

# THE KANSAS CITY STAR.

KANSAS CITY, SUNDAY, OCTOBER 23, 1927.

SECTION E

## FULFILLS A MODERN URGE

AT THE MIDLAND ONE MAY MERGE INTO THE GLAMOROUS SETTING.

High Appearances, Vaulted Ceilings, Shining Mirrors, Make the Visitor Forget a Humdrum Life.

The opening of Loew's Midland theater in Kansas City will be more than the outstanding theatrical event of the season. It will be an occasion that will not be duplicated for many seasons. It has been said that a race reveals itself in its places of popular gathering. We know the ancient Greek by his amphitheaters, the Roman by the Coliseum and the medieval mind and soul has nowhere come down to us as plainly as in the shadowy arches and mystic coloring of the Gothic cathedral.

When one fancies the historian of some distant future reconstructing our day it is not an idle fancy to suppose he will lay particular stress on the motion picture places that are scattered across America and in doing so he will find something expressive of the character of these times we know as modern.

### FIRST OF THE TYPE HERE.

This is the first of these theaters to be erected in Kansas City. There are other large and tastefully decorated theaters here, to be sure, but they were erected before this peculiar vogue of theater construction was incepted. Loew's Midland, regardless of what its programs may be, is a definite creation and expression in itself.

It always has been supposed that the theater, to most persons, is a refuge from reality. But until recently the illusion was confined to the entertainment offered on the stage. Now the purpose is to surround the patron with this illusion, to swaddle him in glamour and to hypnotize him with luxury. In a word, the theater has changed from a place to go to see something to a place to go. The mere fact of being within the building is a part of the sensation one buys a ticket for.

Here must be all the embodiments of wealth and splendor that have been held in the popular imagination. Here the kitchenette dweller may walk through marble halls and here the girl from the third floor back may raise her face to the vaulted ceilings. There must be shining mirrors and glowing lamps. There must be brightness for commonplace lives and space to stimulate the wanderings of confined imagination.

### MIDLAND ANSWERS THE VOGUE

It would be difficult to imagine an edifice that more completely fulfills this twentieth century philosophy than does Loew's Midland. When the visitor wanders through it the marvel is not that the place cost 4 million dollars, but that it could be erected for such a sum.

There is an immediate and overwhelming feeling of unrestrained luxury experienced when one leaves the ticket window, passes through the 8-foot vestibule and enters the lobby.

The lobby and foyer are three stories high, with a mezzanine balcony inclosing the two walls. Both lobby and foyer are wainscoted in walnut with gold leaf elaboration. Broad mirrors rise to the domed and vaulted ceiling. A chandelier of bronze and crystal in the lobby illuminates the ornate polychrome colorings that roof the room. The balcony is draped in red and gold damask and one's tread is lost in the thick nap of the red and gold carpeting.

From the lobby soars the grand staircase. It is a setting that might do justice to the advent of a czar. It is twelve feet wide.

Its steps are of marble and it has bronze balustrade. This stairway is duplicated on the south side of the building, where it connects the foyer and the mezzanine. The marble newel posts on these stairways will be surmounted by bronze candelabra.

### CLEAR VIEW FOR PATRONS.

The mezzanine serves the double purpose of a promenade and entrance to the mezzanine loges. The entire mezzanine floor in the auditorium proper is devoted to these loges. The mezzanine is of cantilevered construction so that no single post or column interferes with the vision of the audience. The entire floor is carpeted in a thick red and gold velvet carpet. Low, deep, upholstered seats in red velvet provide the maximum comfort and the entire lighting is indirect so that not a single beam of light strikes directly on the eye.

The balcony, of double cantilevered construction, has more than 2,000 seats rising gradually almost to the ceiling at the back of the theater. On each of the north and south sides of the balcony are three window effects, behind which are illuminations through gauze-covered silver cloth. Red and gold draped hangings are framed by antique gold carved wood. On either side of the stage is an organ screen in walnut and gold. The stage hangings are draped from a huge replica of Empress Josephine's crown. They are in red velvet and red damask, duplicating the canopy on the royal bed of the empress. A skirt of white satin and ermine tails provides contrast and the use of white ostrich plumes is another decorative note. The ceiling of the auditorium is in *cave au lait*, ivory and polished gold emphasized by turquoise blue and rose.

A single chandelier, 28 feet high and 14 feet wide, is of a graceful design in gilded bronze. It has 300 amber colored light bulbs and hangs from the center of a circular decorative motif in the ceiling.

### MANY FIREPROOF FEATURES.

Leather doors between the main entrance and the auditorium insure quiet and the theater is said to be absolutely fireproof, of structural steel, re-enforced concrete and brick, with 12-inch fire cut-offs between it and adjoining buildings and between stage and auditorium, except the arch, which is protected by a fire-proof screen.

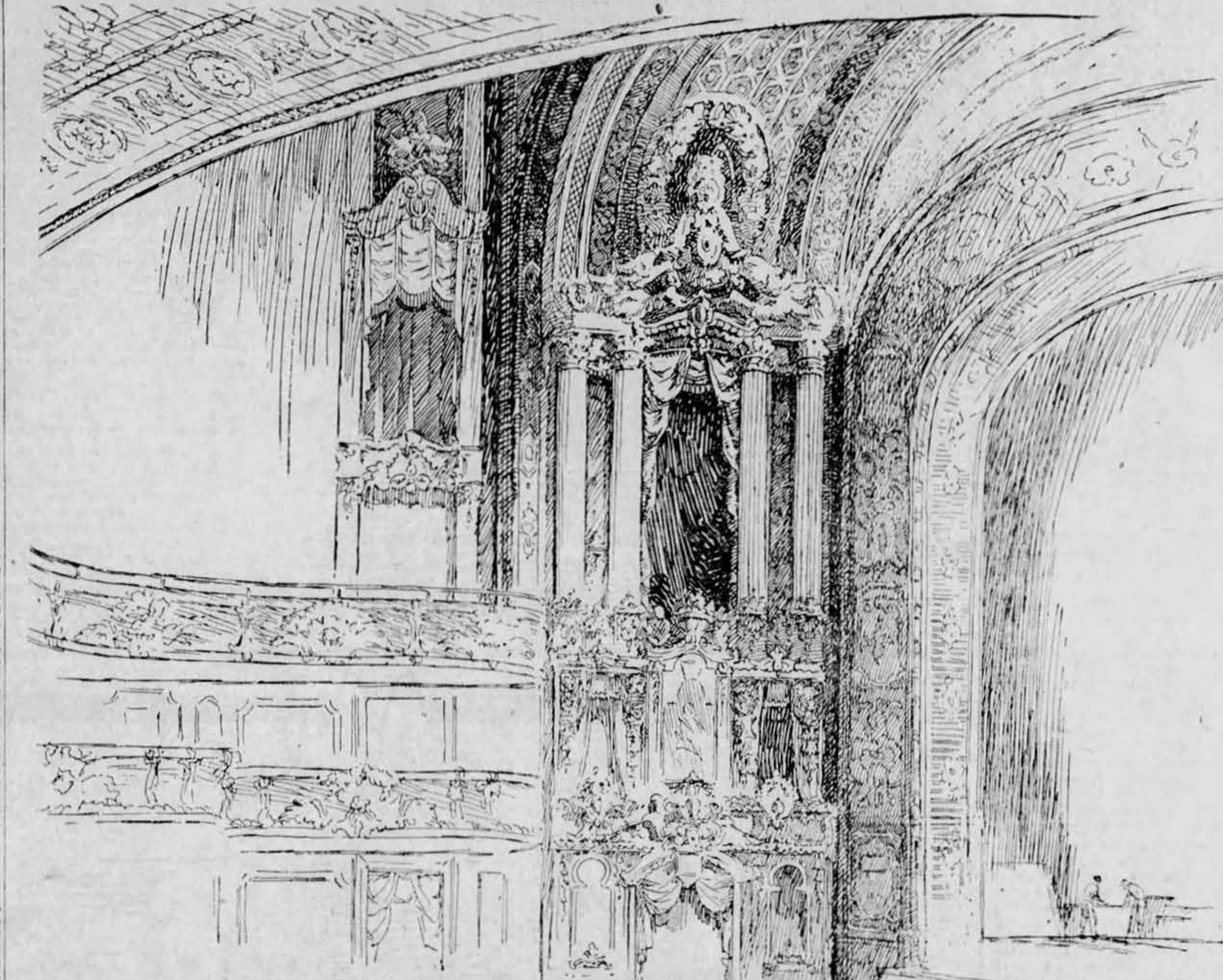
The exterior of the theater is in an Italian design in cream glazed terra cotta. There is a large window treatment on the second floor, hung with gold silk covering a colored illumination system. The marquee is in antique copper and gold, and 3,600 electric light bulbs will supply one of the brightest spots in Kansas City's downtown section. The ceiling of the canopy has an indirect lighting system and the facings of the entrance, in black and white grand antique marble, are trimmed in antique gold. Double doors on either side of the vestibule which affords weather protection and in turn leads to the lobby.

The theater has four thousand seats. More than 5,000 yards of carpet and 4,000 yards of drapery and wall fabric have been used in the decorative scheme of the theater.

Of unusual interest is the method by which the ventilating system has been combined with the decorative plan. The circulation of air is by means of deco-

## SPACIOUS ARCHITECTURE AND BRILLIANT ORNAMENTATION CREATE AN ATMOSPHERE OF LUXURY IN THE NEW A GAY MIDLAND OPENING

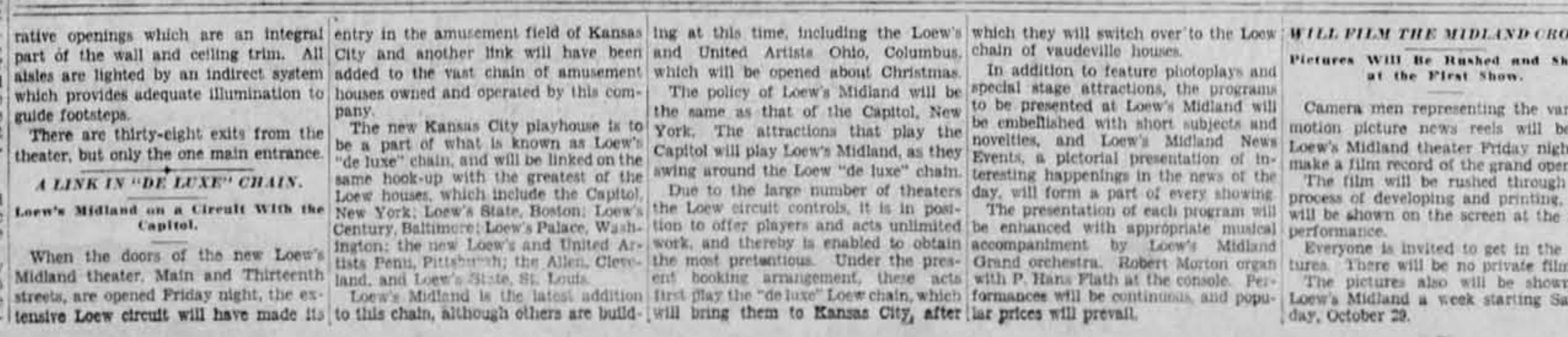
### LOEW'S MIDLAND THEATER.



The Auditorium



The Grand Staircase and Mezzanine Promenade



The Lobby

NOTED THEATRICAL PERSONAGES AND FILM STARS WILL ATTEND.

The Event Next Friday Night Will Be a Festive Occasion and a Treat for Kansas City Theaters.

### THE OPENING PROGRAM

Overture—"March Slav" Loew's Midland grand orchestra, Rubinfoff, guest conductor.  
"Greetings" in which the management of Loew's Midland theater greets its friends and presents the guests and visiting celebrities.  
Loew's Midland News Events—Intimate glimpses of the day's events, including the opening of Loew's Midland theater.  
The Mighty-Voiced Robert Morton Organ.  
P. Hans Flath at the console.  
Loew's Midland Troupe with an atmospheric musical interpretation.  
Musical-Celebrated violinist, presenting "Classics and Jazz."  
"Jewels of Venus"—musical features.  
Anatole Friedland—Widely known composer, producer and night club impresario, and "Club Anatole."  
Feature Presentation—Ramon Novarro in "The Road to Romance," with Marceline Day.

The opening of the new Loew's Midland theater Friday night will be Kansas City's opportunity to participate in one of those major theatrical events that are always so picturesque in New York and Hollywood.

This will be one of a group of less than twelve de luxe theaters operated by the Loew interests, and because it is the final word in theater development, doubtless will attract many important personages from the theatrical world. These, together with the visiting stars and local notables, will give that air of ceremony and festivity to the opening that is never duplicated in the history of an amusement house.

### AN EVENT FOR THEATRAGOERS.

There will be camera men and flash-light photographers, police guards, flowers, congratulatory telegrams and much craning of necks on the part of the general populace. All of which will be enjoyed by those participating.

The theater has arranged an attractive opening program which will continue the following week.

"March Slav" will be the first overture to echo through the spacious house from the instruments of the theater's concert orchestra under the direction of Rubinfoff, the guest conductor.

Then there will be extended from the screen the official greetings of the theater to the public of Kansas City. At this time the guests of honor will be presented, including the man and woman film stars elected by the motion picture followers of the city.

When this is over the news reels will be shown. The news events will include brief flashes of the theater in the various stages of its construction.

Then P. Hans Flath will play a solo at the Robert Morton organ.

Next will be the "Topics" cleverly screened short subjects with special musical accompaniment.

Following these Kansas City will have a better opportunity to become acquainted with Rubinfoff. The conductor is also a violinist of note. His presentation will be "Classics and Jazz."

### A UFA FEATURE FOLLOWS.

The next subject, "Jewels of Venus," will be our introduction to the type of short film made by the Ufa company of Germany that is attracting widespread attention in the East.

The elaborately staged "Night Club Revue" will be presented by Anatole Friedland, widely known composer and producer. This is an elaborate act with a company including twenty young women.

That is succeeded by the feature film presentation, "The Road to Romance," with Ramon Novarro in the stellar role. The film is taken from a novel by Joseph Conrad and is a dramatic tale of pirate days along the Caribbean. Marceline Day, Roy D'Arcy, and Marc McDermott have leading parts.

### LOEW'S WILL STRESS MUSIC.

Rubinfoff, Violinist and Conductor, is Widely Known.

Music, an important part of any theater program, is to be given foremost consideration at the new Loew's Midland theater.

Rubinfoff, the internationally known violinist and conductor, who will wield the baton over Loew's Midland Grand orchestra, to be composed of thirty musicians, comes to Kansas City for an indefinite engagement as guest conductor after winning widespread recognition in the Russian symphony, the Minneapolis symphony, the Boston symphony and a number of other celebrated orchestras.

The success of this magnetic young violinist and conductor has been pronounced. Despite all this, the violin he uses is supposed to be a hoodoo.

"It is a genuine Laurentius," says Rubinfoff, "and I paid \$10,000 for it in a German music shop. The dealer mournfully informed me that the price would be \$50,000 were it not for the tragic history of the violin. He had obtained possession of it from the widow of the last owner of the violin. He had committed suicide. The previous owner had died in a terrible accident. Everybody who had owned the violin had been followed by bad luck, death and disaster. That's why he was selling it so cheaply. Mosticians being highly superstitious, he had been unable to get anything like the real value of the instrument."

"I've had nothing but good luck since I bought the Laurentius with the curse attached to it. If it should bring me bad luck some day I shall mind, for it's a marvelous violin. I'm willing to take a chance with the hoodoo."

Kansas City will have its first opportunity of enjoying Rubinfoff and his famous instruments as he directs his orchestra at the opening ceremonies.

P. Hans Flath has been selected to perform at the console of the Robert Morton organ at the new showplace.

The organ installed in Loew's Midland is said to be literally a magnificent orchestra including every known orchestral instrument and many never heard in any orchestra.

In volume of melody the Robert Morton organ is reputed to exceed an orchestra of fifty men. All the intricate mechanism is under the control of a single musician. A double touch system of manuals makes it possible for the operator, by the pressure of one finger, to bring out in solo any one instrument, while with the other fingers on the same hand he plays melody parts on other instruments.

The slender thrill of a flute, a violin solo, the human voice, the blare of trumpets, the deafening roar of thunder—nothing seems beyond its capacity, according to those who have heard it.

Patrons of Loew's Midland theater are assured of a musical treat whenever they visit the new playhouse, with Rubinfoff directing his Loew's Midland Grand orchestra and P. Hans Flath at the console of the great organ.

orative openings which are an integral part of the wall and ceiling trim. All aisles are lighted by an indirect system which provides adequate illumination to guide footsteps.

There are thirty-eight exits from the theater, but only the one main entrance.

A LINK IN "DE LUXE" CHAIN.

Loew's Midland on a Circuit With the Capitol.

When the doors of the new Loew's Midland theater, Main and Thirteenth streets, are opened Friday night, the extensive Loew circuit will have made its

entry in the amusement field of Kansas City and another link will have been added to the vast chain of amusement houses owned and operated by this company.

The new Kansas City playhouse is to be a part of what is known as Loew's "de luxe" chain, and will be linked on the same hook-up with the greatest of the Loew houses, which include the Capitol, New York; Loew's State, Boston; Loew's Century, Baltimore; Loew's Palace, Washington; the new Loew's and United Artists Penn., Pittsburgh; the Allen, Cleveland; and Loew's State, St. Louis.

Loew's Midland is the latest addition to this chain, although others are build-

ing at this time, including the Loew's and United Artists Ohio, Columbus, which will be opened about Christmas.

The policy of Loew's Midland will be the same as that of the Capitol, New York. The attractions that play the Capitol will play Loew's Midland, as they swing around the Loew "de luxe" chain.

Due to the large number of theaters the Loew circuit controls, it is in position to offer players and acts unlimited work, and thereby is enabled to obtain the most pretentious. Under the present booking arrangement, these acts first play the "de luxe" Loew chain, which will bring them to Kansas City, after

which they will switch over to the Loew chain of vaudeville houses.

In addition to feature playhouses and special stage attractions, the programs to be presented at Loew's Midland will be embellished with short subjects and novelties, and Loew's Midland News Events, a pictorial presentation of interesting happenings in the news of the day, will form a part of every showing.

The presentation of each program will be enhanced with appropriate musical accompaniment by Loew's Midland Grand orchestra. Robert Morton organ with P. Hans Flath at the console. Performances will be continuous, and popular prices will prevail.

Camera men representing the various motion picture news reels will be at Loew's Midland theater Friday night to make a film record of the grand opening.

The film will be rushed through the process of developing and printing, and will be shown on the screen at the first performance.

Everyone is invited to get in the pictures. There will be no private filming.

The pictures also will be shown at Loew's Midland a week starting Saturday, October 29.

KANSAS CITY'S NEWEST AMUSEMENT PALACE, LOEW'S MIDLAND.



The imposing motion picture house at Thirteenth and Main streets has added a dominating note to the downtown skyline. The property is valued at 4 million dollars.

WOOLF REALIZES A DREAM

LOEW'S MIDLAND LONG A HOPE OF KANSAS CITY CLOTHIER.

A 2-hour Talk With the New York Amusement Magnate the Foundation for \$4½-Million-Dollar Structure at 13th and Main.

A desire to put a big, worth-while enterprise on a valuable business lot and a 2-hour talk with one of the outstand-



HERBERT M. WOOLF, VICE-PRESIDENT OF THE MIDLAND INVESTMENT COMPANY, WHOSE IDEA IT WAS TO ESTABLISH THE NEW LOEW'S MIDLAND THEATER AT THIRTEENTH AND MAIN STREETS.

ing amusement men of the world were responsible for the construction in Kansas City of Loew's Midland theater, the

new 4½-million-dollar playhouse at Thirteenth and Main streets.

Herbert Woolf, president of Woolf Brothers, Incorporated, and vice-president of the Midland Investment Company, was the man who owned the lot and had the talk. Today Herbert Woolf is proud as a father of the big new theater, with its massive seating capacity, its tapestried walls, its gilded paneling, its walnut-oak doors, its paintings on its ceilings, its Vanderbilt room and a hundred other interesting features.

FIRM BELIEVER IN AMUSEMENTS.

It was three years ago that Mr. Woolf first evolved the plan of putting a big theater on the northwest corner of Thirteenth and Main streets. He is a firm believer in the theory that a city's amusements attract out-of-town visitors probably more than any other asset. He and M. B. Shanberg, an associate, were partners in the Midland theater and Realty Company and owned sixteen photoplay houses in Salina, Wichita, Hutchinson, Junction City, Pittsburg, Lyons and other Kansas towns.

"I'd like to build a de luxe house here," Mr. Woolf told Mr. Shanberg, "a house like the Capitol theater in New York or the Chicago in Chicago. I'd want to make it outstanding, however—not just another theater. I'd want to make it the best house in the Southwest."

"Why don't you go to New York and talk it over with the people there?" Mr. Shanberg suggested. "We would want to be sure of the product before we built a place to put it in. Why don't you make the trip?"

Mr. Woolf made it, and it looked as though he had run up against a blank wall. The big film producers in New York knew of his standing in Kansas City, but were not interested in the proposition.

OTHERS DISCOURAGED HIM.

"You're all right, but the town's not ready for such a theater yet," they told Mr. Woolf. "Kansas City wouldn't support a house like that. Maybe ten or twenty years from now we'll think it over, but not now."

He was just about to return to Kansas City when Samuel Goldwyn introduced him to the late Marcus Loew, president of Loew's, Inc., which owned Metro-

greater faith in Kansas City than the other producers had shown.

He talked with Mr. Woolf one hour, he talked two hours, and then he pressed a button under his desk and rang for his secretary.

"Have my lawyer come down to draw up this contract," was the order he gave.

"But Mr. Loew," Mr. Woolf parried, half-smiling and half in a desire not to be thought of as rushing the magnate into anything. "How do you know I'm telling you the truth? How do you know I have this corner and that it is as valuable as I say it is?"

LOEW'S DECISION QUICK.

"It doesn't take me long to make up my mind about a man," Mr. Loew answered. "We won't worry about that. All we must do now is to make the plans for our theater."

And so the conferences started and have continued until the theater and its adjoining office building are in the nearness to completion that they have reached today. The actual structure cost \$3,350,000, which, with the land valuation of \$1,150,000 on the property, makes the total cost of the house 4½ million dollars.

The Midland Investment Company was formed to handle the property. Nicholas M. Schenck, multi-millionaire, who succeeded Mr. Loew as head of Loew's, Inc., is the company's president and Mr. Woolf is its vice-president. Its acquisition of the Newman and Royal theaters was narrated last week. Mr. Shanberg is managing director of Loew's Midland.

WISHES LOEW COULD SEE IT.

Mr. Woolf made an inspection trip of the theater today and, as has been said, looked on it with the loving eyes of a fond father who thinks his child is the only baby in the world. Mr. Woolf was seeing a dream realized.

"If Mr. Loew only were alive to see it, too," he said.

Mr. Woolf and Mr. Shanberg became associated ten years ago. They met in the union station one night when both were bound for Junction City. Mr. Woolf desired to establish a branch store there and Mr. Shanberg wanted to locate a

motion picture theater in the town. They talked business and the merchant decided to invest in the theater enterprise. He did so with the result the two



M. B. SHANBERG, MANAGING DIRECTOR OF LOEW'S MIDLAND THEATER.

men became associated in the Midland Theater and Realty Company.

LINDY SEES STARS AT WORK.

A Trip Through a Studio Enjoyed by the Air Hero.

Col. Charles Lindbergh, the only man who ever turned down millions of dollars' worth of potential motion picture contracts, obtained his first glimpse of the inside of a cinema plant and chatted with dozens of film stars at the breakfast table of the Loew's Midland.

Col. Charles Lindbergh, the only man who ever turned down millions of dollars' worth of potential motion picture contracts, obtained his first glimpse of the inside of a cinema plant and chatted with dozens of film stars at the breakfast table of the Loew's Midland.

Mayer and William Randolph Hearst, whom he had met in the East, arrived at the studio at 7:30 and was escorted to Miss Davies's dining room, where more than twenty-five screen celebrities had been invited to meet the famous flier. After an hour at the breakfast table, the colonel was escorted to the set of Miss Davies's new picture "The Fair Co-ed," where he witnessed the filming of a basket ball game between two teams composed of ten girls chosen for their beauty.

Later he saw Edward Sedgwick directing William Haines in "West Point," Monta Bell directing John Gilbert in "Fires of Youth," Harry Beaumont directing Ramon Novarro in his new film; watched work on "In Old Kentucky," "The Lovelorn," "Baby Mine," with Karl Dane, George K. Arthur and Charlotte Greenwood; saw Flash, the new dog star, put through his capers in "The Dog of War," and saw hundreds of real Indians before the camera in "Spoliers of the West." Lindbergh seemed to enjoy every minute of his visit. Prior to his departure from the studio—the only one on the coast he visited—the noted visitor was greeted by Hal Roach's "Our Gang" youngsters at the Roach studio.

The guests at the Lindbergh breakfast included Victor Watson, Edward Hatrick, Norma Shearer, Renee Adoree, Lon Chaney, Karl Dane, George K. Arthur, Greta Garbo, Sally O'Neil, William Haines, Ralph Forbes, Marcelline Day and King Vidor.

THREE PHONE SYSTEMS IN THEA

One for Patrons, Another for Employees and Usual Switchboard Lines.

Complete telephone service has been installed throughout the Midland theater. For the convenience of the patrons, eight pay telephones have been located in groups of two on both sides of the spacious main lounge, and in both the men's and women's ante-rooms off the mezzanine promenade.

The booths are of special construction, designed to harmonize with the general decorative scheme, and are practically sound-proof. The telephones will be of the three slot or multi-coin type, over

which long distance, as well as local, calls may be placed.

A private switchboard will connect the theater with the city's telephone system. Connections from this switchboard lead to the ticket booth, manager's office and other executive offices.

A third telephone system, for theater use only, will connect the projection booth, stage, ushers quarters and engineer's office, with the manager's office, and will be so arranged that any station can call any other.

Chewing gum has become so popular among picture extras that the hall almost gums up some productions. Hardly ever is a director able to get through an eighteenth century ballroom scene or classic Greek sequence without finding that some extra girl within range of the camera is going through the typically twentieth century jaw exercise known as chewing gum. Many an expensive scene has been retaken to eliminate a penny's worth of gum.

Hal Roach announces plans for the featuring, during the coming year, of a new starring team in comedians, Stan Laurel and Oliver Hardy, following their sensational success in "Rough on Hats."

Both comedians have been with Roach several years, and have frequently appeared in the same productions, but never were given the opportunity as a team until recently. Now the producer declares his belief that there is no better team on the screen.

In their next production Laurel will appear as a knocked-out Scot from from the heather.

Hollywood is becoming more like Paris every day. A cafe on the edge of one of the stylish screen residential sections features froggie dinners.

Herbert Brenon will direct Lon Chaney in "Laugh, Clown, Laugh," according to latest advices. No definite date has been assigned for the start of this production, which will be an ambitious purportation of the Belasco stage production in which Lionel Barrymore was starred.

# Another Dream Come True!

THE great sculptor working with his chisel and mallet is no more an artist than the modern builder working with cold stone and steel. Each dreams his dream; each plies the tools of his calling to make the vision come true.

The new Loew's Midland Theater is an artistic conception rivaling in luxury and splendor the vaunted amusement palaces of the East and West. It is an edifice that will afford lasting pride and satisfaction both to this company and to the people of Kansas City.

That we were selected to furnish many of the basic materials used in its construction is, we feel, a valuable endorsement of the quality of our products and the reliability of our service.

We are ready at all times to meet any building need.

This Company furnished the following materials for use in the construction of Loew's Midland Theater:

- CHANUTE BRICK COMPANY'S NO. 1 COMMON BRICK,
- UNITED CLAY PRODUCTS COMPANY'S HOLLOW BUILDING TILE,
- CONSOLIDATED CEMENT COMPANY'S "VICTOR" PORTLAND CEMENT,
- CERTAIN-TEED'S "ACME BRAND" HARD WALL PLASTER,
- UNITED STATES GYPSUM COMPANY'S NO. 1 MOULDING PLASTER,
- UNITED STATES GYPSUM COMPANY'S IVORY FINISH PLASTER,
- UNITED STATES GYPSUM COMPANY'S PARTITION BLOCKS,
- NATIONAL MORTAR & SUPPLY COMPANY'S "BANNER" FINISHING LIME,
- TRUSCON'S METAL LATH, CHANNELS, CORNER BEADS, ETC.

## WELCH-SANDLER CEMENT Co., Inc.

1311 E. 19th Street  
Casimir J. Welch, President

GRand 1216-1217  
J. Hutto, Vice-President and Mgr.

Kansas City, Mo.  
Harry Sandler, Sec. and Treas.

### Circle A Partitions Sectional and Movable IN THE New Midland Building

Kansas City's newest office building is equipped with the most modern of movable partitions—that it may take care of any need of the modern business office.

CIRCLE A PARTITIONS have the strength and the solidness of permanent walls. Yet these same partitions can be dismantled, moved and re-erected elsewhere in a fraction of the time required to tear down plaster partitions. And Circle A Partitions cause no dirt or litter when being taken down or put up.

Because of their simple construction Circle A Partitions can be handled by ordinary help—no skilled mechanics or plasterers are needed.

Finished in the handsome Cabinet or the plainer Commercial design, with a wide range of the finer as well as less expensive woods—there is a Circle A Partition to suit every taste and pocketbook.

Write today for our book, "Partitions." It contains some interesting information on these practical office walls.

Circle A Partitions are exceedingly simple to erect. Only two concealed screws are needed to fasten each seven-foot section. A heavy continuous cornice holds the sections rigid as a single structure.

Circle A Products Corporation  
Offices in All Large Cities  
DAY K. SMITH COMPANY, Agents  
1215 Midland Bldg. Phone Victor 1893  
Kansas City, Mo.

# from Start to Finish it was

# MAX SKEER



50%

of All Office Space  
Leased Before Building  
Was Completed

This fact alone proves the ability of the Max Skeer office to assure quick, satisfactory service in leasing. Below is a list of firms leasing space in the Midland Building.

- |  |  |
|--|--|
| Findlay Art Galleries.                       | Central States Telephone & Power Co.             |
| Wilde-Van Dyke Fur Co.                       | United Asphalt Brick Corporation.                |
| Frank G. Backstroms, Tailor.                 | Chas. M. Bush, Atty.                             |
| Mass. Mut. Life Ins. Co.                     | Southland Life Insurance Co.                     |
| Chas. L. Scott, Mgr.                         | Bellows-Reeve Co., Publishers.                   |
| Chas. L. Ward Co., Elec. Mfg.                | St. Mary's College Alumni.                       |
| F. J. Bannister Co., Reciprocal Insurance.   | Eureka Fire Hose Company.                        |
| Homer A. Cope, Atty.                         | R. H. Porter, Insurance.                         |
| Henry D. Ashley, Atty.                       | Gen. Agt. Mutual Trust Life Ins. Co. of Chicago. |
| Miner D. Woodling, Heating & Ventilating Co. | F. E. Dobbins, Publisher.                        |
| Harrison & Start, Real Estate.               | Western Coal & Mining Co.                        |
| Harold Bradley, Inc., Real Estate.           | W. D. Pratt.                                     |
| F. C. Kasha, Capitalist.                     | Union Bridge & Construction Co.                  |
| Lion Oil Refining Co.                        | Detroit Graphite Co.                             |
| Consumers' Material Co., Building Materials. | Day K. Smith, Builders' Materials.               |
| U. S. Fidelity & Guaranty Co.                | Geo. F. Cook Co., Railways Supplies.             |
|  | Wetherill Investment Co., Investments.           |

ALL leases and realty negotiations pertaining to the new Midland Building and the Loew's Midland Theater were handled through the office of Max Skeer, Realtor. From obtaining the first property title to securing the last office tenant, Max Skeer efficiency and intimate knowledge of property value guided each transaction to success.

This negotiation was the largest, most intricate of its kind in the history of Kansas City downtown real estate. The satisfaction afforded those interested was the result of our seventeen years' experience in serving many clients safely and profitably. The skyline of Kansas City's business district is dotted with big buildings representing Max Skeer accomplishments.

Year after year the same prominent firms continue to rely upon our advice and service. We are always intelligently posted on business and realty trends throughout the country. We assure you a wealth of up-to-the-minute information for advantageous leasing and investing anywhere. If you contemplate expansion, purchasing or selling property, it will pay you to consult us.

## MAX SKEER

REALTOR  
Business Property Specialist Since 1908

BONFILS BLDG.

KANSAS CITY, MO.

# Again ALL INSURANCE by THOS. MCGEE & SONS

A GAIN outstanding integrity and reliability won for Thos. McGee & Sons when they were selected to handle all insurance during the construction of the Midland building.

Dependable insurance protection for both the builders and workmen was necessary on this great project. Assurance of prompt settlement of all claims was a highly desired feature. Thos. McGee & Sons are proud to have worked in absolute harmony with the owners' and builders of this new office structure.

## YOUR INSURANCE PROBLEM

ceases to be a problem when placed in our hands. A phone call will bring you a Thos. McGee & Sons representative who will gladly aid you in planning your insurance protection. Each representative is an insurance specialist and comes to you with the experience and co-operation of the entire organization behind him. Phone, write or visit our office any time.

## THOS. MCGEE & SONS

INSURANCE and SURETY BONDS

Third Floor, Title & Trust Bldg.



10th and Walnut Sts., Kansas City, Mo.

THE DOORS OF THE NEW THEATER WILL OPEN ON "THE ROAD TO ROMANCE."



Ramon Novarro and Marceline Day in one of the colorful moments of "The Road to Romance," which will be the opening screen attraction Friday night at the new Loew's Midland theater. The story is from a novel by Joseph Conrad, which should insure the quality of its plot as the presence of Mr. Novarro insures the romantic flavor of its acting.

A NOVARRO FILM FIRST

"THE ROAD TO ROMANCE" TO OPEN LOEW'S MIDLAND.

Pictorialization of Joseph Conrad's Sea Story "Beneath the Waves," and Honor to Kansas City's New Theater.

The opening film attraction at the new Loew's Midland theater will be Ramon Novarro in "The Road to Romance," a motion picture based upon Joseph Conrad's novel, "Romance." As would be expected from its origin, the picture deals with the sea and Mr. Novarro is given the part of a young Spanish adventurer.

"The Road to Romance" is set in Cuba and concerns the plottings of an unscrupulous Don to appropriate the vast estates of a dying grandee.

A RENDEZVOUS FOR PIRATES.

The little town of Rio Riego, once ruled by the proud Armando family, is now under the thumb of the rascally Don Balthasar, who has turned it into a rendezvous for pirates. Of the Armando family, only Carlos and his sister, Serafina, remain and Carlos is dying.

Balthasar, trustee of the estate, is waiting for Carlos's death to take possession of the Armando lands and of the person of Serafina, whom he is determined to marry.

Father Antonio, an adherent of the Armando, has sent word by a brother priest to the Armando of Seville of their plight, but Carlos speaks contemptuously of the Armando of Seville and expects no help from them.

PRETENDS TO BE A PIRATE.

Jose Armando of Seville, however, does respond and comes to Cuba in a ship which is boarded and looted by Balthasar's pirates. Jose, a lively young man with great dexterity in card tricks and sleight of hand, swims ashore and mixes with the pirates, pretending to be one of them.

He manages to get in touch with Serafina, convinces her of his identity and tells her he has come to help her and her brother, and an immediate interest is established between the two young people.

By holding the pirates interested in his card tricks, Jose manages to get into the castle and meets Carlos, but word of what has happened has been carried to Balthasar, who comes to investigate and who learns the strange pirate's identity. He orders Jose's arrest and, in effort to assert himself and interfere, he kills Carlos.

THEY HAVE A FRIEND.

The Armando, however, have a faithful friend in the wooden-armed Castro, who pretends to be one of Balthasar's spies. Castro effects the escape of Jose and the sailors from the looted ship, the latter going to Havana for help. At the funeral ceremony of Carlos Jose gets Serafina away and they take refuge in a cave where an attempt is made to starve them out and where for five days they suffer all the agonies of thirst and hunger.

Castro contrives to get word to them that help is near, and to relieve their sufferings Jose pretends to capitulate, playing many monkey tricks to stall for time. Serafina's open declaration of her love for Jose infuriates Balthasar, who has decided to hang Jose, and now orders his arrest. Jose shows fight, and in the nick of time the sailors and soldiers from Havana arrive. Realizing that the game is up, Balthasar kills himself. His pirate gang is rounded up and happiness now awaits Jose and Serafina.

THE BAND ROUNDED UP.

Mr. Novarro will be seen as the heroic and timely Cousin Jose from Seville. It is a splendid role for him, combining romantic love scenes with monkey-like agility amid the rigging of the pirate vessels. Mr. Novarro's fortune seems to rest on the water. This is his first picture since "Ben Hur," and though the romantic note rather than the tragic is stressed, the opportunities are much the same as in that stirring scene of the fight between the pirate ships and the Roman triremes. The rumor that Ramon Novarro is considering a departure from the studio for the cloister is alarming to all who appreciate his sincere and charming acting. Nevertheless it is good to know there are some screen stars

about whom such a rumor can circulate and be reasonable. The girl's part in this film is taken by Marceline Day. Miss Day began her career as an extra and has been advancing steadily. The picture teems with picturesque character parts that should be handled capably by the actors taking them. These include Roy D'Arcy, Marc McDermott, Cesare Gravina, Otto Matieson and Jules Cowles.

a former Kansas Citian, has the featured feminine part.

substantial dramatic fare. It concerns the problems that arise when a young woman of no means marries a doctor much older than herself. The wife's inevitable yearning for younger companions brings about a dramatic series of incidents. Lionel Barrymore, Aileen Pringle, Norman Kerry and T. Roy Barnes head the cast of this picture.

A BIG MOVIE SCHEDULE.

Impressive List Announced by the Midland Management.

The policy of the new Loew's theater will include the presentation of photographs selected from the productions of Metro-Goldwyn-Mayer, Paramount and the United Artists companies.

This places some of the most important screen offerings at the disposal of the theater. The stars represented by these three companies are an impressive list, including these players:

John Gilbert, Greta Garbo, Lon Chaney, Lillian Gish, Ramon Novarro, William Haines, Aileen Pringle, Norman Kerry, Jackie Coogan, George K. Arthur, Vilma Banky, Ronald Colman, Mary Pickford, Gloria Swanson, Douglas Fairbanks, Corinne Griffith, John Barrymore, Lionel Barrymore, Dolores Del Rio, Adolph Menjou, Richard Dix, Wallace Beery, Raymond Hatton, Esther Ralston and Clara Bow.

George Bancroft's first work as a member of a comedy team will be seen at the theater when "Tell It to Sweeney" is shown there soon. In this film the star of "Underworld" is teamed with Chester Conklin in a picture burlesquing the tribulations of railroading.

"Spring Fever" will be a comedy with lighter traces of burlesque. It is a screen treatment of Vincent Lawrence's popular comedy which ran a season at the Maxine Elliott theater two years ago. The story is concerned with the adventures of a young smart alec whose sole talent was his ability to crack a golf ball around a course with precision.

William Haines, who handled such parts so effectively in "Slide, Kelly, Slide" and "Tell It to the Marines" has the part of the bogie-breaking hero and Edward Earle is the villain he stimes. George Fawcett is the business man who becomes a golf matic and George K. Arthur has a comedy role. Joan Crawford,



GEORGE BANCROFT AND CHESTER CONKLIN AS THEY APPEAR IN "TELL IT TO SWEENEY," A COMEDY SCHEDULED FOR LOEW'S MIDLAND.

"Body and Soul," another of the forthcoming film attractions, is more

real wedding was effectively combined with a reel one taking place at the time when Neal Dodd, pastor of the "Hollywood motion picture church," who was working before the camera at the time on a wedding in "Baby Mine," was asked to perform the service. Robert Z. Leonard, director of "Baby Mine," which Herbert adapted to the screen, shot pictures of the actual ceremony, which was attended by all the stars, directors and executives of the studio. Then Mr. and Mrs. Herbert, who are very busy persons, completed an international honeymoon trip, on the sets of the current productions, in just thirty minutes.

F. Hugh Herbert, English novelist who is now a scenario writer, was married on the lot where his romance started, to Aileen Lavern Appleby, who the last eight months has been his secretary. The

Kline's Has Grown on Worth Alone!

Congratulations-- MR. WOOLF and MR. SHANBERG

The completion of your Midland Building and the opening of the great new

LOEW'S MIDLAND THEATER

marks another milestone in Kansas City's successful growth.

This achievement is indeed a credit to Greater Kansas City, and Kline's take great pleasure in extending their heartiest congratulations and best wishes.



1112-14 Walnut, Thru to 1113-15 Main

SUPERIOR OFFICE BUILDINGS REQUIRE SUPERIOR WINDOW CLEANING SERVICE

Since only the best in materials and workmanship has gone into the new Loew's Midland Theater and Office Building, it is only natural that particular care was used in providing for the upkeep of the building. For that reason our window cleaning service has been selected.

Kansas City House and Window Cleaning Co.

1210 Holmes Victor 4680



Two Pioneering Institutions in Baltimore Avenue Development--The Muehlebach and Baltimore Hotels-- Welcome the Coming of Another Great Project of Baltimore Avenue Improvement

The Midland Theater

THE coming of the ponderous, gorgeous Loew's Midland Theater at Thirteenth Street is another pretentious link in the constant improvement of Baltimore Avenue as the heart of the downtown business district, particularly as a hotel, club and theatrical center.

The Hotels Baltimore and Muehlebach welcome the opening of this greatest theater of the West. Furthermore, it vindicates the confidence these hotels early established in Baltimore Avenue. First came the Baltimore as Kansas City's finest hotel. Then came the Dixon hotel at Twelfth. Next arose the exquisite Orpheum Theater between Twelfth and Thirteenth Streets. Then the Muehlebach Hotel at the corner of Twelfth Street, the ultra Kansas City Club at Thirteenth Street, the towering Kansas City Athletic Club at Eleventh Street, the pretentious new home of the Robert Keith Furniture Company at Thirteenth Street, and finally the wonderful new Midland Theater.

Again the Hotels Baltimore and Muehlebach welcome this costly improvement as a new business neighbor from Eleventh Street to Thirteenth Street, adding another institution just a stone's throw from any of the great improvements along Baltimore Avenue.

Chesterfield "The Mark of Elegance"



Furniture Creations of Unusual Design and Excellence Lend Charm to the Appointments of the New Midland Theater.

CHESTERFIELD has faithfully caught and carried through the spirit of sublime beauty and comfort that belongs alone to the Midland Theater.

Our Decorative Art has found eloquent expression in the various lounge rooms which we have furnished in the French, Italian and Modern manner.

The delightfully colored fabrics used reflect Old World romance, while the genuine Aubusson Tapestries are a fitting background for so elegant a setting. All have been especially designed and imported by Chesterfield for the Midland Theater.

Chesterfield Furniture may be purchased through your furniture dealer.

CHESTERFIELD FURNITURE CO., Inc.

Makers of Fine Furniture NEW YORK CITY CHICAGO 40 West 47th Street 623 South Wabash Ave.

A NATION-WIDE INSTITUTION OFFERING AN UNEXCELLED SERVICE

# UNITED STATES FIDELITY & GUARANTY CO.

HOME OFFICE, BALTIMORE, MARYLAND

R. HOWARD BLAND, *President*

## Announces New Quarters for Branch Office Entire 10th Floor of the New Midland Building

ASSETS	
At close of business June 30, 1927.	
Cash on hand and in depositories	\$ 4,397,603.16
Investments, Bonds and Stocks, Market Value	29,294,192.21
Accounts Receivable	11,622.25
Loans secured by Collateral	1,822,007.81
Home Office Building	1,822,007.81
New York Office Building	1,822,007.81
Philadelphia Office Building	1,822,007.81
Other Property	5,098.49
Agents' Balances—Fidelity and Surety	1,808,574.59
Agents' Balances—Burglary and Casualty	7,751,134.87
Due for Subscriptions—Quaranteed Attorneys	101,175.98
Workmen's Compensation Insurance Bureau	283,217.21
Accounts with Suspended Banks	51,023.95
Secured Claims	3,143.94
Interest due and accrued	456,567.59
Due under Reinsurance Treaties, Munich and other Cos.	128,894.84
Furniture and Fixtures Property Account	1.00
	\$57,944,192.55

LIABILITIES	
Capital Stock paid in Cash	\$ 7,500,000.00
Funds held under Reinsurance Treaties	893,423.00
Premium Reserve	\$17,112,262.21
Reserve for Fidelity and Surety Claims	4,691,120.00
Reserve for Burglary and Casualty Claims	1,315,014.00
Reserve for Liability Claims	2,209,944.20
Reserve for Compensation Claims	6,716,308.72
Reserve for Taxes and Expenses in Transit	787,161.63
Reserve for Comm. on uncollected prem.	2,039,430.98
Surplus over all Liabilities	11,100,528.15
	\$57,944,192.55



Old friends of this company are warmly invited to stop in and inspect our attractive new offices on the 10th floor of the New Midland Building. We now have 50% more floor space than was available in our former offices in the Federal Reserve Bank Building—our increased business demanded larger quarters.

We believe the convenience of our new offices, together with their handsome appointments, generous proportions and beautiful view of the city, will meet with your warmest approval.

Liability Insurance on the construction, operation and maintenance of the New Midland Building was written in this company. All Loew's Theaters throughout the nation also are insured with us.

In the past 30 years, the United States Fidelity & Guaranty Company has paid claims aggregating \$155,000,000!

In our fine new home and with our greatly increased facilities for handling business, we are now able to offer an Insurance Service of unusual completeness, efficiency and desirability.

UNITED STATES FIDELITY & GUARANTY CO.

L. L. Bebout, *Manager*.

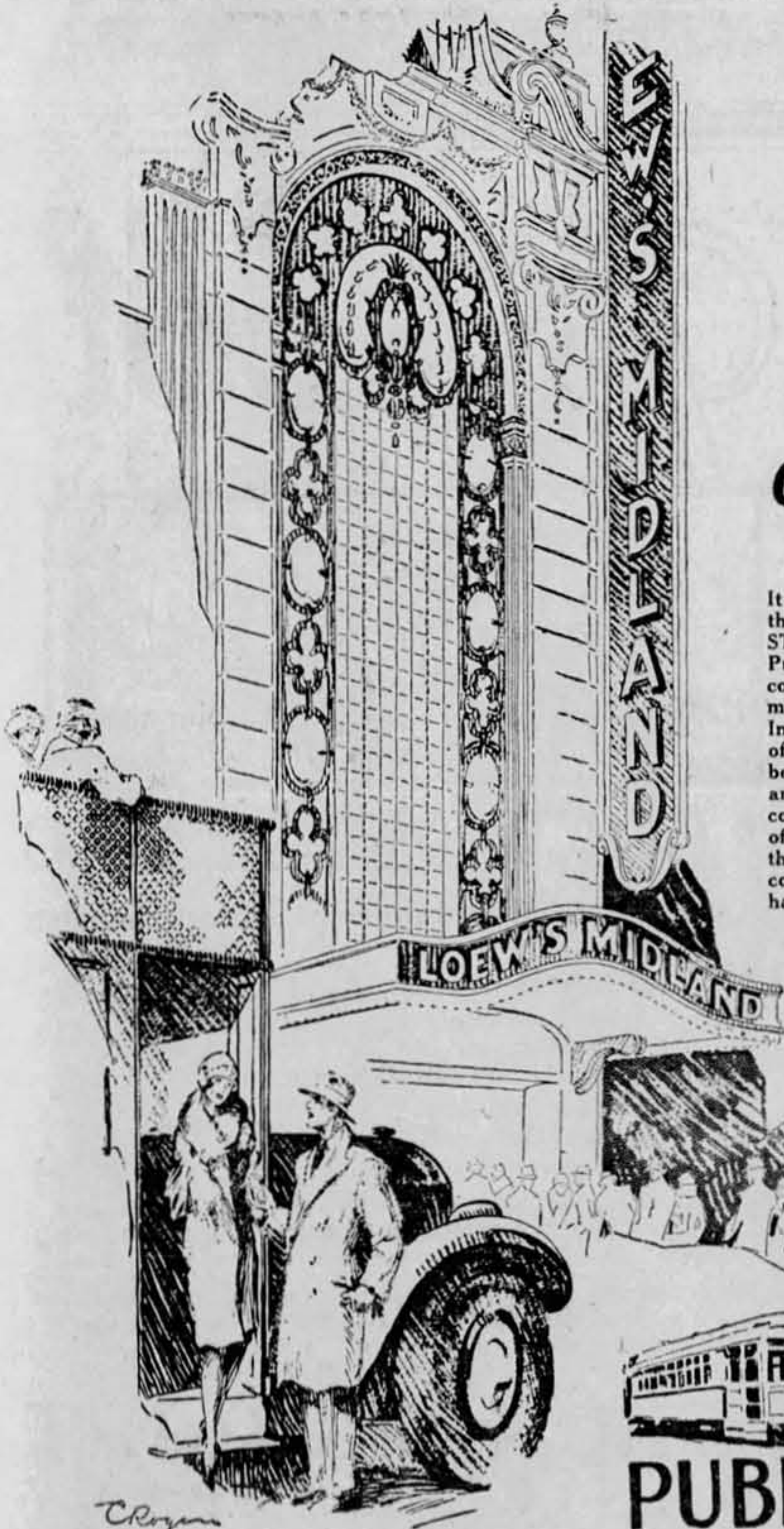
THE LINES WE WRITE	
<b>Fidelity Bonds</b>	<b>Casualty Insurance</b>
Employers and officers of business houses	Automobile Liability
Employees and officers of banks	Property Damage and Collision
Public officials	Accident and Health, including income
Fraternal Order officers	All Liability Lines
Railroad and Steamship employees	Marine Residence
Government employees	Workmen's Compensation
Fiduciaries in court proceedings	Burglary, Theft, Robbers,
	Plate Glass
<b>Surety Bonds</b>	Bank Check, including Fraud Bonds.
Contractors on public and private work	<b>Credit Insurance</b>
Bank depositors business	Protection for the profits of manufacturers and wholesalers from loss through bad debts
Bonds under court proceedings	<b>Credit Reports and Collections</b>
Internal Revenue and Customs Licenses	A department of Guaranteed Attorneys providing an efficient credit and collection service
Lost Securities	

Ask your agent or broker to place your bonds or policies with this company.



A real Kansas City institution employing 102 people.

CONSULT YOUR AGENT OR BROKER AS YOU WOULD YOUR DOCTOR OR LAWYER



# Ride the Street Cars and Coaches to LOEW'S MIDLAND THEATRE

*Convenient Service Direct to the Front Entrance*

It is significant that in choosing a location for the magnificent new Loew's Midland Theatre the Loew organization selected a location readily accessible from all parts of the city by STREET CARS and MOTOR COACHES. As a matter of fact many of the Kansas City Public Service Company lines operate directly to the front entrance of the Theater, while convenient transfer service is provided to these lines from the more distant portions of the metropolis.

In a broader sense the street car and motor coach service to the Midland is representative of the service to all parts of the downtown amusement and shopping centers. So marked has been the improvement in street car and coach transportation during the past year that more and more people are enjoying the advantages offered by the downtown sections. They come downtown to enjoy the theaters, to dine and dance, and to partake of the bargains offered in all lines of merchandise. And every day more and more of these people are using the street cars and motor coaches. They have found these means of transportation the most convenient and economical. They avoid parking worries, traffic congestion and accident hazards and at the same time enjoy greater comfort.

*Attend the opening of the new Midland. It is a theater of which Kansas City justly may be proud. Make it a habit to bring the whole family downtown two or three nights a week. The theaters always offer interesting attractions. There are many places to dine. And you'll enjoy window shopping at the various stores.*

### How to Get to Loew's Midland by Street Cars and Motor Coaches

Take the Express or Armour - Paseo Motor Coaches to 13th and Baltimore.

Take Country Club, 31st St.-Observation Park and Holmes - Quindaro cars to main entrance, 13th and Main.

Take Prospect Ave., 18th St., Independence Ave.-Rockhill and Vine St. cars to 13th and Walnut.

Take Argentine-12th St., Central-27th St. and Jackson-Roanoke St. cars to 12th and Main.

All downtown street car and motor coach lines are as close to the theater as the parking stations.

**WHENEVER You Want to Go ANYWHERE Ride the STREET CARS and MOTOR COACHES.**

## KANSAS CITY PUBLIC SERVICE COMPANY

*W. G. Woodruff* President

**BRIGHT STARS FOR LOEW'S**

**BIG NAMES OF THEATER LISTED FOR THE NEW MIDLAND.**

**Anatole Friedland, Sousa, Creator and the Honorable Wu Are Among the Headline Attractions on the Bills.**

The stage attractions to be presented at the new Loew's Midland theater, which opens Friday night will include some of the biggest "names" known to the theater world, as well as some of the best stage features available.

An indication of the magnitude of the stage features to be offered at the new showplace may be gained from the inaugural stage program, which will feature Anatole Friedland, widely known composer, producer and night club impresario, and his "Club Anatole Revue." The presentation is said to be a dazzling affair of scenery and costumes.



LIEUT. COM. JOHN PHILIP SOUSA, WHO COMES TO THE NEW THEATER WITH HIS BAND AT AN EARLY DATE.

The company includes twenty girls among whom are Le Blanc and Du Charm, Rena Parker and Lucille Hays.

Known by his songs, among the more popular of Friedland's compositions are "My Persian Rose," "My Little Dream Girl," "Who Believed in You?" "Sweet Adair," "Shades of Night" and "Lilly of the Valley."

In addition to Anatole Friedland, the opening show includes Rubintoff, a celebrated violinist, presenting his "Classics and Jazz." Rubintoff is prominent in this line of entertainment.

The thing that will impress Kansas City's most concerning the new theater's stage policy will be the announcement that Lieut. Com. John Philip Sousa and his band will be among the attrac-

tions there. Sousa's band will be here at an early date. The appearance at the theater is a part of Sousa's thirty-fifth tour of the United States.

Of scarcely less importance is the announcement that Creator will be here with another large band. This Neapolitan bandmaster has toured the United States and Canada almost continuously during the past twenty-five years and has probably played as prominent part in the development of American band music as has Sousa.

**THE HONORABLE WU SCHEDULED.**

One of the most lavish acts to play here this season will be "Chinese Nights," a presentation headed by "The Honorable Wu," a Chinese actor, whose repertoire ranges from the ceremonial drama of his native orient to impersonations of Al Jolson, Eddie Cantor and George Arliss. Though the effects in his presentation have their root in the color and custom of Cathay there are jazz notes in his effects, and the act will not be without modern singing and dancing.

The dominating note of the new theater's stage policy will be magnificence, according to the management. Elaborate mounting will be given the attractions, which are expected to include some of the "biggest names" in the theatrical world.

**EVEN TEMPERATURE ALWAYS.**

**No Cold Drafts on Patrons at Midland—A \$300,000 Plant.**

At all times, no matter how hot or sultry it is outside, the thermometers in the new theater will not register more than 70 degrees.

In winter it has been a comparatively easy matter to keep a theater warm—just pile on more coal. Until very recently, the heat of the summer has been a real problem to amusement men. It has forced managers to close their houses because the public could not be expected to go into an uncomfortable theater.

Science has solved the problem for Loew's Midland, which has the most complete cooling, ventilating and heating plant of any theater in the United States.

The cost of the system and its installation, according to Loew officials who are in Kansas City, was approximately \$300,000. It was designed by experts especially for the new playhouse.

The system is a 350-ton plant, capable of supplying 110 cubic feet of air a minute.

It brings in fresh air, washes it, purifies it, cools it (or heats it), and circulates it throughout the entire theater—always at the proper temperature.

Fresh air is brought into the "washing room" direct from the street by means of huge suction fans. The washing room resembles a huge shower and needle bath, with sprays of water shooting in all directions. Looking into the room through a door, it reminds one of a cooling summer shower.

Experts assert that by the washing process the air is made 100 per cent pure.

In warm weather, when the air leaves the washing room, it is hurled against ice-crusts pipes and its temperature

lowered to about 65 degrees. These pipes are refrigerated by an ice-making machine with a capacity sufficient to cool air regardless of temperature.

Kansas City theater-goers will be happy to learn that the cooling system has eliminated the most obnoxious thing about the average theater's ventilation, the cold draft of air that is blown upon the patron's feet to cause innumerable summer colds.

After the cooling process, the air is sprayed throughout the entire theater from the ceiling. This arrangement permits a perfect and even distribution. The foul air is exhausted through "mushroom" ventilators under the seats of the main auditorium, and through ornamental ventilator panels in the walls of the other rooms.

In cold weather, the process is reversed. The air, after leaving the washing room, is heated to the proper temperature and distributed to the auditorium through the same mushrooms that serve to exhaust the foul air in the summer. The warm air is delivered to the lobby, foyer and other rooms through the ornamental ventilator panels that serve to exhaust the foul air

in hot weather. And, the foul air is exhausted in the winter through the ornamental panels in the ceiling—the same panels that serve to spray out the cooled ventilation in the summer.

This arrangement causes the system to be known as a "reversible" ventilation plant—one of the few of its kind in the country.

By actual tests it has been shown that it takes less than three minutes for the air to make the journey through the theater, yet so perfect is the arrangement there are no drafts.

The temperature is regulated by a thermostatic control, which automatically turns on more cool or warm ventilation, as needed. This device assures even temperature.

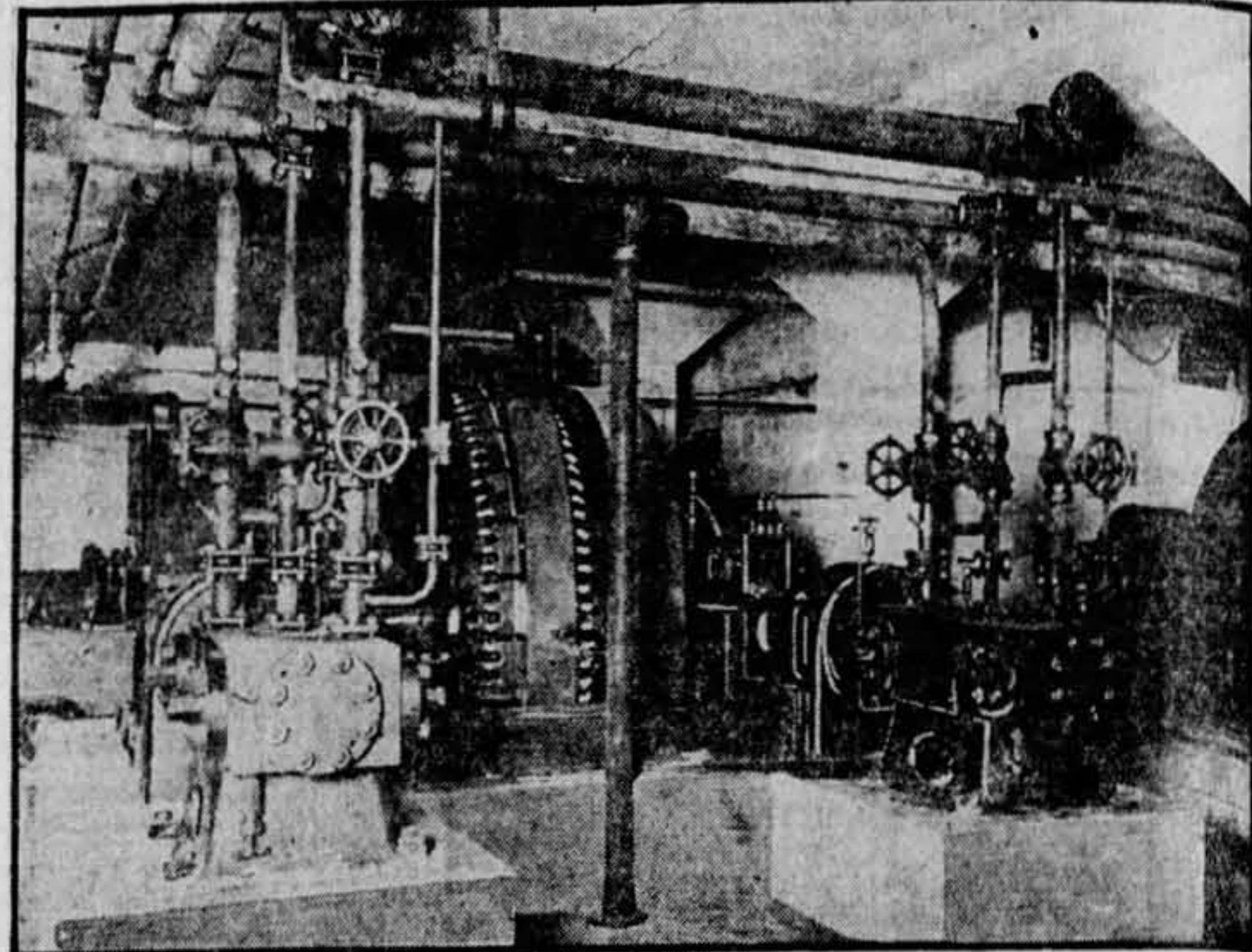
There is a recording thermometer on the box office with extensions inside and outside the theater. This thermometer registers the correct temperature in the theater from minute to minute and compares the same with the outside temperature. Under this arrangement a patron may know just exactly what the temperature is on the inside of the theater—and what it is outside.

We Extend Sincere  
**Congratulations**  
to  
Herbert Woolf . . . M. B. Shanberg  
and Loew's Inc.  
*Upon the Completion of Your New*  
**Loew's  
Midland Theater**

WE share your confidence in the future growth of Kansas City. May the best of good luck and success be yours.

**Diamond Brothers**  
1104-1106 WALNUT STREET  
New York Paris

**Carbondale Carbonic Refrigerating System Provides the Cooling for Air Conditioning In Loew's Midland Theater**



The Loew's Midland Theater Company, like many of the country's largest amusement places, after careful study selected Carbondale Carbonic system of refrigeration for their air conditioning plant.

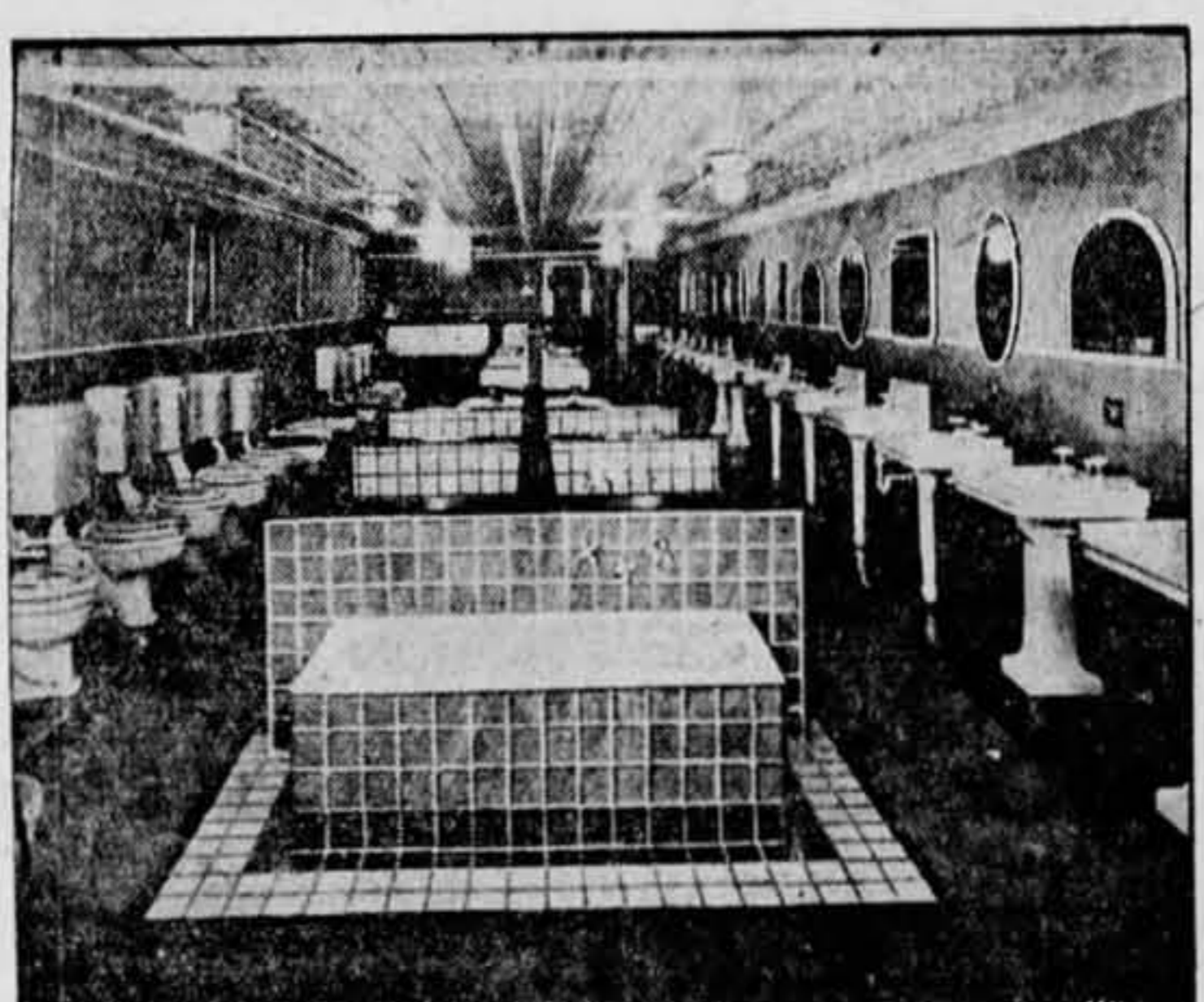
Carbondale for the past forty years have been installing their system of refrigeration in connection with many of the larger air conditioning systems used throughout the country.

Having Branch Offices in principal cities, we are in a position to offer complete Engineering Service for the Cooling of Theaters and other public buildings.

Carbondale Carbonic Refrigerating System Furnished Through the Minor D. Woodling Heating & Ventilating Co.

**Carbondale Machine Co.**  
928 WYANDOTTE KANSAS CITY, MO.  
Home Office, Carbondale, Pa.  
Branches in Principal Cities

**U.S. SUPPLY CO. FORTY FIVE YEARS WHOLESALERS OF PLUMBING & HEATING SUPPLIES U.S. SUPPLY CO.**



**Only the Best~**

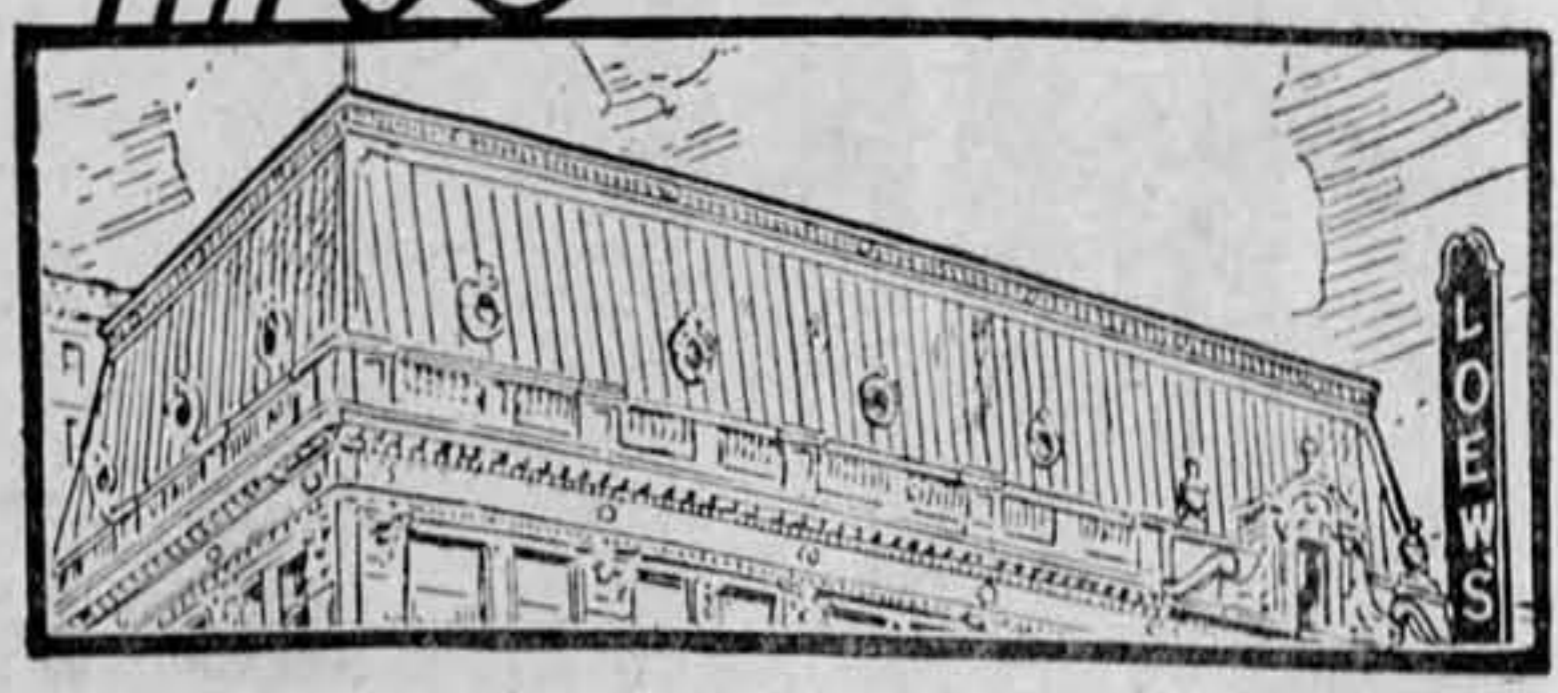
In keeping with a desire to give Kansas City the very latest improvement in sanitary plumbing fixtures and heating equipment, the builders of the LOEW'S MIDLAND THEATER and OFFICE BUILDING, after careful consideration, decided to equip this twelve-story office building and theater throughout with U. S. SUPPLY CO. materials. We take pride in making this announcement for the reason that we believe their decision was based on the knowledge of the high quality of the materials sold by this company and the interest taken by us after the materials are installed---Quality Plus Service.

FURNISHED THROUGH MINOR D. WOODLING HEATING AND VENTILATING CO.

**U.S. SUPPLY COMPANY**

COMPLETE DISPLAY ROOMS 1104 MCGEE ST. KANSAS CITY, MO. U.S. SUPPLY CO.

**The Roof**



**of LOEW'S MIDLAND**  
*Is a Crowning Achievement of Permanency and Beauty*

- All Sheet Metal Work,
  - Copper Roofing,
  - Copper Cornice,
  - Copper Gutters and Flashings,
  - Marquise Soffit,
  - Spotlight Housing,
  - Ventilators and Ventilating Ducts
- were supplied and installed by the Kornbrodt Kornice Kompany.

The dependable quality of the materials furnished plus the excellent workmanship displayed in assembling them is indicative of the service offered by this concern.

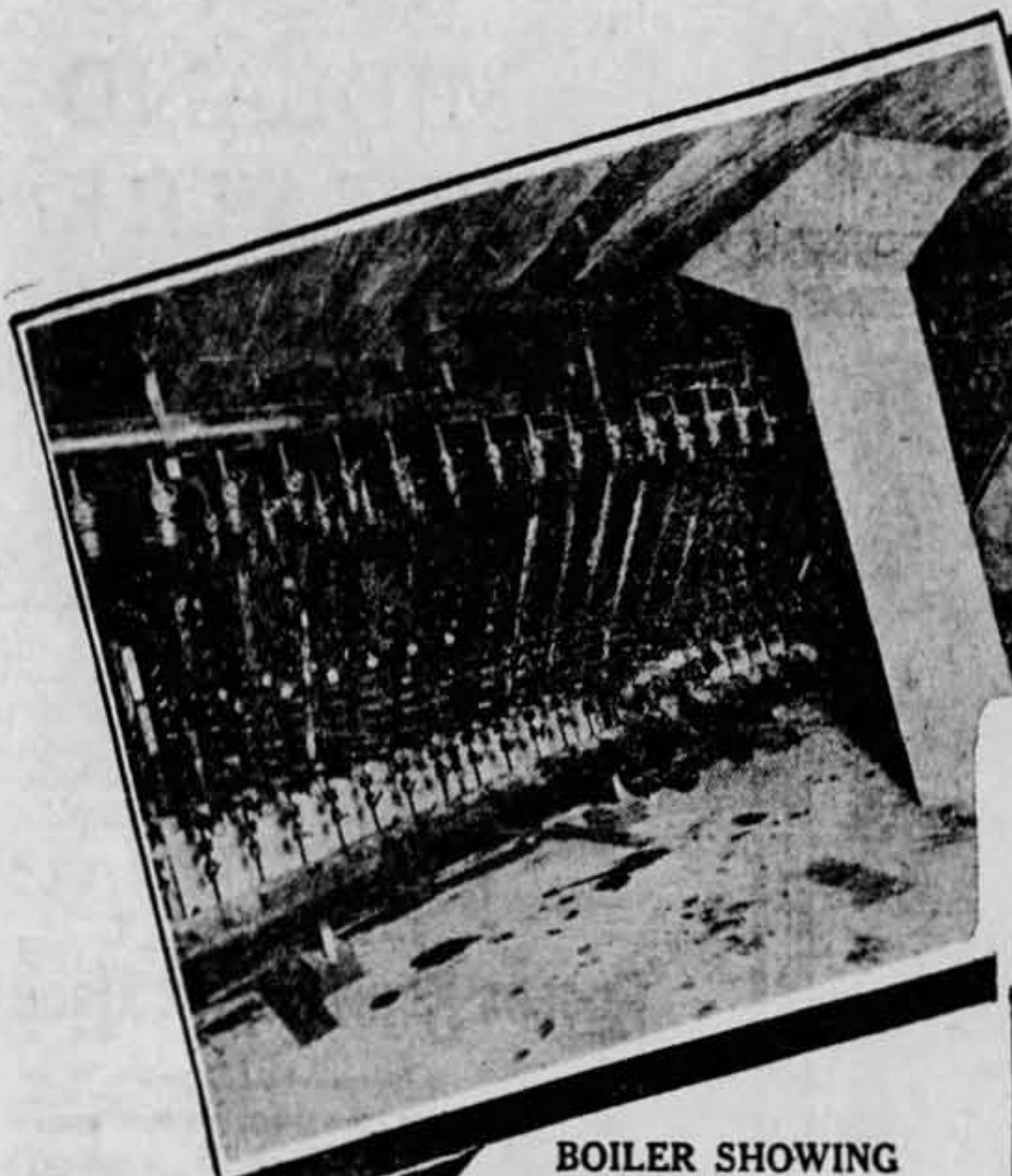
**KORN BRODT**  
**KORNICE KOMPANY**  
1811 Troost Ave. Kansas City, Mo.

# Another **WOODLING** Achievement!

Heating, Ventilation, Refrigeration, Plumbing and Sprinkler Systems in Loew's Midland Theater by Miner D. Woodling Heating & Ventilating Co.

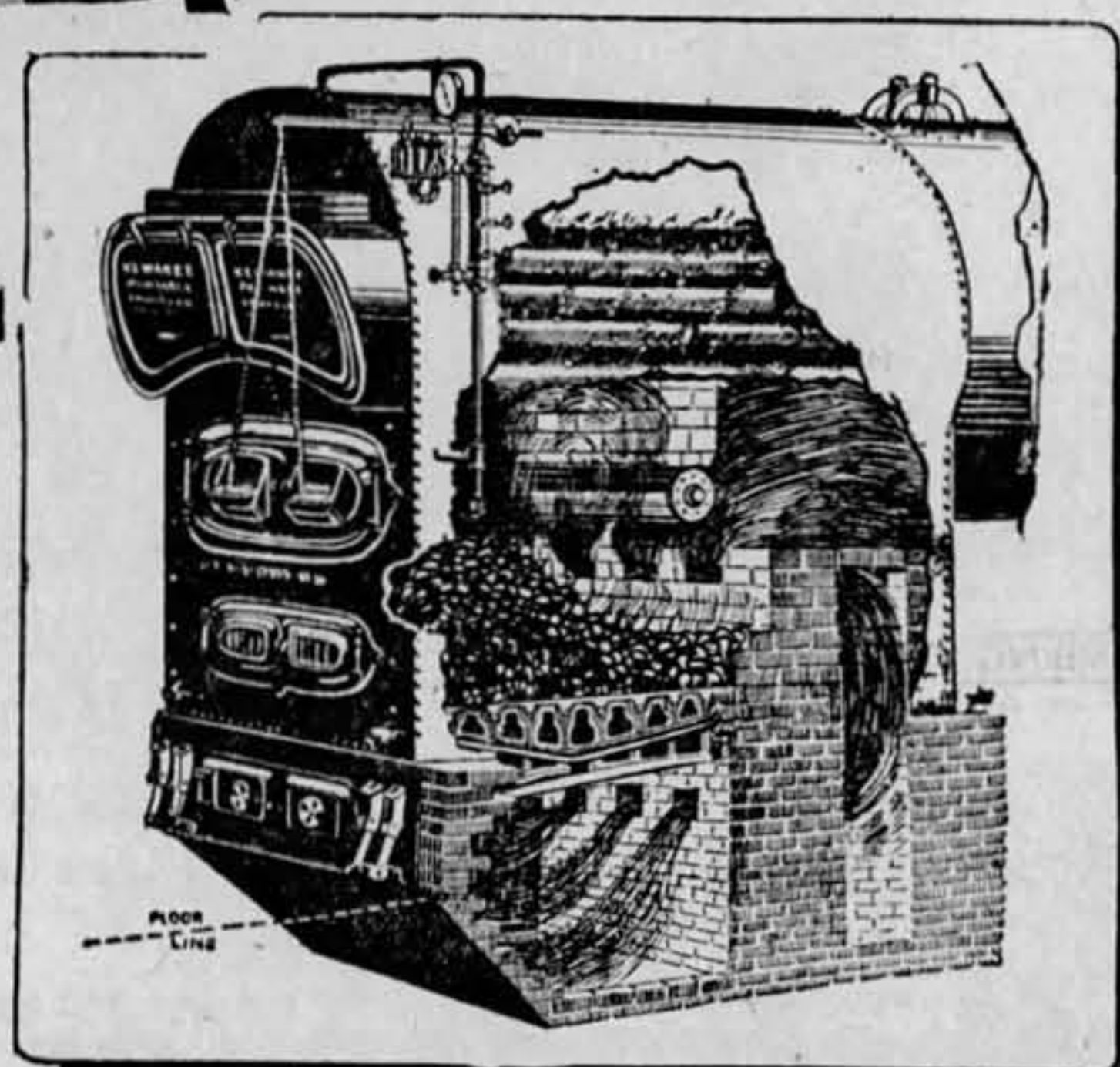


**MAIN AIR FAN**  
This huge fan, driven by a 60-h. p. motor, supplies the theater with 100,000 cubic feet of fresh air per minute the year 'round. An ingenious system of ceiling grills and floor ducts provides inlets and outlets for the cool air in summer and heated air in winter.



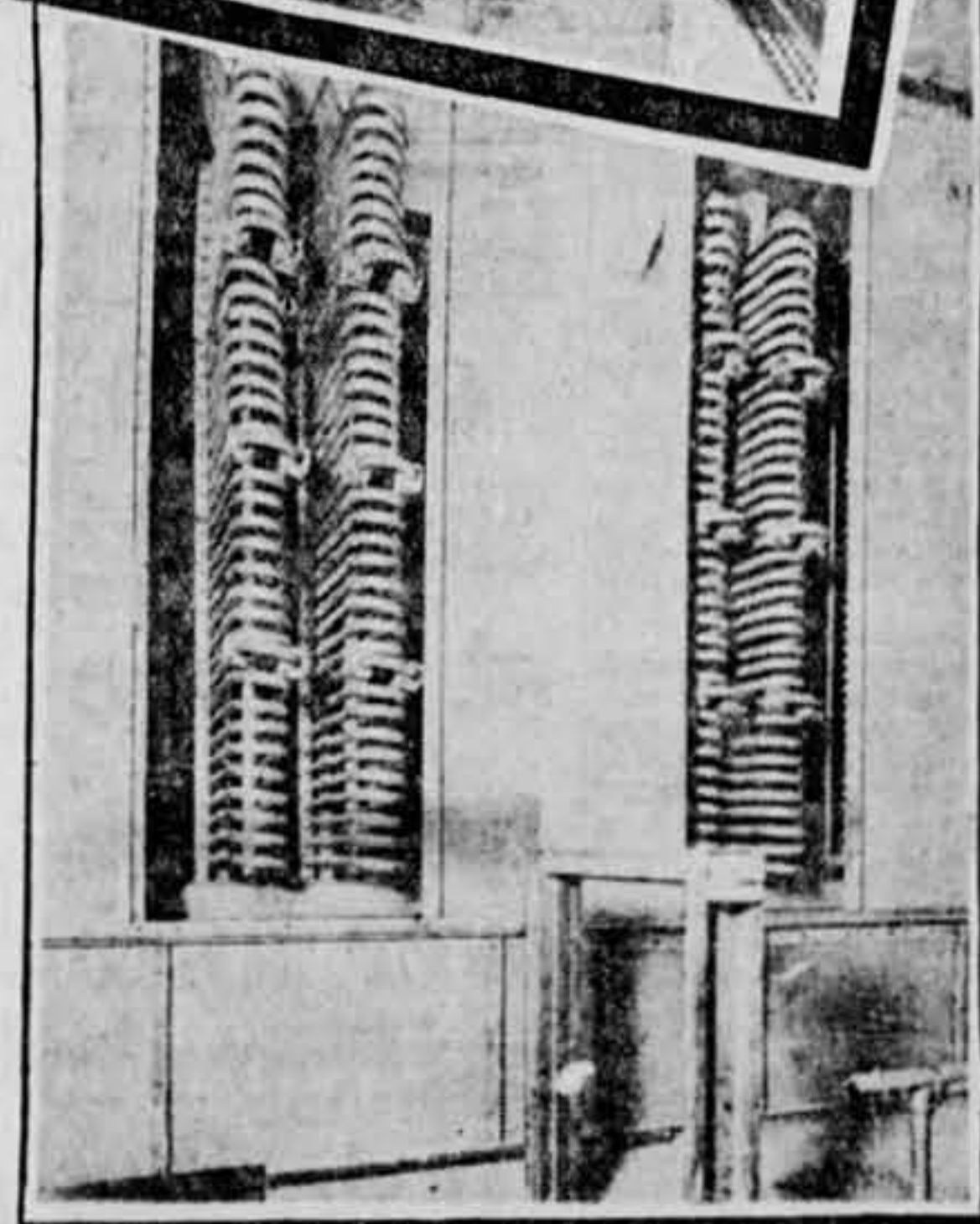
**CONDENSERS**  
End view of C O 2 Condensers serving two 175-ton Duplex Compressors through which is circulated 1,500 gallons of water per minute, to cool the expanded gas.

**SPRAY NOZZLES**  
Air passing through the fine spray produced by the nozzles pictured here is washed, purified, cooled in summer and heated in winter and distributed through the theater. The nozzles are in operation the entire year. Their capacity is 100,000 cubic feet of air per minute.



**BOILER SHOWING DU-ALL FUEL ECONOMIZER ARCH**

Gas from the burning coals is drawn down to red hot coals on the back portion of the grates, then supplied with super-heated oxygen to complete their combustion. This eliminates practically all the smoke and results in a material saving of fuel. This method of burning coal has been approved by our City Smoke Commission.



**COOLING SYSTEM**

To the right are shown the combination of direct expansion and Baudelot Coils used in cooling the Midland Theater. Into these coils a liquid is pumped which expands to form a gas. The expansion creates a low temperature, and warm air passing over the coils at the rate of 100,000 cubic feet per minute is thus cooled for distribution to all parts of the theater.

**H**AVE you ever wondered how big theaters are kept so cool and pleasant in summer-time . . . so cozy and comfortable in winter . . . why the air is always so pure and fresh and invigorating?

The secret is revealed in these pictures, which show parts of the Heating, Ventilation, Refrigeration, Sprinkler and Plumbing systems in Loew's Midland Theater.

We believe you will find the explanations of their functions, printed beneath each picture, of real interest, because of the important bearing they have on your comfort, welfare and enjoyment as a patron of this beautiful theater.

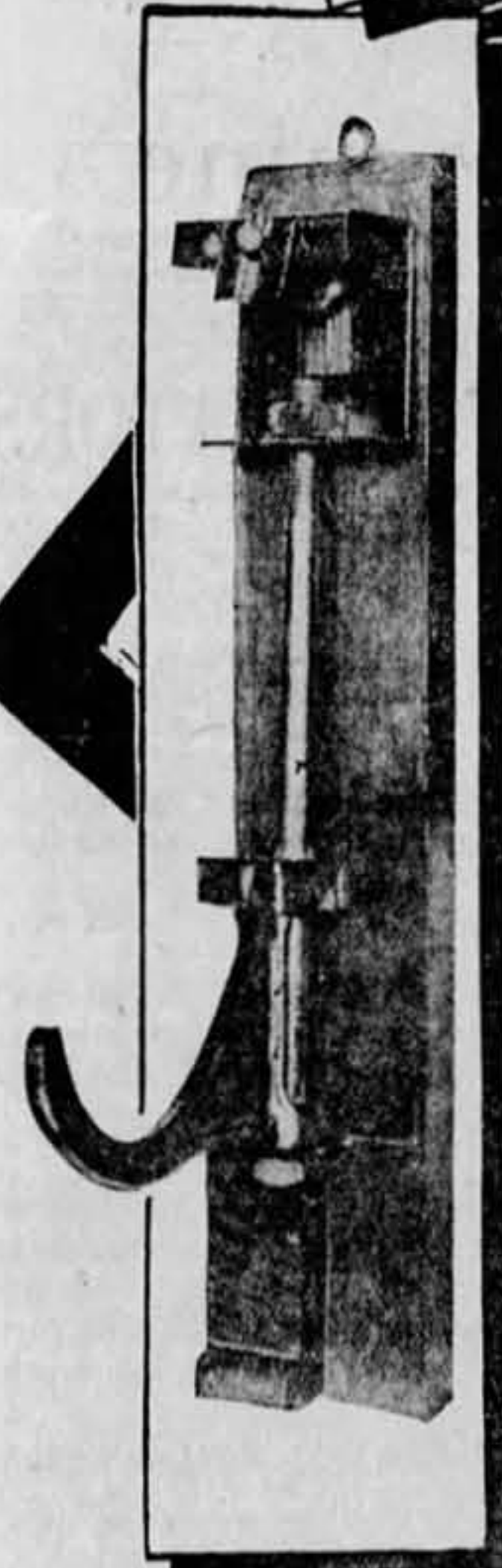
It was the pleasure of the Miner D. Woodling Heating & Ventilating Company to furnish and

install these systems in Loew's Midland Theater, which is Kansas City's most beautiful theater. We were selected for the task, in competition with local and national firms, because of our unexcelled facilities for handling large jobs and because of our long experience in this line of work.

The quality of materials and workmanship fully measures up to the high standard of excellence throughout the entire building.

Our successful consummation of this important undertaking merits the careful consideration of builders. It is proof that Miner D. Woodling can and does offer a superior heating and ventilating service.

We have been selected by Loew's, Inc. to make similar installations in Syracuse, N. Y.; Richmond, Va., and Louisville, Ky.



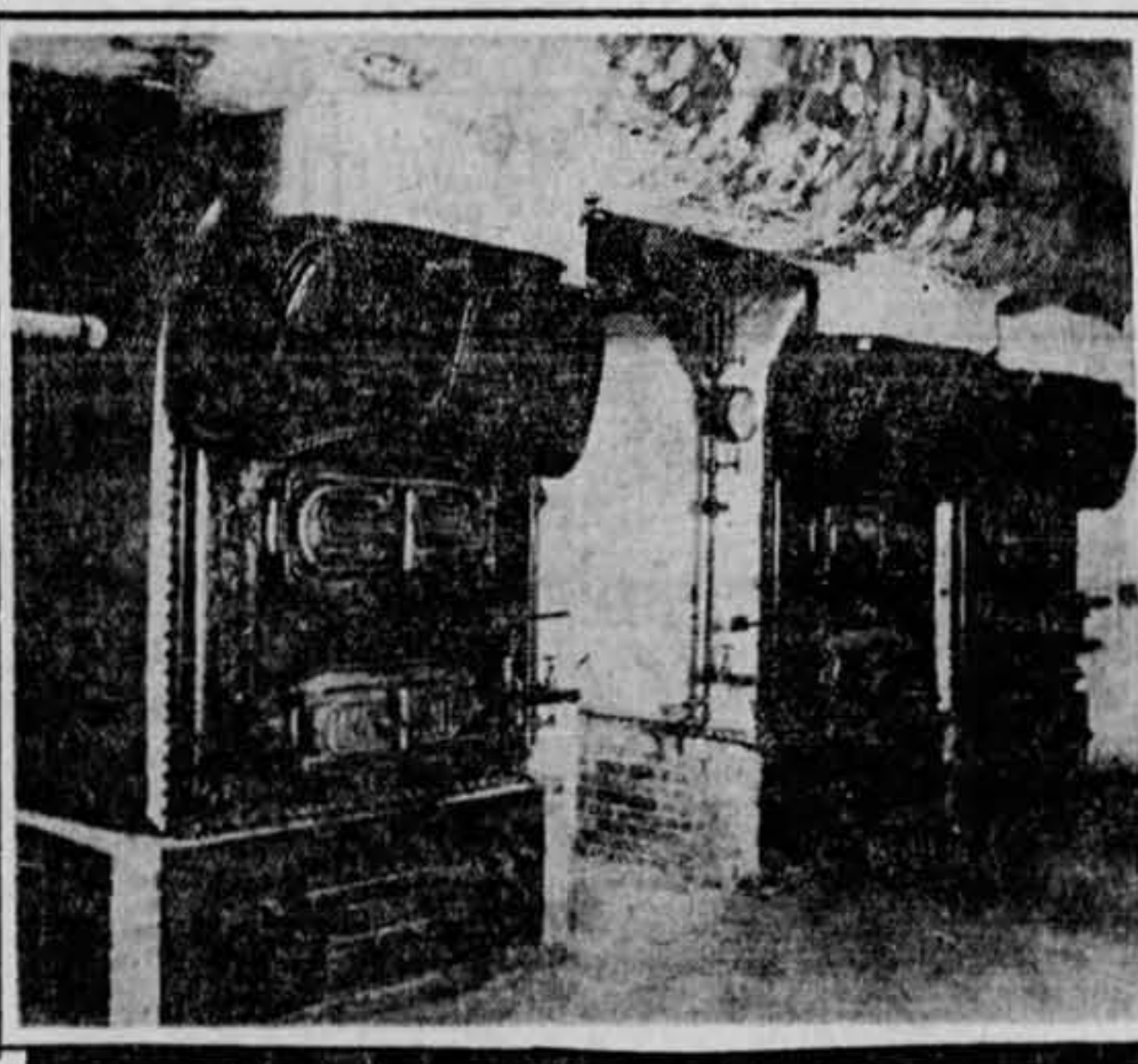
**DU-ALL RADIATOR HANGERS**

Radiators are suspended on the wall with these hangers, permitting easy cleaning and providing additional floor space.



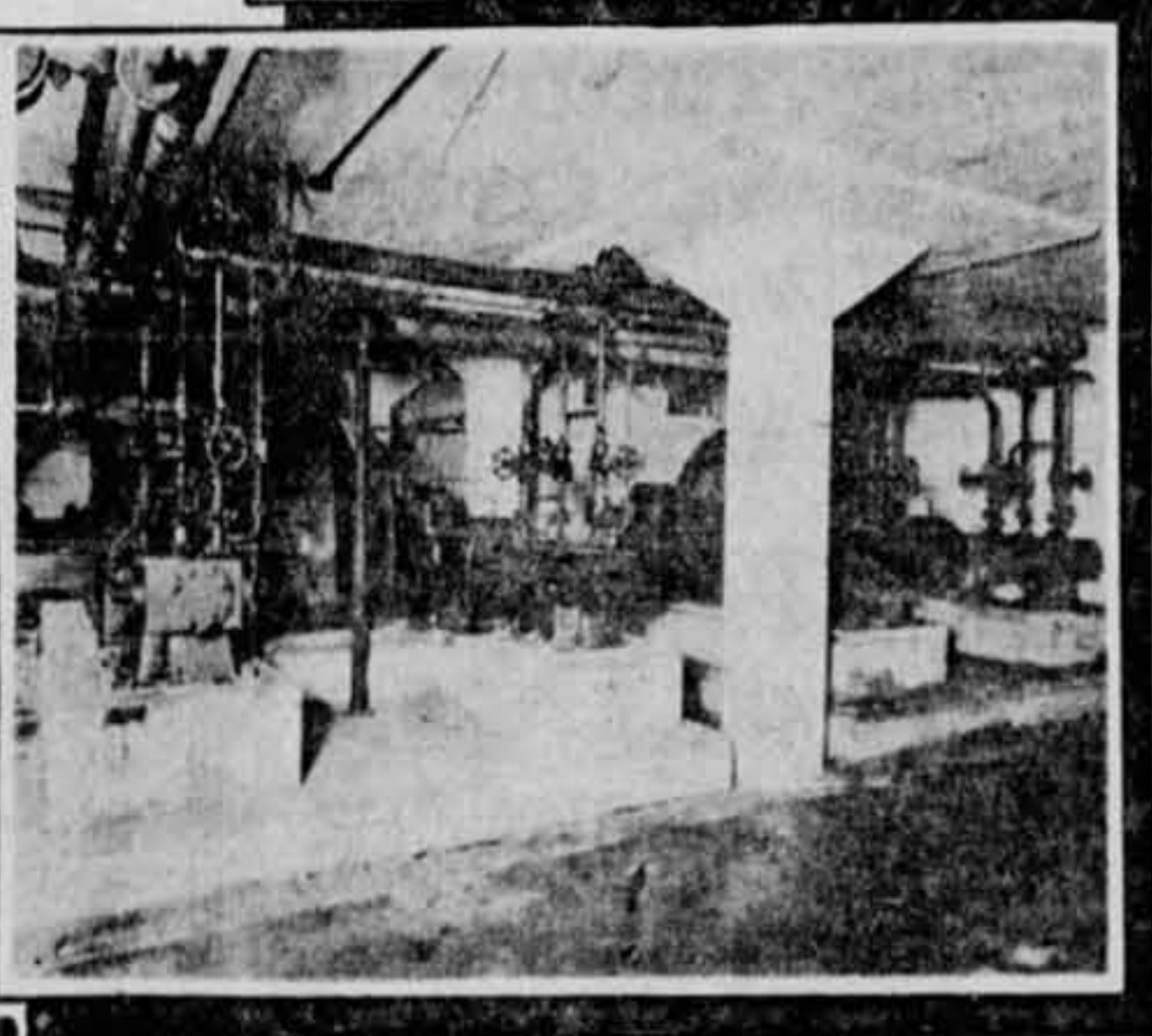
**MUSHROOM VENTILATORS AND RISER VENTS**

These ventilators, located beneath each seat, admit heated air in the winter. The air is later drawn through the ceiling grills.



**BOILER ROOM**

Above are shown the three Kewanee Boilers used to heat the theater and office building. Two are in use continually while one is held in reserve for possible breakdowns and unavoidable cessations of service. Each boiler equipped with Du-All Fuel Economizer has a rating of 15,000 square feet of steam radiation. Special construction eliminates practically all smoke.



**DUPLEX C O 2 COMPRESSORS**

Above are shown two 175-ton duplex multiple effect C O 2 Compressors driven by two Direct Connected Synchronous Motors.

**MINER D. WOODLING HEATING & VENTILATING CO.**  
810-811 MIDLAND BLDG. HARRISON 2319-2320

## Some Impressions of the Curious Ways of the Cinema City

In the jargon of casting directors a "tear" is an extra who has gone so long without work that he or she is in danger of starving. Now, casting directors are human, notwithstanding all the things that may have been said about them, so whenever there is a call for a mob of men and women who need not be well dressed or particularly good photographic subjects the word goes out to take care of the "tears" first.

When it comes to "fat ladies" the films are far more strict in their requirements than the ordinary circus. Those who would impress producers with their weight must be able to show at least 400

in "Gwen Lee, the dizzy blond of the screen."

The short skirt fad apparently has lost none of its vitality. In Hollywood its influence has been strong enough to cause one studio costume designer to announce very solemnly that lady's pajamas henceforth must stop midway between the knees and ankles. Instead of reaching all the way to the ankles as heretofore.

One has to go to bed early and arise with the milkman to keep up with the night life. It begins on the cabaret sets at the studios immediately after break-

ers that some film is about to be given its initial showing before an audience. After motoring to the base of the pencil of light the hunter may find that the new picture, which is never named on the electric sign in front of the theater, is only a 2-reel comedy instead of the super-feature he had hoped to intercept, but that is all a part of the game.

The popularity of "progressive" parties, which began about 9 o'clock at night in the home of some sociable member of the screen colony and leap from home to home until the merry-making wanes, has driven several film couples who are fond of seclusion but not fond enough to offend their friends, to the expedient of turning out all the lights in front of the house and spending the evening in the kitchen. Others are building homes in residential parks equipped with gates that are barred to all strangers after 11 o'clock.

Housewives may be interested to learn that the fluid called water-glass, widely used for preserving eggs, is being employed in motion picture studios to make dry actors look wet. A pint of water-glass sprayed over a player's costume will form a glossy film that photographs like sopping wetness and yet is dry as dust. In such a "wringing wet" outfit the hero can take all day to do a storm scene without fear of catching pneumonia.

If Sven-Hugo Borg ever reaches stardom he can thank Greta Garbo for talking him out of a job. Borg went to dramatic schools as a child in Sweden, but when he grew up he entered the consular service of his country, a career that took him to England, Germany, China and finally to Los Angeles, where he was a consular attaché when Greta arrived from Sweden.

She knew no English, so her studio

telephoned the consulate for the address of a good interpreter. Sven-Hugo decided to take the job himself, and quit the consulate. He had not held it many months before Greta knew enough English to get along without an interpreter, literally talking him out of his more luck for him, for when he ceased job with her fluency. But it really was to be useful as an interpreter they tried him out as an actor. He is playing his second screen role now.

WE FURNISHED THE

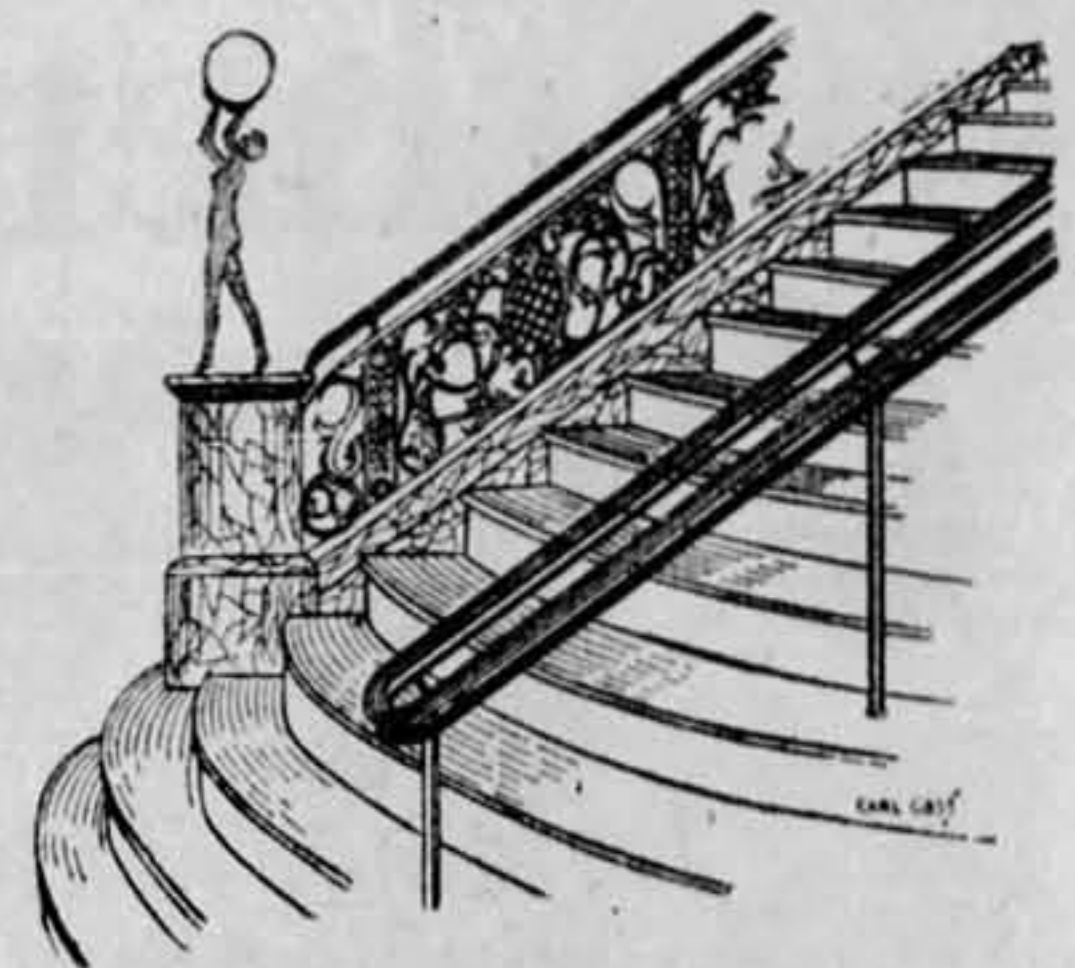
# CRUSHED STONE

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GRAND STAIRS IN THE LOBBY OF THE NEW

## LOEW'S MIDLAND THEATRE

The distinctive beauty of this wonderful theatre is greatly enhanced by its wealth of ornamental bronze and wrought iron work.

The large window on the front of the theatre, the balcony railings, radiator grills, ticket booth, all stairs, including the Grand Stairs in the main lobby, and all ornamental iron work throughout, were furnished by

### ROGERS-SCHMITT WIRE & IRON CO.

Manufacturers of and Dealers in ORNAMENTAL BRONZE, WIRE AND IRON WORK

1815-1825 N. 23rd St. 2301-2311 Maiden Lane ST. LOUIS, MO.



JOAN CRAWFORD AND WILLIAM HAINES IN A SCENE FROM "SPRING FEVER," WHICH COMES TO LOEW'S MIDLAND SOON.

pounds ringside. Many a small show touring the country has to content itself with a 300-pound blonde.

Enjoying food in front of a camera for hours and hours on end is one of the lucky breaks a hungry extra sometimes gets in Hollywood. At least the director hoped there were a few hungry ones among the fifty players who participated in a German banquet scene with Wallace Beery and Raymond Hatton. They began eating roast pork, spareribs, boiled cabbage and potatoes at 10 o'clock, and at noon, instead of getting an hour off for luncheon, they were all permitted to stop lunching an hour.

During the last six months Clara Bow, flaming-haired flapper of the films, has acquired title to eight dogs, each of a different breed. She has also added to her household livestock one cat.

Low Cody is reaping a harvest of autographs on the phonograph in his dressing room. Cody also has in his home an autographed door, on the panels of which scores of screen stars have scratched their names.

An audience which can fill a whole theater-set for a director without running up the cost of the picture has been added to one studio's equipment here. It consists of paper mache "spectators" very cleverly made to look human in front of the camera.

Although producers frown on diplomats from so-called schools of screen acting and warn screen-struck girls against investing in such courses, they are not averse to paying out their own money for dramatic instruction if a beginner is beautiful enough to be worth the investment. Metro-Goldwyn-Mayer, for instance, signed Fay Webb, daughter of the Santa Monica, Cal., chief of police, because of her exceptional beauty; but before she is given any important roles she will have to complete a dramatic school course for which the studio is paying.

If Walter Berit doesn't turn out to be a great motion picture actor it won't be because he didn't get a royal introduction to the screen. Three weeks after he was born he played the role of a newborn crown prince in Ramon Novarro's new picture, as yet untitled. After the prince in the story grows up Ramon plays the part.

It is Thanksgiving time in the movies now. Caterers are rushing roast turkeys out of the studios and the "still" photographers are working overtime shooting pictures of filmdom's beautiful women carrying the bird or serving the cranberry sauce. About the time these reach the newspaper rotogravure sections the photographers will be shooting for Christmas trees, and so on around the calendar.

There still is room in the movies for the right kind of beautiful girl—the kind that can grow a beard.

Bert Hampton, the central casting bureau's expert on side-show types, says there is not a genuine "bearded lady" in all Hollywood. The bearded beauty who is getting most of the calls from studios using circus sets is a man of delicate features who makes up convincingly for the part and charges \$20 a day.

Film fate is ironical sometimes, even when it is kind. Ever since folks began to notice the color of her hair, Gwen Lee has been sensitive to the bright utterances frequently made about blonds. And of all the wise cracking descriptive terms, the one she disliked most violently was "a dizzy blond." She might have her weaknesses, she admitted, and her hair might be light, but she certainly did not intend to be anyone's "dizzy blond." Lately film fate has been kind to Gwen; her recent portrayals have made her stand out among featured players, and screen writers have begun to refer to her by more than her name. But the identifying phrase one after another has chosen to use

**Herb Woolf and M.B. Shanberg, et al., are spending over four million to Insure the future of Kansas City To show your appreciation of these pioneers patronize their MIDLAND THEATRE Leave it to Lyle Main 1188 When U Insur**



Greta Garbo Tuned In on Her

## Ambassador Radio

**FREE INSTALLATION SERVICE DELIVERY**

Our free service includes installation in your home by our radio engineers who will advise you how to get the best service from your receiver.

This Metro-Goldwyn celebrity, whom you will soon see featured at Loew's Midland Theater, has selected the Ambassador radio for her home. They are both stars—Greta Garbo and the Ambassador Radio—winners of national acclaim. Their popularity, won on sheer merit of performance, is well deserved. Such renown reaps its own reward.

The Ambassador Model pictured above is a 6-tube, single dial illuminated panel receiver in beautiful walnut finished cabinet. Its wonderful tone quality, extreme selectivity, and marvelous distance-getting qualities can only be realized when such a star as Greta Garbo selects the set for her own personal use.

We offer this set complete with guaranteed 100-ampere hour storage battery, two large 45-volt guaranteed B batteries, six guaranteed UX201A tubes, C battery, adjustable cone speaker and complete antenna assembly—nothing else to buy—installed in your home. Regular \$159.00 value. Special at only **\$79.50**

**PLAY WHILE YOU PAY EASY TIME PAYMENTS**

A small payment puts either of these sets in your home. Thirty-two weeks to pay. No need to wait—come in and buy now and enjoy the pleasures of radio.

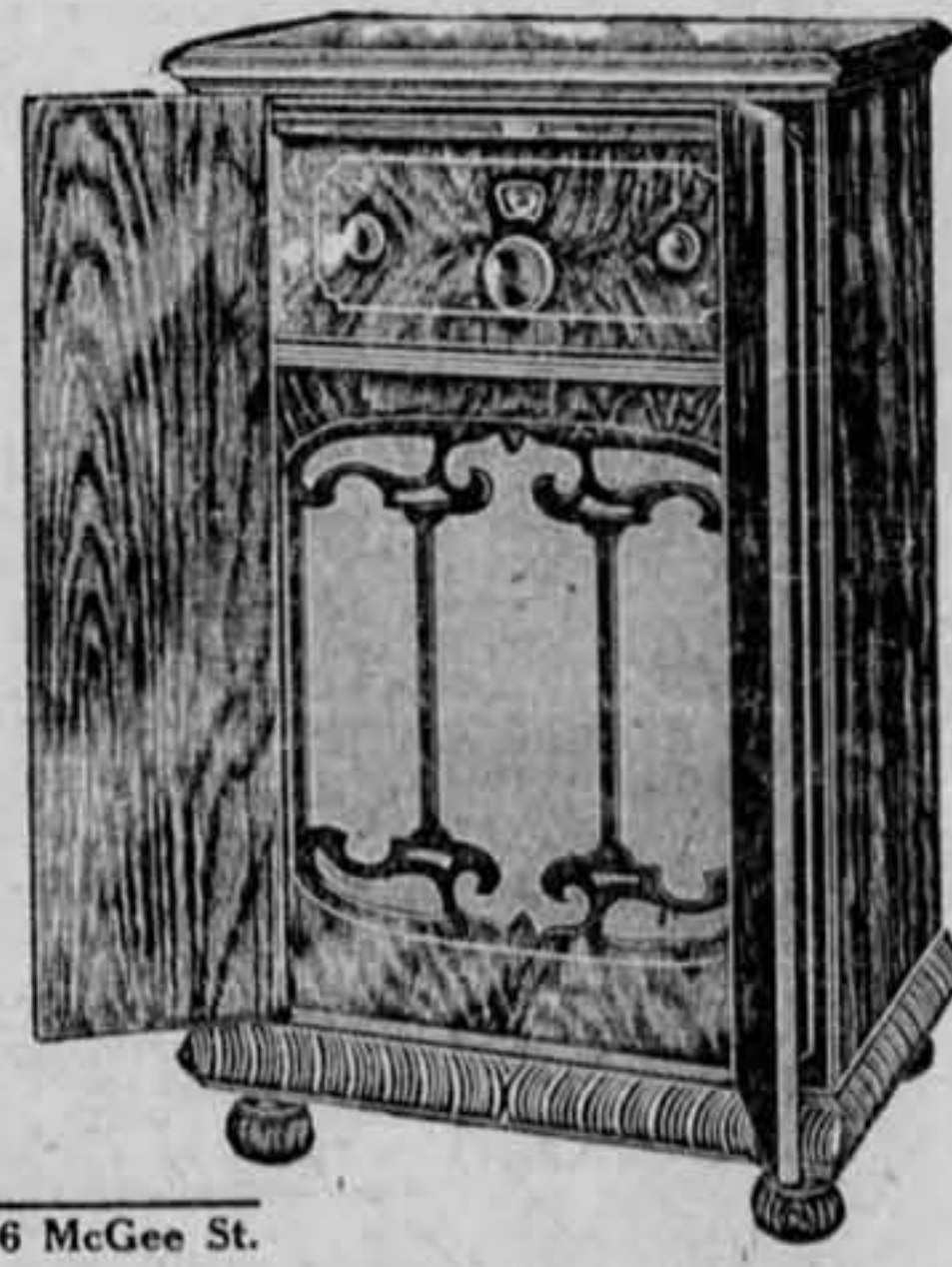
National Lines	On the Air	National Lines
Freshman ..... \$54.50 to \$350.00 Freed-Eisemann ..... \$90.00 to \$295.00 Mohawk ..... \$67.50 to \$375.00 Kolster ..... \$89.50 to \$500.00 Complete lines on display.	AMERICAN PROGRAM RADIO STATION WLBF Every Week Night 8-8:30. Wave Length 209.7 Kilocycles 1430	Fada ..... \$135.00 to \$509.00 Bush & Lane ..... \$100.00 to \$305.00 Amplex ..... \$160.00 to \$350.00 All-American ..... \$ 90.00 to \$350.00 Complete lines on display.

### President Model

The finest radio that money can buy! Massive, beautiful walnut finish, genuine walnut doors and top; burl walnut, matched and figured front panel, genuine walnut grill, backed by gold cloth housing long ortho-tone horn.

These are many of the features which make the President Model the world's finest radio receiver. Come in today and see this Marvel of the Age. Come in and hear it in action. Picture it in your own home and then buy on our Easy Payment Plan.

The President Model complete with guaranteed 100-ampere hour storage battery, six guaranteed UX201A tubes, two large 45-volt B batteries, one C battery and complete antenna equipment—nothing else to buy—installed in your home. Regular \$279.00 value. Special at only **\$139.50**



Salesmen Wanted—See Mr. Leffler, 1416 McGee St.

**The Big Radio Stores**  
 STORES VI. 9776-7-8 1416 McGEE or 1127 WALNUT VI. 8178-9  
 Store Hours—8 a.m. to 8 p.m. 628 MINN. AVE., K. C., K. Mail Orders Filled

## WARSAW ELEVATORS Play Their Part in LOEW'S MIDLAND THEATER

Among the essential equipment of this sumptuous picture and vaudeville house are the following elevators:

- FOR THE STAGE**—Two elevators which will raise either half of the stage to an elevation of six feet above the stage level.
  - FOR THE CONSOLE**—An elevator which will raise the console to the stage level or lower it out of sight. This elevator has a turntable which will turn the console to any angle for solo work.
  - FOR THE PIANO**—An elevator similar to the organ lift.
  - FOR THE ORCHESTRA**—An elevator which will lift the entire orchestral pit to the stage level.
- All elevators are driven and controlled by electricity and may be raised, lowered or stopped at any intermediate point by a push button switch controlled by the operator.
- The dependable and efficient performance of WARSAW ELEVATORS has resulted in their installation in a number of theaters owned by Loew's, Inc. Elevators similar to those in the Midland are soon to be installed in Loew's theater in London.

**WARSAW ELEVATOR CO.**  
 Warsaw, N. Y.

Thousands of sensible, well-to-do people are waiting to co-operate with you through STAR WANT ADS. Advertise your needs—look for your wants.



RICH SETTING AT MIDLAND

AN ARTISTIC NOTE IS DOMINANT IN CITY'S NEW THEATER.

Spectacular Effects in the Architecture—Paintings Are Valued at More Than \$20,000—Rich Brics-a-Brac.

Polished wood. White and tinted marble. Massive chandeliers. These and other items of lavish decoration will characterize the decorative scheme and the furnishings of the new Loew's Midland theater, now nearing completion at Thirteenth and Main streets.

Here and there, a room follows the mode of a definite historic period, but the theater as a whole will combine much that is fine from various periods, just as a varied color plan will be followed, rather than a single dominant note.

THEATER WILL VIE WITH SHOW.

A first visit to the new vaudeville and motion picture theater well could be deemed a tour of inspection, for there will be sufficient interest and beauty to occupy several hours, regardless of the entertainment offered on the stage.

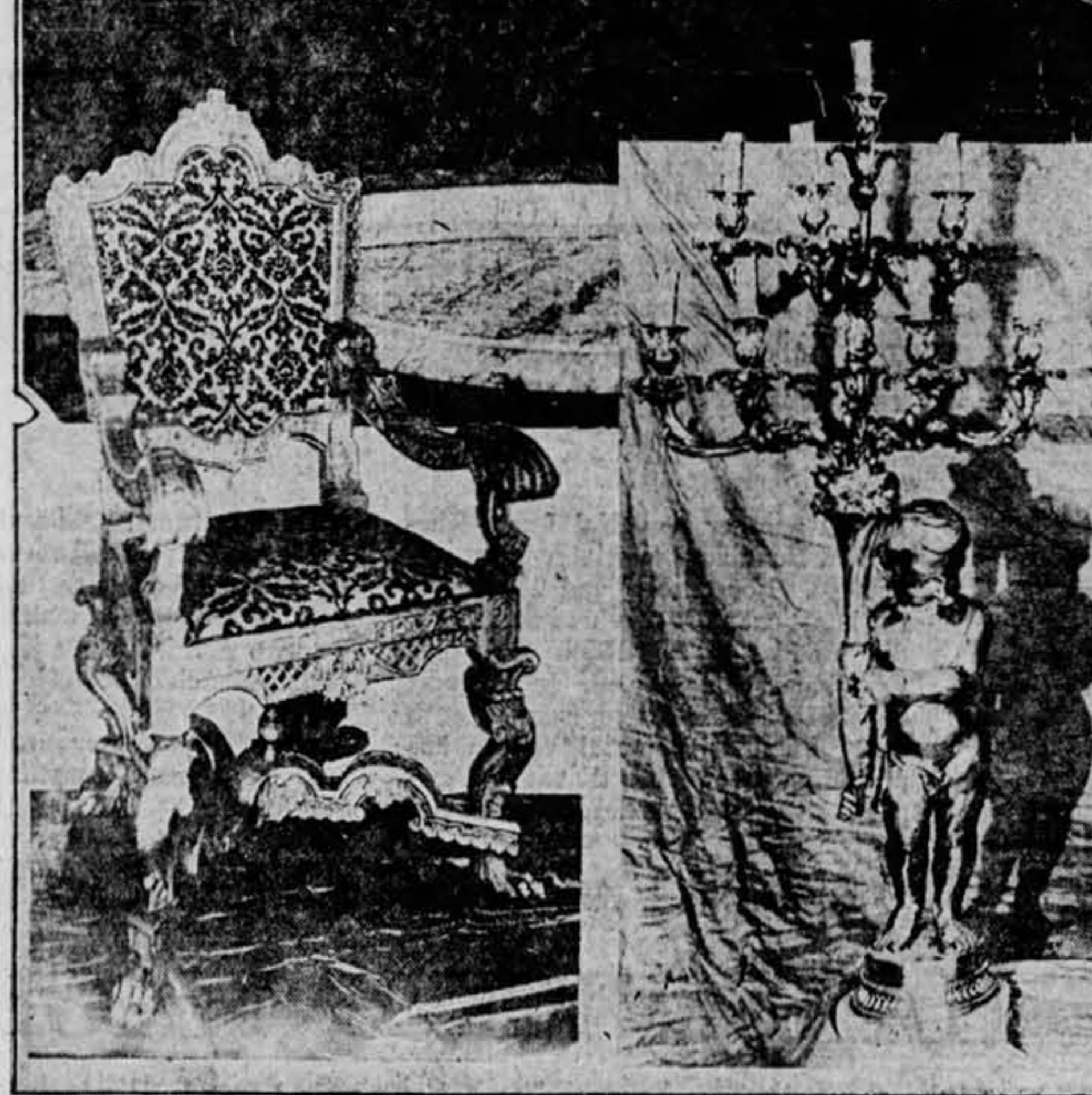
Ascending the grand staircase of marble and handwrought bronze, the mezzanine promenade is reached. One of its noteworthy features will be the music room at the east end, in which will be an elaborate gold piano, which formerly was in the New York home of the late Senator Clark.

On either side of the clock will stand massive floor candelabra, of hand chased bronze, which also were formerly a part of the furnishings of the Vanderbilt home. Settees with hand embroidered upholstery will be an inviting feature of this floor, on which will be men's and women's suites of smoking rooms and lounges. Apple green taffeta panelings will supply the color note for the women's cosmetic room, while the lounge will be known as the "blue room" with that color predominating.

Additional suites on the basement level follow still other designs. They open on a combination men's and women's lounge, with walnut paneled walls and a large copy of an old English pattern rug. On the east wall will be a large mirror painted in the Chinese manner. It will be faced by a handsome mantel, copied from an old English castle.

Some of the costly bric-a-brac that will be found in the new Loew's Midland theater. The group in the top picture is "The Four Seasons," done in Carrara marble with a base of bronze has relief. This piece will be placed on a large hand-carved wall console in the lobby and will be one of the first things to attract the visitor's attention.

ORNATE FURNISHINGS ADD TO THE PALATIAL AIR OF THE NEW THEATER.



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New Moves In The Movies

Ornithology teaches that the male song-bird usually sports a more brilliant plumage than the female; which may be one reason why so few of the feminine song-birds of grand opera and musical comedy have made good in the movies.



NORMAN KERRY AND ALLEN PRINGLE AS THE LOVE INTEREST IN "BODY AND SOUL," A FORTHCOMING ATTRACTION AT LOEW'S MIDLAND.

Daniels' leading man, and John Boles was singing on Broadway when Gloria Swanson glimpsed him. Another song-bird captured by Gloria for the same picture—Andres de Segurola, formerly of the Metropolitan grand opera—is doing well as a character actor, and Michael Vavitch, a product of the

Russian opera stage, was such an excellent villain in Douglas Fairbanks' latest picture that John Barrymore is going to use him as the "heavy" in his next film. Clarence Brown, for instance, is easily distinguished. He sits atop a high stool, chin in hand, elbow on knee, brooding silently over the scene. If there is any shouting to do he mumbles a few words to his assistant and lets him do it.

William Beaudine can be spotted, especially toward the end of a picture, by the amputated megaphone he carries. It is a game with him to begin a picture with a full-length horn, removing about an eighth of an inch of cardboard from the rim at the end of each day. By the time he directs the final fade-out his shears have snipped all but an inch or two of the megaphone.

If one is visiting a John Ford set the director is the man who is always chewing on the corner of a handkerchief. If it is an emotional scene he is pacing the floor and chewing large mouthfuls. Roy Neill sits in a rocking chair—something rarely found behind a camera—and when he is thinking out a bit of action he rocks at a gallop.

The cinema capital is sometimes called "hatless Hollywood" and not without reason. One can walk bare-headed down the boulevard without attracting the least attention, for so many others are doing it. There are various explanations. Undoubtedly some actors do without hats to avoid baldness, the approach of which is no laughing matter among film folk.

tour all the studios without once asking: "Which one is the director?" Clarence Brown, for instance, is easily distinguished. He sits atop a high stool, chin in hand, elbow on knee, brooding silently over the scene. If there is any shouting to do he mumbles a few words to his assistant and lets him do it.

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A LOEW CHIEF LOOKS BACK

NO EASY PATH TO SUCCESS TROD BY EDWARD A. SCHILLER.

Even in His School Days, the Corporation's Vice-President Showed a Flair for the Theatrical.

Kansas City business men have become acquainted with a new figure during the construction of the new Loew theater at Thirteenth and Main streets. He is Edward A. Schiller, vice-president of Loew's, Inc., and the man who made many of the arrangements that terminated in the completion of the huge structure.

Like many of his associates in the company, Mr. Schiller is a native of New York City and began life with few advantages. He delights in telling of the amusing and sometimes hectic experiences that started his theatrical career.

SHOWED EVIDENCES AT SCHOOL.

There were two other boys, and Edward A. being the oldest, it behooved him at an early age to find work and less schooling to sort of keep both ends from merging in the middle. He did get as far as the primary department in school, when he was forced to go to work. Even as a primary school pupil, however, he showed inclinations to become a theater owner by obtaining a wide open space of ground on the banks of the East River (without the formality of leasing or even speaking to the owner about it) and charged five pins to each kid of the neighborhood (who fell for it) to watch the blasting at Hell Gate. He has never quite given up the pin idea, pinning down everything of value within his reach to Loew's, Inc.

He witnessed his first theatrical performance when a year or two of age at Niblo's Garden in the form of "Monte Cristo," with James O'Neill. Years later he was destined to produce the same show in stock.

Schiller's first position was not selling newspapers, the knowledge of which is in itself a refreshing relief from the usual life start of a famous individual. He confesses to having been on a laundry wagon, somewhat in the nature of a collector of soiled antique garments. Inasmuch as many of the relics revealed themselves upon handling as even beyond the antique stage he deserted the wagon and became a tobacco salesman, doling out to the retail trade real cigars as well as the usual run of hemp.

IMPRESSED BY SHOW.

It was in this capacity that Schiller was literally thrust into the producer's end of the theatrical business. During one of his trips to Watertown, N. Y., he witnessed a performance of a repertoire troupe at the local opera house, starring no less a personage than "Cyclone" Dan Ryan. So impressed was young Schiller with the performance that he sallied forth to openly congratulate the star on his performance and secretly mingle with the folk from the world of fringe and tinsel.

He caught up with the star in the hotel lobby, and let it be known right here that, had a Guardian Angel descended before said Ryan at that moment, he would have been no more welcome than Schiller was. Schiller began the conversation:

"Mr. Ryan, I'm from New York City (even in those days salesmen pulled that) and I want to congratulate you on your performance. And the company is a good one, too."

"You liked the company show, really?" returned Ryan, a smile breaking through his cloudy countenance. Yes, Ryan, it seems, was rather dazzled from—well, success or from the contents of an envelope the desk clerk had just delivered.

"I certainly did. What? Come to your room? Right away." And an hour later a change had come into Schiller's life, a dent in his pocketbook: he was no longer a tobacco salesman, but manager of Dan Ryan's company with \$300 less on his bankroll, and even the desk clerk laughed right out loud when the thespians, headed by young Schiller, departed in the morning.

But Ryan was evidently not intended to be a star of the first magnitude, and having reached New York safely he probably resumed the "touch" system later adopted by our best secretaries, but used by actors mostly in those days, and Schiller, undaunted, found himself forming what was to be known as Tim Murphy's Athletic and Specialty Company.

The next venture was taking a production "on the road." Today with Equity and many other theatrical organizations, the matter of taking a show "on the road" becomes quite a complicated mess. In those days it was simple. And the road to Schiller in those days meant taking his first trip to Mt. Vernon, N. Y. Just what the star was and what the play was all about is not clear in his mind, but like all good business men he recalls very vividly that the rent for the theater was \$25 and that he did not take in enough to pay the rent.

We pass over a few years, in which time Schiller became quite certain that the land of repertoire shows was none of his business anyhow. Next we find him a producer in association with Charles Whitaker, on the famous Stair & Haviland circuit, with such famous thrillers under his wing as "Not Guilty," Billy Single Clifford in "The Jelly Baron," "At Cripple Creek" and "Jesse James, the Missouri Outlaw."

HAD A CHILD-EATING LION.

Perhaps the most advantageous offering of this character sponsored by Schiller during this stage of his life was the play "Her First False Step." Everyone remembers the title even in this day and generation, because it became literally a gag or pun with paragraphs and funsters, but "Her First False Step" proved to be, at least to Edward A. Schiller, his first sound financial move. The company included several toothless lions that had to be prodded with an iron. With just a molar here and there waving in the wind, at times it had become a source of worryment to the stage manager whether or not he should put in a requisition for a meat grinder or put the roaring jungle beasts back on a milk diet.

Two little girls traveled with that troupe. One was thrown to these toothless beasts that kings seek to kill and women adventurers write about every night. When business was good, of course she was thrown more often, and business generally was good. The mother of the children was also a member of the cast.

The two little girls were Lillian and Dorothy Gish and the mother was none other than Mrs. Mae Gish, now in California with her famous daughters. Schiller is now vice-president of the vast theatrical interests that control Metro-Goldwyn-Mayer pictures, which sponsored and produced quite recently "The Scarlet Letter" and "La Boheme," starring the Duse of the American screen, Lillian Gish.

Mr. Herbert Woolf and Associates: I WISH to congratulate you on giving to Kansas City a place of entertainment that in its scope and artistic conception is certainly unexcelled by any theater in the great Middle West. Having endeavored in my own business to develop art in food and atmosphere, I perhaps appreciate more keenly the artistic in other lines of human endeavor. Fine theaters and fine restaurants will always be civic assets to any community. Accept my best wishes. Myron Green Myron Green Cafeterias 1113-15 Walnut St.

WELCOME MIDLAND THEATRE ROTHSCHILD & SONS OFFER THEIR CONGRATULATIONS ON YOUR GREAT ACHIEVEMENT; AND BEST WISHES FOR FUTURE SUCCESS. Rothschild's On Main at Tenth

WELCOME to KANSAS CITY LOEW'S MIDLAND THEATER We desire to take this opportunity to congratulate you, Mr. Herbert Woolf, Mr. L. Shanberg and Loew's Incorporation, and extend our best wishes for the success of your enterprise in this city. Your faith in the future of Kansas City is well justified.

Katz DRUG STORES 8th GRAND 12th G'GEE

Blue Diamond Ready-Mixed Brick Mortar —in the walls of Loew's Midland Theater and Office Building, assures permanency, helps to enhance the classic beauty of the entire structure, and emphasizes the fact that: "Modern fine building exactions demand MODERN construction methods and MODERN MATERIALS of such unquestionable quality and in such readily available and instantly usable form as to make the use of READY-MIXED mortars and plasters not only advisable, but necessary, if modern building schedules are to be met adequately in every respect." STEWART SAND CO. 1805 Grand Ave. Phone Victor 5920

TITLE-WRITING NOT EASY.

The Work of Joe Farnham Proves in Certain Talent is Needed.

Some weeks ago we had a story of the experiences of Sidney Lazarus, a Saturday Evening Post writer, who undertook to write titles for the movies. His observations are verified by those of another title writer, Joe Farnham. Farnham, who has written the subtitles for "The Big Parade," "After Midnight," and others, has definite rules, true in their psychological effect, with which to win an audience. He believes, as many other title-writers do, that the purpose of the sub-title in motion pictures is to do more than merely tie the action of the story together, and supply spoken words to carry over situations where pantomime and action fail. It is his belief that the sub-titles, like the dialogue in a play, should range from the broadest comedy to the most delicate pathos, all the while delineating the characters of the speakers into whose mouths the writer puts the sub-titles.

### Marcus Loew's Career Embodied the History of His Widespread Organization

The Organization That Establishes Loew's New Midland Theater in Kansas City Was Developed From Penny Arcades and Store Shows by a Genius From New York's East Side—Nicholas M. Schenck, the Present Executive, Had a Similar Career.

THE opening of the new Loew's Midland theater here following the recent death of Marcus Loew recalls a story of enterprise that is unique and at the same time typical of American business. One cannot refer to the vast Loew holdings without thinking of the founder of Loew's, Incorporated. Indeed one scarcely can think of the amusement business at all without calling to mind this industrious figure, who, by his shrewd manipulations of amusement values, raised himself from a penniless newboy to many times a millionaire. Though the Loew interests are engaged in the daily task of supplying amusement to the world through the medium of the stage and screen, it is doubtful whether any of their product will be quite so absorbing as is the organization's own story as embodied in its founder's life history.

#### KNEW VALUE OF THE NICKEL.

It has been said the motion picture industry was not developed by theater men but by newboys, pushcart vendors, cigar salesmen and the like. This is true, and the reason is obvious. The theater men knew the value of the dollar but they spurned the nickel. The others knew that twenty nickels made a dollar. Marcus Loew was of the latter class.

Like many another East Side youngster, Loew had every opportunity to be well grounded in monetary mathematics. When he was 8 years old he was selling papers in front of Billy McGlory's "place" in an effort to make two stubborn ends meet in the family budget. He worked from sunrise until school time and from the time school was dismissed until midnight. When he was 9 years old he left school and, except for some lessons from a private tutor, concluded his formal education. This reference to the tutor is not quite so racy as it sounds. The tutor was a neighborhood wise man, who instructed his pupils in whatever came to his mind for a tuition of \$2 a month.

Soon he went to work for a map printing company pulling the sheets from under the coloring blocks. The pay was 35 cents a day. After a year of this he became a socialist and struck for 40 cents a day. He and his associates were locked out by the proprietor. Loew was 10 years old and out of a job.

#### STARTED A WEEKLY PAPER.

So he abandoned socialism and became a capitalist, going into a partnership in the printing business with a boy some years older than himself. They set up a little hand press and printed visiting cards. As their trade increased they installed a foot press and finally started a weekly paper of eight pages called the East Side Advertiser.

Loew was an anemic boy, small for his age and not capable of much physical exertion. So instead of running the press he was editor, copy holder, proof-reader and subscription and advertising solicitor. In his spare hours he wrote the paper. The partner set up the type and ran the press, supplying the power with his feet.

The Advertiser had a surprising success. The circulation grew to 500 copies. Loew hustled around among the ice cream stores and novelty shops of the East Side and cornered enough advertising to make the sheet show a profit.

Finally he inaugurated a system of six months' contracts for all the advertisements that could be squeezed into the paper for half a year in advance. This was fine for the paper but tragic for Loew.

The partnership was paying \$12 a week apiece to the two members of the firm. The senior partner was so pleased with prosperity that he married a buxom dame with a loud voice. Loew, now that the contracts were signed, had nothing to do except improve his literary style. He became an eyesore to the senior partner's blatant bride.

At that time golf capes were in vogue. Loew managed to get into a cape jobbing business with a partner named Herman Baher. Then came the hard times of 1895, and one after another the cape houses closed their doors. Only Baher & Loew were among the number. The partnership lasted ten years, and when it came to an end Loew was well to do, and something of a capitalist on his own account.

It was 1904 that opportunity came to him, guided by the friend he had made at the time of his failure. A fur dealer who had been impressed by the young man's efforts to clear his credit knew some out-of-town people who were planning to start a penny arcade and Loew would be welcome as a partner. He knew nothing about amusement enterprises at that time, but reasoned if the fur man was willing to take a chance it sounded good.

He went in to the extent of \$40,000 and the amusement place was opened on the south side of Union Square, where it still stands. All told, the men who built it plunked to the extent of \$105,000. It paid them back their money within seven months.

PENNY ARCADES OF HIS OWN.

Then Loew built an arcade of his own on Twenty-third street, near Seventh avenue, and another uptown. The cost him \$150,000, and he lost nearly all the money before they began to pay.

About this time he did a significant thing. He looked outside of New York and discovered Cincinnati. There were penny arcades there, but they were dirty and more or less disreputable. He bought one for almost nothing. He broke the wall through for windows, invested liberally in pressed steel and white paint, took out the posts and put in a facade designed to tempt a penny possessing public.

The money came pouring in at a rate almost incredible. In five months he had 1/2 million dollars, taken from his machines where the coins came in 1 cent at a time. Loew then installed a moving picture show in his Cincinnati place, and it made a surprising success. Then he tried one

upon him the advantages of matrimony for his married young. Shortly after the wedding he entered the fur business, using his own capital and some funds of his wife's. At the end of the first year the fur business was looking pretty bare. He decided to give it up. When he scrupulously had discharged all his liabilities, Mr. and Mrs. Marcus Loew were facing the world with \$7 in the bank.

At that time golf capes were in vogue. Loew managed to get into a cape jobbing business with a partner named Herman Baher. Then came the hard times of 1895, and one after another the cape houses closed their doors. Only Baher & Loew were among the number. The partnership lasted ten years, and when it came to an end Loew was well to do, and something of a capitalist on his own account.

It was 1904 that opportunity came to him, guided by the friend he had made at the time of his failure. A fur dealer who had been impressed by the young man's efforts to clear his credit knew some out-of-town people who were planning to start a penny arcade and Loew would be welcome as a partner. He knew nothing about amusement enterprises at that time, but reasoned if the fur man was willing to take a chance it sounded good.

He went in to the extent of \$40,000 and the amusement place was opened on the south side of Union Square, where it still stands. All told, the men who built it plunked to the extent of \$105,000. It paid them back their money within seven months.

PENNY ARCADES OF HIS OWN.

Then Loew built an arcade of his own on Twenty-third street, near Seventh avenue, and another uptown. The cost him \$150,000, and he lost nearly all the money before they began to pay.

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in his arcade on One Hundred and Twenty-fifth street, New York, with the same result. Then he began putting in store shows all over town, taking a room that was intended for a store and making it into a small movie house. Within a few months he had forty of these establishments. These converted delicatessen stores and "social clubs" flaunted lurid and promising lithographs on their front. Inside the dramatic offerings that flickered continuously on the screens might have nothing to do with the colorful art work around the ticket window. But the public came, wondered and came again. Meanwhile Marcus Loew was becoming a rich man.

One day an actor went to David Warfield with a tale of woe such as you may hear before breakfast from forty persons along Broadway. He had been stranded in the wreck of a barnstorming company, returned somehow or other, and had struck town a week before with his wife and four children. He wanted work.

HEEDS THE HARD LUCK STORY.

Warfield rubbed his head a while and wrote a card of introduction to his friend, Loew. To Loew the actor went and told his story. It was too much for Loew, who had recited hard luck stories himself. He began to talk job. Since the

man could neither sing, dance nor con-vert, it was decided to let him do a rotation in one of the picture places and bill him as an extra attraction. The actor proposed "Porphyria's Lover" for a starter and some little things from "Pippa Passes" as encores. Loew thought they ought to have something up to date, so they compromised on "Gunga Din."

The audiences did not go wild about "Gunga Din," but they rallied to "Mandalay" when that was recited the second week. The man stayed four weeks at one house and then was moved to another. And when he saw there was an appreciable falling off of the ticket sales Loew kept him moving and raised his salary besides, which was not a difficult thing to do. Today, this man is a widely known actor.

So Loew entered the field where he made his great success, the field of combined pictures and vaudeville. Soon he had extra attractions in all of his store shows. The success was enormous.

For some years he had been hankering to have a real theater with a stage, a foyer and a box office. At last he mustered up courage and bought one. Courage was just what it took to buy the theater he selected. It was the old Cozy Corner in Brooklyn. The Cozy

Corner was a burlesque house that had wiggled its way into the bad graces of the "better element" of Brooklyn. It was whispered that strapping women in tight-fitting gowns had rolled wicked eyes toward the stage boxes and that beery and bleary comedians had told jokes as freely as the members of the supporting company within the raucous confines of the Cozy Corner. One night the Cozy Corner played before Brooklyn officials. The officials wore blue uniforms and carried clubs. The Cozy Corner had been closed, with no collateral other than a spicy history.

A THEATER NOBODY WANTED.

With such a record nobody wanted it and the house had stood vacant when Loew bought it, plunging almost to the limit of his credit to put the bargain through. For years he had been fighting, along with other moving picture men, to prove that cheap amusements need not be vicious or degrading, but the battle was not won yet, and the old Cozy Corner with its evil associations looked like a hopeless handicap.

But Loew drove ahead. He spent hundreds toning up the appearance of the theater, and thousands toning down its reputation. He hired Antonio Morio, Italian tragedian, to appear there in re-

pertoire of Shakespeare and other classical plays, and he was tireless in dragging school teachers and almost anyone who owned a pince nez to the place to see his performance and praise the revival of drama that had burst upon Brooklyn.

The name of the theater was changed, and its reputation laundered by four months of tragedy, but there was a big laundry bill. Morio had two companies supporting him, one playing in English and the other in Italian, and while salaries were not high, neither were the box office receipts. At the time when he needed every dollar, Loew lost \$3,000 on his tragedy season, and he counted the money well spent. When he finally opened the house with pictures and vaudeville at 10 cents for every seat, the first large one of its kind in America, his first day's receipts were 10 cents.

The solitary customer was told he had been admitted to a rehearsal and his dime was refunded. Business picked up, however, and he netted a profit of something over \$60,000 for his year in the house.

CATERED TO HIS FAMILIES.

That gave him the cue for the development of a new amusement system and



NICHOLAS M. SCHENCK, ONCE A NEWSBOY WHO SUCCEEDED MARCUS LOEW TO THE PRESIDENCY OF LOEW'S, INC.

it. She said other things, too, concluding with some ironic comment on Marcus's physical insignificance. The boy, who was only 11 and full of a boy's sensitiveness, left the shop and told the pair they could have the paper.

This incident may have impressed

Thousands of yards of Bundhar Imperial Wilton Carpets, manufactured by Hardwick & Magee Company, Philadelphia, journeyed westward for the furnishing of the beautiful new LOEW'S MIDLAND THEATER



INTO another beautiful Loew Theater, Bundhar Imperial Wilton carpets go. Loew's Midland Theater is the latest example of where this splendid product of Hardwick & Magee Company is being placed. In the great chain of Loew Theaters, from coast to coast, Bundhar Imperial Wilton has proved and is proving that it is a carpet to withstand the hardest wear and still retain its original beauty. Visitors to Kansas City's newest theater will be highly impressed with the floor covering, the deep pile of which glows with warmth and luxury and greatly enhances the richly colorful splendor of the whole interior. Thus, Hardwick & Magee Wiltons enter into the furnishings of another magnificent public building.

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The holders of bonds secured by the Midland Theater property are protected against any loss or expense that could possibly arise on account of title troubles.

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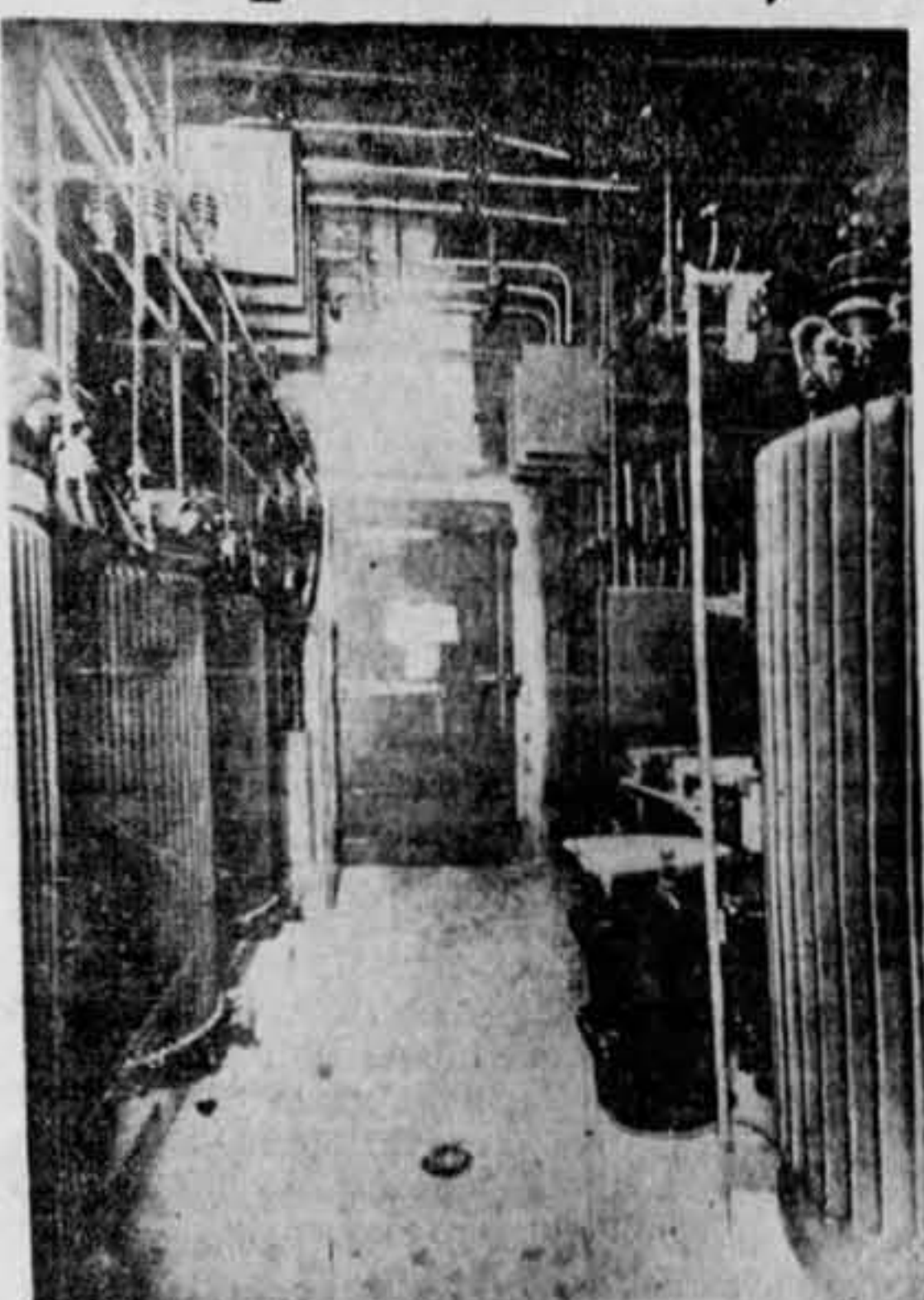
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# ELECTRIC SERVICE "DELUXE"

We Congratulate Loew's, Inc., Upon the Completion of the NEW MIDLAND THEATER



KANSAS CITIANS are proud of this achievement, attesting as it does, confidence in the future growth of our city by one of the world's largest theatrical syndicates.

We, too, have confidence in the future growth of Kansas City, and in the success of Loew's New Midland Theater and have made plans that the most dependable electric service will serve its patrons.

Our patrons will be interested in knowing, when they attend this theater, that it is serviced from TWO COMPLETE UNDERGROUND CABLES direct from our new NORTHEAST POWER STATION—either of which is capable of carrying the entire load.

These two cables constitute a "LOOP SERVICE" which is really ELECTRICAL SERVICE DE LUXE.

Continuity of service is doubly assured. Should trouble occur on one cable, the other automatically takes over the load.

A superior service is provided. The cost is a great deal less.

It is one more contribution of the industry to the comfort and safety of our patrons.

These "LOOP SERVICE" stations can be very profitably installed in that "downtown" property.

Full details and complete data and—No Obligation.

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Power Dept. Telephone GRand 0060



THE NONCHALANT FIGURE IN THE DERRY HAT IS MARCUS LOEW WHEN HE WAS 16 YEARS OLD AND AN ENTERPRISING BUSINESS MAN OF NEW YORK'S EAST SIDE. THE OTHER PHOTOGRAPH IS OF THE THEATRICAL MAGNATE SHORTLY BEFORE HIS DEATH.

he began adding to his list large theaters and selling off his small store shows. Loew had been raised in a bargain-hunting neighborhood, he had been trained to live by being a bargainer, and he became his policy to combine vaudeville and stage presentations with motion pictures, to produce the combination in large theaters and to charge a low ad-

mittance price. He insisted the moral quality of the offerings in his houses be kept inoffensive and aimed his enterprises at the large family that was

obliged to keep a careful eye on its amusement budget. That was the foundation of Loew's, Incorporated. Theaters were bought and constructed with incredible swiftness. The chain has theaters in nearly every large city in the United States and Canada.

In New York City alone, more than 150,000 persons can be entertained at a single performance in Loew theaters. Loew was forced into the producing end of motion pictures to protect his theater properties. At the time he took over the Metro Pictures Corporation it was becoming difficult to obtain standard pictures for his theaters and producers were asking fabulous prices for their product. The purchase of Metro stopped this, however, and for a time he was well fortified. Then it seems the "picture making bug" seized him, with the result that the protective measure became a hobby. More recently the Metro Pictures Corporation took in the Goldwyn outfit, another producing firm as large, and including several stars, directors and stories. Following this Louis B. Mayer, formerly an independent producer, joined and took up the directorial reins at Hollywood, with the result that Loew combined what was formerly three big companies into the Metro-Goldwyn-Mayer Pictures Corporation. It also released Cosmopolitan productions, starring Marion Davies.

**HE WAS NEVER A BABBETT.**  
To one who reads the story of Marcus Loew, it is noticeable his yacht, his Long Island estate, his theatrical power and his millions failed to throw him into the Babbitt philosophy that have made absurd the post-success utterances of so many.

"I think chance is one of the big factors in any man's career," he said in an interview shortly before his death. "I worked, but there is many a man who has worked as hard who has nothing to show for it. It is a pretty sentiment to think industry always brings success, but it is a fallacy.

"You hear a great deal about men's dreams and vision. I wanted to be a

waiter when I was a boy, and I would have been if I wasn't so small, tipsy diners tripped over me the first time I tried it. I wanted to be a politician when I was older. Good fortune, that I called bad luck at the time, kept me out of politics.

"I never have thought I began life at a disadvantage. I was poor, but so was everyone around me. According to the scale of my community I had every customary advantage. It's an advantage to be poor in one sense. That's why so many successes come from the East Side. The ones with talents for better things have every incentive there to exercise them."

Many of the men who knew Mr. Loew in the days of his obscurity were rewarded with trusted places in his organization. Others whom he met in various transactions found it advisable to join forces with him.

**HIS SUCCESSOR A NEWSBOY, TOO.**  
In the latter class is Nicholas M. Schenck, who has succeeded Mr. Loew to the presidency of Loew's, Incorporated. Like his predecessor, Mr. Schenck began his career as a newsboy. He denies, however, that he fought with other boys for the choice corners, saying he found good nature more profitable than fighting. He later was a drug store clerk. Finally he entered into a partnership with his brothers to operate an amusement park. This venture proving successful, he and his brother, Joseph M. Schenck, obtained the Lyric theater at Hoboken, N. J. This theater was one of those desired by Marcus Loew in his campaign of expansion. As an outcome of the deal to get it, Nicholas M. Schenck became general manager of the Loew circuit and Joseph M. Schenck the vaudeville booking manager of the chain. Joseph Schenck in later years devoted all his attention to the production of motion pictures. He is the president of the United Artists Corporation and his wife, Norma Talmadge, is one of that company's outstanding stars.

Nicholas M. Schenck, who began his career with the Loew circuit at a salary

of \$30 a week, has served in a variety of offices terminating in his recent elevation to the presidency.

**REPRODUCE A CAPITAL BALL.**  
Actors and Actresses Are Made Up to Portray Celebrities.  
National celebrities appeared in animated effigy in one of the most inter-

esting scenes ever filmed in a Hollywood picture studio, in the great embassy hall scenes in "Fires of Youth." John Gilbert's new starring vehicle.

The actors were selected by inspecting the actual guest list of the affair and choosing types to reproduce them. Several hundred extra players were used in these scenes.

So realistic was it that Frederick W. Cook, secretary of state of Massachusetts, a visitor, complimented Monte Bell, the director, on "almost actually re-creating the ball." He was amazed to find that Bell had not personally attended it, but was reproducing it from newspaper accounts and data gained from newspaper men while in Washington.

Electrical Work in Loew's Midland Theater

by

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- Boller Brothers, Kansas City, Associate Architects
- Boaz-Kiel Construction Co., St. Louis, General Contractors
- Rambusch Decorating Co., New York City, Decorators
- Beal and McNamara, St. Louis, Painting Contractors



Do you remember the days when "living pictures" were objects of scorn and derision? "They'll never amount to much," said the scoffers. And as we sat in an ill-ventilated "theater" that had formerly been a grocery store, watching the feeble flicker of those early "fillums", few of us visioned the magnificence of the movies as we see them today.

Better actors, better stories, better direction, better photography, better projection—all these things have contributed to the progress of this new and popular art. And in step with that progress have come better theaters. Good showmanship has made the movies the most popular form of amusement in the world!

In building the Midland Theater for Kansas City, the Loew Theaters Corporation has given the Southwest a theater that is worthy of the best traditions of the motion picture industry—a theater of which all Kansas City may rightly be proud.

Cook's are glad to have had a part in this work. Our Armocote Varnish Products and Cook's Flat Wall Paint were used throughout for the decoration of the theater and office building. As you study the beauties of this new structure note how much of charm is added by the use of good paint and varnish! You can have the same delightful effects in your own home.

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**B**OAZ-KIEL conceived the Loew's Midland Theatre Building as an edifice that must bring lasting credit to Kansas City; as an edifice that must be perfect from foundation to roof---that must be the peer of any other.

To this end, they supervised construction of the entire building---the laying of the foundation, the concrete mixing, the interior finish---in fact, everything entering into the creation of an architectural masterpiece.

Consequently, the new Loew's Midland Theatre is one of the finest constructed buildings in the middle West.

Much of the work was done under the handicap of inclement weather---yet it was finished in record time.

Loew's Midland Theatre stands today mute evidence of the efficiency with which Boaz-Kiel Construction Co. can and does erect massive structures.

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