

GALA ATTRACTIONS MARK OPENING OF TORRANCE THEATRE UNDER NEW MANAGEMENT

Pacific Southwest Theatres, Inc. Take Over Management of House Wednesday, October 1st

Many big surprises are in store for patrons of the Torrance Theatre tomorrow night, when the active management of the local theatre will be taken over by the Pacific Southwest Theatres, Incorporated, who recently purchased the theatre from Mr. and Mrs. J. C. McVey.

The Pacific Southwest Theatres, Incorporated, bring to Torrance a wealth of knowledge gained by many years of experience in operating theatres in metropolitan centers. The big syndicate now owns seventeen theatres, all of which are high class houses and strictly American.

The executives of the Pacific Southwest Theatres are exceptionally skilled theatrical men. A. H. Emenhiser, the president, has given his whole life to the exhibition work of the motion picture industry. Mr. Emenhiser will personally see that the best pictures are booked for the Torrance Theatre, and he will bring many attractions to Torrance that have heretofore been impossible. However, Mr. Emenhiser wants the people to consider the Torrance Theatre as much "their" theatre as it is the company's. Suggestions will always be welcome and every

effort will be made to bring to Torrance the kind of attractions that local patrons like. The patrons' pleasure will be paramount at all times in the minds of the management.

D. Lawhead, secretary-treasurer of the Pacific Southwest Theatres, Inc., is also a capable and thoroughly experienced theatrical executive.

Many of the greatest hits of the season have been booked for the next two weeks, but in spite of the early showing, the regular prices will remain in force. Adults, 25c and children, 10c. The prices for "The Covered Wagon," however, will be 50c and children, 25c. Arthur E. Delmore, who is representing the Pacific Southwest Theatres in Torrance explained that the contract with the producers absolutely compelled them to make fifty cents the minimum charge for adults and twenty-five cents for children.

Mr. Delmore states that he has many surprises in store for the Opening tomorrow night, at which time he will also explain the policies of the new owners.

"Lily of the Dust" New Pola Negri Production

Pola Negri in her latest Paramount picture, "Lily of the Dust," produced by Dimitri Buckowetzki and due for a two days' run at the Torrance Theatre next Sunday, has the most human role of her entire career.

The story of "Lily of the Dust" is the story of countless women in every country and every age. For this reason, Pola's role makes an appeal which is universal.

Flung into life with poverty for a watchword, Lily assists her mother eke out an existence in a small garrison town.

Through the aid of the town authorities, Lily is given a place in a small lending library. The young officers of the garrison soon find that she is very beautiful and manifest a remarkable interest in books.

Among the officers is Robert Prell, who falls in love with Lily. He warns her that if the regiment's colonel discovers her she will be lost.

Eventually Colonel Mertzbach enters the library to discover what interests his young men. He is astonished to find such a beautiful girl among such unpretentious surroundings. His overtures being repulsed, he is carried away by his infatuation and proposes marriage. Borne down by his dominant personality, Lily consents, although she still loves Prell.

The young officer follows the pair upon their honeymoon. Mertzbach is annoyed by the attention his wife attracts wherever they go, and publicly humiliates her. As she creeps away to her room in the hotel she meets Prell. Overjoyed, she thoughtlessly allows him to enter her room, where Colonel Mertzbach discovers them. A divorce and a duel follow. Lily is driven back to poverty, and Prell, wounded and disgraced, is forced to resign from the regiment.

For a long time Lily fights her battle alone. Finally she is convinced that Prell has forgotten her and yields to the importunities of Richard Debecke, a wealthy manufacturer, who furnishes her with a beautifully appointed suite of rooms.

In this situation she is discovered by Prell, who is horrified at what she has done. He yields to her tears and consents to forget if she will leave Debecke at once.

At this point in the story Destiny takes a hand, and situations of unusual drama develop. Circumstances over which Lily has no control sweep her along until out of the turmoil comes the final happiness which promises a reward for her unhappy youth.

Ben Lyon plays the role of Prell, and Noah Beery that of Mertzbach. Raymond Griffith is cast in the part of Richard Debecke. Others include William J. Kelly and Jeanette Daudet.

Hoot Gibson Coming In Big Hit

"Broadway or Bust" pictures the story of two cowboys, one of whom becomes possessed of a fortune after his sweetheart has thrown him over because she has become rich. The cowboys go to New York to show folks how to spend money, and they take their horses

Valentino Returns to Screen in "Monsieur Beaucaire"

Booth Tarkington Story Due at the Torrance Theatre October 16, 17

Rudolph Valentino's first week in a motion picture studio since 1922 was a strenuous one. Out at the Paramount Long Island studio, where he made "Monsieur Beaucaire" under the direction of Sidney Ocott, the popular star was besieged by friends who wanted to wish him well and to witness the launching of the picture which brings Valentino back under the Paramount banner.

The story is an adaptation of Booth Tarkington's novel of the same name, and was adapted to the screen by Forrest Halsey. Bebe Daniels, Lois Wilson, Doris Kenyon and Lowell Sherman are featured in the principal roles in support of the star. There's a great cast, too, including such names as Florence O'Denishawn, the popular dancer; Pauline Duval, Flora Finch, Ian MacLaren, and others.

"Beaucaire" is in every sense of the word an ideal vehicle for Valentino's return to the screen.

Douglas MacLean Here Next Week

"The Yankee Consul" of Laughing Memory Is Merry Vehicle

The biggest kind of a laughing success. That is what Douglas MacLean has in "The Yankee Consul," suggested by the famous Henry Blossom and Alfred G. Robyn musical comedy of laughing memory. When MacLean appeared in "The Hottentot" the critics thought he had climbed the highest peak of film comedy. When they saw "Going Up" they declared he had surpassed "The Hottentot." Now he comes along with "The Yankee Consul," which the same critics unhesitatingly and unanimously proclaim is funnier than the others. It doesn't seem possible, yet MacLean has accomplished it.

Seems believing, so the newest of MacLean comedies will be shown upon every screen in the country, as the demands for "The Yankee Consul" have swamped the Associated Exhibitors, which handles its universal bookings. MacLean has an ideal role, and opposite him appears the charming, vivacious and sprightly Patsy Ruth Miller, who is one of the most popular of the leading women in motion pictures.

There is an engaging love story, fights galore, and a happy mixture of laughs and thrills to please the most exacting film fan.

Supporting Hoot are Ruth Dwyer, Gertrude Astor, King Zany and Fred Malatesta.

THE COVERED WAGON

WEDNESDAY, THURSDAY AND FRIDAY
OCTOBER 1 - 2 - 3
TWO SHOWS NIGHTLY—6:30 and 8:30 — Saturday Matinee, 2:30

Big Hits Booked for Early Showings

- Sunday, Monday October 5, 6 "LILY OF THE DUST"—Pola Negri at her best "Don't Park Here"—Will Rogers "Vacation"—Krazy Kat
- Tuesday, Wednesday October 7, 8 Douglas MacLean in "THE YANKEE CONSUL" Droll humor and bursts of laughter "Dizzy Daisy"—Louise Fazenda The Telephone Girl.
- Thursday, Friday October 9, 10 "The Sideshow of Life" "The Halfback of Notre Dame" —Sennett Comedy "Felix Pinches the Pole"
- Saturday October 11 "BROADWAY OR BUST"—Hoot Gibson Fortieth Door, Serial No. 7 Cartoons—Bray's Magazine
- Sunday, Monday October 12, 13 "WONDERS OF THE WASTELAND"—Zane Grey's favorite with Jack Holt, Kathlyn Williams, etc. "Scarum Much"—Sennett Special "The Lady Bird"—an educational.
- Tuesday, Wednesday October 14, 15 "MANHANDLED"—Gloria Swanson—Gloria the great, Gloria the dramatic marvel, Gloria the fashion plate. "Our Congressman"—Will Rogers Telephone Girl
- Thursday, Friday October 16, 17 RUDOLPH VALENTINO—"MONSIEUR BEAUCAIRE," the most fascinating Rudolph of all. Felix Aui Balled Up.
- Saturday October 18 "OPEN ALL NIGHT"—All Star Cast Fortieth Door Serial No. 8 Cartoon—Bray's Magazine

"MANHANDLED" DEPICTS GLORIA AT HER BEST

Torrance Jazz Boys To Play at Opening

One of the features of the opening night will be the appearance of the Torrance Syncopators. The local jazz boys have been the talk of the town since their organization a few weeks ago. Dancers have been enthusiastic in their praise of the Torrance players, and many people who do not dance will be glad of the opportunity of hearing the home town musicians "do their stuff."

"Open All Night" a Modern Farce-Comedy of Paris

"You can't hurt your wife and hold her too. A woman may be fascinated by a brute, but she can never respect him, and without respect love cannot last."

This, in a few words, is the theme of Paul Morand, famous writer of French short stories, in the stories which supply the inspiration for Willis Goldbeck's "Open All Night." Paul Bern's first picture for Paramount. "While I do not altogether agree with him," says Adolphe Menjou, who plays the featured male role as "Buxy," and into whose mouth the sentiment is put, "yet life and experience tells us that there is much truth in what he says: Woman's nature, in many instances, seems to be so constituted that even blows are preferable to the she loves." Indifference will wither by its very impersonality, whereas harshness will often beget the strength to break down barriers and restore lost love.

It is this theme which Goldbeck subtitled in "Open All Night," a modern Parisian farce-comedy woven around the great International Six Day Bicycle Race held annually in the French Capital. The story was written with Menjou in mind, by Goldbeck, who is also the scenarist of James Oliver Curwood's "The Abnakan." Herbert Brenon's production for Paramount starring Thomas Meighan.

Zane Grey Story First To Be Done In Natural Colors

"Wanderer of the Wasteland" New Paramount Picture Due Here Soon

The first motion picture to be done entirely in natural colors is the Zane Gray Paramount production, "Wanderer of the Wasteland," which was produced in the original locale described in the book, the deserts of Arizona, by Irvin Willat, Jack Holt, "The Abnakan," Herbert Brenon and Billy Dove are featured in the principal roles.

According to Jesse L. Lasky, first vice-president in charge of production of Paramount, "Wanderer of the Wasteland" is Zane Gray's favorite story and the most popular of all the books he has given to the American public.

"In this picture we have used the famous Technicolor process—the same process which proved such a sensational success in the Biblical prologue of Cecil B. DeMille's superproduction, "The Ten Commandments."

Can a good girl allow herself to be flirted with by men and still preserve her spotless reputation? Isn't a girl's reputation like any other piece of precious, perishable goods—if it's manhandled too much it loses its value and has to be marked down to bargain prices? Does a good man want to marry a girl, however pure she may be, if she's been fiddled about by other men?

Here is the story of a girl who starts life in a New York department store—a regular girl, the kind that everyone likes—with human dreams and human longings. Money—beautiful clothes, good times have the same appeal to her that they have to the average girl who has never had them. Why cannot she have them as everyone else? She has youth, beauty—is clever and attractive, and naturally there are men who are willing to help her to lead the kind of life she thinks she wants.

She is caught up in a wild whirl of gaiety—at a breakneck pursuit of pleasure in the gayest set in the metropolis, but she does not realize how her free and easy contact with so many men is tarnishing her womanhood.

Spending her early life behind the bargain counter of a department store, she learns the lesson that a woman's virtue can be marked down from par just the same as a piece of merchandise, and as she sees article after article pass through her fingers, constantly depreciating in value from over-handling, so does she finally find that her own value in the eyes of the man who loves her more than anything else is depreciating in the same manner from manhandling—and then, when all of this comes home to her, she wins for herself a great and wonderful victory in a very startling manner.

Imagine—Gloria Swanson standing on her head in bed to scrape a piece of chewing gum from her shoe; Gloria panned and jostled hither and thither in a packed subway train and fighting the roughnecks for a seat; Gloria slipping and doing a backward somersault over a bearskin rug at a swell studio party; Gloria mimicking behind the back of a floorwalker in a Fifth Ave. department store; Gloria imitating Chaplin and doing it screamingly well; Gloria wiggling, romping, clowning, having the time of her life—and, boy, how entertaining! They'll yell, scream, whistle and hope to die when they see her!

They'll roar at the comedy. They'll marvel at the acting genius of Gloria, for it's nothing less; she's inspired in this picture! They'll almost burst out crying at the final love scene, but they'll love it.

We can't possibly get over to you the wonderful gags, the pieces of ad lib business, the great box-office touches with which "Manhandled" abounds. It's the greatest Swanson ever, that's a cinch. It's a brand-new Swanson, a greater Swanson, a marvel of a Swanson.

Come And See The Big Surprise Tomorrow Night