast of song. Her singing of "Lorraine, Lorraine Lorree," which was rendered with great dramatic power is not likely to be forgotten. As an encore she sang three Negro spirituals. Solemnly and with all her heart she interpreted the amazement and the simple genuine spirit of prayer. That this same singer should be able to sing with success such a light and airy song as "Fairy Pipers" came as a great surprise.

Mr. Gerald Moore.

Mr. Gerald Moore showed that he possessed excellent technique in his playing of the Toccata and Fugue—Bach Tausig. His playing is never monotonous, his interpretations altogether charming. Mr. Moore has no mannerisms. He keeps his hands near to his key-board, making no flying leaps on to the notes such as one often sees. He caresses his notes, now touching them gently, now with strong determination. Besides his own contributions to a delightful programme he accompanied throughout with excellent taste.

The African Theatres who are touring these three outstanding artists are to be congratulated.

R. v. G.

THE ASTORIA.

"Monkey Nuts" will be shown here next week, commencing Monday. It is a spectacular story of circus life, with its allure, its acrobats and its comedy. In fact comedy and tragedy go hand in hand in a circus, and Betty Balfour who stars, maintains her popularity as "Britain's Darling of the Screen." It is an exciting film and will grip all who witness it. Phonofilms and other features will further add to the enjoyment of patrons.

MOTORING.

A Pioneer Motor Designer Dies—What the Industry Owes to Karl Benz—Evolution of the Internal Combustion Engine—Do You Understand the Upkeep Cost of Your Car?

CARL BENZ, the pioneer designer of motor-cars, died recently in Germany at the age of eighty-four. The year in which Butler produced in Britain the first motor tricycle, Benz designed and built in Germany what he claimed to have been the first vehicle propelled by an internal combustion engine. From that day—in the '80's—he never ceased evolving better and yet more useful motor vehicles until motordom had become an established movement throughout the world.

How excellent were his designs from the outset was brought to mind a couple of months ago, when there was a "run" of veteran cars from London to Brighton to celebrate Emancipation Day. In this historic run one of Benz's cars took a prominent part. He built this car about 1888, and it was probably the first to be brought to England. It has a single-cylinder horizontal engine over the rear axle. There are two gears, giving speeds of five and ten miles an hour respectively. Although over 40 years old, this car ran astonishingly well, especially in face of its relatively high weight-power ratio.

Benz's contemporary, Gottlieb Daimler, scarcely lived to see motoring become a convenience of everyday use throughout world. But Benz lived to see the fruits of his pioneer labour; and the high ideals he had always concerning alike design and production are assured continued exploitation by the amalgamation of the Daimler (Mercedes) and Benz interests in Germany.

Early Days.

THIS BRINGS to mind the evolution of the motor-car propelled by the internal combustion engine. In 1885 Butler built his tricycle, which was driven by an internal combustion engine. It ran on benzoline ignited electrically. In 1873, however, Brayton had produced in America a compression engine running on light oil without explosion. Then, three years later, a petroleum engine was built, the mixture consisting of vapour formed by a current of air being drawn through liquid petrol and air-sucked directly into the cylinder.

In 1887, Panhard and Levassor secured the French patents of Daimler's four-stroke engine. Levassor devised a system of transmission consisting of a clutch, gears,

differential and a chain final drive that, except for the elimination of the chain and other slight modifications, is still used in nearly every car on the road to-day. Panhard and Levassor's firm is still building automobiles. Their first car was completed in 1894.

Other early designers were Peugeot, the Comte de Dion, Napier, Marcel Renault, Frank Lanchester, Royce and Herbert Austin.

When we drive so care-free on the highways of the world to-day we are inclined to forget what a struggle these early pioneers had. It was not until 1896 that the Locomotives on Highways Act, of England, removed the principal legislative restrictions of motoring, which included the necessity of a man with a red flag preceding every mechanically-propelled vehicle!

The Difference.

RUNNING COSTS" and the "Cost of Running a Car" are not synonymous terms, so that when bent upon buying a car the prospective motorist should have a clear understanding of both before forming conclusions on the relative merits of various cars from the point of view of economy.

Running costs refer properly to such expenses as must be incurred by using the car on the road at all, and include petrol, oil, tyres, insurance and taxation—the amount spent on the first two being directly governed by the mileage run.

Cost of running a car, on the other hand, includes "Running Costs," standing charges, plus garage or storage, cleaning, repairs and maintenance, chauffeur (if one can be afforded) and last—but by no means least—depreciation.

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