

MOTION PICTURE
HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • OPERATION • DESIGN

WHAT SOUND
REPRODUCTION
NEEDS TODAY

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GENERAL FEATURES

	PAGE
It's on the Sound Track! Do Your Patrons Get It?	9
Art Section:	
Indicating Equipment Design for Sound Today	11
Sunset Theatre, Cincinnati	12
Lake Theatre, Oswego, Ore.	16
First Aid Methods for the Theatre	19
Safe and Economical Maintenance of Roofs	22

DEPARTMENTAL FEATURES

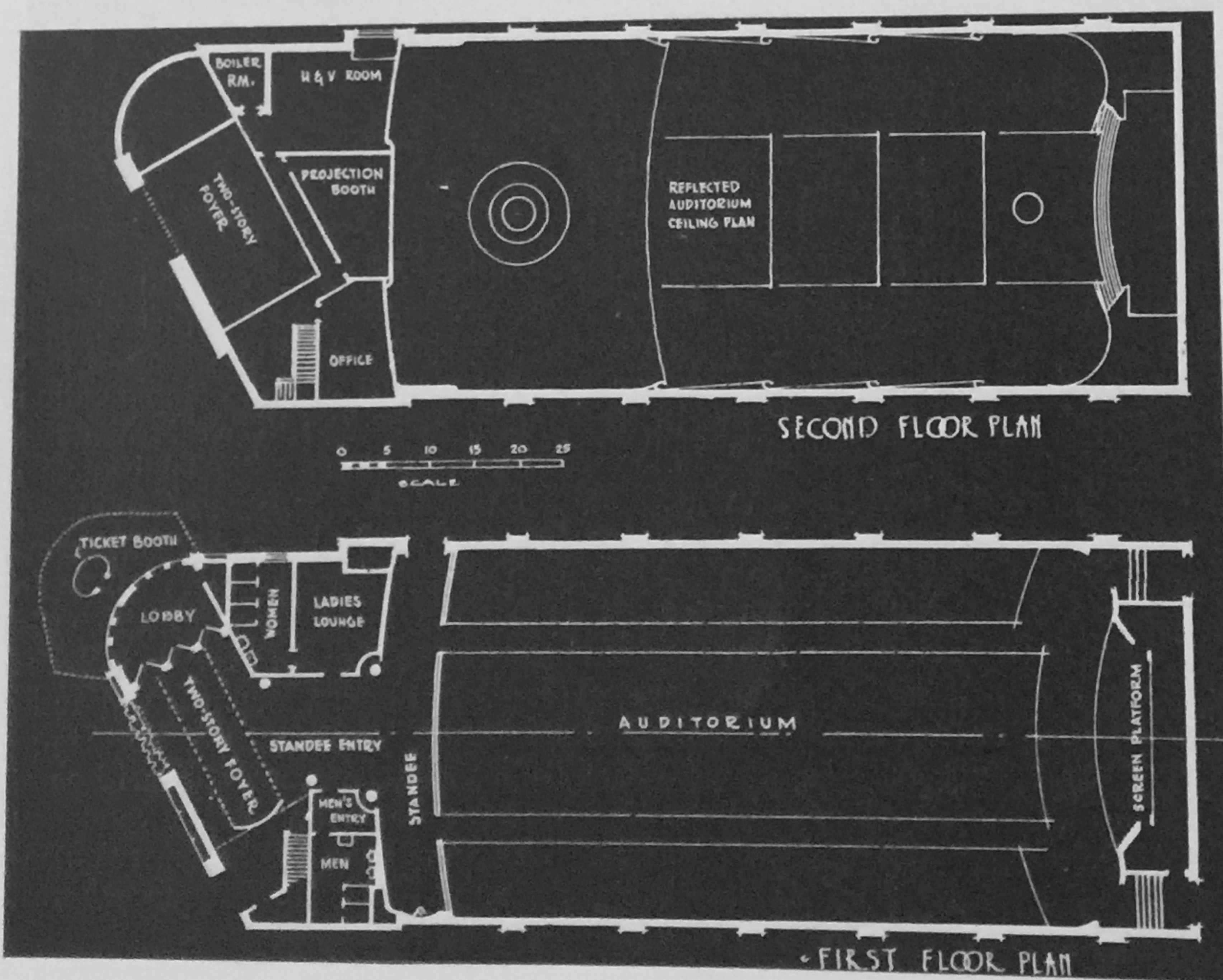
Rubber-Base Leatherette as a Theatre Seating Fabric	24
Inspection and Maintenance of Theatre's Non-Public Areas	28
Don't Let Wall and Floor Fight With Each Other	30
Schlanger on Theatre Form; Potwin on Acoustics	32
About People of the Theatre	33
Fitting Reproduction into the Studio-Theatre Sound System	35
What Today's Sound System Must Do	37
F. H. Richardson's Comment	40

LUXURY FOR CITY WORKERS

SUNSET THEATRE Cincinnati, Ohio

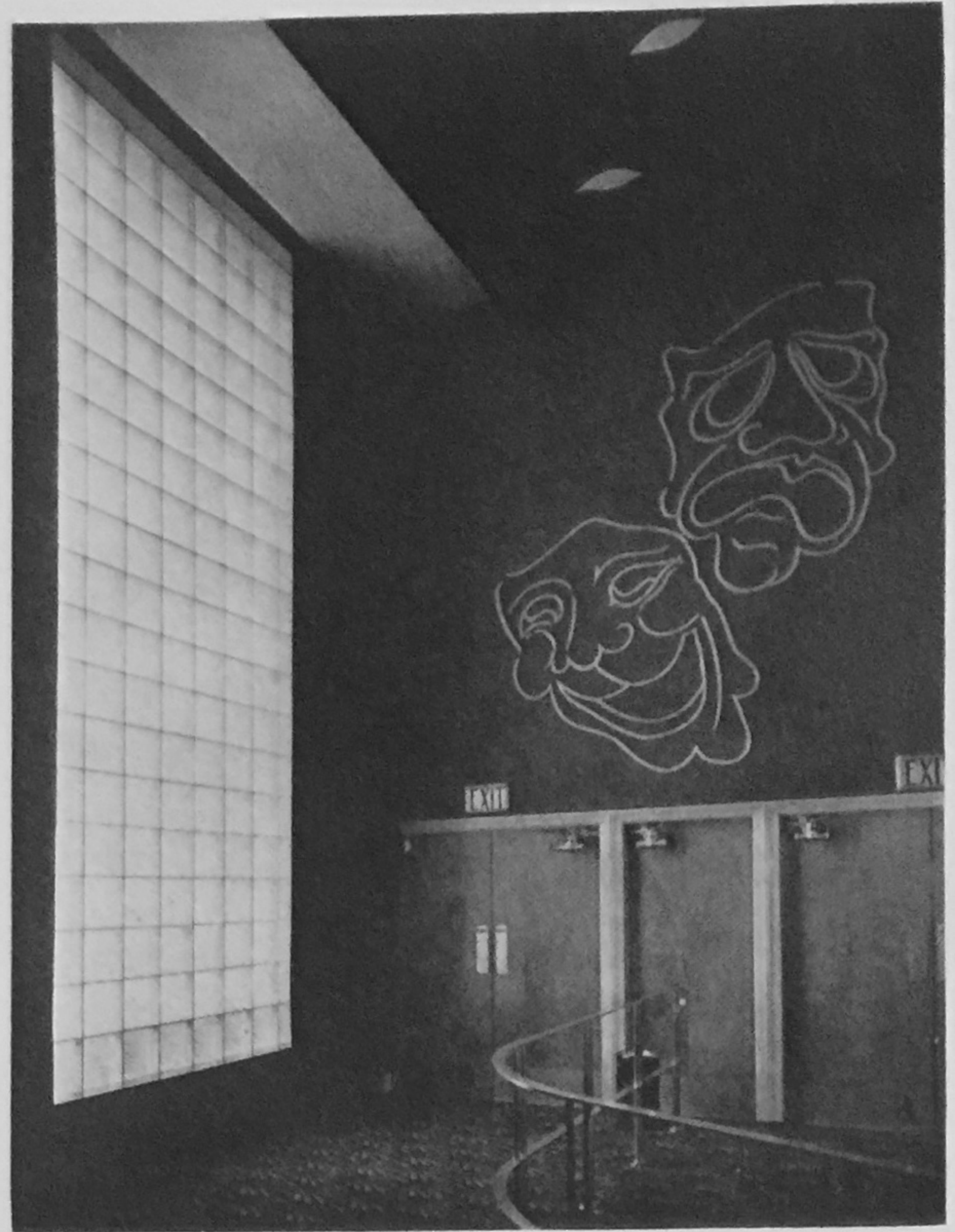
F & Y BUILDING SERVICE, Designers & Engineers; M. R. Maffit, F. W. Stritzel, L. H. Alcox, Architects

LOCATION & CONSTRUCTION: The Sunset theatre in Cincinnati has been built by Ackerman Enterprises, Inc., headed by Bud Ackerman, operators of several other theatres in the Cincinnati metropolitan area, in an outlying shopping district serving a residential section populated by workers of the skilled class, store and office clerks, and small business men. The total drawing area described for this project, however, has a population estimated to be 50,000. Housing only a theatre, which seats 850, the building was constructed at a reported cost of \$70,000, including the air-conditioning contract (local wage scales: common labor 75c; masons \$1.62½; carpenters \$1.45). Construction employs brick walls, concrete floors, steel trusses, wood joists, metal lath, and plaster for all ceilings. The cost of equipment is placed at \$20,000. Admission prices are 30c for adults, 15c for children, all performances. The Sunset is managed by John T. Ackerman.

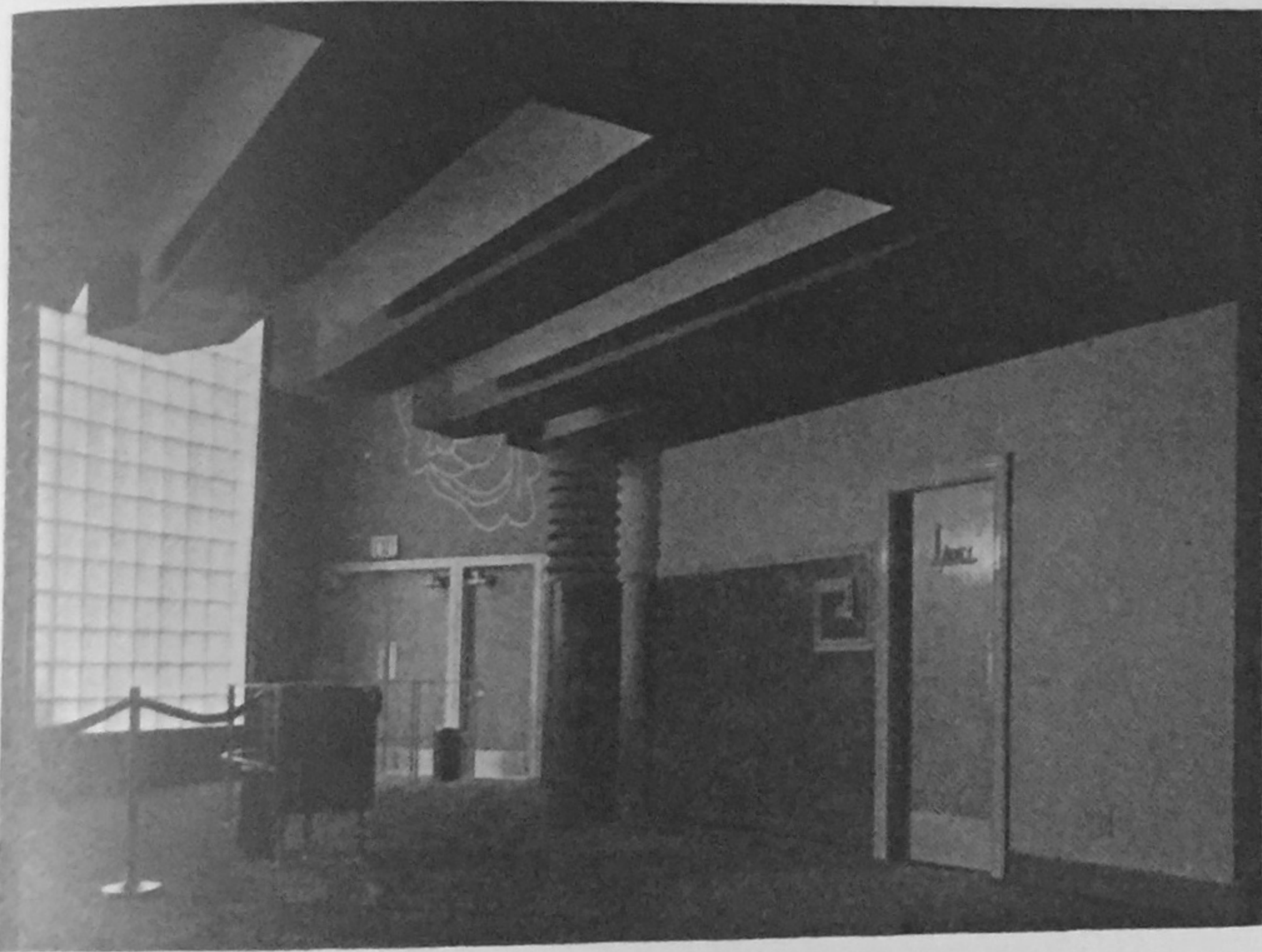


PLAN & FRONT: Located at the juncture of two streets, one of which is diagonal, the Sunset has a corner entrance (see floor plans) with the curved facade set back sufficiently to allow sidewalk space for a ticket booth entirely outside an enclosed vestibule. The facade, including name sign and marquee attraction boards, is directed up the more important of the two streets, while it is along this thoroughfare that the side elevation is architecturally developed, with terra cotta facing, a tall glass-block "window," and flush-set poster cases. Along this side and at front is a base of slate-blue glazed terra cotta, which rises to frame display cases lighted from edges by white fluorescent lamps. Facade facing is tangerine-colored face brick trimmed with maroon-colored vertical fins of terra cotta. Name sign is constructed of 72-inch channel letters supported at bottom only and lighted by double lines of green neon. Marquee consist in three line Wagner interchangeable-letter continuous attraction panel with ivory lamp chaser border top and bottom. Marquee soffit is of lacquer finish with strip lighting in pattern.

FOYER: The enclosed vestibule, or lobby (see floor plan), which has plaster walls painted Venetian red and orange with blue directional stripes, plaster ceiling painted buff, and terrazzo floor, provides a second set of doors opening on a foyer 25 feet high. Forming an angular approach to the auditorium, through a connecting passageway of normal height (for rooms above passageway and adjoining lounges see second floor plan), traffic is guided not only by a stainless steel rail, but by a certain directional effect of the design, notably a ceiling panel extending down one wall, and light troughs in the ceiling of the passageway. Employing a variety of colors and decorative formations, the treatment is as follows: **Ceiling**—Plaster with peach-colored borders flanking concave projecting panel painted jet black and ornamented with leaf-and-vine pattern in red and green. **Wall above entrance doors**—Plaster painted raspberry red and ornamented with stylized Masques outlined in cream. **Outer wall**—Ceiling-high window of Pittsburgh-Corning glass blocks equipped with mulberry velour draw curtains; beyond window, plaster painted ochre with bright red herringbone stenciling above a maroon base. **Inner wall**—From entrance doors and continuing into passageway, lower section painted magenta, upper section peach, with sections divided by pale blue moulding. The upper section of the inner wall is continuous with wall above arch of passageway. The **ceiling of the passageway** is painted bluish green on outer surfaces; light troughs are painted flesh color. Giving the effect of needed support in this low-ceiling area are four plastered columns with magenta base, blue shaft, moulded capital mulberry. **Carpeting** is a Wilton weave with a small-repeat pattern (contrasting with somewhat broad and "heavy" scale of the wall and ceiling treatment); the figure is a modern floral abstraction in blending shades of green and gold. Artificial lighting is provided only by the passageway troughs, which conceal 20-

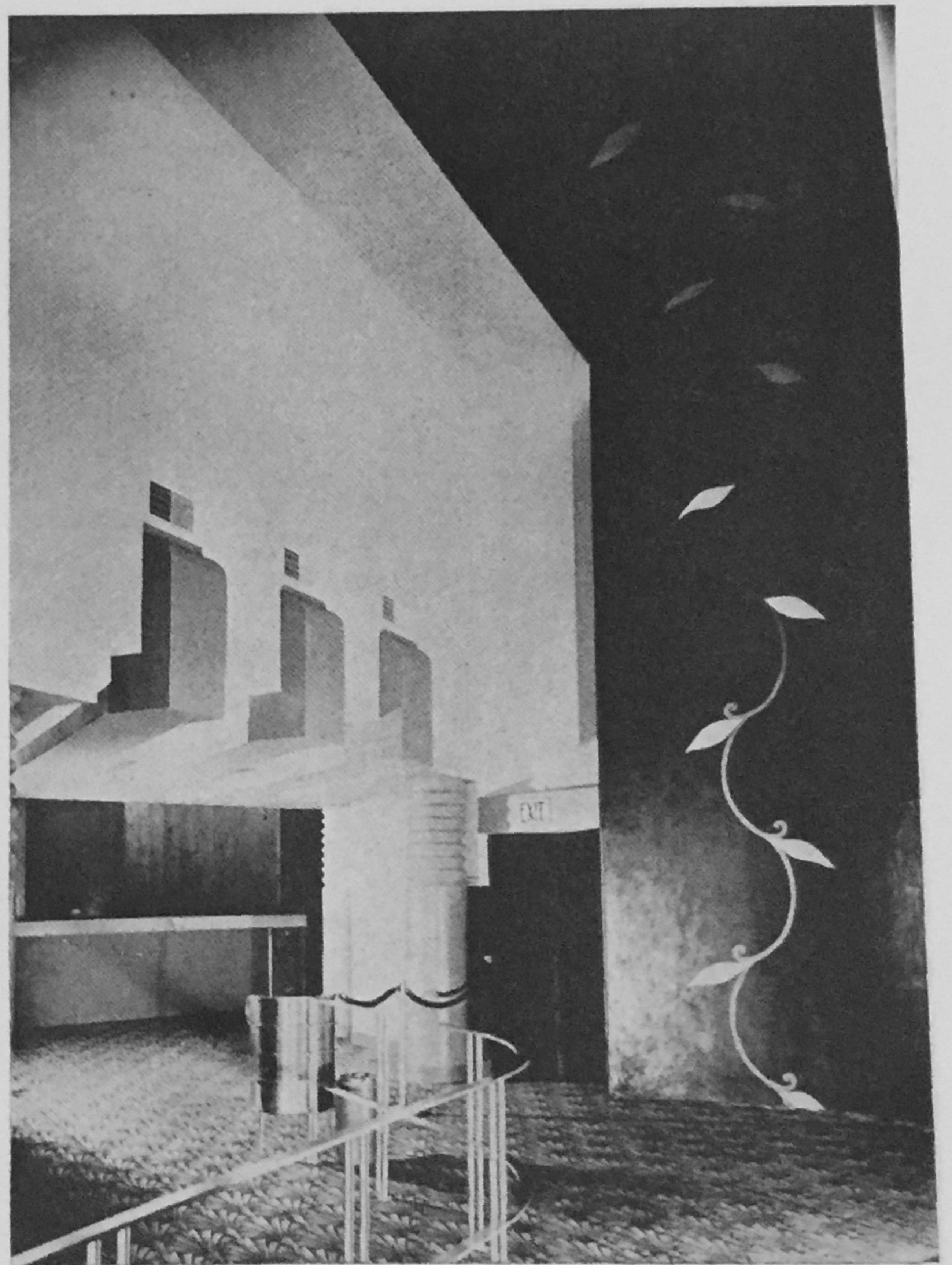


FOYER AT ENTRANCE



PASSAGEWAY FROM FOYER TO AUDITORIUM

watt incandescent lamps on 6-inch centers. . . . **Lounges:** The women's retiring rooms, off the left of the passageway to the auditorium, includes a powder room with plaster walls tinted in graded shades of peach on two sides, and in a blue and peach pattern on the other two, while the ceiling has a blue field with three brick-red bands, each running to an alcove containing cosmetic tables and lighted by fluorescent lamps (picture of this room on page 30). The women's toilet has relatively elaborate treatment—walls of green faience tile with a dark green pattern, plaster ceiling with a modernistic design in blue, green and red, marble compartments with solid birch doors having chrome hardware, and a terrazzo floor. The men's toilet room is entered through a carpeted anteroom with plaster walls and ceiling in blue and tan. The toilet room has a burgundy tile wainscot, tan plaster walls above, plaster ceiling painted pale green with blue-green striping, and a terrazzo floor in the colors used elsewhere.



FOYER AT APPROACH TO AUDITORIUM



STANDEE and AUDITORIUM TOWARD REAR

AUDITORIUM: Standee area (with treatment extending to point about eight rows forward) walls are covered in rose damask below ivory wood moulding panel, in dark mulberry velour above. The projection room, extending 3 feet beyond wall, forming a "bridge" over passageway, optically supported by the Moorish-roll columns, but actually on cantilever beams, is faced in striped delft blue damask. The hard plaster ceiling is painted orange, and the cove, which suspends a plaster-baffled pan-type air diffuser, conceals a ring of orange neon. The baffle is painted blue with a magenta border. . . . **Forward area side walls** are a series of stepped, gold panne-plush panels above a plaster maroon wainscot ornamented in shades of blue. The panels, extending from ivory wood mouldings to side course of ceiling, are coved at each stepping, concealing neon tubing providing amber light during projection. The entire side walls are furred out on metal lath, and the gold panne-plush covering is stretched directly, uncemented, over the hard plaster. Along edge of each panel, the plush has been ornamented in luminescent paint to provide "black light" decoration during projection. Near-ultraviolet energy for the activation of this ornamentation is provided by 100-watt General Electric CH-4 mercury lamps in Continental units, one to each panel, placed with transformer in edge of center ceiling drop. These designs, which are faintly delineated in red, blue and green under house lights, glow with the same coloration during the performance, one with a tropical fish motif, another depicting tropical birds,



and the third representing fanciful flowers. . . . **Forward area** ceiling steppings align with wall steppings, and in the fascia of each stepping is a cove containing two air outlet grilles and 20-watt incandescent lamps, without reflectors, spaced 6 inches on centers, under dimmer control for house lighting. Ceiling, of hard plaster, is painted powder blue, with gold striping on the central steppings, which terminate in ten-rib plaster-moulded proscenium arch in the same shade of blue. Plain plaster walls flanking the arch are painted orange. . . . **Stage curtain**, on tracks under projection room control, is a colorful plush velour with brilliant red sun motif hand-painted on an orange-gold ground. . . . **Seating** (see auditorium plan) is in three banks with the middle bank on a stagger plan with end chairs of alternate rows 30 inches wide. Row spacing is 32 inches back-to-back. Distance from first row to screen is 18 feet, with a screen image 21 feet wide. Chairs are finished in peach and gold, have spring backs covered in mulberry mohair, spring-edge seats covered in maroon antique leatherette.

AIR-CONDITIONING: All areas of theatre including vestibule, manager's office and toilet rooms supplied with conditioned air all seasons, under Monitor automatic control, with cooling by a mechanical refrigeration plant consisting in three General Refrigeration Lipman compressors of 15-tons capacity each. Distribution is by main ducts through roof trusses supplying auditorium, and by separate ducts, served by separate standby fan and coils, to other areas, providing 18,000 cubic feet of

conditioned air per minute. A high level exhaust is provided at rear of auditorium (grille appears in upper right of top view, page 14), directly connected to an evaporative condenser system so that air used in condenser likewise removes hot air blanket at ceiling. Heating is by Hook gas-fired water-tube boiler, and transfer equipment consist in McQuay hot water heating coils of four-circuit down-blast type.

OUTLINE OF EQUIPMENT AND FURNISHINGS:

Marquee and sign: **The Quehl Sign Company, Cincinnati, O.** Attraction boards and letters (**Wagner**), display frames (**Perfection Picture Frame**), curtain control equipment (**Vallen**), lounge and foyer furniture (**Heywood-Wakefield**): **Business Boosters Equipment Company, Columbus, O.**

Proscenium curtain: **H. D. Mendelsohn & Company, New York.**

Ticket register (**General Register**), coin changer (**Brandt**), ticket chopper (**Golde**), projectors (**Brenkert**), projection lamps (**Brenkert**), motor-generator (**Robin-Imperial**), rewinder (**Golde**), film cabinets (**Neumade**), changeovers (**Brenkert**), sound equipment (**RCA**), lenses (**Projection Optics**), spotlights (**Brenkert**), public address system (**RCA**), auditorium chairs (**International**), vacuum cleaners (**National Super Service**), carpeting (**Mohawk**): **Mid-West Theatre Supply Company, Cincinnati.**

Flashers: **Sangamo Electric Company, Springfield, Ill.** Dimmers (**Ward-Leonard**): **Lawrence Electric Company, Cincinnati.**

Compressors: **General Refrigeration Corporation, Beloit, Wis.** Fans: **Garden City Fan Company, Chicago.** Hot blast heating coil, direct-expansion cooling coils, evaporative condenser cooling coils: **McQuay, Inc., Minneapolis.** Fans for evaporative condensers: **Bishop & Babcock, Chicago.** Circulating pump for evaporative condenser: **Fairbanks Morse & Company, Chicago.** Boiler: **Hook Manufacturing Company, Pittsburgh.**