

MOORISH SPIRIT IS CAPTURED IN NEW LOEW HOUSE

Charm Combined With Sense
Of Restfulness In Atmos-
pheric Theater

COST OVER \$1,000,000

By HELEN WELSHIMER

Once upon a time there was a Moorish king who entertained his guests at banquets in his gardens. But though the stage shone like a golden horseshoe, the guests kept their eyes turned to the balconies where presently dark-eyed señoritas would smile behind their lace mantillas.

Doves gathered on the railings, statues smiled in niches and cloisters, roses and palms and crimson flowers swayed in the breeze, clouds sailed low and stars twinkled, and the guests forgot the garden because the patios offered more alluring charm.

This same spirit of enchantment has been captured a thousand years later and brought to life in the new Loew's Akron theater, which will be opened Saturday noon. The 3,500 guests will have a difficult time persuading themselves that they are in a theater rather than the Moor's garden for the atmospheric settings are true to the romanticism of a gaily colored drama of long ago. The theater, which creates the feeling in every spectator that something very lovely is going to happen, succeeds in making one expect the play to happen somewhere along the garden, which is the auditorium, rather than on the stage.

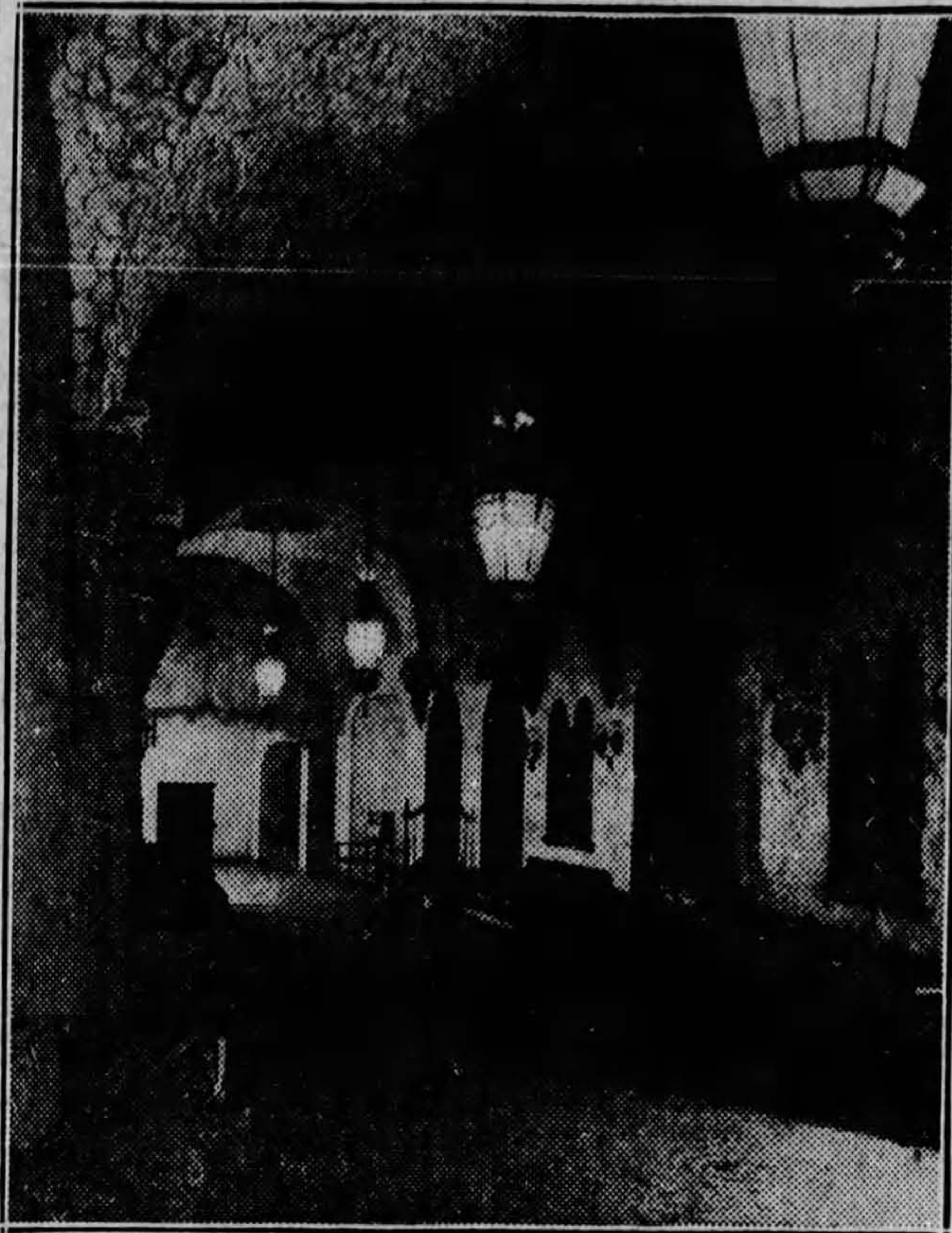
Combination Is Perfect

Loew's Akron theater, located on S. Main st. near Bowery st., has combined color charm with a sense of restfulness and expectancy, and made the three "jell."

The main foyer, which resembles the Moorish outdoor court, is made from the golden colored stucco framed in real Italian marble, and the walk is Moorish patio in design, with various figures worked in colors on it. The foyer arch, of dull walnut that has been stained a green that blends into a forest setting, is enlivened with crimson and gayer green trimmings. To the right, as one enters, is the suite which contains the manager's and executive offices, arranged in the form of a completely equipped miniature hotel.

A large foyer arch, done in golds and tans with blended colors, leads into the grand lobby with its staircase and mezzanine arch. The staircase, royal with the insignia of honor worked in its Moorish design, yet possesses something of the spaciousness of the stairway of the opera house in Paris. Draperies of velvet maroon, decorated with the standards of Moorish royalty, add an enriched tone quality to the greens and golds and tans. The grand candelabra, hung with maroon velour tassels, is enforced by four auxiliary candelabra. The royal Moorish banner occupies the place of honor in the arch.

Loew's Mezzanine Foyer



The Mezzanine foyer of Loew's new Akron theater which combines comfort through its low ceilings and warm tone qualities with the artistry which the Moorish designs give it. Period furniture, including throne chairs, divans, and chests gathered from all over the world, makes it especially interesting.

Depict Moorish Windows

Intakes, outtakes, heating and ventilation, throughout the theater, have been worked through shadow boxes of deep blue, which depict Moorish windows. Flowers and shrubbery sway in the breeze continually, adding to the outdoor effect.

The ceiling in the grand lobby was built at an expenditure of more than \$100,000. Colors that are startlingly bright without being offensive are intermingled.

Lounge rooms, smoking rooms and dressing rooms are furnished with the most modern and efficient equipment. Those in the women's rooms would make any Moorish maiden prefer to adjust her crimson roses in some modern place rather than behind the latticed balconies.

Through Open Skies"

The auditorium of the theater, which represents the garden surrounded by Spanish castles and patios, gives an outdoor effect through the open blue skies where stars twinkle continuously, and the waving foliage and birds. Niches containing statuary add beauty and a proscenium arch, done in golds, is placed across the stage. Air in the building is changed every 72 seconds, and an unusually large amount of space has been allotted for aisles to promote the safety element. Seats are arranged sufficiently far from each other that one's knees do not touch the seat in front. There are seats for 3,500 people.

The color combination of blues, Etruscan golds, tans, crimsons and greens, leads up to an arched dome, which not only serves as the sky but improves the acoustic effect. Lights in colored clusters; pendants of a medieval design which act as lamps; and other semi-opaque glass globes, done in pastel shades, give a soft amber light to the theater; both in the foyer, mezzanine, and auditorium. Flood lighting comes directly from the projection room, rather than below the balcony as in most theaters.

Safety has played a large part in the erection of the theater, officials from the New York office of the company explained. It is possible to empty the entire building within five minutes. The main floor of the auditorium space alone contains five aisles, other wide spaces for exit and entrance, and nine regular exits.

In Grand Lobby

Tapestries depicting medieval scenes are hung in the grand lobby and Moorish treasures, which have been gathered from throughout the world are placed in all mezzanines, lobbies and dressing rooms.

The entire building is covered with deep crimson carpet one inch thick, which is placed above a matting one and one-quarter inches in depth. Dressing rooms, fully equipped, are commodious enough to care for the largest theatrical troupe in the country.

The theater is equipped with booth projection equipment, and contains the first simplex sound and photographic Vitaphone and movietone to be used in any theater anywhere.

Albert Howard, celebrated designer, has designed and painted all stage settings. John Ebersson is the architect of the more than \$1,000,000 structure.