

CLEVELAND, SATURDAY MORNING, FEBRUARY 5, 1921

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

Al Sirat Grotto Band



### Elaborate Ceremonies Accompany First Night of Newest Film House

BY HARLOWE R. HOYT.

LOEW'S State theater, at 14th street and Euclid avenue, opens its doors tonight. The statement in itself, baldly made, may not carry with it special significance, but when it is added that the opening will be the biggest event of the kind ever witnessed by Cleveland film fans and one of the most pretentious undertaken by this management outside of New York city—the affair becomes more than passing.

Thirty film stars have signified their intention of attending. Just who they are and what they have done appears upon another portion of this page. Activities of players are uncertain—especially those waiting upon the demand of the studio—and not until the train pulls into the Union Station today will the correct personnel of the visiting celebrities be known. But these are the ones who promised to be here—circumstances permitting.

I am told—and I believe that

the statement is a conservative one—that this list of visiting film players and representatives of the business end of the photo play field numbers the greatest total ever assembled for the opening of a new film theater.

Two special cars have been chartered, and will arrive with the party at the Union Station shortly after 10 o'clock this morning.

Marcus Loew himself will act as host only until the city limits of Cleveland have been reached. Then he will relinquish his office to the Al Sirat Grotto.

No. 17, the Rotary and the Kiwanis clubs of Cleveland. He will step from the train as one of the guests to be welcomed by the reception committee numbering close upon one hundred, representative of the three organizations.

Two camera men from the Metro studios will precede the stars and grind out their share of footage at all stops. Among the Kiwanis delegation to the train and which will be greatly increased for the automobile tour will be J. O. Devitt, E. H. Fisher, C. A. Ford, R. F. George, N. C. Groch, Charles O. Hollman, E. A. Wigand, J. J. Gund, John E. Christian, Charles J. Seeger, Dr. L. A. Krejci, Harry H. Hoard, president of the Kiwanis Club; Fred Becker, John R. Caunter, A. F. Waite, J. C. Andrews, Roy A. Daniels, W. H. Reeves, W. C. Brewster, Dr. H. B. Mead and G. J. Provo.

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# 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, that any other architect. His name is 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 rating 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 number and variety of vision that 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 in the South and especially the southern states, where the usual custom of "closing down" during the hot summer months was not only altered but abruptly reversed. Steel floor balconies, 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, Riviera, Standard 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 Diesberg, 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 of the

movie fans as the manager of the Kine-ma theater and Clune'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 joined the Shubert circuit, 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 later 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 Mall, the only duplex theater in the world, and with the opening

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

A projectionist and the first to fly over Cleveland, "It's not an act at Loew's Liberty, but the manager, Frank Goodale. Frank was associated with Marcus Loew in the east before the war and joined the entertainment corps during the war. He was assigned to the Liberty on his return.

It's not often they graduate from the operating corps to the management, 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 Mall. While other theaters of larger proportions are seemingly harder to manage, considering the double force of control at the Mall, with the double exits, it 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 Mall, when he was appointed assistant manager. He was subsequently transferred to Loew's Alhambra.

A "Knight of the Corona" and "a slave of Underwood" as M. A. Malaney, familiarly known as "Mac," Malaney began as a projectionist some 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 increase its 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, while others are located in 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 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 of its new exchange system, plans for completion of its management, 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 second exchange office 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.

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# 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 "pink-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 best theaters in the country.

Ann—kind of soft, sort of frightened wouldn't you say—something of the variety of name Libbey or Garris would have picked for their heroines. There's nothing forcible about Ann—now is there? Now if it were Annie—no, that wouldn't do—that's too kitchenized for a girl. Well, its southern—it possesses a gentle twinge, a subtle sway in gait. Well, Ann was about to write about is southern all right, picked 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 "Mister" all the time she is justly entitled to. In 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 cold, calculating type of the 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 her work 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 around us, however, 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 New York 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 leaving my school," said Miss Dornin.

"And I trotted to and fro from archi-

ctects' 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 of a financial judgment. Finally I secured a position as draftsman in Mr. Lamb's office and waited my chance. It came with the opening of Loew's Metropolitan in Brooklyn, N. Y., and the latest and lastest vaudeville and photo play theater on the North American continent.

"My assignment to check up the contractors on that job gave me the opportunity to show them that a woman equal to a man in that prospective position. Since then I have been assigned to every theater in the course of construction by Mr. Lamb, and I find it 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 she had had a chance to say a word in advance, we found that the avalanche of questions from the foremen of every trade, we looked on in amazement at the easy manner the mest 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 decorator, who said he had some trouble with 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 that of "padding" budgets, but while Miss Dornin never failed, 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

### 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 "Poly With a Past," by George M. Cohan, will be the stars of the 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

Shakespearian star who plays Mrs. Van Zile in "Poly," recited passages from "Twelfth Night," in which she ap-

peared so well on the stage, making

an American record: "The Merchant of Venice" and "As You Like It."

The scene screened represented the

home of the Van Ziles, the exclusive

people in the photodrama into

whose house Poly is introduced as a French adventuress.

Mrs. Speeberberg entertained the cast dinner, after which there was an impromptu meeting of the stars and 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.

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peared so well 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 "Lascivious brought out

the old bathe horse, and Harry Benham

and Clifton Webb contributed musical

actor, that he had always been a motion picture actor, and his one and only

job then, now and forever, would be in a silent entertainer.

## The Lindner Coy

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.

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.

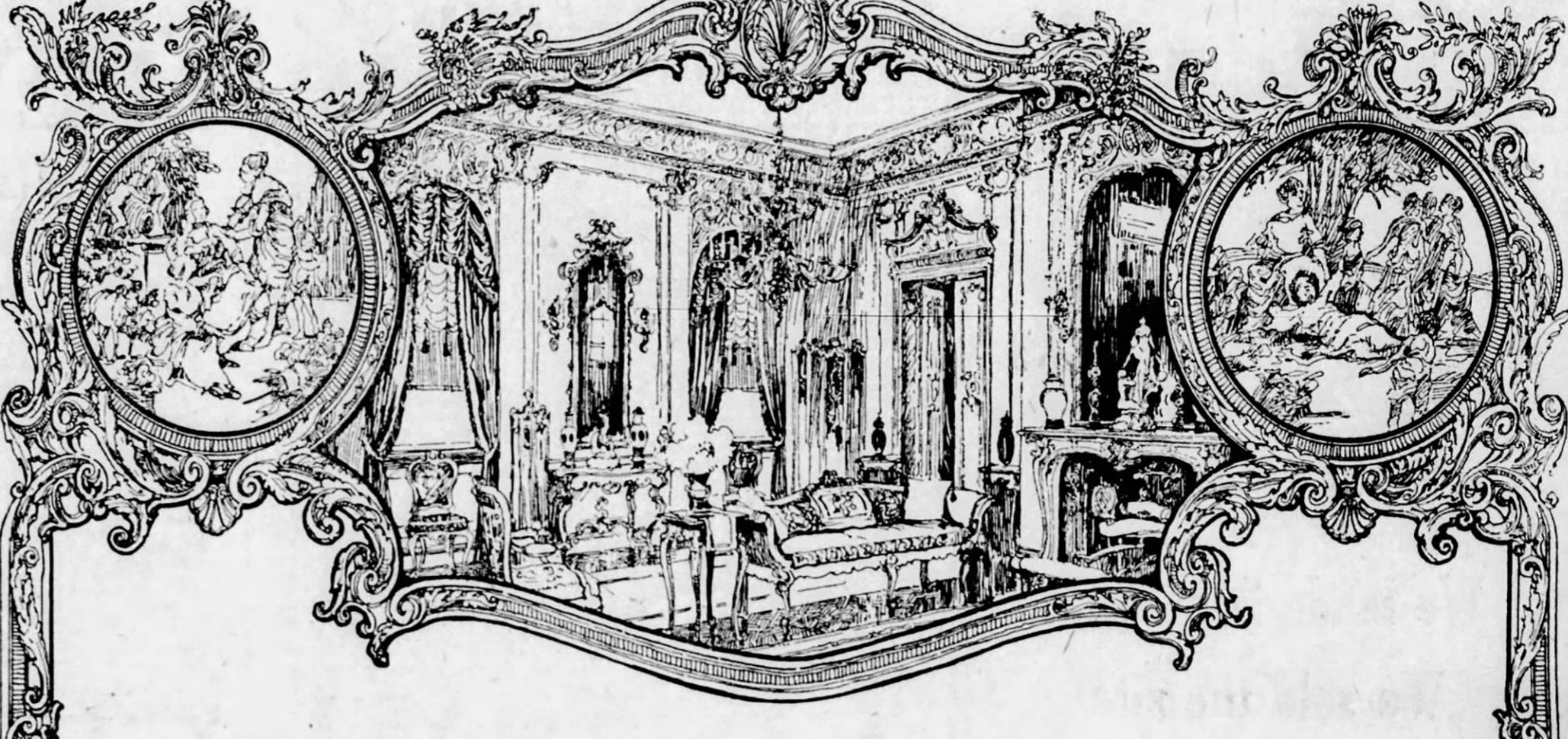
New Higbee fur models will also enhance the dazzling beauty and charms of Hope Hampton, Lillian Walker, Ruth Roland, and other visiting stars from Movieland.

### 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 insulation of each, which marks them as the golden mean—the entirely appropriate and satisfactory hat for present moment wear.

Third floor



### 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.

The Higbee 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 the small arena, and the big hot seat at the Stock Exchange? Practically the same men who offer something more than one full half million cool dollars for less than an hour's work between the hours of 9 and 12?

What proportion of bravery or daring would you mete out to him against the final plunge of the heroic figures in the days of the '40s 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 man of foreign birth, but 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, then he saved, and then another, and 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 said so much to you is easier than riding 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 secretly).

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. One day he set aside the pennies, nickels and dollars and aimed at the far 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 scaling game again after such a stroke. Few, eh? 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 man with fair success and he started a one-man picture show, selling the tickets himself and keeping

All Sorts of Adventures Make Success



their money for investment to Marcus Loew, all willing to "leave it to Loew" to make it grow. He is a gambler of the first order, and how did Wall Street get both factors? Loew is a gambler, but that behind the gambling instinct he held that close knowledge of business and insight on human nature which the man at Monte Carlo did not possess; which the promoters of fistic combat had not developed; which the plunger at the faro table and roulette wheel lost in his insane desire to fatten his nugget purse; which Ponzi lost sight of in watching a streak of gold. When men are through, pennies, Marcus Loew thought in dollars; when their desires ended with a gross accumulation of gold, his divided between the accumulation and a sound business method by which he could gather his wealth.

Give wealth and gold to the man at Monte Carlo and you have the type who would strip him of his gold, his property and his gigantic chain of theaters, and you have the rarest of gems among human beings, a sparkling jewel

namely, that A MAN is a real person in life, and who would start again just as honestly as he left off.

money drawer from which luck pulled it—but strip Marcus Loew of his wealth, strip him of his gold, his property and his gigantic chain of theaters, and you have the rarest of gems among human beings, a sparkling jewel

namely, that A MAN is a real person in life, and who would start again just as honestly as he left off.

## ELECTRIC SIGNS

For All Loew Theaters in Cleveland

*Including*

### LOEW'S STATE

(The Largest Theatrical Sign in the Country)

Manufactured and Erected  
by



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2120 East 19th St., Cleveland

We made it possible  
We sold the site

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JOSEPH LARONGE  
COMPANY

Real Estate Leaders of Cleveland.

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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 in-  
terior 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 Mall Theatre

Loew's Euclid Theatre

Loew's Stillman Theatre

Loew's Alhambra 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 of 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 the classic form of mural decoration.

That it could be applied to advanced art is exemplified in the murals designed by James H. Daugherty of Loew's State theater, 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 Paganism," "The Spirit of the Drama" and "The Spirit of the Cinema." They are so paired on the walls of the extensive lobby that the first two balance while the latter pair are opposite to one another. First of all, 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 tried to bring out the dramatic idea in color," Mr. Daugherty explained, in telling how he came to depart so rapidly 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 a member of the European staff of the agricultural department, I went with him. I located in London, and for three years studied under Frank Branyan. When I came back to New York, I was ready to turn into my work, but I found that the public was not so enthusiastic. I tried my hand at 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 dazzle scheme—the scheme evolved whereby line and color was treated in a scientific manner to destroy the outward 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 obtained 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 Street, New York, and started to experiment. After some 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, I lay out my design, without a consideration for what figures there are an initial idea that must be worked for, but detail and secondary ideas come later. I work out my figures. A man, a woman, a dog, whatever is needed, is introduced, and the first working drawing is made.

"Then, I work out 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 the artist. 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 change my position, and, to the foot, 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 T. Ballou, director of the Cleveland School of Art:

"The Asian tableau he calls 'The

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 a motion picture actress. She had come from her native southland to New York with no professional experience, with only her smile, her sunny hair and soprano voice with which the witchery of real melody is it—confidence. The confidence was gained suddenly when she presented herself in Henry W. Savage's office and asked for a job. She was asked to return home again. Several trick stage names, prepared with much deliberation at the boarding school, were on the tip of her tongue—Vivian, Virginia, Dorothy, De Biske, 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 motion picture "Vanity."

Later, she was given the part of "Beauty" in the same production. The following season found her alternating with Ida Cline in the title role of "The Quaker Girl." A prominent part in "The Governor's Lady," a musical comedy, a year later, "Miss Cootie," and still another season later the star role in "Apartment 12K" were evidences that May Allison's confidence in her making good was quite justified.

Then came the pictures into pictures, first with William Cragg in "David Harum." After a season on the stage again, with Edith Wynne Mathison in "The Governor's Lady," Miss Allison was made a star in features. During the making of one of them, "The Return of the King," a "serial," the little blonde girl from Georgia met Harold Lockwood. Together they arranged to co-star in Loew-Metro productions. The success of this screen combination was marked in "The River of Romance," "Pagan Island," "The Masked Rider," "The Come-Back," "Mister 44," and "Big Tremain."

The first picture in which Miss Allison became a Loew star in her own right was "Social Hypocrites." Since then, she has alternated in screen roles, Inc., specials, she scored a series of successes in "In for Thirty Days," "Peggy Does Her Darndest," "Castles in the Air," "Almost Married," and "The Uplifters," among others.

**TWO FEATURES ARE SCHEDULED**

"The Stealers" and "813" to be Seen Here.

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And what happened because of this lack of faith? What was the result of his following the course of the wolf? The sheep's old adage, "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.

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you figure it out, I'm tired.

Philadelphia Academy of Fine Arts, and pupil of William M. Chase and Frank Branyan, is not a timid or conservative decorator. His tableau stylized and 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 six days! The result is that his work has but little of that refinement which enhances the beauty of patterns to be seen at so short a range.

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Spirit of Fantasy.' Under the arching body of the Chinese dragon rises the great red sun against an emerald sky, a quiet 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. A caravan, dressed in robes like charmers, Japanese merchants, in the foreground, with glistening domes and minarets, and luxuriant gardens in the background, unite to make the composition a veritable Arabian Night's entertainment.

"The African tableau presents 'The Spirit of Paganism.' Out of mysterious, high volcanic lands, waterfalls, pyramids, tigers, lions, 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 an Egyptian prince. Before her Nubian traders, African savages, 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 Zeus. At the left, a golden chariot drives along, while above prances Pegasus, a red haired poet into Cloudland. At the right are displayed the comic and tragic masks of the Greek theater, the ideal 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, nymphs, the rosy-fingered dawn, and satyrs, proclaiming the victory of the great ideals of Socrates, and the immortal dramatists of Greece.

"The Spirit of the Cinema" appears in the American tableau. In the center, the golden chariot of Troy, jazz drowns the pipes of Pan; an auto outpaces the chariot; a flying machine outsoars Pegasus; towering skyscrapers overtop the temple-crowned Acropolis. Pan, nymphs, satyrs, and even 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 take the place of the Greek ideals in common things. The composition is rush hour."

"Mr. Daugherty, a graduate of the

May Allison, the beautiful Loew-Metro star, admits that she really was considerably flustered when she took her first actual step toward becoming a motion picture actress. She had come from her native southland to New York with no professional experience, with only her smile, her sunny hair and soprano voice with which the witchery of real melody is it—confidence. The confidence was gained suddenly when she presented herself in Henry W. Savage's office and asked for a job. She was asked to return home again. Several trick stage names, prepared with much deliberation at the boarding school, were on the tip of her tongue—Vivian, Virginia, Dorothy, De Biske, 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 motion picture "Vanity."

Later, she was given the part of "Beauty" in the same production. The following season found her alternating with Ida Cline in the title role of "The Quaker Girl." A prominent part in "The Governor's Lady," a musical comedy, a year later, "Miss Cootie," and still another season later the star role in "Apartment 12K" were evidences that May Allison's confidence in her making good was quite justified.

Then came the pictures into pictures, first with William Cragg in "David Harum." After a season on the stage again, with Edith Wynne Mathison in "The Governor's Lady," Miss Allison was made a star in features. During the making of one of them, "The Return of the King," a "serial," the little blonde girl from Georgia met Harold Lockwood. Together they arranged to co-star in Loew-Metro productions. The success of this screen combination was marked in "The River of Romance," "Pagan Island," "The Masked Rider," "The Come-Back," "Mister 44," and "Big Tremain."

The first picture in which Miss Allison became a Loew star in her own right was "Social Hypocrites."

Since then, she has alternated in screen roles, Inc., specials, she scored a series of successes in "In for Thirty Days," "Peggy Does Her Darnest," "Castles in the Air," "Almost Married," and "The Uplifters," among others.

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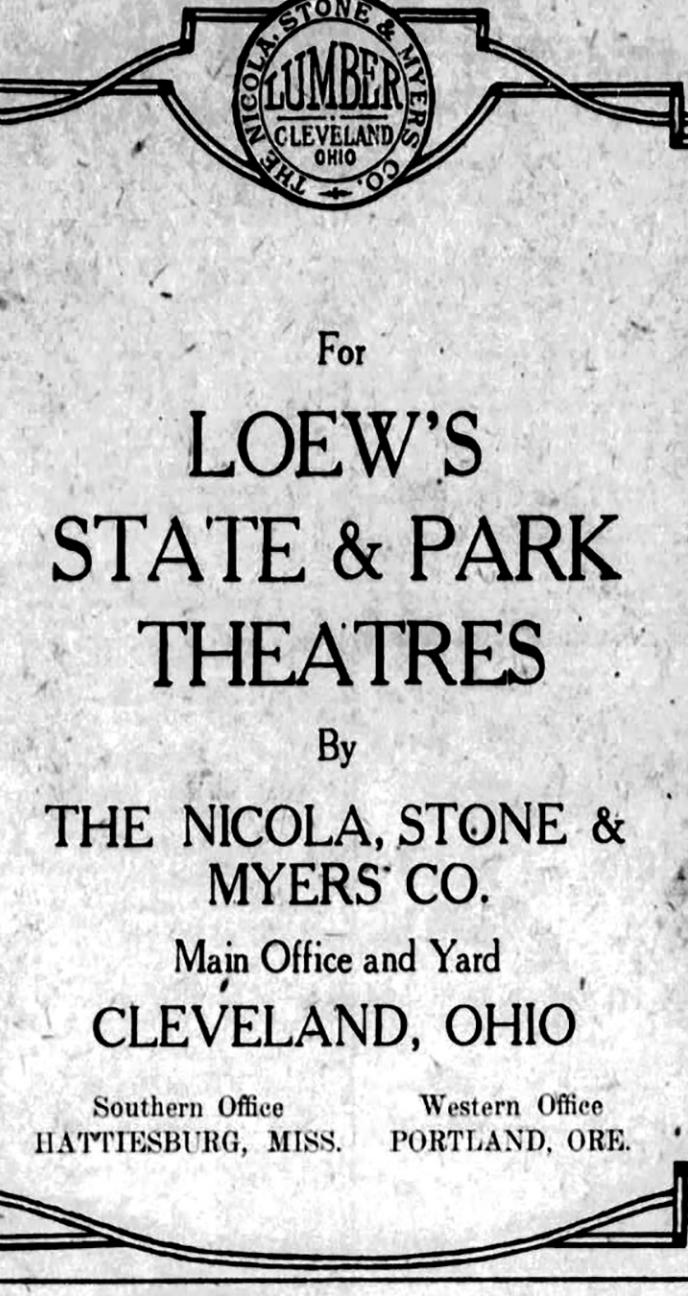
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