



The New Allen Theatre, Toronto

C. HOWARD CRANE, Architect

HYNES, FELDMAN & WATSON, Associated

IN describing the new Allen Theatre it is necessary to dwell a little on the why and wherefore of operating a modern motion picture theatre in order to intelligently present the reasons for the unusual plans and layout of this building.

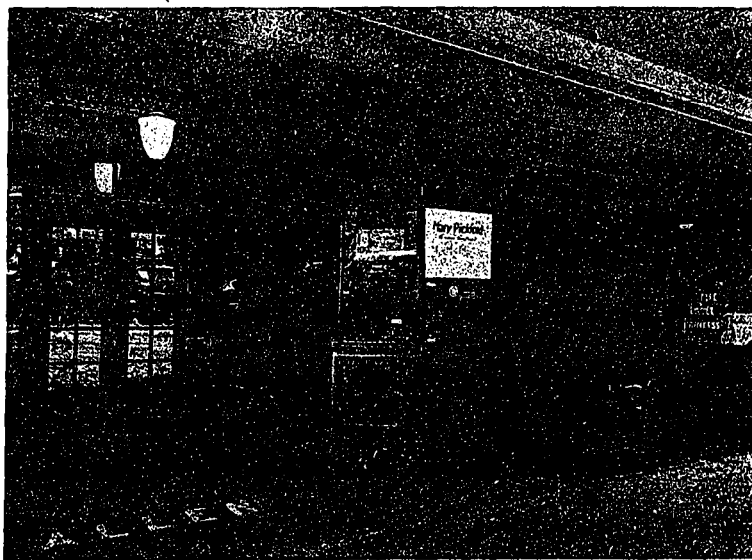
At the outset it can be said that this is a day of architectural specialties, and the planning of complicated buildings, such as theatres, has been taken up by certain architects as a separate branch of the profession, and every detail and angle entering into this type of building has been carefully studied out. In other words, experience is the best teacher, and it directs the architect through specialization in the development of each succeeding scheme of a particular class of building so as to obtain the best possible result. The success of a motion picture theatre depends, of course, on its location, the class of its attractions and the manner in which it is operated. Assuming that it is well located, and that it has the best attractions and is well managed, the fact that it is only fairly successful or entirely successful depends upon three things for which the architect is more or less responsible:

1. The essential of seeing that the rent expense is reduced to a minimum.

2. That as much seating capacity is obtained as possible.

3. That the building is so planned that the smallest number of employees are needed, thus reducing the inevitable overhead.

Naturally the lease value or factor of rental for a piece of property such as a theatre is usually located on is extremely high. How to reduce this first big expense is to determine just how much space can be spared for stores and offices, which, of course, would be calculated to bring large returns, located as they would be adjacent to a theatre, bringing thousands of people to their doors each day. Arising at the



BOX OFFICE, NEW ALLEN THEATRE, TORONTO.