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WATCH FOR—

"THE TRESPASSER."

Gloria Swanson in Her First Talkie.

(Continued from Third Column).

sent a clever equilibristic and balancing act. Two males and two females compose the company. Young Gerda is a graceful figure and is well aided by the elder of the men. The other partner is applauded for some fine eccentric dancing and violin playing. Operatic singing is provided by Signor Eurico Parisi, whilst Doris Ashton and Billy Rawson present a bright and breezy musical act. Rawson is smart at the piano, and his solo contribution to the act is outstanding. Miss Ashton has a very pleasant voice and becomes instantly popular with her popular songs. The remaining acts on the programme are those left over from last week, viz.: Carre and Carlotta, adagio dancers, and the Three Flemmings, expert gymnasts.

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AMUSEMENTS.

"THE PATSY."

"The Patsy," which opened at the Opera House on the 17th April, is a modern comedy centring round the age-old theme of Cinderella, and if "Her Past," with its slightly *risqué* lines and situations, gave Miss Olga Lindo an opportunity for excellent acting as the fascinating and irresistible Madame Le Sambre, the gay humour and irrepressible fun of "The Patsy" gave her even more scope for the exercise of her art. True, there were moments—notably in the middle of the second act—when the play dragged a little, but there were those in the audience who, weak with continuous laughter, must have welcomed the respite.

Even in a caste distinguished by the uniform excellence of the acting, Miss Lindo, as Patricia Harrington, the "Patsy" or neglected Cinderella of the family, shone brilliantly. In a part that might quite easily have been ruined by over-acting in the slightest degree, she played with a subtle restraint that alone marked her as the artist she is. Her delicious youthfulness, her boyish desire to do the "sportsmanlike" thing, her witty sayings, learnt by "correspondence," and delivered with an air of roguish solemnity, her sudden flashes of temper, her April tears and quick smiles, so wound themselves round the hearts of her infatuated audience as to cause it to wish that the play might hurry to its end so that "Patsy" might find her happiness in the arms of her beloved.

As Grace Harrington, the elder sister, and an incredibly unpleasant person, Miss Valentine Clemow was so convincing as to earn our hearty dislike. One wondered mildly what her infatuated swains saw in her. Mrs. Harrington, as a nagging wife, who makes her husband and younger daughter's life a misery, was played by Miss Marion Wakeford in a manner that gave one furiously to think why her wretched husband had not put his foot down with a bang years before.

Among the men, honours were fairly evenly divided between Claude Saunders, as Tony Anderson, Patricia's beloved, and John Geraut, as "Pop" Harrington. The former, as the shy, simple, rather vain, but golden-hearted young man, won some of the biggest laughs in the play, while the latter, Patricia's only pal and confidante, nagged at unceasingly by the wife and elder daughter, gave as fine a presentation of the worm turning as we have seen in Cape Town for many a day. Mr. Murray McDonald put in a brief appearance as Billy Caldwell, Grace's fiance, and gave a good account of himself.

As a tonic after the blues, as a digestive after dinner, as a joyous respite from dull care, "The Patsy" is heartily to be recommended.

ROYAL—MONDAY NEXT.

"The Shopworn Angel."

Two important Paramount featured players, Gary Cooper and Nancy Carroll, undertake the leading roles in "The Shopworn Angel," which comes to the Royal on Monday next.

The new picture tells a story of boy and girl love. The boy, played by Gary Cooper, whose initial success was registered with the successful film, "The Legion of the Condemned," falls in love with a flashing little person, who is delighting some of the more sophisticated of the Broadway playboys. When she realises the love of this boy, poor, bashful and countrified, she attempts to reform her life in order to be worthy of him. She finds this difficult, however, and a pathetic drama is enacted.

"THE GREAT GABBO" AT THE ALHAMBRA.

"The Great Gabbo" is a "talkie" with a strong story. The revue scenes are exceptional for their brilliant setting, and a large and talented chorus ably back the principals. Scenes behind the stage are intimately portrayed, and there are many tense and dramatic interludes in the dressing rooms of Gabbo, around whom the story is woven. Eric von Stroheim plays his difficult part in a powerful and finished manner. As the bombastic and conceited ventriloquist he is perfect. His constant bullying loses him the services of Marie (Betty Compson) with whom he violently quarrels, and continuing on its brilliant way the revue ends in a tragic manner, for finding that reconciliation with Marie, now a star, impossible, Gabbo loses his reason, and is last seen trudging the streets, dragging his dummy Otto after him. It is a great picture, which is bound to attract capacity houses.

THE TIVOLI.

An attractive bill is headed by the popular dainty artiste Miss Jenny Hartley. Her singing and character sketches suit her audiences, who show their appreciation of her work with insistent demands for a return. The extremely funny Sam Barton is back again. Depending upon an indescribable suit and a broken-down bicycle for his comedy stunts, Barton keeps the audience in a constant roar. He is a really clever comedian. Willie Schenk and Company pre-

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