

TORRANCE THEATRE

Phone 132

PROGRAM

Nov. 12 to 19, Inc.—Two Shows Every Night
At 8:30 and 8:30
Matinee Saturday, 2:30. Sunday continuous 2:30 till 10:30

FRIDAY, NOV. 12

Rod La Rocque

A Cecil B. DeMille Star

"GIGOLO"

He was a Gigolo—a dancing man—a safe parasite—yet she loved him, while he, accepting her money, was shamed. A picture story filled with drama, comedy, pathos and poignant human interest—you'll remember it always.

Comedy

News

SATURDAY, NOV. 13

"Rex, The Devil Horse"

Again the fury of the frontier—the derring wagon trains, the speeding arrow, the flashing tomahawk, the snarl of rifles—the red game of war, with Rex, the frontiersman's friend, a terror that brought prayer around the fires of the Medicine Men.

Comedy

Fables

GENE TUNNEY

"The Fighting Marine"

Episode No. 1

Showing Matinee and Evening

SUNDAY AND MONDAY, NOV. 14-15

Richard Barthelmess

"THE AMATEUR GENTLEMAN"

A drama of the boy who wasn't too proud to fight for the honor of being known as a gentleman.

Comedy

News

Matinee Only

"Fighting With Buffalo Bill"

Episode 8

TUESDAY, NOV. 16

Bessie Love and William Haines

"Lovey Mary"

Are you handy with a saw and hammer? See the houses that junk built in "Lovey Mary" and get a good laugh.

Comedy

Also

5 Acts of Amateur Vaudeville

at 8:30

WEDNESDAY-THURSDAY-FRIDAY, NOV 17-18-19

Constance Talmadge

And CHESTER CONKLIN

"THE DUCHESS OF BUFFALO"

She danced on her toes—put Russia on its ear—had her sweetest standing on his head. She's a fake grand duchess but a real comedy queen. And there are more quivers and shivers, laughs and thrills, excitement, romance and hair-raising spills than you've ever seen since Russia hit the headlines.

Comedy

News

Gene Tunney Is Star of Serial Starting in Torrance Saturday

The actors of Hollywood taught Gene Tunney, successor of Jack Dempsey, the art of making up for the screen. But the camera drama is not the only art that requires make-up. Tunney, during a lull in the filming of "The Fighting Marine," the Patheerial in which he is featured at the Torrance Theatre every Saturday, starting this week, explained to Lewis S. Stone, First National star, and John F. Dillon, Stone's director, the secret of making up or building up the face for encounters in the roped arena.

"An actor before the camera," said Tunney, "makes up to eliminate shadows; to bring out certain characteristics or to remove defects that only the eye of the camera sees. But for years I have been perfecting my facial make-up—improving my fighting face."

Rod LaRoque's Work in Picture Here Is Lauded

Gigolo' Makes Hit in Showing at Torrance on Wednesday

Proving itself delightful in every respect, Rod LaRoque's new star picture, "Gigolo," created a fine impression on its first presentation at the Torrance Theatre yesterday. This is a screen version of Edna Ferber's story of the French war heroes who are known as "gigolos," or dancing partners of wealthy women who frequent Parisian cafes. It will be shown Thursday and Friday. Mr. LaRoque impersonates a young American aviator whose face is mutilated during the war and subsequently rebuilt by the aid of plastic surgery. He becomes a changed man in appearance thereby and his friends fail to recognize, in the gigolo which he becomes, the sprightly man they once knew.

The story then develops logically along dramatic lines. The gigolo meets his boyhood sweetheart, and though she dances with him she fails to recognize him until she plumbs the depths of his nature, which in the old days she understood. She has never failed to love him, and when she pleads with him to give up his career and return home to America with her, he consents—but it is as a stoker in the steamship on which she travels. The girl is finely portrayed by Jobyna Ralston, who, with Louise Dresser as the mother, is featured. The supporting cast, notably Cyril Chadwick and George Nichols, is excellent.

"Wanted: six hundred spotted ponies. Communicate immediately with Fred Jackman, Hal Roach headquarters, Lodge Grass."

This advertisement was run several days in a Montana newspaper without any great results, when Hal Roach's production of "The Devil Horse," a Pathefeature to be shown at the Torrance Theatre next Saturday, was being filmed in the wild eastern hill section of Montana. The heroic role of Rex, king of wild horses, in the story is offset, as in a preceding production, by the villainy of the Killer, a black and white stallion of great screen personality. For the Killer Hal Roach and Jackman wanted to get a great herd of black and white Indian ponies, without one plain one in the bunch.

While Yakima Canutt, Gladys McConnell, Robert Korman and others of the cast, with Rex, Lady and the Killer, loafed around camp near the Crow Indian reservation, Jackman jumped in his car and spent four days in furious driving among the ranch sections in the valleys of the southeastern part of the state, trying to locate the desired spotted horses. From here, there and everywhere, "getting as small a number as half a dozen in each place, the herd finally was gathered. It was the largest herd of "paints," as the natives called them, ever gotten together in Montana since the early pioneer days.

An "Classmates" means nothing whatever to the average Britisher, the title of the Richard Barthelmess-Inspiration picture has been changed to "Winning Through."

This information just reached the Inspiration offices with the intelligence that "To'able David" almost underwent the same metamorphosis and came near being known in the British Isles as "The Bludgeon of Fate," but some kind god watching over the destinies of screen classics interfered.

Dick is in no danger, however, of having the title of "The Amateur Gentleman," his latest picture, coming Sunday and Monday to the Torrance Theatre, changed, because this story from the pen of Jeffrey Farnol is esteemed a classic by the English.

"Ransom's Folly," however, runs a grave risk at any moment of being altered to "The Despicence of a Person Named Ransom."

There will be five acts of vaudeville at the Torrance Tuesday.

Bessie Love, beloved "Tiny" of the films, who plays in "Lovey Mary" coming to the Torrance Tuesday and Wednesday, is the Charleston champion of motion pictures, and can't live it down. Ever since Bessie returned from New York and introduced the Charleston to Hollywood, which now seems in the dim and distant past, she has been constantly importuned to display her ability in the bizarre step. Bessie's Charleston got so good that it was made a part of every picture she worked in. She Charlestoned in "The King on Main Street," which Monta Bell directed,

Tunney called attention to the prominence of his eyebrows, to cushions of flesh beneath his eyes at the top cheek bone. He made Stone feel his face—no softness, no weak spots, muscle and cartilage. Tunney calls it callus.

"I have developed a hard face," he said. "Where the impact of a glove would tear the flesh of some men, a blow leaves my face unharmed and never marred. Over the eyes, by massage and work, I have developed this callus. The same over the cheek bones." "Feels like muscle," volunteered Stone.

"It's not," explained Tunney. "It has been put there by work, massage, a studied effort to strengthen the flesh to make it able to stand a blow."

with Adolphe Menjou, and more recently in "The Song and Dance Man."

When about to sign the contract to play the title role in "Lovey Mary," the MGM-Goldwyn-Mayor picture directed by King Baggott, Bessie paused with pen upraised and said to Irving Thalberg, associate executive:

"Do I do a Charleston in this?" The answer was "no."

"Thank heaven for that," said Bessie. "It's a dance I'm trying to forget."

William Haines is the leading man in "Lovey Mary," and the cast includes Mary Alden, Vivian Ogden, Russell Simpson, and Sunshine Hart.

Auto President Says Europe Has Eyes on America

Paul G. Hoffman Returns From Visit to Paris Motor Salon

SOUTH BEND, Ind.—Significant changes in European motoring conditions, which have presaged a new era for American motor cars on the continent, were outlined by Paul G. Hoffman, vice-president of the Studebaker Corporation of America, on his return last week from the Paris salon.

"Europe has its eyes turned toward America," said Mr. Hoffman. "Continental drivers are demanding American standards of performance. They want economy, but they have been impressed with the superior smoothness, power and comfort of the American automobiles, and to attain these standards they are swarming from four- to six-cylinder cars in unmistakable fashion.

"European manufacturers have sensed this desire for better motor cars and are offering a wide variety of new six-cylinder models. France alone in this salon showed 33 six-cylinder cars. Ballot, Delage, Donnet, Renault, Talbot, Minerva and Fiat have all added small six-cylinder cars to their lines this year. The extent to which American manufacturers can sell their products in Europe is, of course, problematical. American cars entering France have to pay a total of 63 percent duty on landed cost, which is based on the American price plus freight, insurance, and boxing. The result is, the American cars must be sold at very high prices. The Studebaker Big Six President, which sells in America,

for \$2245, delivers in Paris just under \$6000. Practically all of the foreign countries exact high duties and also some frame their laws so that American cars pay heavy operating taxes.

"These handicaps have added significance to the sales record made by the Erskine Six, the new two and one-third-litre Studebaker product, first shown at the Paris salon. During the progress of the show more than 1500 orders were booked for delivery as soon as possible. While the Erskine Six is unique in that it combines American standards of performance and the European standard of economy, this sales record is nevertheless an encouraging omen of a larger and better business for all American cars. American manufacturers lead the world in the production of quality cars at low prices. As Europe becomes more prosperous the demand for quality cars will increase, and it is probable that in this field American can secure a large share of the business, in spite of tariff barriers and high taxation."

Mr. and Mrs. Charles Steigh and son Leslie, of Narbonne avenue, and Mr. and Mrs. R. V. Wise of Los Angeles attended the football game in Los Angeles Saturday and enjoyed the show at the Junior Orpheum in the evening.

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