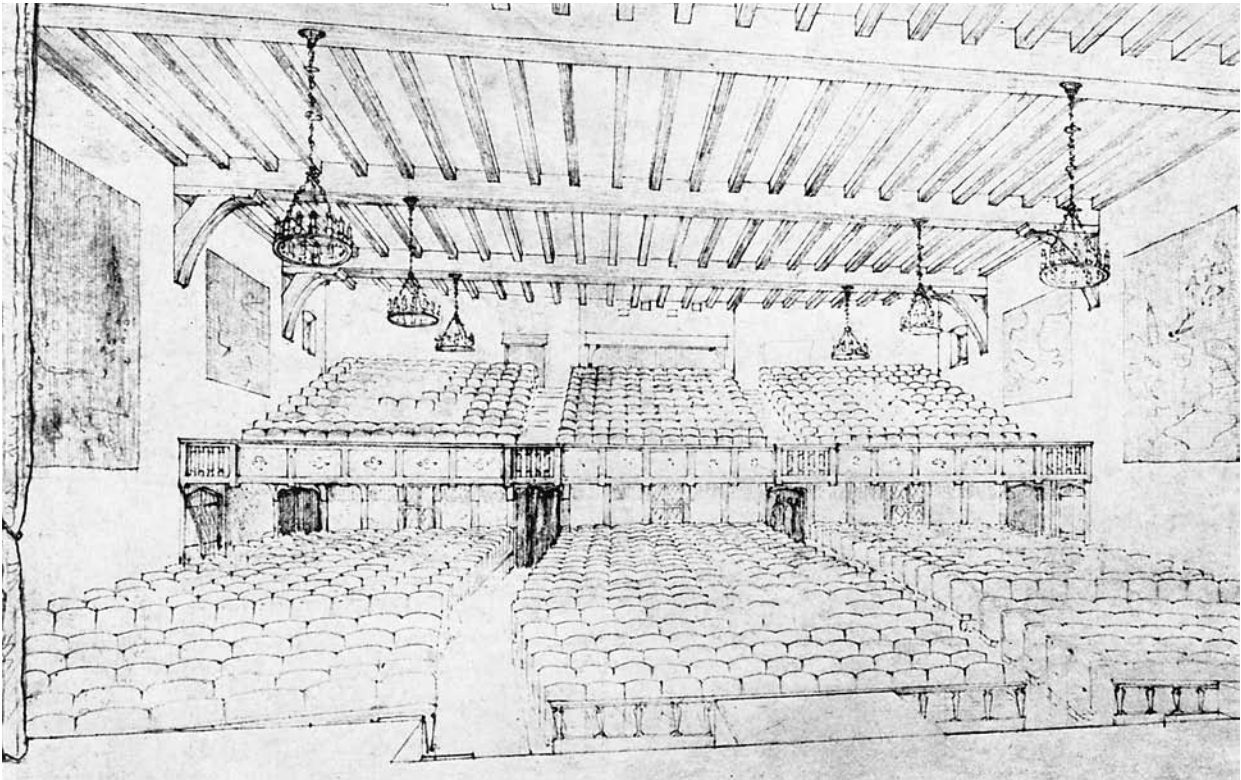


AMERICAN THEATRES OF TODAY



BELLEVUE THEATRE, MONTCLAIR, N. J.
J.H. PHILLIPS, ARCHITECT.

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large, they may be treated with goods and plaster ornament. It is natural to assume that the orchestra walls must be treated in the same manner but, of course, the problem is totally different, for the orchestra walls are only about eleven or twelve feet high, and the room created under the balcony is essentially a low room and it needs a much more intimate decorative treatment than the grander spaces viewed from the gallery. Generally speaking, the space viewed from the balcony needs an architectural treatment and the space under the balcony needs a more intimate and home-like treatment. The entresoles and grand lobbies are generally kept in the style of the auditorium. They are to a great extent the public places of assemblage and intimately related to the auditorium itself.

The lounges, cosmetic rooms, smoking rooms and rest rooms in general lend themselves to a more exceptional style. No one of them is to be used for any length of time and it is here that an opportunity presents itself to try out a more varied, interesting and exceptional form of decoration. Silver and blue or grey and blue schemes are most interesting

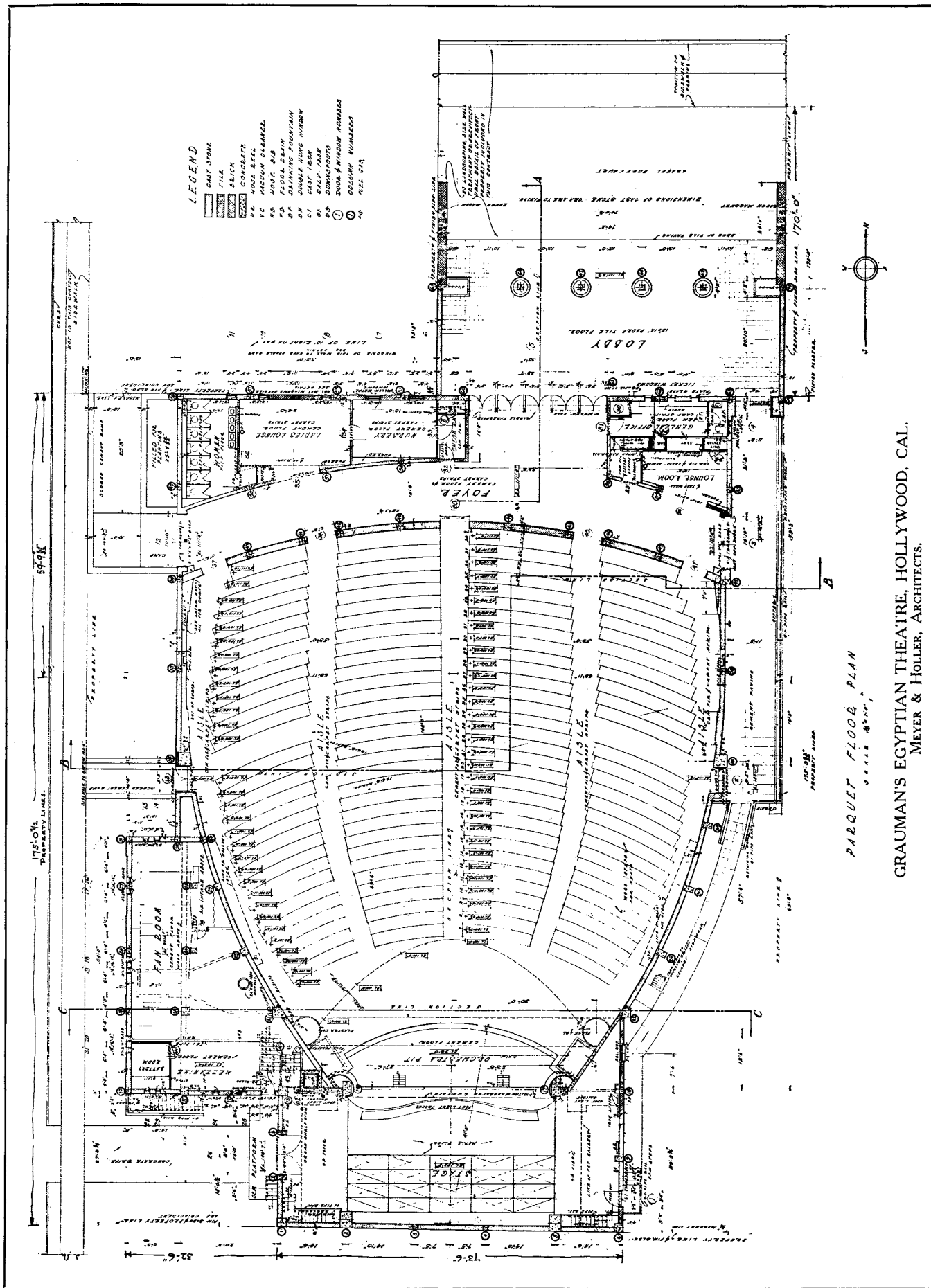
in the cosmetic room, for example, while to try these schemes in an auditorium might have disastrous effects. In such a scheme its greatest value lies in its uncalmness, in its peculiarity, in its eccentricity. Such schemes are continually proposed and considered for the large auditorium but almost invariably and, most fortunately, are abandoned for the final decision. As the public wanders through the various show-rooms, lounges and social rooms it has an opportunity to see all these exceptional styles. They are interesting and museum-like, but for a steady diet they are unsafe. For any room in which the public has to stay for any length of time these styles are rarely tried.

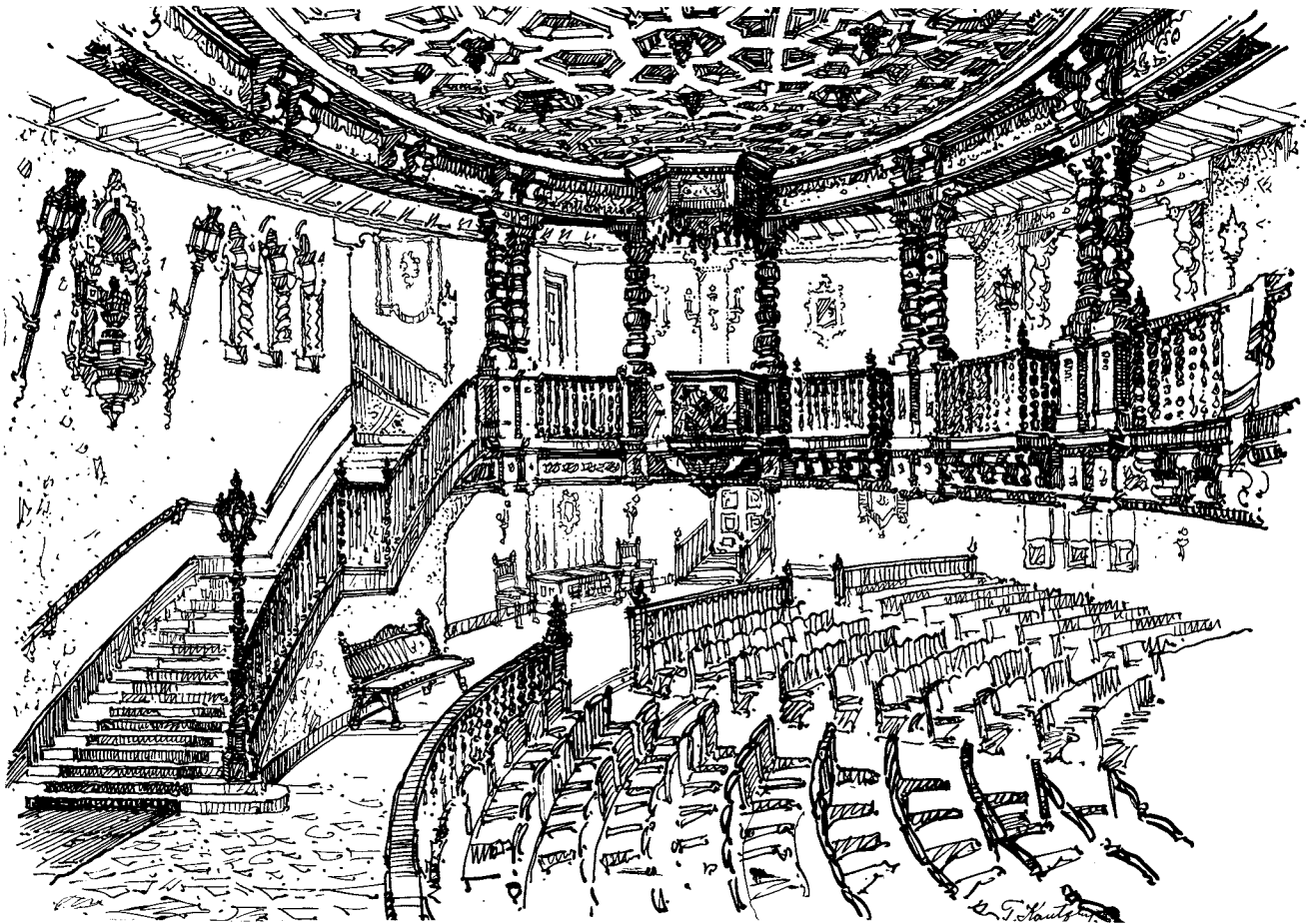
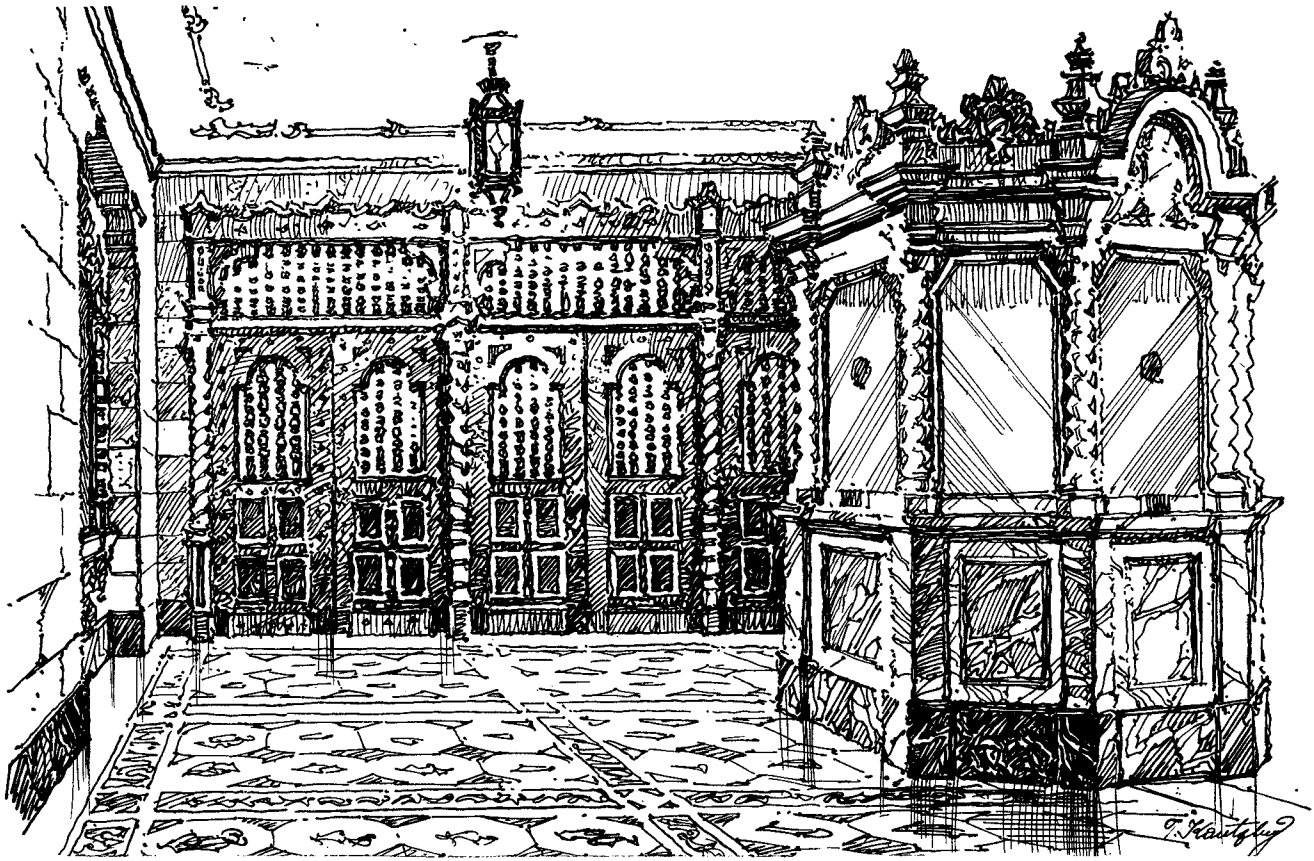
It would seem that the schemes laid out for the auditorium are extremely limited in the insistence on golden tones, and we must remember that the conditions in the auditorium are somewhat fixed. To all purposes and intents the audience watching a moving picture or an act is confronted with the same conditions in general in New York and in San Francisco, in the Bronx and in Brooklyn—last year and this year—and if the problem



Auditorium of the Kansas City Theatre, Kansas City, Missouri
Thos. W. Lamb, Inc., architects; Rambusch Decorating Company, decorators
Note how the walls under the balcony are treated in scale with their height

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Majestic Theatre, San Antonio, Texas
John Eberson, architect
Above, the Lobby, and below, the Foyer