

TIVOLI.

(African Theatres, Ltd.).

Nightly at 8.15.

Matinees: Thursday and Saturday at 2.30.

To-Night at 8.15.

YOUR LAST CHANCE OF SEEING

JOE MARKS & CO.**WEDNESDAY NEXT.**

BIO-VAUDEVILLE.

LAURA GEURITE

Comedienne.

THE TWO HAKENS**SIEGRIST SISTERS**

Buster Keaton and Ernest Torrence in

"STEAMBOAT BILL Jr."

(United Artists Picture.)

Booking at the Opera House.

ROYALLATE ALHAMBRA.
(African Theatres, Ltd.)TO-NIGHT at 8. TO-MORROW at 3 & 8.
FINAL SCREENINGS OF**"Flesh and the Devil"**

(Metro-Goldwyn-Mayer Special).

With Greta Garbo, John Gilbert and
Lars Hanson.**COMMENCING MONDAY.**

Charles Farrell and Greta Nissen in

"FAZIL"

(A Wm. Fox Special Release.)

East meets West in a Tempest of Passion.
A Thrilling Tale of Burning Sands and
Flaming Love. Mightier than "The Sheik."

Admission Charges:

1/8, 2/3 and 3/3 (including Tax).
Book at the Opera House.**GRAND THEATRE**

(African Theatres, Ltd.).

Daily Matinees at 3. Evenings at 8.
Monday, Tuesday & Wednesday.
(Evening Performances Only.)

Claire Windsor in a Comedy Drama,

"DOMESTIC MEDDLERS"

(A Tiffany-Stahl.)

A Comedy Drama of a Husband, His
Partner and Their Mutual Appreciation
of the Wife. A Triangle View of
Married Life.

This Film will not be shown at Matinees.

Thursday, Friday & Saturday.Wallace Beery and Richard Arlen of
"Wings" Fame in**"BEGGARS OF LIFE"**

(A Paramount.)

A Chapter from the Life of Men who
appear for a moment on the surface
of life, beg a crust of bread at the
back door, a dime on the street.
A Drama of the Open Road.

Admission: 1/2 and 1/3 (including Tax).

Booking at the Opera House.

JOIN THE CROWD!

A SELECT DANCE

will be held at the

BEACH HOTEL, HOUBAY

TO-MORROW (SATURDAY) NIGHT.

Marks (Personal) Orchestra in Attendance.

Evening Dress Compulsory.
Buses leave Princess Cafe, Adderley Street
at 7.30 p.m.

THE

"Revellers" Orchestra*"The Band with the irresistible
Rhythm."*All enquiries and Correspondence to:—
STAN. THOMAS, c/o Darters, C. Town.
or Box 2759, Cape Town.**AMUSEMENTS.****FLESH AND THE DEVIL.**

Love and honour play a conspicuous part in the intensely dramatic film "Flesh and the Devil," which has two more nights showing at the Royal (known hitherto as the Alhambra). It is a powerful film in which three famous stars—John Gilbert, Lars Hansen and Greta Garbo give convincing displays in their own distinctive styles. As the super vamp, Greta Garbo, an exceptionally attractive actress, acts her difficult and unpopular part with devastating effect, and, right until the end—tragic so far as she is concerned—she pursues her heartless way. John Gilbert, in the role of Leo von Harden, falls an early victim to her blandishments, and complications set in after a passionate *affaire d'amour*, which is interrupted with the arrival of the siren's husband. There is the traditional scene followed by a duel, in which the husband falls. Exile in Africa for Leo follows, and further complications arise when, on his return, he finds his life-long friend Ulrich has married the widow. A painful scene between her and von Harden is witnessed by Ulrich, and a second tragic duel is narrowly averted, and the love between the two men conquers. Each artist plays his or her part in a capable manner in a piece that is full of colour and gripping action. There is hardly a break in a story of tense situations. The setting is German—filmed in America—and while tragedy stalks throughout, the story ends on a happy, though sad note, leaving the audience fully satisfied with the denouement.

"FAZIL" AT THE ROYAL.

"Fazil," a William Fox picture featuring Charles Farrell and Greta Nissen, opens at the Royal Theatre (the new name for the Alhambra) on Monday next.

The picture is described as a romance of Araby and the Paris boulevards, based on the Continental stage success, "L'Insoumise," by Pierre Frondaie. In his role of Arabian prince, the story takes Farrell through Parisian night clubs,

Venetian canals and Oriental harems. Greta Nissen portrays a Paris society girl.

The principal theme is the conflict of Oriental and Occidental standards of domestic morality. The harem girls of "Fazil" include some of the most beautiful "extras" in Hollywood, as is clearly evident in the picture, where trappings are few and in no sense secretive of their charms.

"DOMESTIC MEDDLERS" AT THE GRAND.

When a man's business partner is a notorious "Ladies' man," it's just funny; but when the stories a man hears about his partner's latest queen contain unmistakable evidence concerning his own wife—that's a different kind of story.

That is the situation confronting Walter Claire's husband in "Domestic Meddlers," which opens at the Grand on Monday. It is a dramatic comedy triangle of married life with many funny situations.

Wallace Beery will be seen in a dramatic story entitled "Beggars of Life" at the Grand on Thursday. The story deals with the life of men who beg for a crust of bread at your back door. It gives a glimpse of the hardship of men who just exist.

THE OPERA HOUSE.

"Funny Face," the new show at the Opera House, is as good a musical comedy as any we have had in the last few years. The plot—who is so unsophisticated as to expect one in a musical comedy?—is naturally microscopic, but the foot and mouth part of the exhibit is pleasantly diverting. The show takes an unduly long time to get under way with the result that the audience is not in a very receptive mood when things really begin to happen. Perhaps the fact that we witnessed a first night performance would offer an explanation of this obvious defect; it would be surprising if the management does not do some judicious cutting before the show is much older. Only the exceedingly clever fooling of Mr. Barrett Leonard and Mr. Stanley Brown in the drinking scene aroused

us out of a state perilously approaching boredom. From that stage onwards things went with a swing until the final curtain—one scarcely noticed that it was eleven-thirty.

The dancing throughout, particularly that of Eric Le Fre (who, clever comedian that he is, was given little else of any consequence to do) was good. The Tiller Girls and chorus made an effective background, although there was nothing very original or distinctive in their work. The singing was not quite up to the dancing standard. When, oh when, will we see a musical comedy star who can really sing? The singers were not greatly assisted by the fact that the Gershwin music and lyrics were not as good as the Gershwin work usually is. It was left to the D'Arcy Harmony Male Quartette to supply the only good singing in the play—one member of the troupe has a particularly pleasing voice which should have been heard more often.

The star performance was undoubtedly that of Barrett Leonard as Dugsy Gibbs. His part is a fat one, but he makes the most of it, introducing some really good gags. "Where did you learn to kiss like that?" Dora asks him after a ferocious bear-like hug. "Oh, when all was quiet on the Western Front" is his reply. As a vaudeville turn he and Stanley Brown, a fine actor this, would bring any house down.

The ladies, with the exception of Gwyneth Nelson Keys, had rather colourless parts. Rene Le Fre was not given nearly enough scope for her dancing ability, while one felt genuinely sorry for Prue Temple, whose part was irritatingly overdrawn—we mean it *actually* was. Miss Nelson Keys is a piquant little comedienne who rarely fails to get a laugh; her style is original and entertaining. By far and away the best scene was that of the five doctors in the song, "Tell your troubles to the Doctor." It was genuinely rib-tickling. Altogether "Funny Face" is good, light and popular entertainment.

THE TIVOLI.

The glowing Press reports concerning the diminutive American-Jewish comedian, Joe Marks, who made his first appearance at the Tivoli on Wednesday night, were not exaggerated in the least. A packed house gave him a tremendous ovation at the conclusion of an act full of

fun and humour. Assisted by Mae Leonard and George Brown, two excellent foils for Marks' wit, he loses no time in "connecting-up" with the audience whose keen enjoyment is evidenced by the continuous applause with which each quip and antic is greeted. Marks is a great little comedian and has established the right kind of popularity with clean and refreshing humour. Miss Rosie Lloyd entered upon the second week of her season, and repeats her former success. Individuality is the keynote of her turn and she was successful in imitation of her more famous sister Marie. Howard Rogers merits the fine reception accorded him. The Three Pirates, in "Nautical Nonsense," are very breezy and boisterous in their original act and Wilbur and Curtis sing and dance in a pleasing manner. That and Doreen Brennan and the Siegrist Sisters round off an excellent programme.

UNITED HEBREW SCHOOLS.**Prize Distribution and Concert**

AT THE

ZIONIST HALL, HOPE STREET

Sunday, 17th November, 1929.

at 3 p.m.

NO SEATS RESERVED.

TO LET.

MAITLAND: House, just completed; six large rooms, kitchen, bath and servant's room; garage and ground; ready for occupation.—Apply J. Engelbrecht, Third Street, Maitland.

BIRTH.

KIBEL.—On Thursday, 14th inst., to Rev. and Mrs. S. Kibel, a son. Both well.

BARMITZVAH.

PEIRES.—Louis, eldest son of Mr. and Mrs. M. Peires, will read Maftir at the Roeland Street Synagogue on Saturday, 16th November.

At Home, Saturday, 105, Hope Street. All relatives and friends cordially invited. No cards.

PURWITSKY.—Louis, youngest son of Mr. and Mrs. E. Purwitsky, will read a Portion of the Law at the Roeland Street Synagogue on Saturday, November 16th.

*Cape Town's Newest and Most Fashionable Cafe.***THE NEW WALDORF** 74, ST. GEORGE'S ST. (OPPOSITE S1 UTAFORDS)