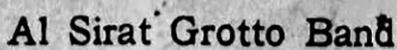


Film Celebrities Come to Inaugurate Opening of Loew's State Tonight



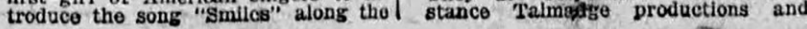
BY HARLOWE R. HOYT.

The weekly meeting of the Rotary Club was postponed from Thursday to Saturday in order that the entertainment plans might be carried out this week. Most of the members will be present and during the course of the luncheon the individual stars will be introduced, while the ubiquitous cameramen will be on duty.

Among those delegated to meet the stars at the station by the Rotary Club are William Rothenberg, Fred Woodworth, C. E. Pierce, E. J. Lang, A. C. Klumph, G. Thesmacher, T. Hurley, F. H. Caley, J. R. Bentley, T. W. Carlisle, T. P. Carwin, W. H. Theobald, J. F. Shalvoy, J. C. Stout, G. L. Fik, F. F. Fertig, C. Zimmerman, W. E. Bonestell, S. C. Newberry, W. B. Fish, F. C. Kelley and F. H. Clark.

Representing the Al Sirt Grotto No. 17 at the train will be James Morgan, monarch; Dr. L. A. Krejci, chief justice; Charles Seeger, master of ceremonies; J. E. Christian, past monarch, and a number of other members of the grotto and also manager of Loew's Mail theater. The grotto members are performing plays and singing songs, and will stay in this city, Wednesday and Thursday.

ALLEN HOLUBAR—Not only the di-



COINNE BARKER — Stage and

cards. trading the 20 in living.

Just what was needed in the production of motion pictures, and that which has long been expected, came to pass recently, when Marcus Loew, controller of the largest chain of theaters in the world, became a producer of photo plays.

"Why?" do you say—and in response we offer this question: "What is the better judge of public want—the theater owner who comes in personal contact with the theatergoing public or the movie producer, who never sees or comes in touch with the public?"

We contend that pictures were missing the mark by more than a few miles. We contend that the public has been dunned to death with stories of brutal murder—savagery among mankind—impossible themes and tales of misguided and wronged virtue. Marcus Loew, the public craved to look upon the sweetness of life—and stories portraying the joy in living.

Group of Able Associates Represents the Marcus Loew Cleveland Interest

RANKS AS GREAT THEATER DESIGNER

Thomas W. Lamb Draws the Plans for Hundreds of Playhouses.

A specialist in theater building, and confining his efforts solely to that phase in designing, Thomas W. Lamb, whose architectural skill has netted him the reputation of being the foremost architect in theatrical building programs, also designed Loew's State and Loew's Park theaters in this city.

Mr. Lamb has undoubtedly designed more theaters, not alone for the Loew circuit, but every circuit in the country, than any other architect. His plans are also credited with resulting in the tremendous theater building campaigns now sweeping throughout this country and Canada.

Some years ago with moving pictures growing in favor to a phenomenal degree, and theater accommodations raising low in comparison with the enormous increase in patronage, controllers of the largest circuits began to cast about for ideas, whereby larger and better playhouses for pictures could be erected.

The former gallery came to a passing of the ways with the designs laid out by Mr. Lamb, because of the uncanny line of vision they furnished the spectator. Two floor theaters with the main entrance to the balcony and mezzanine floor, the plan of Loew's State, became the vogue, and Mr. Lamb's ideas on modern theater construction were not only accepted in their entirety, but were copied to a great measure by others.

His twentieth century ideas on improved ventilation helped those conditions, and especially in southern states, where the usual custom of "closing down" during the hot summer months was not only altered but abruptly reversed. Steep inclines to lobbies, orchestra and balcony floors were also changed to a more comfortable grading, while the general lines in design were to give a wider and more roomy atmosphere.

With the completion of Loew's State in New York city, the "home" state of the circuit, Mr. Lamb expects to reach the zenith of his career. The Rialto, Rivoli, Strand and Capitol in New York, and considered the leading motion picture theaters of the country, were designed by him.

Memphis now boasts four Loew theaters, the State, Palace, Lyceum and Princess. Combined, it is estimated that the Loew properties house more than 50 per cent. of the city's population each week.

Officials Who Control Destiny of Loew Theaters



Here are those who control the destiny of the theaters in Cleveland which are headed under the name of Loew. First of all, there is Marcus Loew himself. From him, the various departments grade down.

Fred Desberg is the general representative for Loew's Inc. in Cleveland and for Loew's Ohio Theaters, a circuit in itself of fifteen large theaters. He is a Cleveland lawyer and a member of the board of directors.

"Jack" Kuhn is the district manager for Loew's Ohio Theaters. He came originally from New Orleans and journeyed to Gotham where he learned the stock game in Wall Street. Later he became associated with Marcus Loew, managing several of his New York playhouses. Meeting with success, he was promoted to field manager, opening Loew's Grand at Atlanta and Loew's Bijou at Birmingham. He was the first Loew representative in Cleveland, as manager of the Stillman.

George Dumont, manager of Loew's State, is a product of the west coast and a thorough specialist in the presentation of photo plays. For the last eight years, he served Los Angeles

movie fans as the manager of the Kinema theater and Cline's auditorium. He enjoys a wide personal acquaintance among film favorites.

Mark Gates, practically a newcomer to Cleveland, is a showman of wide repute throughout the middle west and upstate, New York. Gates began his theatrical career under Lee and J. J. Shubert in Syracuse. Promotion quickly followed and he journeyed to the Murat theater, another Shubert holding in Indianapolis. Later he promoted and managed the Circle theater, the leading film theater of that city, and repeated in Dayton with Loew's Dayton theater. Both holdings were given a spirited start under the Gates regime.

William J. Smith has progressed with the Loew holdings in Cleveland. He began as assistant manager of the Alhambra, later was given the managerial chair of the Mail, the only duplex theater in the world, and with the opening

of Loew's Park recently was assigned to that post.

"A balloonist and the first to fly over Cleveland," it's not an act at Loew's Liberty, but the manager, Frank Goodall. Frank was associated with Marcus Loew in the east before the war and left to enlist in the aviation corps during the war. He was assigned to the Liberty on his return.

It's not often they graduate from the operating booth to the manager's office, but such is the case of E. E. Bair, manager of Loew's Euclid. An expert projectionist, Bair's former associates rightfully decided that he was of more value in the managerial capacity than

18 months ago assumed the management of the Euclid.

Harry Sands, a showman of years' standing, recently took the management of Loew's Mail. While other theaters of larger proportions are seemingly harder to manage, considering the double force to control at the Mail, with the double exits, that is really two theaters.

From out of the rank and file of ushers, usually looked upon when occupied by men as a position with little future, came S. L. Jacobs, the present acting manager of Loew's Alhambra. Mr. Jacobs began and stepped out of the usher's list at the Mail, when he was appointed assistant manager. He was but recently transferred to Loew's Alhambra.

A "knight of the Corona" and "a slave of Underwood" is M. A. Maloney, familiarly known as "Mac." Maloney began as a newspaper man some ten years ago in Cleveland, but later left to promote advertising in the movie game. His advertising methods have attracted attention and have wide appeal among the motion picture journals.

TRIPLES OFFICE SPACE

Educational Films Corporation to Establish New Quarters.

Less than six months after the inauguration of its own exchange system, Educational Film Corporation, with its subsidiary distributing organization, Educational Film Exchanges, Inc. has been compelled to more than triple the space of its executive offices in New York. The general administrative and departmental quarters this week were moved to the new Penn Terminal building at 7th avenue and 31st street.

At the same time the offices at 729 7th avenue have been maintained in their entirety, where are located the shipping and film storage departments, as well as the projection room. The remainder of the space vacated by the executive departments has been given over to the New York branch, which will be made a model office for all the other branches to follow in order to reach the highest degree of efficiency.

Less than a year has been occupied by Educational in the inauguration and completion of its enlargement plans, from the very laying of the ground work. The first of its own exchanges began operation on June 20, yet the first of October saw the completion of the system with twenty-nine offices in the United States and six in Canada. Along with these there have been vast increases in the sales, distribution, exploitation, supply, advertising, publicity and various other branches, and the installation of many departments representing entirely new activities.

A vaudeville actor recently retired and expects to live comfortably on his earnings accumulated on a tour of the Loew circuit which kept him moving from place to place continuously for more than three years. He played return engagements in many theaters.

All Loew's Theatres throughout the entire United States use

Westinghouse Mazda Lamps Exclusively

This Includes

LOEW'S STATE AND LOEW'S PARK

Westinghouse Lamp Co.

Cleveland Office
910 Sweetland Bldg.

Teachout Millwork

Helps to Make

Loew's Theatres

Beautiful and Distinctive

The A. Teachout Company

Cleveland

PLUMBING

IN

Loew's State Theatre, Ohio Theatre and Building

Installed by

The City Plumbing Co.

Engineers and Contractors

Plumbing

Irrigation Sewage Disposal

337 Superior Ave. N. W.

Cleveland, Ohio

Main 52

Interior Woodwork in Ohio Building Furnished by

H. W. PALEN'S SONS

ESTABLISHED 1862 INCORPORATED 1902

ELECTRIC WOOD WORKING FACTORY

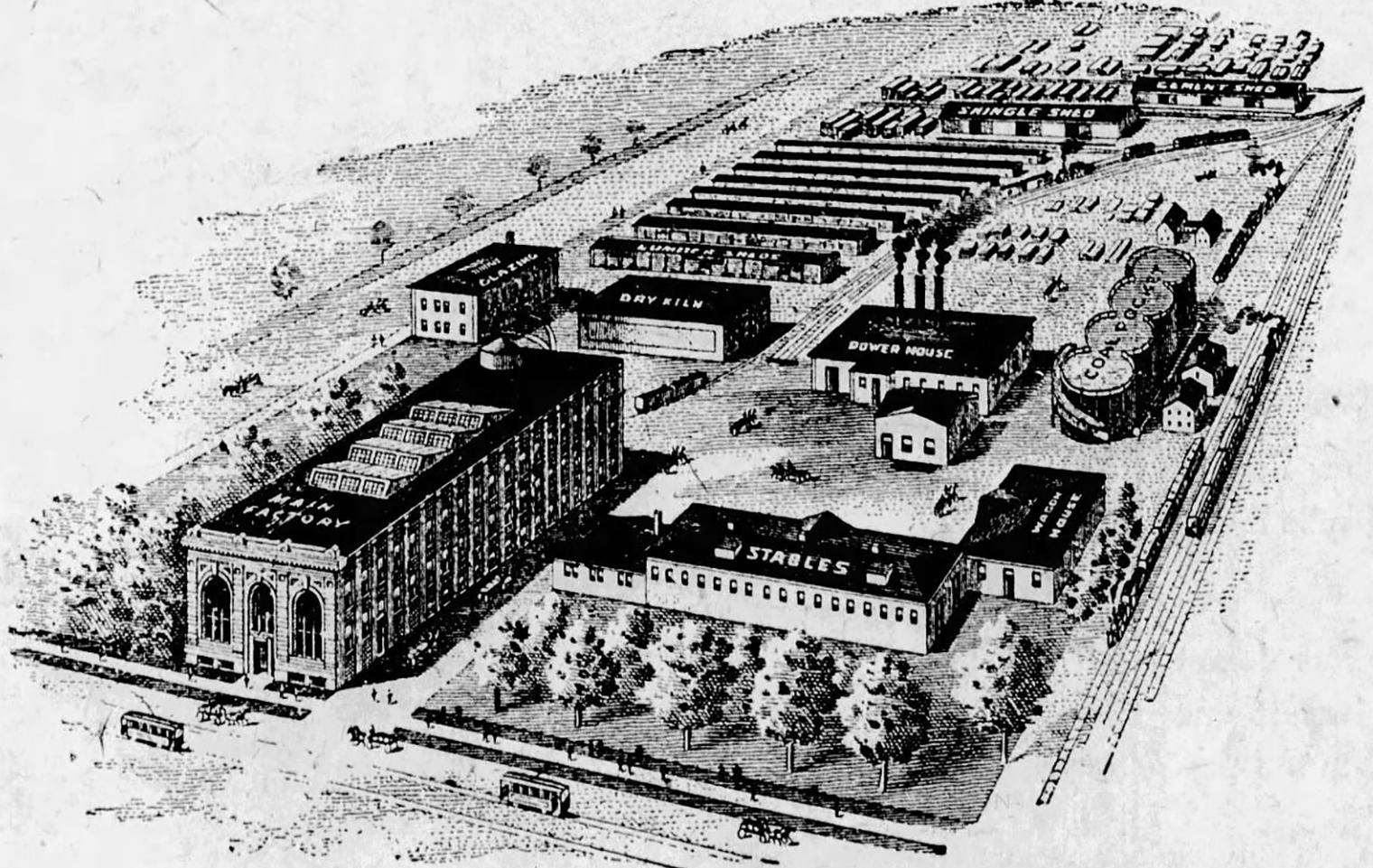
Dealers In

Lumber, Building Materials, Mill Work

Manufacturers of General Woodwork

KINGSTON, N. Y.

N. Y. Office No. 1451 Broadway



Virginia Girl Dominates Decorative Schemes of Theaters

WOMAN DIRECTS THEATER BUILDING

Virginia Girl Gives Orders to Contractors Erecting Playhouse.

JUST ABOUT ANN.
Women to the right of men,
Women to the left of men,
Progress, Outnumber,
Some of the best of males,
Who, unfortunately, slumber.

Ann—just how does that name strike you for one whose chief duty is the "mixer-up mentally" with architects, contractors, estimators from supply houses, decorators, in fact every trade and craft that has to do with the erection of the largest theaters in the world. Ann—kind of soft, sort of fictionalized wouldn't you say—something of the variety of name Libbey or Garvis would have picked for their heroine. There's nothing forceful about Ann—now is there? Now if it were Annie—no that wouldn't do—that's too kitchenized. Ann—well its southern—it possesses a gentle twinkle, a subtle sway in speech. Well the Ann we are about to write about is southern all right, clear from Norfolk, Va., but we just can't adjust Ann and the duties she is called upon to fulfill day in and day out as supervisor for the best known theater architect in the world, Thomas W.

Lamb. First we'll describe Ann for you—then her duties—and you try to put the name and duties together—and see if they apply.
Ann Dornin, who by the way is one of the first and very few bona fide women architects in the world, a graduate of that department in the Columbia university, and the only woman engaged in theater construction in the world, and that's taking in some territory.
Ann—well we get familiar simply because she is too petite of stature and too soft of speech to attach the customary "Miss" although she is justly entitled to it, is something over four feet five inches in height—just a trifle out of the midget class. The minute you come in contact with her, you are aware you are not interviewing the butterfly type of the dancant; nor the callous horn-rimmed spectacle type of modern business woman. To the contrary you are first put at ease with a soft voice and led on to do your own talking by a cheery smile. We later found that Miss Dornin goes among her contractors in the same style, obtaining unusual results.
Yes—Miss Dornin would talk of herself and experiences after she had been assured that we would make it perfectly clear that all her knowledge of interior decorating was gained from Mr. Lamb, whose ability she admires equally as much as his many clients.
All conditions agreed to we discovered that Miss Dornin's mother was at one time a designer of fabrics, and at quite a youthful age she showed an inclination for drawing. Following her preliminary and general schooling she became an apprentice to an architect in Norfolk and on his advice left later to join an architectural class at Columbia university.
"The schooling was not near as difficult as the problem of finding a position of any description after receiving my sheepskin," said Miss Dornin, "and I trotted to and fro from architects' offices from day to day until I was nearly frantic. I just could not convince them that a woman would take the work seriously enough.
"There is much important work with an architect and they were actually afraid to risk anything on a woman's judgment. Finally I secured a position as draftsman in Mr. Lamb's office and waited my chance. It came with the construction of Loew's Metropolitan in Brooklyn, N. Y., undoubtedly the largest vaudeville and photo play theater on the North American continent.
"My assignment to check up the contractors on that job gave me every opportunity to show that a woman is equal to a man in that respective position. Since then I have been assigned to every theater in the course of construction by Mr. Lamb and I find it most interesting. It is my duty not only to check up each contractor but I am relied upon to furnish each theater in good taste. This means a tremendous outlay of money, but I feel that the modern theater shows sufficient results to warrant it."
We accompanied Miss Dornin to "the job" and although we had hardly a chance to edge a word in sideways because of the avalanche of questions from the foremen of every trade, we looked on in amazement at the easy manner the men took and executed her orders.
The first to approach was the main contractor's foreman. He wanted her opinion first about the size of the orchestra pit; next came the interior director, whose ideas were so muddled that the blue prints had to be consulted (and these blue prints resemble a cross between a railroad time table and a Chinese table). Then the chair man came for aisle dimensions; the plans were all wrong, according to him, and Miss Dornin was asked for a decision.
The chief business of most contractors seemed to be that of "passing the buck," but little Miss Dornin never faltered. She informed the plasterer he must speed up his work to give the other trades a chance, and just by way of reminder she told the brass man what day he was expected to be there, although he had not even started. Then there were some electric fixtures to be looked after.
"Not in yet?"
"Punny," she continued and pulling out a small note book, she read from it. "They were shipped a week ago—better get down to the freight yard and look them up."
In the course of the afternoon we spent "on the job" I'll venture to say that Miss Dornin had a wee look in on every trade, and not only made a mental check but one in her note book as well relative to the progress they were making. With lull in the proceedings we asked her if she ever ran against bulky men (there are some you know) and she replied that only once in her career has she met a man who was antagonistic to her.
"To the contrary," she continued. "I find them congenial and most willing to co-operate. I would expect that from the contractors, but the workmen seem quite in accord with my being boss of the job." At that minute a new flock of foremen surrounded the little supervisor and we sneaked.
Now we leave it to you—does mere Ann fit such a busy person with such a responsible position? We think the name should have a solid hard ending, say with a thunderous roll at the end—something like ANNDRUMM (now, that's not so good). Guess we'll have to let it stand the original trio of letters.
Furnished Lighting Fixtures.
Theatergoers will note with appreciation the effectiveness of the lighting fixtures installed in Loew's State and Park theaters. They represent a new phase in fixture development—the use of varied color tones in combination with direct reflective lighting. This effect is particularly adapted to the appointments and color tones of the theater itself. The work was accomplished entirely by Cleveland men. The fixtures were manufactured by the Morreau Co. and created by their designer, Frederick A. Marr. Installation was by the United Electric Construction & Supply Co.

whose house Polly is introduced as a French adventuress.
Mrs. Spiegelberg entertained the cast at dinner, after which there was an impromptu musicale. Miss Claire was the leader in the volunteer entertainment, singing popular numbers from her musical comedy success of a few years ago, "The Quaker Girl," and doing a bit from her days in the Follies.
Marie Wainwright, the veteran Shakespearean star who plays Mrs. Van Zile in "Polly," recited passages from "Twelfth Night," in which she appeared 800 times on the stage, making an American record; "The Merchant of Venice" and "As You Like It."
Leander De Cordova, the director, who used to stop the show in vaudeville when he recited "Lascia," brought out the old battle horse, and Harry Benham

INA CLAIRE BACK TO MUSICAL DAYS Sings Her Hits From "The Quaker Girl."

Ina Claire and her supporting company in the Loew-Metro picturization of "Polly With a Past," by George Middleton and Guy Bolton, were on location last week at the estate of I. N. Spiegelberg, near Briarcliff Manor, N. Y. The scenes screened represented the home of the Van Ziles, the exclusive society people in the photodrama into

and Clifton Webb contributed musical comedy numbers.
But Ralph Graves, the leading man for Miss Claire, said he was no stage actor, that he had always been a motion picture actor, and his one and only job then, now and forever, would be as a silent entertainer.

The Lindner Co!

Euclid Avenue at Fourteenth Street

Congratulations and Greetings to Loew's Theatres, Inc.

On the occasion of opening the New "State" Theatre

This splendid theater, exemplifying a notable achievement in architectural excellence, is alike a demonstration of faith in the future of Cleveland and a valuable asset to the city and to Euclid Square.

The Lindner Coy. extends sincere good wishes for the success of this and your other enterprises in Cleveland.

WOODWORK FURNISHED BY Kertscher & Company

Factory at Elmira, N. Y.
Office at 13 Lawrence Street, New York City.

Estimates cheerfully furnished on all kinds of Interior Mill Work, Doors, etc., and also Cabinet Work of all descriptions.

Facilities ideal for executing large contracts promptly.

The Higbee Co.



Miss Dorothy Phillips

MISS PHILLIPS, famous screen beauty, accustomed to the warmth of sunny California, decided upon her arrival here for the opening of the new "State" that style and comfort demanded the acquisition of a fur wrap. She chose a wonderful Higbee Fur of distinctive lines, rich in coloring and daring in design. Miss Phillips will wear this exquisite fur creation at each of her appearances during the opening performance.

New Higbee fur models will also enhance the dazzling beauty and charms of Hope Hampton, Lillian Walker, Ruth Roland, and other visiting stars from Movieland.

Paris Hats and Their Adaptations Are Beguilingly Lovely

THEIR exotic colors—daringly gay or exquisitely delicate in tone. Their quaint turn of a brim, abruptly off the face, gently rolled in back or drooping gracefully over the eyes. Their fabrics of rare fineness, originality and charm, and their trimmings, as infinite in variety as the passing fancies of a woman.

All these you will find when you see the newest arrivals in the Millinery Salons—and much more besides. They are not, strictly speaking, Summer hats, yet by the same token they are not products of Winter. Rather do they possess an insinuation of each, which marks them as the golden mean—the entirely appropriate and satisfactory hat for present moment wear.

Third floor

The Higbee Co.

The State Theatre all that its name implies

Mr. Loew has again put Cleveland deeply in his debt. The State Theatre is all that its name implies.

The regal auditorium, reached by a series of royal foyers which would have delighted even the merry monarch Charles II and surprised Louis XVI, is for all of the people.

It is with a pride that is pardonable and a genuine satisfaction that the Sterling & Welch Company accepts your compliments on the plenishing of Mr. Loew's State Theatre.

The supplying of the furniture, carpetings and draperies of the State Theatre marks another achievement in the history of the leading interior decorating house of the Middle States.

The Sterling & Welch Co.

Gambling Spirit—Plus Brains and Pertinacity—Makes Winner in Show Game

LOEW READY TO TAKE A CHANCE

Writer Asserts He is Always Willing to Gamble on Business.

BY THE TERRIER.
Is Marcus Loew a gambler? Is the little man who controls more theaters than any other man or organization in the world a formidable rival to the few men who have broken the bank at Monte Carlo?
How does he compare in your mind with the men who staged the battle of dollars in a small arena under the blazing hot sun at Toledo—or practically the same men who offer something more than one full half million cool dollars for less than an hour's work between two pugilists?
What proportions of bravery or daring would you mete out to him against the final plunge of the heroic figures in the days of the "dollar" when the last bag of nuggets dented the polished base of roulette wheels and faro tables in the golden west?
Ponzi splashed and drowned in the million class, yet he was a first-class gambler. Does Loew compare with him? You say he cannot be compared with any of the foregoing examples—that he is not that class of a gambler. You are wrong. When Marcus Loew started, his bank account fitted neatly—and with room to spare in that right hand pants pocket. He lost that. He saved and lost another—and yet another. One hundred dollars meant the same to him then as perhaps \$1,000,000 would now—more perhaps, because every penny of that \$100 belonged to him. His million of today may be shared by others. Having someone to lose with you is easier than sliding alone.
Marcus Loew is the greatest gambler of the age and has been for years. Here's why—let's see if you'll agree with me (some do occasionally).
Marcus Loew began life, that is, in a commercial vein, as a printer. He lost in this. Little it was—true—but that little was all he had. He saved and tried again—and lost. Once again he set aside the pennies, nickels and dollars and aimed at the fur business. He lost and began saving again. Right here let's run back over memories' lane and think how many men would have started the saving game again after so many set-backs. Few—eh—you said it—but let's go on. My brother lost \$5 once and phoned the police. (He is still on a salary).
Next he took a long shot with a short bank roll at the penny arcade business. This met with fair success and he started a one-reel picture show, selling the tickets himself and keeping

All Sorts of Adventures Make Success



the door closed until he could leave the box office to collect the tickets. Some system—but it went over. He had as his partner David Warfield, and they both whined many an evening counting "sows," occasionally running across a nickel. They traded them for dollars at that time in banks too, so it did not make much difference.
Then with the fattest bank roll of his career Loew took his real plunge of that into the theatrical business in New York, which had been conceded to be well plumbed, sealed and corked in a monopoly long before his coming. His entrance was looked upon as impertinence; it was only a matter of speculation among the wiseacres how long the bears would allow him to exist, or how long it would take to make the skids that were being prepared for his slide down and out of show business.
Then that losing business began with Loew again—for a while. He tried opera—any of the thousands who have tried it since will not only sympathize with him, but testify to his downfall in this direction without any testimony having been presented.
But "they didn't take him" for the full roll this time. Nope—we think he short changed them or cold decked them on this deal. Maybe he had a couple of ones turned double in the roll—anyhow they missed, and the little man strove manfully to break into show business, took a shot at vaudeville combined with what pictures he could get.
First matinee—a thin dime—phew. Did he quit? Should say not—he finally coasted some standard acts at that time to play for him and when he had barely a few coming, he ripped out the roll, threw its full contents into the pot and shouted "play on." They did and he did. Acts were forbidden to play for him. Marcus Loew, then a very small pea in an extremely large pot of theatrical activities, was getting a world of publicity through the many underhanded attacks on his business. Laymen were just as thoughtless then of inner wrangles and squabbles as they are now. They cared then only for the best entertainment at the smallest possible price, and they do now. In other words they wanted "the best for less" and cared not whether it came from Loew or the competitors whom he dared oppose.
Money talks now—it did then. The dimes kept singing Stephen K. Foster's masterpiece "Old Black Joe," with emphasis on the first four bars, "I'm coming," from 9 a. m. to 11 p. m., and Loew began to prosper. Nothing like getting more money when you are prosperous. Ain't it funny how Henry Ford had so many friends a year after he had trotted his heels down almost to the flesh trying to get someone interested as much as himself in his toy room edition of an automobile. Well Loew used to carry his own reels at his first picture show—now he was lucky if anyone allowed him to look at a reel. Friends—odds of 'em. Money—plenty of it. "Get me in on it" comes from those who darted behind pillar and post months before to escape the little speech, "We got the right idea—I need money to push it."
Seemingly the veil of misfortune lifted from Loew—the future was emblazoned before the bursting gold in the sun of fortune. Friends on all sides, and the little man who had gambled all—lost and lost—won and lost yet again and again, found his feet treading the pathway of success, towards the goal of the biggest gamble man has ever found.
Year after year house after house came under his control, he surrounded himself with a fighting yet efficient organization, swamped "Gotham" with Loew theaters, commanded and demanded the respect and fair play of his ad-

versaries and then began his survey and later invasion of the states surrounding and the Dominion of Canada.
We hear of Wall Street gambling. I pointed out a very prominent figure in the street one time to a friend, who had thrice been bitten on the curb in that same street. (My trips were just sightseeing.) I said "There goes a gambler." Said friend looked at me in pity and responded "Yeh, only the gamblers in this street carry the cold deck in the left hand pocket, a black jack in the right and make their deposit before the day's cash comes in." It is said Wall Street is heard from at the track only when the favorite has broken its leg and a jockey has made affidavit before a flock of notaries that he'll pull the race ten days before it comes off. One of those sure thing affairs. I'll admit its stretching it a bit too far, but it fits this story better than any other so I'll use it.
All will agree with me that theater business is not a surety; bad weather will create untold losses, a poor entertainment, conventions, outside attractions all have tendencies to forever keep it on a brink crowning two yawning crater holes, one of success, another of failure.
Wall Street has religiously fought shy of theatricals for years. It was risky business—that was not to be denied, but with the progress of Marcus Loew, with the straight business and commercial aspect he placed upon the game, Wall Street, the ever careful "sure thing" Wall Street, came forward with \$100,000,000 (enough ciphers) to Marcus Loew (and with no strings attached) to use in developing his interests. Some bank roll.
This was one that did not fit neatly in Marcus Loew's pocket, and one that did not bulge his head. It placed him and has him at the present time on the threshold of the biggest gamble of his life. Just picture, reader someone coming up smiling with \$100,000,000 iron men, in or about their person, and asking you to take it to further your business.
Why, the thought of one hundred makes me shiver, the thought of a thousand sends cold chills racing up and down my spine, and I dare not think of \$100,000,000, as I have a weak heart. Anyhow, they passed over "the world and its gold" and Marcus Loew proceeded to build theaters in mushroom fashion, and by way of diversion called a picture producer to him and separated himself from \$10,000,000 of the gross bulk to protect his chain of theaters should a war in the motion picture field arise at any time.
Thousands of people throughout this country and Canada have trusted

ELECTRIC SIGNS

For All Loew Theaters in Cleveland

Including

LOEW'S STATE

(The Largest Theatrical Sign in the Country)

Manufactured and Erected by

The A. & W. Electric Sign Co.
2120 East 19th St., Cleveland



We made it possible
We sold the site

THE JOSEPH LARONGE COMPANY

Real Estate Leaders of Cleveland.
214-224 Williamson Building
Main 10 Central 90

UNIFORMS

We are the Official Uniform Makers for all the Loew Theaters throughout the United States. Uniforms for Loew's State Theater were made and delivered within 48 hours.

We Give You
Style, Quality, Service

UNIFORMS FOR ALL REQUIREMENTS

Army, Navy, Theatres, Hotels, Yachts, Chauffeurs, Railroads, Institutions

CATALOGUE AND SAMPLES ON REQUEST

Russell Uniform Co.

"THE FIRM WITH A NATIONAL REPUTATION"

1600 Broadway
NEW YORK CITY, N. Y.

LIGHTING FIXTURES

in

Loew's State and Park Theatres

Installed by

The United Electric Construction and Supply Co.

Designed and Manufactured by

THE MORREAU CO. CLEVELAND

Morreau Lighting for Every Requirement. Sold by Leading Dealers.

We Supplied

All the handsome Draperies and Velvet covering the interior walls of

Loew's State Theatre

The Greater New York Exporting Co.
New York City

The Securities of

Loew's Ohio Theatres, Inc.

Owner of

Loew's State Theatre

Loew's Park Theatre

Loew's Stillman Theatre

Loew's Mall Theatre

Loew's Alhambra Theatre

Loew's Euclid Theatre

Loew's Liberty Theatre

Were underwritten by our organization and we will be glad to furnish complete information to those who desire to become financially interested.

Worthington, Bellows & Co.

Members { New York Stock Exchange
Cleveland Stock Exchange

Cleveland
Guardian Building

Akron
Metropolitan Building

Post-War Art Decorates State Lobby

SPLENDID MURALS DECORATE THEATER

Lobby of New Play House is Attractive; Camouflage Artist Does Work.

When, during the bustle and hurry of war preparation, the art of camouflage was developed to the high position it came to occupy, there was little attention given to its possible influence upon future painting. It was looked upon as an emergency method, more or less, by which line and color were treated in a scientific way to destroy outline.

That it could be applied to advanced art is exemplified in the mural decorations which adorn the magnificent lobby of Loew's State theatre, which opens tonight, and when visitors to that house view these works of art they will admit that Artist James H. Daugherty has wrought something quite apart from the classic form of mural decoration.

There are four of them, quite tremendous in extent, for each covers a space forty-six by ten feet. They are named "The Spirit of Fantasy," "The Spirit of the Drama," "The Spirit of the Cinema," and "The Spirit of the Stage." They are so paired on the walls of the extensive lobby that the first two balance while the latter pair are opposite each other. First of all, the color appeals to you; then, from the mass of striking shades and outstanding contrasts, your eye picks the individual figures; and so, the effect of whole is brought to you.

"I have tried to trace out the dramatic idea in color," Mr. Daugherty explained, in telling how he came to depart so radically from the established conventions in developing his new form of art. "Post-war art is what I call it."

and it is the result of my experience as a camouflage artist during the war. "I was born in Nashville. I had artistic leanings, and when my father was sent abroad as special European agent for the agricultural department, I went with him. I located in London and for three years studied under Frank Brangwyn. When I came back to New York, I was ready to plunge into my work, but I found that the public was not so enthusiastic. I tried my hand at about everything. I have painted signs, etched, worked at posters and magazine illustrations. In fact, I was seeking every outlet to find my forte. Then the war came on.

"There was a call for artists. They were needed for camouflage work. I attended a lecture by Commander Wilkinson in which he explained the dazle system—the scheme evolved whereby line and color was treated in a scientific manner to destroy the outline silhouette. I volunteered, and was put to work in the shipyards. I was assigned, at different times, to Baltimore, to Newport News, and in New York.

"Gradually the idea obsessed me that camouflage could be applied to art. Treatment by color is what it is; and when my term of service ended, I went back to my studio at 59 South Washington square, New York, and started to experiment. After the first time, I evolved the system which I used in painting these four panels for the new Loew State.

"I treat my panel exactly like the side of a ship. First of all, it is a question of color. I lay out my design in colors, without a consideration for what figures I am going to employ. Of course, there is an initial idea that must be worked for, but detail is secondary. Then, after the mass and contrast is there, I work out by figures. A man, a woman, a dog, whatever is needed, is introduced, and the first working drawing is made.

"From that, I work from models. I do not go into detail in making my drawing from them. Instead, I employ them to fill in certain bits left vacant by my imagination. Then, when my working drawing is done, and my individual models have been drawn, I am ready to lay out my canvas. That is done in the theater, of course, on a scaffold. I enlarge my drawing—an inch to the foot is the proportion—and I seek to keep the curious use of pattern that is evolved from the method which I have described.

Perhaps the best description of the

Post-War Art Used by Painter for State



JAMES H. DAUGHERTY

individual murals made by Daugherty for Loew's State may be gleaned from the following, contributed by Henry Turner Bailey, director of the Cleveland School of Art.

MAY ALLISON RISES RAPIDLY ON THE STAGE

Her Pictures to Be Seen Exclusively at Loew's.

May Allison, the beautiful Loew-Metro star, admits that she really was considerably flustered when she took her first actual step toward becoming an actress. She had come from her native southland to New York with no professional experience, with only her smile, her spunky, sunny hair, a soprano voice with the witchery of real melody in it—and confidence. The confidence disappeared suddenly when she presented herself in Henry W. Savage's office and asked for a job. She was asked to return her name.

Several trick stage names, prepared with much deliberation at the boarding school, were on the tip of her tongue—Clarice Van Alstyne, Gwendolyn De Lisse, and the like. But when the manager came out bluntly with the question, the little blonde girl said: "May Allison."

She got the job—the part of "Vanity" in the morality play "Everywoman." Later she was given the part of "Beauty" in the same production. The following season found her alternating with Ina Claire in the title role of "The Quaker Girl." A prominent part in "The Wolfe Hopper" musical comedy a year later, "Miss Caprice," and still another season later the star role in "Apartment 12K" were evidences that May Allison's confidence in her making good were quite justified.

TWO FEATURES ARE SCHEDULED "The Stealers" and "813" to be Seen Here.

Distributors of the film classic, "Kismet," with Otis Skinner, the Robertson-Cole Distribution Corporation, announces two exceptionally entertaining features to be shown soon in Loew's Cleveland theatres. They are William Christy Cabanne's "The Stealers" and "813," an Arsene Lupin story taken from the novel by Maurice Le Blanc and featuring the well-known film player, Woddy Wood Newell.

In "The Stealers" not only had the missioner strayed far from the path of righteous doctrine, but he had permitted his hatred of the Almighty to lead him into the lowest depths. In the dress of a disciple, he led his gang of crooks into the homes of the faithful believers. His ability to discern between right and wrong was keen, but the fact that the greatest blow to his heart had been received while he was truly occupied in preaching the Word, had made his body bitter with a selfish hatred.

His innocent daughter, who firmly believed in him as a true preacher of the Gospel, was the only separating wall between man and beast. For her he lived and from her he carefully guarded the secret of his infamous actions. Faith was what he lacked. Faith and Faith alone.

And what happened because of this lack of faith? What was the result of his following the course of the wolf in sheep's clothing? What, in the long run, had Faith to do with the nefarious manner in which he played his game? "The Stealers" tells the story in the most interesting and gripping manner.

In "813," Arsene Lupin, the master criminal, is seen wrestling with a problem that involves the safety of the whole of Europe. A mysterious murder is committed and the evidence all indicates that Lupin is the murderer. And yet Lupin, despite all his misdeeds, has never been known to commit murder.

Furthermore, by mysterious messages, he conveys to the world that he is innocent of the crime. The public believes him; the authorities do not. Thereupon Lupin sets out to solve the mystery himself. And the murderer is—well, that would be giving away the story. Suffice to say, it is someone who would never have been suspected.

Robertson-Cole also offer in their list of stars Pauline Frederick, who enjoys a universal following; Sessue Hayakawa, Japanese star, whose productions are always enhanced by their picturesque setting; Dustin Farnum and many others.

"The Spirit of Fantasy." Under the arching body of the Chinese dragon rises the great red sun against an emerald sky, beneath which a school of fish leads a quaint ship over a magic sea. At the left, an oriental princess is rescued by a resplendent archer; at the right elephants, richly caparisoned, march in celebration of a royal birthday. Javanese dancers, Indian snake charmers, Japanese merchants, in the foreground, with gleaming domes and minarets, and luxuriant gardens in the background, unite to make the composition a veritable Arabian Nights' entertainment.

"The African tableau presents 'The Spirit of Pageantry.' Out of mysterious, high, volcanic lands, waterfalls pour into tangled jungles where lurk the python and dangerous beasts. Ethiopians bring gifts of panthers to Cleopatra, above whose throne gleam the mystic emblems of Egyptian art. She holds the love letter of a Roman emperor. Before her Numidian traders, Phoenician adventurers, and Carthaginian merchants display their wares. Behind her stretch away the desert, and the Nile marshes, from which arise herons and flamingoes.

"The European tableau is essentially classic. In the center a temple-crowned Acropolis ascends to the abode of the gods. At the left a Greek chariot drives along, while above prances Pegasus bearing a red haired poet into Cloudland. At the right are displayed the comic and tragic masks of the Greek theater, symbolical of the Greek genius which determined the dramatic forms. 'The Spirit of the Drama' is here suggested more richly through the addition of Pan, piping shepherds, much tried royal Ulysses, and bathing nymphs, with Greek warriors, proclaiming the victory of the great deeds of Socrates, and the immortal dramatists of Greece.

"The Spirit of the Cinema" appears in the American tableau. Here the modern vamp supplants Helen of Troy; jazz drowns the pipes of Pan; an ailing supersede the chariot; a flying machine outpaces Pegasus; towering skyscrapers overtop the temple-crowned Acropolis; Palm Beach bathers eclipse the nymphs; the boy scout takes the place of the shepherd boy. The totem pole of the north and the weirdly decorated Indian utensils of the south here take the place of Greek loveliness in common things. The composition is rush hour.

Mr. Daugherty, a graduate of the

Philadelphia Academy of Fine Arts, and a pupil of William M. Chase and Frank Brangwyn, is not a timid or conservative decorator. His tableau stylized in brilliant in coloring, are daringly composed and amazingly rich in suggestion.

It is a pity that the contractors forced him to complete his work in less than sixty days. The result is that his work is seen at so short a range.

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