

EASTMAN THEATRE SUPPLEMENT

THE PICTUREPLAY NEWS

VOL. 9—NO. 35

ROCHESTER, N. Y., SATURDAY, AUGUST 26, 1922

SECTION TWO

WORLD TO BEHOLD NEW WONDER

Opening of New Eastman Theater on Labor Day Breathlessly Awaited

Policy, Prices And Programme Are Announced

Performance Will Be Continuous and Pictures Change Twice a Week After First Month—Season of Grand Opera To Begin October 16, Followed By Wednesday Night Concerts Each Week Thereafter—Prices As Low As 20 Cents Afternoons and 35 Cents Evenings—No War Tax.

Other Features

Official announcement of the policy, prices and program of the Eastman Theatre is here made for the first time.

It will be opened to the public Monday, September 4 (Labor Day, as a motion picture theater.

The box office will open at 11 p. m. and seats will be sold in order of application, to all who will be sitting in the auditorium for the opening performance and thereafter.

A continuous performance will be given from 1 p. m. to 11 p. m.

Rehearsal Next Saturday. On Saturday, September 2, two days preceding the official opening, the theater will be open for inspection by representatives of all branches of the motion picture industry, musical and educational interests generally, and the press.

Several thousand invitations have been sent out and the presence of a large number of visitors is expected. In addition to the inspection there will be an afternoon reception, and in the evening there will be a dress rehearsal of the opening bill, but nothing in the shape of a formal entertainment will be given.

The Eastman Theater and the Man Who Made It Possible



"For the Enrichment of Community Life"

THE EASTMAN THEATER

Has no rival in the entire world. Cost approximately \$5,000,000. Was three years under construction. Employed 1,200 mechanics and artisans. Contains 450,000 bricks—1,200 tons of steel—200 tons of plaster—ornamental... Has symphony orchestra of 62 pieces and largest pipe organ in world—costing \$110,000 and containing 11,000 pipes; weighing 108,000 pounds. Largest pipe weighs 500 pounds and will hold full-grown man. Was decorated by three world-famous artists—Ezra Rippey, Maxfield Parrish and Barry Faulkner. Has frontage of 230 feet on Main and Gibbs Streets, and 254 feet on Swan Street in rear—and depth of 180 feet. New method of flood lighting will illuminate exterior at night from roof to sidewalk—600 incandescent lamps will illuminate sidewalk from under side of marquee. Stage is 90 feet long, 48 feet deep and 85 feet high. Has four tiers of dressing rooms, each room with shower bath, electric fan, electric curling irons, heaters, etc. Two elevators reach all levels in house. Executive-directorial force and attaches number 150 persons, including orchestra.

New York, London, Paris Have Nothing to Surpass Great Rochester Institution

The Eastman Theater will open its doors on Labor Day, one week from Monday, to a Rochester little dreaming perhaps that it has in its midst a modern wonder of the world—a structure and an institution that brook no comparison because there is nothing on two hemispheres with which to compare them.

Effect Cannot Be Foretold. Behind the foregoing announcement is the story of one of the most remarkable achievements of the century. It is the story of the erection in a little less than three years of an architectural masterpiece of incomparable beauty, designed to witness within its four walls the development of an idea, the far-reaching effects of which cannot be foretold.

New York? London? Paris? None of these has anything to surpass the undertaking conceived by George Eastman—a nebulous dream five years ago—to-day within a week of material fulfillment.

New York can point to only two theaters that equal it in size—the Hippodrome and the Capitol. Neither is within shadow of comparison from the standpoint of artistic beauty, architectural splendor or completeness of equipment.

One might devote columns to description of the decorative and ornamental features and the manner in which they have been executed, and still not do justice to this—the most important physical adjunct to an artistic atmosphere that is not duplicated either in this country or abroad.

A Letter From Adolph Zukor



"August 24th, 1922. Mr. W. G. Broadbooks, 'The Pictureplay News,' Rochester, N. Y. Dear Mr. Broadbooks:—Of all the many things which George Eastman has done for the development and betterment of the motion picture as an industry, an educational force and as an art, I know of nothing finer than the new Eastman Theater. I was in Rochester only yesterday and had the pleasure of inspecting this splendid home of the motion picture, and as I admired its beauty I felt that here at last was the motion picture come into its own. The people of Rochester are to be congratulated and envious in their possession of this magnificent theater. There they will be able to see the finest photographs amid surroundings which will quicken their appreciation and pleasure. But the Eastman Theatre does not belong to Rochester alone. It belongs to the entire motion picture world, and to it the men and women engaged in the work of producing and distributing and exhibiting pictures will turn as the shrine of their best achievement. Cordially yours, ADOLPH ZUKOR, President, Famous Players-Lasky Corp."

What the Movie Stars, Producers, Directors and Managers Think About It

SCREEN CELEBRITIES UNITE IN CONGRATULATING GEORGE EASTMAN ON EVE OF GRAND OPENING OF HIS GREAT INSTITUTION

The following expressions of appreciation have been received by THE PICTUREPLAY NEWS from men and women prominent in the motion picture industry—producers, stars, directors and managers



THOMAS H. INCE, PRODUCER AND DIRECTOR, Universal Pictures, Culver City, Cal. "I welcome the opportunity to send congratulations to any exhibitor who opens a new structure dedicated to the motion picture screen in these rather uncertain times. Mr. Eastman's faith in the screen is added incentive to each producer to continue putting the best that is in him into producing pictures that will hold the popularity of the screen. Rochester is to be congratulated. May Mr. Eastman have the great success his vision and courage entitle him to." GEORGE ARLISS, DISTINGUISHED ACTOR, Distinctive Productions, Inc. "Mr. W. G. Broadbooks, Managing Editor, 'The Pictureplay News,' Rochester, N. Y. Dear Sir:—I am very happy to be enabled,

through you, to extend my felicitations to Mr. George Eastman on the occasion of the opening of the Eastman Theatre. The dedication by him of this great temple to the motion picture is a moment that behooves all who are interested in the art to give thanks and to record their appreciation of such great proof of Mr. Eastman's belief in and devotion to the art of the silent drama. Rochester may well be proud of George Eastman."

PRISCILLA DEAN, UNIVERSAL STAR. "It seems to me very fitting indeed that THE PICTUREPLAY NEWS should have undertaken to signalize the opening of the Eastman Theatre by a special edition devoted to this unique project.

"It is difficult to put any limit on the good for the industry which may be accomplished by the Eastman Theatre in Rochester, and it is a splendid thing to bring to the attention of so many people as THE PICTUREPLAY NEWS reaches, a thorough understanding of all that Mr. Eastman's plan includes. Will you be kind enough to add my congratulations to the thousands I know you have already received?"

HAROLD LLOYD, FOREMOST SCREEN COMEDIAN. "Big ideas come to us very rarely, in Sincerely yours, WILL H. HAYS."

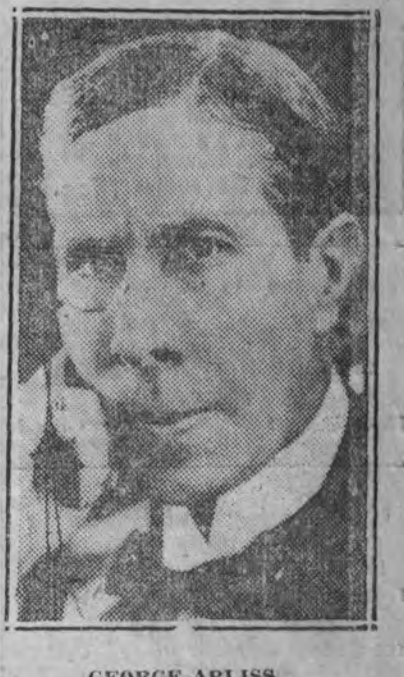
WILL H. HAYS, President, Motion Picture Producers and Distributors of America, Inc. "Mr. W. G. Broadbooks, 'The Pictureplay News,' Rochester, N. Y. My dear Mr. Broadbooks:—With genuine interest I have followed the planning and construction of the Eastman Theatre in Rochester, and it is a real pleasure to express the hope now, when it is about to open, that this beautiful temple of music and motion pictures may have a brilliant inaugural and a long and successful career worthy of its high aims. "Anything tending to advance motion pictures toward the position where they properly belong—the position of being one of the most valuable assets of our national life—is of the deepest concern to us in this industry; and it is most gratifying to learn that in this new theatre the best pictures will be shown in the best possible surroundings. "Motion pictures are becoming more artistic and better in every other way; and it is a deserved compliment to our young art, that its value is recognized with the older arts of music and architecture, in this splendid place of public assemblage. "I hope that all who display motion pictures, all who produce them, and the great public whose servant our industry is, may go forward unflinchingly toward both establishing and maintaining the highest possible moral and artistic standards of motion picture production," and "developing the educational as well as the entertainment value and general usefulness of the industry." "This new Eastman Theatre is an inspiration to everyone and I am glad indeed if you will afford me the privilege of saying a few words at this time through your valued publication. Sincerely yours, WILL H. HAYS."

SYDNEY COHEN, PRESIDENT OF THE MOTION PICTURE THEATER OWNERS OF AMERICA HAS NOTHING BUT PRAISE FOR GEORGE EASTMAN

By SYDNEY S. COHEN. Every person connected with the Motion Picture industry in any way cannot but entertain the most sincere appreciation of the wonderful enterprise of George Eastman, of Rochester, N. Y., in creating a great institution there for the development of photoplays and music. This will not only serve to dignify and exalt the silent drama and all musical effort, but will also make the United States lead in the advancement of these inspired arts and make Rochester the clearing house for the productions of the world's genius in both divisions. It is a source of much gratification to Motion Picture Theatre Owners that this man of great vision has made such acceptable lines of artistic development his highest purpose. The public service phases of the Motion Picture business supersede all of its other elements as the Motion Picture Screen is one of the world's most powerful mediums of expression, the visualized development of the American Press and its advancement of the greatest consequence to the people. George Eastman has an intense degree of patriotic purpose and civic enterprise interwoven with his work in this direction and it will aid materially in permanently retaining the Motion Picture Screen in the service of the Public, prevent its control by elements bent on its entire commercialization and make it the handmaid of all that goes to promote our National

ideals and serve the higher and better phases of American life. George Eastman's almost prophetic vision of the future of America and the advancement of civilization generally, reveals to him the titanic part to be played in these great processes of development by the Motion Picture. His commanding position as the manufacturer of most of the film used in the world's motion pictures compels him to recognize the duty he owes to his fellow men in preserving the integrity of this great medium of expression and holding it without reserve in the service of the people. His intense Americanism, devotion to the principles of right and justice in keeping with the higher ideals of our country, places him in the front rank as a defender of our free institutions through the powerful influence of the Motion Picture. It is indeed most gratifying to find such a high type of American having the will, determination and power to keep this wonderful Screen Press of America where it belongs—in the service of all the people—and as free as possible from all centralized influences and thus make this division of the Press a real bulwark of liberty. As the custodians of the Screen Press of America, the Theatre Owners in all parts of the United States, are among the community's greatest assets. With its service phases properly developed no

other institution can do more to advance public interests than the screen. Its power in reproducing in visualized form the world's most momentous events, carrying everything of consequence within the vision of any man into easy range of



GEORGE ARLISS

THOMAS H. INCE

(Continued on Page 15)

(Continued on Page 15)



"A story the whole world loves"



Universal Jewel

House Peters
Edith Hallor, Gertrude Claire, Mary Philbin, Russell Simpson, Ramsey Wallace, George Hathorne
in a stupendous drama-life story
Human Hearts
Dedicated to the Mothers of the World

"FOOLISH WIVES"



The first real million dollar picture
A colossal drama of Monte Carlo — where even saints are sinners.

Written, Directed by and Featuring VON STROHEIM
"The Man They Love to Hate"

"THE TRAP"



Starring Lon Chaney
the man of a thousand faces
Greatest story of the magic of child love since "Silas Marner."



Carl Laemmle presents AN ALL STAR CAST HEADED BY HOUSE PETERS VIRGINIA VALLI MATT MOORE JOSEF SWICKARD
THE STORM
FROM GEO. BROADHURST'S SENSATIONAL STAGE SUCCESS BY LANGDON W. CORMICK
A UNIVERSAL PRODUCTION

Architectural Designs and Artistic Decorations of the Finest Add To Beauty of New Theater

The architectural design of the main auditorium of the Eastman Theater is Italian renaissance, Venetian in treatment. In shape it is almost triangular, the stage cutting the apex of the triangle. The north and south walls are of Zenitherm for 25 feet above the floor. Here begin the pilasters and decorated panels which reach to the main cornice. The decorations throughout the entire auditorium are in keeping with the architectural design, and merge into one harmonious whole of artistic beauty, the color scheme of which is blue and gold, supported by warm greys and reds.

First to attract the eye and consciousness of the beholder upon entrance, as well as impress him, is the dome of the beautiful polychrome ceiling in the center of which a sunburst sparkles in an effulgence of light thrown upon it by myriads of lamps concealed in the great crystal chandelier suspended from it.

Next the eye is attracted and held by the colorful murals in recesses on the north and south walls. One sees these through openings formed by balustrades, the effect being that of looking through windows upon towering landscapes in the distance. These paintings are bathed in soft light from concealed projectors and stand out in all their colorful beauty. They represent a pageant of music, of the eight panels being descriptive of music's various phases.

From contemplation of these delightfully realistic scenes, the eye is next attracted by the brightly lighted drop curtain, the broad expanse of which contains a gold pattern of conventional design on a burnt-orange red background, which is seen as the asbestos drop, also a field of conventional designs and golden tones, is raised. And before the beholder reaches his seat for leisurely survey and enjoyment of the whole gorgeous interior, his gaze takes in the magnificent crystal chandelier and its play of light upon the blue and gold, the warm greys and the terra cotta red of the ceiling.

The walls of the auditorium start with a high stone stylobate, terminating with a richly ornamental string course. Above the murals are a series of bas relief decorations by C. P. Jennewein, of New York, a graduate sculptor of the American Academy in Rome. These are in the form of children and musical instruments. The circular reliefs of musical instruments are painted terra cotta red, edged with gold, the instruments being in marble color to match the wall. The backgrounds of the rectangular panels containing reliefs of children holding trumpets and flutes are in various colors, ranging from blue to green and brown. All these forms of the children in marble tone stand out as distinctly as carvings.

The capitals of the pilasters between the murals and bas relief decorations are touched with gold and blue. They support a cornice ornamented with terra cotta red and gold. The ornaments of the cornice are of Arabesque designs in relief, made up of harps, shields, scrolls and winged sea-horses. The cornice supports the ceiling with its central dome, and spandrels at each of the four corners. The spandrels contain ornamental grills for ventilating purposes. They are filled and glazed with reds and soft greens.

The richly ornamented proscenium arch with casings four and one-half feet wide and fifteen inches deep is gilded and glazed with soft colors. In the center of the top is an ornamental feature consisting of a shell form containing a shield which bears the initials of the University of Rochester. It is supported on either side by a beautiful ornamental figure bearing a torch. This is also gilded, and glazed with greens and reds.

On the walls on either side of the stage beneath the decorations are circular niches containing gilded busts of Bach and Beethoven.

The walls back of the seats on main

ating in the auditorium of the theater.

To the north of the stage is located the dressing room section, the first floor of which is occupied by offices for the stage manager and stage electrician and their forces. The next four floors are occupied by 17 dressing rooms. Each of these is completely equipped with dressing table, wardrobe, basin and electrical appliances for making up. The dressing rooms on the first two floors are equipped with individual toilets and shower baths. On the fifth floor of the dressing room section is a room given over to pumps and motors connected with the heating and ventilating apparatus on the floor above.

The stage setting for motion pictures depicts an Italian garden with terraces, walls and balustrades leading to a great central marquise or tent of brilliantly colored silk. The curtains of this open and disclose a picture screen, 24x20 feet.

The orchestra pit is 14 feet deep and extends across the entire front of the stage, with exits on either side opening into the basement. It provides room sufficient for an orchestra of 60 pieces. The equipment includes a complete signalling system between the orchestra director,

"The Half Breed"

Out of all the words that are pouring from the presses paenning the praises of "The Half Breed," we call these for our busy readers: "It's backed by the biggest kind of stage tradition." "Produced by Oliver Morosco." "Wheeler Oakman impersonates the title role." "Don't miss the stamped." "It's the picture to capture the summer season."

the operator in the projection booth, stage manager and the stage electrician. A feature of this equipment is a device that will insure proper synchronization between the music and the picture on the screen.

WHAT DOES SHE MEAN?

Marie Prevost, melted out of a can of ice as an introduction to her dance in the Wes Barry picture, "Heroes of the Street," said that her melting qualities were as good if not better than Theda Bara's. Wonder what she means.

STAGE PLAY CONVERTED

"Little Church Around the Corner," the stage play by Marion Russell, which will be converted into celluloid by Warner Brothers, is being adapted for the screen by Olga Printzlau.

COMING! "UNDER TWO FLAGS" COMING!

"THE LEATHER PUSHERS" series, from the famous Collier's Weekly stories by H. C. Witwer, and "CENTURY COMEDIES" lead the field for first run bookings in the world's greatest theaters.

UNIVERSAL FILM EXCHANGES, INC. Buffalo Albany Maurice A. Chase District Manager 257 Franklin St. 676 Broadway

Hold Your Dates! Watch for MORE TO BE PITYED THAN SCORNED It's a GRAND & NORTH Release

Film World Agog; As Harts Part



WILLIAM S. HART

The entire film world is breathless. One of the "impossibles" has happened. William S. Hart and his bride, Winifred Westover-Hart, have separated.

ridor was designed, equipped and furnished to serve as an ideal place of display for loan art exhibits, in arranging for which the Memorial Art Gallery of the University of Rochester co-operates. The exhibits of pictures are changed monthly. The educational value of these exhibits is enhanced by hanging beside each picture a framed card on which is printed the name of the artist, a brief biography, a summary of the achievement, and a brief comment on the picture displayed.

The theater will house a special department of the Eastman School of Music for the teaching of motion picture organ accompaniment. In a studio located on the floor above the grand balcony, the pupil will be taught not only the technique of the type of organ found in many of the largest motion picture theaters, but will learn to know and properly play musical compositions best suited to accompany and interpret the whole varied range of screen offerings. A fine unit organ designed especially for motion picture work is installed in this department. It contains 62 stop keys and a complete equipment of trap and percussion instruments. The studio is equipped with all modern facilities, including projection apparatus and screen, for the showing of screen offerings. The pupil, therefore, will have before him the actual picture he seeks to interpret. Here, he will study and practise under practical, rather than theoretical, conditions, in an atmosphere closely approximating the atmosphere of the theater. It is possible that this combination of superior facilities, environment and atmosphere will enable the pupil to attain a greater proficiency in improvisation, synchronization and interpretative excellence of motion picture musical compositions than has heretofore been developed. Advanced pupils will be given opportunities in actual work in the big theater itself.



CORINNE GRIFFITH VITAGRAPH

Chiropractic allays irritation, assists the nerve cells to generate nerve-force, strengthens the nerves and through them gives renewed life and vigor to all organs of the body.

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SILK SWEATERS, SILK HATS. New England silk wove Zephyrs for summer wear. For crocheting, all grades of Fleischers yarns. A fine line of Hosiery and Notions. Signit Ring Yarn. Rich Art Shop 808 WEST MAIN STREET Moderate Expenses—Moderate Prices

No Theater In World Equals The Eastman In the provision of broad and spacious foyers and promenades no theater in the world equals the Eastman Theater. These are provided for the comfort and accommodation of patrons on main floor, mezzanine and grand balcony levels. On concert nights the first and second main corridors of the Eastman School of Music will be thrown open for use as promenades. These corridors are the length of a city block and 25 feet in width. The domed ceiling of the first is 19 feet in height. Both corridors are of unusual beauty in proportion, detail and finish, the style being Italian renaissance of extreme simplicity. The walls are treated with pilasters, dividing the surface into panels. The second cor-

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ALICE CALHOUN VITAGRAPH

Daniel's 62 CLINTON AVE. N. Advance Sale FUR AND CLOTH COATS JUST MAKE A DEPOSIT NOW Laskin Seal Coat French Seal Cape 40-inch length, new wide sleeves. 45-inch length. Beautifully lined \$97.50 \$145 Full flare \$190 Raccoon Coat Beaver collar and cuffs. Extra Fine quality seal and fine beaver \$190 Beautifully marked, 40-inch length \$245 French Seal Coat Hudson Seal Coat Extra quality 40-inch length \$145 (Dyed muskrat) fine quality, 40-inch length. \$295 TAILORED COATS Plaid backs, Tweeds, Herringbone, Mixtures, half and all silk lined, three quarter and full length \$19.85 TAILORED COATS Raccoon Collar TAILORED COATS Fur collars or plain. Splendid materials, mannish styles \$28.95 All wool, plaid back, inverted pleat \$39.75 DANIEL'S, 62 Clinton Avenue North



# Seats and Furnishings of Eastman Theater of Gorgeous Quality

The architectural design, decorations and furnishings of the great auditorium of the Eastman Theatre spell equality in capital letters. In this is seen the fulfillment of a studied effort to provide for the equal comfort and enjoyment of the masses, regardless of whether their means enable them to occupy the cheapest or highest priced seats. Here, indeed, is a leveling of inequality so far as financial ability to obtain the best the theater offers is concerned. The architectural design of the theater is such that all of the approximately 3,400 seats on the three levels commands a full view of the stage, unbroken by column or pillar, and the acoustic properties of the auditorium are so perfect that occupants of the last rows of seats in the mezzanine

gallery or grand balcony can hear as well as occupants of seats on the main floor. The beautiful architecture and gorgeous decorations of the lower level of the auditorium are carried out on all the levels, extending to the rear walls of each, and contributing to the aesthetic enjoyment of all patrons of the theater in equal measure. The furnishings of the mezzanine gallery and grand balcony match and equal in luxury and good taste those of the main floor; in fact, they are identical. Both these levels are carpeted from rail to rear wall with floor covering of the same design and equality as that on the main floor. Both these levels are equipped with opera chairs identical with those in the main body of the house. The provisions for ideal ventila-

## BIG CAST IN "OMAR"

With Walter Long, Edward M. Kimball and William Elmer added, the complete cast of "Omar the Tentmaker," Guy Bates Post's second screen starring vehicle, includes also Virginia Browne Faire, Nigel de Brulier, Rose Dione, Douglas Gerrard, Patsy Ruth Miller, Boris Karloff, Evelyn Selbie and William Hatton. "Omar the Tentmaker" will follow "The Masquerader," with Post, as a First National release.

tion and heating are uniform throughout the theater. As is the case on the main floor, there is on mezzanine and balcony a mushroom ventilator under each seat. In this respect the opening of the new theater marks the end of the stuffy, ill-ventilated gallery and its germ-infested atmosphere.

## "More to Be Pitied" Box Office Title

That the title "More To Be Pitied" is a real box-office puller, and will prove instrumental in making this feature one of the biggest successes and money makers of the year, is the opinion of many showmen who speak with real knowledge because they played the Blaney melodrama of the same name on which the film is based.

Gus Schlesinger, formerly owner and manager of the Arch Street Theater in Philadelphia, which played many of the old stock favorites, is only one of the showmen now prominent in film circles who declare that "More To Be Pitied" is a great title that will literally "pull 'em in." And this is one reason for the great enthusiasm being evidenced by showmen and the many inquiries that are pouring into the offices of Grand and North, and the various state right buyers who hold it.

# Do You Know?

## that the EASTMAN THEATRE is made of

- Cayuga (Pennsylvania) Cement
- Universal Portland Cement
- Best Brothers Keehn's Cement
- Woodville White Enamel Finish Lime
- J. B. King's Plaster Paris
- United States Gypsum Plaster
- General Fireproofing Company's Steel Lath
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- Enswile Hollow Partition Tile
- "Rochester" Clay Brick

All of these materials furnished by

## Whitmore, Rauber & Vicinus

Building Supply Dealers and General Contractors

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Rochester, N. Y.

## Short Subjects are Half the Show

No matter how fine the feature picture may be it is, after all, but half the show.

The other half is made up of scenic dramas, the news-reel, the comedy and short specialties.

The best short subjects are identified by our trade-mark on posters and lobby-cards.

When You See It Go In--

It's the Sign of a Whole Evening's Entertainment



EDUCATIONAL FILM EXCHANGE, INC.

## Go Get 'Em Hutch



CHARLES HUTCHINSON

Patheserial star who is scoring a hit in "Go Get 'Em Hutch."

# A PRIVILEGE

IN the life of every business concern there arrives, at one time or another, the supreme opportunity. Ours came when we were chosen to design and install the electrical work in this beautiful building, "for the enrichment of community life".

WE are pardonably proud of our part in this achievement--the greatest electrical installation of its kind in the world. And it gives us the opportunity to call your attention to our facilities for doing your work--not so great a job, perhaps, but equally important to you.

## WHEELER-GREEN ELECTRIC CO.

"YOUR ELECTRIC STORE"

29-39 ST. PAUL STREET

ROCHESTER, N. Y.

## Food For Flappers

Mildred June's mother can always be depended upon to serve mysterious dishes from which emanate appetizing, enticing odors, and Mildred confesses that she finds them delightful. But her favorite dish is one quite rare, but not difficult to prepare. She refers to it merely as "Chicken in Oranges."



Roast a fine chicken in the usual way and put it aside to cool. Then cut 8 small rounds from the breast, remove the rest of the meat and chop it fine. Pound this meat well, season with salt and pepper, add half a cupful of white sauce and rub the whole through a sieve. Now add a half cupful of whipped aspic jelly and half a cupful of whipped cream or whipped evaporated milk.

Cut off about one-third from the tops of eight small oranges, remove the center without breaking the peel, fill these skins with the chicken cream, and place in the refrigerator.

Melt one bouillon cube in four table-spoonfuls of hot water and cool. Peel two oranges, break into the natural divisions, remove the pits, and place in a cool oven to dry a little. Cool and dip in the melted bouillon. Arrange three of these around the top of the orange skins, and in the center of them place one of the rounds of the breast. Serve garnished with parsley.

## GAINING POPULARITY

Joe Striker, well known juvenile, is gaining rapidly in popularity and stands a good show to continue, since within the next couple of weeks he will be seen in three different photoplays scheduled for important Broadway theaters. In addition to "Silver Wings," in which he is now being seen in the most important male role, there will also be "A Broadway Peck," starring Pearl White;

## Autumn Exhibit of Latest Millinery Models

Displaying Fashions of the Hour  
MILLINERY THAT IS CORRECT AND ATTRACTIVE.  
HATS adorable in style, with a grace and beauty of finish and with good taste in trimming effect that will win your approval.  
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"Wildness of Youth," in company with Virginia Pearson, Mary Anderson and Harry Morey, and "Queen of the Moulin Rouge," featured with Martha Mansfield. At present the young actor is engaged in "Flapper Love," opposite Faire Binney. Rumor has it that tucked away in the wall safe, Joe holds a starring contract calling for six pictures. These good looking youngsters often owe a debt of gratitude to feminine fans which is ignored, but Joe takes it seriously and personally autographs every photograph sent to feminine admirers who keep him busy with requests.

## HOME COOKING

Come in and enjoy a REAL MEAL  
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## GERLING

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Everything for Tots

up to and including 6 years of age

No Better Place to Shop Moderately Priced

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## BEAUTIFUL HOPE

The importance of the crepe de chine wrap is emphasizing in the mode by Hope Hampton in "The Light Dark." The draped overcape falls to the hem in front, stopping at the back. The collar is in the scarf which falls only ornament, silver thread on wheels, appearing cape and making scarf at the ends.



Harry "Snub" Pollard  
Starring in Hal Roach Comedies.



# Curtains and Draperies of New Eastman Theater From Hewlett Studio, New York

## Methods Employed Make Possible the Working Out of Design for Particular Place

The curtain and other draperies of the Eastman Theater stage are from the designs of J. M. and A. T. Hewlett, situated at 163 Clymer Street, Brooklyn, N. Y. These have been produced by an interesting process of gold, silver and bronze incrustation upon velvet. The methods employed by the Hewlett Studios make possible the working out of a design for a particular place with-



WILLIAM DUNCAN  
VITAGRAPH

out regard to the patterns available among the commercial products of the loom.

In the case of the great curtain of the Eastman Theatre, the design has been carried out at a scale far beyond the possibilities of commercial production by the modern loom. Similar results have been obtained in Paris and Florence at a small scale suitable for opera cloaks, etc., but the application to velvet of a repeated ornament at such a colossal scale has never before been attempted.

Other well known examples of the work of these artists are the decorations of the School of Decorative Arts of the Carnegie Institute of Technology in Pittsburg, the Masonic Temple in Brooklyn and the Columbia University Club in New York.

### Goodbye, Eskimo Pie!

An alert open-eyed ice cream vendor steps up now and names his coolest summer tidbit, "The Frozen North" after Buster Keaton's comedy.

### STRIKING GOWN

In "White Shoulders," Katherine MacDonald wears a very effective and striking gown of black finely tucked Canton crepe. The straight lines of the gown deviated slightly at the waist, being drawn in with two narrow bands of the same material laced through small cut steel buckles, and falling in four small streamers at one side. The sleeves hang from the shoulders in straight twelve-inch panels to just a little below the hem of the skirt, to which they are attached.

Another very fetching gown worn in the same picture by the fair Katherine is of deep coral georgette, beaded in scroll pattern with beads of the same shade. There is a little fullness on each side of the straight panel front which is held in place by a narrow band of the same material which ties in a soft bow in the back. Loose drapery, edged with beads hangs from the shoulders.

### ALLURING MILAN MODEL



Hat of black silk fringe over black Milan straw, fringe drooping over brim of hat; worn with frock of black lace. Posed by Louise Lorraine, Universal Star.

### Aspiration in the Photoplay

By JEANNE STEVENS.

Man does aspire. He really does. I was reading an article by Prof. Henry Seidel Canby which brought up the subject the other day. "What are the instinctive cravings that seek satisfaction in fiction and, finding it, make both great and little books popular?" Prof. Canby asks himself, and then went on to answer his own question: Love, curiosity, revenge, the wish to escape from reality into a more interesting life, and aspiration, "the deep desire of humanity to be better, nobler, finer, truer." "Stories of daring in the face of unconquerable odds, stories of devotion, above all stories of self-sacrifice, are made to gratify this last emotion," Prof. Canby said.

And with this introduction I want to present two girls, two really aspiring girls, who live together, work together and have a unit of their own called Ray

### September To Be Arrow Month

W. E. Shallenberger, President of Arrow Film Corporation, has announced that the month of September, which will be known as "Arrow Month," is to mark the beginning of an enormous sales drive with which Arrow Film Corporation will usher in the new season.

"No time could be more propitious for such a drive," said Dr. Shallenberger in a recent interview. "The industry at large and particularly independents have undergone a severe baptism of fire which has weeded out the unfits and left those who were worthy in a strengthened position. Now the day has come when the independent producer and distributor has something to crow about and believe me when I tell you that we are going to crow just a wee bit louder than the next man for at no time in the history of my organization have we been in such a position as at present: The pictures to be released beneath the Arrow banner during the coming year are splendid ones—each and every one a box office sensation. I have been enabled to acquire a line-up of productions which places Arrow definitely in the foreground. We will contribute more than our share to the quota of big pictures which the independent exchange man and exhibitor is demanding."

### DEEP STUFF



BUSTER KEATON

Buster Keaton is at Catalina Island on location getting some deep sea stuff for his next comedy, "Day Dreams."

Carroll Productions in a corner of the Robertson-Cole studios in Hollywood. Helen Jerome Eddy and Ray Carroll are their names and the first is a star while the second is a producer who is also her own scenario writer.

It is a very wonderful thing to me that these two girls, starting at such different points and from such different motives, should have come out with a fine and real contribution right now when pictures are in such need of sincerity. For their aim is the human and the normal. And if it is true that the public is tired of thrills and sham and hokum, I know of no one better equipped than they to see that it gets the real smiles and real tears that will make it whole again.

For they have both come by long and devious paths, of apprenticeship and sacrifice and hardship and training, to the place they now are. They were born in New York City at about the same time, though Miss Eddy came to Los Angeles twenty, and Miss Carroll two and a half years ago. Miss Eddy started her screen career with Morosco in "His Sweetheart" and will be remembered for her work in "The Turn in the Road," "One Man in a Million," "The County Fair," "Pollyanna" and other big productions.

Miss Carroll, looking around for some means of working her way through the University of California, sold her first scenario to D. W. Griffith and wrote the first five-reel picture ever produced, "The Call of the Blood," for Vitagraph. She received the prize for a pageant of flags in San Francisco, staged some other civic pageants and then went East with four vaudeville skits. After this, a nervous breakdown, work with George Randolph Chester in the New York Vitagraph studio, with Thomas H. Ince, Cecil B. DeMille, and then, her own company, her own star, and her own production.

Supporting Miss Eddy in "Love's Coming of Age" or "A Slice of Life," as her first picture has been variously and tentatively titled, are Harrison Ford, Joseph Bell, Molly Gordon, Fannie Midgley, Claire DuBray, Gilbert Clayton and Buddie Messenger. William A. Seiter, formerly directing Doris May, is her director; Lucien Androit, who photographed Emmet J. Flynn's special productions, her chief camera man and Ray H. Leek, formerly of the New York Tribune and the Metro studios, her production manager. All on a co-operative, bonus basis, that makes Ray Carroll Productions unique in Hollywood!



CORINNE GRIFFITH  
VITAGRAPH

### SHE REVEALS THE MOST DANGEROUS AGE



RUTH CLIFFORD

This charming favorite of the picture world is one of the leading players in the all-star cast of Louis B. Mayer's "The Dangerous Age," a forthcoming First National attraction, produced under the direction of John M. Stahl. Lewis Stone, who has the principal masculine role, recently asked rather facetiously, "What is the dangerous age, Miss Clifford?" And she promptly retorted: "There is no dangerous age so long as one keeps spiritual-

ly young, which is quite possible by being a true optimist, seeing the happy side of life and forgetting how to worry. For all who will not do these things, the dangerous age might be 6 or 16, 21 or 31, 40 or 80, or all the ages sprinkled in between." Which rather sage attitude toward life undoubtedly accounts in a large part for her success on the screen. Though but 22 years old, which we think is a very nice age, Miss Clifford is a "veteran" of the silent drama. Born February 17, 1900, in Rhode Island, she was educated at St. Mary's Seminary, Bay View, R. I., and began her screen career with Edison. She has since appeared under the banners of several companies in many notable productions, among them being "The Kaiser—The Beast of Berlin," "Fires of Youth," "The Lure of Luxury," "The Game is Up," "Home, James" and "Eternal Love." In "The Dangerous

Age," however, she is declared to give her finest screen performance. Others in the cast with her, besides Mr. Stone, are Edith Roberts, James Morrison, Cleo Madison, Myrtle Stedman, Richard Tucker and Lincoln Stedman.



RICHARD DIX  
IN GOLDWYN PICTURES

### O'HARA Millinery

50 EAST AVENUE Phone  
Rochester, N. Y.

## WINTER IN FLORIDA

BARGAINS IN HOMESITES, WITH OR WITHOUT FURNISHED COTTAGES.

VILLA TASSO, a place of fairy-like beauty on Choctawhatchee Bay, the resort center of Northwest Florida, offers unexcelled advantages. High bluffs, overlooking miles of attractive seacoast; beautiful walks and drives through the surrounding National Forest. Splendid safe bathing beach. Golf links in easy driving distance.

Club facilities free. No fuel to buy. Cottages for rent if desired. Meals at the club at popular prices. Mileage rebate to those driving through.

Desirable building lots with furnished camp cottage can be bought at from \$200 to \$600! You cannot duplicate these bargains anywhere. Write for free illustrated booklet.

## T. V. ORR

HOME OFFICE  
De Funiak Springs, Florida

# I Want 400 More OLD WATCHES Before September 15th.

Our town folks may send us their watches by parcel post. We will notify the senders, by return mail, how many we can allow them for their watches towards a new Model Burritt Watch.

## MEN!



New watch, no matter what condition it is in, whether bent, broken or fifty years old, bring it to us and we will make you a liberal allowance on it towards one of our NEW MODEL 1922 BURRITT WATCHES.

Ladies, avail yourself of this opportunity. Bring us your old watch and we will make a very liberal allowance on it towards a brand new up-to-date Wrist Watch.

All uncalled for watches that have been in our Watch Repairing Department for six months or longer will be sold to the government if not called for on or before September 15th.

THE REASON WHY we want so many watches is that the U. S. Government is conducting a school for crippled soldiers, teaching them to be watchmakers, and old watches are needed for experimental work.

## S. D. BURRITT

The House of 1,000 Watches

12 Main Street East

C. J. Y  
102 STATE STREET  
Phone Ma



# Noted Architects and Contractors Made Eastman Theater What It Is

In the design, construction and equipment of the building neither time, patient research nor the judicious expenditure of money have been spared. The technical knowledge and skill of the best architects and engineers in the country were employed. Associated with Gordon and Kaelber, Rochester architects, was the firm of McKim, Meade and White, of New York City.

The consulting engineer, in charge of construction, was Robert E. Hall, of the Russell B. Smith Engineering Company, New York, who has some of the most important theaters in the country to his credit, including the Rialto and Capitol, New York City. Professor F. R. Watson, of the University of Illinois was the advisor on acoustics and other experts were consulted from time to time.

### Wide Investigation.

The first step in preparation of the plans was a thorough investigation of buildings of similar character. The architects visited eight schools of music, eight music halls, 35 motion picture theaters, located in New York City, Brooklyn, New Haven, Springfield, Mass., Boston, Buffalo, Cleveland, Detroit, Chicago, Akron, O., Indianapolis, Pittsburg and the University of Illinois. The plans and details of many other schools and theaters also were studied. A chart was then prepared, showing the organization of the theater and school of music. From this chart was made another, showing the number and sizes of rooms required for each organization. From these charts after nearly a year's study, to which Mr. Eastman gave an immense amount of time personally, the plans were finally evolved. When the planning and engineering were completed by Gordon and Kaelber, the local architects, McKim, Meade and White, one of the greatest firms of architecture in the country, were employed as associates, and prepared the designs for the exterior and principal parts of the interior of the building, with the result that the structure which houses the Eastman Theater and Eastman School of Music is one of the noble architectural achievements of the country. Among the great buildings designed by McKim, Meade and White are the Pennsylvania station, United States Post-office and Pennsylvania Hotel, New York City, Boston Public Library and Rhode Island State House.

### Construction by Hopeman.

The work of construction was awarded to A. W. Hopeman and Sons Company, Rochester, as general contractors. In the employment of the sub-contractors, Rochester firms were given the preference as far as possible. This policy of local preference was also observed in the employment of the approximately 3,000 workmen who have been employed in the various stages of the construction of the building. The structure therefore stands not only as a monument to the vision and generosity of the donor, but is also a monument to the skill and craftsmanship of Rochester artisans.

The structural steel contract for the building was awarded to F. L. Heughes and Company, the installation for the lighting and electrical systems, to the Wheeler-Green Electric Company, Rochester. The complicated heating and ventilating system was installed by Howe and Bassett, Rochester.

All of the large amount of marble and tile work was done by the James C. Barry Company, Rochester. A complete roster of firms having a part either in the construction or equipment of the building follows:

### Sub-contractors.

Sub-contractors, mason, carpenter and painting—John A. Rowe Cut Stone Company, Bedford, Indiana, Indiana limestone; Otis Elevator Company, Rochester, New York, Elevators; Hecla Iron Works, Brooklyn, N. Y., Stairs and Ornamental Iron Work; William F. Remple Company, Reading, Pa., Fire Escapes; Architectural Plastering Company, New York City, Ornamental Plaster; Francis Metal Door and Window Corporation, Rochester, N. Y., Dahlstrom Doors and Windows and International Casement Windows; Knowles and Peck, Rochester, N. Y., Roofing and Metal Work; Wright and Alexander Company, Rochester, N. Y., Sprinklers; Mathews and Boucher, Rochester, N. Y., Hardware; Allen Decorating Company, Rochester, N. Y., School of Music Decorations and Kilbourn Hall Stage Setting; Gorham Mfg. Company, Providence, R. I., Bronze Ticket Booth, Poster Frames, Bronze Letters and Dolphins; Peter Clark, New York City, stage rigging and asbestos curtain; Whitmore, Rauber and Vicinus, Rochester, N. Y., cement, wire lath, curbing and pavement; Theodore Swan, Rochester, N. Y., hollow tile; American Clay and Cement Corporation, Rochester, N. Y., brick and lime; Ebsary Gypsum Company, Rochester, N. Y., partition tile and plaster; Sneed and Company, Jersey City, N. J., library shelves; Solar Metal Products

Rochester, N. Y., Precision Distance Reading Thermometer; American Radiator Co., Rochester, N. Y., radiators; C. A. Dunham Co., Chicago, Ill., return line vacuum traps; J. L. Mott Iron Works, Trenton, N. J., plumbing fixtures. Sub-contractors, marble and tile work—Appalachian Marble Co., Knoxville, Tenn., Tennessee marble; Tennessee Producers Marble Co., Knoxville, Tenn., Tennessee marble; Alberene Stone Co., New York City, Alberene stone for stairs; Art Brass Co., New York City, mirrors for toilet rooms; H. A. Cousins, Inc., New York City, artificial stone; Faucher-MacMurray, Inc., Rochester, N. Y., structural iron work for lobby table; Hubbs and Hastings Co., Rochester, N. Y., toilet paper holders; Hess Warming and Ventilating Co., Chicago, Ill., medicine cabinets; Hilgartner Marble Co., Baltimore, Md., foreign marbles; Lautz Marble Corporation, Buffalo, N. Y., foreign marbles; David E. Kennedy, Inc., New York City, cork tile floors and stair-treads; Keenan Structural Slate Co., Bangor, Pa., slate blackboards; Mosaic Tile Co., Zanesville, Ohio, tiles for floors and wainscoting; Rochester Germicide Co., Rochester, N. Y., towel cabinets and soap pumps; Stedman Products Co., South Braintree, Mass., Seaboard Type flooring on stairs; Structural Slate Co., Pen Argyl, Pa., slate treads and platforms for north and south balcony stairs; Vermont Marble Co., Boston, Mass., Champlain black and French gray marbles; Zenitherm Co., New York City, artificial stone walls in Kilbourn Hall and main auditorium.

Boiler House—Peter Hauck, Rochester, N. Y., mason and carpenter work; A. J. Heinze, Rochester, N. Y., plumbing and gas piping; William Summers and Son, Rochester, N. Y., chimneys. Furnishings and miscellaneous work—Francis H. Bacon, Boston, Mass., special furniture; Howe and Rogers, Rochester, N. Y., carpets; Barnard and Simonds, Rochester, N. Y., mezzanine chairs, Windsor chairs and benches; Sibley, Lindsay and Curr Co., Rochester, N. Y., general furniture; Yawman and Erbe Co., Rochester, N. Y., office furniture; Serantom's, Inc., Rochester, N. Y., office furniture; Zimmerli Business Furniture Corp., Rochester, N. Y., office furniture; Jacob and Joseph Kohn, New York City, Bentwood chairs; Skinner and Steere Organ Co., Boston, Mass., organ in Kilbourn Hall and 1 studio organ; M. P. Moller, Hagerstown, Md., 10 studio organs; Austin Organ Co., Hartford, Conn., organ for theater; Steinway and Sons (J. W. Martin and Co.), Rochester, N. Y., Steinway pianos; American Seating Co., New York, Kilbourn Hall and theater seats; J. M. and A. T. Hewlett, Brooklyn, N. Y., draperies and stage curtains in Kilbourn Hall and theater; Maxfield Parrish, Cornish, N. H., painting in balcony foyer; Wurmlitzer Organ Co., New York City, 1 organ—studio—theater.

Sub-contractors, electrical work—General Electric Company, Schenectady, N. Y., transformers and special high tension equipment and incandescent lamps; Ward Leonard Electric Co., Mt. Vernon, N. Y., theater dimmers for large stage switchboard; Cutler-Hammer Mfg. Co., Milwaukee, Wis., theater dimmers for Kilbourn Hall; American Steel and Wire Co., New York City, rubber covered wire and cables; General Electric Company, Schenectady, N. Y., rubber covered wire and cables; Bishop Gutta Percha Co., New York City, special flexible stranded under light cables; National Enamel and Mfg. Co., Pittsburg, Pa., electric conduits; Thomas and Betts, New York City, conduit fittings; Steel City Electric Co., Pittsburg, Pa., pressed steel outlet boxes; Chicago Fuse and Mfg. Co., Chicago, Ill., flush switch boxes; Economy Fuse and Mfg. Co., Chicago, Ill., complete fuse equipment; Harvey Hubbell, Inc., Bridgeport, Conn., flush baseboard receptacles; New York Calcium Light Company, New York City, stage pockets and connectors, also foot lights, border lights and stage lighting equipment in theater; National X-Ray Reflector Company, Chicago, Ill., Kilbourn Hall footlights, border lights and spot lights, theater floodlights and spotlights, also special indirect lighting fixtures; Crouse Hinds Co., Syracuse, N. Y., outside flood lighting fixtures; Automatic Electric Company, Chicago, Ill., automatic telephone system—193 telephones; International Time Recording Co., Endicott, N. Y., electric clock system—173 electric clocks; Holtzer-Cabot Electric Co., Brookline, Mass., fire alarm system; Rochester Testing and Research Laboratory, Rochester, N. Y., automatic electrical system to raise and lower window shades; Stromberg-Carlson Telephone Mfg. Co., Rochester, N. Y., school and theater building—3 private production telephone systems; Electric Storage Battery Co., Philadelphia, Pa., storage batteries; Western Electric Co., Chicago, Ill., radio broadcasting station.

Sub-contractors, plumbing and heating—Heine Safety Boiler Works, St. Louis, Mo., boilers; Detroit Stoker Co., Detroit, Mich., stokers; Homer Strong and Co., Inc., Rochester, N. Y., boiler feed and vacuum pumps; Alden L. Covill, Rochester, N. Y., Gould's Sump pumps; Edward Louig, Rochester, N. Y., Thompson Iron Works Storage Tank; Ricker Mfg. Co., Rochester, N. Y., coal handling apparatus; H. W. Johns Manville Co., Rochester, N. Y., pipe covering; William J. Morrey, Inc., Rochester, N. Y., heat and vent ducts and sheet metal work; B. F. Sturdevant Co., Boston, Mass., fans, air washers and motors; Taylor Instrument Co., Rochester, N. Y., air duct and hot water thermometers; Johnson Service Co., Milwaukee, Wis., temperature regulation; Ralph C. Schwartz,

films would have had the foresight, the courage or the ability to create such an institution and endow it for the benefit of an entire industry as Mr. Eastman has done.

"It is a privilege to be able to extend my congratulations through THE PICTUREPLAY NEWS to Mr. Eastman, and also to the people of Rochester, who will most immediately benefit by Mr. Eastman's generosity."

**GRACE V. DAVISON**  
"My dear Mr. Eastman:—  
"We of the silver sheet, fully realizing what the name of Eastman has always been to the industry, are to be congratulated in having you doubly interested through your new venture in Rochester. With fond hopes for its continued success."

**HAL E. ROACH**  
PRESIDENT  
Hal E. Roach Studios  
California City, California  
"Across the wide stretches of this country has come to us the full meaning of the Eastman Theatre. It marks another forward step in the progress of our great industry.

"Mr. Eastman is to be complimented in the highest on the crystallization of his wonderful idea. I wish him every success in the world. For one to do what Mr. Eastman has done, surely must have the best interest of the entire picture industry.

**JOHNNY "TORCHY" HINES**  
SCREEN COMEDIAN  
Mastodon Films, Inc.  
"Dear Mr. Eastman:—  
"I could not count this day done without expressing my sincerest congratulations to you and those associates who made possible the erection of your monumental theater.

"Those of us who bring a laugh or a tear to the public are greatly indebted to you for making this possible. In the erection of the magnificent temple, which rightly bears your name, you have further cause to be proud of your genius and attainments.

"My supporting cast in "Sure-Fire Flint," including Doris Kenyon, Effie Shannon, Edmund Breesse, Robert Edson, Charles Gerard and Director Dell Henderson join with me in the expression of hearty felicitations and continued success to you."

**ARTHUR S. FRIEND**  
Distinctive Productions, Inc.  
"It is a privilege to join in the voiced appreciation of the motion picture world to the outstanding figure in that industry, Mr. George Eastman. The Eastman Theatre is a visualization of the hopes and dreams of all whose interest in the development of the motion picture art is sincere and real. Its influence will be spread and felt throughout the land, and should be a potent force in building up and maintaining worthy standards for the entire industry."

**HARRY "SNUB" POLLARD**  
SCREEN COMEDIAN  
"Everyone realizes that the Eastman Theatre will stand as a fitting tribute to the cinematographic art, but I really think that only those who "grew up" with the motion picture industry can fully appreciate the meaning of this forward step.

"I have a personal feeling of grateful elation over this achievement of the industry, but when I recall the scoffers of a few years ago, "gloating satisfaction" describes my feelings more accurately.

"I wish Mr. Eastman the very best luck in his enterprise, and I only regret that I will not have the pleasure of being present at the opening, nor the honor of personally congratulating Mr. Eastman."

**PEARL WHITE**  
PATHE SERIAL STAR  
"Mr. George Eastman,  
"Rochester, N. Y.  
"My dear Mr. Eastman:  
"You institution is a new inspiration to the magic of the motion picture.

"You are indeed to be congratulated and commended for this everlasting tribute to that genius which gives that touch of immortality to the world.

"My best wishes for its success."

**HOPE HAMPTON**  
STAR  
Hope Hampton Productions, Inc.  
"The motion picture industry owes a debt of everlasting gratitude to Mr. George Eastman for the splendid monument he has erected in the Eastman Theatre.

"There is no tribute that such an important member of the industry as myself can adequately express, on this memorable day of the opening of this beautiful theatre.

"I feel, as I know most of my colleagues do, that Mr. Eastman by his unselfishness and genuine philanthropy, has made of himself an example and an inspiration, not only to the picture industry, but to the world at large."

**TOD BROWNING**  
DIRECTOR  
Universal Pictures.  
"Ever since I heard of Mr. Eastman's plan to create an experimental theatre in Rochester, I have felt a sense of gratitude, as almost everyone in the business has.

"Few men in the business end of the

cent photoplay palace, to express my appreciation for the remarkable contributions you have made to pictorialism in general.

"The grandeur and magnitude of the new Eastman Theatre is just another step forward in the direction of progress that is so vitally necessary these days. You have ever been a builder, and in such constructive vision of yours is the secret of the motion picture industry's phenomenal growth.

"It is a genuine pleasure to add my congratulations to you and your associates for the erection of this eighth wonder of the world."

**Sydney Cohen Has Nothing But Praise**  
(Continued From Page One)  
the vision of all men, setting distance at naught and making all sections of the world center visually wherever the celluloid film trends its magic way before the light; renders the Screen of unsurpassed influence in catering to the amusement, information and edification of millions and moulding thought and action along constructive and progressive lines.

No element in life can resist the helpful forces resident in the Motion Picture and its potential powers in advancing worldly affairs are no vast as to defy

complete comprehension. Hence this wonderful theater of Mr. Eastman's in Rochester, with its marvelously arranged accessories, furnishings, adornments and acoustic properties will become a great central station from which will radiate to all parts of the earth the helpful forces so essential to the elevation and ennobling of the art of photoplay making and presentation.

An inseparable part of this same service development is Mr. Eastman's new Kilbourn Hall, Conservatory of Music, joined to the Eastman Theatre definitely in a structural sense and coordinating with it in every way. Mr. Eastman realizes the value of music to a people. He knows that where music prevails, most constructive harmony in other divisions is very conspicuous. He sees chaos dispersed as music moves forward and as the souls of men are charmed, their minds and bodies are invigorated and urged toward a greater line of useful activity.

Nothing so soothes nerves and animates as music. It is one of God's greatest gifts to man, an influence most potent in shaping the lives of the people and the destinies of nations. This, too, is too great and noble a force to be commercialized to the exclusion of the artistic in the process of seeking the things that are solely material. Hence Mr. Eastman has joined the Motion Picture and Music as forces within the control of man, to be dedicated in a higher and nobler way to the service of man.

It is a pleasure in this connection to find Mr. Eastman devoting much of his vast resources to the elevation and advancement of America's musical genius and at the same time that the Motion Picture Theatre Owners of America have organized a Music Department to also develop the artistic and the good in musical effort.

To Mr. Eastman's ability to create and develop in himself and to inspire action in others, the Motion Picture Theatre Owners of America will add the publicity powers of 14,000 Motion Picture Theaters, catering to the educational, informative and amusement needs of millions of Americans daily, and together we will move majestically forward in holding the Screen true always to the complete service of the people.

I sincerely congratulate and commend his wonderful name of the Motion Picture Owners of America and my earnest hope that life full measure and vigor will be able to attain a phase and development of to which he row dyates (Signed) SYDNEY Cohen, President, Motion Picture Owners

Serious—The best thing is to have your pictures sent them to one of the companies. They are always new faces and characters they will think you a good of their coming pictures. (Lost anything by trying.

Lucy Wood—Yes, your granted. Guy Bates Post "Masquerader" for the now playing in the large the out the country and should in your town. I saw it a for its excellent entertain

Norma Talmadge and her party journeyed to Santa only where the famous pio of the most stirring episode Voice From the Minaret." Some of the most noted California participated in under the directorial eye of Fr

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ROBERTSON SHOE REPAIR 38 N. Water St. REPAIRED WHILE YOU WAIT Trade Mark TRY US NEXT TIME

**KAUFMAN'S HAIR SHOPPE**  
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LADIES' WIGS, TRANSFORMATIONS AND SWITCHES

With Toupees PERMANENT HAIR WAVING Wigs, Toupees, Transformations and All kinds of ventilated Hair NONE BETTER MADE—PRICES CHEERFULLY QUOTED Without HAIR

**AMERICA'S FINEST CONCERT ORGAN**  
With that Distinctive Tone which Pleases the Audience  
**THE MARR & COLTON CONCERT ORGAN**  
Used Where Quality Predominates

THE CAPITOL - - - - - Pittsfield, Mass.  
THE COLONIAL - - - - - Brooklyn, N. Y.  
THE STRAND - - - - - Rochester, N. Y.  
THE STRAND - - - - - Niagara Falls, N. Y.  
THE RIVOLI - - - - - Syracuse, N. Y.  
THE APOLLO - - - - - Indianapolis, Ind.

And many other beautiful theatres  
Manufactured Exclusively by  
**THE MARR & COLTON CO., Inc.**  
Warsaw, N. Y.

**OSCAR APFEL**  
PRESIDENT  
Apfel Productions, Inc.  
"Dear Mr. Eastman:  
"The wonderful progress in the motion picture industry can in a great measure be laid at your door. You have made it possible for millions to gain happiness and education through the Kodak. And now the world looks on you as your new picture palace nears completion, and is enthralled and inspired.

"May your every ambition be realized, and may the public fully appreciate the great ideal you have so long cherished, and its great realization in the completion of your new photodrama shrine."

**C. C. BURR**  
PRESIDENT  
Mastodon Films, Inc.  
"Dear Mr. Eastman:  
"Permit me at this time, on the occasion of the opening of your magnifi-

Your inspection is invited to our line of Fall Coats in Fur, Plush and Cloth. Great values are offered at the lowest prices.

**M. WITTENBERG**  
LADIES' AND CHILDREN'S FURNISHINGS  
468 WEST MAIN STREET



Great pictures have made great theatres possible

Paramount is the one dependable source of sufficient supply

The Eastman Theatre is the foremost exponent of the theory that great pictures deserve to be shown in a luxurious theatre.

But after all a great theatre is nothing but a triumph of architecture and equipment until its life blood arrives—the picture.

If it's a Paramount Picture it's the best show in town!

Paramount has just announced a six months' program of 41 big pictures.

Nothing like this program has ever been seen before.

Rochester's leading theatres will show the entire number.

Watch newspapers, theatre lobbies and billboards for the announcement, "It's a Paramount Picture."

This is always the most reliable test of any theatre's entertainment.

# Paramount Pictures



**FAMOUS PLAYERS-LASKY CORP.**  
ADOLPH ZUKOR, President  
NEW YORK CITY

## "Prisoner of Zenda" Is Ingram's Greatest Since "The Four Horsemen"

"The Prisoner of Zenda" which is to open the new Eastman Theatre is Rex Ingram's greatest production since he made for Metro "The Four Horsemen of the Apocalypse."

This is the unanimous opinion of officials of the home office of Metro Pictures Corporation, in New York.

Immediately upon reception of the first print, which had been impatiently awaited, "The Prisoner of Zenda" was thrown on the screen for a special pre-view. Much had been promised of it by such members of the Metro organization as had had opportunity to see fragments of the picture at the Hollywood studios. These reports were all to the effect that "The Prisoner of Zenda" was the biggest thing Rex Ingram had yet done.

Commenting upon his impression of the new \$1,000,000 photoplay of Anthony Hope's novel, as dramatized by Edward Rose, William E. Atkinson, vice-president and general manager of Metro, said:

"It is the biggest box office bet we have ever handled. In saying that I realize it is a superlative statement, but 'The Prisoner of Zenda' is a picture of superlatives; its story, its handling by Ingram, the action of the cast, the tremendous settings—they're superlative, the last word in their fields. And the combined effect is in concordance with these elements.

"Nothing has been done to approach the power of 'The Prisoner of Zenda' since 'The Four Horsemen of the Apoca-

lypse.' They are two of the greatest pictures ever made. They are essentially different. The later one is sheer romance. The earlier story, that of Ibanes' novel, is the bearer of a theme of tremendous import to humanity.

"And unlimited as the box-office strength of 'The Four Horsemen' appears to be, I believe that 'The Prisoner of Zenda' will surpass it. The production is as big, and even more colorful. Mr. Ingram's direction was never better, the cast is about as nearly perfect as one could find—and the story alone is enough to appeal to everyone who has read a book in the last twenty years. Anthony Hope's novel is as famous as 'The Four Horsemen,' and it has the advantage of several years' start on Ibanes' book."



PEARL WHITE, SERIAL QUEEN

rare cases when both sculpture and film are colored, the sculptor and director are working in a monotone medium and both are striving for the same result—the one in the round, the other on a flat surface, simulating the form which is not there by an arrangement of light and shade calculated to create an optical illusion. In saying that all arts are kindred we are uttering a platitude. The making of fine moving pictures is an art just as surely as it is not an art to model an inferior statue or write bad music. The big things in all art we know are the simple things, those which are stripped of all the pretenses and affectations of the artist.

John Sargent's frieze of the Prophets in the Boston Museum, and the Saints in the redos of the Church of St. Thomas on Fifth Avenue, New York City, by the sculptor, Lee Lawrie, are among the finest examples in America of the splendidly simple thing in art.

In them we see what lies beneath the surface rather than the surface itself. When the screen shows us what lies behind the eyes and in the hearts of those whose reflections are thrown upon it, then it also is accomplishing something toward this end.

### Doug To Award Prize

(Continued from Page One)

awarded at the annual tournament, is an exceptionally handsome cup which is being given by Douglas Fairbanks, and will be known as "The Douglas Fairbanks Robin Hood Trophy." This cup is to be awarded for one year to the winner of a special Robin Hood contest in the nature of a long-range wand shoot.

J. F. Cooper also has offered a trophy to be known as "The Leatherstocking Cup," and the manner in which this trophy is to be awarded will be made known later. James S. Jiles also has offered two handsome pins, one to go to the winner of the men's novelty shoot, and the other to the winner of the woman's novelty shoot.

Events of a social nature are also being arranged for the entertainment of the visiting archers. These include a tea party at Fynners, the estate of the Fenimore-Coopers, evening plays at "The Little Calhoun Theater," an outdoor

Greek theater, and probably an evening excursion on Otsego Lake.

Mr. Smith wishes members of the archery association to know that headquarters for the "Robin Hood Tournament" will be at the O-Te-Sa-Ga Hotel, Cooperstown, and advises members to make early hotel reservations, reminds them that standard time is in use at Cooperstown, and asks that members intending to be present should notify him as soon as possible.

### Mary Alden Is Through As Mother

(Continued from Page One)

companies, but never have I had such a delightful experience as I had in this picture. It was the first company that I had been with where there was real sorrow when we had to break up.

"I can testify that romance is not dead yet in this country. Take for instance 77-year old Jerry Sinclair, who plays the Sheriff. He spent his mornings, when not on location, writing to his wife, to whom he had been married 55 years. In every letter that he wrote, he enclosed a handful of wild flowers. When we were leaving, he purchased a unique shaped flower basket. I asked him what he was going to do with it. Confidentially, he turned to me and in delighted tones, said: "I am going to take it back to New York to the Duchess, I'll get a kiss for that."

"And there was stately and dignified Laurence D'Orsay, of 'Earl of Pawtucket' fame. On his dressing table in his room, were two photographs. One was of his mother, and the other of his wife. He would tramp miles to pluck beautiful wild flowers and place them below each photograph. He called that his shrine. He could not wait, for the mail man to bring his letters from home, but would tramp off every evening to the post office four miles away and would devour the missives he got from home.

"In such environment as this, it is wonder that there was real grief when we troupers parted, some not to me years to come."

### ns of the Future Will Be International

(Continued from Page One)

and its story are not of yesterday, nor tomorrow, but of all time. day those of us who make motion pictures are confronted by a problem which grows with every succeeding year. In all sides comments come in, to the effect that this story of this picture, while it is all the elements that go to make an interesting film, is hampered by the fact of its being laid in Europe or

Asia. And it is impressed upon us that America is uninterested in what concerns either of these continents.

Just so another story is so distinctly American, both in spirit and execution, that it has about as much chance of interesting a European as the wants ads column in a middle-western newspaper.

At present, the European market for films is negligible in comparison to our own, but it is growing all the time. The day must come when pictures can be made which will tell Broadway, N. Y., Kalamazoo and Paris the same story, and make them like it in pretty much the same way. It is interesting to note that the pictures which have done this so far are nearly always adaptations of masterpieces of literature. Some day we are going to find the means whereby this universal appeal can be imparted to every picture. Most necessary to it is the big love interest and the human touch.

But further than this, though a symbolism which time will evolve, we will be able to disregard all reference to period and locale in the telling of our stories on the screen. Our characters can be made to live and breathe and their eyes to smile or weep just as effectively without the audience being told in a title that this is Petrograd, Shanghai, or Chattanooga Square, New York, and the local atmosphere of the places followed in the play. Between the extreme realists and modernists we will find the happy medium of expression of screen so to speak.

In considering this long-sought universal tongue, as applied to the screen,

gets back to the scenario and its place in picture making. For the scenario is the foundation upon which every successful film production is constructed.

Allowing for the difference in medium, practically the same laws apply to the production of a film play which has artistic merit, and to the making of a fine piece of sculpture or a masterly painting. The rough preliminary sketch made in a plastic medium or on paper by the sculptor for his proposed job, has its parallel in the synopsis made before the motion picture scenario is blocked out.

Before a scene is taken in a film play, provided ideal conditions exist in the studio, the scenario is completed, for unless he knows how to make a well-constructed script, nine times out of ten the efforts of a director will fail to convince. He may have the human note, humor, pathos, fine characterization, and photography, well composed pictures and good lighting. But unless he convinces in the telling of his story, all these things stand on a foundation that wobbles.

The sculptured figures or group of figures first takes form in an armature, or firmly constructed frame built according to the proportions of the job. This frame is composed of steel braces, wood, and lead piping, all wired together. Upon this structure the clay is then roughly massed.

Just as the moving picture director must have a thorough knowledge of scenario construction, the sculptor must be familiar with this part of his work, whether he does it himself or whether it is done for him. For if the armature is unskillfully put together it will not stand when the great weight of the clay is put

upon it, and his efforts will be to no purpose. For even if portions are unhurt when the figures collapse, the mass will not hang together again.

The armature is the sculptor's scenario.

As the sculptor has to compose his grouping, to fit a certain space, on a pedestal or a monument, so the director must place his people within given lines, according to the distance they are from the camera, in order that the massing of figures, the distance, and the arrangement of light and shade will go to make up something that has pictorial value.

However, in this the film often presents a more complicated problem than either paint or clay. The compositions of painter and sculptor are studied out and when finished remain as their creator left them, but the moving picture composition changes momentarily.

Often a fine bit of grouping that has taken the director a long time to compose will be changed to an unbalanced, disconnected mob scene through some alteration in dramatic action. This change sometimes may necessitate an entirely different arrangement of lights, and a different dressing of the sets although in most cases a different camera set-up or a change of foreground will be sufficient.

There is a tendency in film production when one is striving to make something of beauty, to sacrifice, or lose sight of, the story theme. In moving pictures this is particularly dangerous. For in sculpture and painting, although the finest examples of both arts have a theme—certainly a meaning—neither are linked so closely to literature as is the screen.

Something rarely sought for on the moving picture screen is form. As with clay and paint, form is one of the most vital adjuncts to the film. Take the "closeup," for instance. Without knowledge of the construction and forms of the human head it is only by chance that the director can light it in such a way that the modeling is brought out. Lack of modeling will make a head thrown upon the screen appear to be flat and without character, and in doing so weaken the characterization of the player. It modeling, obtained by judicious arrangement of light, and shade, that enables us to give something of stereoscopic quality to the soft, mellow-toned "closeups," which take the place of the human voice on the screen and help to make the audience as intimate with the characters as if they had known and seen them constantly in everyday life. Form and modeling helps a characteristic one hundred per cent.

For instance, the most noticeable racial characteristic of the Chinese head is the high bony structure of the cheeks, a peculiarity that will be accentuated by the source of light coming from above at all times when photographing this particular character. The top light by throwing a shadow under the prominent cheek bones makes them more prominent than any highlighting a clever make-up artist may use in his efforts to gain the same effect.

Sculpture teaches us that color is deceptive, and the fact that from a life mask or a fine portrait bust of a friend we invariably learn more about the character of the original than we knew before, proves that the theory has something of truth in it. Thus, except in the



MUNCAN



# "What's Wrong With the Women?" Nu-Art Release, Acclaimed by Press

## New Special Feature Is Enthusiastically Hailed By Trade Papers and Critics

It is safe to say that no picture in the past two years has ever received the wonderful and complete acclamation of the press as has been given to "What's Wrong with the Women," the latest Special feature released by Nu-Art Pictures Corporation.

A private screening was held last week for all the important trade papers and magazines of New York, and in no instance was the picture given a discrediting review. The Moving Picture World states: "...and the Independent exchangers will find in 'What's Wrong with the Women' a bet that will help get back some of the dough they dropped on flippers". . . . "To say that 'What's Wrong with the Women' is one of the greatest independent pictures turned out since 'Hearts of the World' is merely recording a fact." The Motion Picture News says: "Goodman has touched the bottom where predecessors were content to skim the surface". . . . "truest document which has ever been shown." This comes from the Exhibitors' Trade Review: "In 'What's Wrong with the Women' Daniel Carson Goodman gives us a production that should be welcome to any screen of any house in the land."

There have been many noteworthy successes in the past but the majority of them either specialized on a wonderful story, or a prominent actor, and, in some cases, the director was featured; but in "What's Wrong with the Women" there can be no feigning of any one element. The cast is an all-star aggregation and each character is essential to the complete production, from the smallest juv-

enile part to the leads. The story is a thoroughly modern one, especially excellent in detail and character study. The direction is perfect.

Nu-Art Pictures Corporation was indeed gratified to have the press receive their latest offering in such complete accord, and if all present indications hold good, then "What's Wrong with the Women" is destined for a remarkable success throughout the entire country.

### Speed Enough For Viola

Three racing automobiles, three motorcycle officers, and the crack Golden Gate Limited train of the Southern Pacific furnished more thrills for Viola Dana and members of her company during the making of "June Madness," her new Metro starring vehicle, than any one of them had ever experienced in a single day.

The action called for the escape of Miss Dana from a pursuing suitor. Miss Dana piloted one of the racing cars, Leon Barry another, and the third was driven by Harry Beaumont, director of "June Madness." On the latter car was strapped the camera man, John Arnold. The climax of the scene occurred when Miss Dana dashed in front of the train, while Mr. Barry, pursuing her, was blocked on the other side of the track. After a thrilling run down the boulevard parallel to the railroad, Miss Dana dashed across in front of the oncoming train, but the distance between them was much closer than was originally planned and Miss Dana heaved a sigh of relief when the scene was completed.

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### A Sombre Humorist



PAUL PARROTT

Hodkinson star and one of the screen's most artistic personages.

### Trend Toward Better Pictures

Definite indication of the trend toward better pictures and greater selling power of productions is seen in the casts selected by B. P. Schulberg, president of Preferred Pictures, Inc., for the first three productions to be released through the Al Lichtman Corporation, and its New York State associate, Grand & North.

For "Rich Men's Wives," the Gasnier-directed picture that will inaugurate the Lichtman service, there are eight actual stars and three other players whose names are well known to theatergoers. House Peters, who is being featured in "The Storm" and "Human Hearts," and has just started in the title role of a Goldwyn special, is the principal male star in "Rich Men's Wives." Claire Windsor, the beautiful new Goldwyn star and featured player in Nellan productions, is in the leading feminine role. Baby Richard Hendrick, star of "The Child Thou Gavest Me," is another big bet in the cast; Gaston Glass, the violinist of "Humoresque," plays a juvenile heavy, and other notables are Myrtle Stedman, Rosemary Theby, Charles Clary, Mildred June, Mack Sennet star and beauty; Carol Holloway, former Vitagraph star, Martha Mattox and William Austin.

For "Ching, Ching, Chinaman," which is being made under direction of Tom Forman, another notable cast has been selected, according to an official statement from the Al Lichtman Corporation.

Lon Chaney will have the principal role, Marguerite de La Motte, who played opposite Douglas Fairbanks in "The Three Musketeers" and has since been featured in other productions, will be the feminine lead. Harrison Ford, who was Norma Talmadge's leading man in "Smilin' Through" and many other productions, will be the juvenile lead. John Sainpolis, who played Senator Laurent, the betrayed husband in "The Four Horsemen"; Walter Long, leading heavy; and Buddy Messenger.

#### Prof. Young

James Young, discriminating director of features like "The Masquerader" and "Omar the Tentmaker," is a lover of Shakespeare.

He was a Shakespearean actor on the stage and has frequently lectured on Shakespeare to students. Recently he gave his lectures on "Hamlet" before classes in the University of California.

Ah, these wild Pacific orgies!

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### Ceiling of New House Is Colorful

Color Effect of Extreme Simplicity Obtained by Artist.

#### WORK OF EZRA WINTER

The ceiling of the theater, painted by Ezra Winter, is a symphony in color, subordinated to the decorations of the whole interior, but harmonizing perfectly with them. The aim of the artist was to produce a color effect of extreme simplicity and beauty that would match the beauty of the wall decorations without overshadowing them, and this he has achieved. Before Mr. Winter gave intensive thought to the color scheme, he built an exact model of the theater, including the ceiling, true to scale, from the architects' plans. He then made a careful study of the model for the purpose of determining the proper relation of colors, sculptural relief, etc. The design of the ceiling was drawn on paper and various color schemes and effects that would fit the architecture of the entire interior were tried out and studied until a combination that measured up to the artistic conception of the artist was obtained.

The architectural design of the ceiling is a huge shallow coffered dome, the outer circle of which is 135 feet in diameter. The central dome is a great gilded and burnished sunburst, serving as a grill through which the echo organ located above it speaks. The surfaces reflect the light from the great crystal chandelier. The grill of the sunburst is decorated with gold, glazed with red. Around the grill is a band of sculptural relief in colors made up of the signs of the Zodiac and other decorative forms. From the band encircling the sunburst grill to the great outer band, are a series of ornamental coffers, grading larger in size as they reach the base of the dome, and these form a series of circles gradually increasing in size. The coffers are enriched in blues and gold, to match the warm grey of the structural background, and the band at the base of the dome is in terra cotta red, gold and grey, to harmonize with the Zenithern facing of the walls. The whole color scheme of the ceiling is gold, warm grey, blue and terra cotta red. In size, design and ornamentation the ceiling has been compared to that of the Pantheon, in Rome.

### Here's Our Timber Queen



RUTH ROLAND

star of Patheserial, the latest of which is "The Timber Queen"

#### DEPEW CHOSEN

Joseph Depew, the year old actor, was selected for the leading role in "Timothy's Quest," after the author, Kate Douglas Wiggin had looked over sixty odd boys and even a few girls, intent upon finding a child who could impersonate the waif described in her delightful story. Not until Master Joe was introduced, was the exclamation, "There's Timothy," forthcoming. And when the author was advised that the juvenile player had appeared in many successful pictureplays and last season with Richard Bennett in "The Hero," on the poken stage, Joe was immediately engaged. In this instance the director, Sidney Olcott and the author agreed that Joseph Depew was "Timothy to a T."

#### FIRST MONTY BANKS COMEDY

The Grand and North Federated Exchange announces that the first comedy of the series in which Monty Banks starred has been finished. Ben Williams the producer, has selected as the star for this comedy, "Pure But Simple," a juvenile player whose name is of interest centered about a horse race, canoe race, radio; carrying a plea for love plot through the scenes. All elements of excitement and fun-interest included in this most delightful comedy so superbly directed by Bruce Mitchell. "Pure But Simple" will be one of our early fall releases.

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## Finest Lenses for Finest Theater

Recognizing the supreme part that lenses play in the production of quality pictures on the screen, the management of the new Eastman Theater laid particular emphasis on this all-important equipment detail. As a result they decided on

### Bausch & Lomb CINEPHOR LENSES

for all of their machines—both those in the main auditorium and those in the reviewing rooms. They based this selection on the fact that Cinephors not only give brilliant illumination, but excell all others in critical definition, flatness of field, contrast between black and white and in the ease with which they always come to a quick, sharp focus.

Furthermore they were glad to take advantage of the new condenser equipment, which we have been developing for some time past. This consists of special condensers with parabolic curves, giving exceptional results. We supplied the Eastman Theater with two different systems—one for use with their high intensity arcs and one for the Mazda-equipped machines, giving them complete Bausch & Lomb optical equipment on all their projectors. These new condensers will be ready for the general market in the near future.

Any owner or operator interested in better projection and better pictures should write for our complete Cinephor booklet, sent upon request.

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# General Description of the Eastman Theater

The Eastman theater has a frontage on Gibbs Street and 1 Street East of 250 feet. The rear of the building, on Swan et, is 120 feet. Its depth, from Gibbs Street to Swan Street, 0 feet, and its height, 80 feet.

The design of the exterior is a simple and dignified adaptation of the Italian renaissance and the material, Indiana limestone. The lower story is of heavy rusticated masonry, above which is the main wall with spaces divided by Ionic pilasters, topped with a simple classic cornice. Above this cornice wall or attic, crowned with a metal crestage. The roof is with Spanish tile, variegated red in color and slopes to the east. At the entrance at the corner of Main Street and Gibbs Street, the wall is set back and great columns take the place of the pilasters. These columns are richly veined Broccidilo marble. The center feature of the facade is topped off with a flagstaff, surmounted by a four-bronze casting of an eagle in silhouette.

**Quoins At All Corners**  
The walls of the Swan Street facade are of buff brick, with quoins at all corners, limestone trimmings in general, and surmounted by a limestone cornice and parapet coping.

There are three distinct main sections in the theater:  
First, the portion to which the public is admitted and will occupy during performances, namely, the main auditorium, mezzanine gallery and main balcony; and the portion to which the public will have access, such as the main lobby, mezzanine and balcony foyers, rest rooms, check rooms and executive offices.

of the rear of the balcony is a six-foot fire stairs leading directly to the street and also to the roof. This staircase is in addition to the staircases, hallways, etc., already described.

To the rear of the main balcony is a telephone room in which are located telephone switchboards and other apparatus controlling telephones in both the theater and the School of Music.

Above the main balcony is a floor given over to the main projection booth, rewind room, poster artist's studio, art director's offices and the studio, 20x30 feet, for the teaching of musical accompaniment of motion pictures. The main projection booth is equipped with complete and modern projection machines, together with several spotlights and color diffusers. The studio is equipped with a separate projections booth, screen and a specially designed organ.

To the north of the poster artist's offices is located a steel and concrete fire-proof vault in which will be stored all films not in actual use.

**Staircases Are of Marble.**  
The various main staircases leading to the mezzanine and balcony foyers are of marble, with side walls of Silverdale

is a large pent house which houses two ventilating fans, motors and controlling devices for ventilating the attic space. Easy access from one roof level to another is accomplished by a series of steel ladders and stairs.

In the portion of the basement accessible to the public are located the main lavatories. There is one main lavatory for men in the southwest section, connected with a large smoking room, and one for women in the northwest section, connected with an anteroom and also with the women's retiring room on the main floor. The remainder of the public space in the basement is taken up by two large check rooms, two large halls from which two staircases, each eight feet wide, lead to the rear of the main auditorium. The women's anteroom is equipped with dressing tables and conveniences similar to those in the retiring room on the main floor. The smoking room has a tile floor and a fireplace.

**Basement Given To Service.**  
The remainder of the front part of the basement is given over to the service department which includes separate rest rooms and lavatories for girl ushers,

# Million Dollar Strand Theater At Niagara Falls Installs Immense Marr & Colton Organ

The Cataract Amusement Company opens its new million dollar Strand Theater at Niagara Falls on Saturday, August 26th. No expense has been spared to make this the most complete and modern theater in the country.

Among the unusual features in this new theater is the splendid Marr & Colton concert organ which will be played by the well known organist, Mr. George Bouchard, and will be the principal feature in each day's program.

The organ console is placed on a push button controlled elevator which brings the console and organist in plain view of everyone in the audience when the musical program is being rendered. Upon completion of this part of the program the elevator descends to the floor level of the orchestra pit which is its normal position.

The organ is placed in three sound proof chambers at the right of the stage, being so arranged and placed as to fill every part of the theater with its splendid tone. The many new features in connection with this organ have excited much favorable comment.

## On the Buffalo Film Front

By EVELYN JONES-BORK.

R. S. Bendell has been installed as manager of the new Albany office of Film Booking Offices of America, at 703 Broadway, with Ted Hayes as sales representative.

Chester A. Saunders, for two years a member of the New York City sales staff of United Artists, has succeeded M. H. Markowitz as manager of the Buffalo exchange of United Artists Corporation. Mr. Saunders formerly was branch manager for Robertson-Cole in Albany, for three years.

Phillip Gentile, former shipper for Select in Buffalo, has taken a position with his old boss, Archie Moses, and is acting as city salesman for the new Buffalo office of the American Releasing Corporation, over which Mr. Moses presides.

Sydney Samson, manager of Grand and North Federated Film Exchange in Buffalo, claims the season's screening record. He started out from Buffalo last week Wednesday with the first upstate print of "Rich Men's Wives" in his car, and before Saturday had screened the

picture in Rochester, Syracuse, Auburn, Jamestown and Buffalo. The picture is breaking all booking records, following its premiere at the Capitol in New York, and looks like another "Why Girls Leave Home" for Mr. Samson.

John M. Sitterley, now with the sales force of Manager Earl Kramer's Buffalo exchange of the Film Booking Offices of America, had the honor of heading the salesmen's honor roll for the four weeks ending July 29. This honor roll is compiled at the home office and represents volume of sales for every salesman on the F. B. O. payroll in the United States.

"Daddy" Brink's car broke down in a terrific rain and electrical storm at Victor the other day. Dad says it wasn't the elements that were to blame, but the blamed car was so heavy with Educational contracts that it just naturally couldn't stand the strain.

Manager Samson, of the Grand and North exchange has received word from New York that, following its pre-release run at the Capitol, "Rich Men's Wives" is booked to play all Loew houses in the "big town," beginning September 13.

## Irene Castle To Be Seen At the Horse Show

There was a flutter of excitement around the Exposition offices in the Powers Building a day or two ago, when the afternoon mail brought in the entries of Irene Castle Treman, the well-known movie actress and dancer. Mrs. Treman was an exhibitor at the Exposition Horse Show two years ago, exhibiting in several of the ladies' saddle classes and, of course, was the center of interest whenever she appeared.

Mrs. Treman is generally regarded as being one of the most perfectly gowned women on the stage. Those who saw her at the Horse Show two years ago will probably subscribe to that view. Mrs. Treman's dress creations excited the wonder and admiration of everyone.

Mrs. Treman is sending one saddle horse and two hunters to the Rochester Show. The saddle horse is "Chin," a bay gelding standing 15 hands. The hunters are named Buckshot and Buffalo Along. Mrs. Treman usually rides her own horses and inasmuch as she has entered in three hunt classes including the ladies' hunter it is quite likely that Horse Show patrons this year will have a chance to see the movie star go over the jumps.

**New Getting Park Ready.**  
A large force of workmen are now at Exposition Park getting ready for the big show. The ground work has been left for the transformation of Building No. 3 into a gorgeous floral hall. Under the direction of Chairman Charles H. Vick, of the Flower Show Committee, and his assistant, George Cramer, the walls are being covered with lattice work in which will be interviewed several hundred cases of smilax and thousands of roses. Mr. Vick predicts that this year's Flower Show will be the most beautiful ever staged in Rochester.

and will divide the musical program with the great Austin eight-division organ. The orchestra is symphonic in character and size, consisting of 62 instrumentalists. Arthur Alexander, late of the faculty of the Eastman School of Music, is general musical director, and Victor Wagner, late conductor of the Criterion Theater, New York City, associate conductor. Both orchestra and organ will be heard for the first time. The organists are Dezzo D'Antonia, formerly of the Capitol Theater, New York, and John Hammond, formerly of the Strand Theater, Brooklyn. The solo features of the musical program incidental to the motion picture presentation will be furnished by Mrs. Armstrong, soprano, and Esther Gustafson, interpreter of the dance.

From Monday, September 4, until October 16, the Eastman Theater will show motion pictures seven days a week. On the latter date there will be a brief season of grand opera by a large grand opera organization. After the grand opera, Wednesday night concerts will break the continuity of motion picture presentation, that night having been set aside each week for concerts by great artists and great orchestras.

**Permanent Policy Established.**  
For the first four weeks, the program will run the week without change. After the first month the permanent policy of the theater will be an entire change of program twice a week. The picture presentation program will be varied with musical programs by orchestra and organ, with incidental solo features of a refined and artistic character by dancers, vocalists and instrumentalists.

It has been the comment of more than one visitor to the new theater that one can see and hear equally well whether one is seated on main floor, mezzanine or grand balcony; in fact, it is their opinion that the cheapest seats—those in the grand balcony—are the best, commanding a splendid view of both the stage and the whole scheme of gorgeous decorations. Under the scale of prices announced by Manager Charles H. Goulding, a seat in the grand balcony between 1:00 and 6:00 p. m. may be had for twenty cents, after 6:00 p. m., for thirty-five cents. The scale of prices follows:

**Scale of Prices:**  
Afternoon—Entire grand balcony, twenty cents; entire loge, thirty cents; entire mezzanine, fifty cents; entire orchestra, forty cents—no war tax.

**Evening—Entire balcony, thirty-five cents; entire loge, seventy-five cents; entire mezzanine, one dollar; entire orchestra, fifty cents—no war tax.**

The Eastman Theater belongs to the public, the University of Rochester holding the title to the property. There are no stockholders, and whatever profits may accrue from the operation of the theater will go back into the enterprise to serve the musical requirements of the public. Recognizing this, the revenue department of the Federal Government has exempted the theater from the customary war tax on admissions. That the public will receive the benefit of this is attested by the announced scale of prices.

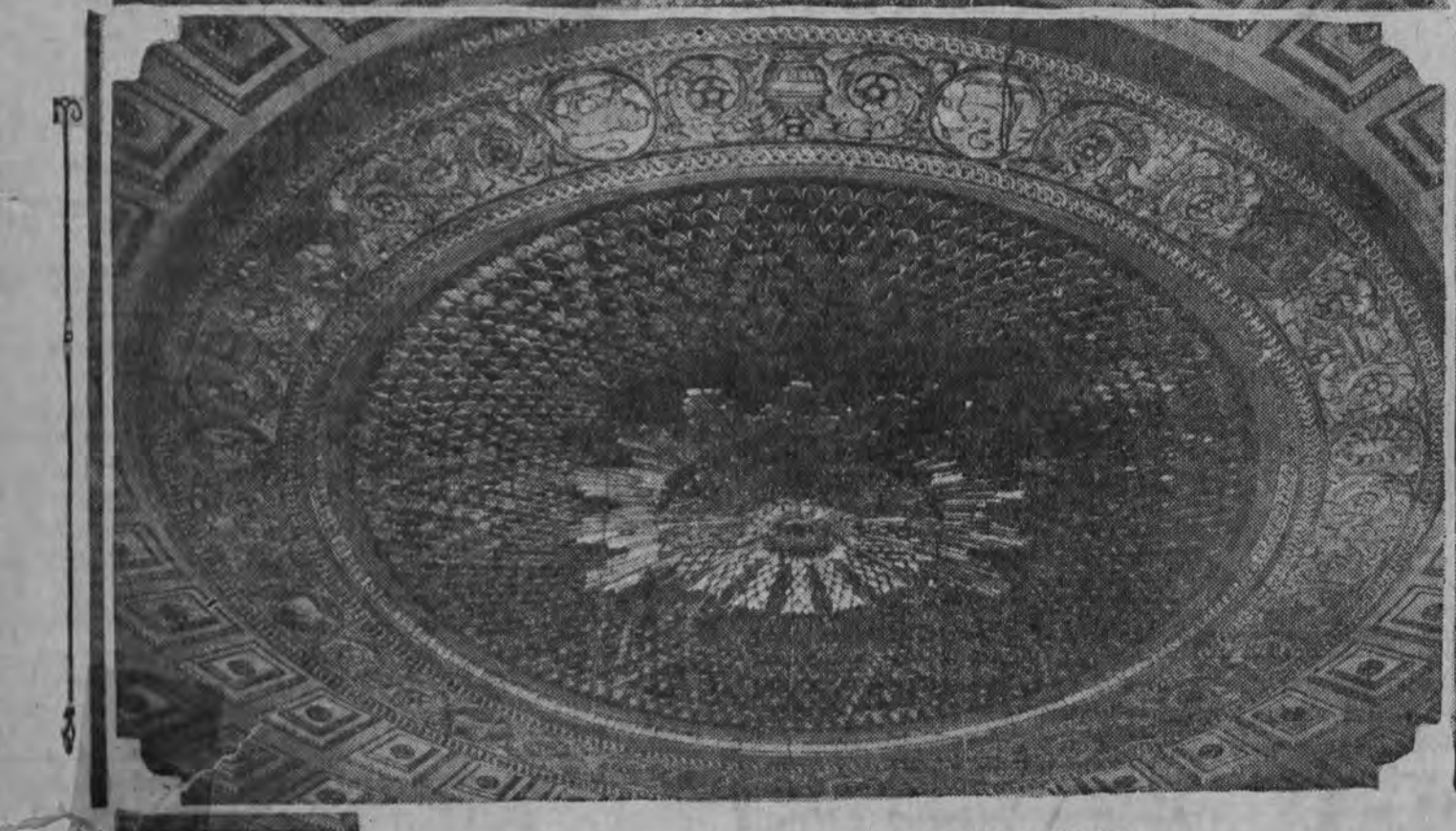
The changing programs of the theater—from pictures to concerts, and from concerts to pictures—involves managerial problems foreign to the average theater, and calls for a specialized staff, made up as follows:

Charles H. Goulding, general manager; Arthur J. Ann, assistant manager; Joel D. Barber, art director; Arthur Alexander, general music director; Victor Wagner, associate conductor.

The entire personnel of the theater, including the orchestra, numbers approximately 150.



A Girl Rider at the Horse Show



View of the ceiling and magnificent sunburst in the new Eastman Theatre.

rooms, check rooms and executive offices.

The stage section and all trap doors, such as fly galleries, catwalks, the dressing-room section and the immense space occupied by the chambers of the great organ.

ward, the spaces in the attic and basement given over entirely to the heating and ventilating system.

### Many Minor Sections.

There are three minor sections, namely:  
First, the service departments and workrooms which include the front part of the basement occupied by the operating staff. The operating staff consists of the music director and assistants, art director and assistants, and chief projection operator and assistants.

Second, on the sixth floor is a studio, equipped with complete projection machines, screen and organ, which will be devoted to the teaching of musical accompaniment of motion pictures. This studio is 25 x 40 feet in size.

Third, the library for sheet music used by the orchestra, the musicians' rest room and the large tuning room for the orchestra. These are housed in the basement of the east wing of the School of Music building. The library is the largest and most complete of its kind in the country, requiring the services of a staff of five to arrange and keep the scores available for the use of the orchestra when called for.

### Auditorium 140 Feet Wide

The main auditorium is 140 feet wide at its widest point and 135 feet deep from the exit vestibule to the proscenium arch. The seats are divided by four main aisles, two side aisles and three cross aisles. The main aisles are three feet wide at the stage and five feet at the rear; the side aisles two and one half feet wide. Two of the cross aisles are five feet wide and the foyer at the rear, 10 feet wide at its narrowest point and 18 feet at the exit doors.

There are numerous exits from the main auditorium opening into the north and south exit courts and into the exit vestibule on Gibbs Street. The Gibbs Street exit vestibule is 12 feet wide and 12 feet in length and has nine pairs of doors opening into Gibbs Street. It is constructed of marble base, wainscoting, pilasters and floor, with an ornamented ceiling. The entire design is in keeping with that of the auditorium. Off this vestibule is a small checkroom used for motion picture performances, the checkroom and opening into the house manager's office and the entrance to the elevator.

25 feet, for use as a lounging and smoking room. The floors of both foyer and alcove are of marble, with marble wainscoting, pilasters and trim. The furnishings of the foyer include seating accommodations for 45, with smoking stands, affording a place for that number of persons to sit and smoke while watching the pictures.

The mezzanine gallery, directly in front of the foyer, has a seating capacity of 360. It is suspended about 12 feet above the main auditorium, but because of its shallow depth does not interfere in any way with the line of vision from the last row of seats on the main floor. The distance from the rail of the gallery to the stage is 90 feet.

Directly off the Southwest end of the mezzanine foyer is a large check room which will be used chiefly on concert nights. North of the alcove is located a retiring room and lavatory for women, equipped and furnished similarly to that on the main floor. South of the alcove is a lavatory for men. On the extreme northwest end is a stair hall, 25x50 feet, from which staircases lead to the main floor below and the balcony above. Directly to the north and west of the stair hall is located the section given over to the public offices, general manager, publicity, etc., together with lavatories and retiring rooms for the office staff.

Another foyer, 21 feet wide and 175 feet long, is located between the mezzanine gallery and main balcony. This is decorated similar to the foyer below, having marble floor, wainscoting and pilasters, with a vaulted and groined ceiling. On the east side of this foyer are two hallways leading to the main balcony. Between these is located another large checkroom, to be used for concerts. Opening off the center of this foyer, directly opposite the check room, is a hospital room for use in emergency cases. Opening off the northwest end of the foyer is a men's smoking room and a women's retiring room, together with lavatories opening off both rooms.

### Screening Room.

Above the balcony foyer and under the upper part of the main balcony are located the offices of the orchestra conductor and his assistants, scorers, etc. Also on this floor is located a small projection booth with its accompanying booth and workrooms. This projection booth is 26x26 feet in size, for the viewing and selection of the films for the theater. Here is where the orchestra conductor and general manager select the musical compositions for the concert and interpretation of the music shown on the theater. The local orchestra and the local orchestra are shown on the theater. The local orchestra and the local orchestra are shown on the theater. The local orchestra and the local orchestra are shown on the theater.

stone. On the large landings of these staircases will be exhibited paintings of well known artists, and these will be changed from time to time as are the paintings in the main corridors of the School of Music.

There is a beautiful elliptical staircase leading from the southeast corner of the auditorium, giving access to the mezzanine and balcony foyers and to the second main corridors of the School of Music. This staircase will be used chiefly by subscribers having seats in the mezzanine gallery for concerts. This staircase is constructed entirely of marble, with walls of Silverdale stone, and has a domed ceiling. There is a separate entrance opening into this staircase from Gibbs Street. From the main floor of the auditorium there are two special staircases opening on to bridges across the south exit court which give access to the main corridors of the School of Music, which will be used as promenades between numbers of concert programs. At the Swan Street end of the first floor corridor are two marble columns surmounted by an arch, under which is the grand staircase of marble and bronze leading to the corridor on the second floor.

On the fifth floor of the dressing room section is a room given over to pumps and motors connected with the heating and ventilating apparatus.

The sixth floor is given over entirely to the large heating and ventilating plant. The seventh floor is devoted chiefly to the automatic sprinkler system. Here are located the two 6,000-gallon storage and pressure tanks for the sprinkler system, together with their auxiliary motor to supply power for the large fan of the heating apparatus on the floor below.

### Attic Over Auditorium.

There is an attic over the entire main auditorium which has a height of 20 feet from the ceiling of the auditorium to the center of the roof trusses. This is filled with a maze of heating and ventilating pipes and ducts and electrical lines. Here also are located the boomerang spotlights which play from trap doors in the ceiling of the auditorium to the stage and also to the eight mural panels on the north and south walls of the auditorium. In the center of the attic is located the echo organ chamber of the theater organ.

Access to all pipes and valves in the attic is made easy by numerous steel runways suspended from the roof trusses. These runways enable the engineer-lead piping, to thread their way to any structure in the attic for necessary repair work.

Just as the movie is also used as a vent must have a thorough, the auditorium, the scenario construction, the accomplished by grilles familiar with this part, he ornamentation whether he does it himself or g. auditorium roof unskillfully put together it will when the great weight of the clay

cleaning women, male ushers, porters and head usher. Incorporated in the rest rooms are lockers and showers. In addition there is a storeroom for general supplies, one for uniforms and a fire-proof vault for tickets, stationery, and also washrooms for the janitor, house electrician, carpenter and painter.

In the rear of the basement are separate locker and lavatories, including showers, for the musicians and stage hands; and three motor rooms, one for the organ blower, one for the air compressor which maintains the pressure for the thermostatic control, and one for the trunk lift machinery. Here also is an electric shop for the stage electrician, and directly under the center of the stage is the trap space, which is specially constructed to permit the removal of any portion of the stage over it.

From the southeast corner of the basement one has access to the main tunnel and all branch tunnels under the theater. Also from this section of the basement is a door leading to the east wing of the School of Music basement in which is located the theater musicians' rest room, the large tuning room and the sheet music library.

Under the south court is the main tunnel which connects the boiler house on Swan Street with both the theater and School of Music buildings by use of side tunnels, trenches, etc. This main tunnel is from 10 to 25 feet in width, 175 feet in length and 11 feet high. In this tunnel is run all the power, steam and water mains and various other piping. It also houses a considerable amount of equipment, including the vacuum cleaning machines, auxiliary blower and motor for the theater organ, pressure pumps which maintain pressure on the automatic sprinkler system, toilet room vent fans, vent fans for the local ventilating system, sump pumps, etc. From this tunnel numerous branch tunnels lead into both the theater and School of Music. From this tunnel two large pipe shafts lead to the heating apparatus in both the theater and School of Music.

## Policy Announced

(Continued From Page One)  
It is announced that the opening feature will be the Metro production, "The Prisoner of Zenda," which will be shown for the first time outside of its pre-release presentation at the Astor Theater, New York. The feature picture will be supplemented by the Fox News Service and the Eastman Magazine, a compilation of short subjects arranged and edited by the management. Both of these will be regular features.

**First Showing of "Kodachrome."**  
The Eastman Magazine will include, as its principal feature, the first presentation on any screen of the Eastman Kodachrome films, showing intimate close-ups in natural colors of famous film stars taken in Hollywood and elsewhere especially for this presentation. An "Out of the Inkwell" subject will also be among the incidental features of the Eastman Magazine.

The Eastman Theatre orchestra is holding daily rehearsals for the opening

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