

# ALHAMBRA

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in a Sparkling Musical Romance of Old Madrid,

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## THE ALHAMBRA.

### "Frankenstein."

Universal obviously went into the production of its weird thriller "Frankenstein" next week at the Alhambra Theatre on the famous huge scale of "The Hunchback of Notre Dame," "The Phantom of the Opera," "All Quiet on the Western Front" and "King of Jazz."

"Mob scenes" of the film utilized nearly a thousand people in certain portions of the story and Director James Whale enhanced that number by adding an entire Tyrolean string band to the picture in still other scenes.

Colin Clive plays the absorbed medico who succeeds in scientifically manufacturing human life, and Mae Clarke, John Boles, Boris Karloff, Dwight Frye, Edward Van Sloan and Frederick Kerr complete the cast. To Karloff falls the lot of playing the role of the monster which Lon Chaney longed to play.

All those who saw "Dracula" will be much impressed with the remarkable work of Dwight Frye and Edward van Sloan. But the Monster—ah, this is one of the really astonishing things in the picture. You know, it is almost inevitable when one has been led to expect a great thrill that the realisation is disappointing. Everyone in Cape Town is certain that the monster is going to be a thrill, but for once, they won't be disappointed. This monster, with its semblance of human appearance, human gait and human actions, still gives a most overwhelming impression of the supernatural and mechanical motivation. He is the most uncanny creature that has ever stepped on the screen.

We are able to announce that the brilliant success to "Young Woodley," the British picture—"Keepers of Youth" will follow "Frankenstein."

## THE PLAZA.

### "The Call of the Flesh."

Roman Novarro, the popular M.G.M. star, supported by a brilliant cast of M.G.M. players, including Ernest Torrence, Dorothy Jordan and Renee Adoree, will be seen at the Plaza next week, commencing on Monday, in a colourful and picturesque musical play of old Madrid entitled "The Call of the Flesh."

This film, which is unquestionably the star's most ambitious effort, permits theatre-goers to hear Novarro's voice as an opera singer for the first time as well as the singer of a number of charming ballads specially composed for the occasion. Among the arias he sings are "Questo o Quella" from "Rigoletto" and "Ridi Pagliacci," whilst the ballads include "Not good enough for Me" and "Just for To-Day" among others. Then again Ernest Torrence is heard as a pianist on the screen for the first time. Incidentally, Torrence was a concert pianist of note before he was a screen star, and his playing is a revelation. "The Call of the Flesh" is the story of an opera singer who falls in love with a convent girl, and the development of their romance is very reminiscent of that classic silent screen achievement, "The White Sister."

Beautiful technicolour scenes are a prominent feature of the film, whilst ingenious camera effects add to its charm and appeal. Altogether it is one of the most delightful M.G.M. films yet shown in Cape Town, and its screening at the Plaza next week should draw capacity houses throughout the season.

Intending patrons are requested to note that "The Call of the Flesh" will be shown on Friday, May 19th, with matinee performances each day as usual.

## THE ROYAL.

### "Susan Lenox."

The new Garbo picture, which further introduces the striking Clark Gable as a romantic hero, packs more action and visual entertainment than any other talking picture this reviewer has seen since the first musicals. It moves at a swift pace, sweeps forward at a rapid tempo with fast-changing transitions that keep the interest ever kindled with fresh expectations. The novel was adapted for the screen by Wanda Tuchoch with dialogue by Zelda Sears and Edith Fitzgerald.

# Annual Ball

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