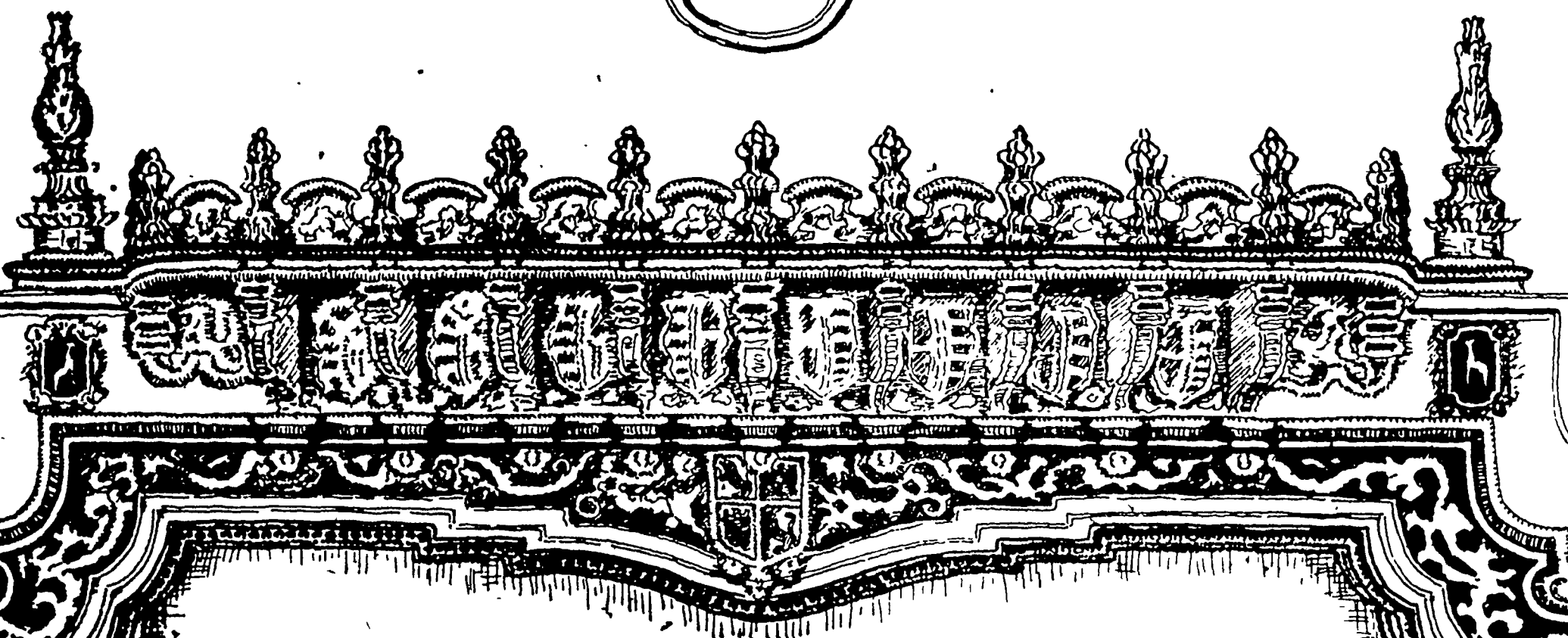


CANTON, OHIO, SUNDAY, NOVEMBER 21, 1926



## The Palace Theatre

*The Attainment  
of an Ideal*

In loving memory of  
Harry Harper Ink we  
present to the Palace  
Theatre Company and  
through them present  
to the people of Canton  
and to their children,  
and to their children's  
children—the fulfilment  
of his dream—  
The Palace Theatre

Mrs. H. H. Ink    Carrie E. Ink    Catherine S. Ink  
Harper H. Ink    Joseph W. Ink  
James Ink

# PALACE THEATER OPENS MONDAY

## NEW PLAYHOUSE LATEST WORD IN MODERN IDEAS

The Palace theater, in "playhouse square," Market av north, will formally open Monday night. The building was erected by the

estate of the late Harry H. Ink., cost more than \$1,000,000, completely furnished, seats 3,100, and in exterior and interior design is distinctive.

ly Spanish in atmosphere, said to be the most unique and marvelous of that particular design in Ohio. The market av frontage is 100 feet, depth 150 feet, and height 55 feet. The exterior is brick, with fabricated steel construction and terra cotta embellishments. The interior is concrete and stucco, said to be absolutely fireproof, with steel window encasements along the foyer.

The main entrance is from Market av, through a large lobby, containing the ticket office.

The foyer extends across the building, at either end stairways leading to the balcony. It is walled from the auditorium with French plate glass observing windows, a protection against noise as well as gusts of air. A large corridor crosses the second floor, from the stairways with entrances to the seating balcony and loges.

Off the corridor, to the north, is the men's smoking room, at the south end the ladies' rest room, richly furnished with a maid in attendance. The floors are colored tile, the wall decorations and window hangings Spanish in design.

Spacious passages lead to the seating balcony, holding 800, built in amphitheater style, overhanging the lower auditorium possibly half way to the front. Railings provide safety in descending the terraces. The passages are wide between seat sections and there is plenty of space between seat rows.

In the rear, the highest point of the balcony on the third floor, is the projection room, said to be the largest in this city, with fire shutters automatically closing in emergency. Here will be placed several of the newest types of film projectors, and stereopticon electrical color effect search lights. Special spot lights, flooding the stage and operated from the stage, are set in the front wall of the balcony.

Descending the stairways and entering the lower auditorium, seating 1,800, and looking upward, there is a deep blue sky effect. Automatic color lights give a moving cloud effect to the dome.

The floor of this amphitheater rises gradually from the sage front to the back, almost like a bowl, so that when the seats are occupied, each patron will have an "orchestra seat," from the standpoint of seeing and hearing. The seat rows are semi-circular about the stage, set over a concrete floor thickly covered with a specially prepared red cement. Under each seat up and down stairs is a mushroom ventilator, connecting with a ventilating air machine in the basement, providing clean and fresh air, said to be the largest installation in Ohio.

Many exits are provided with a splendid system of passage ways reaching them.

In the basement is the oil heating apparatus, the washed air and the refrigerating and ventilating machines. Under the stage are ten dressing rooms for the performers, and a large orchestra leader's room leading to the orchestra pit. The entire basement is exceptionally heavy concrete formation, with many passages and stairways; not a stick of wood anywhere.

An incinerator, set apart in a heavy cement room, disposes of all accumulations gathered in the theater.

The dressing rooms have hot and cold water, shower baths, toilets, and every making-up appliance and convenience. A large room is provided for the chorus. All these rooms are lighted to eliminate shadows in making-up. Each has a phone and call service.

Ascending to the first floor, and entering the auditorium, one stands

in the midst of a Spanish garden, with colorful walls and tropical plants and trees. From the ancient classical, in definite architectural form, is borrowed the shape, and order of the house, loggia, fountain and garden wall, converting the theater, with the deep azure blue of a Mediterranean sky, into a natural setting, pleasing to the eye and satisfying the mind's desire, framing the minds of patrons to soothingly absorb the entertainment. Here one may enjoy to the heart's content the warm and enchanting beauty of picturesque Spain, in all its typical conception of colorful home and beautiful garden, amid the natural beauty of skies and trees and flowers, as they can only be seen in the Castilian country. The audience will enjoy this illusion of outdoor atmosphere, surrounded by facades of old world palaces, colonades of graceful arches, and romantic balconies and towers, from which momentarily is expected to appear a Spanish beauty.

The blue sky has its setting back

of those mystical castles and cathedral windows, with hidden flood lights flashing their beams into the fleecy clouds slowly drifting under the blue sky.

The coloring of the architectural details, finely blended and contrasted with a charming richness of tints, was accomplished by artists noted for their skill in depicting tropical scenes.

The stage is 50 feet across, 22 feet deep and approximately 31 feet high. At the right of the stage, facing the audience, is the electric control system, operating lights in every part of the building, and providing electrical scenic effects, said to be the first installation of its kind in this state. Away up in the loft, possibly 40 feet high, the curtain and scenery are lifted by automatic counterbalanced controls, operated from the south side of the stage. The front curtain of asbestos, meeting the requirements of the fire laws, is lifted to its place. Provision has been made for 22 sets of scenery in the lift loft.

At the front of the stage is the orchestra pit, and lower down, on an elevation, is the console for the \$15,000 organ, with pipes behind large panels in the upper right and left side of the theater front, away from the proscenium arch. The Kilgen organ is electrically operated and controlled, and will be played by a guest organist during the opening period.

The proscenium arch is impressively appealing, with its overhanging facades, treated relief panels and inspiring statues, definitely Spanish in design. The various niches around the proscenium, set with statues, illuminated as with mystic altar fires, are alighted against the blue dome-sky, providing a wonderful setting. To either side of the arch, at the top corners, is the emblem of the ink family, a giraffe, set into small panels. It was the picture of a giraffe, with a long neck and "sore throat all the way down", the trademark of Twentieth, that brought fame and

wealth to the late Harry H. Ink. These art treasures, so beautifully enthroned in this architectural setting, cannot be described in a few words.

Following out the tradition of this Spanish atmosphere, bust and full size statues, faithful copies of ancient masterpieces, are placed in various niches around the garden walls, proscenium, as well as foyers and rest rooms.

Throughout the beautiful entrance lobby, the patio lobby, foyer, mesanine foyer and passages, lounge and rest rooms, are the finest examples of appropriate furniture in wood and old leathers; Venetian lantern torches, old Spanish and Italian pottery, terra cotta jars, reproductions of old world paintings, mirrors, drapes and hangings, richly embroidered tapestries, and replicas of noted antiques. The glory of ancient and of modern Spain contributing to this poetry and grand ensemble, in a harmonious setting, standing centrally upon the stage front, and looking over the seating

floor, is very much like standing in the center of a huge bowl, which has been halved, the seat rows building up the sides of the bowl to almost the top, yet pleasingly arranged, and every one a "front seat" each row uniformly ranging above the other, enabling patrons to see the stage floor from every point.

The Palace theater has been leased for a long term by the Palace Theater Operating Company, Ed. E. Wender, president; Charles J. Wolf, vice president; Sol Berkstein, general manager, secretary and treasurer; and Earl A. Reed, manager.

Aside from the organization of offices, will be the operating staff, consisting of musical director, organist, chief of service department, stage manager, house superintendent and subordinates. V. U. Young, of Gary, Indiana, will direct the opening period.

The Palace theater was planned by architect John Eberson, of Chicago, and his staff, and the construction supervised by his assistant, S. A. Aysumb.

**LUMBER**

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CONSTRUCTION  
OF THE

**Palace Theatre**

Furnished by The  
**McKinley Lumber Co.**

When the job requires lumber and  
millwork of quality and beauty consult us.

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INTERIORMARBLE  
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Installed the  
**Marble, Tile and Terrazzo**

In the  
**New  
Palace Theatre,**

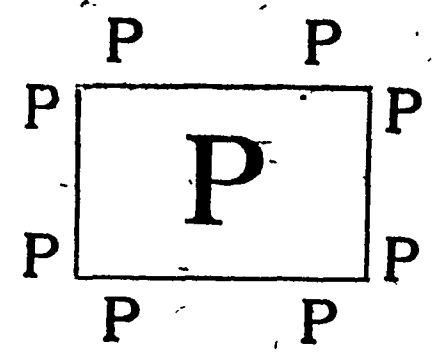
Wood and Tile Mantels      Tile Bath Rooms  
Radiant Heaters  
Wood and Coal Baskets      Fire Screens      Fire Sets

Our Motto—  
"Service More Satisfactory Than Profit"



## Salutations!

I deemed it a great pleasure and honor to have been selected as the Architect for Canton's New Palace Theatre, and I sincerely hope that my efforts as an Architect, having conceived and originated the atmospheric theatre, whose popularity through colorful treatment and unusual charming atmosphere seems to have established itself very firmly with the amusement-loving public of America, will equally please the patrons of the Palace Theatre Company in Canton.

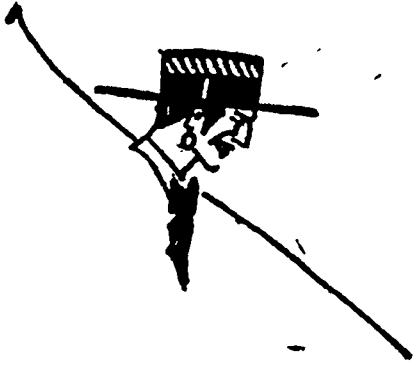
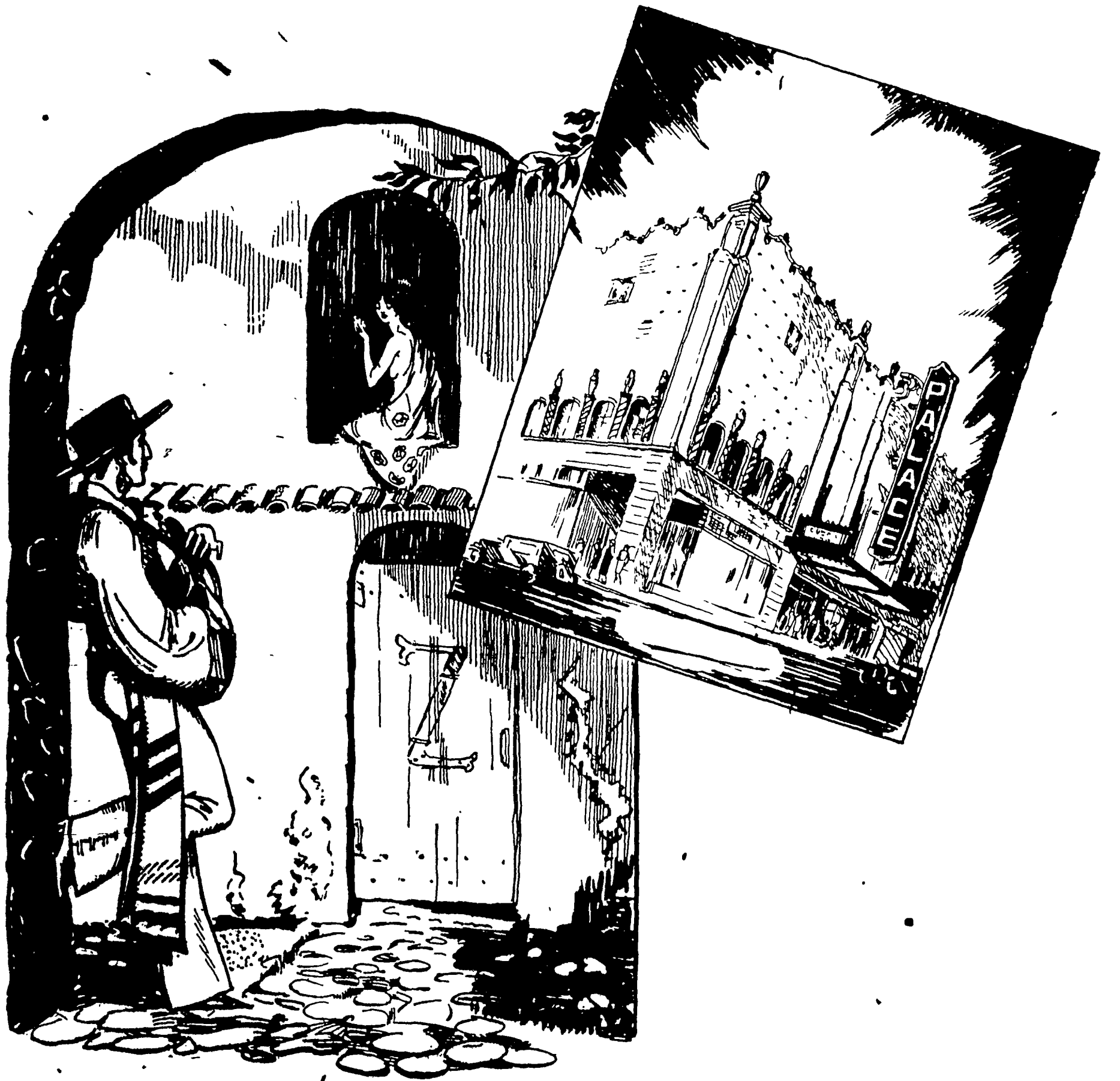


PREPARING  
PLANS  
PRETTY  
PRACTICAL  
PLAYHOUSES  
PLEASING  
PATRONS  
PAYING  
PROFITS

**JOHN EBERSON**  
ARCHITECT

CHICAGO  
NEW YORK  
MIAMI  
HOUSTON

*Canton's  
Wonder  
Theatre*



**Opening  
Tomorrow at 6:30 *p.m.***

*Presenting*  
Feature Photoplays and Vaudeville

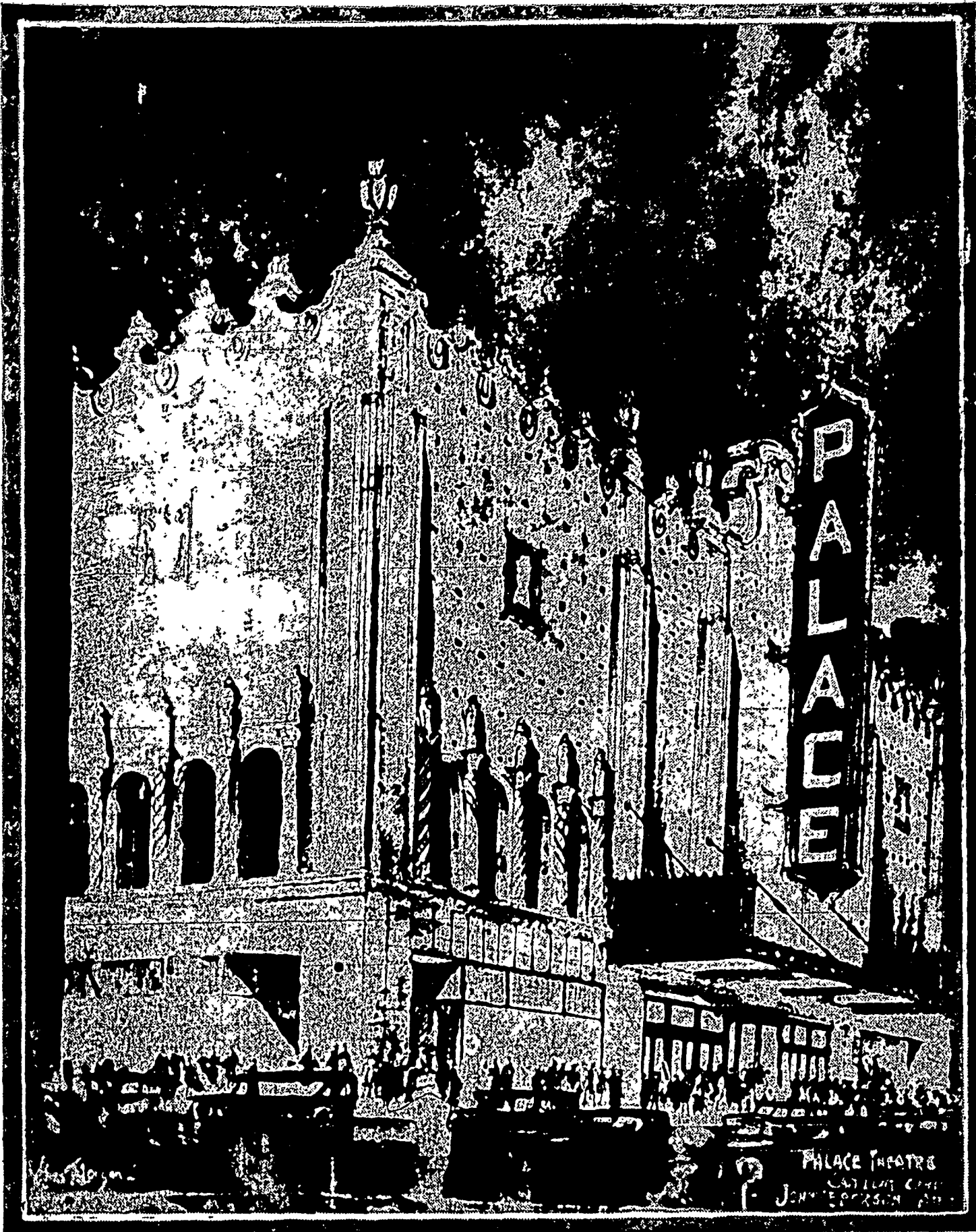
Pass thru the Gateway-  
of-Romance to a Magic World  
— taking You to a Beautiful  
Land of Make-Believe —



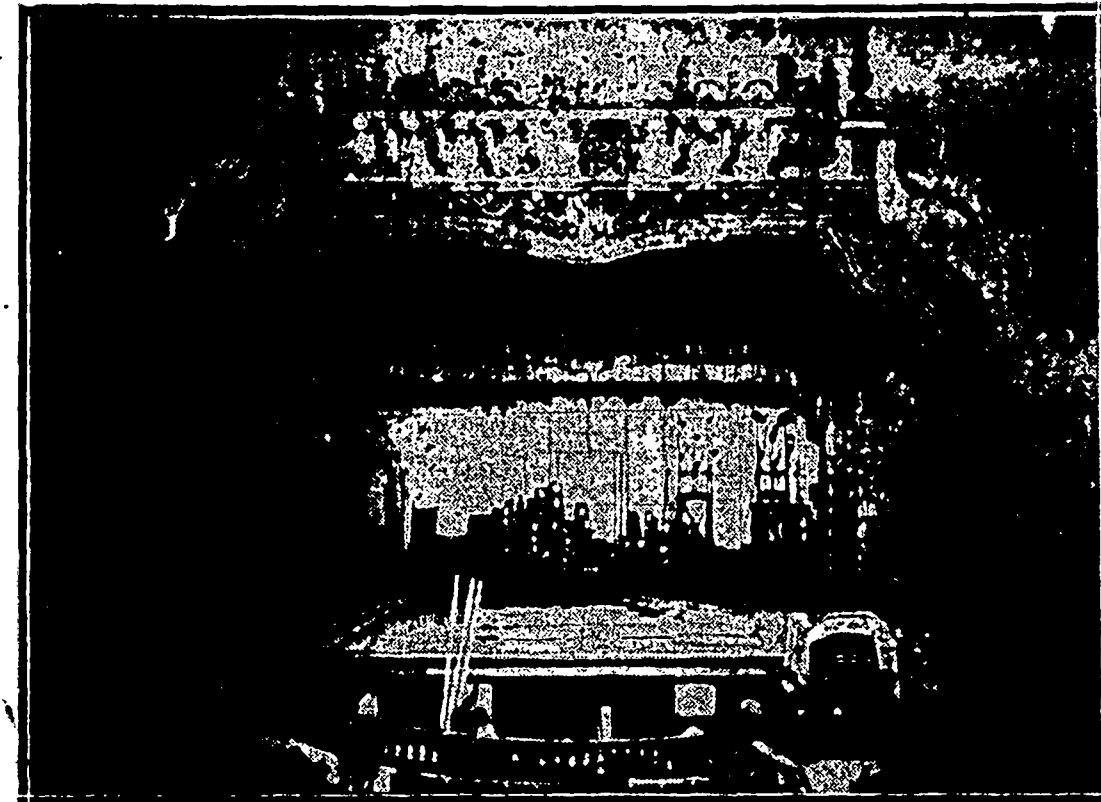
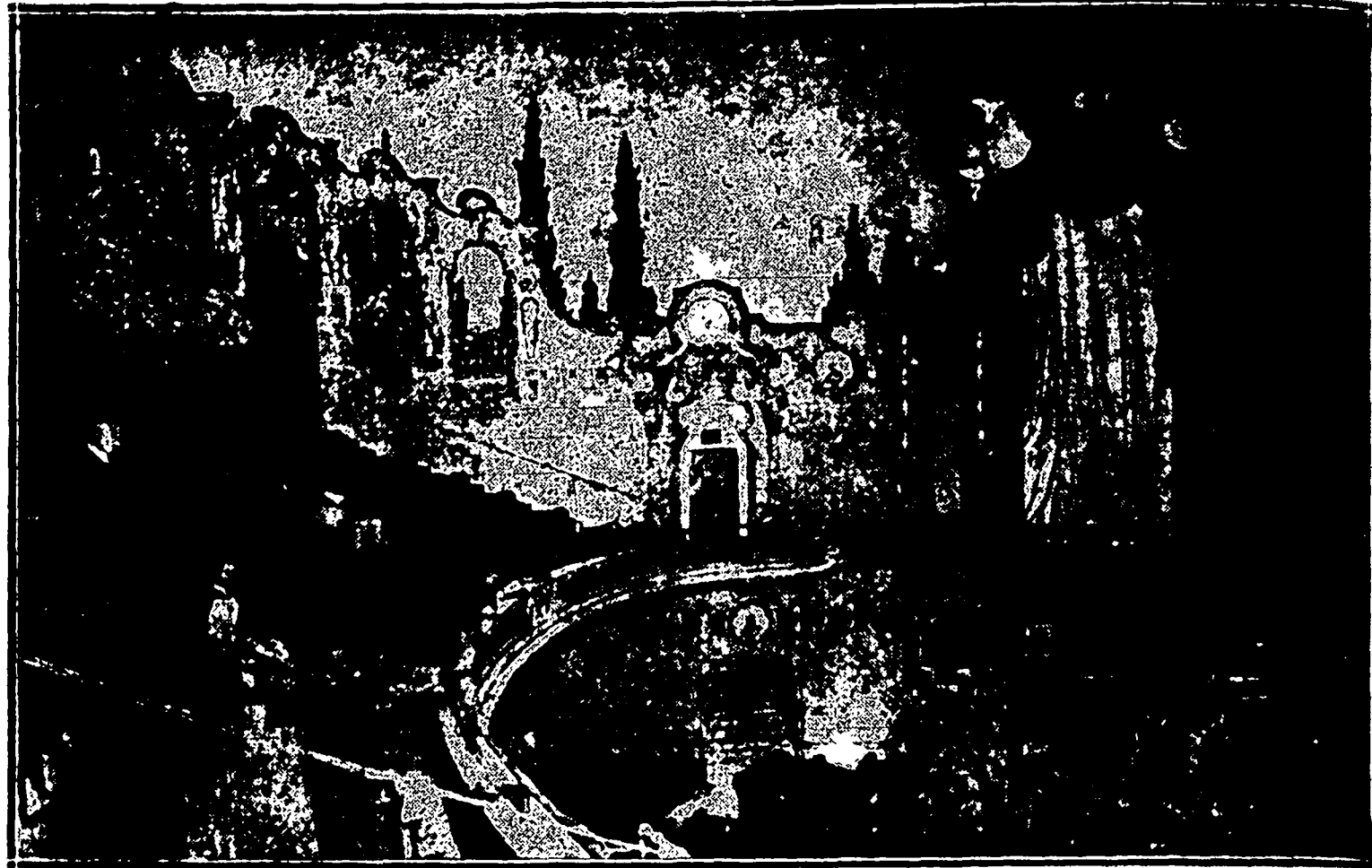
*The* **PALACE** THEATRE



UNUSUAL VIEWS OF NEW PALACE THEATER WHICH WILL OPEN MONDAY EVENING



This is Architect Ebersohn's conception of the new Palace theater, before the building was erected, and gives a better idea of the handsome new structure, as it brings out the artistic points better than would a photograph.



The open air idea prevails in the decorator's scheme of the interior of the theater, as shown by the upper picture by Staff Photographer Paul Pfouts. The lower picture shows how the stage looks with its side and top decorations.

EXPRESSES HIS APPRECIATION

Manager Read Pays Tribute to Man Who'll Open Palace.

Manager Earl A. Read, of the Palace, in appreciation of the service of V. U. Young, who is opening the theater Monday night, said "We wish to express to Mr. Young who so willingly cooperated in arrangements for the opening of the Palace theater, our sincere thanks. He has had large experience in opening theaters and supervising the installation of equipment. "Mr. Young is the leading theatrical manager of Gary, Ind. secretary and manager of the Gary Theater Co., owning and operating the Gary Palace, Orpheum and Broadway theaters. "As a stock holder in the Palace theater of this city, and by his strong cooperation with the architect John Ebersohn, he was in no small way responsible for bringing this particular type of theater to Canton.

PREPARED FOR AN EMERGENCY

In addition to the regular lighting system at the Palace theater, a duplicate system, operated with storage batteries has been installed. In case of emergency, the second lighting circuit is automatically thrown into service.

VAUDEVILLE AND FEATURE FILMS

Palace Theater to Offer Fine Acts, Photoplay, News Reels.

The Palace theater will be devoted to the presentation of vaudeville and photoplays. The programs will consist of five acts of vaudeville and a feature photoplay, with news reels, comedies and organ specialties. The vaudeville acts will be booked through the B. F. Keith-Albee Vaudeville Exchange, and will be the best that can be secured, such as play in large cities. The photoplays will be the latest releases, made to be shown alone, yet presented with the best there is in vaudeville, forming "double feature" programs. The doors of the Palace will open at 12:30, and the continuous performance will begin at 1. Vaudeville will be presented three times

NO THRIVING COMMUNITY IS COMPLETE WITHOUT THEATER

No thriving community is complete without a theater. The history of cities and communities, large or small, reveals a certain period in growth when a theater is built as a final touch to the completeness of the people's life and pleasure. A theater is said to be a sign of prosperity in a city, an emblem of the welfare of the people, and a tribute to their cosmopolitan life. People like to feel that they are well provided with amusement and entertainment, and it is a source of pride to them when their city attracts the better grade of stage productions, or they can point out to visitors a really fine playhouse as one of the sights. A good theater presenting worthwhile attractions, is a criterion of the business and social life of the community; but such a combination is not usually found in cities where depression and failure characterizes the community and its people. Every time a new theater is built, the neighboring real estate values increase, and retail stores, shops and restaurants thrive anew. The electric sign fronting a theater is a symbol magnet not only for playgoers but for community life in general, and the business affairs of that particular section travel hand in hand with the pleasures of the theater, creating a prosperous and contented folk. It is said of American theaters, "trade follows their trend," and this is true in the smaller cities just as well as in the heart of Broadway.

daily during the week, at \$ 6 45 and \$ 15, photoplays being screened between vaudeville shows. Two changes in the program will be made each week, Sunday and Thursday. COURTESY PAYS HONOLULU, Nov. 20.—Because they were generous with their smiles and extended courteous treatment to a traveler, Ernest Ching and Harry Nolan, employees of a Waikiki beach hotel, have departed on a trip around the world. The traveler, Charles D. Clinch, wealthy Californian, took a fancy to the boys when they greeted him on his first trip to Honolulu.

COOL IN SUMMER WARM IN WINTER

Cool in the summer and warm in the winter, air 100 per cent pure, refreshing all of the time, are the twin charms at the Palace theater. Those orders were given the contractors and engineers installing the systems, which they have carried out to perfection. Through a thousand inlets, new and pure air is injected into the auditorium through mushroom shaped vents under the seats. This is so skillfully accomplished that draught will be unknown. Patrons of the Palace will breathe purer air in the building than in the streets. Every atom of new air injected into the auditorium has been "washed" until freed of every particle of dust or any floating, in-

visible purity. Health fans may take their deep breathing exercises there and receive the same benefits they would derive at the seashore or any dustless location. Patrons really breathe "seashore air." The winds of the streets become contaminated until they enter the inlet of the theater, and there they receive a cleansing bath before entering the lungs of patrons. On the coldest winter days the Palace will be the warmest and comfiest place, because the elaborate heating system always will be on the job as a hot-water bag for each little bit of air as it emerges from its bath and waits its way into the theater.

GETS MILLWORK OF BACHTEL CO.

All of the millwork in the Palace theater was furnished by the Bachtel Lumber Co., (O-H-L-Y) consist-

ing of doors, sash, ticket booth, orchestra foyer, stair rail and other wood requirements. The company has drying kilns, and the largest and best equipped work

mill in this city, as well as the "best" in building lumber. They are equipped for making the finest cabinet work and intricate stair work

HEADQUARTERS FOR BUILDING MATERIALS

FIRE PROOFING MATERIAL

FOR THE NEW PALACE THEATER

WAS FURNISHED BY US

This includes the fireproofing for both the interior and exterior walls.

We take this means of congratulating the contractors and owners on the erection of this beautiful Theater.

REMEMBER

When You Need Building Materials Always Call

OHIO BUILDERS AND MILLING, INC.

802 NAVARRE RD. SW.

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EVERYTHING IN THE Building Material Line Except Lumber

The A. G. Stafford Co.

ORNAMENTAL IRON AND BRONZE

FURNISHED AND ERECTED ALL OF THE ORNAMENTAL AND MISCELLANEOUS IRON WORK FOR

THE PALACE THEATRE

Also All Hollow Metal, Kalamein and Tin Clad Doors, Steel Sash

Factory 1531 4th St. SE. Canton, O.

MIDST PLEASANT SURROUNDINGS

Before the theater dine mid genteel environment. We assure you the food is always the best obtainable. And we stress one point, that our pies "are home-made."

Our beautiful Mezzanine is especially fitted for bridge or tea parties. Men will also find the mezzanine a pleasant setting for their club or business dinners.

WEDNESDAY AND SATURDAY EVENINGS 5:30 TO 7:30

Yvonne Everett, pianist, and Eleanor Snyder, violinist, talented musicians, will entertain.

Phone for Special Parties

DINNER BELL

205 Fifth St NW Dial 2-2610.

# PALACE PRICES ARE REASONABLE

### Popular Matinees May be Seen For Small Amount

A price scale policy unusual for such a beautiful and costly theater, and price rate for every seat in the auditorium, orchestra and balcony, has been adopted by the Palace.

Despite the fact that this theater cost as much to build as some of the finest theaters in the world and the entertainment features are proportionately high grade, the price of admission will be exceptionally reasonable. This one price scale, said a theater official, is reflective of the democratic principles which spurred on the men responsible for Canton's wonder theater. It will find favor with patrons and eliminates the "caste" thought associated with multi-priced theaters. No patron, however sensitive, will feel that social inferiority customary in theaters where seat location is measured by the size of the pocketbook. This price scale, it is said, will always remain uniform, no matter how great the demand for seats may be at a performance.

12 30 and until 5.30 the price will be 30 cents for adults and 15 for children. This will induce women shoppers to take advantage of the low admission, and enable city workers to have dinner before attending the afternoon performance. After 5.30 in the evening the admission will be 50 cents for adults and 25 for children, any seat in the house. Evening prices will prevail Sunday and holidays, customary in all theaters. Scientifically made experiments from seat location indicates they give perfect view of the stage and screen, no obstructions, and the highly sensitive acoustic conditions will carry the lowest tone to the far end of the house.

# SUPPLIES FLOORS FOR NEW THEATER

The bulkheads and hardwood and maple flooring for the Palace theater stage and show windows, was furnished, laid and finished by the Reliable Hardwood Floor Co., of 231 Zininger block, this city. The company states that the Palace theater is one of the finest built in this country, so that exceptional skill and high class material was required. This company has completed floor jobs in some of Canton's best homes.

# Designed Palace Theater



JOHN EBERSON, who likes Renaissance style of architecture.

The Palace theater was designed by John Eberson, the famous theater architect, and his staff, of Chicago. It is a splendid example of a special type of "atmospheric theaters," where the delightful appearance of its exterior is portrayed with the same fidelity as its interior, renaissance in style, better known in the Palace theater as Churrigueresque. This Spanish baroque style came in at the close of the seventeenth century of Spanish renaissance, and received its name from Architect Churriguera, who, with his sons developed some of the most daring forms of designs ever taken by the renaissance in its trend through Europe. In the Palace theater the audience will enjoy the soothing illusion of an outdoor atmosphere, surrounded by a majestic composition of distinctly Churrigueresque motifs, culminating in the large proscenium arch. No labor has been spared, or expense, to complete this illusion, not only in the harmony of the form, but the color of the sky and in the introduction of flowers, vegetation and bird life appropriate to that style of ensemble. All the statues used in the Palace decorations are faithful copies of famous examples of ancient art, but the ornamental motifs are the creative art of the architect, designed to fit a special place in his plan. The fine coloring of the various architectural details is well blended and contrasted, and the attainment of the charming richness of tints, softened by antiquity, are a stupendous undertaking accomplished by an organization of artists especially trained in that particular kind of theater work, embracing also the furnishings of the foyers, lobbies, corridors, lounge and other rooms of ease and rest, with wonderfully appropriate furniture, lighting fixtures and objects of art. Of equal importance in making the majestic appearance of the interior, is the mechanical equipment throughout the theater, contributing to the physical comfort not only of the audience, but of the actors and employees.

### HOUSE BOAT NO BALL

NEW YORK, Nov. 20.—A house boat isn't any legal security at all. A couple recently brought into the court of Judge Boote of Yonkers offered their houseboat, docked on the Hudson river as bail. The judge refused the security as "the boat may be there now, but when I want it may have floated to New Jersey." The couple went to jail.

# TUEC INSTALLED VACUUM SYSTEM

### Last Word in Sanitary Cleaning—Quiet, Dustless, Thorough.

One of the most important features of the Palace theater, of the many modern appliances that will make this theater one of the most modern in the country, is the Tuec installed vacuum cleaning system, manufactured by the United Electric Co., of Canton.

Air suction cleaning with the Tuec installed system, is unquestionably the "only sanitary way,"

and the last word in vacuum cleaning. This mode of cleaning is quiet, dustless and thorough. Bare floors, walls, ceilings, frescoes and all exposed surfaces are cleaned rapidly, with less effort and far greater thoroughness than by any other method known. Not only is the cleaning problem taken care of by the use of this system, but the question of ventilation is disposed of. As the machine operates, all the dirt laden air is conducted outside instead of filtering through cloth bags, usually the case with a portable cleaner. The simplest, most economical installed air-suction cleaning system is the Tuec, used by the majority of theaters in Canton. In every school hospital most churches, the larger office buildings, and about two hundred better homes. Absolute sanitation, a prime requisite for a theater, is assured the patrons of the Palace, and the Tuec

will play the most important role in that part of the program. The Tuec has the unqualified endorsement of a great number of theater owners throughout the country. Tuec installations are not confined to any particular locality. They are universal, used both in the United States and foreign countries, giving constant uniform and satisfactory service to users. The local representative of the Tuec installed vacuum cleaning system is the State Electric Co., 137 Sixth St. NE.

### BACK TO LIBERIA

LOS ANGELES, Nov. 20.—The Back to Liberia movement of the last five years culminated here in a group of negroes purchasing a boat with which to make the journey. The liner Chiapas is being fitted out for the cruise. The negroes expect to operate the boat regularly between America and Liberia.

# WOLF PALACE CO. VICE PRESIDENT

Charles J. Wolf, vice president of the Palace Theater Co. is a resident of Wheeling, W. Va. and well known in this city. He is president and joint owner of the Gary Theater Co., Gary, Ind., with which V. U. Young is affiliated, who is directing the opening period. The Gary company owns and operates the Gary, Palace, Orpheum and Broadway theatres of that city. Mr. Wolf has been identified with the theatrical business a long period of years, and possesses unlimited acumen for the successful operation of his many enterprises.

# AFTER THE SHOW



## It's Keller's

### AND BETTER REFRESHMENT

### Order Candy Now for Christmas

Carrying GILBERTO nationally known candy, you can get just particular kind you desire. For the kiddies we have Bunkie stick, fruit drops and soft centered specialties.

## KELLER'S KANDY SHOPPE

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# Hardwood Floors in The New Palace Theatre

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## HARDWOOD FLOOR CO.

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# The Stationary Vacuum Cleaning System

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# PALACE THEATRE

## MANUFACTURED AND INSTALLED

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Investigate and Know the Value of Tuec.

### Installed Systems --- Portable Systems Swimming Pool Cleaning Systems

Tuec Vacuum Cleaning Systems \*are manufactured in all sizes necessary to efficiently clean any size or type of building.

Their Construction is Simple, Durable and Safe. They Operate Easily and Efficiently.

Tuec Installations are Now Operating in Almost Every Locality.

# The United Electric Company

## Canton, Ohio

Canton Representative - The State Electric Co., 137 Sixth St., NE. Phone: 6293

BULLETINS AND DESCRIPTIVE LITERATURE ON REQUEST



# LYNN FONTANNE DOES GOOD WORK IN "PYGMALION"

## American Outshines Mrs. Pat Campbell in Shaw Revival.

By ALEXANDER WOOLCOOT  
Copyright, 1926, Canton Daily News  
NEW YORK, Nov. 20.—The week just closing was made distinguished by the revival of Shaw's "Pygmalion" at the Guild theater—a goodish revival, marked by the brilliant performance of Lynn Fontanne in the role which Mrs. Patrick Campbell played (not half so well, of course) when the comedy was new in America a dozen years ago.

This is the play about a latter-day Galatea, a draggletail, yowling flower-girl picked up out of the Covent Garden market and made into a duchess by a master of the blarney for the vowels and consonants.

It is Shaw at his second best but even Shaw at his second best sets such a bracing pace for the average mortal that, in comparison, our walks with most playwrights seem as exhilarating as a turn down the avenue with a two-year-old companion.

So swift is the headlong current of this age that we are already looking upon the living Shaw as if we were posterity. Already his earlier plays have the sobriety of classics and they recur like classics in the programs of New York.

In recent seasons old plays of his have thus kept on for him in straggling corners of the world and his faithful America sends him a not unduly sum every year. This revenue has amounted in some recent seasons to as much as \$75,000, which sum is here crudely mentioned if only to suggest that the award of the Nobel prize to Bernard Shaw the other day added a drop in the bucket of one whom the world of common people had already enriched.

His right to that award seems to me incontestable. His receiving it was less remarkable than the immense calm with which the world received the news that he had received it. A few, short years ago

and there would have been fearful editorial snorts at a tribute to so disturbing a fellow. But eventually the panting world catches up with its great men and Shaw is no longer canonized by universal applause. Or almost universal.

When the award was announced this week, reporters scurried about town for expressions of opinion. Professor Brander Matthews was disturbed in his retreat on Morning-side Heights. "Shaw doesn't deserve it," said the professor, as far as I could learn from the interview, then lapsed into moody silence.

Pygmalion" was swept into success in the spring of 1914 by the wave of excitement caused in London when Mrs. Campbell, as Eliza Doolittle uttered the famous ejaculation, "That bloody likely." By thinking back over some of the admissions I have heard when (unavoidably) I have been in low company, it is quite possible for me to think of a word or two which could produce a like agitation if spoken today on the New York stage. But I could not print such words in these chaotic columns.

For reasons permanently obscure to the American mind, your Englishman regards the epithet "bloody" as outlawed and when Mrs. Campbell uttered it with elegant precision in the third act of "Pygmalion" there ensued a state of mind in the audience nicely compounded of the vapors and the fantôma. In America, of course, this violation of the propriety was received with a calm that almost rang in one's ears.

There were stormy scenes between Mrs. Patrick Campbell and G. E. S. when "Pygmalion" was new—scenes of violent altercation which are reflected in some of those extraordinary letters of his to her which, with her odd notions about privacy, she blandly published in her memoirs a few years ago. He was particularly incensed when she added a few speeches to give the comedy the air of a conventional romantic ending—a profanation pleasantly avoided by the Guild.

It had always taken all Shaw's strength to keep actors and producers from cutting his plays; the outrage of adding something to them drove him from the theater in a two weeks' walk. His elaborate sequel to "Pygmalion" which he appended to the published text was an elaborate "What Happened After" invention, conceived, one suspects, entirely as a snare for Mrs. Campbell. His annoyance when he discovered that she had never taken the trouble to read it led to his denunciation of her as a maintain of illiteracy.

In speaking of Helen Hayes in these despatches last week, I made one unaccountable error for which I am roundly (and squarely) brought to task in the following letter:

"I always enjoy your articles. I read you incessantly and recommend you to my friends. I think as a critic you are second to none, and equalled by none. Furthermore, I think that personally you have a charm, a wit and a SAVIOR FAIRE that has endeared you to thousands, nay hundreds!

"Consequently, I cannot stand idly by and see you err. The most perfect diamond has a tiny flaw somewhere, they say. When you say that it was in 'Seventeen' that Miss Hayes was told to go upstairs and wash her face, you are in error. It happened in 'Clarence.' I stand ready to make a wager with my modest circumstances on this point.

"I hope that you reveal in health. I hope your weight in proportion to your height is correct; that your nerves are even and that you are entirely free from any symptoms of King's disease, scum, diphtheria, mitral regurgitation, acute melancholia, milk leg, diabetic coma, gangrene, cancer, whooping cough or dementia præcox. I speak as a victim of all these maladies.

"FRANK SULLIVAN."

I am happy to state that I am comparatively free from these ailments but, in that preposterous transfer of Helen Hayes from the program of "Clarence" to the program of "Seventeen," I think the touchingly solicitous Mr. Sullivan would be entitled to detect the first symptoms of an impending mental collapse.

Some errors are simply unac-

### He Supervised It



S. A. AWWSUMB  
Mr. Awwsumb is the supervising architect for John Eberson, the Chicago architect, who planned the Palace theater. The entire construction was under his personal direction.

### SMILE SERVICE PALACE SLOGAN

Theater Ushers Consider Pleasure of Patrons Chief Interest.

The predominant feature of the Palace theater will be a highly organized and efficient service department. This department is the ushering staff of the theater.

It will consist of neat, courteous and intelligent young men, who will show every courtesy and give the minutest attention and consideration to every patron.

This ushering force has only one object in view, giving patrons polite, civil and cheerful service, a department whose motto is "service with a smile." The patron's wish is the department's wish, and the patron's desire is the department's desire.

Exceptional care has been used in the selection of this staff, young men chosen having in mind the accommodation of patrons, after a satisfactory demonstration of that willingness to be polite and courteous and passing rigid tests in appearance and character.

The executive head and supervisor of the service organization is W. E. Ball, who has been connected with some of the largest Chicago theaters, installing, instructing and supervising staffs. He is efficient, capable and courteous and will demand the same traits from his assistants. His staff work in the Capitol and Palace theaters, Chicago, have fitted him for this particular work.

### SPACIOUS SEATS FOR NEW THEATER

Patrons of Palace Will View Shows in Comfort.

Some states specify the size of the seats in a theater, others are content with any size. The seats in the Palace are more spacious than the demand of the law, and this applies to the space between individual seats as well as rows.

The seats are luxuriously upholstered, no pains or expense spared by the designer and builder to make them comfortable and roomy. This is only one of the many policies of the Palace management to please the public. Comfort and perfect service, from the buying of a ticket to the complete enjoyment of the show, is another policy.

In developing these policies of comfort, luxury and complete enjoyment of Palace shows, the cost has reached \$1,000,000 but it is believed that the public will appreciate this thoughtfulness and make the Palace their place of entertainment, not only from this community but other cities.

The seats have expansive arm rests, a soft, restful springiness in the upholstery, and plenty of moving around room for the feet.

The usual annoyance of reaching a mid-row seat, over the outstretched feet of patrons, will be no terror, because the walkway is roomy, and there will be no bumping of pedal extremities or kicking of shins.

Following the aisles down to the seat rows, there is an ingenious system of aisle lights, ensuring ease and safety of locomotion. This aisle system of lighting will be appreciably greater when the house is darkened for screen pictures or stage spectacles.

countable. Thus I find it impossible to work out in my own mind any hypothetical set of circumstances that would account for Charles Edward Russell's muddle of dates in his seemingly painstaking biography of Julia Marlowe, which has recently appeared in the book stalls. He pays considerable attention to her debut on the stage in one of those juvenile "Pinafore" companies which launched so many careers.

This momentous debut took place, he says, in Vincennes, Indiana, and he fixes the time as the fall of 1876, at which time, as it happens, the words and music of that infernal nonsense, "Pinafore," had not yet been spun to enchant the world. It could not very well have been produced in Vincennes, enterprising as that old community ever was, prior to 1873 for it was not until May of 1873 that even London heard "Pinafore" for the first time. Chivalry has often compelled the annals of the stage to shift a date until some years later is the more difficult to account for the pranks of a biographer who places Miss Marlowe's debut two years before it could possibly have happened.

Elsewhere and at length, I have commented in disparagement of this new biography of Miss Marlowe which provokes an inevitable combative response in the most dispassionate reader by its bland, tacit assumption from first to last that she was always right and any who differed with her or even found flaws in anything she did was thereby revealing a nice mixture of folly, impety and just a dash, even, of jealousy. The swift disaster which overtook the unfortunate revival of "Cymbeline," the last venture in which Miss Marlowe appeared in New York, is thus blamed on the most innocent bystanders.

I myself, as I recall, poured forth a good many tributes to Miss Marlowe on this occasion, so I suppose I may count myself included in Mr. Russell's benison. He says our admiration for the delicate and ethereal charm of Miss Marlowe's Imogen was recorded by "critics like Alan Dale that had not lost their moorings in the storm of garter plays."

I am not sure I am entitled to be described as a critic "like Alan Dale," but I do remember filling the lobby with by admiration for this Imogen. The sordid George Kaufman, who is by way of being a crosspath, was minded to dissent. He spoke with disfavour and "some justice of the careers with which Miss Marlowe reluctantly sped each syllable on its way.

"But I love that voice of hers," I protested.

"That," said Mr. Kaufman bitterly, "makes two of you."

### Excavating for the New PALACE Theatre

Done by GARAUX BROS. Contractors

415 9th St. SW. Dial 2-3004

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He Supervised It SMILE SERVICE PALACE SLOGAN Theater Ushers Consider Pleasure of Patrons Chief Interest. The predominant feature of the Palace theater will be a highly organized and efficient service department. This department is the ushering staff of the theater. It will consist of neat, courteous and intelligent young men, who will show every courtesy and give the minutest attention and consideration to every patron. This ushering force has only one object in view, giving patrons polite, civil and cheerful service, a department whose motto is "service with a smile." The patron's wish is the department's wish, and the patron's desire is the department's desire. Exceptional care has been used in the selection of this staff, young men chosen having in mind the accommodation of patrons, after a satisfactory demonstration of that willingness to be polite and courteous and passing rigid tests in appearance and character. The executive head and supervisor of the service organization is W. E. Ball, who has been connected with some of the largest Chicago theaters, installing, instructing and supervising staffs. He is efficient, capable and courteous and will demand the same traits from his assistants. His staff work in the Capitol and Palace theaters, Chicago, have fitted him for this particular work.

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ROOFING and Sheet Metal Work on the New Palace Theater done by YOST FURNACE CO. Office 237 Second SW. Factory Camden Ave and Penna. RR. Dial 8607

The Palace Theatre Furnished and Installed by the W. A. Kennedy Hardware Co. 229 Tusc. E. Dial 8235

LJK OUR PART in the construction of the New Palace Theater was furnishing in part the Sand and Gravel L. J. KELLY CO. SAND AND GRAVEL Sherrick Road Extension SE.

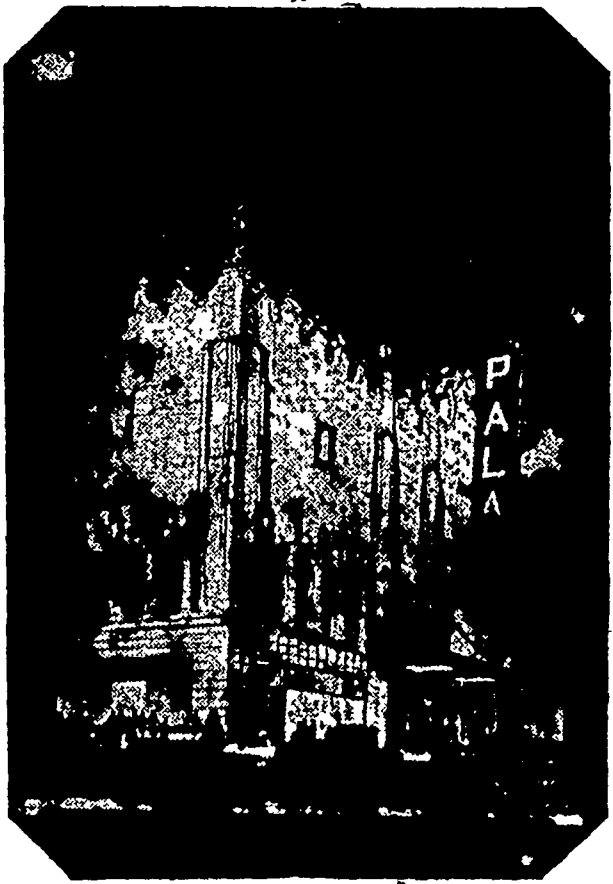
LJK

we wish to congratulate you--the PALACE THEATRE Permanence and Beauty— These two factors are most essential and our ability to combine the two was rewarded with the contract of furnishing the millwork for this new theatre. for LUMBER and MILLWORK Consult BACHTEL LUMBER Co. 1324 Second St., SW. Dial 5281

# Congratulations!

to the

# PALACE THEATRE



**WE** *the Merchants of North Market St., congratulate you* because you have brought to Canton for the amusement of its people a modern playhouse. One in which you may well be proud. One that we of Canton will point with pride as another step in Canton's progress.

May the success that is justly yours come to you in this undertaking. We the following merchants voice the feeling of every Cantonian in extending our most hearty congratulations.

  
**CHAS. M. ISAAC**  
HOTEL NORTHERN BLDG.  
CANTON, OHIO.

.....  
**Marinello**  
**Beauty Shop**  
606 Market Ave. N.

.....  
**J. C. Waters**  
439 Market Ave. N.

**Hesslers**  
INC.  
Market Ave N. at Fifth St.

.....  
**Canton**  
**Wall Paper**  
209 6th St NW

.....  
*Canton Actual Business College*

New Vicary Bldg.

**Altman's**  
Exclusive Goods & Wraps  
521 Market Ave N

.....  
**Rogers**  
527 Market Ave N

.....  
IT'S MOST TO PLAY!  
**AMERICA CYCLE CO**  
533 MARKET AVE North







# PALACE LIGHT SYSTEM PERFECT

## Theater Illumination Said to Be Finest in Ohio.

The experts who installed the lighting system at the Palace theater had two problems to solve, stage lighting and auditorium lighting. They not only efficiently solved these problems, but produced the best illumination an Ohio theater has ever known.

The lighting of the marquee, lobby and the large electrical sign fronting Market av were comparatively easy; it was only a question of artistic effect, and then placing it.

The stage lights at the Palace theater are shining every hour; every entertainment phase requires scientific electrical treatment, and every color of the rainbow floods the large stage as the performance proceeds.

In a less degree the same problem was encountered lighting the auditorium. The color atmosphere is not only secured by manipulating the huge switchboard at the side of the stage, but also by the controls governing the auditorium lighting. The audience is charmed and soothed by these variations in lighting before the curtain rises in the first episode of a show. The color lighting effects are soft and restful.

The switchboard looks very much like a Chinese puzzle to the layman, but the installation experts operate it as easily as a chess player moves his men, but much faster. There are thousands of combinations, and the variations are said to be limitless.

The stage lights strike the gorgeous stage settings from all directions. Footlights, border lights, spotlights, floodlights, elaborate chandelier sets, and electric circuits are numerous; any variety from brilliant sunlight to the faintest starlight can be produced in the proper color combination.

Manager Earl Read stated that patrons of the Palace certainly will "see the light" as never before in a theater, performing more tricks than they ever could imagine would be in an electrical repertoire.

# FRESH AIR FOR NEW PLAY HOUSE

## Wonderful System of Atmosphere Renovation Installed in Palace.

The air cooling and dehumidifying system installed in the Palace theater seems like artificial rain, when one considers the scientific manner in which this is accomplished.

The air, after being cooled by refrigeration, in the summer, is filled to the point of saturation with moisture, which falls, leaving only the gases. These gases are mixed with air until the ideal temperature and humidity are secured. Then this air is gently forced out of the vents near the roof, and, being cooler than that already in the building, it gradually sinks down to the floor, where it is drawn out from under the seats. In this way entirely new and fresh air in the theater is kept constantly in circulation, and all foul air and odors are instantly removed.

This wonderful system of air renovation is automatic, and an exact temperature is maintained, and humidity, whether the house is empty or filled, regardless of the weather. On the hottest summer day the theater guests are assured of comfort and refreshment, unaffected by the hot air outside. This is only one of the many devices provided for convenience and comfort in the Palace, in keeping with the policy of the management, that nothing shall militate against complete enjoyment of a performance by patrons.

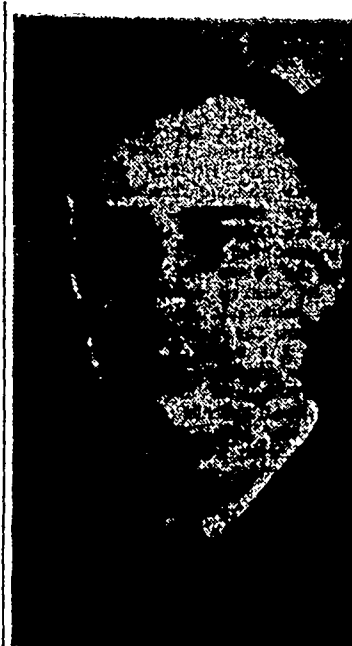
# New Manager Palace Theater

The new manager of the Palace theater is Earl A. Read, coming here from the east, equipped with the newest ideas in the theater field, who started in this game when it was still young. His first position was that of "phonograph boy," when every nickelodeon had a phonograph horn over the sidewalk playing any noisy selection that might attract the attention of passersby to the picture show, the latter lasting from fifteen to twenty minutes at the most.

He rose to usher, but being mechanically inclined he became interested in motion picture machines, and within a few months as an apprentice he began operating, and was soon a full fledged projectionist, as they say today. That was during the days when the movie machines were still operated with cranks turned by hand.

Following a high school education, which he completed while working at night, he began studying electrical engineering, but his college work was interrupted by the war. After the signing of the Armistice, he still craved for the theatrical atmosphere, gave up his educational work and returned to the theater.

Several years ago, when the Famous Players-Lasky Corporation was seeking managers for its long chain of theaters, Mr. Read was chosen one of the forty-five men out of three thousand applicants. He was sent to New York city, where he was associated with the Rivoli, Rialto and Criterion, the outstanding photograph houses on Broadway, controlled by the Famous Players-Lasky Corporation, at that time the largest



EARL A. READ, New Palace Theater Manager. Theater operating company in the world. When this company combined its holdings with the interests of the Balaban & Katz Company of Chicago, forming the Public Theater Corporation, Mr. Read was assigned to the Olympia theater, Boston, and later became manager of the Allston theater in that city.

# LATEST THEATER ORGAN AT PALACE

## Will Produce Stirring Effects of Full Symphony Orchestra.

The large three-manual symphonic pipe organ installed in the Palace theater is the latest product of the George Kilgen & Son Organ factory, St. Louis, Mo.

The various divisions of the organ, located in specially constructed expansion chambers about the auditorium, are controlled by electricity from the elaborate console in the orchestra pit.

This console rises on an elevator to the stage level, at the will of the organist, where the audience may observe the marvelous controls, within easy reach of the player, whose skill will be appreciated when it is realized that with the aid of this magnificent instrument he can render the stirring music of a large symphony orchestra.

On the other hand, those who enjoy the ultra-modern hilarious mu-

etc. will be more than pleased with the rousing effect of the saxophones and the immense tubes, the giant harps and the wonderful marimbas.

"Playing the pictures" with this organ will be a revelation, as it contains effects that will make the scenes on the screen a reality never to be forgotten.

The Kilgen firm has had many years experience in building large pipe organs, and their extensive equipment in a large and modern factory is always taxed to the utmost keeping pace with the demand for high grade pipe organs.

The Palace theater organ was installed under the direction of William G. Lewis.

# FINDS FILIPINOS HAPPY UNDER U. S.

LOS ANGELES, Nov. 20.—Americans may well be proud of the industrial and cultural progress made in the Philippine Islands during the time the United States has governed the territory, Howard J. Latimer, Los Angeles capitalist, declared today following his return from a survey of the islands.

"The cry for freedom in the Philippines comes from half-breed Spaniards and politicians who want to be in power," Latimer said.

# Palace Theater Dedicated to Life and Memory of H. H. Ink

The Palace theater is dedicated to the life and memory of the late Harry H. Ink, and is a contribution to the entertainment of the play-loving people of Canton.

Three years ago Mr. Ink conceived the idea of contributing to his beloved city, in which he had spent so many years of his successful business life, some kind of a permanent structure which the city most needed.

At first it was believed that a modern hotel far above the average kind would best serve community needs. But another corporation just then began erection of such a building, and Mr. Ink abandoned the idea.

Then he assigned to his son, Harper H. Ink, in charge, with the trust fund which he had created for the building. The son faithfully carried out the minutest detail of the plans approved by the father, over a period of more than a year, to the completion of the building.

After research and consideration it was suggested to the father that a theater be constructed different from even modern theaters, outstanding in exceptional type and style and atmosphere.

Theaters in various cities were visited and the services of John Eberson, the famous architect of "atmosphere" theaters, of Chicago, were engaged. Mr. Eberson has erected theaters in several large cities along the period and renaissance type, and his preliminary suggestions and plans were adopted.

The site at Market and 6th st NW had been acquired years before, and upon that location the new building was started. Mr. Ink's solution of the finest possible contribution to his home city.

On the same day that the lease was signed, Mr. Ink placed his son, Harper H. Ink, in charge, with the trust fund which he had created for the building. The son faithfully carried out the minutest detail of the plans approved by the father, over a period of more than a year, to the completion of the building. In round figures, built and furnished the Palace represents an expenditure very close to a million dollars. The splendid cooperation of Architect Eberson and Supervising Architect Awaumb and Harper H. Ink, contributes to the play-going of Canton a theater that is different in type and atmosphere from the average theater, luxurious and cultural in its renaissance, the equal of the world's finest places of high grade entertainment, a monument to the successful business life of one of our most prominent business men and a useful structure to the community life.

# PALACE SIGN IS LARGEST IN CITY

The Palace theater sign is the largest and highest in Canton. From the ground to the highest point is 130 feet, and a width of 11 feet.

The attraction sign on the marquee with a border of flash lights, has four rows of letters each 1 foot high. Including the marquee and two signs, 3,000 incandescent lights are used. The installation was made by S. J. Herzog of the Luminous Sign Co., Chicago. The cost is estimated at \$5,000.

# PALACE HEATING CAREFULLY DONE

## Patrons Are Assured of Warmth and Abundance of Fresh Air.

Careful attention has been given by the architect to the plumbing and heating systems in the new Palace theater. It would surprise the average layman, who knows nothing about plumbing and heating equipment, if he were to inspect the plumbing and heating appliances that take care of his comfort while in the building.

The heating and ventilating of the main auditorium is supplied through Reynolds heat generators manufactured by the B. F. Reynolds Co., of Chicago, Ill., the Standard Plumbing & Heating Co. being their district representatives.

Under the lower floor of the theater is a plenum chamber, and the warm air is diffused into the building through mushroom heaters underneath the seats and through sheet metal ducts to various other portions of the building.

A warm heating system also is installed to superheat the air at certain points to guarantee an even temperature in every portion of the building. All the outside air is first heated, then washed through an air washer, after which it is super heated and distributed through the building.

The dressing rooms and toilet facilities are equipped in a manner in keeping with the general structure of the building.

Everything that can possibly be done for the convenience and comfort of the patrons of this house in the way of plumbing and heating has been provided.

## TRANSPORTING OF THE FRAGILE EQUIPMENT USED IN THE PALACE THEATRE

DONE BY CANTON CARTAGE COMPANY 719 Arlington Ave., SW. Dial 7383

VITROLITE

# WAINSCOTING FEATURED IN COMBINATION BLACK AND IVORY

## Furnished and Installed in the NEW PALACE THEATRE

### Beauty and Economy are Combined in VITROLITE KITCHENS

The first cost of a Vitrolite kitchen is the last. For Vitrolite is permanent—it is put on to stay on. You do away with the cost and bother of re-decorating and re-painting.

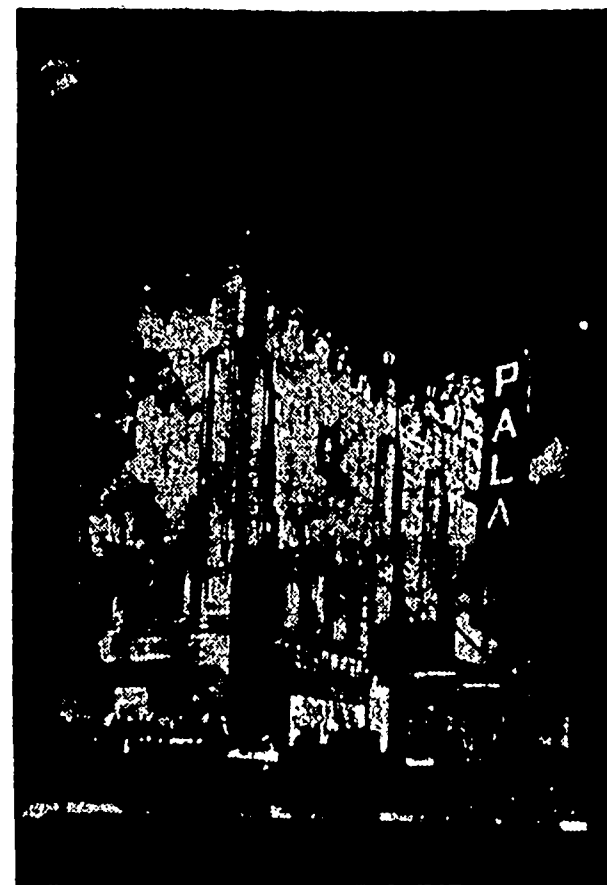
Easy to clean, too! A damp cloth is all that's needed to bring out the gleaming smooth finish of Vitrolite.

A visit to our show rooms will convince you of the real beauty of Vitrolite kitchens and enable us to explain our very easy terms of payment.

## VITROLITE CONSTRUCTION CO.

2911 Detroit Ave., Cleveland, Ohio

You'll Be Proud of Your "Vitrolite Kitchen"



# The R. G. Witters Co.

## General Contractors

CANTON, OHIO

Builders of The

# PALACE THEATRE