

Special
Eastman Theater
Section

The Post Express.

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

Special
Eastman Theater
Section



Modern Principles of Building Are Embodied in Construction of Rochester's Newest Theater

The theater has a frontage on Gibbs street and Main street east of 260 feet. The rear of the building, on Swan street, is 120 feet. Its depth, from Gibbs street to Swan street, is 160 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, surmounted with a simple classic cornice. Above this cornice is a low wall or attic, crowned with a metal crestage. The roof is covered with Spanish tile, variegated red in color, and slopes to the parapet coping. At the entrance at the corner of Main street east and Gibbs street, the wall is set back and great Ionic columns take the place of the pilasters. These columns are of richly veined Brecciolio marble. The center feature of the roof is topped off with a flagstaff, surmounted by a four-foot bronze casting of an eagle in silhouette.

Walls of Buff Brick.

The walls of the Swan street facade are of buff brick, with limestone quoins at all corners, limestone trimmings in general, and are 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 performance, 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, retiring rooms, check rooms and executive offices.

Second, the stage section and all trap and working spaces, such as fly galleries and gridirons, the dressing-room section and the immense space occupied by the eight chambers of the great organ.

Heating and Ventilating.

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

There are three minor sections:

First, the service departments and workrooms which include the front part of the basement occupied by the maintenance force, and the fourth, fifth and sixth floors 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 twenty-five by thirty 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.

Four Aisles of Seats.

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 ten feet wide at its narrowest point and eighteen 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 twelve feet wide and ninety 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 arched ceiling. The entire design is in keeping with that of the auditorium. Off this vestibule is a small check-room used chiefly for motion picture performances. Adjoining the check-room and opening off the lobby is the house manager's office and the entrance to the elevator.

In the rear of the auditorium on the north side is a retiring room for women, equipped with mirrors, dressing and writing tables and complete furnishings.

Five Main Staircases.

From the rear of the main auditorium five main staircases lead to the mezzanine and balcony foyers. The mezzanine foyer, twelve feet wide and extending across the entire width of the building, is separated from the mezzanine gallery by a colonnade of ten marble columns. In the center of the foyer is an alcove, twelve by twenty-five 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 forty-five, 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 twelve 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 ninety feet.

Directly off the southwest end of the mezzanine foyer is a large check-room which will be used 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, twenty-five by fifty

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, together with lavatories and retiring rooms for the office staff.

Another foyer, twenty-one feet wide and 175 feet long, is 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 checkroom, 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.

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 twenty-six by thirty-six 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 various musical compositions for the accompaniment and interpretation of the pictures.

The grand balcony, which is directly over the balcony foyer and also overhangs and projects beyond the mezzanine gallery, has a seating capacity of 1,116. Its level at the rails is thirty feet above the auditorium floor and the distance from the rail to the stage is eighty feet. At either end of the rear of the balcony is a six-foot fire staircase leading directly to the street and also to the roof.

Telephone Room.

To the rear of the main balcony is a telephone room in which are 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, twenty by thirty 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 projection booth, screen and a specially designed organ.

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

The various main staircases leading to the mezzanine and balcony foyers are of marble, with side walls of Silverdale stone. On the large landings of these staircases will be exhibited paintings, and these will be changed from time to time.

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 first and second floor 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.

Two Special Stairways.

From the main floor of the auditorium there are two special staircases opening on to the bridges across the south exit court that give access to the main corridors of the School of Music, which will be used as promenades between numbers of concert programmes. 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 two 6,000-gallon storage and pressure tanks for the sprinkler system, together with their auxiliary pressure pumps. On this floor also is located an auxiliary motor to supply power for the large fan of the heating apparatus on the floor below.

There is an attic over the entire main auditorium which has a height of twenty 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 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 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 engineering force to thread their way to any point in the attic for necessary repair work.

Attic for Ventilation.

The attic space is also used as a ventilating chamber for the auditorium, the ventilation being accomplished by grilles and perforations in the ornamentation of the auditorium ceiling.

On the main auditorium roof 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.

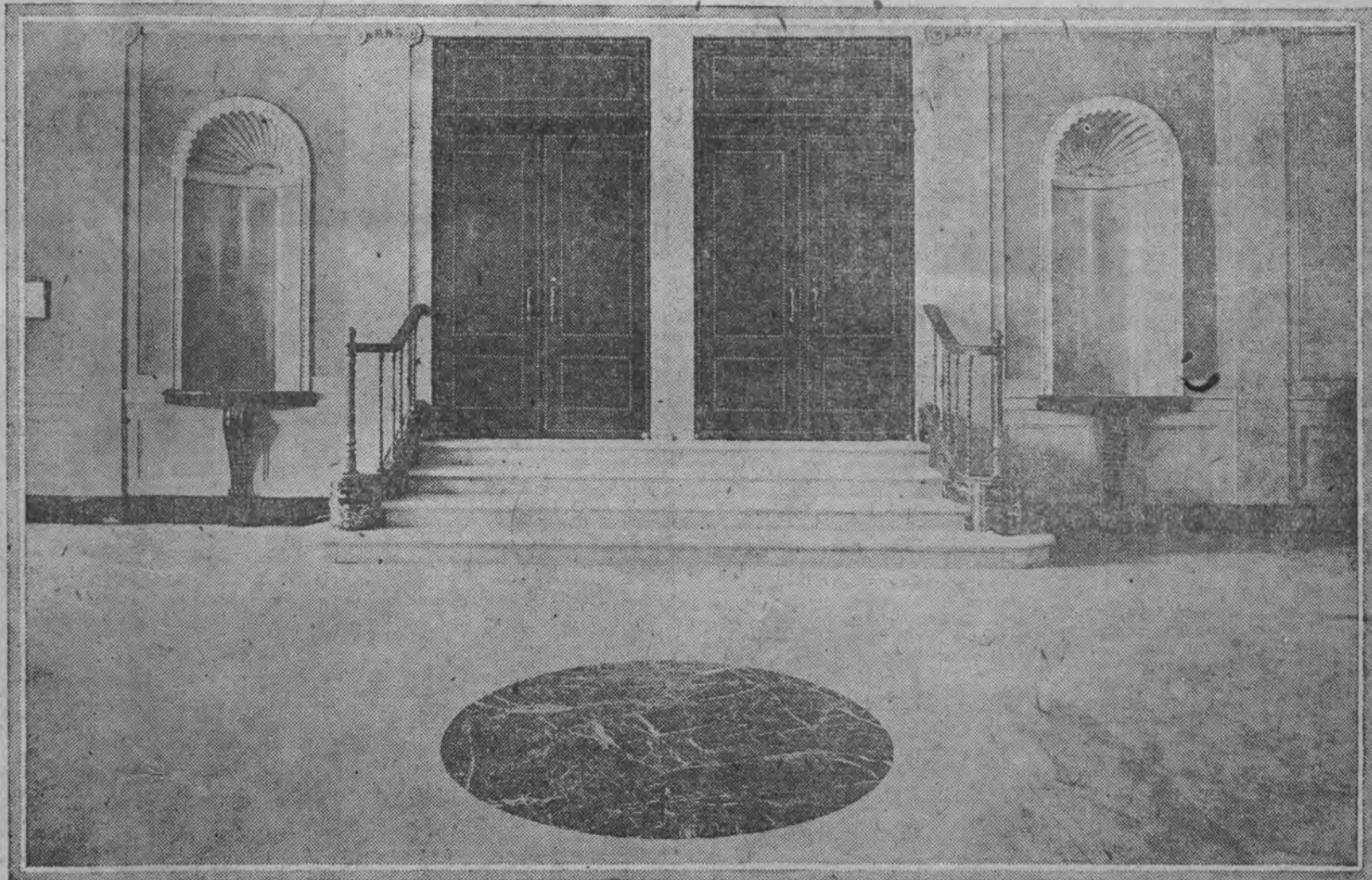
In the portion of the basement accessible to the public are the main lavatories. There is one main lavatory for men, in the southwest section, connected with a large smoking

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 checkrooms, 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.

The remainder of the front part of the basement is given over to the service department which includes separate rest rooms and lavatories for separate rest rooms and lavatories for girl ushers, 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 fireproof vault for tickets, stationery, and also wash rooms for the janitor, house electrician, carpenter and painter.

In the rear of the basement are separate lockers 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 thermostat 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 the theater musician's rest room, the large tuning room and the sheet music library.



Entrance from upper balcony level of theater to art promenade of Eastman School of Music.

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

Lighting System of Eastman Playhouse Marks End of Motion Picture Presentation in Dark

The Eastman theater will be sufficiently illuminated to enable patrons to find seats without faltering, groping or hesitation; to recognize faces, and see all objects in the auditorium; to read, a few minutes after entrance, the ordinary print of newspaper and programme; to find articles dropped on the floor without the aid of a flashlight.

In other words, the opening of the theater will mark the end of motion picture presentation in the dark.

More than two years ago, at the instance of George Eastman, Dr. C. E. Kenneth Mees, director of the research laboratory at Kodak Park, inaugurated experiments to determine how much illumination could be put into a motion picture theater without affecting the quality of the picture on the screen. The experiments were conducted by Lloyd B. Jones, chief physicist, who installed an experimental lighting system in the projection room in the laboratory. After six months' investigation and experimentation the scientists successfully demonstrated that motion picture theaters could be adequately lighted without impairing the efficiency of projection. The result was described as the "logical evolution of the indirect lighting system, obtained by a further application of relatively new data on the characteristics of the human eye—data which has been known to scientists for several years."

Reacts Upon Eye.

Working with this data, the scientists were able to demonstrate that general room illumination sufficient to enable a person to read ordinary newspaper without discomfort, reacts upon the eye by increasing its sensibility to such a degree that the apparent contrast, or quality of the picture on the screen, does not suffer. The experiments demonstrated beyond question the fundamental possibilities of such illumination, but its application to any particular theater remained to be worked out.

In conducting the experiments the available data on retinal sensibilities and fundamental characteristics of the eye, which were vital factors, were not sufficiently complete, and it was necessary to measure actually the illumination which was found to be permissible. Among the considera-

tions involved was that of the sensibility of the eye to brightness, contrast and glare, which depends upon the condition of the retina at the particular time the determination is made; and that condition in turn is dependent upon the previous stimulation.

The sensibility of the retina is defined at any instance by specifying the brightness to which the eye is adapted, and is termed the "adaptation level" of the retina. The sensibility of the retina varies, depending upon the adaptation level, and is able to operate over a range of brightness from 1 to approximately 1,000,000,000. To ascertain how the eye will act under varying conditions, it was necessary to measure its sensibility throughout the enormous range of brightness variations.

Sensibility Also Increases.

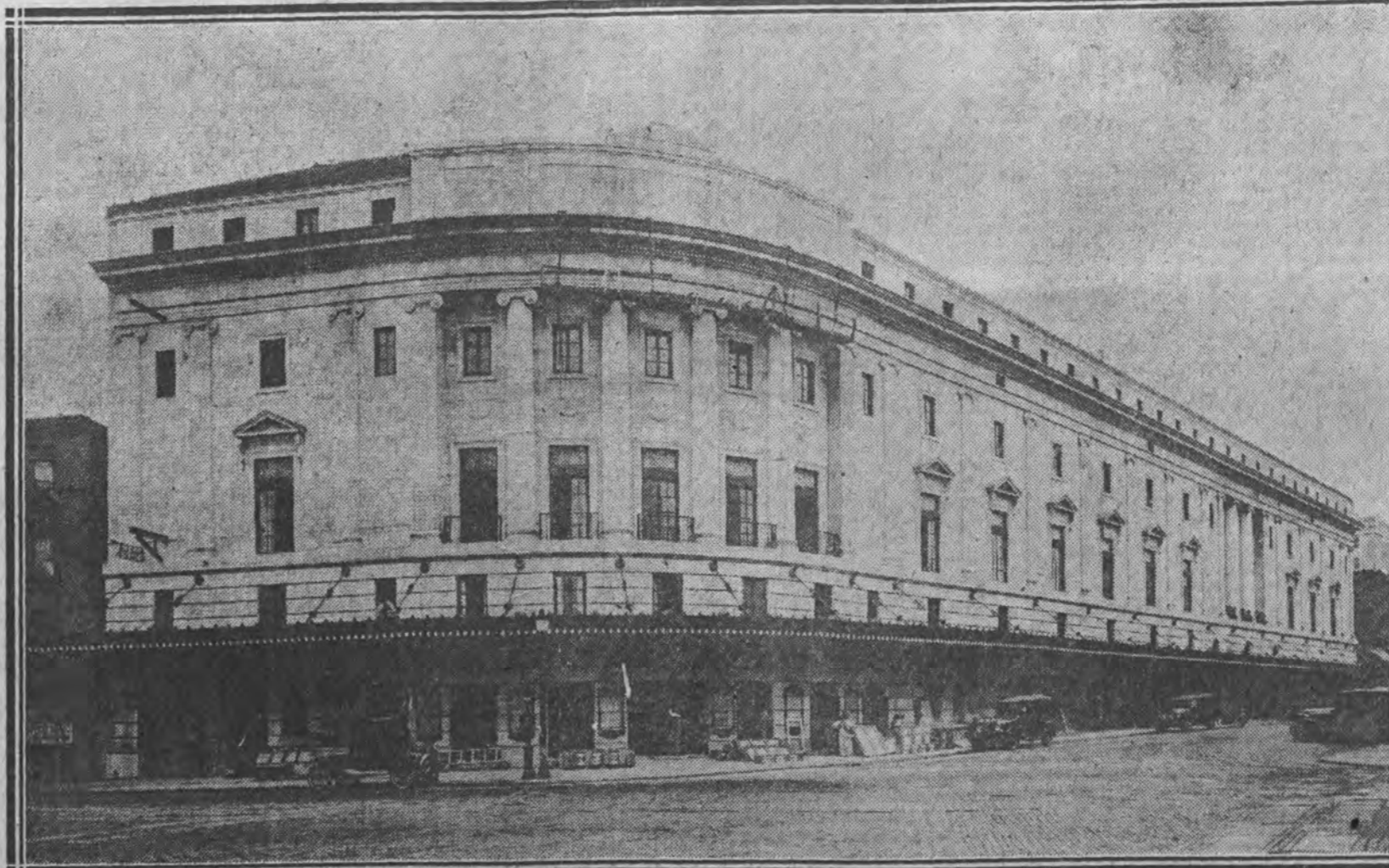
The explanation of why the increased illumination, as demonstrated in the experiments, fails to cause an appreciable loss of apparent contrast or quality in the picture may lie in the fact, it is said, as the adaptation level of the observer increases, the sensibility of the eye to contrast also increases.

The problem of successfully applying the results of the experiments was turned over to the architects, engineers and electrical experts in charge of the Eastman theater and given exhaustive study. After a plan had been worked out, installation of the system was undertaken.

The electrical experts really had two problems to solve—installation of a lighting system that would furnish illumination from concealed sources for motion picture performances and sufficient illumination from exposed sources for concert performances. A large crystal chandelier was designed and constructed to meet requirements. No similar fixture exists anywhere and in designing it, the local electrical experts had no precedents to follow.

Chandelier Gives Light.

This chandelier, suspended from a sunburst in the ceiling and containing myriads of concealed lamps, furnishes the greatest amount of illumination. This is reflected and diffused without glare by the sunburst and surfaces of the ceiling. This illumination is supplemented by cove lighting under the



THE EASTMAN THEATER AND EASTMAN SCHOOL OF MUSIC.

(From a photograph taken just before completion of theater)

mezzanine and grand balcony. The lights are concealed in the cornices and special mirror glass reflectors throw the illumination on the undersurfaces which are architecturally designed and painted to diffuse it even into remote corners, filling the entire auditorium with a soft, subdued light, restful to the eye.

There are seven switches on the stage switchboard for the control of this chandelier as there are a number of functions which it has to perform. The first of these is the illumination of the theater floor with a very dim light but sufficient to see the steps and allow anyone to find a seat even while the pictures are in progress. This is accomplished by special re-

flectors so placed that the light is thrown away from the chandelier without illuminating it and reflected from the ceiling. After one's eyes are accustomed to this illumination, news print size of type may be read on the programme and yet the illumination is so adjusted that it will not interfere with visibility.

Lighting of Diffuse Nature.

As this illumination is by indirect lighting from the ceiling, it is of a very diffuse nature and does not scintillate the crystals. To accomplish this a special system of lights has been installed which, although not visible from the auditorium, illuminate the crystals from concentrated lamp filaments and also by reflection from specially constructed corrugated mirrors. This system of illumination is controlled by the "scintillator" switch.

Just as the soft, indirect illumination does not bring out the prismatic colors in the crystals and special illumination from concentrated lamp filaments must be employed for this purpose, so must the jewels worn by the theater patrons be scintillated in the same manner. This, and also further scintillation of the crystals on the fixture, is accomplished by 312 25-watt lamps with concentrated filaments following the contour of the body of the fixture in the form of a band at the top and vertical ribs running from the band down to the lower part of the fixture.

This system necessarily gives direct illumination and produces an extremely brilliant effect in the fixture and is designed for use only on gala occasions such as during the intermissions in grand opera performances and for special formal functions. This lighting is called the "direct" light and is controlled in two groups by the sixth and seventh switch on the switchboard. The light shines directly from the lamps to the floor and is visible to the audience.

Projectors Light Murals.

The eight mural paintings from the walls of the auditorium depict pageantry in the open air. These paintings are placed in the window embrasures, and being outdoor scenes only require the condition of daylight illumination to make them appear as realistic outdoor scenes. The illumination is accomplished by means of ten specially designed stereopticon projectors which illuminate the pictures only and not the interior walls of the auditorium. The effect is extremely realistic and gives perspective and distance to the pictures to a remarkable degree. These stereopticons are concealed above the specially designed sunburst suspended from the ceiling above the chandelier.

The Day of the Bicycle.

The bicycle is returning. It may never regain all the popularity it once enjoyed. As a means of leisurely quiet traveling it has no equal. After the speed craze of the automobile's formative years has subsided we may expect the bicycle to return to claim a portion of its old place in the human affections. Touring on wheel was once a very general sport. Indeed, it was the bicycle that inaugurated the campaign for good roads and hard-surfaced roads. The public highways of the country swarmed with wheels. Local, state and national organizations of riders, aided by the manufacturers, wholesalers and retailers of wheels, set up a mighty demand for the improvement of roads. The present day good roads booster, whether an individual or an organization, the automobile or the makers of automobiles, may be inclined to look upon our good roads as their achievement. They are only reaping the harvest that the bicycle sowed many years ago. It is proper and altogether fitting now that the wheel should return to enjoy some of the benefits of the concrete highways.—Springfield, Illinois, "State Journal."

Freight by Air in Five Years.

Within five years we shall see airway freight and passenger lines transporting heavy loads at commercially satisfactory rates," says Charles Hall of Los Angeles, head of a staff of experts surveying air routes. This development of aerial navigation, Hall says, has been made possible by radio telephony, practical aerography, non-inflammable gas and aluminum alloy permitting lightness in frame work. "I believe we shall get airway rates down where business men can see and use them." Another rival for the railway high rates, which are farthest up in the air now,—Cappers "Weekly."

Formation of Orchestra, Avenue to Development of a Symphony Second to None in the Country

One of the outstanding and significant features of the Eastman theater will be the orchestra. While the theater is in the strictest sense of the term a motion picture theater, it must not be forgotten that both school of music and theater were brought into being to advance the cause of music and to bring to the public opportunity of both studying great music with great teachers and hearing great music in inspiring surroundings.

Arthur Alexander, who is well-known in this country and Europe for his self-accompanied song recitals, is general music director, and Victor Wagner, recently conductor of the Criterion theater, New York city, associate conductor. Mr. Alexander will have under his baton an orchestra of approximately sixty musicians and, in addition, the finest theater organ in the world with which to present the musical portion of the motion picture

entertainment. The instrumentation will consist of twelve first violins, eight second violins, six violins, six violoncellos, five double bass, two flutes, two clarinets, two oboes, two bassoons, four horns, two trumpets, three trombones, one tuba, three drums, one harp, two organists and one pianist. This orchestra, symphonic in character, will be sufficiently large to play the larger symphony compositions. On concert nights, one each week, and for brief seasons of grand opera, the orchestra will be augmented.

Second to None.

The formation of this orchestra is preparatory to the not far distant day when Rochester through the Eastman School of Music and Eastman theater will have a symphony orchestra second to none in the country. The stage is set and conditions are shaping for this development. For several years past, through the generosity of George Eastman in providing instruments,

pupils in the public schools have been receiving instruction as instrumentalists and amateur orchestras were formed. The next development was the establishment of an orchestral department in the Eastman School of Music where members of amateur orchestras and others have the opportunity for advanced instruction up to graduation. The new theater orchestra will be open to such of them as show aptitude and talent for orchestra work. With this material the building up of a great symphony orchestra will be a natural and logical development. Mr. Alexander proposes to give programmes of music seldom heard in motion picture theaters. He believes that rhythm is the absolute soul of music; that the public want tuneful music and he proposes to give them good music, but good music that is tuneful, rather than good music that is dull. It is far from the intention of Mr. Alexander to incorporate into the programmes an undue proportion of so-called "classical music." The programmes are to be modeled in large part on the very successful form developed in New York houses, such as the Capitol, Rialto, Rivoli and Strand. There will usually be at the opening of the performance an overture by the orchestra, sometimes assisted by the organ.

Alexander Is Director.

Arthur Alexander, general music director; Victor Wagner, associate conductor; Alexander Roman, concert master; Herman Martonne, assistant concert master; Fred Reintsch, Arthur Newbery, James Paddon, George Neidinger, L. Turnal, Berthold Diem, Edwin Frost, Harry Rosenthal, Wallace Michalski, Harry Schatz, first violin; William Bubel, Julius Neidinger, Joseph Horak, Lowell Rich, August Rohde, Harold Paley, Henry Bassett, G. F. McKay, second violin; Ivan Salinsky, A. F. Hundhammer, Ludwig Schenck, George Henricus, Charles Donnelly, Edward Van Niel, viola; Nerino Bianchi, Samuel Maslingowski, Oscar Huettl, Arthur Metzdorf, Wilton Clute, William Carman, cello; Karl Agnesy, bass; Herman Fohl, Robert Stenzel, Gustave Schwartz, bass; Frank C. Rose, bass and tuba; Frank Ribitsch, first flute; Arthur Newman, second flute; Ralph Compantobe, first oboe; Joseph Pfaff, second oboe; John Pfaff, first clarinet; Hamlet Tard, second clarinet; A. Weiss, first bassoon; G. E. Weiss, second bassoon; Ralph Mariani, first horn; Charles Schug, second horn; Fred Vidnus, third horn; Henry Gluck, fourth horn; Harry Freeman, first trumpet; Fred B. Remington, second trumpet; Emory Remington, first trombone; Henry Herbst, second trombone; George Waterhouse, tympani; William G. Street, drums; Crete Bachrich, harp; Dezzo D'Antalffy, John Hammond, organ; Herman Genhart, score.

The list of musical activities in the theater would not be complete without a mention of the radio broadcasting station which is already undergoing tests and which has been heard in every state east of the Mississippi river up to date. While the programme has not been definitely worked out as yet, it will be possible, through microphonic connection with Kilbourn hall and the Eastman theater to broadcast different portions of some of the entertainments and concerts in those two halls.

Edwd. F. Caldwell & Co.,

Incorporated

Makers of

Gas and Electric Light Fixtures

Ornamental Brass and Wrought Iron Work

36-38-40 West 15th Street

NEW YORK



PASTORAL MUSIC.

Detailed view of one of the panels on the south wall.

in
ifu
orat
aud:
e leve
if each
etic en
theater
things
nze, tap

Massive Ventilation System Will Wash Air to Flow Through All Parts of New Eastman Theater

The Eastman theater is equipped with one of the most modern and complete heating and ventilation systems in the country, supplying air that has been washed, humidified and brought to the right temperature to all parts of the theater.

To provide sufficient heat for a building having a seating capacity of 5,400 is a problem in itself. To insure the even distribution of heat at uniform temperature to main auditorium, balconies, stage and dressing room sections, lobbies, entrance and exit vestibules, and to the rest and smoking rooms on the various levels is an additional problem and one fraught with numerous complex engineering difficulties. When there is added to this the problem of exhausting this heated air and replacing it with a new supply of the same purity and temperature every eight minutes, something of the immensity of the undertaking that has been successfully worked out for the comfort of the patrons of the new enterprise may be grasped.

Under Way Two Years.

Installation of the vast plant for the heating and ventilation of the theater along the most modern scientific and hygienic lines, has been under way for more than two years. It began with the erection of the power plant in Swan street where the 1,400-horsepower boilers are located, and has followed every step of the construction of the main building since the excavation for the basement through which runs an immense tunnel for the carrying of the heat, power and water supply mains. Powerful boilers, fans and motors, immense pressure chambers, hundreds of miles of pipes, ducts and shafts and tons of valves and vents are included in the system.

In a word, the heating and ventilation plant is a combination of two systems—direct radiation and fan. For the main sections of the theater, 122,000 cubic feet of air a minute will be taken from outdoors near the highest point of the building by an immense fan in the attic. This fan will be driven by a forty horsepower motor. The air will then be washed, humidified and warmed to a temperature of 70 degrees. The location of the building makes it very important to wash the dirt out of the air, not only from a hygienic standpoint, but also to protect and preserve the interior decorations. Proper humidity, an essential to comfort and health, will be obtained by saturating the air at a certain temperature and then raising the temperature of the air to the desired degree. This air, previously warmed to some extent by passing over heating coils, will be saturated by spraying with warm water.

In this ideal condition the air will be driven through huge metal duct of rectangular sections across the attic and down to and through a tunnel in the basement under the main auditorium floor, and will flow from various openings in the tunnel into an air-tight pressure chamber. From this chamber it will flow into the main auditorium through six-inch mushroom ventilators located beneath each seat. The air also will be delivered from the attic to similar pressure spaces under the mezzanine and balcony floors, all the seats on these floors having ventilators of the same style and size. This flow of air through each ventilator will be at the rate of thirty-five cubic feet a minute.

The fan in the attic after taking the outdoor air from a shuttered opening, will force it through the duct at the rate of 1,800 feet per minute, which approximates the velocity of a twenty-mile breeze. The volume of air which will be driven into the tunnel under the basement may be judged from the size of the duct which is ten by eight feet. The tunnel itself, built of solid masonry, varies from ten feet by six feet in size. Passing through this tunnel the air is brought under pressure control to such an extent that it will flow through the mushroom ventilators under each seat at a velocity of only 150 feet a minute, not noticeable to the audience. The 122,000 cubic feet of air rises to the ceiling and is exhausted every eight minutes into the attic and thence outdoors by two 108-inch motor-driven exhaust fans.

Has Auxiliary Fans.

For the purpose of maintaining an even temperature in the main lobby and entrance and exit vestibules in severe weather, auxiliary fans are under the sidewalk on Gibbs street. These fans, when occasion requires, will steal about 10,000 cubic feet of air a minute from the main auditorium, raise the temperature to the desired degree and deliver it for heating purposes to the lobby and vestibules. In mild weather there will be sufficient direct radiation to heat these places.

An auxiliary exhaust fan with a capacity of 12,000 cubic feet a minute, will take the air from the ceilings of the mezzanine and balcony foyers. Air will be delivered to some of the rest rooms by auxiliary fans, and an auxiliary exhaust fan will exhaust the air from the smoking rooms and toilet fixtures. Liberal fans also have been provided for ventilating the projection booths.

As has been stated, there will be a certain amount of direct radiation throughout the theater. Most of the offices, in fact, will be heated in this way. All radiation and air temperatures will be under automatic control.



CORRIDOR AND ART GALLERY, SCHOOL OF MUSIC.

On concert nights this beautiful corridor, which is twenty-five feet wide, and a block long, will be used as a promenade of the theater.

This also applies to the humidity. The engineer will be able to tell from this theater fan room the temperature in various parts of the theater, so that he may regulate heat at fan without access to theater. The supply fans have variable speed control, permitting regulation of the air supply to suit changing needs. The operation of the entire system will be noiseless. To insure against noise and vibration the fans and washer pumps are slow speed and the fans are mounted on cork lead machinery mats and plank frames.

Safety Valves on Boiler.

In the power house on Swan street is the common heating plant for both the theater and School of Music. Should a steam main burst at any time, valves will automatically close, shutting off the flow of steam. Alarm whistles on the boilers will sound a warning should the water at any time be too low in the boilers. There are two steam pipes, a regular supply and small auxiliary line, serving steam to the theater and the School of Music. The entire heating system is what

is known as the "return line-vacuum system." By this is meant that each radiator and each heating coil for fans has a thermostatic trap to let air and water pass out of the radiators, but will not allow steam to pass through. Two steam-driven vacuum pumps in the boiler house suck this water and air back to the boiler room and deliver both into the rising tank.

This tank is vented to the air, and releases the air to the atmosphere. The boiler fed pumps take the water from this receiving tank and force it to the boiler again.

To devise and install a heating and ventilation system that would insure a cool theater in summer and a warm theater in winter, with an abundant supply of pure air at all times, was

the goal of the architects and engineers, and this, of course, primarily involved the insurance of an even flow of air at the proper temperature to all sections of the big theater. To the achievement of this aim, Allen S. Crocker, mechanical engineer of this city, in charge of the plans, devoted many months of study and work.

1,200 NOZZLES PROTECT NEW THEATER HERE

Elaborate Sprinkler System Reduces Fire Hazard to Minimum.

TANKS COMPLETE OUTFIT

FORTY-TWO HOSE CONNECTIONS AND HAND CHEMICALS ARE FURTHER SAFEGUARDS.

The task of installing the fire-fighting devices in the Eastman School of Music building is now being rushed to completion by workmen of Wright & Alexander, plumbing and heating contractors, with offices at 235 State street.

Twelve hundred sprinkler heads now dot the ceilings throughout the building forming the most formidable and said to be the most effective system of fire prevention ever installed in any public building in this part of the state. A departure from the usual method of installing such appliances is marked by the absence of pipes and connections which are so often observed to mar the interior of some of otherwise beautiful buildings. The concealment of the pipes, leaving only a small part of the sprinkler exposed to view, marks the advent of a new era in engineering undertakings of this kind, it was said.

Two Tanks Always Ready.

Two huge high pressure water tanks, each having a capacity of 6,000 gallons, were among the first of appliances to be put in place. Owing to their bulkiness and their intended position under the roof of the building steps were taken by the firm to secure their installation immediately after the completion of the steel skeleton structure. In this they succeeded without a single hitch. A water pump connected to a six-inch main fills the tanks, while an air pump furnishes the 150 pounds pressure maintained in the tanks at all times.

Forty-two hose connections inclosed in glass-front cabinets are in places most accessible throughout the building. Four steamer connections besides several hundreds of small chemical extinguishers complete the system that will make the theater and school practically fireproof.

California's Mountain Peaks.

At least sixty mountains in California rise more than 13,000 feet above sea level. But they stand amid a wealth of mountain scenery so rich and varied that they are not considered sufficiently noteworthy to be named, according to the United States geological survey. But California has seventy additional mountain peaks more than 13,000 feet high that have been named or 130 in all, as well as dozen that rise above 14,000 feet. Cleveland "Plain Dealer."

Mezzanine Balcony Is Seen as Solution of the Reserved Seat Problem and Long Waiting Line

One of the distinctive features of the Eastman theater is the mezzanine with its commodious foyer and seating capacity for 425 persons. It was built to serve two purposes, one of which is to provide a reserved seat section for patrons who are willing to pay a little more for the assurance of a seat.

The second purpose of the mezzanine is related to the concert programme in the evening each week. On concert nights, it will serve as a subscribers' gallery, extending to those who desire to contribute to the support of the concert courses and programmes planned for the theater the privilege of designating and reserving the seats they wish to occupy.

The provision of this reserved seat gallery for concert nights will not only afford patrons of music and others an opportunity to contribute towards the cost of bringing to Rochester the best concert talent obtainable, but also will act as an incentive to co-operation.

Will Aid Concerts.

The aggregate of these contributions will provide a fund that will insure the development of a concert programme for the enjoyment of the public at large that otherwise could not be undertaken. In this way subscribers become partners in the ambitious concert programme of the Eastman theater under the auspices of the Eastman School of Music with the knowledge that their co-operation and financial support will make it possible to offer in the new theater the best concert talent at prices that will not bar the family of limited means.

The problem of meeting the wishes of many patrons of the silent drama for reserved seats is one that has confronted the exhibitor since the inception of this form of popular entertainment. Various means have been employed to meet it, notably the provision of box seats, but these only partially provided for even those who found them satisfactory.

Given Much Consideration.

The reserved seat problem was given careful consideration first by the donor and second by the architects of the theater, and the mezzanine was designed as an attempt to solve it. Its location in relation to the main floor of the theater and the grand balcony, as well as in regard to easy accessibility and sight line, was determined only after careful study, and in all these important considerations is ideal. Set in against the wall of the theater it does not project beyond the balcony above it, as is the case in most theaters; on the contrary, the front of the grand balcony projects several feet beyond the rail of the mezzanine. While this

That Word "Corker."

The American word "corker," meaning a person or thing of superlative quality, is only a slang use of a legitimate English word. Corker, in its original sense, meant a conclusive argument. It probably originated from the finality which a cork thrust into the mouth of a bottle stops all egress, or ingress of material in it.

The relegation of the word as used in America to the limbo of slang in the dictionary writers has neither weakened the word nor limited its use. The word "corker" is a perfectly good word. It expresses precisely a shade of meaning that needed to be expressed, and the chances are that it will be a word of good and regular standing long after the bones of the last living dictionary writers have thoroughly bleached.—Milwaukee Sentinel.

Penny Still Finds Hard Going in West

From time immemorial the copper cent has been good and legal tender in the East. But only in recent years has it been more or less welcome in the Far West and even yet in some sections it lacks caste.

In the old days in California no change less than a dime was accepted. Later the limit was reduced to a nickel. Then about ten years ago Los Angeles introduced the penny to the coast to go with that city's invention of the cafeteria.

But its progress in the Northwest is slower and its use is avoided when possible. In some parts of Oregon gasoline may be quoted at 25 cents a gallon. The motorist gets it for 28 cents if he takes ten gallons, permitting even change of \$2.80 if he takes less he pays 80 cents.—New York "Sun."



THE ART PROMENADE.

A typical corner, illustrating the treatment given art exhibits.

Browncroft



Browncroft is the only section of Rochester restricted in perpetuity to single-family residences.

If your plans for a new home include a setting which typifies the highest standard of home-site property and if you insist upon future protection as well as present attractiveness you will be interested in the offerings in Browncroft.

Inspect these locations at your earliest convenience and make your choice before the range of selection is further limited.

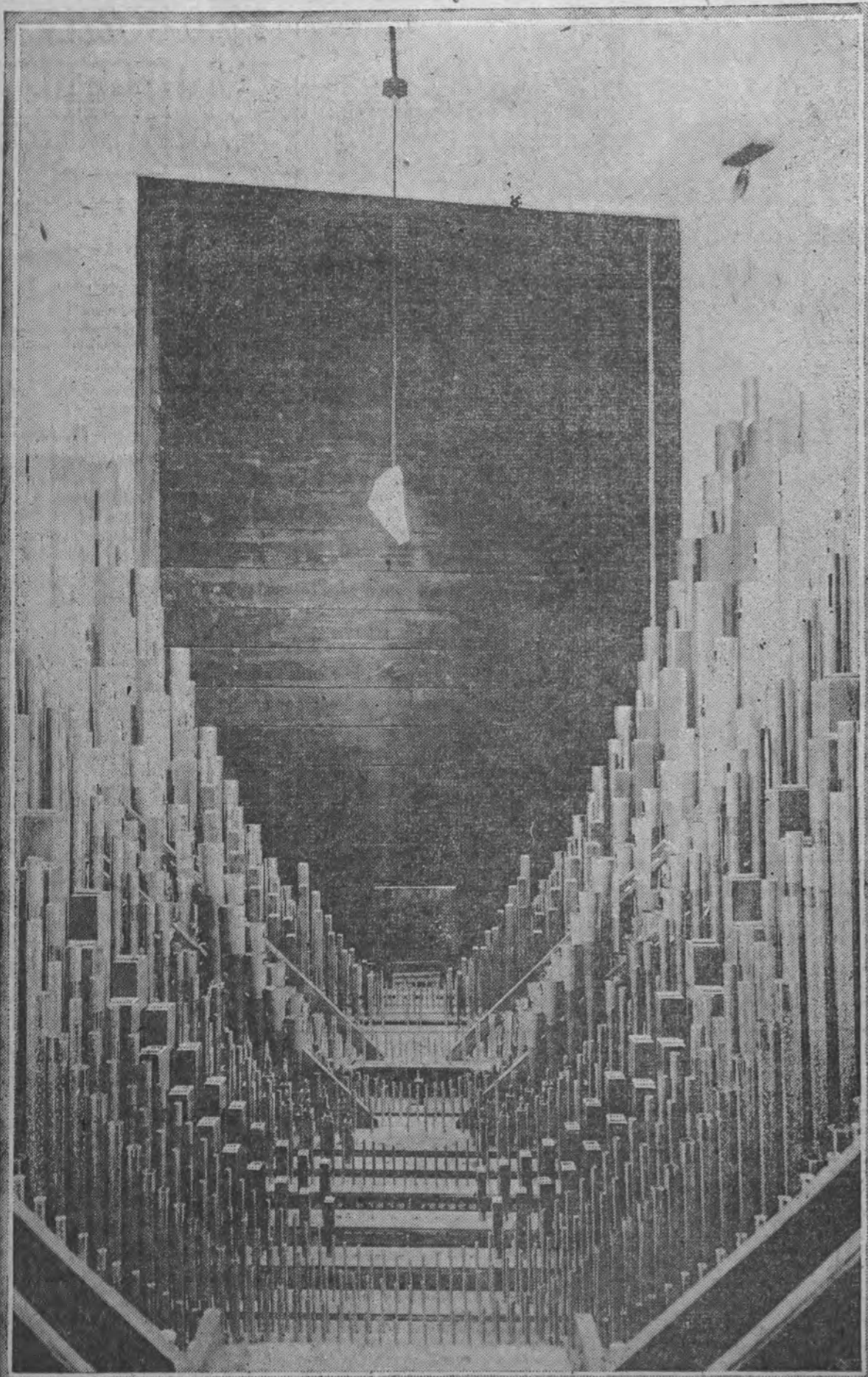
This property is admired and commented on by visitors from all over the country. There is a dignity and charm to the neighborhood which has made it the most desirable place of residence for those seeking a home within the city with all the atmosphere of the country.

PLOTS OF VARYING SIZE AND PRICE.

Browncroft Realty Corporation

OFFICES—484-492 WINTON ROAD NORTH

Information Bureau—DORCHESTER ROAD



PUPILS HAVE VAST FIELD FOR PRACTICE

New Eastman School of Music Has Studio for Work.

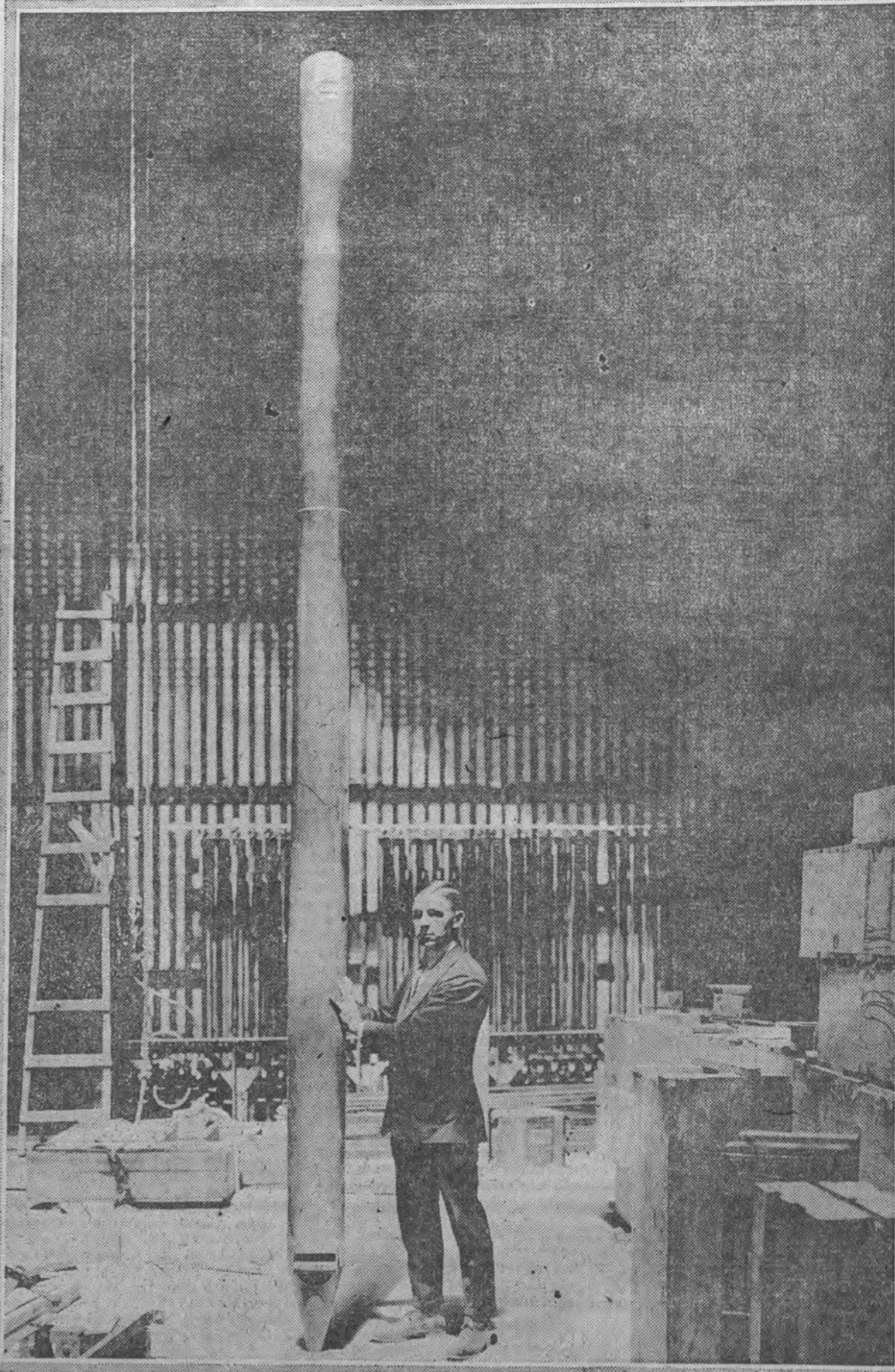
ARE TAUGHT TECHNIQUE

HAVE PICTURE BEFORE THEM TO GUIDE ORGAN INTERPRETATION.

In the Eastman theater is a special department of the Eastman School of Music for the teaching of motion picture organ accompaniment. This department is above the grand balcony foyer. Here, under the most competent instructors, 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 has been installed in this department. It contains sixty-two stop keys and a complete equipment of trap and percussion instruments.

Courses in motion picture accompaniment are part of the curriculum of several music schools in this country and abroad. But that in more than one respect the inauguration of this course in the Eastman theater will mark a new departure and measurably broaden the possibilities for acquiring proficiency in this field will be instantly recognized when it is known that the studio in which the pupil will receive instruction will be 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. He will study and practice under practical, rather than theoretical, conditions in an atmosphere closely approximating that of the theater. It is possible this combination of superior facilities, environment and atmosphere will enable the pupil to attain a greater proficiency in the improvisation, synchronization and interpretative excellence of motion picture musical compositions than has heretofore been developed.



ONE OF THE LARGER PIPES OF THE ORGAN.

In the background is the elaborate counterweight system for handling scenery.

RANKS OF SPEAKING PIPES IN SWELL DEPARTMENT OF AUSTIN ORGAN.

A. W. HOPEMAN & SONS CO.

General Contractors

ROCHESTER

N. Y.

EASTMAN

—and—

THEATER

SCHOOL OF MUSIC



ARTHUR J. AMM
House Manager.

Chief Engineer Began at Bottom

The University of Rochester looms large in the public eye at present through the fact that it is embarking on one of the most spectacular sociological and psychological experiments of collegiate history—the operation of a theater as part of its school of music. And in this sensational development Worcester Polytechnic in-



CHARLES H. GOULDING,
Manager of the theater.

stitute comes to the fore with a monument to the efficiency of its earlier days.

It has become accepted doctrine that whenever engineering activities are represented there will be found an alumnus of Worcester Tech., but some sketch of the imagination is required to picture Worcester's training as reflecting a dominating influence in the modern American theater. Yet, according to report, such is the case, personified in Robert E. Hall, class of '03, of the firm of Russell B. Smith, New York, under whose eyes the theater has taken form.

With the regard for efficiency that is characteristic of his every activity, Mr. Eastman caused a very careful survey to be made before selecting a consulting engineer to guard his interests and insure one hundred per cent practicability in the model theater. The choice was "Bob" Hall, whose individuality is stamped upon more modern American theaters than that of any other engineer in the country, it is said.

"Bob" Hall stands in a class alone as a builder of theaters and this is largely due to the fact that he absorbed the very atmosphere of the theater as well as the technique and mechanics working as a stage hand as



ROBERT E. HALL,
Consulting engineer on Eastman theater construction.

a boy in Worcester, Mass. Hall's father before him was an engineer in Worcester and he still lives there. The boy showed an early passion for theater and even his years of study in Worcester Polytechnic Institute worked at night as a stage mechanic helping to put on such shows as played the city.

He graduated in 1903 and almost as soon as he had established himself, Lyceum theaters in the same city.

AUSTIN ORGAN COMPANY

HARTFORD

CONNECTICUT

Builders of the

LARGEST MOVING PICTURE ORGAN

in the WORLD Situated in the

SPLENDID NEW EASTMAN THEATER

Contains 206 speaking stops and a separate battery of 18 Traps.

A unique and marvelous example of ultra modern organ building.

Equally effective either for recital or Moving Picture playing.

Tonally and mechanically in advance of any other pipe organ.



ALF KLINGENBERG,
Director Eastman School of Music.



ARTHUR ALEXANDER,
Musical director of Eastman theater.



JOEL D. BARBER,
Art Director of Eastman Theater.

LOCAL FIRM PROVIDED THE FINE MARBLE

James C. Barry Co. in Business Here for Thirty-five Years.

The James C. Barry company, who carried out the marble contract for the new Eastman Theater building so successfully, has been an existing Rochester concern for the past thirty-five years. It was founded in 1887 by James C. Barry, father of the present owners and managers, James C. and Edmund H. Barry. From the time of the father's death in 1897, the concern operated through the management of the estate and it was not un-

til 1905 that the firm which bears the present name was incorporated under the laws of New York State.

Since the incorporation in 1905, the expansion of the firm has been steady and has had much to do with the extensive building and industrial advancement made by the city of Rochester. Throughout recent years it has gone outside of Rochester and has completed contracts for marble and stone work in Syracuse, Buffalo and other cities, its scope being far-reaching. Several of the largest and finest hotels, lunch-rooms, churches, homes, show rooms, lobbies, banks, theaters, etc., owe their present beautiful appearance to the fine quality and workmanship in the carrying out of the contracts by the James C. Barry company.

Probably nowhere in this country and certainly not in Rochester has a finer piece of marble work been accomplished than in the Eastman theater lobbies, stairways, auditorium foyer, mezzanine foyer, balconies, and general interior.

Forty carloads of marble, much of it imported, was used in the building's construction. It was the largest contract of its kind ever executed in Rochester. The marbles used in the work of building came from Italy, Greece, Belgium, Tennessee and Vermont and comprised nine different kinds of marble. Vermont quarries furnished the Champlain black and French gray; Tennessee furnished the McMullen gray; Italy, the Roman Travertine, black and gold, Levante and Botticino; Greece, the Grecian Tinos, and Belgium the Belgian black.

Contracts for the side walls, main auditorium, and the cork and stone floors were sub-let after being given in contract form to the Barry company.

Although considerable of the work done by the Jas. C. Barry company in the past has been in connection with the construction of large buildings, they do not make that an exclusive feature of the business. For some time there has been a constantly in-

creasing demand for marble work in homes and private clubs, etc. This work has been successfully accomplished by the Barry company in many instances, so that their scope in marble construction and contracting has been universal.

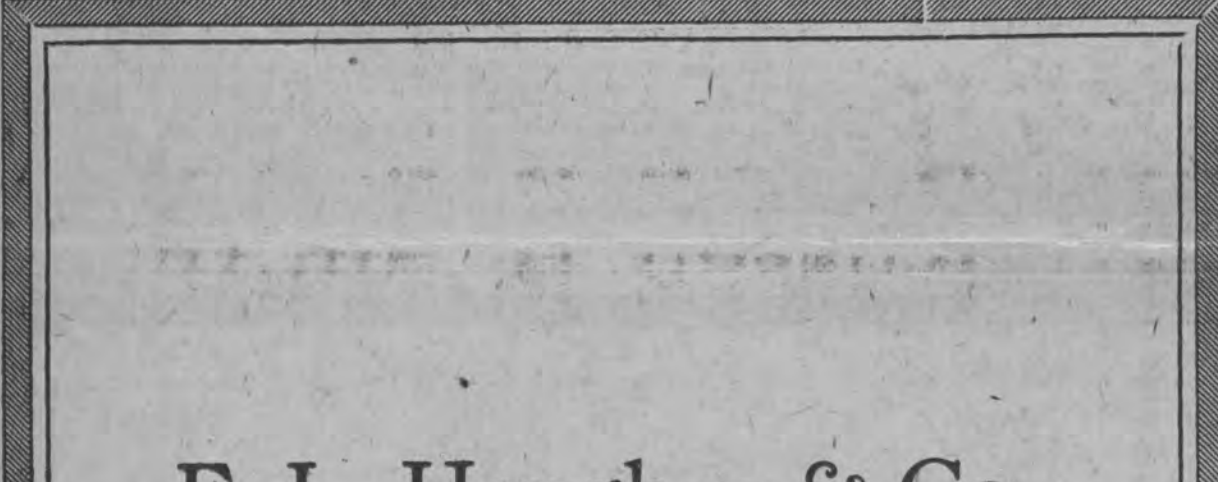
Western Buffalo Off to Montevideo

Biso is unhappy! He is to be deported, thrust from the land of his birth, torn from his wives and children and doomed to live in exile for the rest of his days. Secretary of Agriculture Wallace has decreed that he must go; the Forest Service has arranged his transports and Biso is inconsolable. Biso is the big buffalo bull that for fifteen years has been the admiration of visitors to the Wichita National Forest and Game Refuge in Oklahoma. The city of Montevideo, Uruguay, has asked that its zoological garden be supplied with an American bison and the Forest Service men who have charge of the buffalo, on the Wichita, say that Biso will be an excellent representative of this typical North American species whose once mighty herds roamed the great plains from Mexico to Northern Canada.

In 1907 sixteen bison were "planted" in the Wichita National forest and have since increased to over 150 head. This herd promises to maintain the type and stamina of the original bison, since the animals are kept at all times under natural conditions. They subsist entirely on wild grasses and live within so large an inclosure that they are under practically no restraint.

So Biso has been well content and is reluctant to leave. Yet many of the younger buffalo bulls are casting envious glances at the old fellow. It would be very pleasant, they think, to doze idly beneath a palm tree and be served with fresh cut grasses or have their wrinkled noses patted by some dark-haired senorita. But Biso has his doubts.—United States Department of Agriculture.

Clocks Feel the Heat. cause is the same as that which causes rails to buckle, for the expansion of the metal causes pendulums and springs to lengthen.—Exchange.



F. L. Heughes & Co.,

Incorporated

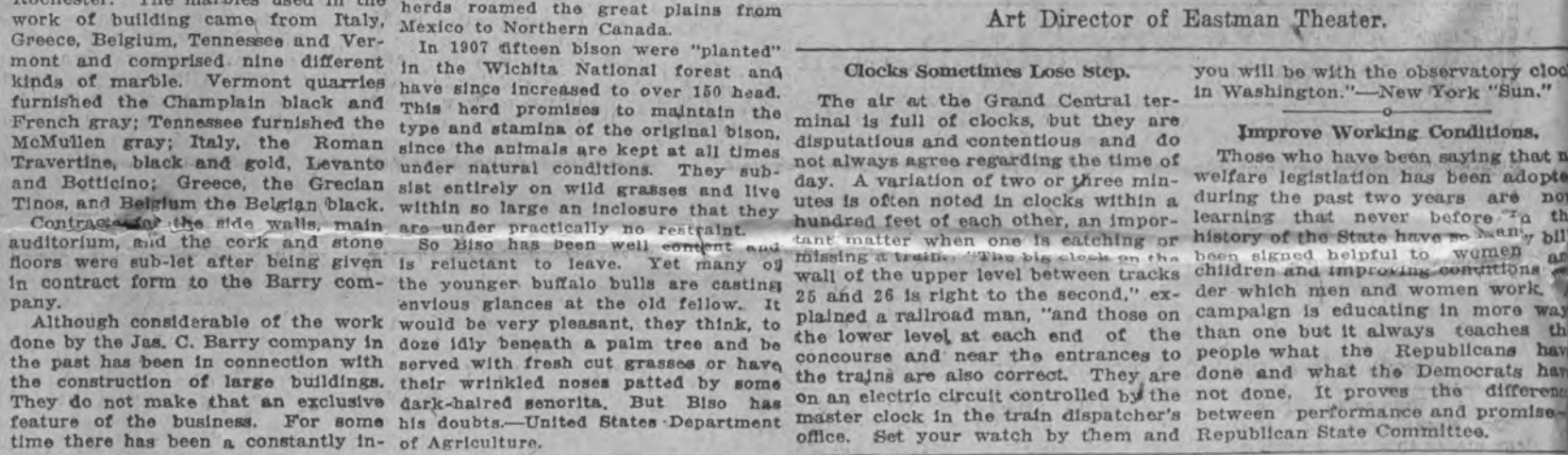
Designers and Fabricators

of

Structural Steel

for

Eastman Theater



Wright & Alexander

283-285 State Street

Rochester, N. Y.

Fire Prevention Engineers

Installed

The Automatic Sprinklers

— in —

Eastman Theater

Clocks Sometimes Lose Step. you will be with the observatory clock in Washington.—New York "Sun."

The air at the Grand Central terminal is full of clocks, but they are disputatious and contentious and do not always agree regarding the time of day. A variation of two or three minutes is often noted in clocks within a hundred feet of each other, an important matter when one is catching an evening train. "The big clock on the wall of the upper level between tracks 25 and 26 is right to the second," explained a railroad man, "and those on the lower level at each end of the concourse and near the entrances to the trains are also correct. They are on an electric circuit controlled by the master clock in the train dispatcher's office. Set your watch by them and

Improve Working Conditions.

Those who have been saying that welfare legislation has been adopted during the past two years are no learning that never before "in the history of the State have so many bills been signed helpful to women as children and improving conditions under which men and women work." A campaign is educating in more way than one but it always teaches the people what the Republicans have done and what the Democrats have not done. It proves the difference between performance and promise.—Republican State Committee.



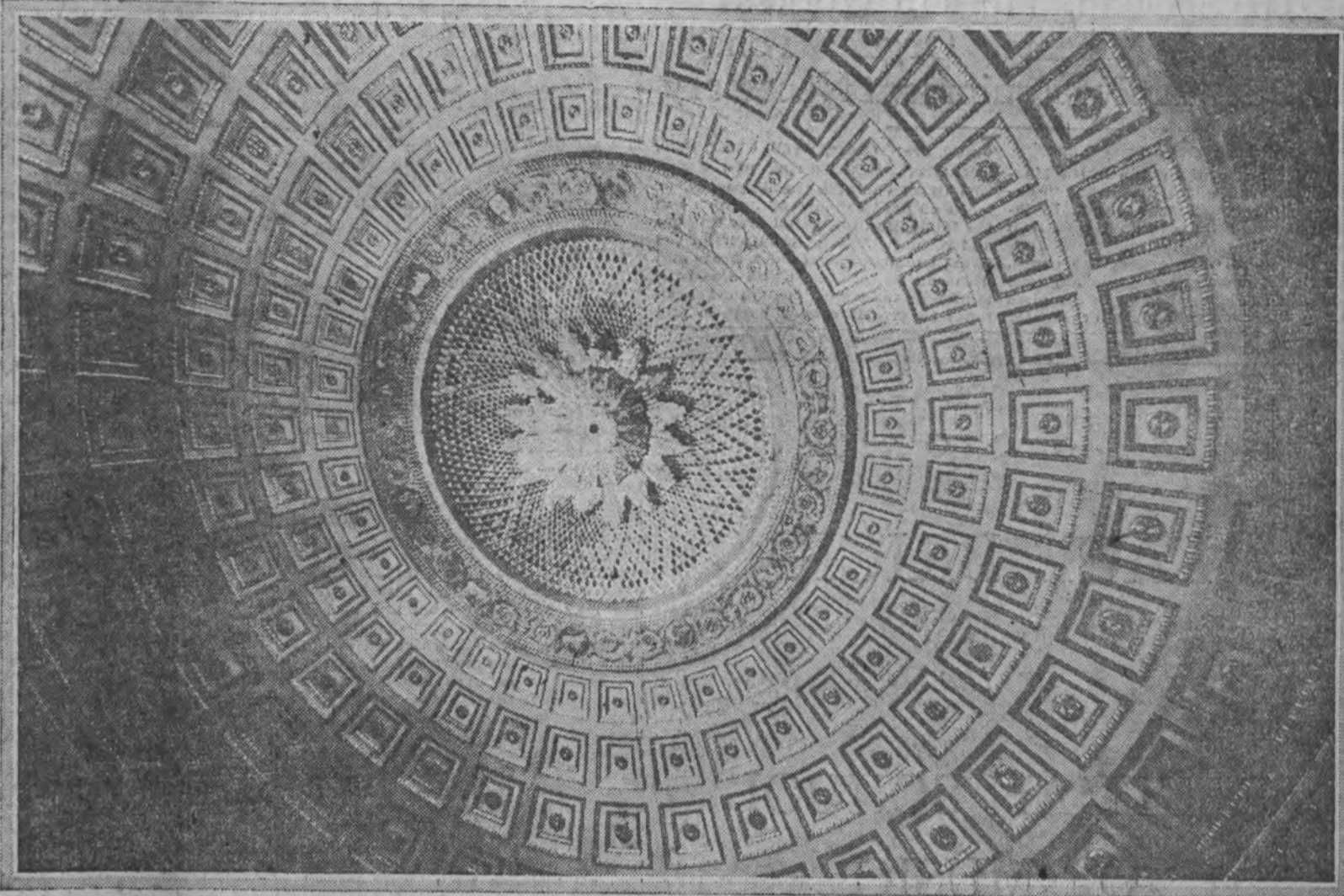
GRAND STAIRCASE.

Leading from the lower corridor in the School of Music to the upper art promenade.

Poisonous Olives. Dr. Rosenberger of Jefferson college states that the presence of bacillus botulinus, the poison of olives, is

readily detected by the strong smell and cloudy liquor. Good olives have a pleasantly aromatic odor.—"Scientific American."

Da Vinci's renowned wall painting, "The Last Supper," was done in oil and is rapidly decaying by scaling off.



Gilded and burnished sunburst in the beautiful polychrome ceiling.

10,000 Speaking Pipes in World's Largest Theater Organ; Tons of Massive Equipment Necessary

With the opening of the Eastman theater, Rochester will be able to claim fame and distinction as the home of a super musical instrument—a truly great organ. This instrument, built by the Austin Organ company, Hartford, Conn., not only is the largest organ in any theater anywhere, but in point of tonal quality, musical scope and mechanical ingenuity exceeds any known instrument the world over. It is, in fact, eight organs in one, all under expression control and playable from a movable console.

A great organ is held by many to be the "king of instruments." It has been described as the grandest, the most daring, the most magnificent of all instruments invented by human genius. It is a symphony orchestra in itself and can express anything in response to the skillful touch. In some of the summer passages it has been likened to a bell, a gong on which the notes of heaven and earth and the listeners' hopes for a flight into space across the infinite that separates heaven from earth. From it can come pictures after pictures in boundless series—of life, of death, of eternity.

Listening to those giant harmonies one begins to realize that there is nothing but this thousand-voiced choir that can fill the space between earth and heaven and blend in the

triumphant chorus of "ten thousand times ten thousand in spotless robes arrayed." Again it has been described as the one universal interpreter. It can express all natures, the splendid coloring of meditative ecstasy and the myriad fancies of all races. It becomes the vehicle for the expression of man's highest thoughts, its quivering cadences bearing heavenward those innermost reflections and

impulses that cannot be expressed by mortal lips.

These and like descriptions of a great organ will find wide acceptance and they are merited tenfold by the instrument designed by Harold Gleason, organ expert of the Eastman School of Music, for the new theater, for if it may be said that a great organ is the "king of instruments," it may truly be said of this super instrument, "Here is the king of organs."

Plans and specifications drawn for the organ by Mr. Gleason represented months of study and investigation. Mr. Gleason visited the principal organ manufactories in this country and Europe and inspected and played a number of the most important organs here and in England and

France. Then he set out to design an organ combining the best features of some of the greatest organs of the world and a number of new features of his own designing. The plans were submitted to a number of eminent organ experts and organists of important motion picture theaters. Their opinion was that the instrument would be the most important and complete theater and concert organ ever constructed, embodying all the latest ideas, refinements and improvements in organ construction. Then, eighteen months ago, the contract for building the instrument was awarded to the Austin Organ company, which has built and installed some of the greatest organs in America, including the great Panama Ex-

Continued on Page Ten.

Russell B. Smith,

Engineers

452 Fifth Ave., New York City

Robert E. Hall,

Vice-President

Consulting Engineer

Eastman Theater and School of Music

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 excel 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.

BAUSCH & LOMB OPTICAL CO.
Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Microscopes, Projection Apparatus (Balopticons), Photographic Lenses, Photomicrographic Apparatus, Ophthalmic Lenses and Instruments, Binoculars, Telescopes, Automobile Lenses, Magnifiers, Readers and Other High-Grade Optical Products.

10,000 Speaking Pipes in World's Largest Theater Organ; Tons of Massive Equipment Necessary

Continued from Page Nine.

position organ, the organ in the Mormon Tabernacle, Salt Lake City, "Public Ledger" auditorium organ, Philadelphia, and the one in the Rivoli theater, New York city.

The eighth divisions of the organ, all really separate organs, any one of which is larger and more complete than the average church or theater

organ, are: Great, Swell, Choir, Solo, Orchestral, Echo, String and Pedal. The Great contains the diapasons, or stops of pure organ tones, which are the foundation tones that give breadth and volume. The inclosed part of the Great contains string, flute, brass and diapason tones. The Swell also contains flute tones with enough diapason tones to give it proper balance, and

in addition such solo stops as bary-tone, tromba, vox humana and delicate string tones. In the Choir are solo stops such as clarinet; also vox humana and a group of celestial strings. The Solo has a number of broad string tones. It contains the Tubas and also the big, high pressure Tuba Mirabilis. In this division also is a set of deep-toned chimes of different quality from those in the Echo organ.

Various Organs Described.

The orchestral organ is composed of stops of pipes purely orchestral in tonal quality. It contains cellos, violins, bassoons, English horns, oboes, French horns, Musette corno di bassetto, oriental reed, bass clarinet, piccolo and flutes, and a big bass vox humana. This is a floating division, playable at will from any of the manuals in the console.

The echo organ is located above the central dome of the ceiling, the tones being conveyed to the auditorium through the grill by means of a large tone duct. This division contains mostly ethereal tones, supplemented by a night horn, vox humana, chimes, celestial harp and bird notes.

The double string division has all of the violin tones of a symphony orchestra. This division is also floating and may be played from any of the manuals in the console.

The pedal division, which bears the same relation to the organ as the double basses in an orchestra, contains the deepest tones and also the largest metal and wood pipes, some of them large enough for a man to crawl through, the largest pipes measuring thirty-two feet in length.

In addition to these eight divisions, the organ contains a complete percussion and trap department, including tympani, fire gongs, xylophone, glockenspiel, sleighbells, drums, deep bells, etc., all playable from the several manuals.

The more than 10,000 speaking pipes, ranging from the fraction of an inch to thirty-two feet in length, are located in eight expression chambers built in two tiers above the stage floor on the south end. The largest of these chambers is thirty feet long, twelve feet wide and twenty-five feet high. The organ speaks through the proscenium arch, instead of above or on either side, as is the case in most theaters, this arrangement contributing to its effectiveness in accompanying the orchestra. The sound is controlled to give the desired gradation of tone by shutters on the face of the chambers, the shutters opening and closing at the will of the performer at the console.

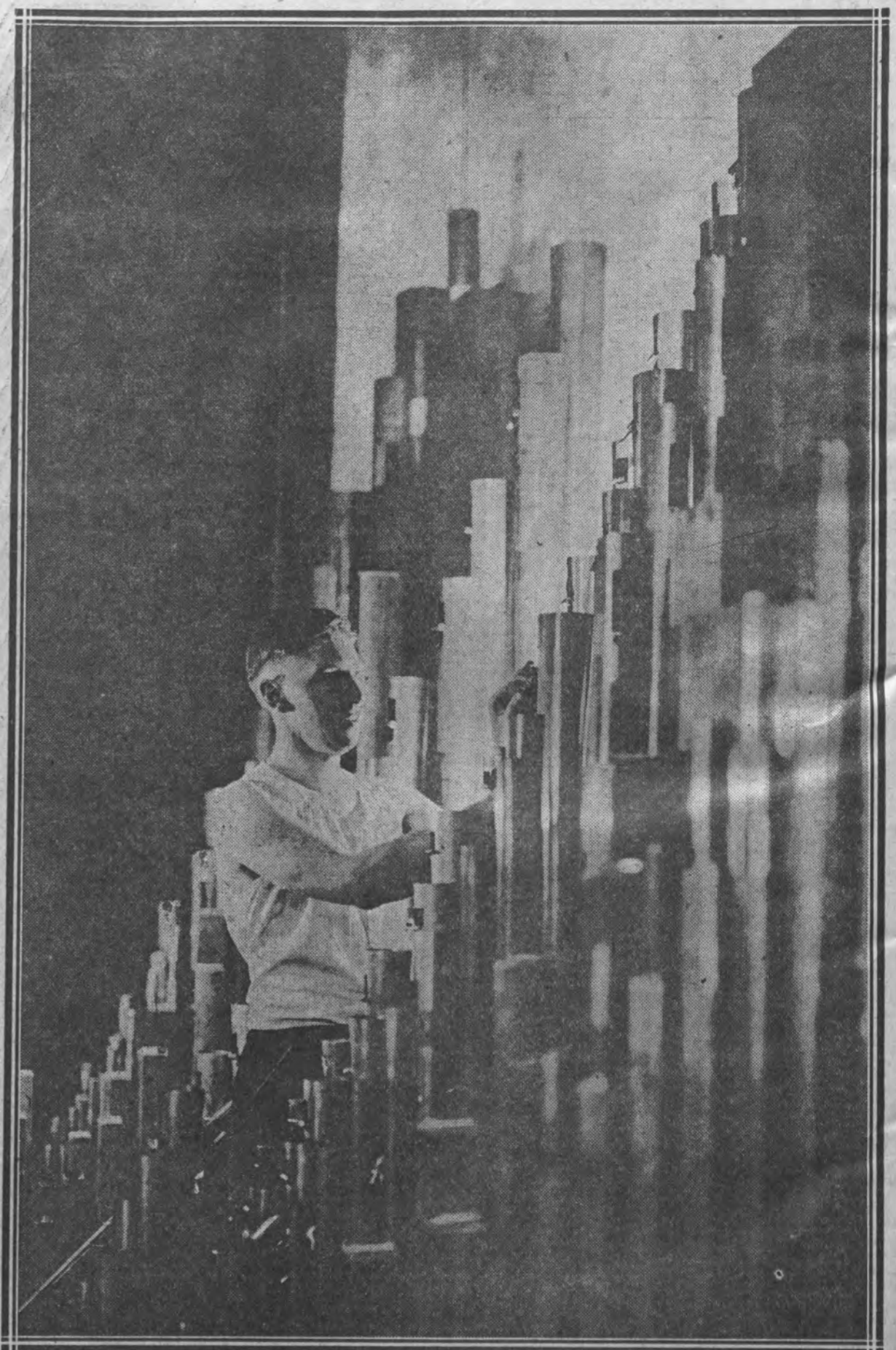
Pipes on Air Chests.

The pipes stand rank by rank on air chests. These chests are a feature of the Austin Universal Air Chest system, invented by John G. Austin, who recently was awarded the Edward Longstreth medal of merit, by the department of science and art, Franklin Institute, Philadelphia, for his many decided and revolutionary improvements in organ building. This air chest system is the fundamental feature of the Austin organ as it provides that which is of the utmost importance in voicing and artistic tone production, namely: absolute and uniform pressure to each and every pipe under all conditions of use. All the

pipes are fed directly and individually from this universal air chest, on one side of which is the reservoir moving horizontally and balanced with springs to the pressure required. This displaces, uniformly and instantly, any quantity of air that is used, overcoming the variation of air pressure delivered to the pipes under varying conditions of use. Such variation or unsteadiness of wind, commonly called "robbing," is due to the weight and friction of the air itself in trying to travel quickly any distance through trunks or conductors. "Robbing" is always present where the air is stored at any distance from the pipes and brought to them through trunks or conductors, as it is a well-known fact that a conductor of a given size cannot maintain a uniform pressure if it is to carry a varying quantity. To illustrate: Suppose a house is supplied with a water pipe. As long as no water is being drawn the pressure in this pipe is absolutely that of the water main in the street, provided all pipes are on a level. Now turn on a faucet and you will find the water pressure has decreased in the pipe. Leave this faucet turned on and open others, and you will find that the pressure decreases more and more in proportion to the amount of water used. Air at the low pressure used in organs acts in exactly this manner, and the result is most serious, for as indicated, pipes that speak their true note alone, will be out of tune, weak in tone, and sometimes off their speech when used with others. Under such conditions art and delicacy in voicing is impossible, and the full organ tone, instead of being solid, dignified and steady as a rock, is weak, empty and gasping.

Air Chamber 34 by 12 Feet.

Four main air chests insure the Eastman theater organ against the unfortunate conditions due to air "robbing." The largest of these is 34 feet long, 12 feet wide and seven feet high. All can be entered by means of air locks while the air is on and while the organ is being played, as readily as in going from one room to another. In the largest one, in fact, it would be quite possible for 75 persons to sit comfortably at tables and be served with a banquet. When entering the airlock or vestibule, one feels the air pressure on ear drums, but only for an instant. There are no air currents perceptible even when the full organ is being played as the pressure is necessarily uniform throughout and each pipe, whether speaking alone or in combination with all the others, receives the same absolute maximum pressure. The chests are brilliantly lighted by electricity, revealing overhead the valves with pneumatics and electro-magnets innumerable. Electric cables run in various directions and multiple switches, pneumatic engines, etc., line the walls; and while the spectator is looking at this intricate mechanism the organist begins to play and this inanimate matter is endowed with life and motion; valves open and close, pneumatic engines expand and contract, all in immediate response to the lightest touch of the far-distant keys. This mechanism seems positive human, as if it were an unseen power, remote from the organist, yet absolute under all conditions of use. All the



Testing speaking pipes in one of the divisions of the Austin organ.

FACE BRICK

for the

EASTMAN SCHOOL OF MUSIC

furnished by

American Clay and Cement Corporation

Dealers in Fire Safe Building Materials

1175 Main Street East

ROCHESTER, N. Y.

Phone Chase 4300-4302-4301-1903

HOPEMAN BROS. LUMBER MFG. CO.

ROCHESTER, N. Y.

Supplied Interior Trim

—for—

A. W. Hopeman & Sons Co.

GENERAL CONTRACTORS

EASTMAN THEATER and SCHOOL OF MUSIC

10,000 Speaking Pipes in World's Largest Theater Organ; Tons of Massive Equipment Necessary

Continued from Page Ten.

Under his control it interprets his touch and feeling as the bow in the hand of a violinist.

One of the air chests contains a higher pressure than the others, a pressure adequate for pipes whose majestic tones call for a heavier blast, and yet again a still higher pressure for certain reeds of pre-eminent power and sonority. The wind pressures are seven and twenty inches. This chest is equally accessible by means of an airlock, enabling the spectator to enter the vitals of the organ as it were and see the operation of the whole complicated mechanism.

Wind Blower in Basement.

The wind is furnished to the eight divisions of the organ by a blower located in the basement tunnel, driven by a forty-horsepower motor. There is a duplicate blower, also driven by a forty-horsepower motor, for emergency purposes. The air is conveyed to the various air chests by a twenty-four inch galvanized pipe and a twelve-inch pipe. There is a smaller blower in the property room to step up the pressure for the sonorous Tuba Mirabilis. There are two fifty-ampere low voltage generators to supply the current for the organ action, both driven by the large blower motors.

More than 1,000 insulated wires in a large cable, part of which is flexible, connect all divisions of this super organ with a movable console, giving the performer absolute control. The console is mounted on an elevator and turnstile and can be moved from orchestra pit to stage as desired. It is exclusively electric in all its mechanism, as no air pressure is required. Consequently, there are no valves, pneumatics nor a single piece of leather in its construction. In dimensions it is remarkably small, considering its absolute control of this gigantic instrument, yet it contains all the electric combination mechanism necessary to move the stop keys. All parts of this mechanism, including even the contact and wires of the key action are perfectly accessible.

Ninety-one Pistons Are Used.

Instead of the old-fashioned draw stop knobs, this console contains stop keys placed in groups above and on each side of the manuals. Each stop is brought into play by a mere touch of the stop key. These are in plain sight and work very easily with sufficient motion to determine at a glance whether they are on or off. The cancellers, placed over each group of stop keys, are particularly valuable in individual registration, as one downward stroke will give any one stop desired, regardless of whatever stops may be on, or their position. The manual keys slope so that each row is at the same relative angle to the player, and the pedal board is concave and rattling, thus bringing the extreme notes within any easy reach. The key action is so rapid that it is cap-

able of producing fifty repetitions per second, whereas no organist is able to produce more than twelve repetitions per second.

Ninety-one pistons are distributed between the manuals and over the pedal keys to bring in operation the various desired groups of stop keys. All composition pistons and pedals are adjusted or set by moving the registers to the desired combination, while the piston is held in, or the pedal held down. There is a device for interchanging the Choir and Great organ manuals and a second touch on the Great manual keys to operate the Choir manual keys. There is also provision for playing certain traps from the Pedal keys, and there are cut-outs for each general division of the organ in case any pipe speaks voluntarily. The builders also have provided their latest improvement in "general combination pistons," ten in number, which can be set to give immediate changes on all manuals and pedals simultaneously; thus at one touch multitudes of stops instantly move, giving complete changes of tone and color and power in all the organs. This is the greatest possible aid to the organist, as his combinations can be all previously arranged and one motion will give any change desired.

This console, in addition to functioning as described above, controls and plays a grand piano by means of a movable player placed over the piano keys. The exterior arrangement of the stops, couplers and accessories, with their measurements and positions, and the specifications of the organ or its scheme of 164 complete stops, are in accordance with the plans designed by Mr. Gleason.

The chambers, air chests, thousands of pipes, blowers and other units of the great organ are hidden from public view, with the exception of the console. The spectator hears the beautiful tones, but he does not see the wonderful mechanism that produces them. For this reason it may be difficult for him to realize that the organ weighs approximately 46 tons; that there are several thousand miles of electric wires used in the electric circuits; that about 15 tons of metal was used in construction, consisting of platinum, silver, brass, copper, lead, tin, zinc, iron, steel bronze and aluminum; that upward of 30,000 feet of lumber was used, consisting of ebony, walnut, oak, birch, maple, whitewood, pine and cherry; that the largest pipe is 32 feet in length and weighs over 400 pounds.

So unique in tonal effects and mechanical control is this instrument, that for it the term "organ" is almost a misnomer. Although it possesses the rich foundation tone peculiar to an organ, it closely approaches the realm of the complete modern orchestra in its marvelous effects of shimmering, muted strings, limpid flutes, pulsating reeds and sonorous brass. Distinctive features, which will



HAROLD GLEASON, Designer of the Austin organ.

repay study on the part of those versed in organ lore are the voicing, mechanism and facilities for absolute control. The tremendous volume of the full organ, the immense variety of tones colors, together with their perfect blending, and the rich quality of even the less important registers, will prove to the attentive listener, not merely the superior quality of all materials employed, but unusual artistic taste, aided by severe discipline and long experience in the voicer who could unite into such a perfect whole the vast resources here accumulated. The work of installing and tuning this great instrument was an immense task which will not be fully completed with the opening of the theater next month. Several weeks must elapse before some of the lesser divisions and the percussion and trap

New Salem, Lincoln's Town, Is Restored

The people who are filming "The Life of Abraham Lincoln" ran across a streak of good luck when they sent location scouts back to Illinois to size up the site of the village of New Salem, now imperishably famous as the home of the youth Lincoln, from 1831 to 1837—years fraught with many activities, romance and sadness for the Man of Destiny.

So many important sequences of the picture-play he in and around this little pioneer hamlet that the Rockett-Naylor company, producers of the Lincoln picture, were confronted with the necessity of building an entire new town of more than twenty log houses, together with a mill and mill dam in the Sangamon river, adjoining the town site.

It looked, therefore, like a matter of expending a fortune to recreate the town, but fancy the joy of General Manager Rockett when, arrived at Springfield, fourteen miles from New Salem, he was informed that the little town had been in process of restoration for two or three years, and that it would be complete in time for use in the picture.

Ever before Lincoln left New Salem for Springfield the town was declining to its fall. The neighboring town of Petersburg was absorbing it, and before Lincoln went to the White House the town was almost an abandoned place, which later became merely a memory.

A few years ago the state of New Salem was brought to the notice of a well-known journalist, who purchased the site of sixty-two acres for \$18,000 and presented it to the Lincoln league of Petersburg, with the stipulation that the league should restore the hamlet as it was in Lincoln's time.

This work has been faithfully, intelligently and energetically carried out, and the New Salem of Lincoln and Ann Rutledge once more nestles among the alms, hickories, oaks and wild cherries on the heights above the lordly Sangamon, so beloved by them both. This, then, is the luck of the picture folk for, through the generosity of the Lincoln league of Petersburg, the many thousands of treasures that would have gone into the restoration of New Salem, will be diverted to increase the beauty and pageantry of the more spectacular elements of the picture.

A department of the organ will be available for use in combination with the main divisions. This work is in charge of Fred Rasmann, the Austin company's expert, and a staff of organ rectors from the company's plant. Mr. Rasmann has had charge of the installation and tuning of important organs in 35 states.

Harold Gleason, who has the distinction of designing not only this super instrument, but the magnificent organ in Kilbourn hall and the practice and studio organs with which the Eastman School of Music are equipped, is a pupil of Joseph Bonnet. He began his professional work in California. On coming East he became director of the Boston Music School Settlement and afterwards organist of the Fifth Avenue Presbyterian church, which position he held at the time he was engaged by Mr. Eastman as his private organist and as principal teacher in the organ department of the Institute of Musical Art. In addition to his duties at the Eastman School of Music, Mr. Gleason is also director of the Hochstein Settlement Music school.

MANY LAUGHS ON THE WAY, VIA THE "MOVIES"

"From my observations, the greatest public demand to-day, from an entertainment point of view, is comedy," says Hal Roach, screen comedy producer. "The biggest stage successes during the past year have been comedies, although I do believe that thrillers are in demand also."

"While I was in New York several months ago, the only theaters for which it was difficult to obtain tickets, were those showing comedies. For

example, there was 'Six Cylinder Love,' 'The First Year,' 'Sally,' which is a musical comedy, and 'The Bat,' which is frankly a melodramatic thriller, but with a strong vein of comedy running through it. Those were the biggest successes of the season in New York.

"This demand from the world for laughs, is reflected by Pathe through its exhibitor call for mirth provokers. That is why we are doubling our production over this stage last year.

"With the new facilities we will gain through the erection of our big dark stage, we will be in a position to increase our output, although at present we contemplate no addition to the four companies working here."

Scrantom's INCORPORATED



Office Equipment and Supplies From Scrantom's Commercial Stores

are found in a multitude of the business and professional offices of Western New York.

An Office Furniture Store,

A Commercial Stationery Store,

A Complete Loose Leaf Devices Dept.,

A Steel and Copper Plate Engraving Shop

provide every needed item of equipment and supplies.

And fifty years' experience have enabled the Commercial Stores to provide the best article manufactured for every office need.

"Come in and Browse"

It will prove pleasant and profitable.

The World's Verdict

STEINWAY PIANOS

unequaled in tone and quality

Mr. Eastman wanted nothing but the best for the Eastman School of Music, and, as STEINWAY PIANOS are made for those who want nothing but the best, 50 STEINWAY PIANOS were sold, including 5 CONCERT GRANDS, the largest order ever given to any house, by any music school in the world.

Only a piano made as the STEINWAY is can withstand constant practice and hard use, and still retain its tone. When you buy a STEINWAY for your home, you will never have to buy another piano.



HOFFMANN at his Steinway



WAGNER at his Steinway

A COMPANION OF THE YEARS — THE STEINWAY

tradition is to make the finest possible piano and to sell it at the lowest possible price, and upon the easiest possible terms. For this reason, the STEINWAY can be purchased at a price which probably will surprise you by its moderation, and upon terms that will relieve the purchaser of inconvenience.

Prices: \$875.00 up

All other makes of pianos and player pianos accepted in partial exchange.

J.W. MARTIN & BRO.

Martin Block.

73 State St.

G. Clay Cox, Mgr.



PADEREWSKI at his Steinway



RACHMANINOFF at his Steinway

Architecture of Entire Country Was Studied to Obtain Designs for Wonderful Work in Theater

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 Capital, 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.

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, Pittsburgh and the University of Illinois. The plans and details of many of the schools and theaters also were studied. A chart was then prepared, showing the organiza-

tion 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.

The work of construction was awarded to A. W. Hopman 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 followed in the employment of

Many Firms Contributed.

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, mason, carpenter and painting—John A. Rowe Cut Stone company, Bedford, Indiana, Indiana limestone; Otis Elevator company, Rochester, N. Y., elevators; Hecla Iron Works, Brooklyn, N. Y., stairs and ornamental iron work; William F. Remppis 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 & 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 Manufacturing 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 & Vicinus, Rochester, N. Y., cement, wire lath, 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 & Company, Jersey City, N. J., library shelves; Solar Metal Products company, Columbus, O., fireproof doors; Newark Skylight and Cornice Works, Newark, N. J., Kalamain doors; Charles R. Vandell, New York city, leather; Spencer Turbine company, Hartford, Conn., vacuum cleaners; Thillman Fabry, Rochester, N. Y., wood carving; Genesee Bridge company, Rochester, N. Y., wireless tower; Johns-Manville company, Rochester, N. Y., acoustic felt; Pike Stained Glass company, Rochester, N. Y., windows of main corridor; Ricker Manufacturing company, Rochester, N. Y., console lift for organ of theater; Ricci, Ardolin and DiLorenzo, New York city, models; C. P. Jennewin, New York city, sculptor, frieze in Kilbourn hall and panels of side walls of theater; Ulysses A. Ricci, New York city, sculptor, spandrels of side walls and drinking fountain; Leo Friedlander, New York city, sculptor, busts of Beethoven and Bach; Michel Martino, New York city, models—Kilbourn hall stage setting; John Morrow, New York city, 1 set Cupid and Psyche; Siedle studios, New York city, models in theater; Lyon Metallic Manufacturing company, Aurora, Ill., metal lockers; Berger Manufacturing company, Canton, O., metal lockers; Irving Hamlin, Evanston, Ill., soundproof doors; Engineering Specialties company, Rochester, N. Y., soundproof material; Peelle company, Brooklyn, N. Y., freight elevator doors; Norden Electric Sign company, New York city, electric sign; Edward



THE GREAT CHANDELIER.

The fixture consumes about fifty horsepower in energy, and with it, many combinations of lights may be obtained.

F. Caldwell & Company, New York city, special electric fixtures; Samuel Yellen, Philadelphia, Pa., special wrought iron brackets; Klee-Thompson Co., New York city, composition, Kilbourn hall stage setting; T. B. McDonald Construction company, New York city, theater stage setting.

Sub-contractors, electrical work—General Electric company, Schenec-

tady, N. Y., transformers and special high tension equipment and incandescent lamps; Ward Leonard Electric company, Mt. Vernon, N. Y., theater dimmers for large stage switchboard; Cutler-Hammer Mfg. company, Milwaukee, Wis., theater dimmers for Kilbourn hall; American Steel and Wire company, New York city, rubber covered wire and cables; General Electric company, Schenectady, N. Y., rubber covered wire and cables; Bishop Gutta Percha company, New York city, special flexible stranded border light cables; National Enamel and Mfg. company, Pittsburgh, Pa., electric conduits; Thomas & Betts, New York city, conduit fittings; Steel City Electric company, Pittsburgh, Pa., pressed steel outlet boxes; Chicago Fuse and Mfg. company, Chicago, Ill., flush switch boxes; Economy Fuse and Mfg. company, Chicago, Ill., complete fuse equipment; Harvey Hubbell, Inc., Bridgeport, Conn., flush baseboard receptacles; New York Calcium Light company, New York, stage pockets and connectors, also footlights, border lights and stage lighting equipment in theater; National X-Ray Reflector company, Chicago, Ill., Kilbourn hall footlights, border lights and spot lights, theater flood lights and spot lights, also indirect lighting fixtures; Crouse Hinds company, Syracuse, N. Y., outside flood lighting fixtures; Automatic Electric company, Chicago, Ill., automatic telephone system—192 telephones; International Time Recording company, Endicott, N. Y., electric clock system—178 electric clocks; Holtzer-Cabot Electric company, 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. company, Rochester, N. Y., school and theater building, 3 private production telephone systems; Electric Storage Battery company, Philadelphia, Pa., storage batteries; Western Electric company, Chicago, Ill., radio broadcasting station.

Sub-Contractors.

Sub-contractors, plumbing and heating—Heine Safety Boiler works, St. Louis, Mo., boilers; Detroit Stoker company, Detroit, Mich., stokers; Homer Strong & Co., Inc., Rochester, N. Y., boiler feed and vacuum pumps; Alden E. Covill, Rochester, N. Y., Gould's Sump pumps; Edward Louis, Rochester, N. Y., Thompson Iron Works storage tank; Ricker Manufacturing 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. Schwarz, 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, Albertone 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 marble; Lautz Marble corporation, Buffalo, N. Y., foreign marbles; David E. Kennedy, Inc., New York city, corolla floors and stair treads; Keena Structural Slate Co., Bangor, Pa., slate blackboards; Mosaic Tile Co., Zanesville, O., tiles for floors and wainscotings; Rochester Germfield Co., Rochester, N. Y., towel cabinet and soap pumps; Stedman Product Co., South Braintree, Mass., sea-board type flooring on stairs; Structural Slate Co., Pen Argyl, Pa., slate tread 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 wall in Kilbourn hall and main auditorium.

Boiler House Work.

Boiler House—Peter Hauck, Rochester, N. Y., mason and carpenter work; A. J. Helzlsouer, Rochester, N. Y., plumbing and gas piping; William Summerhays and Son, Rochester, N. Y., chimney.

Furnishings and miscellaneous work—Francis H. Bacon, Boston, Mass., special furniture; Howe & Rogers, Rochester, N. Y., carpets, Barnard and Simonds, Rochester, N. Y., mezzanine chairs, Windsor chair and benches; Sibley, Lindsay & Cur company, Rochester, N. Y., general furniture; Yawman & Erbe company, Rochester, N. Y., office furniture; Zimmerli Business Furniture corporation, Rochester, N. Y., office furniture; Scrantom's, Inc., Rochester, N. Y., office furniture; Jacob and Joseph Kohn, New York, Bentwood chairs; Skinner & Steere Organ company, Boston, Mass., organ in Kilbourn hall and one studio organ; M. P. Moller, Hagerstown, Md., ten studio organs; Austin Organ company, Hartford, Conn., organ for theater; Steisway and Sons (J. W. Martin & Company), Rochester, N. Y., Steinway pianos; American Seating company, 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; Wurllitz Organ company, New York city, one organ, studio, theater.

Grapes and Temperature.

In a report of the American Chemical society it is shown that weather conditions are an important factor in determining the sugar content of grapes. Warm days and cool nights tend to produce the maximum amount of sugar.—"Scientific American."

Directly Opposite the New Eastman Theater

There's a Furniture Store you should know about. Not only because we carry exclusive designs at the most reasonable cost, but are also manufacturers of highest grade upholstery which is guaranteed to completely satisfy. Now that you are familiar with our location, do not hesitate to give us a call.

A. J. Gardner
424 East Main Street
Opposite Eastman School of Music

JAS. C. BARRY CO.

95 NORTH STREET
ROCHESTER, NEW YORK

Established 35 Years Ago

Installed all of the marble and tile work in the

EASTMAN THEATER
AND
SCHOOL OF MUSIC

Mathews & Boucher

Wholesale and Retail Dealers in

Builders' Hardware

Supplied the

Eastman Theater

GENESEE BRIDGE COMPANY

666 Plymouth Avenue
Rochester, N. Y.

Installed

WIRELESS TOWER

on

EASTMAN THEATER

FRED STOFFEL, President
REPUBLIC ELEVATOR & MACHINE COMPANY

189 and 191 Mill Street
Rochester, N. Y.

Cable Fire Doors Gates Iron Work Forging
Wood Work Factory Trucks Greases
Oils Waste Repair Parts Babbitt

ELEVATORS

Motor and Controller Repairing
Turning and Rewinding Also Millwrighting

NEW DEPARTURE AT EASTMAN MUSIC SCHOOL

Motion Picture Organ Accompaniment Will Be Taught in Institution.

BIG ORGAN IS IN PLACE

PUPIL WILL HAVE BEFORE HIM ACTUAL PICTURE HE SEEKS TO INTERPRET.

In a large room on one of the upper levels of the new Eastman theater, the Wuritzer Organ company has completed the installation of a large Hope-Jones unit orchestral organ. The big instrument, equal in size and capacity to organs used in some of the largest motion picture theaters, has been connected, tuned and tested and is ready for use.

The organ is part of the equipment of a department which will be devoted to the teaching of motion picture organ accompaniment. Here under the most competent instructors available 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. The organ has 62 stop keys and a complete equipment of trap and percussion instruments. At the touch of the organist, it reproduces in addition to the tones of the regular organ, the sound of a locomotive whistle, the clatter and hoof-beats of galloping horses, the clang of fire gongs, the raucous blast of an automobile horn, the notes of singing birds, the cries of wild animals and a variety of other sounds that may be required to lend realism to the scene thrown on the screen.

Marks New Departure.
Courses in motion picture accompaniment are not, of course, an innovation. In fact, they are part of the curriculum of several music schools in this country and abroad. But that in more than one respect the inauguration of the new Eastman theater

course will mark a new departure and measurably broaden the possibilities for acquiring proficiency in this field will be instantly recognized when it is known that the studio in which the pupil will receive instruction 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. He will study and practice under practical, rather than theoretical, conditions in an atmosphere closely approximating that 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 the improvisation, synchronization and interpretative excellence of motion picture musical compositions than has heretofore been developed.

Advanced pupils will be given opportunities in actual work on the great Austin eight-division organ in the big theater.

An army of workmen representing a variety of trades is bending every effort to have the great building ready for the opening early in September, and all sections of the theater present a scene of feverish activity. Manager Charles H. Goulding is busily engaged organizing his large staff and booking attractions for the opening.

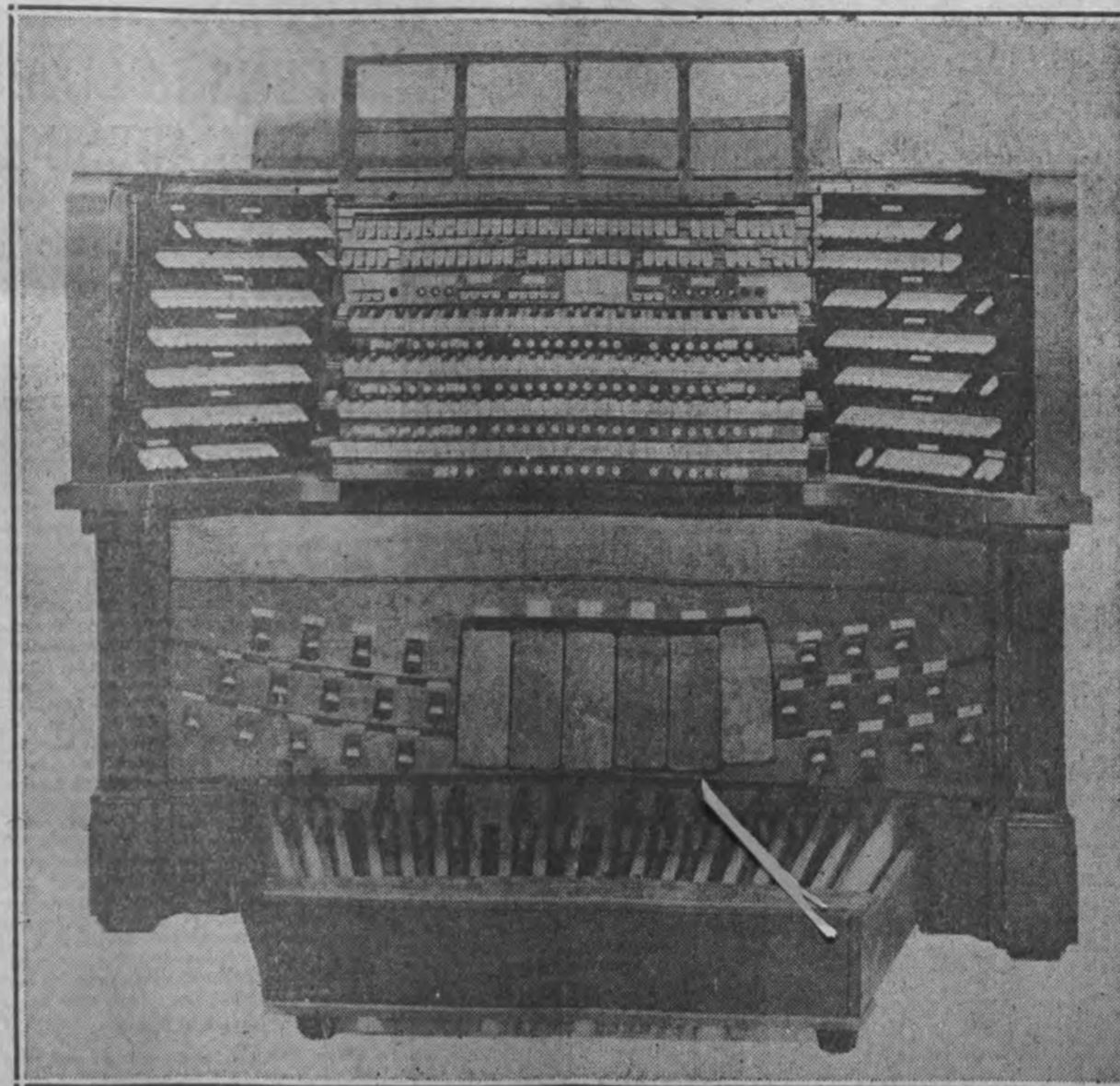
JOHN BARRYMORE STARRED AS SHERLOCK HOLMES

Any one might know how hopeless it would be to try to keep Sherlock Holmes from horning his way into the movies. And who would want to stop him any way?

But it's too late to discuss that phase of the situation now, because Sherlock is done into celluloid with John Barrymore as star, and a supporting cast that's seldom been equalled for individual and combined talent. And it won't be long before every one can watch the wily master detective outwitting the infamous Professor Moriarty, and his gang of crooks with their guns and knives and lethal gas chambers, and other instruments of torture and sudden death.

It goes without saying that John Barrymore makes the most famous detective in fiction or out, more alive on the screen than he was even on the magic pages of Sir Conan Doyle, his creator.

The picture gains in realistic atmosphere created by the ability of the players and the directorial skill of Albert Parker, because of the fact that it was staged in its natural settings in England and Switzerland.
"Sherlock Holmes" is one of the powerful pictures that Goldwyn will release through the country during the coming season.



THE CONSOLE.

The console for the Austin organ in the Eastman theater has arrived and is now being connected to the more than 10,000 speaking pipes and percussion instruments, by Ferd Rasmann, the Austin Organ company's expert organ erector and tuner. Thousands of wires in a large cable, part of which is flexible, give the console electrical control of all departments of the instrument. The console is mounted on an elevator and turnstile and can be moved at will from orchestra pit to stage. The work of making the electrical connections is being rushed in an effort to complete them in time for the opening of the theater, early next month.

The Eastman Theater Takes Its Place in the Field of Education

The Eastman theater is destined to be not only a temple of amusement but a valuable means for the educational betterment of the community and for the encouragement of scientific investigation.

The theater is to be operated as a branch of the University of Rochester, and a survey of educational activities in screen production recently published, shows remarkable developments in fields of instruction.

Ten universities have already engaged in the work of producing motion picture films. They are Yale, the Universities of Chicago, Michigan, Indiana, Oklahoma, Utah, Illinois, Iowa, Nebraska and Wisconsin. In some cases the pictures are entirely educational, intended for classroom use; in others agricultural films are included. Yale is at present at work on one hundred reels of "Chronicles of American History." The rowing coach at this same institution has made use of the films to depict the right manner of action in rowing by picturing the common defects of this form of sport and pointing out the means to correct such defects.

History in Film.

A film history of the state of North Carolina will soon be produced by the State Department of Public Instruction at Raleigh, N. C. The national bureau of education at Washington is sparing no expense in preparing millions of feet of film for the teaching of Americanization.

Not only are educational institutions engaged in the production of films, but they are likewise active in

Music Notes.

Denying emphatically that she intends to retire and begin teaching, and expressing her antipathy for the career of a pedagogue, Dame Nellie Melba still has the wish to help aspiring young artists. She has made many "discoveries" and recently added two more of these to her list, while in Australia. She prophesies bright futures for Lilian Dawson, a Sydney contralto, and Alfred Benham, a bass, and has been active in promoting their hopes for further study abroad.

A biography of Edward MacDowell by John F. Porter will soon be off the press.

Mary Ellis, who for three years has been a member of the Metropolitan Opera company, has decided to forsake the operatic field and seek a career on the dramatic stage under the great master, David Belasco's direction. Miss Ellis will play the part of Nerina in David Warfield's performance of "The Merchant of Venice" when it is produced.

An ovation was earned by Bronislaw Huberman at the Nether-Rhenish festival when he played the Beethoven concerto.

The musical activities of the twenty-third summer session of the Columbia (N. Y.) university will be brought to a close this week with a three-day festival.

Again in a contest none of the works submitted came up to the standard set. The Italian Music league of New York did not award the prize for a one-act opera. Only two entrants, Gino Bronsini and Ludovico Rocca, succeeded in winning a word of praise.

The Municipal Opera association of St. Louis finds itself with a profit at the close of its fourth season. Total receipts for the season were \$200,000. The association plans to offer a prize of \$5,000 for the best opera suitable for its performances, the details to be announced later.

The Irish Regiment band, the most famous Celtic musical organization, is to give concerts in the United States this coming season, under direction of Roger de Bruyn.

Isadore de Lara's new opera, "The Three Musketeers," to be produced at Aix-les-Bains, is being rehearsed under the composer's direction, and critics are anxiously awaiting the first performance.

"Musical America," a New York publication, gives the following tribute to recent compositions of Sella Palm-

gren, distinguished modern composer, a new member of the Eastman School of Music faculty: "Sella Palmgren is surely giving lovers of good modern piano music some delightful tit-bits in his newer compositions, among which the three numbers have recently come to hand. Of these the first is a Fraludetto, Op. 75, No. 1, beginning and ending in the swinging rhythm of the polonaise, with a beautiful song section in octave-chords for the right hand with figured accompaniment in the left. The second is an ingenious Etude, Op. 75, No. 2, an expressive Andante mosso, developed on the opposition of two eighths to triplets of eighth notes, in right and left hands. The "Why" Op. 75, No. 3, is altogether charming. The musical quality is carried on delicately rolling arpeggio phrases, and the Finnish composer's question is asked with a greater dramatic insistence and a higher intensity than is Schumann's. It is very effectively pianistically and a really fine imaginative effort."

The convention of the American Guild of Organists will be held in Rochester next season by reason of the courtesy of Mr. Eastman, founder of the Eastman School of Music, extended to the members through Harold Gleason, Rochester delegate to the convention recently held in Chicago.

The composer of the song, "Funderil, Funderil," once heard with exuberant restoration all over London, has died at his home in Malda Vale. He was Signor Luigi Denza. Born at Castellamare di Stabia, Italy, in 1846, he settled in London in 1881, and since 1898 had been professor of singing at the Royal Academy of Music, and he was also director of the London Academy of Music.

Charles L. Wagner returned to the United States last week and said John McCormack will return to this country to sing before spring. The genial man assured those who inquired that Mr. McCormack has not been the least affected by his illness, but the great artist will continue to rest until ready to return here.

Nikolai Sokoloff, conductor of the Cleveland Symphony orchestra, directed two programmes of the London Symphony orchestra, August 8th and 9th, at the Royal National Eisteddfod, the picturesque Welsh festival.

Mary Garden will commence a concert tour of this country late in the fall under Mr. Wagner's management.

Desiring to give effect to the idea of associating art competition with athletic prowess, the French Executive Olympic committee will institute five international competitions in music, literature, architecture, painting, and sculpture during the meet to be held in 1924. Three medals similar to those awarded successful competitors in athletics will be awarded in each branch.

formed and developed in the United States for the purpose of extending the educational uses of motion pictures. These are the National Academy for Visual Instruction, the Visual Education Association, the Visual Instruction Association of America and the Visual Education Section of the National Education Association.

The measure of service of motion pictures for educational purposes seems to be beyond human calculation. Perhaps in no other branch of instruction is this being felt more than in medical colleges. The clinical work in teaching surgery is being supplemented by pictures showing the delicate and dangerous process of a surgical operation.

The Eastman theater will eventually be a university-owned and university-operated theater. It will include a research laboratory and clinic for the solution of problems confronting the producer and the exhibitor alike.
C. R. D.

SHAKESPEAREAN PLAYS OF PERENNIAL CHARM

Commencing this week the theatrical season of 1922-'23 commenced, and the season of 1921-1922 closed. Marking the latter is the universal popularity of the plays of Shakespeare which have been so popular not only in New York and the other important cities, but in the smaller cities and towns of the United States as well, and this revival in interest of Shakespearean plays is not noted alone in this country, but in England, France and Germany as well, and the reports from the Far and Near East indicates that even to these remote districts the Bard of Avon has written for the present time.

One drastic chronicler in preparing "the best plays of the season" by authors nominates William Shakespeare. This is so unusual that one indignant writer complains that she has visited some of the playhouses of

New York this past season but has no recollection of witnessing any play by "William Shakespeare." The critic simply replies that here was the loss and advises her to pay closer attention next year.

It is reported that the veteran Ben Greet, one of the most noted Shakespearean actors, managers and directors in this field, has been inveigled into returning to the stage long enough to reorganize the Ben Greet Players for a tour of Japan and the Orient. This intrigues the veteran player, and he will make this long tour, arriving in New York in a few weeks to recruit his company, and making, altogether, a tour almost around the world just to make this visit to Japan, a country which possesses a strange charm for Americans and English. This company, when assembled, will be one worthy to carry the banner of the Anglo-American and represent worthily the fame of the greatest of all writers of the drama. Mr. Greet is expected to arrive in New York in October and head his company on the transcontinental tour in November, arriving in Tokyo early in the New Year.

Permanent Waving

BY
THE FAMOUS EUGENE SYSTEM

AT THE
Clara May Savage Marinello Beauty Shop

Brilliant results are obtained from this, the latest Permanent Waving achievement from Paris.

WHAT THE EUGENE WAYER DOES
It gives a graceful, undulating and lasting wave—not a kink.

It leaves the hair soft, glossy and unbroken, not dried out or bleached.

It permits the wave to be taken closer to the head with no discomfort to the patron.

THE EUGENE OILED SKIN STEAM SACHET
With mechanical curler, and sectional heater wholly does away with tied paper tubes and banishes guess work, the sachet being visible throughout the process, absolutely insuring protection of the hair.

It passes its essential oils to the hair during the steaming, and keeps it soft, moist and glossy.

The Only Heater Giving 2 Independent Heats

The ends of the hair, not having the resistance of the new growth, obviously do not require the same degree of heat. Thus, at the operator's will, the heat may be regulated to any condition of hair. It also protects the ends from becoming too dry when re-waving the hair. Bobbed, white or dyed hair receive the individual accuracy of heat so essential to successful and scientific results.

The entire Eugene system will be cheerfully explained to interested women.

Clara May Savage

Graduate Cosmetician
100 East Avenue, Corner Gibbs,
Adjoining Eastman School of Music. Tel., Chase 1792

E. C. SYKES & CO.

Incorporated

Established 1884

Electrical Contracting Engineers

Wiring Fixtures

Complete

RADIO

Department

12 FRONT STREET

ROCHESTER, NEW YORK

Phone M 5067

FAUCHER-MACMURRAY, INC.

310 Franklin Street

Rochester, N. Y.

IRON WORK
FOR BUILDINGS

Contractors' Supplies

In building the Eastman Theater an enormous quantity of building supplies were needed, and we are proud of the fact that a Rochester firm was able to supply the same.

This is an accurate list of the materials furnished by us:

- 75,000 Wall Ties
- 15,000 Sacks Lime
- 8,000 Sacks Plaster
- 80,000 Sacks Cement
- 20,000 Yds. Metal Lath
- 5,000 Sacks Plaster Paris
- 12,000 Ft. Insulite Board
- 15,000 Sq. Ft. Self Sentering
- 14,000 Ft. Cold Rolled Channels
- 6,000 Lbs. G. F. Floor Hardener
- 5,000 Lbs. G. F. Waterproofing Paste
- And 75 tons of other Miscellaneous Supplies

Whitmore, Rauber & Vicinus

279 South Avenue

Rochester, N. Y.

MEN WHO BUILT THEATER NOTED FOR GOOD WORK

A. W. Hopeman & Sons Co. Was Founded Fifty-three Years Ago.

SUPERFINE WOODWORK

CONCERN NOTED FOR ARTISTIC EFFECT OF DESIGNS MADE IN WORK.

A. W. Hopeman & Sons company, general contractors for the Eastman theater, nearing completion, is probably one of the best and most widely known concerns in the East.

The firm, founded fifty-three years ago by A. W. Hopeman, father of the active members of the present concern, was known as the A. W. Hopeman Lumber company.

The father, who is 79 years of age, still retains a desk in the office, but is not otherwise actively engaged in the business.

The work on the Eastman theater was accomplished under the direct supervision of A. A. Hopeman. It embraced many new features of construction and was by far the biggest work of building ever attempted in Rochester. The interior work, nearly completed, bears evidence of painstaking and earnest endeavor, combined with the skill in construction gained through years of building experience, not only in Rochester, but in the entire East.

Woodwork Made Here.

All concrete foundations and reinforced concrete, brick work, cut stone, plumbing, woodwork, and scaffolding was handled by the Hopeman contracting concern, the woodwork used in the interior being manufactured in the shops in Lyell avenue.

That the work accomplished was noteworthy in building circles, is evidenced by the complimentary remarks heard from other contractors and decorators, who have been drawn to the Eastman theater construction in large numbers. It is considered one of the finest pieces of work of its kind in the country and favorably compares to interiors of the finest buildings throughout the United States.

The scaffolding used in the interior construction was the first hanging scaffold ever erected in Rochester. It, among other things, offered more available means of working, allowed for a general view of the interior for the decorators at all times and for hastening of construction on the ground floor. Upon completion of the work, the scaffolding can be erected at any time in the future by removing a series of invisible plugs, which are the only remaining evidence of the scaffolding.

Have Fitted Freight Liners.

Hopeman Brothers company has manufactured and fitted the woodwork in over sixty passenger and freight liners now plying the Atlantic. They have done all the work for the

Sun Shipbuilding company, of Chester, for the past six years. This calls for skilled woodworking to the last degree. The latest boat to be fitted was the H. F. Alexander, reconditioned at Chester recently. Offices are maintained by the concern at Chester and Philadelphia. B. C. Hopeman, one of the junior members, having offices in Philadelphia, where he remains the year round.

The Hopeman Concerns.

About six hundred skilled mechanics are employed and all the interior woodwork is made in Rochester plants, to be fitted for use in buildings and ships.

Hundreds of buildings have been erected in this and other cities and one of the oldest in Rochester is the Erie railroad station, erected over forty years ago by the senior member and father.

A large church is now being erected in Philadelphia, with stone exterior and interior. It embraces modern ideas along church construction and the work in its entirety is being done by Hopeman Brothers.

Opportunities for Women Musicians in Motion Pictures

Music is becoming recognized as an important handmaid to motion picture players. An interesting volume could be written, I think, about the most approved musical methods of metamorphosing a carefree young woman into the tragic personality of a despairing, deserted wife, or a happy-hearted Sunny Jim into a jeezy villain.

Every one, outside the unfortunate who is stone deaf, realizes the magic effect which music has on the emotion. For instance who could remain calm and collected through an hour of Tchaikowsky's symphonies with their wide range themes, of melancholy moods sighing with all the woes of the world, to bizarre, frenzied, or orgiastic outbursts? Directors to-day are consulting earnestly with musicians of note, and giving almost as much care and attention to the selections to be played by an expert orchestra of musicians as they do to the casting of the various characters and the discovering of proper locations.

Therefore, the field for the clever musician is a fertile one, and women find here a particularly congenial occupation.

The requirements of studio musicians are more exacting, however, than those of the concert stage or the theater orchestra. Not only must the musicians be able to play all the classics with finished technique and "soul," but likewise, they must be able to enter into the spirit of jazz or the melancholy of the southern negro. Just as the actors are guided by the director in how they shall act a part, so must the musicians accept his decree as to the sort of music he wants played.

It may be that he believes he will get the reaction he wants from his players by means of the rendition of "Coal Black Mammy," a plaintive negro melody, or a jubilant spirit from the sound waves of "The Nineteenth Hole," more effectively than from Beethoven's "Moonlight Sonata" or Rebikoff's "The Devil's Daughters."

Some very interesting music has been heard on the United Studios lot, where Guy Bates Post is working on "Omar the Tentmaker," and a very clever little violinist, Marie Marchand,



A. A. HOPEMAN, General contractor of the Eastman theater.

therein made her motion picture debut as one of a large orchestra of twelve persons. Virginia Brown Faire, who plays the part of Shiren opposite Mr. Post, says that Miss Marchand's violin bow is a magic wand and under it she experiences all the wild joy and abject misery which are blended in her role.

Miss Marchand expects to become a concert player, and a great future is predicted for her, but at present she says she is fascinated with her present occupation of charming emotions for the movies.

When the Rain Fell.

When a junior reporter is in a hurry he doesn't waste words by saying "It rained." He simply writes: "After many days of arid desiccation, the vapory captains marshaled their thun-

dering hosts and poured out upon scorching humanity and the thoroughly incinerated vegetation a few inches of aqua pluvialis."—Pall Mall "Gazette."

Walter Damrosch, conductor of the New York Symphony, who resumed his lectures on the Wagnerian operas in New York last season after an interval of ten years, will give a series of lectures on the "Ring" Music Dramas in Washington and Philadelphia next season. The Philadelphia series of four lectures will be given under the auspices of the Matinee Musical club and the Washington series of three lectures before the Washington Society of Fine Arts. Because of Mr. Damrosch's orchestral activities, it will be impossible for him to accept requests for appearances in cities distant from New York.

FOSSILS UNDER LENS IS LIKE MAN-MADE SHOE

Microphotos Are Made of Freak Taken from Its Rocky Bed.

PROBE BY ROCKEFELLER INSTITUTE TENDS TO UPSET LONG-ACCEPTED THEORIES.

Microphotographs taken by the Rockefeller Institute of the so-called Triassic shoe of Nevada have been interpreted by some experts as establishing that fossil, now in the possession of John T. Reid of Lovelock, Nev., as a work of human manufacture.

The fossil or freak, which resembles a hand-welted sole with marvelous definiteness of detail, was found embedded in Triassic rock, somewhere from 100,000,000 to 300,000,000 years old. The shoe, if it is a shoe, is older than the rock, because the rock must have formed over it and around it by the precipitation of minerals from solution. The bit of leather, if it once was that, is thoroughly petrified.

Before the microphotographs were taken at Rockefeller Institute Dr. James F. Kemp, professor of geology at Columbia, and other scientists were much interested in the bit of rock and pronounced it the most remarkable "natural imitation of an artificial object" they had ever seen.

Upsets All Theories.

The 100,000,000-year-old pedigree of the rock in which the object was found, however, convinced them absolutely that the shape and appearance was an accident, and not the work of human hands. Human beings generally are believed by students of earliest human skulls and relics to have emerged from a sub-human type somewhere between 500,000 and 1,000,000 years ago. The Reid fossil, if a fossil, would put man on earth three or four hundred times as long ago and make him a highly skilled person at that, able to turn out work as good as that which comes from the benches of Lynn and Brockton.

But this flies in the face of all the information which the geological record furnishes about early man, according to several of the scientists consulted by Reid, and makes them doubt the fossil, in spite of any amount of evidence by eye, microscope or chemical analysis.

According to Mr. Reid and others who have studied the microphotographs with him, the holes punched in the sole for stitching show very clearly, and even the twist of the thread used in the welt is developed.

What Photographs Show.

Discussing the series of photographs in a statement for the New York "Times," Mr. Reid said: "In photograph LH1 the magnification has brought out very clearly the right-hand side of the path of the stitching. The twist of the thread is plainly visible. In other parts of the path the rock has become braded, and partially destroyed the thread. In microphotograph LH3 the stitching shows up as having been doubled for a space.

"In microphotograph LH2 1-2 we a perfectly clear reproduction of the thread used in stitching the sole to the upper, and the spacing is clearly shown until it disappears beneath a portion of the sole that had by wear and compression, while yet in a soft and pliable condition, been forced over and thus covered up the balance of the line of stitching from view.

"It seems quite unnecessary for me to dwell on the remarkable resemblance to our modern shoe leather, as it appears reproduced here, in that it duplicates exactly in all respects the process which takes place to-day in worn-out shoes. This feature cannot but be perfectly understandable and plain to any one who sees it, be he scientist or an ignorant untutored savage.

"In microphotograph LH2 1-2 we have reproduced a portion of that contained in LH2, only on a scale of twenty times the magnification of the original specimen. In this highly magnified picture, the twist of the thread is distinctly visible. Its warp is brought out in unmistakable prominence. This admits of but one interpretation, which to all must be readily apparent, that this is the sole of a shoe and that it was surely done by the hand of man.

"Prior to the time that I had the microscopic photographs taken, I had been to see quite a number of geologists, paleontologists and other scientific men, all of whom were astounded with the specimen, but with the exception of one or two, none would accept it as being the sole of a shoe, insisting that it must be a freak of nature."

To the naked eye, the object is remarkable, because of the clear, definite and symmetrical outlines of a shoe sole. The outer rim is as even and symmetrical as a new sole in a shoe shop. Inside of this rim and running parallel to it is a line which appears to be regularly perforated, as if for stitches.

Mr. Reid is considering placing the fossil in some scientific museum.

What Is "Sheffield Plate?"

The process of welding silver plates on both sides of a copper sheet took the name of "Sheffield plate" from the English town. Electroplating superseded this practice, and to-day the term is used recklessly in the trade, for products of superior and inferior quality alike, because it conveys a suggestion of "quality" to the buyer. Fifty per cent. of the manufacturers, in conference with the Federal Trade commission, have condemned this practice, defined the word as meaning "an article well-plated on a base metal of nickel silver of not less than 10 per cent. nickel content," and agreed to abide by this definition in their own business. The Federal Trade commission is inclined to disapprove of the use of the word as a trade name or mark for silver-plated hollow-ware, irrespective of definition.—"Scientific American."


PEARL WHITE RETURNS FROM PARIS TO STAR IN A NEW PICTURE

Pearl White, fresh from her stage triumphs in Paris, returned to America on the Olympic recently to fill her engagement to star in a new Patheserial which is now in course of production at the George B. Seltz studios. Miss White was received on the steamship pier by a small army of reporters and a battery of cameras. She smiled amiably on both and seemed in excellent health and spirits—in fact, fit to improve on the "stunt thrills" with which she so liberally punctuated the dozen or so of Patheserial episode pictures which lifted her into the proud position of "Serial Queen."

"For some time to come," said Miss White in answer to a shower of questions, "I'm all American" once more—and glad of it. Paris has been tremendously kind to me. It may look a bit ungrateful, but the fact is that I've come over without a 'Paris fashion' except what I have on. I'm here to work in a new Patheserial that is going to astonish the nation. I ought to know, for I've read the story—and you may remember that I've been over the serial production road several times before.

The action of the Patheserial again starring Pearl White is said to reveal in an original and powerfully dramatic manner the lights and shadows of the heart of New York—where the boldest enterprises are conceived and executed relentlessly and without thought of the hazard to human life and happiness, yet where, at the same time, goodness and the force that lies in simple souls produce the miracles with which they are so often associated in real life and in fiction.

fore. I know the public which supports Patheserials all over the world, and couldn't help getting familiar with the exhibitor angle, & it's no idle jest when I assure you that they're going to be astonished. Miss White said that she was feeling fit and ready for resumption of her characteristic picture work—meaning powerful dramatic scenes and daring physical "stunts." The Paris newspapers, while she was appearing as headliner at the Casino de Paris, referred to her as "the American picture idol of the people of her own country." Much of her success as a star of the Casino de Paris programmes was credited by the reviewers to her captivating imitations of herself as a movie star—as they do that sort of thing over there, when the actress in the case is clever enough.



CADILLAC

The Standard of the World

The greatest asset any motor car can have is its Dependability—readiness to perform any duty at any time.

It is this Dependability that has made Type 61 Cadillac universally known as the greatest motor car value in the world.

Mabbett Motor Car Co. Inc.
157-167 Court Street

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.

**PLUMBING, HEATING AND VENTILATING
POWER PLANT AND VACUUM CLEANING SYSTEM**

INSTALLED IN
EASTMAN THEATER
BY
HOWE & BASSETT CO.
23 STILLSON ST.

YOUNG CONCERN JUMPS TO FORE IN ROCHESTER

tant business enterprise. C. A. Faucher and Robert MacMurray need no introduction to Rochester. They have grown up with the city and their venture in business, although not new to them was certain of success from the inception of the idea. Beginning on a small scale, they have expanded until their business has become large, not only from the standpoint of contract, but large in that they are doing a great variety of work that requires skill, design and craftsmanship.

Faucher-McMurray Company Handles Iron Grill Work at Theater.

Supplies Iron Grills.
Their work in connection with the Eastman theater consisted of supplying the iron work for the auditorium grills, ornamental balcony railing, main lobby, ornamental tables in the lobbies, ornamental gates on all exterior openings, 800 feet of runway above the ceiling, which makes safe the exit for all maintenance men, and the ornamental bronze and marble table in the main lobby.

The firm is specializing in ornamental flower pots, fences, interior stairways, balconies, porch railings, door lamps, cigar ash standards, hardware, fireplaces, stair and fire-escape work. They cover work in banks, residences, homes, theaters and large buildings of any kind.

Although comparatively a new concern the Faucher-McMurray company, Inc., has had much to do with Rochester's growth, as an industrial city and city of beauty. Devoted exclusively to the manufacture of iron work for buildings, the company has gained an enviable reputation in connection with the erection of the Eastman theater.

Incorporation came May 23, 1921, and was the result of earnest efforts of two Rochester young men to get under way a much needed and impor-

Screen Notes.

Maurice Tourneur and Gaston Glass, now at the Goldwyn studio, where Tourneur is directing "The Christian," and Glass acting in "Gimme," both speak French "like natives." They ought to—they were born in France.

With the completion of photography of "Broken Chains," the \$10,000 prize photodrama, directed by Allen Holubar, and "Gimme," written and directed by Rupert Hughes, work of editing both pictures now is under way at the Goldwyn studio.

A cable from R. A. Walsh, directing "Passions of the Sea" in Tahiti for Goldwyn, says that although weather conditions have been extremely unfavorable, good progress is being made with the exterior scenes in which 2,000 natives will help out the cast from California.

A new stage which will be one of the biggest on the West Coast, is being built on the Hal Roach lot at Culver City, Cal. This will be 240 feet long by 140 feet wide, giving a total production space of 33,600 square feet. Every modern facility for comedy production will be installed on the new stage.

How Biggest of World's Diamonds Was Polished on Revolving Disk

The wonderful skill and ingenuity of the diamond workers, which involves the utmost delicacy of workmanship, has never better been illustrated than in the polishing of the biggest of all diamonds—the famous Cullinan, presented to the late King Edward VII. by the owners of the Kimberley mines in South Africa.

It was necessary to cleave the stone in three pieces so as to remove the two very bad flaws. This cleaving was accomplished first by making an incision in the stone with a diamond cutting saw at the point where it was to be cleaved and following the grain (all diamonds have a grain) to a depth of one-half to three-quarters of an inch.

Before this cleaving operation was undertaken crystal models were made and cleaved to learn, as far as could be known, just what would happen when the same process was applied to the real stone.

When the incision had been made the cleaver inserted into the slit a specially constructed knife blade made of the finest steel, and then with a thick steel rod struck it a hard blow and out the stone in two pieces exactly at the point where it was proposed it should be cut. It was an exceedingly well executed piece of work.

The cleaving of a diamond is not always accomplished along the line it is intended, and it not infrequently happens that in cleaving a stone it flies into a great number of pieces.

The Cullinan stone having been successfully split the next and final operation was the polishing, the most difficult and nicest part of the diamond cutting. This huge gem was polished

ATTRACTIVE PULL CHAINS HARMONIZE WITH SHADES

Not content with efficiency and convenience, nearly every electric device which is invented nowadays has an element of beauty as well; for no sooner is it placed upon the market than some attractiveness follows which adds to its attractiveness.

This is evidenced in the case of the pull-chain lamp sockets. For a long time the ordinary brass chain was accepted as standard despite the fact it often failed to blend with the fixtures or furnishings in the room in which it was used. Homemakers and interior decorators all over the country finally rebelled against the ordinary brass chain and substituted colored cords, ribbons and beaded chains and recently a progressive manufacturer placed a line of colored decorative chains on the market which harmonize with lamp standards and shades.

These chains average about eight inches in length and are finished with metal or glass balls, silk tassels or beaded ornaments and can be secured in a number of colors and styles.—Springfield "Republican."

Largest Owner Lived in Rooms Over Garage

A New Yorker visited a Long Island suburb with the view of purchasing property for investment. Turning to a friend who lived in the town he said: "You have a fine hotel here, who owns it?" "The hotel is owned by Bill Jones, the real estate man," was the reply.

"Who owns the theater?" the New Yorker then inquired. "That belongs to Jones also," answered the suburbanite.

The next thing that struck the visitor's eye was a large country estate. "That is a handsome place," he said "is it for sale?"

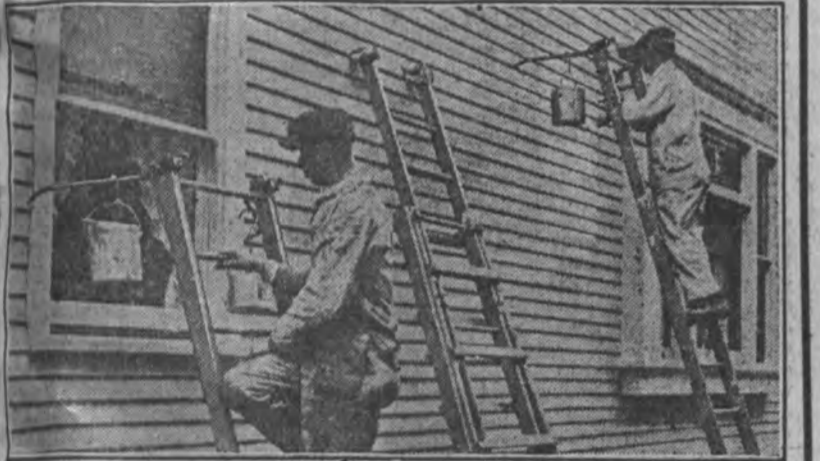
"I shouldn't wonder. That's Jones's, too, and he'll sell anything at a price although he has the place rented at present," once more replied the resident.

"Looks as though this man Jones owns the town. Where is his estate?" finally inquired the New Yorker.

"His 'estate'?" inquired the suburbanite with a smile. "Why, we passed that. Jones's 'estate' comprises two rooms over the town garage. He also owns the garage."—New York "Herald."

Cyril Chadwick, who is playing Lord Ure in "The Christian," is a real Englishman. Even his spats have the correct Piccadilly accent.

SAFETY-FIRST



Old and New Way of Painting
Use Seaman Safety Brackets on all ladders (patent applied for). Designed to save labor, insure safety, make work of all ladder users easier.
Sold at \$5.00 Per Set
F. O. B. Rochester, N. Y.

FLETCHER A. SEAMAN
Manufacturer
SEAMAN SAFETY BRACKET
321 Ellwanger and Barry Bldg.
Rochester, N. Y.
Dealers Wanted in Every Locality.

ADVENTURES OF THE THRIFT FAMILY

(Continued from August 19.)

—10—
What they did with that budget's a pleasure to tell.
They saved for a home—and they built it so well.
That YOU would have said, as you passed down their street,
"It's the best on the block, artistic and neat."
The payments were prompt, no cause to complain.
For they'd learned the secret—SAVE—sunshine or rain.

—11—
When Billy Thrift came, and Marjorie, too,
There was quite a snug sum, and no one was blue.
All three of the children had small bank accounts,
That grew every week into good sized amounts.
And down at the savings club, run at the store,
"Dad" Thrift kept putting a little bit more.

—12—
A great many things happened year after year.
But even the worst didn't bring debt or fear.
If the kiddies were sick, or "ma" needed a rest,
There was some money to do what was best.
Once in a while "Pa" Thrift got a raise,
Because the boss liked his real saving ways.

Rochester Savings Bank
Watch for the adventures of the THRIFTS.
Open: Week days—10 to 3.
Saturday morning—9 to 12.
Evening—5 to 9.
for DEPOSIT ONLY.

Howe & Rogers Co.

Furnished the Carpets for the New Eastman Theater

in competition with leading New York and Philadelphia concerns. Some large carpet houses declined to submit bids, deeming it inexpedient to do so on account of the intricate work demanded to fit the various spaces with the required exactness.

The auditorium, balcony and stairways are covered with the heavy Hartford Saxony Axminster; the mezzanine, foyer and ladies' room with Bigelow Austrian, a grade of exceptional thickness.

The designs, colorings and widths were made especially for this theater. Some idea of the labor involved in executing this contract may be gained from the statement that 28,000 pins and sockets were used in laying the carpeting, which necessitated the drilling of 28,000 holes in the concrete flooring.

Helen Ferguson, whose last work for Goldwyn was in "Hungry Hearts," where she played with Bryant Washburn and Mme. Rose Rosnova, is busy climbing mountains this summer. She cools off her friends in New York by sending them photographs of herself standing in snowdrifts on a mountain peak.

"Topics of the Day" films selected from the press of the world is a wholesome entertainment of wide appeal," says the Brooklyn, (N. Y.), "Eagle." "The odd thing about the film is that the audience often laughs as heartily as if a \$500 a week comedian were hollering his head off upon the stage. It is the only form of theater humor that is thoroughly enjoyed by people who have lost their sense of hearing."

Time is no longer an object in the making of Harold Lloyd comedies. Beginning with "A Sailor Made Man," Lloyd put time and money to perfection in production. It took a total of four months to produce "A Sailor Made Man." Five months was the time taken in the production of "Grandma's Boy," while "Doctor Jack," which will follow his current attraction, has already been four months in the making.

Mildred Davis was mighty glad when "Grandma's Boy" went under production and the "small town star" called for certain summery frocks that were well adapted to her skill as a dress maker. For Mildred can sew like a house on fire and there wasn't any department store in Los Angeles that had in stock the kind of "dolled up" gown that was suitable for the parties that used to flourish in an overgrown village where the scenes were laid.

Charles Parrott is now personally directing the new series of "Snub" Pollard comedies. From every indication he is repeating the success he had when he directed "Snub" in one-reelers, in addition to supervising all the other Roach comedies, (with the exception of the Harold Lloyd productions). The big studio tank was brought into action during the week, and pretty Marie Mosquini took a ducking or two for the sake of her art.

Bob McGowan put the finishing touches on the fourth of Hal Roach's series of 23-reel productions known as "Our Gang" series. He will start work immediately on the next offering, for which Tom McNamara, creator of "Us Boys," the nationally celebrated cartoons, has already written the story. "Sunshine Sammy" is among the featured players in this series, in which the Roach soo shares honors with the juvenile stars.

Forrest Seabury, popular Los Angeles actor, who has been associated with the Majestic theater stock company for years, and who is at present portraying "Judas" in the "Pilgrimage Play," has been engaged by Marshall Nellan to appear in "The Strangers' Banquet."

Seabury is well known throughout the country as a result of his motion picture and road work in theatricals. Eugene Besserer, who appeared in Nellan's "Penrod," and Lee Willis are others to be "invited" to be present at "The Strangers' Banquet."

Reports from the studio indicates that Rupert Hughes's production of "Gimme," a story of a young wife who always had to ask her husband for money, promises to be one of the most entertaining of the Hughes contributions to Goldwyn pictures.

The company went several weeks and shot scenes on one of the most beautiful of the Peninsula estates. The film is by Rupert and Adelaide Hughes, and the cast includes Helene Chadwick, Gaston Glass, Eleanor Boardman, Henry B. Walthall and David Imboden. Cutting, titling and editing will be under the supervision of Mr. Hughes.

Helene Chadwick and Cyril Chadwick not only are not related but they never met until recently. Helen Ferguson and Elsie Ferguson are not of the same family. Colleen Moore and Tom Moore are both Irish but that's as far as their relationship goes. Rupert Hughes and Gareth Hughes are not relations either. Cullen Landis and Margaret Landis are brother and sister. Frank Lloyd and Harold Lloyd have no common ancestors. R. A. Walsh and George Walsh are brothers. Patsy Ruth Miller and Ruth Miller are different girls and are not connected by any ties of blood. Carey Wilson, the author, and Lois Wilson are not in the same family album.

Helen Ferguson, who will be seen in "Hungry Heart," received a letter which bore only this address, "Helen Ferguson, Movie Girl." Naturally, she is pleased that the postman should know where to find her. This recalls a story about Mark Twain, who was traveling in Europe at the height of his success. Brander Matthews and some of his friends were talking about how well known Twain had become. To test his fame, they sent a letter to "Mark Twain, God Knows Where." In due time Professor Matthews received this reply from the author: "I got your letter addressed 'God Knows Where.' He did."

Making Phonograph Records

Manufacturers of phonographic records ordinarily refuse to let out the secret of how these discs are made, because they all design their own machinery, lay out their own electrical apparatus and often use special machines of their own invention. For this reason the public knows little about the process.

The first step in the manufacture of phonographic records is the making of the original wax disc, which is about one-half inch larger in diameter than the finished record, and about three-fourths of an inch thick. These discs are made of a fairly soft wax composition. This original, or master record, is placed on a recording machine, and is connected with the needle and delicately made and with the needle action reversed; that is, instead of the needle falling into a groove, it is forced onto the soft wax by the vibrations of the transmitting diaphragm.

Copper matrices are made from the wax discs by much the same process used in electrotyping.

The electric current circulating through the anodes and the solution deposits particles of copper on the wax discs, completely covering the face and grooves. After twenty-four hours the discs, covered with a coating of copper, are removed from the tubs. The copper shell is carefully stripped off and the rough edges trimmed. These discs become the master matrices.

After coating the back and edges of a master matrix with wax so that copper will not adhere to those parts, it is

Pipes Get First Call on Amber Supply

Amber shares with jade a perpetual vogue. But amber is one of the world's luxury materials, fit for the making of necklaces of great beauty, in which the women take merely the leavings. They wear the scraps that are left after all the large pieces are picked out for pipe stems, with the finest generally set aside for cigarette holders.

What is left after the market for pipe stems is supplied is turned into beads. The making of amber beads is unlike any other bead making. This golden petrified resin fished out of the Baltic sea, which seems to have an endless supply, is a very soft material, comparatively speaking, and to cut the facets in it requires the nicest sense of proportion and the lightest touch.

Whole families of central Europe work at amber bead making and the children begin to learn the trick of shaping a bead as early as they learn to read. Beads are of course made of all sorts of stock, clear and cloudy, and in many different shapes.

What is left after the beads are made is disposed of in two ways. Some of the trimmings are melted down and become varnish for fine violins. Other scraps are made into reconstructed amber. All experiments in America to do this successfully have failed up to date.

There is a process by which the small pieces are welded together into a cake of amber ten inches in length and as thick as a bar of castile soap, perhaps. This process is the property of the Prussian State government. Considerable reconstructed amber is entering the United States now.

Asked about its quality, those who deal in it emphasize its beauty, but do not promise that it has the toughness of the natural amber. It is said to be an exceedingly useful addition to the market supply of long pieces of amber. Long perfect pieces of natural amber fit to cut into a cigarette holder exceeding seven inches in length are rare.

Eight hundred dollars was the price paid in New York recently for a perfectly plain amber cigarette holder that was over eight inches in length and of flawless stock. Long holders of the reconstructed substance may be bought at much less.—New York "Sun."

Margot Was Too Modest.

Margot Asquith interviewed President Harding and was impressed with the size of his head. "Such a magnificent head," she told a reporter, "bigger than yours and mine together." Some people will doubt it; will allege that even President Harding cannot possibly have a bigger head than Margot.—Toronto "Star."

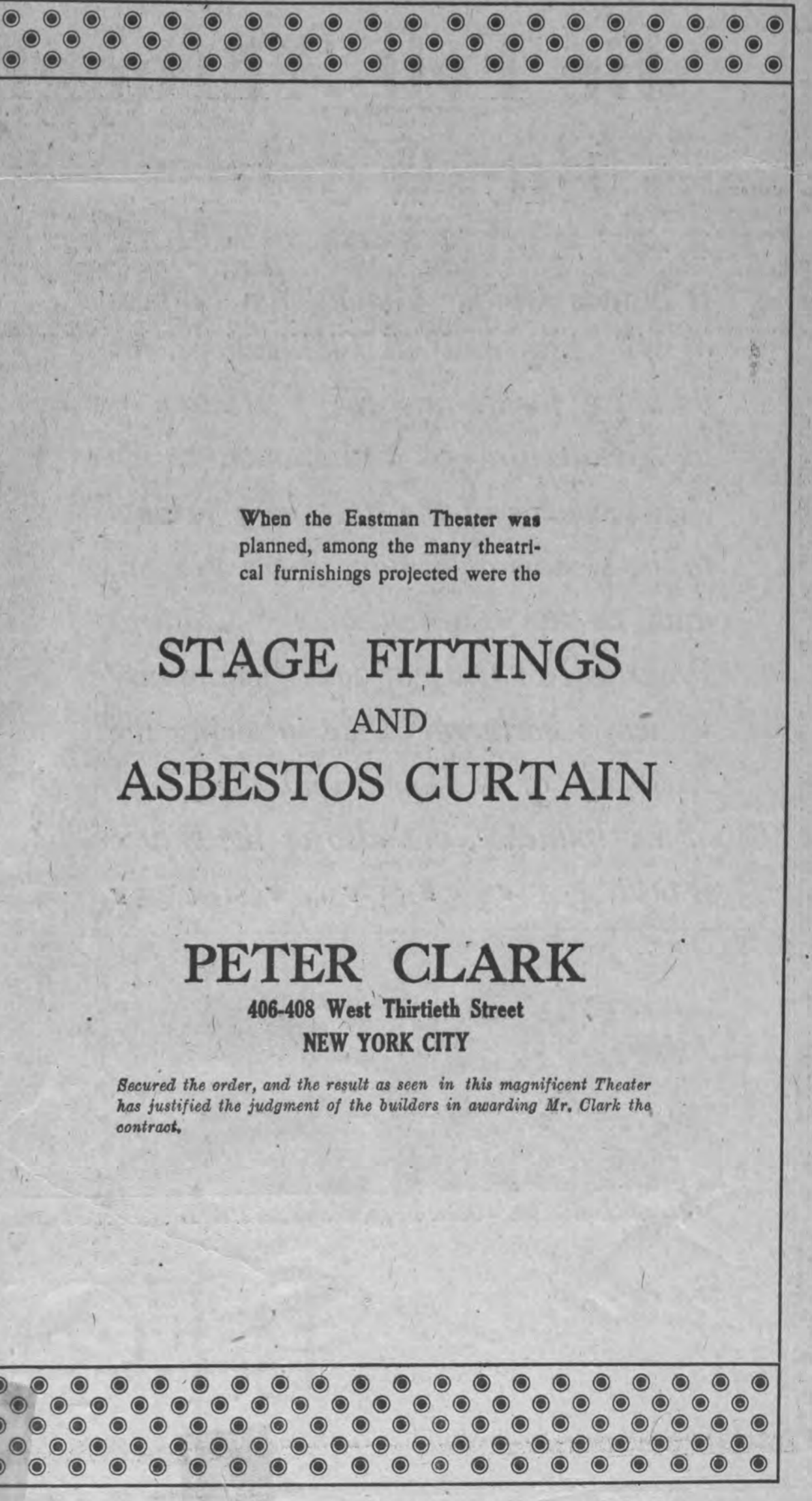
Rochester Germicide Company
46-24 Dowling Place,
ROCHESTER, N. Y.
Installed the
Towel Cabinets and Soap Pumps
and Furnished Liquid Toilet
Soap and Paper Towels in
EASTMAN THEATER
and
SCHOOL OF MUSIC
Manufacturers of Sanitary Products.

When the Eastman Theater was planned, among the many theatrical furnishings projected were the

STAGE FITTINGS
AND
ASBESTOS CURTAIN

PETER CLARK
406-408 West Thirtieth Street
NEW YORK CITY

Secured the order, and the result as seen in this magnificent Theater has justified the judgment of the builders in awarding Mr. Clark the contract.



HARDWARE CO. SERVED CITY HALF CENTURY

was one of the largest the concern has completed. The firm has always kept abreast of the times and has expanded as rapidly as the hardware business itself.

New York Trio Will Be First Offering In Kilbourn Hall

Many inquiries are being made at the offices of the Eastman School of Music regarding the chamber music series arranged for Kilbourn hall this season. Of the three series of concerts, known as the Monday, the Tuesday and the Friday evening series, respectively, the Tuesday evening is the first to open.

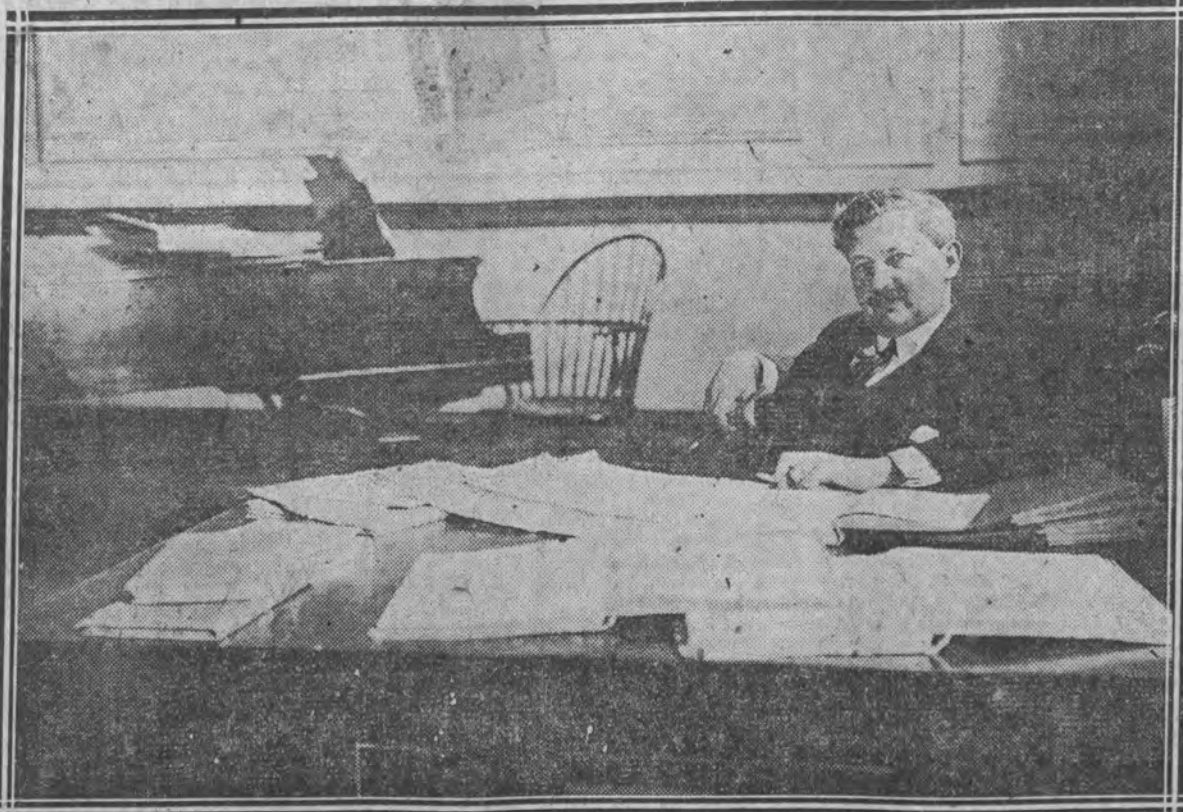
The opening concert of this series is set for October 10th, when the New York Trio will be the attraction. The second concert comes on October 24th, when the Wendling quartette will play, the third on November 7th with Alfred Cortot, the French pianist, as recitalist, the fourth on November 28th, when the Kilbourn quartette will play, and the fifth and last on December 12th, offering Selim Palmgren, the Finnish composer-pianist, and Maikki Jarenfeldt, soprano, in joint recital. This series brings to Rochester a number of newcomers to its concert rooms. The Wendling quartette comes to this country for the first time this season. Alfred Cortot has already won great success in his American tours, but has never played in Rochester. The Eastman school endeavored to secure him for one of its concerts last season, but his time was entirely filled. Selim Palmgren, too, had a most successful season last year in this country. He will be heard with particular interest, since he is to be Christian Sinding's successor at the Eastman school, and those who have heard his music will appreciate opportunity to hear it played by the composer and sung by the composer's wife, who keeps for concert purposes

Mathews & Boucher Supplied Material for Eastman Theater.

HAS WIDE REPUTATION

F. M. CLARKE SUPERVISED BIG CONTRACT JOB AT NEWEST PLAYHOUSE.

Mathews & Boucher, wholesale and retail hardware dealers, who supplied the hardware for the Eastman theater, has been a prominent concern in Rochester's business life for almost fifty years. Organized as Hamilton & Mathews, hardware dealers, about 1872, the concern has seen some changes in the personnel of its management, but has always maintained a high reputation for honesty and intelligent business judgment. The original members of the firm were Robert Mathews and Arthur S. Hamilton, and in 1884 J. H. Boucher became a member. In 1897, Arthur S. Hamilton retired and in 1921 Robert Mathews died, leaving the membership as it now stands. Although not included in the firm name, F. M. Clarke, manager, had much to do with the successful completion of the contract for the Eastman theater work. All the locks, hinges, exit door locks and pivot hinges, kalsomined doors, steel floors, bronzed windows, etc., were furnished by Mathews & Boucher. The contract



VICTOR WAGNER.

Associate conductor Eastman theater orchestra.

the name Maikki Jarenfeldt, a name widely known in Europe. The Kilbourn quartette, a Rochester organization, has won the esteem of music lovers. This season it will have an added interest in that two new players enter it, both men of high rank in the musical world. Vladimir Resnikoff, the first violinist, comes from Vienna, and Joseph Press, the cellist, from Paris.

Garath Hughes lives in the mountains with his horses and his dogs. He takes a ride over the hills every day before coming to the Goldwyn studios to work in "The Christian."

DAHLIA FANS FIND ZEST IN FLOWER SEED GAMBLE

Baseball fans are not the only fans in this town. The suburbs are full of dahlia fans, and when they get together the talk is of bulbs, quill, cactus, peony flower, big spiders and spider webs, swappings, aphid, thrip, borers, variegated, nitrate of soda, midsummer fertilization, hybrids, decorative pompon, collaretta and other terms that only the dahlia fan understands. The true fan delights to raise seeds that suits her.

and plant them. No blooms are produced the first year, but bulbs are grown and these will produce blossoms the next year. These flowers may or may not be like the flowers from which the seeds came. The chances are a hundred to one that they will be different, and this taking chances is one of the enjoyments the dahlia fan has. It is a mild form of gambling.—New York "Sun."

Mae Busch is a moving picture actress. She moves twice a month regularly. She is trying to find a house

Truth Disclosed About the Transportation Act

"Probably no piece of national legislation has been more misrepresented than the transportation act under which the railroads were returned to their private owners," declares the Republican Publicity association, through its president, Hon. Jonathan Bourne, Jr. "A few agitators who find it to their interest to curry favor with shippers, have represented that the transportation act increased freight rates. A few radical labor leaders represented it as imposing injustice upon railroad employees. Thus there is studied effort to create a widespread public prejudice against the act, particularly among wage earners and shippers."

"That is the reason why increased freight rates were necessary, an increase would have been necessary regardless of the transportation act. It has been repeatedly stated, falsely, that the transportation act guaranteed the roads an income which would enable them to pay dividends 5-12 per cent. The fact is that the bill merely authorizes increases which will, on the average, amount to not more than 1-2 per cent on the actual value of the property in railroad operation."

"Notwithstanding the roads were being operated at a loss, the representatives of the employees filed applications for increases in wages six months before the roads were returned to their private owners, which increases, if granted, would have imposed an increased expense upon the roads of \$800,000,000 per annum. The Democratic administration took no action upon those applications, but after the roads were returned to their private owners, the Railroad Labor board, be-

cause of the increased cost of the granted wage increases which amount to \$650,000,000 per year to the expense of the roads. This, together with the previous rate of deficit, meant the roads would be operated at a loss of \$90,000,000 per month, or more than \$1,000,000,000 per year. "That is the reason why increased freight rates were necessary, an increase would have been necessary regardless of the transportation act. It has been repeatedly stated, falsely, that the transportation act guaranteed the roads an income which would enable them to pay dividends 5-12 per cent. The fact is that the bill merely authorizes increases which will, on the average, amount to not more than 1-2 per cent on the actual value of the property in railroad operation."

B. FORMAN CO.

B. FORMAN CO.

The Influence of the Eastman Theater will Be Felt Throughout the World

The Beautiful Facade of the Eastman Theater and the Eastman School of Music

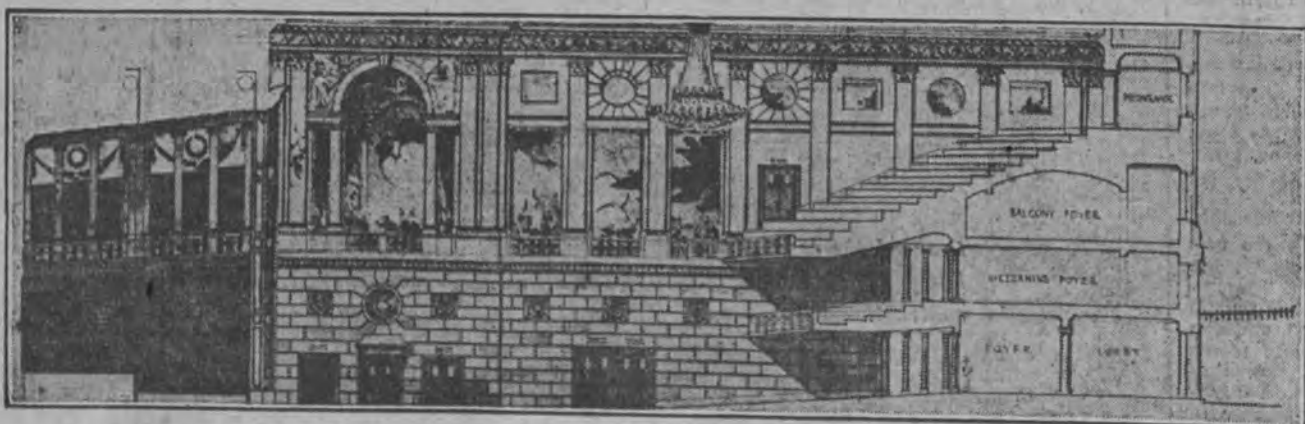
It Stands Unique Among the Edifices of All Ages and All Civilizations, for its Lofty Ideals and the Perfection of its Architecture---as a Monument to the Achievements of the Past, as a Tribute to the Genius of a Man of the Present, and as an Earnest of the Cultural Progress Not Only of This Community Which is Fortunate Alike in Being the Residence of its Donor and the Center of its Influence, but also of the Whole World.



THE STORY of the building of the Eastman Theater reads like a page from a fairy book, and newspapers will devote entire editions to telling you of the four years of research into musical and artistic history that preceded the turning of the first spadeful of earth for its foundation, and of the many millions of dollars that have already been expended in its construction.

And now that it is on the point of completion, we Rochesterians may well pause in our activities for a moment to grasp its significance---to strive to conceive the immensity of the project---to catch a glimpse of the vision that antedated by many years the draughting of the first blue-print---to marvel at the magnificence of its structural beauty---to applaud the surmounting of the many obstacles that lay in the path of the attainment of its perfection of detail---to admire the altruism that characterizes every phase of its endeavors---to be proud of the prestige that will accrue to our city by reason of its ascendancy in matters musical, artistic and cultural---and to seek to find ways for the expression of our appreciation for the many benefits that the Eastman Theater will confer upon every member of the community.

There is one other thought that should not remain unexpressed at this time, a thought that pays tribute to the loyalty Mr. Eastman has always manifested toward his neighbors. And the unqualified excellence of the Eastman Theater, in turn, pays tribute to the proficiency of Rochester arts, artists and artisans to whom Mr. Eastman designated the performance of the greater part of the actual construction of the Eastman Theater.



A "Longitudinal Section"---One of the Architect's Plans of the Interior of the Eastman Theater

B. FORMAN CO.

Clinton Avenue South---ROCHESTER, NEW YORK

Offices in NEW YORK CITY, PARIS, LONDON, BRUSSELS