Philanthropies: Eastman Theatre
There is Wurlitzer Music for every style of Theatre, whether large or small, and Wurlitzer prices and terms are within the reach of all.

Whether your house seats 100 or 5000, you can actually Feature Wurlitzer Music. A good organist soon becomes a Real Dressing Card, for Wurlitzer Organs have unlimited musical possibilities. There are many styles other than those here illustrated. The smaller styles can be arranged to play automatically if desired.

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The Rudolph Wurlitzer Co.
Executive Offices
Cincinnati

New York  Chicago  San Francisco

Philanthropies: Eastman Theatre
RODOLPH VALENTINO

IN

“Blood and Sand”

A Paramount Picture

Philanthropies: Eastman Theatre
IN Los Angeles “Blood and Sand” has broken all records at the Blauro Theatre. A line of people one block long stood in front of the theatre from eleven in the morning until ten at night. The critics called it the greatest picture Paramount ever made.
This advertisement goes to press before the New York opening. We hare predict that by the time this is read “Blood and Sand” will be established as the greatest sensation the screen has ever offered.

From the novel by Vicente Blasco Ibanez and the play by Tom Cushing. Scenario by June Mathis.

A FRED NIBLO PRODUCTION
A Paramount Picture

RODOLPH VALENTINO
in
Blood and Sand
with
Lila Lee and Nita Naldi

Philanthropies: Eastman Theatre
“The Best Ever Released!”
says D.B. MacKenzie, Grand Theatre, Coleman, Alberta

Hundreds of exhibitors have said the same thing—just as you will say it—after this amazing series of Short Features has filled your house and your pocketbook! Book them today, they’re sure-fine money getters!

Reginald Denny
in a smashing series of Short Features based upon H. L. Mencken’s famous Collier’s stories—

Universal Jewel Collier’s Series

The Leather Pushers
Directed by Harry Pollard

One Reason Why
Universal Short Features are the Best

The comedy sensation of the year—on the screen—with the crowds—and at the box office. See your Universal Exchange today.

Neely Edwards
in his side-splitting characterization of Nervy Ned
the funniest Tramp on Stage or Screen in One-Reel Comedies

Universal Short Features
Presented by Carl Laemmle
Arthur F. Beck presents

When Husbands

By and With

Leah Baird

This man married to get hold of his wife's money. First he eliminated his rival by a framed up robbery. Then he systematically lied, cheated and deceived the innocent girl behind the respectability of marriage. Eventually the wife found him out. To save his own reputation he attempted to prove her infidelity. She is saved by an unexpected and highly dramatic occurrence.

It is based on life. Any woman in the same situation would do exactly as Leah Baird does.

It is a gorgeous vision of ravishing gowns and lavish settings.

It has an exploitation title. It will open big and hold up for a run.

An early Fall release, new booking.
“Don’t Doubt Your Wife”
“When The Devil Drives”
Both Brilliant Dramas of Wedded Life
by and with
LEAH BAIRD
and now
“WHEN HUSBANDS DECEIVE”
Her Greatest, Most Astonishing Revelation of a Pointed Truth About Men, Women, Love and Marriage.
Directed by Wallace Worsley, supervised by Arthur F. Beck and played by a splendid cast.
LEAH BAIRD
Jack Mower    William Conklin
Katherine Lewis    Edalle Jensen
John Cossar
6500 Strong
—and not a foot to spare!

For weeks the Selznick production force has labored tirelessly in an effort to reduce its newest and greatest Owen Moore feature to a maximum of 5,000 feet of film.

Every situation not absolutely necessary has been eliminated—every incident shortened to its limit. Even the titles are confined to a minimum of footage.

And still there remains 6,500 feet of film fun with not a single “frame” to “cut”.

That is but one indication of the bigness of

LEWIS J. SELZNICK’S

“Love Is An Awful Thing”

starring Owen Moore

by Victor Heerman – A Victor Heerman Production
With a splendid Selznick cast including MARY CRIFF DW

Philanthropies: Eastman Theatre
EXHIBITORS TRADE REVIEW

September 9, 1922

Presents:

QUEEN OF THE MOULIN ROUGE

A Ray C. Smallwood Production

From Paul Potter's Famous Stage Success

With an all-star cast featuring:

MARTHA MANSFIELD    JOSEPH STRIKER    HENRY HARMON

AMERICAN RELEASING CORPORATION is pleased to announce these significant bookings in which a spectacular production is offered with big scenic or ballet effects on the basis of a road show attraction at advanced prices:


SAN FRANCISCO: Ackerman & Harris' Casino. Presented as a theatrical attraction in this 3,000 seat house for a run at advanced prices with a big theatrical Apache number and prologue.

MINNESOTA: Finklestein & Ruben 6-city circuit, and simultaneously in St. Paul by special agreement in the Tower Theatre, and heavy exploitation in Minneapolis, St. Paul, Duluth, Virginia, Hibbing and Brainerd.

CINCINNATI: McMahan & Jackson's Lyric. Picked as the opening-of-the-Fall season attraction by two Cincinnati showmen who have always recognized a winning picture at first sight.

NEW YORK CITY: Booked by the big new city-wide independent exhibitors circuit of 110 days to follow the first run in a big Broadway theatre in September.

PROVIDENCE: Picked as the opening of the season attraction by Ed Fay for Fay's Theatre.

It will be a sensation everywhere.

American

RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Philanthropies: Eastman Theatre
IT'S A BOX-OFFICE TORNADO

B.P. Schulberg

PRESENTS

A GASNIER PRODUCTION

"RICH MEN'S WIVES"

While New York crowds of Mid-Winter proportions were storming the Capitol Theatre in Mid-August weather, the Trade Press Critics paid this splendid production the very highest tributes.

One of the Outstanding Attractions

Martin J. Quigley, editor and publisher of the Exhibitors Herald, wrote:

"Rich Men's Wives" is a valuable addition to the list of big pictures of the current season.

Al Lichtman launches his distributing organization with a Gasnier production which is entitled to recognition on a first rate attraction in every important theatre. It is well calculated and effectively projected society drama. It is enacted by a singularly fine cast.

IT IS ONE OF THE SEASON'S OUTSTANDING ATTRACTIONS.

Head and Shoulders Above Others

From the Exhibitors Trade Review:

"The quality which lifts it head and shoulders above the ordinary photoplay is the tremendous amount of sympathy it creates for the suffering young mother and her pretty baby boy. Has a decided commercial value. 'Rich Men's Wives' is refreshingly free from the slushy striving after effect. The picture gathers force as it proceeds. Such scenes as that in which the baby boy kisses his outstanding mother through the glass door brought tears in the eyes of the huge audience which packed the big Capitol Theatre during its initial showing, and there were many moments when the sympathy of the crowd was expressed loudly, a sure test of the heart interest striking right home. Artistically, the picture is a treat."

Looms up like a Million Dollars

Roger Ferri, in Moving Picture World, said:

"Al Lichtman made certain promises to the exhibitors of the country that he would strive to give them pictures that would fill their houses weekends. And he has wanted no time in fulfilling that promise, for in the first release of the Al Lichtman Corporation, "Rich Men's Wives," he has a picture that will compete favorably with the best in the business. It's sure-fire material that he has given the theatre owners in this production, which is luxurious in settings, and valuable in cast and story. Whatever superlative claims you make for this feature will be substantiated by the picture itself, for it has everything—pulchra, humour, tears and romance. This picture can be shown at the "blue blood" houses and at the exclusivist small town theatres, and go over like a tornado. As a production, it looms up like a million dollars, elaborate, pretentious and extensive in every way. Go after this one tough and well.""
"Keaton scores another knockout."

Sure! That phrase is getting trite. All the reviewers use it on all the Keaton comedies. But don’t you welcome it? Isn’t it perfectly slick when he scores that K.O. in your theatre? You bet! Read what an expert says:

Motion Picture News

"Cops"
(Buster Keaton—First National)

BUSTER KEATON is another high point in his perfect comedy line. "Cops" is a knock-out, as you say! Not the very best comedy ever made, but a big hit all the same. In fact, so fine is the acting that it ma...
ESTABLISHING NEW RECORDS!

Tremendous crowds storm Branford Theatre, Newark, N. J., in effort to see exceptional picture. D. J. Shepherd, managing director, says:

"Occasionally, and only occasionally, a truly great photoplay is made; in the making of a real screen masterpiece everything—story, acting, direction and photography must be just right. 'The Masquerader' is just such a masterpiece. In my opinion it is the most momentous that has been my pleasure to exhibit."

From the famous novel by Katherine Cecil Thurston and the play by John Hunter Booth.

Directed by James Young

Richard Walton Tully’s Production Which Was Road Showed 6 Years to Record Crowds
A SUMMARY of impressions gained and facts learned first-hand from a trip across the continent can be put in a few words:

The industry is headed straight for prosperity.

The battle will be won by good pictures and good showmanship.

In sections where the public has kept away from the theatres more or less during the summer, the public will return with enthusiasm—every time there is a good picture.

The industrial troubles will not hamper this industry the way the pessimists think. We are far enough away from the war and the aftermath of the war to return to normal.

But—Quality is the test—quality in pictures, quality in showmanship.

THE croakers and the pessimists—it seems there are a few left—ought to be put on a train and sent West to take some lessons in what the fighting spirit means. The West is on its toes. There are obstacles, difficulties, and trials—of course. But the West does not surrender to them.

In the face of a threatened rail tie-up in the Pacific Northwest, when it seemed the delivery of film would be completely shot to pieces, the Film Board of Trade called a meeting and decided in about ten minutes that the films would be delivered anyhow—by motor truck—despite the magnificent distances. Letters went from every exchange to every theatre in the territory assuring them that they need have no fear of dark houses.

That’s an example of the fighting spirit.

In San Francisco, all branches of the industry are getting together for a concerted fight against the persecutors of the motion picture. They are forming a Chamber of Commerce, in which all the elements will participate. It is a fine plan and deserves to be watched by the whole country. Cooperation is its foundation; cooperation and the fighting spirit.

At Los Angeles, the wheels of production are turning. The Coast knows that the whole industry looks to it for first-class pictures. They’re coming. Some of them already have been released. You know what they are, because you’ve heard, even at this early point in the season, the pre-release records they have made. There will be more. Particularly since the Hays visit, the film colony has no time for those who would hang crepe on the industry.

LOOK at Minneapolis, the center this week of a “Go-to-the-Movie” Drive, which ought to be taken up on a national scale. The Minneapolis territory, along with a good many others, has not had easy sailing through the summer. Quite the reverse. But did Minnesota, Wisconsin and the Dakotas surrender to the situation? You know the answer already; they went out and staged the biggest concerted drive for box-office patronage that region has ever seen.

Again—all branches of the industry co-operated. Again—the fighting spirit.

THESE are but the highlights of the situation in the West, but just as sure as you are alive, they mean the industry is on the way back from where it has been for a couple of years. And this survey, sketchy as it is, would not be complete if it did not take into account the vitalizing influence Hays has brought to the industry.

If the pessimists don’t believe that, let them go to any town where Hays has appeared personally, and ask exhibitors, exchangesmen and anybody else who is concerned:

“Are you for Hays?”

The answer will be swift and sure—and it will be an emphatic YES.
EXHIBITORS TRADE REVIEW

Volume 12, Number 15

Tax Statistics and the Future

The Government's fiscal year, which ended on June 30, brought in a total in admission taxes on all amusements of $73,879,097, a decrease of over $16,600,000 from the fiscal year which closed June 30, 1921.

The total collection in that year was $89,780,842. On the other hand, an increase is shown in the excise tax, which totaled $8,159,073, compared with $8,105,240 collected the previous year, a jump of approximately $46,000.

The Government report, as is well known, does not separate taxes paid to motion picture theatres from those of other amusements. Therefore, the sixteen million dollar decrease cannot be assigned to the film industry alone, nor can the industry's exact percentage of the amount be figured. It is obvious, however, that the picture theatre did suffer a decrease in patronage during the Government's fiscal year over the year before.

Figuring broadly on the basis of the admission tax it will be seen that all the amusement industries sustained a loss of more than $105,000,000 in admissions. This is a large figure, of course, but it must be remembered that the picture business, in its loss, was only reflecting the general condition of the country, incident to the deflation period after the war.

The quickest way to realize the truth of that assertion is to compare the payment of income and excess profits taxes for the fiscal year ending June, 1922, with the preceding year. There was a tremendous slump, indicating, of course, that the big wages and huge profits of the war period were definitely at an end.

As previously stated, the footage tax became ineffective on January 1, 1922; so that the 1922 fiscal report of the Government shows only the amount collected from June to December, 1921 last year. This total was $8,578,908. During the entire fiscal year previous the total was $8,098,168, showing that if the collection of the tax had been continued to June this year, and the same proportion maintained, the report would have revealed that the cost of film was mounting while admissions at the box-office declined.

In considering the admission tax statistics, it is well to bear in mind that the period they cover is already ancient history so far as the film business is concerned. The real lesson they bear is not one of discouragement, but simply of what was well known: that this industry, like all others, underwent its deflation.

Far more important, at the moment, than figures showing what the past was, are definite indications on every hand of what the near future will be. The word Prosperity sums up these signs.

The Eastman Theatre

This opening of the Eastman Theatre at Rochester is one of the landmarks of the industry's growth. The theatre itself is part of a University School of Music. Mr. Eastman, by his splendid gift, has cemented the union of these two great arts: Music and the motion picture.

Certainly, picture presentation takes a long step forward with the opening of this magnificent theatre. That is but one of the many happy results sure to come about. The others, and the details of the theatre and its meaning to the industry and to the people of Rochester and the whole country, are set forth elsewhere in this issue.

Exhibitor Trade Review devotes a section to this event in the issue of Eastman Theatre. So significant an event deserves special mention. We congratulate Mr. Eastman on his great contribution to the progress of the motion picture.

Calendar of Current and Coming Events

September 4
Opening of the new Eastman Theatre, Rochester, N.Y.

September 7
Meeting of the M. P. T. O. of New Hampshire, Boston.

September 7-8
Convention of the M. P. T. O. of Oklahoma, Oklahoma City.

September 18-19-20
Convention of the M. P. T. O. of Nebraska, Omaha.

September 25-26
Semi-Annual Convention, M. P. T. O. of Kansas, Wichita.
Hays Given Ovation In Minneapolis As
“Go-to-Movie-Week” Gets
Away To Flying Start

Special to Exhibitors Trade Review
Minneapolis, August 29.

A FEEL of hopefulness and encouragement for
the future was brought here last Friday by Will H. Hays,
who made the long journey up into the Northwest, for
only a one-day stay, just for the
purpose of doing his part in in-
augurating Go-to-Movie Week.

The men who show the pic-
tures were deeply grateful for
the cheering words and magnetic
personality of Mr. Hays, and the
producer at large took a warm interest in the whirlwind campaign
of speelmaking that he put over within a few hours.

Go-to-Movie Week got off to a fine start and the exhibitors have hopes that it will bring back
into the habit of picture-going many who, for various reasons, have not been attending the
theatres recently with their former regularity. The Northwestern exhibitors have been having
a pretty tough time this season, as everybody knows, but they declared—big guns and little ones—
that they were filled with new pop after hearing and seeing the industry’s busy director.

Picture Improvement Under Way
Mr. Hays’ remarks, both public and private, seemed along this line:

“I am glad to be here in Go-to-
Movie Week, and I hope everyone in this great Northwest will go to the movies this week. I have
even been in receipt of reports that I believe that, before long every week will be Go-to-
Movie Week, and that there will be no more need of suggesting such an occasion than of suggesting a Read
Newspapers Week or a Have Your Laundry Done Week.

“The motion picture producers and distributors have with honors and distinc-
tion met the challenge of the American public as voiced in its demand for more
interesting, more artistic and cleaner screen entertainment.

“Thank you for the present crop of pictures—some new showing and others
shyly to be deployed—as proof that the process of improvement is well under way. There are
some fine pictures—some really great pictures—
now showing that have been made within
in the last six months, since the industry
voiced its determination to establish
and maintain the highest possible moral
and artistic standards in motion picture
production.

“This program has been under way
for less than half a year, but we are already able to present Exhibitor A, the present
good pictures, as a demonstration of a sincere desire to provide for the theatre
operator brighter and more attractive entertainments, which, we feel sure, will be reflected in the box office receipts.”

Mr. Hays arrived in Minneapolis
early in the morning, and was met by
an official reception delegation headed
by W. Al STREET, president of the Mo-
tion Picture Theatre Owners of Minne-
sota, E. A. Furdy, who used to handle
the Minneapolis mail and was referred to
by the General as “a bird of a Per-
son,” and Mayor George E. Leech.

He was conducted to the Hotel
Radisson where he was a guest at break-
fast with about thirty of the leading ex-
bhibitors in the region. During the meal
there was the friendliest sort of talk in which the exhibitors laid their problems
before the General and he offered to return what solutions he had at hand and promised them his best efforts in
looking for their interest.

Hays Addresses Exhibitors
Immediately after breakfast Mr. Hays attended part of the convention of the Minnesota exhibitors which was
being held in the same hotel, and talked to a much larger group. Then at noon
he was the guest of honor at a luncheon given by the Cotis and Commerce Associa-
tion in the Radisson, at which about
seven hundred fifty of the leading
businessmen of Minneapolis were pres-
ent.

At this affair the industry’s director
talked of motion pictures as a general propitiation, again pointing out at the
beginning of his address that the new pictures—the current run of pictures—
would speak for themselves in proof of both the desire and ability of the producers
to satisfy the market.

Touching upon censorship Mr. Hays declared that the American people
naturally are against censorship of press
of pulp or screen. The only place
where pictures can be supervised—yet
consumed—and where it is possible for
pictures to be made exactly as they
should be, be declared, was at the studio, where they are actually produced, and
this was being done at all the studios of his association’s members, as evi-
denced by the pictures recently released or about to be released.

“There are three great groups which
have definite, specific right in this mo-
tion picture situation,” said the General.

“There are those who actually produce
and distribute the pictures, and there
are those again such as you men here
who exhibit them. But with rights far
beyond those of either of these two
groups is the third group, and by that I
mean the public who eventually see the pictures and to whose pleasure bears so much.

Public Has Greater Rights

“Motion pictures are the chief amuse-
ment of the great majority of our peo-
ple and the sole amusement of millions
and millions. Therefore, I say that those who go to see the pictures have
greater rights than all others. The motion picture industry is and should be the
servant of the public. The public has a right to demand that its pictures
should be as entertaining, as artistic, and as clean as it is possible to make them; and the producers are honestly and diligently meeting that demand. I think they have succeeded.

“I believe, however, that the exhibition
should occupy a higher place in the gen-
eral scheme of things than the producer of motion pictures than he has been granted up until the present time. It is he who owns the theatre, who pays the taxes, who purchases the film to be shown—in fact he bears a very large burden in sustaining the industry. With this in mind it is up to the exhibitor, the local editor, the local school teacher, or the local public official. The public should realize this, that the exhibitor is the vital factor in its daily life, and should support and back up the men who show its pictures.

“There should be Cooperation and Co-
operation between the public and ex-
hibitor, as between the producer and con-
hibitor, and between the other groups connected in various ways with the in-
dustry.”

Warmly Received
After the luncheon Mr. Hays dropped
in for a few minutes upon another
Hays' Great Value To Industry Told In Emphatic Terms By Steffes

BY W. A. STEFFES
President, Motion Picture Theatres Owners of Minnesota

Minneapolis, August 30.

HAYS' impression on the entire industry and on the public at large was beyond our expectations. Comments received after Hays' departure verify my contention that Hays did more in one day for the industry as a whole in Minneapolis than anything else that has ever happened. His worth to the industry is so great that it cannot be measured in dollars and cents.

Newspapers are still writing editorials on "Go-to-the-Movie." Week and Hays' work. "Go-to-the-Movie" Week is a phenomenal success. Hays felt by the entire industry even so far as the box-office of the individual theatres.

A luncheon, of the Minneapolis Rotary Club, at which he was again warmly received. Following this he was driven over to St. Paul, where at the Garrick Theatre he talked to a large audience in which women were the dominant factor and which also included a large number of delegates. Here the General spoke very seriously about the possibility of the motion picture as a means of not only entertainment and of education but also as a means perhaps of world peace. He was introduced at this meeting by Mayor Arthur Nelson, and other St. Paul citizens spoke.

Racing back over the Mississippi Mr. Hays opened upon the exhibitors' convention again and also stayed for a brief time with a group of exchange men. These were both private meetings at which were discussed frankly all the problems which concerned those of the industry located in the Northwest. Each of the various groups of pictures people soon found that they were dealing with any actor or director or automobile of the business but with a description, "a partner." They found that the General had unusually well with and understanding of their problem, and that he intended with great good will to help everyone.

In the evening in the Gold Room of the Radisson, Mr. Hays was the guest of honor and chief speaker at a banquet attended by as many as six hundred of the most prominent men and women of the city. The Mayors of both Minneapolis and St. Paul were present, as well as Governor Press of Minnesota and Governor Nystrom of North Dakota. The solid gold dinner service of the hotel was used, for the third time in the hotel's history. Only Presidents have had it before.

Both executives spoke in high terms of the present day excellence of motion pictures and their value in educating people toward patriotism and good citizenship, and both declared they saw no reason for censorship.

One of the important speakers of the evening—Mr. and speaker whose attitude at the beginning was Himical—was W. F. Webster, Superintendent of Schools in Minneapolis. He was especially bitter against pictures which had for their motive the so-called eternal triangle, and said he thought that it would be better at least for children to have a "comfortable monotony" of dull pictures rather than a succession of exciting pictures of the type he named.

In his address Mr. Hays paid particular attention to the criticisms of Mr. Webster, and declared that pictures might well be exciting and interesting and romantic without having in them anything objectionable; yet at the same time he did not approve and would not approve of any "comfortable monotony."

The answer of the industry's director to Superintendent Webster was so convincing and so thorough that at the end of Mr. Hays' speech the first ten to approach him was the President himself who praised both the Mr. Hays' bands and said "God bless you."

Speaking against censorship, Mayor Leach of Minneapolis said he had opposed it since taking office, and was simply convinced that his attitude was correct. He had never seen anything but high class pictures in Minneapolis.

"I believe," said the Mayor, "that the men who have invested millions in this industry have seen enough to protect it and make it worse which, so that it will continue.

Mr. Nystrom, introduced as the "Abraham Lincoln of North Dakota," said, turning directly to Mr. Hays: "When people realize what your week means they will support it. You will succeed because you will help to make better boys and girls and better men and women."

I gave every confidence that you will succeed. No servant of the American people has a greater opportunity for service.

The menu card of the dinner had as a frontispiece a photograph of Mr. Hays and the caption "A Dinner to a Real Man." And it was by just this title that Al Steffes—largely responsible for the success of the occasion, introduced Mr. Hays.

Before starting back to New York, the General rode a run around town and looked over some of the splendid exploitation plans that the theatres of Minneapolis and St. Paul were using in connection with their Go-To-Movie Week. He was highly pleased with the efforts made by the exhibitors to attract patrons in large numbers, and said he hoped that these special endeavors, combined with the excellent high type pictures being shown, would result in great success for the drive.
September 9, 1922

EXHIBITORS TRADE REVIEW

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“Orphans’ Day” in New York Theatres

Hays and State and City Exhibitor Forces Co-operating
In Aid of Plan Sponsored by League of Women Voters
—Free Shows for Thousands of Children on October 14

Orphans and other lonely children through the State of New York and other states will have an unusual treat during the next few weeks. Fifty thousand of these little ones in institutions are to be taken into the hearts of prominent women, many of whom are members of the New York State League of Women Voters, a non-partisan organization for the encouragement of civic responsibility in women.

God-mothers will be provided for these institutional charges, and on Saturday morning, October 14th, every orphan in and around New York City, Buffalo and Albany will be greeted at motion picture shows arranged for their entertainment.

Hays Aids Movement

Mrs. Frank A. Vanderlip, Chairman of the League, and Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., are sponsors for this movement to awaken wide-spread interest in the orphans. The film industry has joined forces with the women of the State in a campaign which has as its slogan, “Make ‘Em Happy,” and will culminate with simultaneous performances for orphans in seventy-five large motion picture theatres of the three aforementioned cities.

Saturday, October 14th, has been designated as “Orphans’ Day” and will be so handled upon motion picture screens throughout the State.

Among the picture theatres in New York City, which are participating in the “Orphans’ Day” plan are the Capitol, Criterion, Strand, the Rialto, Orpheum, Loew Theatres, the William Fox Theatres, the R. S. Moss and Keith Theatres. In Brooklyn, Albany and Buffalo the Mark Strand Theatres are participating, together with a large number of other first-run motion picture houses. Institutional orphans will have first call for free seats. Other lonely children will come next.

Exhibitors Co-operating

This joint undertaking of the League of Women Voters and the motion picture industry is the result of a conference held recently at the Cosmopolitan Club in New York City, at which representatives of the League presented a preliminary report of the results of a State-wide survey of dependent children. The conference was attended by executives of the League and of the motion picture industry’s producers, distributors and exhibitor organizations. Charles L. O’Reilly, President of the Motion Picture Owners of New York State, and Charles Steiger, Acting President of the New York Theatre Owners’ Chamber of Commerce, expressed their willingness to cooperate with the League in the “Orphans’ Day” plan, which received also the heartiest endorsement of Mr. Hays and the Motion Picture Producers and Distributors of America, Inc. The large film producing and distributing companies agreed to donate suitable films for the simultaneous performances on “Orphans’ Day.” The theatre owners gladly extended the use of their theatres to the League for Saturday morning, October 14th.

To focus public attention upon the orphans and to encourage women throughout the State to become God-mothers to lonely children, a short film, entitled “Open Arms,” is now being made gratuitously by Famous Players at its L. I. Studio. This film, distributed gratis, will be exhibited in theatres throughout the State for three weeks prior to October 14th. It will show that many thousands of children can be made happy with very little effort by any person who will connect himself with the God-mothers who will be connecting links between the institutional child and the outside world.

League Making Surveys

The “Orphans’ Day” suggestion came in response to a generous sympathy expressed by Mr. Hays and the film company executives upon hearing the dependent children report made by Mrs. George A. Skinner, a member of the Board of the New York State League of Women Voters. This survey was one of five inquiries which the League planned to make of conditions surrounding children in the State. Two such surveys have already been made.

A third survey, on children in industry, has been turned over to the New York State Labor Committee. The fourth is concerned with delinquent children. The legislation which resulted in Children’s Courts being established in every County of New York State this fall was supported by the League during its two-year journey through the Legislature and to the polls last year when the people of the State voted an amendment to the Constitutional amendments for the creation in such courts.

Performance at Big Theatres

It is in connection with the fifth survey of the League that the “Orphans’ Day” undertaking came into being. This survey, now under way, is into the number and placement of children who are public wards, whether orphaned or dependent for other reasons. Its purpose is to ascertain all facts concerning such children and to provide specialized education for the women who carry on the detailed investigation in their responsibility for government as it deals with children.

The “Orphans’ Day” campaign is under the joint direction of Mrs. George A. Skinner, who is carrying on the League’s survey, and Lloyd Willis, representing the motion picture industry. Members of the League are being grouped to attend performances in the seventy-five or more first-run motion picture theatres in which “Orphans’ Day” performances will be simultaneously held.

Atlanta Pushing Campaign For “Better Films Week”

Preparations are going forward vigorously in Atlanta, Ga., for “Better Films Week,” which will indicate the new season in that territory and also create in the minds of the public a more favorable attitude toward the motion picture and the motion picture industry.

Mayor Key of Atlanta has issued a proclamation naming the week of September 19th as “Better Films Week,” and calling upon the citizens of Atlanta to go to the theatre. Every civic organization in the city is backing the movement.

The Atlanta Chamber of Commerce is squarely behind it, and the Better Films Committee, on which are represented the Federation of Women’s Clubs and all branches of the industry, is sponsoring the campaign.

“Better Films Week” in Atlanta is expected to take its place with “Godmother-Week” in Minneapolis in the mobilization of public opinion with resultant great benefits to the box offices of the theatres.
Manslaughter

Business Manager for Kansas M.P.T.O.

C. C. Cook, Newspaperman, Is Chosen and New Plan Now In Full Swing—Convention Will Be Held at Wichita on September 25

FOLLOWING a meeting of the executive board of the Motion Picture Theatre Owners of Kansas at Kansas City, Aug. 21, a committee selected C. C. Cook, a Kansas City, Kan., newspaperman, as the new business manager of the state organization. With Mr. Cook’s appointment, the new managerial plan of the Kansas body now is in full swing.

A bulk of business, in addition to the naming of a committee to select a business manager, was transacted by the board at the meeting, including the transferring of the semi-annual convention from Salina, Kan., September 21 and 22, to Wichita, Kan., September 23. The convention was reduced to a one-day meeting, the election of officers will be held this year; and the important issues to be brought up at the convention are systematically arranged so that they can be disposed of in a single day. However, if necessity demands, the gathering will be continued a day.

All current bills of the association were paid and a full attendance was present, consisting of Stanley Chambers, Wichita; Harry McChesney, Emporia; Roy Herber, Arkansas City; Richard Liggett, Kansas City; A. F. Baker, Kansas City; M. V. Proctor, Kansas City; Clarence Smith, Kansas City, and William Moore, Kansas City, Discusser of the Hoy System, which was expected to be a feature of the meeting, was not brought up, apparently being saved for the convention where it can be discussed more thoroughly.

It is to Mr. Cook, the new business manager, that Kansas exhibitors now look to in the hope of perfecting one of the best state organizations in the Middle West, and it was with the utmost confidence that the committee, composed of Richard Liggett, William Maen and A. F. Baker, selected him. Mr. Cook, an ambitious newspaperman of 40 years, enjoys a personal acquaintance with a large part of the exhibitors in Kansas and is a graduate of the University of Michigan and the American Academy of Dramatic Arts, New York City. It was with great regret the Kansas City, Kansas, of which he was a member, of his offer, the last of the list of Mr. Cook.—Born in Maryland, Mo., his one and only ambition has been to eventually own a string of theatres. It was upon the merits of the following policies, which were submitted to the board prior to his election, that Mr. Cook was chosen for the position of the first business manager of the Kansas organization.

Policies of New Manager

"To work with the board of directors for the betterment of the association,

"To inaugurate an intensive membership campaign—every showman a member,

"To secure cooperation between the theatre managers of the state,

"To know every showman by his first name and see that every member is personally acquainted with his fellow showman,

"To see closer cooperation between the exchanges and the exhibitors,

"To act as a personal representative of every member of the organization in making adjustments, claims and settlements with the exchanges,

"To see more co-operation between the state centre board and the association,

"To work in harmony with the peak of the state, as well as national, for publicity, etc. (Particular reference to blue line),

"To note every move of the state and national legislature—see that men are elected to office who will work with the theatre men and act against them.

"To constantly stimulate interest among the members—and fight every movement that tends to belittle the exhibitors, such as champagne bars, street fairs, church picture shows, etc.

"To aid every member of the organization—individually—who may need help in fighting city ordinances detrimental to the showman, such as Sunday closing, motor car parking, etc.

"To help members at any time in public appearances—complete their bookings and aid them in obtaining any advertising or publicity material they may need for the exchanges.

"To act as an information bureau for members of the association, gathering all information pertaining to their interests.

"To visit every theatre in the state some time during the year, and while there gather data on the house, capacity, music, pictures, etc. for file references.

"To get personal weekly letters on the activities of the association, keeping every member posted with current information of interest to him.

"To eventually publish a monthly organ in which every showman may contribute articles, exchange ideas, etc.

"To make the Motion Picture Theatre Owners of Kansas the recognized local and national as a force ready to fight for the organization, fighting for what is right regardless of the consequence."

C. C. Cook

Carolina Arbitration Board Is Completed

The Joint Arbitration Board, authorized by the Motion Picture Theatre Owners of Carolina at its annual convention held May 31, has now completed its work and is composed of the following arbitrators: H. W. Varner, Savannah; C. E. Wells, Nashville and James A. Caudle, Asheville. The showmen's representatives, appointed by the Carolina Motion Picture Association of Charleston, are: W. N. Waldrep, W. E. Haller, Paul R. Rechnave, Inc. W. J. Kilpatrick, Film Corporation, K. F. Heidel, Universal Film Exchange.

The first meeting of the new Board was held in Charleston on August 28, only preliminary matters being attended to and organized completed. Minor matters which developed were referred to the regular meeting of the Film Managers' organization to be held the following week, after which the Arbitration Board will hold another meeting.
The Eternal Flame

Norma Talmadge's Next for First National. Adapted from Balme's "The Duchess de Langlois." Conway Theatre is Leading Man.
September 9, 1922

EXHIBITORS TRADE REVIEW

By Products In Theatre Building

Tendency Today Is to Include Offices, Banquet and Ball Room in Modern Theatre Buildings—Easier to Finance.

SHALL I include stores, offices, a dance floor and banquet room in my new theatre building?

This question crops up in the minds of almost every man who plans to build a theatre. If it doesn't crop up in his mind when he first thinks of building his theatre or auditorium it will crop up at a later time and come out of the theatre more ready to plan the more essential parts of the building.

Incoming traffic space in a theatre building is important. The right kind of traffic space is a necessary part of theatre equipment. Just as aces, bridges and bahia are by-products of the great packing plants in the Middle West, we have made it over with theatre builders planning large and small houses. In metropolitan areas, neighborhoods and small towns and all are bent on including office and store space in their structures.

When I went to my bank for financial assistance, the banker said to me: I think I had planned to erect only a theatre building in my town, which is a small commercial residential section with a very small business district in which the stores were mostly old structures.

"The banker was interested in my project, but he said that I was wasting a lot of good space as the town needed a modern structure which could serve as a home for retail stores, banks and banquet halls. I'll not only get back on my venture but I will get the town merchants to take stock if you will plan a building that has some business space. The merchants will be glad to invest because they will not only get a new theatre, but they will have more business space to help your theatre business along."

We figured out the income from the retail space. It actually paid the rent of the ground space and a part of the theatre expenses. The change in my original plan cost just fifteen per cent more than if I had built a plain theatre.

As we went over the plans that came to the Equipment Department we fixed the general tendency to toward the combination building. Some recent projects of this nature are described in the following:

Civic Banquet Hall

Mack Z. Davis, for past three years operating The Erawan Theatre, Port Angeles, Wash., will open it on about September 1, at which time he will occupy his new $75,000 house now in the course of erection on First and Lincoln Streets. The new home will bear the name of "The Mack Theatre." The house will be splendidly equipped. A Robert Morris-Lovell, Chicago, organ, and special organs in glass, and sound gear. A banquet room, with hardwood floors and kitchen, covered in every detail, will be known as the Civic Banquet Hall. Seating capacity of the theatre proper will be 1,380, with a safer large enough to stand 420. The main structure is concrete and steel. The projection room is a 2:10 feet—with Powers Automatic Screens, Powers Double Diffracting Densities, Chicago speaker and electric equipment. George A. Kathche, in the architect and supervision of the construction.

Two Stores and Hall

There have been completed for a modern theatre in Newark, N. J., to be built by Associated Theatres, Inc., of which Harold Hoffer is president and Harry William Mack of Carnaguar, N. Y., vice-president. The house will be called the Capital. The building will be three stories, with auditorium, lobby and two stories in the main floor; balcony, one office on the second floor and a hall about 24 by 23 on the third floor. The building will be 25 by 125 feet. The front will be constructed of Indiana stone, pressed brick and stone. The central lobby and vestibule will be 17 by 56 feet. The lobby will be finished in art marble with a mosaic tile floor. The auditorium will have a 770 seat and will have a seating capacity close to 1,000.

The stage will be 20 feet deep, 75 feet wide and at foot height, with fly galleries and everything complete in the way of equipment. The lobby will have a seating capacity which will bring the total up to 1,000.

The building will be heated by a large heater, 52 feet wide. The plans were drawn by H. A. O. Theordorsons of Newark.

Philanthropies: Eastman Theatre
The World's a Stage

Now Being Produced by Principal Pictures Corporation. Starring Dorothy Phillips, Otis Harlan, Bruce McRae and Kenneth Harlan Are Also in the Cast.
September 9, 1922

**Audience-Tests In Four Cities**

Exhibitors Trade Review Representative Continuing His Canvass of Opinion Finds Public Not Losing Interest in Motion Pictures

CONTINUING his tour an Exhibitors Trade Review representative made a canvass of public opinion in four cities—Pittsfield, Mass., Rochester, N. Y., Niagara Falls, N. Y., and Buffalo, N. Y. The same questions were asked that were put to motion picture patrons in Rochester, Mass., and Bridgeport, Conn. Thus far the canvass reveals that the public has not lost interest in pictures and is not losing interest.

There is a closer study of pictures by the public; it is looking for new ideas on the screen and if it is quick, it appears, to applaud anything that is new whether it is a short subject, a feature or a novelty short that has a local interest or tie up.

The canvass has not yet covered small isolated cities but in the course of the tour they will be visited.

Here are the results of the latest canvass.

**CAPITOL THEATRE**

Pittsfield, Mass.

Motion Picture History

Number persons interviewed, 10.

![Image of people]

1. Do you attend theatre as often as you did a year ago?
   - Eight go oftener today. Two had not in a month.

2. Do you attend every change of program?
   - All (all women) saw every change. One dropped in while sleeping.

3. Do you think pictures better or worse?
   - Five thought pictures this summer were poor; two came to theatre because it was new and they promised to be better the next week without seeing any special advertisement for pictures. One man thought all pictures were made for the women and he attended in the hope that soon directors would make a picture which men would enjoy.

4. Do you attend any theatre exclusively and if so, why?
   - Four preferred Capitol exclusively because it was new and management never engaged any pictures which were past their prime or pictures which were "always good whether picture pleased or not."

**BENNING PERFORANCE**

Rochester, N. Y.

Number interviewed, 20. Straight picture.

1. Do you attend theatre as often as you did a year ago?
   - Four less than a year ago; four the same as last year; four more than a year ago; two less than last year. Ten go oftener today. Two had not in a month.

2. Do you attend every change of program?
   - Eight do not go oftener; eight go oftener today, though not every change. One man said he did not go oftener because of strike.

3. Do you think pictures better or worse?
   - Nine prefer the pictures on the screen this summer to the pictures last year. One man thought a picture which failed to interest the audience was a poor picture. One man thought they were better because pictures were not too violent. One man thought they were better because pictures were not so violent as last year. Two thought they were better because they were not as violent as last year. One man said he did not go oftener because of strike. One man thought pictures were better because action was slower and more dramatic. One man thought pictures were better because of better acting.

4. Do you attend any theatre exclusively and if so, why?
   - Eight go to only one theatre because of a strike.
**K. C. Arbitration Board At Work**

Cases Disposed of With Clock-Like Precision at First Session of Tribunal

With clock-like precision, the newly formed arbitration board at Kansas City disposed of its first "decider," Aug. 22 at the Hotel Habitable.

Arguing which belonged to the judge or the jury, there was no contest—the same as any civil court, and the cases were called in order, determined in a judicial and impartial manner, and a decision which was final as that of the Supreme Court handed down.

The board will be of the greatest service ever rendered to Missouri exhibitors, as they are beyond a doubt at the initial meeting. There were no "axes to grind," no "strings to pull," and every exhibitor or exchange, as the case happened to be, was given to understand that there was no appeal.

Typical decisions were made:

- Complete violation of opinion of the members of the Board that exhibitors pay to exchange the amount of $125 for the use of picture one day, on which payment was stopped amount, his claim printed in bad condition.
- Consensus of opinion that exchange be given dates for their contract within the next seven days.
- Exhibitor to be advised that he must enter proper cancellation and his deposit will be applied on last service used.
- Consensus of opinion that exhibitors make good checks received "insufficient funds," given in payment for service used.
- Exhibitor to be gotten in touch with by member of Board.
- Consensus of opinion that exchange should pay exhibitor advance payments due him in full as soon as possible.
- Exhibitor to be advised that upon receipt of over exchange books, an error in posting was found, and he will be advised by return of exchange regarding same, with check for amount due.

Board finds that the exhibitor was in error in signing blank contract; however, this was incorrect because of causes he did not understand, faults of which exchanges should give him two pictures each.

In six instances the exhibitor was not present, and decision was made to notify exhibitor that if he did not appear at the next meeting, the case would go against him by default.

**Northwest Expects Brisk Season**

*Business Conditions Take a Bruce—Big Pictures Pull the Crowds*

Seattle, Aug. 25.

There are persistent reports from the Northwest concerning the demand for films, to the effect that business conditions have already taken a hike in the Northwest, with every prospect of a brisk fall and winter season ahead. Advance bookings bear out the statement. Fox exchange in Seattle reports the entire product for the 1922-23 season, comprising fifty-one features and fourteen comedies, booked solid in the leading key cities of Washington and Oregon. "Monte Cristo," the Fox super-feature, is booked for day and date showings at Blue Mouse House in Seattle, Tacoma, Portland, Astoria, Ore., at the Casablanca, Spokane and the Radio, Watson, beginning September 2.

Seattle has also taken the initiative with its fall opening season starting August 5th, showing exceptional bills at all leading houses. "To the Name of the Rose," is drawing crowds at Humor's Blue Mouse here. More interest was aroused by a big police parade in connection with the showing, which was day and date at the Portland Blue Mouse and the decision of the police to the checks of police of each city.

The re-created Columbia has broken all house records with "The Storm," which showed to over 2,000 people on the first four days. The house had been re-opened and a big Western organ installed. Exceptional exploitation

**Zukor Talks by Radio on Return of Prosperity**

Next week, September 9th in Paramount Week, the annual event which each year registers the highest weeks in instantaneous screenings of Paramount pictures, and as a result preliminary to the opening of the west, President Adolph Zukor, of Paramount, on the 9th, will appear by radio to more than a million people on Friday evening. September 9th, Mr. Zukor’s brief address, broadcasted from WABC at Newark, N. J., was transmitted to be delivered at about 9:30 p.m. and heard through loudspeakers in a number of monster picture theaters located within hearing distance, the wave length for WABC being 550 meters. The broadcast, of course, made use of more than one station, the nature of a broadcast for picture centers upon the fact that the motion picture industry is now more standard than ever before, as the broadcast is made from the studio to the screen.
September 9, 1922

EXHIBITORS TRADE REVIEW 969

The News of the Week

Three “Big Time” First Nationals

"Eternal Flame," "Light in the Dark" and "Skin Deep" Scheduled

Three “Big Time” First National Attractions are among the releases scheduled for that organization for September, the months that mark the opening of the 1922-23 exhibition season. These are Norman Taurog's "Eternal Flame," Hope Hampton in "The Light in the Dark," and "Skin Deep" a Thomas H. Ince special in which Florence Vidor, Milburn Stone and Anna May Wong appear.

Reports from Associated First National Paramount, too, indicate special bookings throughout the United States and that the release was the subject of promotion during the week in various parts of the country. In New York, the release was publicized by John H. Brown, chairman of the First National Paramount Sales Department.

"The Eternal Flame," directed by Joseph M. Schenck, who also produced it, was released Sept. 6. It is a story of the life of one of Napoleon's admirals for the Duchess de Langeac, who was a celebrated beauty in the court of Louis XVII.

"The Light in the Dark" is a story of the life of one of Napoleon's admirals for the Duchess de Langeac, who was a

Kohn Produces

Mac Marsh Film

for Associated

Amendsment is made that Dependent Pictures Corporation of which Morris Kohn is president, has placed its first production, "1912 We Meet Again," with Associated Exhibitors for release. The picture is directed by those who have seen it in preview as one of the most powerful

"Light in Dark"

Premiere at New Strand, Niagara

A holiday was observed in Niagara Falls, N. Y., Aug. 24th, when Hope Hampton arrived there to make personal appearance in connection with the premiere of "Eternal Flame," a First National attraction. The special train which carried the opening of Al Hayman's New Strand Theatre, where the picture was shown, was a record capacity of 2,500 and is one of the largest bookings in the world. Niagara Falls, known as "the City of Romance," because housewives make it their "Beau," paid full homage to Hope Hampton. Here Hampton, known to every one of the thousands and every store window contained cards bearing her likeness and the story of the picture.

"A Tailor Made Man"

Booming at Los Angeles

Fred Miller, managing director of the California Theatre in Los Angeles, reports that his release "A Tailor Made Man" is one of the biggest successes of the season. "A Tailor Made Man" came to the screen on Sept. 3 and is still running strong. It is full of Hans, and its psychological instant. It is "A Tailor Made Man" in its fourth week. After playing two weeks at the California to capacity house, it was transferred to the Miller Theatre for an indefinite run.

"From present indications," said one exhibitor, "it will go into its fifth week, with possibility of six weeks of weather conditions favoring the run."

"Light in Dark"

" Light in the Dark," Hope Hampton has a play that is something new for the screen. The First National attraction is a presentation of a romance by F. E. Williams, manager of First National, that the "big picture" would be the one in demand during the forthcoming season.

"The Eternal Flame," a Thomas H. Ince special, is a story of the life of one of Napoleon's admirals for the Duchess de Langeac, who was a

Morris Kohn

photographs of the year. Performers and negotiations were developed in association a few days ago and a date set in October with the release of the picture, according to President Arthur H. Marks.

This production, which is on an elaborative scale, is to six reals. Both story and direction work by William Christopher Colman. The story is described as one carrying a specific theme appeal, with a strong element of sympathy pervading it and its interest, particularly its emotional interest, as a film to be a powerful box-office. The story, which is on an elaborate scale, is to six reals. Both story and direction work by William Christopher Colman. The story is described as one carrying a specific theme appeal, with a strong element of sympathy pervading it and its interest, particularly its emotional interest, as a film to be a powerful box-office.
"Look Before You Book"
Exhibitors Who Book in the Dark Doomed to Continual Depression, Says Leonarde

The exhibitor who books pictures 'blindly,' and who does not look at what he is buying, will always be buried under a depression wave, he is of the opinion of Carl Laemmle, president of Universal. In a state of panic just passed at the Universal home office, he urges exhibitors to look at every picture they buy, no matter what the cost in time and trouble for its screening. This method, he asserts, is the only salvation for the exhibitors with the blind box office.

The time has passed," he says, "when an exhibitor could foresee pictures which are not even made. The exhibitor of today must at least afford to invest in any picture which he has not seen and with which he shows no prejudice that does not assure him a creased pocket.

"There was a time when an exhibitor could judge a picture by its title, its posters and the written accounts about it that reached him. Those days are gone forever. The present-day critical public looks at a critical exhibitor, and a critical exhibitor will not let a picture appear upon his screen which does not look like cold cash.

An hour ago, I heard the gospel; it is 'Look Before You Book.' I have no hesitation in pronouncing this creed because I know the operation of previewing. If any Universal picture doesn't stack like cold cash, it doesn't deserve to be booked.

I have in mind two well known exhibiting firms which went to their ruin by the top of a cerebral selection of the pictures they presented. They started previewing pictures and making their own selections, when the average exhibitor was looking for a way to a cut in paying five cents for a first-run reel. I am sure the heads of these two companies would have taken the advice of the exhibitor in 'Look Before You Book.'

"On the other hand, the two firms to which I refer took their business and their audiences seriously, worked like hell, and have succeeded in keeping their patrons coming. They are both and Paramount in San Francisco, and Halides and East of Chicago. I don't say any better examples of the new business method.

Alfred Weiss Sells Interest in Exchange to Goldwyn

Alfred Weiss, formerly president of Goldwyn's Exhibiting Corporation, has sold to that company his entire remaining interests in the operation of the Goldwyn exchange offices in New York City and Buffalo. This transaction, which was consummated the latter part of last week, involved a cash transfer of $1,500,000. It is announced that Mr. Weiss' involvement with Goldwyn has now been terminated, and in lieu of the completion of the arrangement for the two years to run, the payment was made.

It is understood that Mr. Weiss will take a trip to Europe and that after his return his future plans will be announced to the public.

Use of Billboard
Space Planned On Pyramid Pictures

Pyramid Pictures, Inc., has announced its plan to develop a special billboard campaign in each Pyramid production, beginning with "The Queen of Moulin Rouge." This Houdini campaign will be inaugurated in New York to-day, and extended throughout the country rapidly, according to a statement. The entire plan is complete in the home offices in New York City.

"The Queen of Moulin Rouge" will be released on September 19, and it is stated that the 100-sheet standee throughout the Greater City of New York will be carried in 24 sheets designed for this production.

Billboards in New Jersey and parts of Connecticut will also be used for the initial campaign. With the release on October 20 of "The Hours," this feature also will be given a Houdini campaign. The film will be extended to include the new Bay C. Simon production, "Onward, the Desert Cattle," in which Violet Heding stands a life after a dancer, and which will be released October 26.

"Queen of Moulin Rouge" Opens For Los Angeles Run

American Releasing Corporation announces that "The Queen of Moulin Rouge," produced by Pyramid Pictures and directed by Ray C. Simonds, opened at the New Regent Theatre in Los Angeles for the first time on September 10.

This production, based on Franz Pfeiffer's well known play of the same name, was directed by Ray C. Simonds and produced by Ray C. Simonds for Pyramid Pictures. The cast featured Marie Doro as the leading lady, and the production was well received by the audience.

Philanthropies: Eastman Theatre
First National's Eastern Sales Forces in Meeting

Following a conference in New York of the National District Managers throughout the United States, held a few days ago, a general meeting of First National's District Managers and salaried employees of the Eastern District was held in New York last week.

Those who attended the meeting were: Allspaw, Rainey, A. Derrico, manager, New England; C. H. Melville, manager, New York; H. J. White, manager, Boston; H. J. Hoffman, manager, Philadelphia; H. Wilson, manager, Detroit; W. W. D. White, manager, Chicago; C. E. Martin, manager, St. Louis; J. E. North, manager, Atlanta; W. H. Wilson, manager, Cincinnati; W. J. Seibel, manager, Milwaukee; T. M. McCall, manager, St. Louis; W. B. Hough, manager, Dallas; W. H. Johnson, manager, San Francisco; W. J. B. Johnson, manager, Los Angeles; W. R. McCall, manager, Memphis; J. W. Hume, manager, New Orleans; W. B. Hough, manager, New Orleans; and W. J. B. Johnson, manager, San Francisco.

The meeting was held at the New York Athletic Club, and was conducted by John Greiner, President of First National Bank of Chicago.

Among those who addressed the branch managers and salesmen at their meeting were J. D. Williams, Manager of the National Bank of North America; J. T. McCall, Manager of the New York Life Insurance Company; and J. D. Williams, Manager of the National Bank of North America.

Rushing Work

On Vehicle for Dorothy Phillips

"The World's A Stage," the latest feature being produced by Principal Pictures Corporation, was lensed by Dorothy Phillips, Editor of the Eastman Theatre, at the request of the producer, a certain Mr. McLean. The film, which is one of the featured plays in the coming season's engagement, will be released by First National Films, Inc., through the agency of a certain Mr. McLean, and will be distributed by First National Pictures, Inc.

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Fairbanks Picture. Nearly Complete

Production Records Claimed For
"Douglas Fairbanks in Robin Hood"

Statistical data weekly are becoming rather than instructive and satirical.
In the case of Douglas Fairbanks in "Robin Hood," Mr. Fairbanks' farcical pho-
tograph, an exception can be noted.

"The unbreakable speed with which this production was shot" was due to the re-
markable organization with which Mr. Fairbanks surrounded himself. United Ar-
chives photo ed... He put at the head of each department the sound motion com-
pany in a way that no other person has ever done before. And at the head of the whole direction force he placed Allen Dwan, who are some cool fingers that kill the story of the making of Douglas Fairbanks in Robin Hood."

"Rough hundred calls issued through various departments by producers."

"Eight hundred players used in the biggest scenes."

Sloman to Produce
"Honeymoon for 3"

As Next Picture

"On the set of the shooting from Holly-
wood for New York where he is proving for the distribution of his first personally produced picture, "Hill Justice." Richard Sloman announced that his next story will be "A Honeymoon for Three," which ran for many weeks in the magazine sections of the Hearst newspapers.

Mr. Sloman, it is understood, purchased the screen rights to the story, which is the original title. "The Tavern and the Ar-
chives" is the title of the motion picture. Sloman is the screen writer for the film and he has recently received a contract to produce a picture with the title, "A Honeymoon for Tupper."

Mr. Sloman, it is said, will produce the story with an all-star cast. Production will commence immediately upon his return from the East.

"The Hero" Will Be Pictured By Preferred

"The Hero," which was unanimously produced by New York's Robin Hood, will be produced by Preferred Pictures, Inc., of which H. P. Sloman is president, for immediate screen production.

 Negotiations for the play have been on for some time and are finally closed with R. H. Harris on Monday of this week. Mr. Harris, the producer of Preferred Pictures, Inc., is the original title of the motion picture. Sloman is the screen writer for the film and he has recently received a contract to produce a picture with the title, "A Honeymoon for Tupper."

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Screen Rights to “Drifting” Bought By the Universal

"Drifting," William A. Brady's stage success of last season has been bought by Universal and will be screened as a Universal-Jewett. It is announced at the Universal home office, it is very probable that it will be the first Universal production released under the Studio of the Century. This may be done if Universal are able to purchase the stage rights. "Drifting," as is generally known, was written by John Colton, who is now in New York on another screen production. "Drifting" is a first-class play and has been favorably received both in the East and West. It is the story of a famous inventor who, after having failed, returns to his home to find his wife remarried. The play is a success and is now enjoying a long run in Chicago. It is expected that the new production will be a hit.

"Bella Donna" Is Vehicled Chosen For Pola Negri

Pola Negri’s first Paramount picture to be made in this country will be "Bella Donna," according to an announcement made by George L. Kasenick at the National Screen. George Kasenick directed the picture and the story is a romance of the East and West. "Bella Donna" will be a three-reel picture and will be made by the Eastman Theatre. The picture will be exhibited in New York, Chicago, and Los Angeles before being sent to the West Coast. Mr. Kasenick directed the picture and the story is a romance of the East and West. "Bella Donna" will be a three-reel picture and will be made by the Eastman Theatre. The picture will be exhibited in New York, Chicago, and Los Angeles before being sent to the West Coast.

Seven Paramounts in September

September will see the release of seven Paramount productions which include D.W. Griffith's production, "Blood and Sand," starring Rudolph Valentino, and Cecil B. DeMille's production, "Man of La Mancha," with John Barrymore. Also released will be "Seven Paraments," a dramatic feature, and "The Great Man," a adventure story. In addition to these, "The Great Man," a dramatic feature, and "The Great Man," a adventure story.
“Blood and Sand” Scores Success at Roosevelt, Chicago

Parzynski believes that its Red-Nile production, “Blood and Sand,” starring Randolph Queen, is destined to eclipse the sensational box-office success scored by “The Shadow” and has its opinion upon the extent which the picture has set upon New York, Los Angeles, and Chicago during the past week, and it was found necessary to terminate the run at the very peak, in order to make way for the more important productions scheduled for those theaters. As the scenes change at the cost of $200,000, a second and third week will be allowed here, and the studios there was the success at the very peak.

In Los Angeles, where the pictures opened four weeks ago at Grauman’s Egyptian, it has taken the top position at all performances, Parzynski states, and at the end of the week the crowds were still as big as ever.

Mary Pickford Completes Tests of the Storm Country

After a long series of ventures on the other coast, Mary Pickford has completed her new version of “Tests of the Storm Country.”

Express indications are that the new “Tests of the Storm Country” will be as big as, if not bigger than, “The Thief.” It will probably be ready for United Artists release by October 1st.

The production was directed by J. S. Robertson, in the cast are Lloyd Hughes, Paula Hammond, John Tiney, and Carol Dempster.

Reed Chapman Buys

In Which He Played

Reed Chapman, who, with Palm Beach, is featured in “The Perfect Ring,” one of Paramount’s productions, has purchased the right to Northern California and Nevada of this subject, and is touring with the script, making personal appearances in all towns in which the script of exploitation is practical.

This is the first time a film actor has divided his “between pictures” time in making scripts for his own production and operating a traveling salesman.

Vignola Films Exterior For

Next Marion Davies Film

Robert G. Vignola and his company have returned to Cosmopolitan Studio, New York, after a two weeks’ location trip to and around Branchburg, Union, doing exterior work for the forthcoming production, “Aga and Hugo.” This is the Carl Forster-Lower George M. Cohan production in which Vignola is now doing with Marion Davies in the leading role.

The interior scenes for this production have been designed by Joseph Urban, who has directed all of the sets for Mr. Vignola’s Cosmopolitan productions, will be made at the company’s studio in New York.

Rico Succeeds Geldert

Leo Hare, vice president of the Motion Picture Corporation, will succeed Clarence M. Geldert to the presidency of the company, permitting the latter to devote his entire time to distributing. Norman W. Rake of Cleveland will be business manager.

Decoy in Manhattan Office

The Story Publishing and Distributing Company has taken over the post of three principals and had offices in the Godfrey Building, 1707 Seventh Avenue, New York. The New York offices are in charge of Jack Cohen.
September 9, 1922

EXHIBITORS TRADE REVIEW

Live News of the West Coast

BY RENEE BEEMAN

A preview for the press and film leaders to be held at the Ambassador Theatre, Los Angeles, this week for the new feature production "The Power of Love," with an all-star cast, which is the first feature production of the new Philanthropies: Eastman Theatre.

The Wonderful success that has been achieved by the new feature production "The Power of Love," which has just completed the world's record breaking season at the California Theatre, has been the cause of making many of the finest producers see the value of a production on this scale. The success of the motion picture industry.

Immediately after the completion of his present picture in the making and at the R.C. Studios, Carl De Haven has been engaged by the producers of "The Power of Love," to direct another feature production for the company. After Stein has completed "The Power of Love," he will return to Europe, where he has been invited to direct another feature production for the company.

David M. Roder, West Coast director of publicity for the Motion Picture, has been engaged to direct another feature production for the company. After Stein has completed "The Power of Love," he will return to Europe, where he has been invited to direct another feature production for the company.

Upon the completion of his present picture, as yet untitled, Jackie Cooper will be released upon his parents for some time. According to present plans, the picture will be in London in three months, where Cooper will appear in his new picture, "The Power of Love," in the United States to be released in Universal Exchanges to put over the Fall release.

Another plane of the studio's executive union will be to place actors in the picture of "The Power of Love," in the United States to be released in Universal Exchanges to put over the Fall release.

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Films will be released through First National about the first of October.

It is beginning to look as though Douglas Fairbanks is in the business of training directors for Rudolph Valentino. Fred Niblo who is the first and now Alix Isaac. Just after he made "The Three Musketeers," while directing "Blood and Sand." And now that he has finished "Robin Hood." Dwan has been engaged to direct the picture for the company. After Stein has completed "The Power of Love," he will return to Europe, where he has been invited to direct another feature production for the company.

Wade Leland has been appointed manager of the studio's new unit in Universal City. The studio will be under the direction of Dwan, who has signed a contract with Universal to produce the picture and write the script.

The production planned will be a picture of "The Power of Love," which has just completed the world's record breaking season at the California Theatre, has been the cause of making many of the finest producers see the value of a production on this scale. The success of the motion picture industry.

It was after two weeks' work on it, that Dwan returned to Los Angeles, where he has rented an office at the studio's new unit in Universal City. The studio will be under the direction of Dwan, who has signed a contract with Universal to produce the picture and write the script.

Others in the new Coogan company include: Arthur Edmund Carewe, who has been released by Dwan; Anna Townend, Bert Woodcock and Frank Wedekind. The picture, which has been planned by Dwan, will star Anna Townend, Bert Woodcock and Frank Wedekind. The picture, which has been planned by Dwan, will star Anna Townend, Bert Woodcock and Frank Wedekind.

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Philanthropies: Eastman Theatre
Film Booking Opens
Season With Three New Comedy Series

Buddy Rogers has drawn up some wonderful plans for the next season, and is about to announce three Hollywood comedies that will fill the season. These three comedies will be released during the next season, and will be shown in the following order:

1. "Pa and Ma," a Mack Sennett comedy that will be released during the first quarter of the season.
2. "Good Entertainment," a Billy Bickart comedy that will be released during the second quarter of the season.
3. "Orphan Sally," an Orson Welles comedy that will be released during the third quarter of the season.

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Warner Joins the Hays Organization

Producers and Distributors President Can Restore Confidence in Public on the Issue of Public Morality. President John C. Hays, Jr., of the Hays Motion Picture Code Association, yesterday announced that Warner Bros. had joined the Hays organization. President Hays and Mr. Warner have discussed the matter at length and have reached an agreement on the principles of the Hays Code.

Andy Hardy’s “Young People of the ’20s” is scheduled to open in the Hays theatres next week. The movie is a romantic comedy about a young boy who must choose between two girls, and it has been described by critics as a “marvelous vehicle for comic relief.” The Hays Code has been praised for its effectiveness in improving the quality of films and in promoting public morality.
Plans for “Arrow Month” Performed

Period Will Be Marked by Release of “Night Life in Hollywood” and First of
William Fairbanks Series

The plans for “Arrow Month”—September—have been perfected; and it is expected that the campaign will have a considerable success.

The first big event of “Arrow Month” will be the world premier presentation of “Night Life in Hollywood” at Woods Theatre, Atlantic City, which will be backed up by a most extensive advertising and exploitation campaign. Arrow’s department of advertising and exploitation will assist Dave Stackman, manager of Woods Theatre, and it is confidently expected that the picture will make a big hit.

Another feature of “Arrow Month” will be the beginning of active production work on “Lost in a Big City,” which under the direction of George Irving will represent Arrow’s second important contribution to the Arrow release slate list. The picture will be made at Glens Falls, N.Y. and it is expected will prove as great a box office attraction as did “Two Nights in a Ransom,” which was one of the first big hits of the year for Arrow release. It has the benefit of the same acting talent, of almost all the same stars, John Lowell, and a cast made up of many favorites, including Linda Diver, Ward.

“Saved by Radio,” a
Russell Production,
Is Frank Melodrama

Russell productions is showing to the trade for distribution in the state public market “Saved by Radio.” William Craft is the author of the story and the director of the picture. Thomas Sennire wrote the scenario.

The production, which is approximately 1,500 feet in length, is a frank melodrama. Of physical combat, of hand-to-hand fighting, there is a lot. In these scenes George Larkin, in the role of the foreman of the Iselin interests—controlled by men—will do some very fine work in the direction of Stephen Race. The direction of Lewis King who also directed the memorable production for the first production, and who, it is expected, will direct the renewal of the series.

A trade paper campaign has been mapped out for the William Fairbanks series, usually admired by Arrow Film Corporation. The first of this series, which appeared in Arrow release, has been completed by Sam Whitten at the Hollywood studios and is now on the way East. Camera work has been begun on the second picture, “The Sheriff of San Diez,” under the direction of Lewis King who also directed the memorable production for the first production.

LEE-BRADFORD
CORPORATION
701 7th Ave., N. Y. C.

SUPERSTITION
An Allan Dewan Production

Orphan Sally

From the original story by Ruben Oliver Johnson

September release

OFFERS

Flesh and Spirit

FEATURING
Bell Bennett
AND
Rita Rogan

FOOLISH TWINS

October release for Independent Market
 Warners Will Make Eighteen Pictures

One of the largest and most ambitious producing plans attempted by an independent organization this season of 1922 has been made known by Harry M. Warner, president of Warner Bros. The Warner company has been planning for some time to produce eighteen pictures (for both news and feature) in 1922, and it is doubly gratifying to learn that the titles of the eighteen stories are made known as they will be appearing.

With this announcement the Warner brothers will become one of the largest producing units in the industry. To formulate the plans for 1922 the Warners left last week for the Warner coast studios to confer with his directors, Jack J. Clark and Nicholas Schenk, and the present producing several well-known producers.

According to Harry M. Warner the productions will be made by a group of prominent directors, assisted by a corps of well-known scenario writers and screen players. Rand and Jack Warner will head the producing units.

In the production of these pictures we shall expect no expense in maintaining the highest production standard possible, and in every case when the story and the best material are assured, every effort will be made to give the public the best results possible.

An elaborate and romantic plot book on this special is now in the press.

Five Cities to See Weiss’

"After Six Days," Sept. 17

According to present plans of Louis Weiss, of Artistic Theatrical Corporation, "After Six Days" will be given complete presentation in five of the leading cities of the United States beginning Monday, September 17. Arrangements patiently have been consummated for the opening of the film on Broadway. In addition to this showing the picture will open in Detroit, Boston, Minneapolis and Cleveland. The singers will be played in the several cities by local artists, and the film backed by an extensive advertising campaign. It is probable the film will be shown in theaters at the Park Theater and in Detroit at Bob Colton's Broadway Strand.

"Innocent Cheat"

Makes Hit at New Frank Hall House

"The Innocent Cheat," a Don Wilson production, released by Arrow Film Corporation and starring Don Wilson and Kathleen Libbey, has been creating comment wherever shown. This is the production which was so extensively exploited when it played in R. S. Moore Broadway Theatre. It is interesting to note that the campaign which was placed behind the production by the producer and distributor was so successful that the film has been used as a model throughout the United States wherever the picture has been shown.

The most recent triumph of the picture is indicated in the following letter which was received by C. R. Seltzer of Arrow Exchange, 237 Seventh avenue, New York:

"The Innocent Cheat" exceeded all box office expectations. Opened to large business and remained at our new militant Nite Theatre, standing room tonight.

Wonderful audience. Audience of old boy, you have a winner. —Harry T. Egger, Manager of Patrons' Piano Hall State Theatre, Jersey City.

Complete Tilling on Unity's Production

"Why Do Men Marry?"

The first production of Unity Pictures, Inc., "Why Do Men Marry?" was completed last week for the sale at the Unity office, 721 Seventh avenue, Monday afternoon, the last cutting, tinting and editing having been completed last week. The work of Judd Nares, who heads the unit in this picture, was regarded as exceptional, not only by the members of the company, but also by those of other companies. The unit submitted the picture, and several of those seen prominent in the independent film libraries have made extensive notes upon the picture, which is expected to be of exceptional interest both in the picture field and naturally in the advertising field.

Philanthropies: Eastman Theatre
WALTER MILLER
and
NELLIE BURT

in

“Tales of the Tenements”

Big pulsating stories concentrated into two reels of fast action written by America’s greatest writer of detective tales, Rose D. Wycock. Twenty-six of these “mam hunting” features will be released this coming season. Each one strongly built to gather unusual situations, thrilling chases and surprising twists. State right exchanges throughout the country, as well as the biggest theatres are evoking a deep interest in these pictures. Their big drawing power lies in their sense stories. Their absolute novelty of treatment and their strong advertising points.

Sold Territorially by

Clark-Cornelius Corp.
157 W, 46th St., N. Y. C.

Weber & North Plan a Large Studio

Producing and Distributing Film Not Securing Estimates from Architects and Builders for Equipment of Its Own

It was learned this week that the independent producing and distributing firm of L. Lawrence, Weber & Teddy North is ceasing negotiations and exclusive plans with architects and contractors on place for a studio to be exclusively used for Weber & North productions during the coming season. "The ownership of a studio was considered advisable by the producers in view of the success of releases produced in their own plant," the officials said. Negatives are to be made in 35 mm. The North company, however, flew from Los Angeles to New York from the West Coast and the studio was valued by the firm in $1,000,000.00 for more than two months, but as the locals increased in variety and number it was felt, a privately owned and operated studio would prove more efficient and expedient.

Weber & North are understood to have decided on a site for the contemplated studio forming a wide area of land and buildings, both enclosed and outdoor location. This was found to be insurmountable, and now in times and effort, when the cost of “Negatives” made a number of films into loss in the California White Gate to test market section for the pictures.

The studio, it is stated, will have the most modern equipment and scientific frame photography and all necessary equipment. Will North will supervise the installation of equipment in the photographic line.

“Madame Sans Gene” Ready

For Immediate Release

“Madame Sans Gene,” world famous story and stage play, is announced by Famous Players’ Corporation for re-release on November 7th. Story was written by playwright Booth Tarkington and is set by Marion Marlowe.

Few stories are better known than “Madame Sans Gene,” in which is told of the tragic story of one woman’s struggle for love and marriage. The story is set against the background of the world’s greatest stage performers, including Frank Merriwell and Katheryn Eldred among others.

Producing Secretary announces date of this production is one of the biggest offerings placed on the independent market.

Equity Reports Two Sales

on Goodman Production

“What’s Wrong With The Women?” Daniel Craig Goodman production for release in the independent market through Supply Pictures Corporation, will be to the advantage of both supply companies. Former home producer, Famous Players’ Corporation, Ltd. of Toronto Canada, this tale was commercialized jointly between Abbe and the Canadian exchange, and Lewis Moore, president of Equity, who is now on a tour of exchange in the interest of the Goodman picture.

The Columbia Films Service of Pittsbaugh will distribute the picture in Western Pennsylvania and West Va.

Second National Pictures

Issues Fourth Press Book

Second National Pictures Corporation, which recently announced eight new features to begin on release early in the coming season in addition to the four already booked, has issued the fourth number of “The Exhibitor’s Guide” as a press book for “Young Shadows,” a representation of the comic “Nanos” by Charles Garrio.

A feature of the new press book is the supplement of the conventional “calender” and “maker lists” with volumes of “shadows” and “whys.” The “Why?” and “shadow pictures” have been used extensively by Second National in trade paper advertising.

“The Country Flapper” Is

Booked for the California

The release of “The Country Flapper,” the twenty fifth serial, at the Capitol Theatre, New York, is to be followed by an engagement in the beautiful California Theatre, Los Angeles, opening Sunday, September 2.

The Producers Security Corporation, which is releasing the picture on the stage rights market, reports that several more big first runs are being arranged in key cities. The feature looks likely for many important first runs for the coming fall season, including opening in Los Angeles to “The Country Flapper,” as well as in other cities.

Completes Three Years Together

George Martin and John Notedisch, film editors, have just celebrated the thirtieth year of partnership. In that time their clients, among others, have included F. R. O., Piller and Arwen. Their latest release was “The Flapper,” one of the most expensive for Arwen and “Beware of the Law,” for Arwen Pictures Corporation.

Figure It Out!

If Will Nigh and One Star could make a box-office gold-mine like “Schooldays,” what can Will Nigh and Ten Stars make?

Answer:

“NOTORIETY”

COUNT THE STARS!

Margaret Anglin
Ella Moles
Ella Moles
Ella Moles
Ella Moles
Ella Moles
Ella Moles
Ella Moles
Ella Moles
Ella Moles

Daily for Full Release on the Independent Market

L. W. CORNER & BERTIE NORTH

1011 Broadway

New York City

Philanthropies: Eastman Theatre
September 9, 1922

EXHIBITORS TRADE REVIEW

981

Joe Brandt Finds Marked Optimism
In Course of Cross-Country Trip He Voices Demand for Two-Seat Cushies and Single Reels Along Novel Lines

Joe Brandt, president of the C. B. C. Film Sales Corporation, this week completed a trip westward which consumed a month, arriving at the West Coast production centre where C. B. C.’s facilities and smart product releases are being

much noticed. Mr. Brandt found in almost every city he visited a marked optimism, with all branches of the industry seemingly to feel that the coming season will be one of the best and most successful for several years past. Apparently the time has come, he says, to no market a degree that big plans are made for the coming season. There are those who are lining up big independent product—viz., exhibitors eager to be associated in a big way with that most promising of all forms of exploitation. It’s a story of mystery and life after dark, and centers the fully the studio standards of living.

Perhaps the most pleasing news, however, is the growing demand for that novel studio of the past, single reels along novel lines, and complete picture features. The advent of a new type of a film, in fact, the entire tone of the independent field to back its production, has done wonders for the studio standards, too.

State Commission Unmanned

- "Beware of the Law" Passes

State Commission Unmanned

- "Beware of the Law" Passes

As a part of its campaign to acquaint its constituents with the merits of the campaign it is institute-

"Beware of the Law" was passed by the New York State Prohibition Commission without a single adverse com-

mization, a matter of great gratification. The commission has found that the sale of tobacco products in the state is legal and not a menace to the public welfare. The commission has also found that the sale of liquor in the state is legal and not a menace to the public welfare.

Arrow Issues Fine

Booklet on Its Star

William Fairbanks

As a part of its campaign to acquaint its constituents with the merits of the campaign it is institute-

As a part of its campaign to acquaint its constituents with the merits of the campaign it is institute-

The Model Film Corporation of the Southland in its fine booklet on its star, William Fairbanks, has distributed an attractive illustrated folder which is sure to interest many young people who are interested in the field of motion pictures. The booklet is printed on fine paper and contains many fine illustrations of the star, together with a short biography of his life and work. The booklet is also well-written and pleasure-
Short Subjects and Serials

Widening Market for Short Subjects

With the reduction in number of feature productions annually by the major companies there is evident in the increase in the short subjects available for the exhibitor. Substantial verification of the assertion will be found in the pages devoted to the current short subjects. Necessarily the list is incomplete, even if incomparable, and it illustrates only these pictures given over selections by their distributors.

The constantly expanding number of sources of income derived from serial production by exhibitors have demonstrated that this department of screen entertainment is not declinable in popularity. It is proof of the growing demand for it on the part of the public.

The producers of short subjects are not attempting to create a market. They simply are responding to the calls of a market already in existence. And it may be noted right here that with the sharpening of competition there is a noticeable improvement in quality.

This short subject in the appetizer and the center of the entertainment meal. If it be not as important as the feature production it is not inconsiderable and cannot be ignored. Easily it may sway the appetite for an exhibitor who discovers the little that he has been looking for a picture.

Time and thought expended on the discovery of a first-class short subject compensating program is time well spent. It means real showmanship. It cannot be good showmanship to follow a deeply appealing and an entirely wholesome feature (something like “The Devil’s Door” in name if not in action) with a feature comedy and a low-caste serial. What manner of showmanship are we talking about?

Story and Action Comedy Essentials

An Appealing Theme with a Plot Behind It Must Take the Place of the Old-Time Hokum, Says Mack Sennett

Story and action are what count in upholding interest in drama and comedy. Drama and comedy drama, must contain more interest than the mere story material and at the sacrifice of other picture making do.

Time must overcome to succeed. Sensitively comedy time at a rate of immediate elimination of a lot of the old style in slapstick, but every effort should be made to place an appealing story of love, romance or adventure, one that is just plain humorous, as a part of the story. The old method of building up a series of time-worn gags to a more profound story is a story in trouble.

This is the root reason why comedy entertainment, whether it be of the favored variety or of lesser length, should not be treated with the same attention ordinarily given to the more highly material, given to the screen. In his construction the producer of a story should cooperate with the content writer, for stimulating series real value of a story is lost in transplanting from the script to the screen, sometimes in an endeavor to have on the cost of war or of the dressing of them, there is little room for the fact that comedy and diversion fail to grasp the author’s kind of territory action should be.

“Getting the right trip” that laughter should achieve the standard of comedy films that I might more easily keep Mack Sennett companies in public favor. The result of my observations was the deciding factor for my recent announcement that hereafter all of Jerry Saxon’s characters will be made “screants.” No longer will his scenes be in buoyant pals, mountains, and other similar comic make-up. They will be placed in the middle of the action, and in the midst of the dialogues.

His forthcoming pictures will call on his talent and personality in and over a story, and so it will be with the other companies working under the Sennett trade mark.

“Just as soon as the author can find better story material that much sooner will our difficulties be solved.”

“Day Dreams” Is Keaton’s Next First National

“Day Dreams” is the title of Buster Keaton’s latest two-reeler comedy. The picture was produced by Joseph M. Schenck, and will be released through Associated, First National, and United Artists.

“On a similar theme,” the story goes on to say, “but in a different form where Buster is competing with the town drunk for the affections of a girl. The comedian is said to be at his best in the ‘drunk’ role.”

“On a similar theme where Buster is competing with the town drunk for the affections of a girl. The comedian is said to be at his best in the ‘drunk’ role.”

Pathe Sets Sept. 10

As Release Date for

“One Terrible Day”

Pathe makes the long anticipated announcement that Pathe’s new in-color dramatic comedy, “One Terrible Day,” has been successfully worked out by Sidney Franklin under the direction of “One Terrible Day.” At the end of the series involving children and their mutual friends in strained situations with the adult community, is scheduled for release on Sept. 10. Upon this occasion Pathe, the Hal Roach “Zoo” is invited upon the Salvation Army to join in the festivities. At the picture is being supported by the Salvation Army, “The Colonel,” a picture called, and such other trouble-makers as Mickey O’Neil, Peggie Cartwright, Winston Daisy, Winton Daisy and Milo O’Neil.

Educational Plans

“The Graphic,” to be Issued Every Week

Announcement is made of the forthcoming issuance of an educational magazine to be called “The Graphic.” There will be fittingly produced a year and releases will be on or about October 1.

This magazine, which is to be produced by Educational Films Corporation, will be a departure from the accepted standard of short magazines in several respects. “The Graphic” will put into pictures genealogical trees showing the family relationships of appealing stories taken from life’s factual records. While in some a comic real “The Graphic” provides a laugh in every issue, there will be a certain number of special feature films by prominent artists.

Burley Signed by White

Ben Burley, one of the best known of stage comedians, has been signed by Jack White to be tacked in the cast of the new musical comedy, “The Honeymooners,” which will open at the New Amsterdam Theatre in October. Mr. Burley has been known as a small town actor, and this is the first time he has achieved recognition as one of the coming funny men of the stage. Through his work in Merrilades, are both distinctive in style. There will be an extra calling of the best of new series of New York Cobblers, precision work for their future pictures.
REVIEWS OF CURRENT SHORT SUBJECTS

THAT SON OF A SHEIK—Two-part. (Chester Morris, Alan Mowbray, Ross Alexander, Caroline Miller, Sam Levene, Frank Capra.) This film was made during the war when the world was at peace. It tells the story of a young sheik who, through his own efforts and the help of others, becomes a successful businessman. It is a realistic, well-made film that will be enjoyed by all ages. (90 minutes.)

THE MUSICAL)—Three-part. (Harry Bartlett, Alan Mowbray, Eugene Pallette, Donald Meek, Charles B. Fitzsimons.) This is a musical comedy that tells the story of a young man who goes to Europe to study music. He falls in love with a beautiful woman but finds that she is already engaged to another man. The story is told in verse and song and is very entertaining. (120 minutes.)

THE FUGITIVE)—Three-part. (Arthur Lake, Myrna Loy, Spencer Tracy, Fredric March, Joan Bennett.) This is a classic melodrama that tells the story of a man who is on the run from the law and must keep one step ahead of his pursuers. It is a thrilling story that will be enjoyed by all ages. (150 minutes.)

THE DROWSY CHAPERONE)—Four-part. (James Cagney, Claudette Colbert, Neil Hamilton, Jean Harlow, John Gilbert.) This is a musical comedy that tells the story of a man who falls in love with a beautiful woman but finds that she is already engaged to another man. The story is told in verse and song and is very entertaining. (180 minutes.)

THE KIDNAPPING OF THE WHITE ROSE)—Three-part. (Charles Farrell, Myrna Loy, Spencer Tracy, Fredric March, Joan Bennett.) This is a classic melodrama that tells the story of a man who is on the run from the law and must keep one step ahead of his pursuers. It is a thrilling story that will be enjoyed by all ages. (210 minutes.)

THE THREE MUSKETEERS)—Four-part. (Douglas Fairbanks, Mary Pickford, Lionel Barrymore, and John Gilbert.) This is a classic swashbuckler that tells the story of three friends who band together to fight against the tyrannical king of France. It is a thrilling story that will be enjoyed by all ages. (240 minutes.)

THE ADVENTURE OF THE YELLOW IRON)—Three-part. (Robert Louis Stevenson, Sherlock Holmes, Dr. John Watson, John H. Watson, Dr. John H. Watson.) This is a classic mystery story that tells the story of a man who must solve a series of riddles to uncover a mysterious plot. It is a thrilling story that will be enjoyed by all ages. (270 minutes.)

THE SILENCE OF THE LAMBS)—Five-part. (Jodie Foster, Anthony Hopkins, Scott Glenn, Gary Oldman, Ted Levine.) This is a classic thriller that tells the story of a young FBI agent who must catch a serial killer. It is a thrilling story that will be enjoyed by all ages. (300 minutes.)

THE GREAT GATSBY)—Three-part. (Robert Redford, Mia Farrow, Sam Waterston, Dyan Cannon, Eli Wallach.) This is a classic drama that tells the story of a man who falls in love with a beautiful woman but finds that she is already engaged to another man. The story is told in verse and song and is very entertaining. (330 minutes.)

THE WAR OF THE WORLDS)—Three-part. (George Clooney, Cate Blanchett, Matt Damon, Emily Blunt, Daniel Craig.) This is a classic sci-fi adventure that tells the story of a man who must fight against an alien invasion. It is a thrilling story that will be enjoyed by all ages. (360 minutes.)

THE SHANGHAIS)—Three-part. (Jean Harlow, Rudolph Valentino, Joan Crawford, Franchot Tone, Greta Garbo.) This is a classic drama that tells the story of a man who must fight against an alien invasion. It is a thrilling story that will be enjoyed by all ages. (390 minutes.)

THE STRANGER)—Three-part. (James Cagney, Claudette Colbert, Neil Hamilton, Jean Harlow, John Gilbert.) This is a classic mystery story that tells the story of a man who must solve a series of riddles to uncover a mysterious plot. It is a thrilling story that will be enjoyed by all ages. (420 minutes.)

THE THREE MUSKETEERS)—Four-part. (Douglas Fairbanks, Mary Pickford, Lionel Barrymore, and John Gilbert.) This is a classic swashbuckler that tells the story of three friends who band together to fight against the tyrannical king of France. It is a thrilling story that will be enjoyed by all ages. (450 minutes.)

THE SILENCE OF THE LAMBS)—Five-part. (Jodie Foster, Anthony Hopkins, Scott Glenn, Gary Oldman, Ted Levine.) This is a classic thriller that tells the story of a young FBI agent who must catch a serial killer. It is a thrilling story that will be enjoyed by all ages. (480 minutes.)

THE GREAT GATSBY)—Three-part. (Robert Redford, Mia Farrow, Sam Waterston, Dyan Cannon, Eli Wallach.) This is a classic drama that tells the story of a man who falls in love with a beautiful woman but finds that she is already engaged to another man. The story is told in verse and song and is very entertaining. (510 minutes.)

THE SHANGHAIS)—Three-part. (Jean Harlow, Rudolph Valentino, Joan Crawford, Franchot Tone, Greta Garbo.) This is a classic drama that tells the story of a man who must fight against an alien invasion. It is a thrilling story that will be enjoyed by all ages. (540 minutes.)

THE THREE MUSKETEERS)—Four-part. (Douglas Fairbanks, Mary Pickford, Lionel Barrymore, and John Gilbert.) This is a classic swashbuckler that tells the story of three friends who band together to fight against the tyrannical king of France. It is a thrilling story that will be enjoyed by all ages. (570 minutes.)

THE SILENCE OF THE LAMBS)—Five-part. (Jodie Foster, Anthony Hopkins, Scott Glenn, Gary Oldman, Ted Levine.) This is a classic thriller that tells the story of a young FBI agent who must catch a serial killer. It is a thrilling story that will be enjoyed by all ages. (600 minutes.)

THE GREAT GATSBY)—Three-part. (Robert Redford, Mia Farrow, Sam Waterston, Dyan Cannon, Eli Wallach.) This is a classic drama that tells the story of a man who falls in love with a beautiful woman but finds that she is already engaged to another man. The story is told in verse and song and is very entertaining. (630 minutes.)

THE SHANGHAIS)—Three-part. (Jean Harlow, Rudolph Valentino, Joan Crawford, Franchot Tone, Greta Garbo.) This is a classic drama that tells the story of a man who must fight against an alien invasion. It is a thrilling story that will be enjoyed by all ages. (660 minutes.)

THE THREE MUSKETEERS)—Four-part. (Douglas Fairbanks, Mary Pickford, Lionel Barrymore, and John Gilbert.) This is a classic swashbuckler that tells the story of three friends who band together to fight against the tyrannical king of France. It is a thrilling story that will be enjoyed by all ages. (690 minutes.)

THE SILENCE OF THE LAMBS)—Five-part. (Jodie Foster, Anthony Hopkins, Scott Glenn, Gary Oldman, Ted Levine.) This is a classic thriller that tells the story of a young FBI agent who must catch a serial killer. It is a thrilling story that will be enjoyed by all ages. (720 minutes.)

THE GREAT GATSBY)—Three-part. (Robert Redford, Mia Farrow, Sam Waterston, Dyan Cannon, Eli Wallach.) This is a classic drama that tells the story of a man who falls in love with a beautiful woman but finds that she is already engaged to another man. The story is told in verse and song and is very entertaining. (750 minutes.)

THE SHANGHAIS)—Three-part. (Jean Harlow, Rudolph Valentino, Joan Crawford, Franchot Tone, Greta Garbo.) This is a classic drama that tells the story of a man who must fight against an alien invasion. It is a thrilling story that will be enjoyed by all ages. (780 minutes.)

THE THREE MUSKETEERS)—Four-part. (Douglas Fairbanks, Mary Pickford, Lionel Barrymore, and John Gilbert.) This is a classic swashbuckler that tells the story of three friends who band together to fight against the tyrannical king of France. It is a thrilling story that will be enjoyed by all ages. (810 minutes.)

THE SILENCE OF THE LAMBS)—Five-part. (Jodie Foster, Anthony Hopkins, Scott Glenn, Gary Oldman, Ted Levine.) This is a classic thriller that tells the story of a young FBI agent who must catch a serial killer. It is a thrilling story that will be enjoyed by all ages. (840 minutes.)

THE GREAT GATSBY)—Three-part. (Robert Redford, Mia Farrow, Sam Waterston, Dyan Cannon, Eli Wallach.) This is a classic drama that tells the story of a man who falls in love with a beautiful woman but finds that she is already engaged to another man. The story is told in verse and song and is very entertaining. (870 minutes.)

THE SHANGHAIS)—Three-part. (Jean Harlow, Rudolph Valentino, Joan Crawford, Franchot Tone, Greta Garbo.) This is a classic drama that tells the story of a man who must fight against an alien invasion. It is a thrilling story that will be enjoyed by all ages. (900 minutes.)

THE THREE MUSKETEERS)—Four-part. (Douglas Fairbanks, Mary Pickford, Lionel Barrymore, and John Gilbert.) This is a classic swashbuckler that tells the story of three friends who band together to fight against the tyrannical king of France. It is a thrilling story that will be enjoyed by all ages. (930 minutes.)
Street Stunts In City and Town

The Brown-Knight Co. of Detroit, coupled up with the Adnext Theatre, to a great institution for deliveryman's "Street the Caretakers," using a new coin game that proved to be all grist with Southwark Street. The Electric Opera House, Conway, M. T., is the scene of the old-time electronics type for "Oot Rid Quick Wrinkleus.

This application of the "before and after" line was witnessed in several cities. While the "before" picture of the Boston, followed by the "after" picture of the Strand, showed a change in sales of a few in the morning and after reading. The "after" picture showed the same change in the afternoon and no one in a "smart and tidy.

A great deal of the Footlight Follies of the sensational success was due to George Eastman, Parasol, Athens, for "One of the Days." The costumes were created from an old discarded jacket, 1291, which was offered at the 'Strand Regal to a number of persons who went to Athens for the record.

The scene of crowd fighting which involved about Broadway for miles, Hatleigh's "One Night Call" at the Strand, New York. And a treat and group victory and the "Indian Trustee" when it played at the "Strand Theatre, Paterson, N. Y."

Philanthropies: Eastman Theatre
Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

September 9, 1922

EXHIBITORS TRADE REVIEW

985

Stuart David, manager of the Capitol, Birmingham, is talking and probably the headline might be "The Right Idea." As he himself will tell, "The theatre man," he says, "who goes into a town to make money out of it, and then fails to grasp every opportunity to cooperate that is held out to him in getting his share of the business and he deserves the taxation he receives. The man who makes the best impression and in the long run the money is the one who preaches and practices cooperation with other businesses."

Fortunately for the producers of these "super spectacles" business was nothing to President Harding's. "Modernism must not rule," dictum he inculcated that he was including the film industry in his considerations.

To the accompaniment of a campaign that is taking in every newspaper office and store in the country, "Brannan's Boy", goes hugging along past the Smithsonian in Los Angeles. The exploitation just on by the Symphony Management, something is nothing and the reports of "outlandish business" appear to be above suspicion for the effort is hardly expected.

EXPLOITATION seems to be the climate of Los Angeles, any way. Consider the way F. O. sprang up. "In the Name of the Law," The New York campaign on this picture was carried on by the Majestic, and the man person the one in Los Angeles, which included the use of 200-90 man short stand, banners across the principal streets in every town and a lot of other advertising that must have informed everybody in town that half eyes to see and ears to hear that the picture was there to be seen for the price of admission.

TOM KENNEDY.
Kansas Theatre Stages Serial Campaign

Recently the serials have been receiving more attention by exhibition and more general and more elaborate exploitation campaigns built around the episode pictures in noted. The Kansas theatre at Wichita, Kan., made a drive for the public attention in its showing of Pathways "The Timber Queen," and as shown in the above picture the front of the house was decorated in flash style and an auto carrying crowds of the larger groups was used as a hallisy.

Another Freckles Stunt

The Imperial Theatre, Jacksonville, Fla., put on an exceptionally powerful "Freckles" contest prior to the showing of the Warners' Brothers picture, "School Days." Money prizes were awarded to the five young ladies having the most freckles, and judges given to twenty other young men.

The contest was conducted with the aid of the Mayor of Jacksonville, and thousands of freckled boys. The successful contestants were driven in prominent sections of the show in limousines hired by the theatre.

For seven consecutive days news of the contest was carried by the Jacksonville Journal, and in addition to receiving column of free publicity the Imperial put over a scoop when a Pathway New cameraman filmed pictures of the youngsters. Afterwards the Imperial Theatre considers the campaign one of the biggest that has ever been put over in the south.

Successful Paule Ad

In Milwaukee, Wis.—Exhibitor January Pynard has just launched a picture puzzle campaign. The campaign is an ad with a bag. A local clothing house that has been at the fag end of the town.

He sent a card with a photograph of Thomas Meighan and cut it into small bits. These were scattered about as to make the free unrecognizable.

Trained in the ad, they made a fairly difficult picture puzzle. Anybody presenting the assembled photo at the store between 9 and 11 a.m. received a free ad mission to "Out Leading Citizens," playing at the Strand Theatre.

This action drew the readers all the track. It read:

"Are you a photograph of our leading ladies? Who's she? As a Longs or to be a good photographer. Not much of a photographer's girl, but she's got a get up in Chicago. It stands for almost a surprised and as a surprise with everyone not only here in Des Moines but with visitors all over this country.

Plays Up All Angles

The Mar Theatre, Denver, worked out a campaign for "My Wild Irish Rose" in which the firm of M. Winchek & Son, known publishers, through their "credit system," stressed the satisfaction, low cost of film, and passed on to the salesmen. The Denver Post entered into the spirit of the thing with a "Freckles Contest," and the. The theatre was made the last stop of the "My Wild Irish Rose."
Striking the Keynote

Selling the Show by Telling the Story with Displays

The name and one which pro-

vided the spark that gives life to the drama in Potter's "Emeralds of the Earth," have been used to

point advantages in nearly all
theaters that have played the

film. It has offered exhibitors
demonstrations for displays of exceptional merit to the screen, but more especially it has provided the means for displays that were at once in accord with the spirit of

the play and striking without requiring too elaborate a decor-

ative scheme. Manager Dewar,

baker, of the Liberty, spoke.

We adopted the system shown

brought back by Robert J.

Plummer on an excursion inside

the state, Dewar said.

The idea for the display as shown above, Dewar said, involved a display in which a striking effect was gotten with a fairly simple arrangement.
C. B. C. Adds New Feature

To Exploitation Service

The C. B. C. Film Sales Corporation has introduced a new feature in the exploitation work done in connection with the company's releases, which enables the exchange to continue the development of its exploitation ideas on the actual experience of theatres that have shown the pictures.

The method established amounts to a constant contact with the various exploitation men in which there is daily communication between the C. B. C. Home Offices and the theatres about the pictures.

Exchanges will be in almost daily communication with C. B. C., avoiding in the off season sampling and photography of exploitation, postcards, lobby dressing, novelty and everything else. When these are received by C. B. C. it has real value, a definite number is secured by them and passed along to every other holder of the picture, offering it as a suggestion that has been found workable by another, and suggesting that it be tried out in that territory first.

This system was originated by Esther Linder, head of the exploitation and publicity department of C. B. C. — and while, according to Miss Linder, a great deal of extra work is entailed, she has found it to be worth while because of the real personal touch that is thus established and the successful results it has brought.

"Storm" Comes True

Thomas P. Eskin, manager of the Home Theatre Co., controlling the Terrace, Thacher and Pekoe Theatres,34th St., declared a novel exploitation stunt for "The Storm." Two girls, employed for the purpose, called up every telephone subscriber in the town and delivered the following message: "This is a Warning: The Storm is Coming!" The girls would hang up immediately, thus avoiding any conversation with the person called. This proved so effective that the manager of the telephone company was instructed with calls for further information on the predicted weather disturbance.

Stunkott's surprise of his life was on the following Sunday, the day on which the telephone company was instructed with calls for further information on the predicted weather disturbance.

Stunkott's surprise of his life was on the following Sunday, the day on which the telephone company was instructed with calls for further information on the predicted weather disturbance.

"Trouble" in Seattle

There was considerable trouble in Seattle, Manager Vandemark of the Great Western, had to call in Chief of Police for all off duty reserve, who rushed to the Capitol Theatre to inspect "Trouble" and were met at the door by Jackie Crones's dog, little "Old" Hawkenson. He was disturbing another and another, important and made consider able of a bit with the clowns, one of whom reminded us he came out that it was the first time he had ever laughed at trouble.
Plays Extended Engagement on a Third Run

Campaign Results in First Capacity Houses in Months

The Virginian Theatre, Kenosha, Wis., played to capacity for three days and in response to popular enthusiasm held the show over for a fourth, as a result of a campaign conducted in every detail of modern exploitation methods.

The efficacy of the campaign may be judged from the fact that the Virginian brought in the highest advertisement for the last time during the summer on the opening night of a picture that was playing its third run in the town.

The feature attraction was "The Sheik," the campaign was carried out by Mrs. Lillian Collins, who directs the Virginian, with the assistance of R. C. Cary, Paramount exploiters.

The campaign opened with teaser ads ran for two days in the Milwaukee Journal.

The ad read: "Here's more notice to Rudolph to coming! Paramount and we found here not when you see Rudolph make love in Aspre. And on the second day the ad announced the play dates of "The Sheik" at the Virginian. The newspaper, which has wide distribution in Kenosha, printed a reading notice.

The Paramount exploiters then started to concentrate on the people of the town. He obtained the privilege of posting signs on the window of a hotel on the main street.

These assured that on the opening night a large number of photographs of Valentino would be given free to the ladies attending.

The most important offer was a booklet entitled "What I Know About Women" by Rudolph Valentino. This offer was for the second night. Shortly after the posters announcing this latter gift were displayed, the theatre began receiving telephone calls for the booklet and it was estimated that over 300 requests of this nature had been received over the telephone before the evening performances.

The booklets were enclosed in an envelope marked "For Married People Only." The booklet was about two inches square when folded. On the front cover was the title "What I Know About Women" and on the back the name of the theatre. Inside were two clean, white, blank pages.
Every orphan child in Washington—at least all of those accessible to the city’s philanthropes—saw the stage presentation “Forget-Me-Not” at Lewis Columbia last week. The children were gathered previous to the official opening August 15, as guests of honor of the Lewis management and the Washington Publicity Department.

The arrangement was simple; in that the three parties to the arrangement were mutually benefited at no cost beyond that normally required in exploiting a feature. A different segregation was the “collective” guest each day. Free transportation was offered by one of the big bus lines.

The newspaper was merely incidental and drew no tangible results other than carrying out its policy of keeping the public aware.

A theatre-hotel tieup is known to be a highly effective means of increasing grosses. The manager of the Web Theatre, Niagara Falls, Ont., in connection with the run of “Arabian Love,” the Fox production, arranged for a number of the institutions, arranged for a draw to be delivered at the room of every guest, and placed them on the notice of all the leading institutions, and by arrangements with several hotels where placed others in the copies of latest copies of the best selling magazines.

All leading persons in Niagara Falls were identified with Miss O’Connor in their various capacities. A special feature of the programme was the series of local news items and the pictures of Miss O’Connor and other news of the town was driven through the town of Niagara Falls, N. Y.

Special mention should be made of the attractive girls who were engaged especially for this picture. They consisted of a large girl in the centre of which were the words “Arabian Love.” In the background were the words “You see the face..." and at the bottom “A William Fox Feature. Featuring John Gilbert.”

Mack Sennett’s New Comedy

“Suzanna” To Be Novelized

While Miss Edythe Sturtevant’s first release, First National, Mack Sennett’s forthcoming comedy film “Suzanna” has undergone an upheaval of its own.

Monthly sales, publishers note, are to convey the ultimate in a novel way. The programme is developed by the producers, and by popular demand, the story is being unfolded in a series of cliffhanging sequences, with the conclusion of each to be revealed in the next issue.

Attractive arrangements are being made by the publishers and through the Mack Sennett and First National offices to have copies of the programme available in every town for the upsurge and exploitation when the picture is released.

“Bundled Woman” Rivals

Bill Boling, Paramount Explorer, is gathering the materials which will form the basis of the new programme, which is expected to be released shortly. The story is of particular interest, being a sequel to the popular “Bundled Woman,” and is expected to be a success.
PROGRAMME
Opening of
EASTMAN THEATRE
Rochester, New York

“It is necessary for people to have an interest in life outside of their occupation. Work, a very great deal of it, is drudgery. . . . Interests must be built up if we are to get the happiest use of leisure.”
—George Eastman.

EASTMAN THEATRE SECTION
of
Exhibitors Trade Review
“Dedicated to the Enrichment of Community Life”

Philanthropies: Eastman Theatre
THE CREATOR

The idea of the Eastman Theatre was conceived by George Eastman and it was his gift of $5,000,000 to the University of Rochester that made possible the fruition of that idea.

THE BUILDER

Robert E. Hall (Circle) is the engineer whose experience in building theatres of the finest type and whose ideals in theatre construction led to his selection as the builder.

THE OPERATOR

Charles Goulding, managing director of the Eastman, comes from the school of practical theatre operation, and was chosen to operate the great house because he had original ideas of picture selection and presentation.
The Eastman Theatre an Achievement
In Science and Art

By HOWARD McLELLAN

The Eastman Theatre is one of the most unique and remarkable buildings in the world. It stands as a testament to the ingenuity and creativity of its creators, who have combined science and art to produce a truly awe-inspiring structure.

The theatre's design is based on a unique concept that utilizes light and sound to create a captivating experience for the audience. The acoustics are carefully engineered to ensure clear and crisp sound quality, while the lighting scheme is designed to enhance the performance and create a magical ambiance.

The theatre's architecture is also noteworthy. The exterior features a blend of modern and classical elements, with sleek lines and elegant curves that reflect the cutting-edge technology used in its construction. The materials used are of the highest quality, ensuring durability and longevity.

In conclusion, the Eastman Theatre is a remarkable achievement that demonstrates the power of collaboration between science and art. It serves as a reminder of the endless possibilities that exist when these disciplines are brought together in a harmonious and innovative way.
Philanthropies: Eastman Theatre

The question of competition
When the idea of an enclosed theatre occurred to George Eastman, he naturally asked himself the very question which the theatre man asks and he answered it by offering to buy those first-run theatre interests in Rochester which would be affected by the Eastman Theatre. At a price agreeable to all concerned he brought under control of the University-owned theatre these houses likely to suffer, thus settling the question as to competition.

The Eastman Theatre is owned by the University of Rochester and is a part of the School of Music of that institution, both of which are outright gifts from Mr. Eastman. The United States Government has recognized the educational and interpretive character of the Eastman gifts by waiving the tax on admissions. The theatre and the school are not conducted for profit, but if profit results to the University it will be used by it in placing education within easier reach of those who would otherwise be unable to afford it.

The Beauty of the Theatre
The purely physical aspects of the structure, its size, the artistic beauty it presents and the extraordinary equipment it contains are cause for wonder. Care and distinction as these features may be, they are dwarfed by the significance of the plan and purpose of the scheme to serve which they were created and assembled. The fund, underlying motive of the whole plan is proclaimed in the inscription on the theatre: "For the Enrichment of Community Life."

George Eastman, himself a music enthusiast and a director of the Metropolitan Opera Company, New York City, believing that good music has much to offer the masses in the way of cultural enjoyment, has conceived the plan of developing the musical talent of the city on a large scale from childhood, and of creating a greater appreciation of music. He then provided the means for the practical development of his vision by the gift to the University of Rochester of an endowed School of Music and a theatre through which it would naturally express its ideals and achievements.

The Musical and Cultural Centre
Part of the whole comprehensive plan is to make the new Eastman Theatre the musical and cultural centre of the community. In furtherance of this ambitious undertaking, the popular appeal of good motion pictures will be utilized, occupying first place on the program, with good music as the adjunct. The music will be supplied by one of the largest theatre orchestras in the world, and by a large group built especialmente for the theatre. The Orchestra will be symphonic in character, employing a personnel of 66. Arthur Alexander, a student of Clark, Salabian and Jean de Renteke, and a member of the faculty of the Eastman School of Music, will be director of the orchestra, and Victor Wagner, formerly conductor of the Criterion Theatre, New York City, has been engaged as associate conductor. The organ will vie with the orchestra in enabling the public to enjoy the best music and develop a greater appreciation for it.

A program of motion pictures—feature, educational news and comic films—will be given six days a week. The program will begin on Sunday and continue until Wednesday, when the theatre will be devoted to concerts in which the greatest vocalists and instrumental virtuoso and the greatest symphony orchestras of the world will appear. Thursday, Friday and Saturday the motion picture policy is resumed. Once or twice during the season the best of grand opera will be given a brief hearing.

Theatre Description
The theatre has a frontage on Gibbs Street and Main Street East of 230 feet. The rear of the building, on Swan Street, is 120 feet. Its depth, from Gibbs Street to Swan Street is 190 feet, and its height, 80 feet.

The design of the exterior is a simple and dignified adaptation of the Italian Renaissance and the medieval Italian influences. The lower story is of heavy rusticated masonry, above which is the main wall with spaces divided by stone pilasters, culminating with a simple classic cornice. Above this cornice is a low wall or attic, covered with a metal cornice. The roof is covered with Spanish tile, variegated red in color and slopes to the parapet cornice. At the entrance at the corner of Main Street East

A longitudinal view of the Eastman showing how the mural panels, without a peer in American theatre decoration are arranged so that the cheaper seats to the subsidy affect a better view of the paintings of Winter and Peale. The location of the projectors, rear and the measurements of golden walls are shown in this illustration.
The Symbolization of Music

The mural panels, so placed in the Eastman as to be most advantageously viewed from the balcony, explain graphically and beautifully the purposes of music. The upper panel symbolizes martial music and was executed by Ezra Winter, one of the country’s foremost mural decorators. The next lower panel represents Lyric Music, another of Winter’s works in color. The city upon the hill is an especially beautiful feature of this panel. Ceremonial Music is typified by the next lower panel, also by Winter and gives the artist much freedom in lavish color. The bottom panel is Sylvan Dance Music which will have as its companion classic dances by masters of the art who will appear at the Eastman.

Music’s Part In the Scheme

The importance accorded music in the Eastman Theatre is the result of much study on the part of foremost musicians who discussed with Mr. Eastman his plans when the theatre was first thought of. They agreed that grand opera should be given the great masses of people but the method by which it should be given them was in doubt. Previous attempts to present grand opera at popular prices had failed so the idea was hit upon to present it and other great musical numbers with motion pictures the latter being used as a sort of sugar coating. The efficacy of this method is proved by the great increase in music lovers in America, attributable in most part to the motion picture theatre’s use of music.
and Gibbs Street, the wall is set back and great brick columns take the place of the pilasters. These columns are of richly veined freestone marble. The center feature of the roof is topped with a daislight, supported by a four-foot beam cast of an eagle in bronze.

The walls of the Swan Street facade are of buff brick, with limestone trim at all corners, limestone trimmings in general, and are ornamented by a limestone cornice and parapet coping.

There are three distinct main sections in the building.

First, the portion to which the public is admitted and will occupy, during performances, namely, the main auditorium, mezzanine gallery and main balcony, and the portion of which the public will have access, such as the main lobby, mezzanine and balcony lobbies, rest rooms, waiting rooms, check-room and executive offices.

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

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

There are three main sections, namely:

First, the service departments and work-rooms which include the front part of the basement occupied by the maintenance forces, which is connected with the lobby occupied by the operating staff. The operating force consists of the house director and assistants, box director and assistants, and ticket protection operator and assistants.

Second, the sixth floor is a studio, equipped with complete projection machinery.

Third, the library for sheet music used by the orchestra, the musicians' rest rooms and the large hall for the orchestra rehearsals.

These are housed in the basement of the east wing of the School of Music building.

The theater 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 chorus when called for.

The 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 wide at the seat; the side aisles are two and one-half feet wide. Two of the cross aisles are five feet wide and the floor at the rear, 10 feet wide at its narrowest point and 15 feet at the exit doors.

There are numerous exits from the main auditorium to the street, via the theater and exit courts and into the exit vestibule on Gibbs Street. The Gibbs Street exit vestibule is 12 feet wide and 90 feet in length and goes from the lobby opening into Gibbs Street. It is constructed of marble base, white marble and black marble and is equipped with black marble and black marble and black marble.

The mezzanine foyer, 12 feet wide and extending across the entire width of the building, is separated from the main auditorium by a marquee of 10 marble columns. In the center of the foyer is an alcove 12x23 feet, for use as a lounge and smoking room. The floor of the main foyer and main lobby are of marble, with marble wainscoting, pilasters and trim. The furnishings of the mezzanine foyer include standing concerts for 45, with smoking stands, affording a place for that number of persons to sit and smoke while watching the picture.

The mezzanine gallery, directly in front of the mezzanine lobby, has a seating capacity of 500. It is suspended from 12 feet above the main auditorium, but because of its shallow depth does not interfere in any way with the line of vision from the back row of seats on the main floor. This distance from the rear of the gallery to the stage is 90 feet.

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

Another foyer, 21 feet wide and 175 feet long, is located between the mezzanine gallery and main balcony. This is decorated in the same style as the mezzanine, having marble floor, wainscoting and pilasters, with a marble and stained glass ceiling. On the east side of the mezzanine is a mezzanine running room and a women's retiring room, together with lavatories opening off both rooms.

Sweeping Rooms

Above the balcony foyer and under the upper part of the mezzanine are located the offices of the orchestra conductor and his assistant, secretaries, etc. Also on this floor is located a small passageway both with its accompanying book and workrooms. The projection booths, 25x50 feet in size, for the viewing and selection of the films for the museum, are located on the north side of the orchestra and general manager's office. The various musical departments for the accomplishment of the projections of the pictures shown on the theater screen.

The grand lobby, which is directly over the balcony foyer and also overhangs and projects beyond the mezzanine gallery, has a seating capacity of 1,116. It is located at the rear of the balcony and the distance from the rear of the lobby to the stage is 90 feet. At either end of the rear of the balcony is a six-foot fan stairs leading directly to the street and also to the roof. This triuumvirate in addition to the staircases, hallways, etc., already described.

The rear of the main balcony is a telephone room in which are located telephone switchboards and other apparatus controlling telephone, the School of Music, the School of Music and the School of Music.

Above the main balcony is a first floor

Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre

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1.—Arthur Alexander, musical director of the Eastman in his study in the theatre. 2.—Walter Weible, former conductor of the Criterion, N. Y. City, associate director of the Eastman. 3.—Charles H. Gurnsey, managing director (left) and his assistant Arthur Alvin, house manager, both practical motion picture men, are honored with important posts. 4.—Ben H. Atwell, special publicity director of the Eastman, and Mr. Alvin in conference. Atwell’s selection for this post is another tribute to his genius in theatre promotion. 5.—The upper level promenade leads into the balcony and along the walls are placed the finest examples of American painting; the exhibition changing frequently. The furniture was done by Francis H. Bacon, the country’s foremost designers. 6.—A view of the stage taken during the period of construction which shows the heavy steel construction of the stage and the placement of Keenleigh, a troopers, curtains, proscenium and stage drapery, composition must used in first class buildings. 7.—Eight of the interior organ chambers on the stage, perhaps the largest chambers in a modern picture theater. The steel platform with nickel shrouds shown on the stage is the bridge from which spotlights will be operated from the stage. 8.—The massive chandelier lowered from the roof and lighted. A solid crystal fixture fifteen feet in diameter which hangs beneath a golden surround. Note the wrought panels to their position of resting to the balcony and the semi-furnished by the American Lighting Co. 9.—The gorgeous sputnik, gilt and burnished, is the feature of the central dome of the penthouse ceiling. This will reflect the light from a myriad of concealed lamps in the crystal chandelier. The unusual idea was conceived by Managing Director Gurnsey. 10.—The great organ chamber showing the mass of tubes, stops and pipes which give the great organ wide power and tremendous volume. This chamber is located on the stage and furnishes music for the two echo organs located in the dome of the building.
over to the main projection booth, revised room, and director’s office and the studio, 26x30 feet, for the teaching of music. A compartment of motion pictures. The main projection room is equipped with complete and modern projection machinery, together with several good lights and other diffusers. The studio is equipped with a separate projection booth screen and a specially designed oven.

To the north of the main theatre’s office is located a steel and concrete frame vault in which will be stored all film not in actual use.

The various main staircases leading to the mezzanine and balcony foyer are made of marble, with side walls of Silverdale stone. On the large landings of these staircases will be exhibited paintings of well-known artists, and these will be changed from time to time as the paintings in the main corridors of the School of Music. There is a beautiful elliptical staircase leading from the southeast corner of the auditorium, giving access to the mezzanine and balcony foyer 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 closed ceiling.

There is a separate entrance opening into the auditorium from Gibbs Street. From the main entrance hall, which is the only entrance to the north, there is access to the mezzanine and balcony gallery for concerts. There are two special staircases opening on to bridges across the mezzanine; one leads to the main corridor of the School of Music, which will be used as promenades and landings between concerts. At the Swan Street end of the first floor corridor are two large stairways, landing on the bridge, with each stairway having a closed ceiling over the stairs.

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

The roof is given over entirely to the large heating and ventilating plant.

**Automatic Sprinkler**

The seventh floor is devoted chiefly to the automatic sprinkler system. Here are located the two 6,000-gallon storage and reservoir tanks for the sprinkler system, together with their auxiliary pressure pumps. On the floor below is also located an auxiliary motor to supply power for the huge fans of the heating apparatus on the floor below.

There is an attic over the entire main auditorium which has a height of 20 feet from the ceiling of the auditorium to the center of the roof timbers. This is filled with a maze of ventilating and heating pipes and ducts and electrical lines. Here are also located the bouncing spotlights which play from trap doors in the ceiling of the auditorium to the stage and also to the right and left periphery of the north and south walls of the auditorium. In the center of the attic is located the electro-cement chamber of the theatre organ.

Access to all pipes and valves in the attic is made very easy by numerous steel sheet metal ways suspended from the roof trusses. These passages enable the engineering force to travel their way to any point in the attic for necessary repair work.

The attic space is also used as a ventilating chamber for the auditorium, the ventilation being accomplished by grilles and perforations in the arrangement of the auditorium ceiling. Located on the main auditorium roof in a large pent house which houses two ventilating motors and fans 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 position of the basement accessible to the public are located the main heating apparatus which includes separate steam rooms and laundries for all theaters, cleaning women, men, and other employees. The basement is equipped with two fireproof stores for the main theater, one for the auditorium and one for the stage. The basement also houses the mechanical plant for the heating and ventilating plant.

**The Eastman Picture Policy**

The picture policy of the new theatre is based on a plan of picture presentation, accomplished by an effective presentation and a symphony of art, including my own presentation of the Wednesday night productions. The feature of the policy, a complete week’s program of music and entertainment in a unique combination of events, such as the Eastman String Quartet and the Eastman Theater Orchestra, is a return to the picture policy of Thringing, Monday and Saturday. Picture policy is definitely condensed in the management direction. We shall have a complete picture policy, but we shall present only the best films and we shall show them in a good picture or refuses to show them because their permanent appeal may be somewhat upon a human entity as rich in the future.

**For a number of years I have been a successful and successful method of conducting a variety of pictures in the picture program. The people want variety and the public are not satisfied with the same thing. A picture of the Wednesday night picture shows it. It is not possible to satisfy the public. The picture management of this theater is in the house of variety and a picture of the public.

**Music and theater is the house of variety and a picture of the public.**

**Details of Arrangements**

From the southeast corner of the building one has access to the main theater and all boxes and empty seats under the stage. Across from this section of the auditorium is a door leading to the north wing of the School of Music basement, in which is located the theater movement room, the large music room and the studio music library.

On the south wall of the auditorium is a large hall, 1540 feet, which delivers air from the main fan in the attic to the plenum chamber and allows the air to be distributed through the entire auditorium. The plenum chamber, which occupies practically the entire auditorium, is constructed so that the air is evenly distributed and discharged through openings in the floor of the auditorium, so that each seat is equally supplied. At the west end of the plenum chamber, which is built under the floor of the front of the base ment to the floor room and the corridor on the south side of Gibbs Street. In this room a small auxiliary ventilating apparatus is located, a mechanical fan and ventilating apparatus which takes a fragment of air from the fan and distributes it to various parts of the main floor and viewing room of the plenum chamber and distributes it to various parts of the main floor of the auditorium. The main floor is also ventilated by large fans which are located on the north and south walls of the auditorium.

Under the south court is the main tunnel which connects the heating plant on Swan Street with both the theater and School of Music buildings by the use of side tunnels, trenches, etc. The main tunnel is 10 to 23 feet wide, 175 feet in length, and 11 feet high. In this tunnel is run all the power, steam and water pipes and various other piping. It also houses a considerable amount of equipment, including the vacuum cleaning machines, auxiliary blower and motor for the main floor, exit pumps which maintain pressure in the mechanical plant, and other equipment. The floor is also ventilated by large fans which are located on the north and south walls of the auditorium. The men’s water closet and washroom is on the south side of the main floor. The dressing room has a tile floor and a furniture. The remainder of the front part of the auditorium is given over to the service depart.
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1 and 2.—Examples of the artistic furniture for lounging rooms and offices, designed and executed by Francis H. Bacon and Ilanoe Pratt of Boston, who are the distinguished decorators of the homes and offices of J. P. Morgan, J. D. Rockefeller and many other millionaires. The furniture alone cost about $150,000 and is all American made. 3.—The attractive gallery with thesocial seats made and installed for the Philanthropies: Eastman Theatre. 4.—Ascan of the theatre's entrance with a close-up of the Maysville construction. 5.—The radio broadcasting station corner of the theatre in detail, together with a close-up of the Maysville construction. 6.—The entrance to the theatre from the upper level promenade. The niches shown on either side of the staircase are duplicated throughout the theatre.
Cold Incised Curtains

The curtains and other drapery of the Eastman stage are from the studio of J. M. and A. T. Hewitt, 135, Olney Street, Rochester, New York. These have been produced by an interpretation process of size, shape, and balance in the manner of the Eastman Theatre. The materials employed by the Hewitt studio make possible the execution of a design for a particular place without regard to the patterns available among the commercial products of the town.

In the case of the great curtain of the Eastman Theatre, the design has been carried out at a scale far beyond the possibilities of commercial printing and reproduction. The block-print method of making plates has been utilized. The incised pattern is transferred to the block by means of a camera and documentary reproduction in all its details was made in the most suitable for opera curtains, etc., but the application of material to a patternensonment at such a relative height under a certain stage is not always the most convenient. Other pattern examples of the work of these artists are the decorations of the School of Decorative Arts of the Dunbar Institute of Technology in Pittsfield, the Woodland Temple in Brooklyn, and the Columbia University Club in New York.

This material is provided for reference purposes only. Original now in the George Eastman Legacy Collection.
Floor Plans of Eastman Theatre Reveal Its Elaborate Construction
The Roll of Honor

It may well be said, that the producer and the
director, have been most successful in
the 'Movie Photographer's Round of
Honor.' Here are the famous names:

PROFESSORS—Established by Phila
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The Air In the Eastman Theatre

You can’t see it, but it is one of the most important factors in any theatre.
The owners, engineers, and architects, following the policy of having only the
finest equipment in this building, installed Sturtevant Heating and Ventilating
Systems throughout.

Before the air can enter the auditorium or any of the numerous rooms and halls
in this building, it is thoroughly washed, cooled and conditioned by Sturtevant
air washers; huge Sturtevant fans then send this cleansed air out all through the
building.

It may be said that wherever a person may be within this ideal structure, he rec-

The success of a presentation depends a good deal on the comfort of the audience
and it was not dollars and cents, but the comfort and well-being of the audience
that was the first consideration.

Sturtevant engineers are always ready to cooperate with owners, architects, and engineers on Heating and Ventilating
Systems for theatres or any other type of buildings.

Sturtevant
HYDE PARK
BOSTON, MASS.

Putting Air to Work
Recognition of Leadership

IN the great monument of the American theatre made possible by the public spirit of Mr. George Eastman modern stagecraft reaches its highest plane.

WE join the Theatre World in pointing with pride to the splendid example of stage engineering installed in the

Eastman Theatre

IT is the result of our years of devotion to high standards of Stagecraft.

The Chicago Theatre, Chicago, and the Magnificent Municipal Auditorium, Cleveland, are Other Examples of Stage Engineering and Rigging Achieved by

PETER CLARK
534 West 30th Street New York City
WHEN a great industry in the course of its ordinary development requires the service or equipment of another industry, it is axiomatic that such selection is made only after careful, exhaustive study of the merits of various factors in that industry.

WHEN Mr. George Eastman of the Eastman Kodak Company, in consultation with Russell B. Smith Engineers, awarded us the contract for the seating of the EASTMAN THEATRE he paid us one of the greatest compliments we have ever received, and incidentally endorsed the good judgment of the theatre owners of America.
PHOTOGRAPH

PROJECT

HIGH INTENSITY

Lamp House fits any Projection Machine

Philanthropies: Eastman Theatre
WITH SUN-LIGHT

The Projection at the EASTMAN THEATRE is exclusively Sun-Light Arc

It goes without saying that Eastman always selects the best

SUN-LIGHT ARC CORPORATION
1600 Broadway, New York

J. Justice Harmer, President. Carl G. Nesbitt, Sales Manager
Preston R. Bassett, Illuminating Engineer

BRANCHES
Elliott-Farr. 1769 Highland Ave., Hollywood, California
LONDON, ENGLAND
Lighting and Ventilation Systems in Eastman Are Perfect

An auxiliary exhaust fan with a capacity of 12,000 cubic feet per minute, will take the air from the ceilings of the mezzanine and balcony lobbies. 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 room and cubic 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 temperature will be under automatic control. This also applies to the humidity. The engineer will be able to tell from the theater cameras the temperature in various parts of the theater, so that he may regulate heat at a fan without access to the theatre. 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 monitored. To insure against noise and vibration, the fans and water pumps are slow speed and the fans are mounted on shock, head machinery and shock frames. Before shipment the fans were operated at the factory and balanced at speed.

In the power house on Swan street is the central heating plant for both the theatre and School of Music. There are four high pressure water tube boilers, three of 450 horsepower and one of 200 horsepower. These are equipped with stokers and fast suspended air beds. They are provided with non-return valves, so that should a steam main burst at any time, these valves will automatically close, shutting off the flow of steam. Alarm valves on the boilers will sound a warning should the water at any time be too low in the boilers. There are two steam mains, a regular supply and small auxiliary line, serving steam to the theatre and the School of Music.

The entire heating system is what is known as the “return two-zone system.” By this is meant that each radiator and each heating coil for fans has a thermostatic trip 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 main tank. This tank is vented to the air, and releases the air to the atmosphere. The boiler feed pumps take the water from this receiving tank and force it to the boiler again.
The Priceless Music Library of the Five Million Dollar Eastman Theatre Is Conserved in “Y and E” Fire-Wall Steel Files

THIS new temple of music and the photo play art, gift of George Eastman to the University of Rochester, breathes quality from street to silver sheet. Price was no object in the furnishing of this temple.

“Quality”—that was the builders’ watch word.

“Y and E” Fire-Wall Steel files guard the 7000 music compositions gathered from all parts of the world and which cannot be replaced.

“Y and E” desks, tables and filing cabinets are found in the offices of both Eastman Theatre and Eastman School of Music and were selected because of long service reputation behind them and their harmonious blending with the dignified tone of the great institution.

YAWMAN AND FRBE MFG. CO.
Filing System Service, Equipment and Supplies
124 St. Paul Street ROCHESTER, N.Y.
Branches, Agents or Dealers in all principal cities
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Eastman School of Music and Eastman Theatre

Executive Offices
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ARCHITECTURAL PLASTERING CO.

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EXPERTS IN THE USE OF PLASTIC MATERIALS AS A MEDIUM OF ARCHITECTURAL AND DECORATIVE EXPRESSION IN THE SIMPLEST OR MOST INTRICATE FORM

TELEPHONE, MURRAY HILL 6483   NEW YORK   624-429 FIRST AVENUE

WE EXECUTED THE WORK IN OUR LINE IN THE EASTMAN THEATRE

Philanthropies: Eastman Theatre
The Eastman Theatre is equipped with 9 Simplex Projectors and 2 Simplex Spotlights.

The finest motion picture apparatus obtainable.
Finest Lenses for Finest Theatre

Recognizing the supreme part that lenses play in the production of really picture, the management of the new Eastman Theatre laid particular emphasis on this all-important equipment feature. As a result they decided on

Bausch & Lomb CINEPHOR LENSES

for all of their machines, both in the main auditorium and the screening rooms. Brilliant illumination, critical definition, contrast of field, maximum contrast between white and black and the ease with which they always come to a quick, sharp focus were the determining factors.

Our new condenser equipment was also selected for all machines. This consists of special condensers with parabolic curves and was supplied in two different systems—one for the high intensity area and one for the Mandle-equipped machines. They will be ready for the general market in the near future.

Any man or firm interested in better projection and better pictures should write for our complete Catalogue booklet.

BAUSCH AND LOMB OPTICAL CO.
St. Paul Street, Rochester, N. Y.

EASTMAN THEATRE and SCHOOL OF MUSIC
Equipped with Liquid Toilet Soap and Dispensers, Paper Toweling and Cabinets by ROCHESTER GERMICIDE COMPANY
Rochester, N. Y., U. S. A.
Specialists in Sanitary Materials for Theatres for more than 30 years

THE FOREMOST MAIL ORDER HOUSE IN AMERICA SUPPLIED THE EASTMAN THEATRE WITH:
Latest Type Simplex Motion Picture Projectors, including the most modern safety devices known for booths and machines.
All the best accessories and supplies used in the equipment of a modern theatre.

AUBURN THEATRICAL SUPPLY CO.
F. W. SPIETER, Prop.
Auburn New York

THE EVANSTON SOUNPROOF DOOR

Retards transmission of sound between rooms. A "suctioned" door, containing ½ in. of sound-dampening felt between the "scissors," plus a mechanism that hermetically seals the top, bottom and two sides equally, instantly and firmly. It looks like any other door.

One Hundred in the Eastman School of Music

Philanthropies: Eastman Theatre
THE EASTMAN THEATRE, Rochester, N. Y., one of the finest examples of modern architecture ever completed, is a standing tribute to the beauty and practicality of Zenitherm, the UNIVERSAL building material.

The entire lower section of the auditorium is laid up in Zenitherm rusticated ashlar in variegated tones and textures of molded ivory. The palladian motif is carried out with large pilasters of Zenitherm, which not only conform to its distinctive architectural treatment, but balance the acoustical properties of the building to their proper resonance.

All the advantages of stone and wood—none of the disadvantages

ZENITHERM

"the universal building material"

ZENITHERM has a distinctive style of its own—it is not an imitation. Architects throughout the country, who recognize its value as a UNIVERSAL building material, know it and specify it as Zenitherm. It is used in all types of building construction for floors, interior and exterior wall facing, roofing tile and shingles, terrace floors and walls, stair treads and risers, trim, etc. Write for samples, service sheet and prices.

ZENITHERM CO., INC.
22 East 17th St., New York City


The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

“ACROSS THE CONTINENT”

Columbia, Madison, Ill.—Business above average, increasing steadily.

Distribution—Newspaper.

“FLYING TO FIGHT”

Miami, Florida—Exhibitors 70-20 cents, business good.

Short Subjects—Rival, Rand, None.

“ALL FOR A WOMAN”

Boston, Mass.—Interesting feature film on the joys and sorrows of living your own life, with a story that will appeal to all women who are not afraid to face the facts of life.

Distribution—Newspaper.

“ATTIRE”

Atlanta, Georgia—Average business.

Short Subjects—“Coney Island”.

“BLOOD AND SAND”

Chicago, Illinois—Excellent business in the first week.

Distribution—Newspaper.

“BOREDED HAIR”

Detroit, Michigan—Average business.

Distribution—Newspaper.

“THE BONDED WOMAN”

Chicago, Illinois—Excellent business.

Distribution—Newspaper.

“CALIFORNIA”

Los Angeles, California—Excellent business.

Distribution—Newspaper.

“DOMESTIC RELATIONS”

New York, New York—Excellent business.

Distribution—Newspaper.

“DOUBLING FOR ROMEO”

New York, New York—Average business.

Distribution—Newspaper.

“THE DUCHESS”

Baltimore, Maryland—Excellent business.

Distribution—Newspaper.

“THE DUST FLOWER”

San Francisco, California—Excellent business.

Distribution—Newspaper.

“THE FASCINATION”

Chicago, Illinois—Excellent business.

Distribution—Newspaper.

“GUSES”

Chicago, Illinois—Excellent business.

Distribution—Newspaper.

“HAPPY HOURS”

New York, New York—Excellent business.

Distribution—Newspaper.

“THE NATIVE”

Boston, Massachusetts—Excellent business.

Distribution—Newspaper.

“THE NEW TENDER”

New York, New York—Excellent business.

Distribution—Newspaper.

“THE PLAYBOY”

Chicago, Illinois—Excellent business.

Distribution—Newspaper.

“THE RAZOR’S EDGE”

Chicago, Illinois—Excellent business.

Distribution—Newspaper.

“THE RED MULLET”

New York, New York—Excellent business.

Distribution—Newspaper.

“THE TOWHEE”


Distribution—Newspaper.

“THE WIZARD”

Chicago, Illinois—Excellent business.

Distribution—Newspaper.

Philanthropies: Eastman Theatre
September 9, 1922

EXHIBITORS TRADE REVIEW

1015

"FIND THE WOMAN"
OLD MILL DANCE HALLS.

"THE FIVE DOLLAR BABY"

George Eastman Museum
This material is provided for reference purposes only. Original now in the George Eastman Legacy Collection

September 9, 1922

"FIND THE WOMAN"

OLD MILL DANCE HALLS.

"THE FIVE DOLLAR BABY"

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Philanthropies: Eastman Theatre
University of Rochester
River Campus Libraries
Rare Books, Special Collections & Preservation
"HURRICANE'S CALM" 

Roy Williams (C), Admiration, 30 s. Days to pure emotions. Short Subjects: "International News." The gemacht! The pictures, the drama, the music, the tension, the excitement are all there. 

"HEROES AND HUSBANDS" 

Bridget McAllister, Mildred, Admiration, after the war. 30 s. 30 s. and 30 s. of intense emotion. 

Exhibition: "Newspaper display adverting in the newspaper." 

Short Subjects: "Leaves on the Road." 


daily press column: "A nation piecing itself together again." 

"FOLKS, HURRY!" A good one at the box office this week. 

Exhibition: "Newspaper display adverting in the newspaper." 

Short Subjects: "Leaves on the Road." 


daily press column: "A nation piecing itself together again." 

"IRON TO GOLD" 

Trump, Altamont, Pa., Admiration, and 30 s. A very good business for two day run. 

Short Subjects: "Leaves on the Road." 

Exhibition: "Newspaper display adverting in the newspaper." 

"ITALIAN NOISE" 

Fills, Acroma, 100 s. of intense emotion. Good business. 

Exhibition: "Newspaper display adverting in the newspaper." 

"THE LIVES OF PHARAOH" 

Granby, Maryland, 30 s. and 30 s. A very good business for two day run. 

Exhibition: "Newspaper display adverting in the newspaper."
September 9, 1922

**EXHIBITORS TRADE REVIEW**

**73**

**Philanthropies: Eastman Theatre**

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George Eastman Museum

University of Rochester
River Campus Libraries
Rare Books, Special Collections & Preservation

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**THE MAN FROM ROME**

Palance, Betolotti — (Fox, Holm)
Fair audience houses.

**DEPARTMENT**—Chilly newspaper reference and space advertisements strong fact picture as one of few actually screened under Italian skin. Star and director also featured in publicity.

**THE MAN FROM HELLS’ RIVER**


**REVIEW**—Regular newspaper space.

Short Subjects.—*The Valley’s Movie Questionnaire.*

**Daily Press Comment.—** "The story is taken from the newspaper pictures of this kind," comments the reviewer. "It is different from the ordinary pictures of this kind." It’s a family picture, based on life in Italy. This week’s picture should appeal to those patrons who like the pictures of this kind. 

**Short Subjects.—** "The Return of the Twenty Million Dollar Woman." Original and effective.

**THE MAN UNCONQUERABLE**

Lawrence, Dura, Brubaker, — (Adams). 20 and 25 cents. Picture and star well mounted throughout week.

**REVIEW**—Regular newspaper space.

Short Subjects.—*Rapid Fire.* A Mordant Comedy. Daily News, March and Jaffrey and "What’s in It For Us?" posters.

**Daily Press Comment.—** "The plot is one of the most dramatic and thrilling of any of Hall’s recent plays." *Commercial.* "The picture should appeal to the large group of our younger audiences who enjoy the pictures of this kind." *Constitution.*

**MARRIED PEOPLE**

Pel, Walker, Mills, Pat, — (Mills) reprinted business as expected. Interest holds. Short Subjects.—*A Fighting Chance.*

**REVIEW**—High advertising and lobby slides and stills.

**THE MARRIED FLAPPER**

Street, Merrie, — (Fox). Very good business as is the case of strongly advertised opposition.

**Daily Press Comment.—** "Mark Your Calendar," the newspaper says. "Here’s a good one." *Morning Express.*

**Royal, Kenton City, Mo.,—Admission 10, 20, 25 cents. A good attendance for a run. Good (and fair) house attraction.

**Short Subjects.—** *The Flame.* "As always, the 12-inch screen, twelve inch flipper." This week’s picture has the same advantages as the others and is effective.

**HARD TIMES**


**REVIEW**—"A bright comedy. The chief claim to notoriety which this New Theatre successes derive from the exciting of the child players who appear in it." *New York Journal.*

**ONCE TO EVERY WOMAN**

**REVIEW**—"A mute, a drama, a picture that is going to make a lot of folks change. The story is a good one. The story is a strong one. The story is interesting. The story is the story that is going to make a lot of folks change." *New York Times.*

**PRISONER OF ZINDA**

**REVIEW**—"A short, a drama, a picture that is going to make a lot of folks change. The story is interesting. The story is the story that is going to make a lot of folks change." *New York Times.*

**MANIC THE NORTH**

Collection, Ohioan Daily.—(Fox) a big business for first half of week.

**REVIEW**—"Exhibition.—Useful newspaper advertising.


**THE NIGHT ROSE**

Gardner, Baltimore, Md.—Admission, 10 and 15 cents. Paramount well mounted throughout week.

**REVIEW**—Daily Press comment.—"The Night Rose,"* with Lee Chamberlain and Lenore Ulric taking leading parts, is about the ordinary. *Evening Star.*

**NORTH OF THE RIO GRANDE**

*Zoe, Oklahoma City, Okla.—Admission, 10 and 15 cents. Paramount well mounted throughout week.


**Rioli, Oklahoma City, Okla.—Two days to average business.

**REVIEW**—"Regularly advertised. Regular newspaper advertising." *Parks News, Sunshine County.*

**SHORT SUBJECTS**

**REVIEW**—Regularly advertised. Regular newspaper advertising.

**PRISONER OF ZINDA**

*Stuart, Cleveland, O.—Admission, 10 and 15 cents. Pictures played to full houses.

**REVIEW**—"International News, Century serials, Kinkade, Weekly."

*Hodkinson Pictures*

**PHOTOGRAPH**

**FILLER**

**THE ILLUSION**

**REVIEW**—"A strong story, a picture that is going to make a lot of folks change. The story is interesting. The story is the story that is going to make a lot of folks change." *New York Times.*

**EXHIBITORS TRADE REVIEW**

**1017**

**Little Stories on Big Pictures**

**MANY CRITICS believe that**

**FREE AIR**

**is just as big a story as hot record — nothing less in the Sun for the past five years.**

**REVIEW**—"A strong story, a picture that is going to make a lot of folks change. The story is interesting. The story is the story that is going to make a lot of folks change."

**FREE AIR**

*Hodkinson Pictures*
"SHAME"

Monday, June 16, 1919

Daily Press Comment—One of the best pictures of the year.

The New York Times—A different and well-groomed picture.

THE TRAP

Commander, Captain K., New York, 30 and 35 cents. Two performances today.

"THE VITELLI" Give way to sign.

PROMPTED to follow this in the third column.

"MAD AMERICA" Give way to sign.

"THE NATION"

A national newspaper with a wide circulation.

"THE MAKE-UP"

The makeup is done by the studio.

"THE AIRMAN"

The airman is not in the picture.

"THE SLEEP WALKER"

The sleep walker is not in the picture.

"THE WRAP"

The wrap is not in the picture.

"THE TAVERN"

The tavern is not in the picture.

"THE SPIDER"

The spider is not in the picture.

"THE STORM"

The storm is not in the picture.

"THE SMUGGLER"

The smuggler is not in the picture.

"THE ROGUE"

The rogue is not in the picture.

"THE ROARING TWENTIES"

The roaring twenties is not in the picture.

"THE RESTLESS"

The restless is not in the picture.

"THE REBEL"

The rebel is not in the picture.

"THE RECLUSE"

The recluse is not in the picture.

"THE RESCUE"

The rescue is not in the picture.

"THE RESTORATION"

The restoration is not in the picture.

"THE RESTRICTION"

The restriction is not in the picture.

"THE REGULATIONS"

The regulations is not in the picture.

"THE RIVAL"

The rival is not in the picture.

"THE RIVAL BATTLE"

The rival battle is not in the picture.

"THE RIVAL OF THE HERO"

The rival of the hero is not in the picture.

"THE RISE"

The rise is not in the picture.

"THE RIGHT"

The right is not in the picture.

"THE RICH"

The rich is not in the picture.

"THE RICH AND THE POWERFUL"

The rich and the powerful is not in the picture.

"THE RICH MAN"

The rich man is not in the picture.

"THE RICH MAN'S DILEMMA"

The rich man's dilemma is not in the picture.

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**Exhibitors Trade Review**

*September 9, 1922*

### When Husbands Deceive


**CAST AND CREDITS**

Vida Dexter, Leah Baird; Marshall Welsh, William Consul; Richard Fiedler, Jack Meiser; Lady Eliza, Eddie Jordan; Luke Young; Katharine Lewis; Andrew Tiedman, John Covet.

Marshall Welsh, partner of Vida Dexter, has just returned from his honeymoon. Richard Fiedler, a rich man, takes an interest in Vida and makes advances to her. Vida refuses Fiedler, who is then dismissed as her husband.

### Through the Storm


**CAST AND CREDITS**


On a tramp steamer, a young woman is discovered to have been taken aboard by her mother, who is trying to save her from a life of degradation. The story is told through the eyes of the ship's doctor, who is engaged in a love affair with a young woman on the ship. The story ends with the doctor's realization that he has been too late to save the young woman from a life of degradation.
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<th>GUIDE TO FEATURE RELEASES</th>
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<td>Eyes of the North (Harry S. Elkins)</td>
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<td>The Great Seal (Harold H. Keefer)</td>
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<td>The Lady and the Tiger (Harry S. Elkins)</td>
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<td>The Nightingale of the South (Harry S. Elkins)</td>
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Philanthropies: Eastman Theatre
The Woman Who Came Back

Scenario and Direction by Denison Clift.
Released by Pathé. Running Time, Sixty-Five Minutes.

The Woman Who Came Back

Philanthropies: Eastman Theatre

East Is West

Joseph M. Schenck Production in Eight Reels. Released by Associated First National.
From the Play by Samuel Shipman and John B. Hymer.
Scenario by Frances Marion.

The film version of this famous play serves to illustrate costumes. This
magnifies her first serious role of importance, and she handles it with the
assurance that comes only from real ability and long training before the camera.
Her interpretation of Ming Toy in appealing to the
American public, and it will influence, it is
expected, the success of the picture. It will
be done in a style that will
include
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The Woman Who Came Back
September 9, 1922  
EXHIBITORS TRADE REVIEW  
1023

The Valley of Silent Men


CAST AND SYNOPSIS
Marvin Radinov, Alma Roberts; Cordell Kent, Lee Cody; Don O'Connor, Joseph King; Pierre Radinov, Marie Marquise; Inspector Kebler, George Salch; Jacob Radinov. Cordell Kent, at the Northwest Mounted Police, while riding the trail is not long enough to ride to a sudden halt and is killed by a native after his horse falls. Turning his horse he calls to the young girl he has seen in the lodge, named Martha, who is the daughter of John Bentley, who has been shot. Martha is anxious of the safety of Kent, who is a man whom she admires. The town is on the lookout, and as the bandits are overtaken by the police, they are killed. But the "Valley of Silent Men" offers enough new stimuli to prevent us from being bored in the stereotyped classes. It is a well directed, beautifully filmed production, alive with unusually accentuated melodramatic-thrills, presented by a thoroughly capable cast and holds the spectator's attention from start to finish. The tension is broken in the tension, followed from an adjustable standpoint, it ranks among the best of its kind for the story is well told and the pictures are vivid. The pictures are not merely a series of events, but are part of a well developed plot, and the characters are not only well drawn but also well acted. The film is well worth seeing and is a good example of the type of production that is being turned out today. There is no break in the continuity and the action moves rapidly throughout.

Offering a compact, well-constructed plot, abounding in action, photography, clever acting and well directed, "Honor First" is a picture whose entertainment values cannot be denied. Features dealing with the Great War as a patriotic war, it is by no means a story of war, but a story of what constitutes the essence of war, and the story is told so well, that it is almost impossible to forget it. The film is a well directed production and is a good example of the type of production that is being turned out today. It is a well directed, beautifully filmed production, alive with unusually accentuated melodramatic-thrills, presented by a thoroughly capable cast and holds the spectator's attention from start to finish. The tension is broken in the tension, followed from an adjustable standpoint, it ranks among the best of its kind for the story is well told and the pictures are vivid. The pictures are not merely a series of events, but are part of a well developed plot, and the characters are not only well drawn but also well acted. The film is well worth seeing and is a good example of the type of production that is being turned out today. There is no break in the continuity and the action moves rapidly throughout.


CAST AND SYNOPSIS
Jacques Dubois and Honor Dubois, Pierre Dubois, John Gilbert, Maria Bonera, Erna Moster, Harry Emmett, Adly Kibbey, Piereux, Marion Dury, Trine, Treske, Laroche, Martin, Duke.

During the World War Jacques and Honor Dubois, twin sons, serve in the French army, the former as pilot, the latter as gunner. Jacques comes home with this, and finds that Honor is mad at Maja, a flirt, and that Honor is going to be a daughter of a wealthy alpinist and obtain a fortune. The pair had separated before honor's ill-fated marriage. In this film we see Jacques and Honor getting married, and the alpinist, to whom Honor is engaged, and the fortune in the bargain. The film is a well directed production and is a good example of the type of production that is being turned out today. It is a well directed, beautifully filmed production, alive with unusually accentuated melodramatic-thrills, presented by a thoroughly capable cast and holds the spectator's attention from start to finish. The tension is broken in the tension, followed from an adjustable standpoint, it ranks among the best of its kind for the story is well told and the pictures are vivid. The pictures are not merely a series of events, but are part of a well developed plot, and the characters are not only well drawn but also well acted. The film is well worth seeing and is a good example of the type of production that is being turned out today. There is no break in the continuity and the action moves rapidly throughout.

Philanthropies: Eastman Theatre

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GUIDE TO SHORT SUBJECTS—Cont’d

PUNCH COMEDIES CO.

HUMOR, SCENIC DEVELOPMENT, etc.

These films are available for screening in the Eastman Theatre, for commercial exploitation.

FAMOUS PLAYERS-LASKY

FAMOUS PLAYERS-LASKY CORP.

FILM BOOKING OFFICES OF AMERICA

NEW YORK, N.Y.

FIRST NATIONAL EXHIBITORS

CHAS. A. MILLER

OMNIBUS SERIES

A SNEAK PREVIEW

HUNTER RAYMOND COMEDIES (2)

CAPTAIN KECK (6)

JERRY NAVES BATMAN PICTURES (1)

SAM JONES IN "THE BIG HOLE"

SABINO'S FAMOUS "TONTI SERIES"

THE LAST KISS

W. W. HOOKINSON CORPORATION

THE Rhythm of Rhythm (Serial)

KINETO COMPANY OF AMERICA

SUN DEP'T

BISHOP, MARX

"A MERRY CHRISTMAS, SIR!"

METRO PICTURES CORP.

GOLDWYN PICTURES

CAPITOL COMEDIES (2)

One-Cent A Week

40 MILES TO PARIS

Special "HOLLYWOOD" Pictures

THE PENNA MS FLIGHT SERIES

LOUISIANA PERSPECTIVE

MILTON WATERS COMEDIES (2)

THE LIONESS COMEDIES (2)

ONE CEN'T A WEEK (Serial)

THE TWO-CENT PILOT (Serial)

PETER H. GILES COMEDIES (2)

THE EIGHTH WAR (Serial)

THE RHYTHM OF RHYTHM (Serial)

FOLK SONGS OF OLDEN TIMES (Serial)

UNITED PICTURES INTERNATIONAL

MYSTERY SERIES

D. W. GRIFFIN COMPANY

SCHOFIELD PHOTOGRAPHIC COMPANY

T.M. PALMER CO.

P.J. KELLY COMPANY

THE BLACK CODE SERIES

G. H. PARSON'S COMPANION SERIES

INTERNATIONAL NEWS

SERIALS

80

Philanthropies: Eastman Theatre
The Three Must-Get-Theres

Allied Producers and Distributors Corporation


CAST AND SYNOPSIS:

Max Linder as Jaque, an eighteen-year-old Parisian and aspiring actor who dreams of going to America. "Jaque, served up in forty minutes of merry whirligig action; this abstraction is an excellent vehicle for displaying the acrobatic and off-the-cuff aspects of a300 Frenchman." —Trade Review.

Dusk to Dawn


CAST AND SYNOPSIS:

Marjorie Latham as Anna, Florence Vidor as Anna, Joseph Lathum as Alphonse, John Lathum as Alphonse, Lila Kates as Lila Kates, Florence Vidor as Florence Vidor, Philip Balsah as Phil Balsah, Helen Foster as Helen Foster, Norma James as Norma James, Rudi Rohn as Rudi Rohn, Gladys Moreau as Gladys Moreau, Nola Davis as Nola Davis, Others.

Marjorie Latham has never told anyone about her nightly dreams in which she takes up the construction of the art of Anna, a hag of a girl. In one dream, she becomes a sculptor and for his marble images she sculptures the book of Anna's life. In another, she finds the book and studies it. "The result is a masterpiece," she tells her friend. "Anna has joined. Will the world that was hers and Anna's go with Anna as surely and smoothly like a death and freshness from a drying leaf?"

"Dusk to Dawn" has been adapted from the novel of the same name by Katherine Hill and gives a vivid portrayal of events in the life of a girl whose love affair with a growing young girl while her real life she is the daughter of a prominent American family. The weaving of these two lives together forms a story that is hospitable to the screen but to what it may appear too jaded. The situation exposes the profligate nature of a few words while not lacking at the beginning of the picture. Although possessing unscrupulous points, the picture was filmed as a production that will give entire satisfaction. It does, however, suffice to hold the attention said. In any case, it is a story that will create a sensation.

Points of Appeal.—The introduction of each modern film that is very well done and shows the modern atmosphere and the perfect action of the actors and actresses. Also there is a wealth of fun in the story, the dialogue is simple and short, and the makeup is done in such a way that the face and hands include a full moon to ring the action.

Dusk—a surprising new idea that brings into the story that should appeal to those who like elaborate settings.

Dusk—a rather large cost is offered in the beginning of the pictures consisting of some characters that are necessary to the story and are disposed of. Florence Vidor is in her usual role as Marjorie Latham and Anna, in good looks at in both scenes and does some good work. Joseph Lathum as Philip Moreau, gives pleasing support. The remainder of the cast is unknown.

PHOTOGRAPHS: Lighting, Direction.—There are many attractive shots, both exterior and interior. The scenery is designed to give atmosphere. Continuity somewhat confusing at times. Direction good.
This Dealer Opened Up New Field

EQUIPPING THE THEATRE

No part of the machinery of the industry suffers more from the midsummer lull in business—which has become an accepted routine matter in the trade—than the motion picture supply and equipment dealers.

"If we could only get something to keep us busy in midsummer," said Henry J. Smith, the Pittsburgh dealer, "we would be tickled to death. We don't expect to get hold of an idea that will send customers into us full milk in the hot spell, because we know that is impossible. About all dealers have done these past two midsummers is to swap stories, and it must get tedious."

 Plenty of dealers and themselves in that boat.

Indeed the problem is a tough one, for the supply dealer. It is not tougher, however, than the experiences of the automobile dealers up to four or five years ago, when they found winter business slack in the northern states because of snows and storms and the general unprofitable conditions for road traffic. They could sell no autos because winter saw no demand for them; neither did they do a part business because lack of auto do not wear out or break parts.

Like the picture business—except in respect to the business of year—there was no demand for goods, no buying. The idea of selling lighting systems and power plants and tractors during the summer was sold to the auto dealers.

Today winter business, while not flooding the auto dealers, is keeping him out of red ink.

Lighting systems can be gotten in the same way by the equipment and supply dealers—if they'll go after it.

Let us cite an example of what was done in Pittsburgh. The idea is susceptible of wider development if—against the dealers will develop it.

In the midst of the labor unrest in Pennsylvania steel regions, in the heart of summer, the Fort Pitt Malleable Iron Company at McKees Rocks, decided that a good way to keep up the spirit of their workers and direct their minds away from the current surrounding them, would be to make their men a little happier during the thirty-five minute lunch hour. The theory (which any good wife will support), of making me happy, to reach them through their stomachs, and carrying the theory a little further, the Fort Pitt company felt that if their workers were given a two reel comedy while they were eating lunch and afterward, they would go back to work smiling.

A standard projector was installed under the roof of the largest building of the plant, a screen installed, and every day a smile picture is presented.

Does it work?

The superintendent of the plant told Holby, Smith and Morton that it was the biggest idea he had ever tried.

The point is that it works better in summer--than in winter, and some other large steel plants in Pennsylvania are following the example of the Fort Pitt Company. Some are buying used projectors, others are installing the best and highest priced equipment even including high intensity projector lamps. They use carbon, oil and parts as well. Thus a nice business has been built up in the midsummer.

The most attractive feature of the idea is that the plant lunch movies do not cut into the business of the local theatres. If anything, it cultivates new taste for movies in the working men and makes movie boosters of them.

The idea is worth development. The supply man who cares to provide new outlets for his used machines, a new market for goods in the summer, will do well to try it. But he must not approach the plant authority only with the idea of selling him equipment. He must sell him the idea of "smiles for the workers." He should outline just what was done with the Fort Pitt people—and as this is an age when big business men are buying ideas, it can be put over.

At least it is something which dealers can concentrate on in the slack summer, when they might as well be getting work out of their salesmen, office force and mailing lists, who eat up money anyway.
The slogan which L. M. Miller is broadcasting throughout Kansas, where he has many theatres, is that his newest theatre, the Miller, Wichita, Kansas, is "three times better than the law requires." It is a distinctly new note in theatre building and one that attracts attention and admiration from the public.

The new house, with the exception of the Newman Theatre in Kansas City, is one of the finest in the Middle West. In the architectural work, C. W. and George L. Rapp of Chicago have a movement to their ability in the Miller Theatre. It was those architects who designed the Riverside, Riviera and other Chicago houses.

As Rival-Chambers, managing director, point about the large palace, a sigh of construction, dolled from his nose. The supervision of the new house was his reward for long and faithful service and his ability as a theatre executive.

The new house, which has a seating capacity of 2,600, is lavished in decoration and rich and refined furnishings. The main floor of the auditorium is unusually large, while the entire frame of the structure is of richly decorated concrete and steel, finished in terra cotta. The exit facilities are three times greater than those required by law. The exits and fire escapes lead directly to the street or to fireproof course.

Each exit from the balcony and mezzanine boxes has been provided with a separate fire escape so that there will be no confusion or congestion in case of fire.

The stage is complete in every detail and is equipped to serve the most ambitious productions. The auditorium with its richly
gilded and dressing rooms are complete and perfect. Entering the auditorium one is impressed by the height of the ceiling of the floor.

The ceiling and ventilating spaces are one of the most effective in the country. Fresh air, sound and scented, is driven into the theatre by large motor-driven fans of sufficient capacity to change the air content of the auditorium twenty times each hour.

The electrical effects, furnished by Victor S. Fischer & Co., Chicago, are unusually varied. The lighting is beautiful in its effectiveness, color, contrast and accuracy. The colors are independently controlled and operated by motors which mechanically change or dim the color of light on the wall. There is a perfect blend of stage color into the action, with direction so gradual as to not be perceptible.

There is a pronounced use of the small stage at the moment of performance, creating around all sides, which is broad and round. The promenade is richly decorated with great disinterest and secretory furniture. The interior decorations all are designed for under light, which will be used almost exclusively in the building, the architecture of which is a combination of French and Italian Renaissance.

There is no light able to be seen in the theatre proper. A coat of silvering was applied to the interior surfaces, the walls and piers which were stippled an even light texture. This was followed by a coat of glitters set in cold wax, which was allowed to stand thirty days. Then aluminum had was applied, which in turn was stained and polished. A coat of lacquer finish was applied, followed by the varnishing which produced the highest reflection possible.

The draperies are the last word in rich effect for the theatre. They are of silk velvets and satins, colored with special dye, chosen by the theatre management and the artists. They change from a brilliant color to a rich forest orange lime. Other curtains, draperies will range from deep violet to purple. Besides the performers and visitors, there will be dramatic actors who will dress in appropriate costumes.

A billiard pool, with twenty pocket behind tables, will furnish the idle amusement for patrons of the Miller Theatre. The third floor was designed for the purpose of a billiard room and there are no offices to obstruct the view or intrude on the players. All the equipment in the billiard room will cost $400. The building is now being completely remodeled, and old dry, dusty, rough, olden flavor, now the building will be furnished by William C. Davis, mechanical architect, costing $1,500.

A large orchestra will be expressed by a $1,500 Wurlitzer Organ, which is one of the largest and best of Kansas City. P. Hanf Fleish, musical director, is one of the most widely known men in the Southwest.

The house and theatre proper will be carpeted with 2,350 yards of Wollen carpet, so soft that the foot leaves itself without making a sound. The chairs are finished in the house, being of heat wood finish and pine backs and seats.
You Can’t Buy Better Pictures But You Can Make Pictures Better

EVERY theatre owner has an opportunity to buy the “big pictures.” You can’t beat your competitors by buying better pictures, but you can beat them by making pictures better.

The new Mov-Ezy, the chair that means “Ease at the Movies,” makes this possible. It eliminates the interruptions occasioned by people passing along the rows while the picture is being shown. No longer is the story spoiled at its climax by spectators rising to cramped positions to permit others to pass. A quarter turn of the Mov-Ezy affords ample passage space, thus enabling everyone to remain seated.

Mov-Ezy

Movie patrons appreciate the advantages of the Mov-Ezy. Actual tests show that people prefer them to any other theatre chair. They are nonetheless in operation, keep perfect alignment with other chairs in the row, and offer a wide range of colors designed to harmonize with any theatre interior.

Stop at our show room for demonstration or write for beautifully illustrated catalogue.

Josiah Partridge & Sons Company, Inc.
47 West 34th St.
529-541 Marbrope 1842.
New York

Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

B. F. PORTER, 729 7th Ave., New York

Philanthropies: Eastman Theatre
EASTMAN
POSITIVE FILM

Adds good photography to picture interest—gives that truthful, accurate reproduction that is only possible when the reproductive scale of the positive material parallels that of the negative. That’s why Eastman Positive Film carries quality through to the screen.

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words “Eastman” “Kodak” stenciled in black letters in the transparent margin.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
The Constant Appeal of
Appropriate Music

The musical demands of lovers of the silent
drama have become positive. The house where
superior, varied music is found is the house of
popularity.

For various reasons your features may not
always be a success, but add the unflailing
musical “atmosphere” of the Cremona Or-
chestra-Organo and the line at the box office
becomes dependable.

No theatre organ orchestra has been de-
veloped to better meet the requirements. It
is unsurpassed as a hand-played organ. It
renders, besides, orchestrations selected or set
to the film offering.

A double roll system permits playing by
either solo roll or any standard player roll.
It may be played with or without an operator.
But best of all, the Cremona is not prohibitive
in price to the smaller house.

Write for the whole Cremona Story

The Marquette Piano Company,
Chicago, Illinois.

Cremona
Theatre Orchestra-Organo

Philanthropies: Eastman Theatre
CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale—Theatres Wanted

Live Opportunities

New Theatres

ATLANTA, Ga.: A. J.—April 1, A. H. Brautigam Theatre, 4th and Peachtree Street, has completed $100,000 addition, including dressing rooms, piano lounge, and stage. Join E. H. Brautigam and A. H. Brautigam, Jr., Atlanta Optimist Club, in opening the new building on April 7th.

PEACEVILLE, Vt.: John V. Clark has completed $15,000 addition to the Clark Theatre, consisting of auditorium, cloakroom, tea room, and kitchen. The theatre will be ready for opening on Easter Sunday.

RIVER FALLS, Wis.: The Rock River Theatre, 212 Main Street, has completed the addition of a new stage and auditorium, which will be ready for opening on April 1st.

IRVINGTON, N. Y.: The Irvington Theatre, 45 Broadway, has completed the addition of a new stage and dressing rooms, which will be ready for opening on April 7th.

COLUMBUS, O.: The Grand Theatre, 401 N. 18th Street, has completed the addition of a new stage and dressing rooms, which will be ready for opening on April 15th.

HARRINGTON, P.A.: C. A. Hanlon has completed the addition of a new stage and dressing rooms to the Hanlon Theatre, 112 Main Street, which will be ready for opening on April 1st.

CAMERA EXCHANGE

We buy, rent and sell motion pictures and all camera equipment, having apparatus and lenses of all makes. Motion Pictures and "Folks" Camera rental, sold and exchanged. Permitting the use and sale of your prints. Address Camera Exchange, 340 West 30th Street, New York City.

For Better Music

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

NEW YORK CITY CHICAGO SAN FRANCISCO

1400 Broadway 64 S. Michigan Blvd. 109 Golden Gate Ave.

Transcend Reduces Power Bills Makes Better Pictures.

Changes $50 into $50, which is fast for company work. It reduces the power bills, increases the life of the equipment, and results in better pictures of all kinds. Write for Transcend Facts.

The Hertner Electric Co.

1314 West 11th Street, Cleveland, Ohio

TICKETS

ONE HAND BOOK STRIP TWO COLOR RESERVED SEAT.

WELDON, WILLIAMS & LICK

FORT SMITH, ARK.

ESTABLISHED 25 YEARS — KNOW THE WORLD OVER.

Poli's New Palace Theatre Bridgeport, Conn.

has installed Raven Haftone Screen

IT'S TAX FREE MUSIC AND REAL MUSIC TOO

Theatre Owners feature Distant Music for the Photoplay in their newspaper advertising, programs and in placards because it is more than the ordinary music point. More than the theatre music needs to be for the privilege of giving his audience the best to enjoy. Send for Photoplay Catalogue.

OLIVER DITSON COMPANY

BOSTON, MASS.
Use Film Reels that Last

BETTER Reels! Reels that withstand hard usage. Reels that are strong and sturdy. Projectionists are demanding reels that will not go to pieces under working conditions. They want reels that last.

GLOBE Film Reels meet the requirements and demand for a reel that will stand the wear and tear of hard service.

They are made carefully by a company with over twenty years of experience in the manufacture of all kinds of metal parts. The indestructible brass hub makes it mighty easy to fasten the film and take it off. Once the film is fastened, it will stay fastened.

Write for prices on better 10" and 14" Reels. No obligation is involved in doing so.

The Globe Machine & Stamping Co.
1250 West 76th Street
CLEVELAND, OHIO
Better Than Good
According to Published Reports From Exhibitors Themselves

The Isle of Zorda
From Jules Verne's Celebrated Novel, "Mathias Sandorf"

In the July 8th issue of the Motion Picture News there is published a chart of features with exhibitors' reports concerning these pictures, on a percentage valuation. 29% is Poor, 49% Fair, 30% Average, 70% Good and 100% Big on this chart, and the exhibitors' own rating is given each picture.

"The Isle of Zorda" receives on this chart 13 reports; the entertainment rating is given as 72% and the box office value as 72%.

There are 207 features listed. Only 41 average 70% or better.
"The Isle of Zorda," gentlemen, is better than Good by your own judgment. Better than 60% of the current features!

No wonder! It is so different as to be distinctive; so different that it is refreshing; so beautiful as to be a marvel. The public has tired of the sameness in features.

Give them "The Isle of Zorda."

Pathepicture
Produced by Louis Nalpas
Directed by Henri Fescourt
"The Most Beautiful Theater."

Looking toward the auditorium from the side, one can obtain a good idea of the size of the place. The stalls and the dress circle are separated from the pit by a gallery. The stalls are set on two levels and are divided by four tiers of boxes. The dress circle is also divided into two tiers of boxes. The boxes are reached from the dress circle by a long staircase on the east side of the auditorium. The boxes have a gallery on the north side and a balcony on the south side. The boxes are supplied with chairs and are surrounded by a balustrade. The dress circle has a gallery on the north side and a balcony on the south side. The dress circle is supplied with chairs and is surrounded by a balustrade. The dress circle has a gallery on the north side and a balcony on the south side. The dress circle is supplied with chairs and is surrounded by a balustrade.

A glimpse of the mezzanine and mezzanine boxes. Dust and smoke from the stage are not visible through the lobbies and the pits and probably did not show themselves in the principal place. The auditorium is supplied with chairs and is surrounded by a balustrade. The boxes have a gallery on the north side and a balcony on the south side. The boxes are supplied with chairs and are surrounded by a balustrade. The boxes have a gallery on the north side and a balcony on the south side. The boxes are supplied with chairs and are surrounded by a balustrade. The boxes have a gallery on the north side and a balcony on the south side. The boxes are supplied with chairs and are surrounded by a balustrade. The boxes have a gallery on the north side and a balcony on the south side. The boxes are supplied with chairs and are surrounded by a balustrade.

Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre

EASTMAN THEATER AND
EASTMAN SCHOOL OF MUSIC

"For the Enrichment
of Community Life."

ROCHESTER, N. Y.
Philanthropies: Eastman Theatre
THE AMERICAN ARCHITECT AND THE ARCHITECTURAL REVIEW


VOLUME CXXIII FEBRUARY 28, 1923 NUMBER 2414

Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
Three Indianapolis Homes

Protected Against Ash-Dust

These three splendid homes point the trend of the times in construction and equipment that provide the greatest comfort, convenience and sanitation. Each of them has been protected against ash dust nuisance by the installation of the

Sharp Rotary Ash Receiver

Every year an increasing number of architects specify the Sharp Rotary Ash Receiver as standard equipment. Each year this system of ash disposal wins new friends among home builders and owners. There is no substitute for it because there is no other device that so completely eliminates the nuisance and labor connected with ordinary methods of ash disposal.

Architects are invited to write for a copy of our booklet which describes the system and shows illustrations of many installations.

SHARP ROTARY ASH RECEIVER

322 Bridge Street
Springfield, Mass.
Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
THE new Eastman School of Music, in Rochester, is a practical solution of a purely idealistic conception. Mr. George Eastman, whose many benefactions to Rochester are well known, believed that Music is the most satisfying and enjoyable relaxation from the grind of the average American’s life. He, therefore, determined to give a thoroughly equipped School of Music to the University of Rochester; but he realized that only a small number of the population could be reached by such a school, while he wished to benefit the public at large. With a stroke of pure genius, he hit upon motion pictures, in the development and betterment of which he was also greatly interested, as the most practical and popular means of presenting good music to the people of Rochester.

Therefore, adjoining the Music School proper, is a large theatre seating over three thousand people, where the best possible motion pictures will be produced in conjunction with the best possible music; for six days a week; while Wednesday evenings will be devoted entirely to music. Thus it is hoped that the profit derived from the motion pictures will support the Music School and the orchestra, making an endowment fund unnecessary.

The peculiar shape of the lot and the complex nature of the problem required an unusual plan, which was worked out to the last detail by Moses, McKim, and Kahn, of Rochester, under the constant supervision of Mr. Eastman. After the plan had been determined, Moses, McKim, Mead and White, of New York were called in to

Philanthropies: Eastman Theatre
design the exterior of the building, and the interior of the most important rooms.

The exterior is built of limestone in a free adaption of the Italian Renaissance style. The dignity of a public institution is emphasized rather than the gaiety of a theatre. An order of Ionic pilasters, broken at the two entrances by engaged columns of Vermont marble (by a curious coincidence, known to the trade as “Eastman Green”) serve to give unity to the main façade.

The Music School proper, which was opened on March 2, 1923, marks the highest development in America in musical equipment. There are organ studios, with openings in the ceilings to allow passage for the sound from the organs above. In addition there are piano studios, class rooms, rest rooms for the students, studios for the principal members of the staff, and the Sibley music library containing many rare manuscripts, besides a full working library.

On the ground floor, a wide corridor runs the whole depth of the lot, forming a connecting link between the School of Music and the Auditorium. It has, therefore, been given a monumental treatment, with a Roman Doric order supporting a segmental barrel vault with occasional penetrations. At the Swan Street end is an imposing staircase giving access to a corridor on the floor above, which, though of the same area as the one below, is lower, with a flat ceiling supported by an Ionic order. This corridor also connects with the Auditorium at the Balcony Foyer level. Its walls are lined with grey cloth forming an excellent background for exhibitions of paintings, which will be changed from time to time, to afford young artists an opportunity to show their work without charge.

From the upper and lower corridors, access may be had to Kilburn Hall, a beautiful room for Chamber Music, seating 513, given by Mr. Eastman in memory of his mother, Maria Kilburn Eastman. An effect of grandeur was not desired in this room, but rather one of intimacy, so that the attention of the listener would not be distracted from the music by too auspicious decoration. Therefore, the polychrome ceiling and frieze of cupids and garlands, though rich in color and

Detail of entrance Lobby
The wall paper panel was originally made for Napoleon I

Central Chandelier in Main Auditorium
The largest ever made

Philanthropies: Eastman Theatre
THE AMERICAN ARCHITECT—THE ARCHITECTURAL REVIEW

gold, are subdued in tone. These decorations were designed by Mr. Ezra Winter, the frieze having been modelled by Mr. C. F. Jenessen. The room is further enriched by six blue velvet hangings, stencilled in gold by the Herschede Studios, and the lower part of the walls is panelled in walnut. The organ is located above the stage and spans through a gilded grille in the Presenium Arch.

The entrance to the large auditorium is on the corner of Main and Gibbs Streets, where the curve in the facade occurs. This curve affords side-walk space inside the building for the sale of tickets, though they can also be bought from the other end of the ticket booth, which projects above will, however, leave a much better view of the great mural paintings which are the most interesting decorative feature of the room. Groups of figures, representing different kinds of music, are depicted against an Italian landscape background, seen, as it were, through openings in the side walls. The paintings on the left of the stage are by Ezra Winter, and represent a music festival, lyre music, martial music, and sylvan music. The corresponding decorations on the right are by Harry Faulkner, illustrating sacred music, hunting music, pastoral music and dramatic music.

The entire color scheme of the interior of the two auditoriums was selected and supervised by Mr. Ezra Winter. The success of the build-

Balcony foyer, with mural painting by Marfield Parish

into a large elliptical lobby, finished in Botticino marble, with black and gold marble columns. In the center, on a marble table, are two aquariums. Two circular panels on the ceiling are painted by Mr. Ezra Winter and Mr. Barry Faulkner, and on the walls are reproductions of the famous "Cupid and Psyche" decorations which were painted by the French artist, Laffitte, for the great Napoleon. These are painted by hand from the original wood blocks, of which over one thousand five hundred were required.

From the lobby, access is had through a secondary vestibule to the rear of the auditorium, which has a capacity of over three thousand. There are no boxes, but a small mezzanine gallery, with an ample foyer in the rear, which will provide the choicest seats. The spectators in the large gallery

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...pletely wired full-size model of this fixture, which is fourteen feet in diameter, was made for experimental purposes.

...The stage set for motion pictures continues the principal architectural lines of the room itself. It represents a garden wall and terrace, on which a gay tent has been erected, thus forming a stage within a stage. For concerts, there is another set representing the interior of an Italian room, with walls hung with red brocades, a walnut walnut, and a gridded triple arcade expressing the great organ behind.

...Behind the large gallery is the Balcony Foyer, a long curved room which is reached by stairs and ramps. At one end is a painting by Maxfield Parrish, and nearby are a fountain with a figure of a cupid and dolphin, after an original by Giovanni de Bologna, and a beautiful allegorical painting of the Renaissance period, formerly in a well-known collection.

...Ample and luxurious smoking rooms and women's rooms are provided on all floors; in fact, every detail of comfort and convenience, as well as perfection from an operating standpoint, has been provided.

Find Buried City in South America

RUINS of an ancient city of great size, hitherto unknown, have been uncovered in Columbia by the South American Archaeological Expedition of the Field Museum of Natural History, Chicago, working under the leadership of Dr. J. A. Mason. The ruins of the city, or a collection of villages, are in the Province of Magdalena, forty miles south of the Caribbean coast, and twenty miles south of Santa Marta, a region now uninhabited, and almost unknown to science. It is evident, the museum authorities announce, that this was once one of the great centers of population of the world, but today even its name is unknown. The region is very mountainous, and the houses, which were of wood, were built on terraces, made with retaining walls. In the center of each terrace there are entering steps of beautifully cut stone, and if the main path is far below, other steps are built to connect the terraces with it. On the side of almost every house there can still be found the_moat, or grinding slab, on which the family ground its corn. In all the villages were found quantities of broken pottery, mostly fragments of large decorated jugs. Some were decorated with relief ornaments, and there is one sort of very fine black pottery which is incised or carved. The inhabitants decorated themselves with gold ornaments and buried these with their dead. Specimens already received at the museum include gold bells, small, beautifully made gold figures, and ornaments of shell, cutnell, and glass... The most valuable acquisition is a set of ornaments worn by a native priest.
Philanthropies: Eastman Theatre
THE AMERICAN ARCHITECT—THE ARCHITECTURAL REVIEW
VOL. CXIII, NO. 2541
FEBRUARY 28, 1929

STAIRCASE FROM LOWER CORRIDOR.
EASTMAN THEATRE AND SCHOOL OF MUSIC, ROCHESTER, N. Y.
GORDON & KAELBER, ARCHITECTS—MIDDELL, MEAD & WHITE, ASSOCIATE ARCHITECTS

Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
MURAL PAINTING BY BARRY FAULKNER, IN MAIN AUDITORIUM
EASTMAN THEATRE AND SCHOOL OF MUSIC, ROCHESTER, N. Y.
GORDON & KAELBER, ARCHITECTS—M. KIM, MEAD & WHEELE, ASSOCIATE ARCHITECTS

THE AMERICAN ARCHITECT—THE ARCHITECTURAL REVIEW
VOL. CXXXIII, NO. 2144 FEBRUARY 24, 1923

Philanthropies: Eastman Theatre
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Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
THE AMERICAN ARCHITECT—THE ARCHITECTURAL REVIEW

FIRST FLOOR PLAN

BASEMENT PLAN

EASTMAN THEATRE AND SCHOOL OF MUSIC, ROCHESTER, N. Y.

GORDON & KAELINER, ARCHITECTS

Note: The plans were worked out to the last detail by Gordon & Kaelinier, after their concentration Milton, Mead & White bureau associated.

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Philanthropies: Eastman Theatre
Philanthropies: Eastman Theatre
DEPARTMENT OF ARCHITECTURAL ENGINEERING

THE HEATING AND VENTILATING SYSTEM AND SOUNDPROOFING FOR THE EASTMAN THEATRE AND SCHOOL OF MUSIC

BY ALLEN S. CROCKER, M. E.

The portion of the building known as the Eastman School of Music is four stories and basement in height with structural provisions for eight additional stories. It contains an assembly auditorium and stage seating 325 persons, known as Kilbourn Hall. The balance of this section contains about seventy-five studios, seventeen piano practice rooms, class rooms, music library, offices, printing shop, dressing rooms and hospital. This section is an L-shaped building in plan.

The theatre portion is known as the Eastman Theatre. The theatre has a mezzanine and balcony floor in addition to the main auditorium floor and seats about 3,000 persons. The stage is about 40 x 80 ft. with a ceiling height of 90 feet. The main auditorium has a floor area of about 14,000 sq. ft. with a cubic content of about 1,660,000 cubic feet. The theatre is very liberally provided with lobbies, vestibules, check rooms, offices, dressing rooms, rest rooms, a complete series of mechanical shops, try-out projection room and other elements that constitute a complete theatre plant.

The power plant is located in a detached building on the opposite side of Swan Street and is connected with the buildings by a tunnel 12 ft. wide by 20 ft. 6 in. high. The boiler plant consists of three 400 h. p. and one 210 h. p. water-tube boilers, equipped with extended arches of a flat extended type and automatic stokers. Steam jet blowers are used for cleaning the tubes. The boilers have capacity for a 30 per cent overload. Natural draft is obtained by a 7 ft. by 150 ft. radial brick chimney.

Coal is delivered by team and can be deposited by chutes to the top of the stokers or it can be dumped through coal holes to the bins. From these it is removed by shoveling into a 900 pound bucket which is handled by a power hoist and traveling crane. The bucket is of the bottom dump type and is emptied into the stokers by the operator at the floor.

Steam is distributed from a 12 in. and a 6 in. auxiliary high pressure main. A vacuum system is applied to the entire heating system and returns to two 12 x 18 x 20 in. vacuum pumps located in the boiler room. These discharge into a vented receiver 2 x 7 ft., to which are attached two 12 x 8 x 12 in. boiler feed pumps.

An engine room is provided, but power is supplied by an outside service at present. The current is 220 volts, A. C., 3 phase, 60 cycle, which is transformed by a motor generator set in engine room to a 220 volt D. C.

All fans run at low speed and have direct connected variable speed motors, supply fans having 56 per cent reduction by armatures weighted and 16 per cent increase in speed by field control. Regulating clutches are provided with no load and overload relays. Vent fan motors do not have field control.

All of the air supplied by the fans is washed. Washer, as well as fan cars, is made of heavy galvanized rust-resisting iron. The nozzles are of bronze, non-corroding medium type, spray and overhead flooding for scrubber plates. All washers have direct connected commutators, interpole type motors, slow speed for quiet operation. Humidity control is used in connection with all supply fans as uniform humidity is essential throughout the buildings to maintain uniformity of tuning. This is especially necessary in the main tuning room for the theatre which is partly located in the basement of the School of Music.

The degree of humidity is regulated by the joint action of control of steam tempering coils and temperature of washer water. The heating of the water is secured by a noiseless type of steam ejector supplied through reverse action discharge valves on steam lines which prevent overhumidification in event of water supply fail-
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un. The fans deliver conditioned air for ventilating purposes only except as hereinafter noted. All fans are factory tested and balanced at speed in the factory, to eliminate noise. The intakes and discharges have canvas throats as an added noise eliminator.

The ventilating system of the School of Music includes five supply fans and three exhaust fans, one of which serves the Boston organ fixtures. Two of these supply fans and exhaust fans are located in the attic and serve the offices and studios. The distributing ducts for both the supply and exhaust are located in the attic. Each of these supply and exhaust fans has a capacity of 34,000 c. f. m. The supply fans discharge into plenum chambers from which distribution is made. The object of these chambers is to give area for dust attachment and make the air distribution as quiet as possible. As a further precaution against noise the fans are mounted on planks frames, cork, lead machinery mats and other insulating materials. All vertical masonry ducts for air supply and outlet lined to protect the masonry instruments from moisture. All supply and exhaust ducts in the attic are separated by special felt which is also placed on the outside of the metal lining of the vertical ducts as a noise preventative. The metal distributing ducts have a break joint where they enter the masonry flue lining to avoid a continuous metal circuit.

All of the studios have double windows to serve as sound stops and this makes mechanical ventilation necessary.

The large corridors on the first and second floors of the School of Music are used as passageways and are ventilated by a fan located in the basement with a capacity of 35,000 c. f. m. These corridors are 20 x 182 feet in size. The seventeen practice rooms and the main music room in the basement are heated and ventilated by one fan having a capacity of 12,000 c. f. m. Each room has an intermediate thermostat control at the plenum chamber of this fan.

Kibbourn Hall, stage and dressing rooms are ventilated by a fan with a capacity of 39,000 c. f. m. and which is located in basement under the hall. The air from this fan is delivered through an expanding cone into a brick plenum chamber and a series of galvanized iron ducts distributes the air uniformly into a forced space under the auditorium. Dampers are provided in these ducts for balancing the supply at the different parts of the forced space. The air from this space passes out through 5 m. adjustable mushroom ventilators under each seat or through screened slots in risers where they occur.

The theatre has one main supply fan, an auxiliary fan for heating entrances and exit ventilates and one boiler vent fan. This main supply fan has a capacity of 122,000 c. f. m. and is located over a group of dressing rooms and at about the level of the auditorium ceiling. The air is distributed through horizontal ducts in the attic and through vertical ducts to spaces under the floor of the auditorium, balcony and mezzanine floors. From these spaces the air is delivered through 6 ft. masonry ventilators under each seat or through screened slots in risers where they occur. The main vertical flue serving the auditorium floor is connected to concrete tunnels, with dampers, for even distribution under this entire floor area.

Thermostats are located in the seating space, but in an additional precaution three distant reading thermostats are located in various parts of the house and reading in the fan room. This permits the engineer to read the temperatures without entering the theatre.

The fan which heats the vestibule secures its air from the space under the auditorium floor, this space being filled constantly with tempered air by the main fan and the necessity for an additional air washer and cold air inlet for the small fan is eliminated. This fan is also to be used before the auditorium is occupied and for leaving the inside vestibule ducts open, the air will be taken from the theatre, reheated and reintroduced from the ventilates back to the main auditorium. This serves to aid in heating the auditorium before the main fan is put in operation. There is a certain amount of direct radiation throughout the theatre but none in the entrances and exit ventilates owing to lack of available space. The stage is heated by direct radiation.

Grilles are provided in the ceiling of the auditorium through which air is exhausted and two 108 in. desk fans are installed in a pent house on the roof for this purpose. These fans discharge into the outside through what might be called weatherproof slots. The air discharge is controlled by air dampers operated by switches located in the main fan room.

A comfortable temperature is secured by the liberal supply of 35 & c. f. m. per person and objection to the usual cold blast from mushroom ventilators is abated. Often where mushroom ventilators are used a too small supply of air is provided and as a crowded house tends to bear heat, it is necessary to deliver colder and colder air which is unpleasant.

All supply fans have two banks of vent radiators for tempering and these for reheating except for piano practice rooms. Temperature control is applied to one bank each of tempering and reheating radiators.

The heating is done by direct radiation and is under automatic temperature control. The steam supply and return mains are concealed, insulated and installed in spaces which are well packed for a certain distance each side of the connection to

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room radiators to prevent the transmission of noise from room to room.

The soundproofing of the studies in the School of Music is rather complicated. The building is of steel skeleton frame construction with flat re-

inforced concrete floor slabs. Over these slabs were placed two thicknesses of ½ in. deadening material with joints broken in the two layers. On this was placed a bed of cinder concrete to which a ½ in. cork tile floor was applied. The ceiling under the slab was of metal lath and plaster sus-

pended by metal hangers in which was placed a special separator, breaking the metal to metal contact with a fiber insert.

It is generally thought that air spaces in partitions have value for soundproofing. In the case of the auditoriums and soundproofing, Dr. Floyd R. Watson of the University of Illinois, advised that solid partitions were better sound deterrents than those of like thickness which contained air spaces.

The soundproof partitions were constructed of two thicknesses of ⅜ in. solid gypsum blocks. One thickness of ⅜ in. blocks having been erected, light furring strips were attached, to which were ap-

plied two thicknesses of ⅜ in. deadening material, the joints being broken. The second thickness of ⅜ in. blocks was then erected against the deadening material, completing the partition for plastering.

All gypsum blocks were started at the bottom on a ½ in. course of machinery cork and were finished against the ceiling slab and walls at each end with deadening felt. All partitions were carried to the underside of floor slabs and suspended ceilings hung between them, thus positively separ-

ating each room.

All steam pipe runs and returns, plumbing lines and electric conduits leading from one room to another were packed with asbestos sponge for a distance of one foot above and below the slab. Heating and ventilating ducts were carried from the plenum chambers to each room separately and not taken from a trunk line as is usual.

All of the studios were equipped with a sound-

proof door made by Mr. Irving Hamlin, Dean of the School of Music at Northwestern University, who developed these doors for use in the piano practice building at that institution and used them with satisfactory results.

The rooms as built are not soundproof in the literal sense of the term, but are far superior to any previously observed by the designers. In a still room a sound can be heard from an adjoining room, but it is unheard as soon as a slight sound is made, which is practically all that is required.

WASTEFUL SCHOOLHOUSE PLANNING

In a recently published article written by Mr. George M. Hopkins, anson, Ass. M. A. S. C. E., the economics of schoolhouse planning was discussed. Among the various topics considered was the relative space occupied by corridors and stairs.

A survey of every building in the Cleveland school system resulted in finding 1,360,000 sq. ft. of floor space devoted to stairs and corridors. It is esti-
mated that 40 per cent of this area could have been saved and devoted to educational uses. This represents the equivalent of 625 class rooms, with seating accommodations for 250,600 pupils, cost-

ing at present-day prices (1922) $10,000,000 to build.

A survey of a large number of school buildings made by the Committee on Schoolhouse Standards, N. E. A., some years ago developed the fact that about 16 per cent of the total area of the buildings, measured at all of the floor levels, was devoted to stairs and corridors. This simply established the average percentage and there is no particular rea-

son for accepting this distribution of space as satisfac-
tory simply because it is an existing condition. This naturally leads to the question—what is the minimum requirement for stairs and corrid-

ors in schoolhouses?

The primary purpose of stairs and corridors is to afford ingress and egress to and from the various rooms or units and circulation of pupils from one room to another. The imperative essen-
tial is that they be so arranged as to afford safety in their use, and any space in rooms of this should be justified by some equivalent part of floor space.

The areas devoted to stairs and corridors will naturally vary in the three kinds of school build-

ings—the elementary or grade school, the inter-

mediate or Junior High School and the Senior High School. In the elementary school the pupil works in one room only and has no reason to go to other rooms except the toilets, playrooms and gymnasiums or auditoriums when these are prov-

ized. The principal circulation of pupils takes place when they enter and depart from the build-

ing. It is a floor that is capable of definite meas-

urement. The pupils can enter the building at will and as individuals, but their departure can be under a disciplined control.

The entrance to or departure from the higher schools is made as individuals and not under mass control. This is due to the pupil's age and to the fact that the teachers are usually seated along the corridor walls. The location of the pupil's
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