

Every Dollar A Howard County Citizen Gives For A Ticket Comes Back to Howard's Needy

Will Rogers

Says:

"Folks, I'll pay my own way— every cent you pay for a ticket will come back to help your town and country needy people"

HEAR THE

Cowboy Humorist

in special benefit appearance!

SIMMONS

University

Auditorium

2:30 p. m.

January 27



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Help Howard County's Unfortunates!

TICKETS:

- \$1
- \$2.50
- \$5
- \$10
- \$25

Who wouldn't like to hear Will Rogers? And, who would not take advantage of a way to help some of our own county's families who at this particular time are needy because of unemployment of the heads of those families—a condition that exists in every county.

Many movements are made to for m charity funds to be spent in cities. This is an opportunity to help some of the folks living outside of town. Half of the money paid for tickets by Howard county people will be disbursed in Howard County rural districts by a committee composed of rural people. The other half will help the needy of Big Spring.

Will suggested this series of benefit appearances himself. He will speak in Abilene to make it possible for people of twelve West Texas counties to help their needy friends and, at the same time, hear Will Rogers—something everyone everywhere wants to do.

TICKETS:

- \$1
- \$2.50
- \$5
- \$10
- \$25

Ticket Sale Starts Monday, January 19th

(This Advertisement Contributed By the Big Spring Daily Herald)

Eddie Cantor Arrives In Musical Riot, "Whoopee"

Broadway's Favorite Is Screen Ace

Goldwyn-Ziegfeld Success More Entertaining Via Cinema

Eddie Cantor, star of "Whoopee," the Samuel Goldwyn-Lorenz Ziegfeld musical riot which comes to the Ritz theater today, Monday and Tuesday, has a theory that an actor can usually count on giving a better performance in front of the microphone than he can on the stage. "Whoopee" was his first full length talking picture to test this theory.

"Haven't I an imagination?" he asks when reminded that there is no stimulation from an audience, such as an actor's eye counts on. "Can't I just see the crowd before me? Can't I hear applause? And anybody who ever tried to be funny in front of an audience which has gone cold on you—and that happens to everybody—ought to know that the audience and the applause you can imagine for yours—if it is a lot more reliable than a theater-full of people who may or may not be in the right mood. With my imagination I have the best kind of audience made to order for me just the way I like it."

"Besides," he goes on, "if an actor had to have an audience, he never would be effective at rehearsal. Rehearsals are a pretty dismal business sometimes, but lots of them are a good or better performance than anything the stage shows the customers."

He also points out that a picture studio is not the tomb-like place a broadcasting studio is. Almost any scene in a talking picture requires the presence of a large number of directors, technicians, property men and so forth who constitute an audience, and a responsive one. They can't laugh or applaud audibly but their presence takes away the inhuman nature of talking into a piece of metal without any other company.

But making talking pictures is harder work than anything on the stage he says. He found a several months' vacation necessary after "Whoopee" was finished, whereas the routine of stage performing was something that could be taken in stride.

'Men Of The North' On Queen Program

"Tuned fists" are one of the excruciating of talking pictures. When "Men of the North," Metro-Goldwyn-Mayer's dramatic story of the North woods, which will open Wednesday at the Queen Theatre, was filmed, a fist immersed for ten minutes in warm water did the pounding on a cabin door.

The scheme is that in which Gilbert Roland comes upon Barbara Leonard, Arnold Korff and George Davis in a snow-bound cabin. It was filmed in the snows of Truckee. When Roland pounded on the door, it sounded in the microphone like a club striking the panel.

Investigation proved that the actors fist, hardened with the cold, was almost as hard as wood. So

ROGERS DUE AT RITZ FRIDAY IN NEWEST PLAY

Stuart Erwin, D. D. (Distinguished for Dumbness) has jumped from the frying pan into the fire, figuratively speaking.

In "Playboy of Paris," Maurice Chevalier's most recent picture, Erwin was seen as a sort of assistant chief by day and a companion if gaily by night. Now, in "Along Came Youth," which will be seen on the screen at the Ritz theater Friday and Saturday, Erwin is seen again as a "kitchen mechanic" with a bent toward socializing in his off hours in the company of Charles Rogers, leading man of the picture.

"Along Came Youth," is the story of a young American sportsman (played by Rogers) and owner of a string of race-horses who is stranded in London after a series of reverses. He is forced to take a job as chef in a large mansion, only to find that his aristocratic English sweetheart is a friend of the family by whom he is employed.

A series of amusing events follow based on the hero's attempts to "keep up a front" socially and perform his mental duties at the same time.

The finale centers around a thrilling steeplechase in which he rides his favorite mount to victory and a large fortune.

There is an abundance of uproarious comedy in the show, with Erwin providing the bulk of it in his own imitatively "befuddled" manner.

'The Lone Rider' At Queen On Friday

What sort of an effect do clothes have on a woman's character?

Is the girl of today with her natural boyish figure and simple garb, more frank, courageous, loyal and honest than her great-grandmother of eighty years ago who wore ermines, tight stays and numberless furbelows? Experts on the subject are inclined to think that she is. They argue that external artificialities have a definite influence on a person's make-up.

But history refutes this argument. The women of 1850, particularly the pioneer women of the West, have never been surpassed for bravery and fortitude.

An interesting and romantic depiction of one of these heroines of the early West is shown in "The Lone Rider," the Columbia all-talking action film starring the daring Buck Jones scheduled to play at the Queen theatre Friday and Saturday. The daughter of a judge prominent in the affairs of a little western town is returning home from the East in a stage coach. Bandits attack the coach but are driven away by a lone rider. The girl trusts her rescuer implicitly—never once suspecting that he had been the leader of an outlaw band. But later, when she does discover his identity, she does not falter in her loyalty to him. Inspired by her faith, the former bandit lives up to her ideal.

before he pounded again, he had to soak the fist in warm water to "thaw" it until it really sounded like a fist.

WEEK'S RITZ HEADLINERS



Eddie Cantor, star of 'Whoopee'



Eddie Cantor, who will appear in "Whoopee" at the Ritz three days beginning today, is shown at the top, above, that is a drawing of his face in futuristic style in show. Below him is a scene from "Way of a Sailor," with Lella Hyams and John Gilbert, at the Ritz Wednesday and Thursday. At the bottom is a scene from the Friday and Saturday Ritz picture, "Along Came Youth," with Charles Rogers, Betty Boyd and Frances Dee.

R & R THEATRE PROGRAM OF WEEK

RITZ
Sunday, Monday, Tuesday—Eddie Cantor in "Whoopee."
Wednesday, Thursday—John Gilbert in "Way For a Sailor."
Friday, Saturday—"Along Came Youth," starring Charles Rogers. Midnight Saturday—"The Cohens and Kellys in Africa."

QUEEN
Monday, Tuesday—"The Royal Bed," with Lowell Sherman and Mary Astor.
Wednesday, Thursday—"Men of the North," starring Robert Elliott, Gilbert Roland.
Friday, Saturday—Buck Jones in "The Lone Rider."

Matinee Play Comedy With Great Actors

"The Cohens and Kellys in Africa," Universal's newest feature-length comedy in which Charles Murray and George Sidney run rampant in scenes which abound in thrills as well as laughs will be shown at the Ritz theater at 11:30 p. m. Saturday, January 14.

According to advance reports, "The Cohens and Kellys in Africa," exceeds anything before attempted by the inimitable quartet of funsters, Sidney and Murray and their respective screen wives, Vera Gordon and Kate Price. Acknowledged as exceedingly funny in the previous pictures of the "Cohens and Kellys" series in which they took trips to Atlantic City, Paris and Scotland, their tour of Africa with amusing adventures is reported a superior attainment. The story deals with the Cohen-Kelly expedition into the heart of

the Dark Continent to hunt ivory to boost their needy business fortunes. The expedition is led by a talkative but amateur explorer, Windjammer Thorn, who represents himself as one of the world's greatest authorities on Africa. Needless to say, Mrs. Cohen and Mrs. Kelly accompany their husbands and become involved in many of the escapades to which the party falls heir.

The principal characters have an excellent supporting cast which includes Lloyd Whitlock, Frank Davis, Nick Cogley, Eddie Kane, Renee Marville and Georgette Rhodos and several hundred African natives of both human and animal species.

The screen story was written by Via Moore and adapted by William K. Wells. Moore also directed the picture.

One of the many truly beautiful scenes in "The Cohens and Kellys in Africa" is the accurate reproduction of an Arabian sheik's harem.

Universal spent a young fortune in constructing these sets. The largest setting is built on huge proportions with a fountain in the center. Twenty beautiful girls im-

personate the wives of the dashing sheik.

Featured in the harem scenes is an artistic dance number staged by Ma-Belle, formerly a New York stage dance star. Besides directing the ensemble, Ma-Belle gives an Arabian harem dance interpretation of her own.

Before coming to Hollywood, Ma-Belle was premiere dancer in Al Johnson's musical comedy successes, "Sinsbad," "Bomb" and "Big Boy," besides being a solo dancer for several seasons in the New York Winter Garden.

PITTSFIELD, Mass.—Mrs. Marietta Webster, 78, is legally qualified to hunt and fish in this state. She has obtained a license, driving her own car to the city clerk's office to get it. Everybody in the state has to pay for such a license except folks over 70.

Gilbert Has Great Role In Ritz Feature

'Way For a Sailor' Includes Numerous Thrilling Episodes

Barroom brawls, spectacular rescues at sea, pounding breakers, eerie palls of fog, fo' castle bantering, shore frolics and an interesting romance give "Way for a Sailor" a background of swift action, comedy and drama.

John Gilbert plays the lead in the new Metro-Goldwyn-Mayer pro-

duction which will open Wednesday at the Ritz theater and Wallace Beery is seen in the chief character role, that of "Tid," a rough-neck freighter seaman, whose rivalry with Gilbert in the matter of sweethearts results in a series of fights and other diverting occurrences.

The cast also includes Lella Hyams in the feminine lead; Jim Tully, the writer, in his initial screen appearance; and Polly Moran and Doris Lloyd as two of the "sweethearts."

Sam Wood in directing the picture from an adaptation of the well-known novel by Albert Richard Watjen, went after realism in his atmosphere, making most of the scenes aboard four ships chartered for the film. Other sequences are laid in various ports from England to China, and along a beautiful rocky coastline where the love scenes were enacted.

buoys were staged with the cooperation of the United States Coast Guard, two steamers, a freighter and a passenger vessel being used in the episode. Other scenes took place aboard a whaling ship, on the docks where ocean carriers loaded and unloaded to tons. All of these scenes, with a few exceptions, were filmed at night and in fog, the chilled night wind coming in from seaward, meeting at the harbor with the warm California desert air, and making the Liverpool moisture effect desired.

Particularly difficult was the recording in the fog, since the strange effect of the density of the atmosphere on sound sometimes produced echoes that distorted dialogue and sound effect beyond recording possibilities. This however, was overcome by the use of sounding boards and special microphone equipment.

R AND R RITZ

TODAY—MONDAY—TUESDAY

THE GREATEST LAUGH JAMBOREE EVER TO HIT TOWN

DAZZLING, DARING DELIGHTFUL

You don't know what a good time is until you've seen this hilarious splurge into comediana with the kings and queens of good cheer riding high, wide and handsome to the merriest capers ever seen on stage or screen.

EDDIE CANTOR
IN
"WHOOPEE"

A BIG SONG HIT

R AND R QUEEN

MONDAY—TUESDAY

LOWELL SHERMAN AND MARY ASTOR

IN
"THE ROYAL BED"

100 % ENTERTAINMENT

ADDED
ATTRACTIONS:
2 VITAPHONE ACTS

ADDED ATTRACTIONS

PATHE SOUND NEWS

VITAPHONE ACT

"BEAR SHOOTERS"—COMEDY

SUNDAY MATINEE

SHOW OPENS 1 P.M.

