TALKS ON PROJECTION

More Power to 'Em

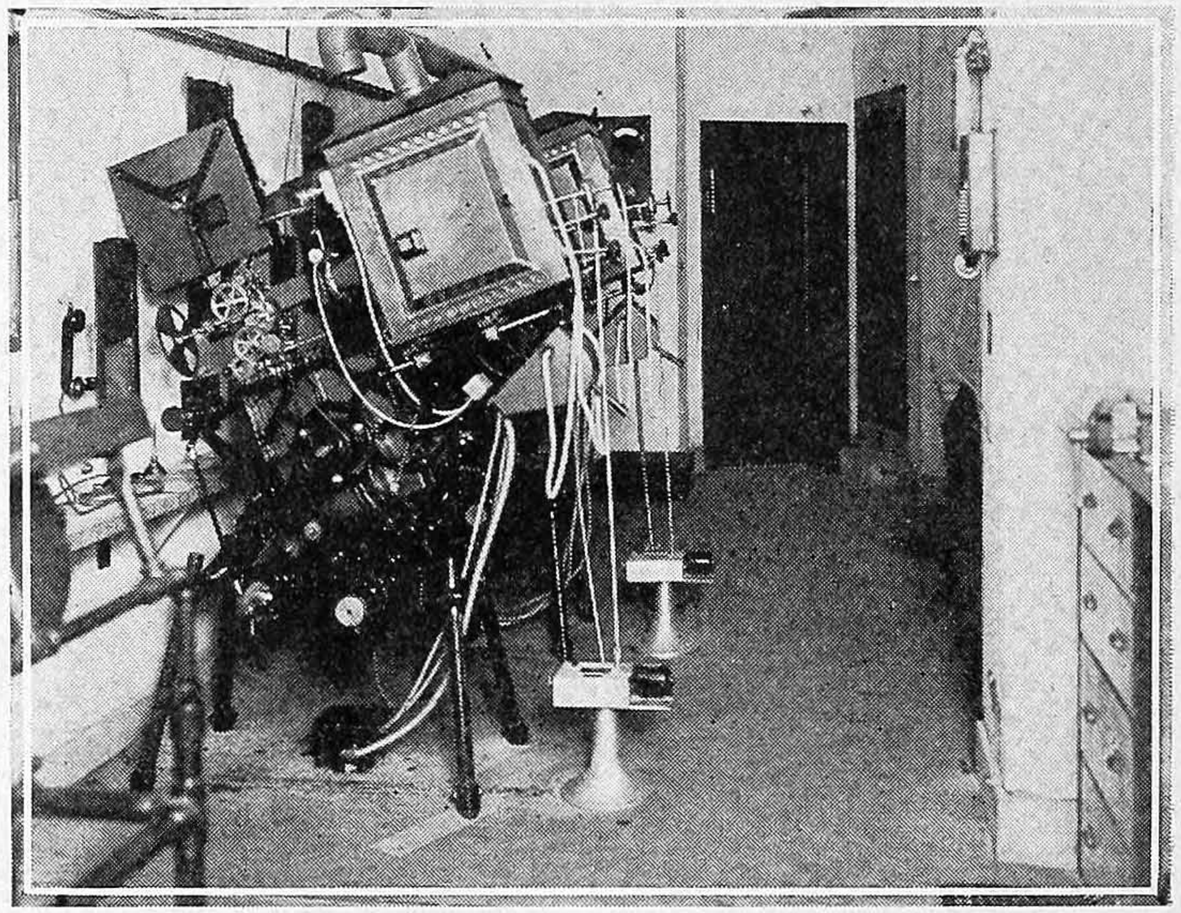
By Charles Simpson

Powers in Loew Houses

Marcus Loew sure did spread himself on the projection room for his new State Theatre, Los Angeles, as the accompanying picture shows. He states that this theatre has the largest screen in the world. He should also have stated that it had one of the best projection rooms, from a standpoint of equipment, and the general layout, which is splendid. There is one fly in the ointment, however, and that is the walls should have been painted a dark flat green, instead of the light shade, but that is immaterial, as it can easily be remedied with a paint brush and a little paint.

Three latest model Powers 6-B Cameragraphs, equipped with Type E lamps, constitute the projection machinery. Each machine is equipped with a speed control that is operated from a remote control panel board, by which speed of the projectors can be regulated from SEVEN different points in the projection room. This is a very unusual feature. There is also in the projection room two spot lights, a flood and a double stereoptican, for use in lighting effects in vaudeville acts.

Between each projector is a telephone that is a talking and ringing station, by which you can talk to any one of the twenty other telephone stations scattered through the theatre. A special feaure to this telephone station, which makes it very complete, is that any one of the telephone stations in the projection room can be connected to the Bell telephone on the house exchange, thereby enabling outside calls to be received or sent direct from the projection room. In case of an emergency this would be a tremendous advantage, as it would eliminate the necessity of having to go wherever a Bell telephone was in the house, which is generally quite a distance from the projection room.



The fire shutters are all suspended by chains from a master cord running directly over the magazines of the machines. The chains are connected to the master cord by a fusible link, and should one of these fusible links melt, it would release all of the fire shutters, closing every opening in the machine room except the vent flues. These shutters are absolutely noiseless in their operation, and should there be a fire in the projection room, the audience would never be aware of it, as they would not hear the shutters falling.

Fresh air is supplied to the projection room from the outside through a large flue and the foul air is removed through a vent flue, to which are connected the vent flues from the lamp houses. Connecting the lamp house vent flues to the main vent flue creates a steady draft in the main flue, even when the fan is not running, which keeps the projection room supplied with fresh air. There are two special features in this connection: first it keeps the lamp house cool, which tends to lower condensor breakage, and second, if the ventilating fan should break down on a hot day, the draft in the flue goes a long way toward cooling the projection room.

All rewinding is done in a separate room with an enclosed cabinet rewind, which has ten compartments for putting films in. There is also an open rewind for inspecting and repairing films that have been damaged. The work bench is heavy and strong enough to do any kind of repair work necessary.

This projection room has one feature that no other projection room in the world has—a SHOWER BATH, with hot and cold water, for the projectionist. Do you know of one?

Summing it all up this projection room is undoubtedly one of the best designed and arranged in the country. The equipment is up to date in every respect, and what is more important, the comfort and convenience of the projectionist has been kept in mind along with other things. W. A. Cook, who will have charge of it, is certainly to be congratulated on having such a splendid "outfit" with which to work.