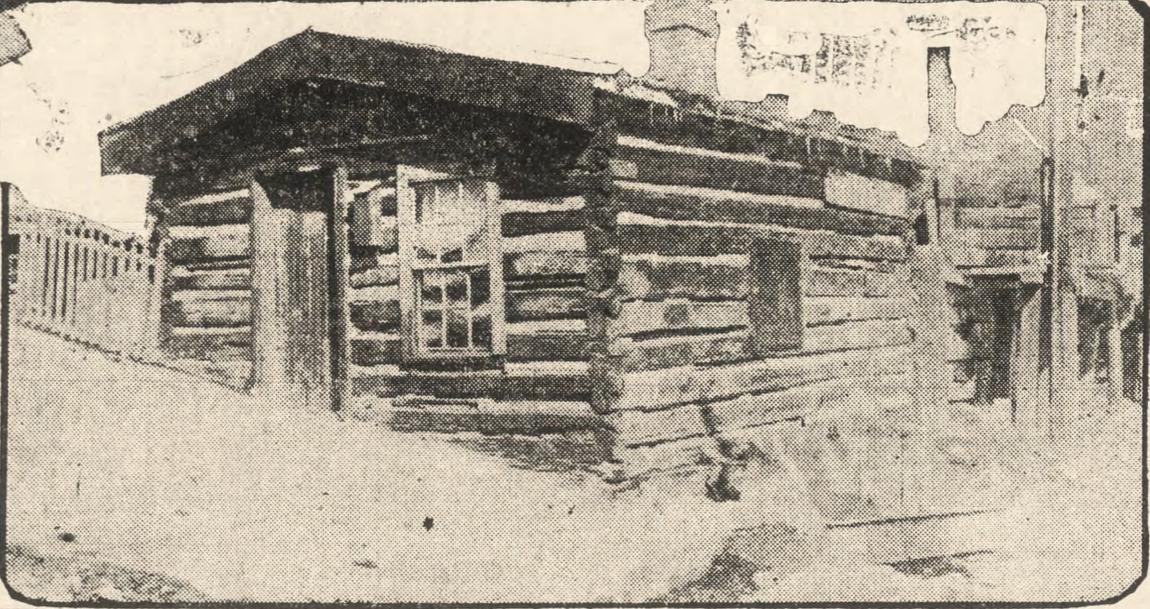


NEW PICTURE HOUSE ON SITE OF PIONEER MINER'S CABIN



The picture shows the splendid new Rialto theater building, at the southeast corner of Main and Park streets, Butte, and the log cabin is a photograph of the original building on the Rialto site, erected in the early mining days of Butte, and later removed to North Idaho street, where it still stands, directly back of the W. A. Clark residence. The Rialto management, among its modern features, will have a corps of pretty girl ushers, under the direction of Miss Frances Sullivan, head usher, whose picture appears above. The Rialto will be formally opened on Tuesday.

The doors of Butte's new and most magnificent picture house, the Rialto, will swing open for the public Tuesday, May 1, a photo palace that is not only the largest and finest in this city, but which for beauty and commodious appointments is unsurpassed in the entire United States.

Combining their wide knowledge of four years in the amusement world, Jensen & Von Herberg, the managers of the new playhouse, have spared nothing in labor and money to insure the utmost comfort for the spectator, and when the official opening is recorded Tuesday, they will have expended \$260,000 on this magnificent theater. The American Master organ alone will represent an outlay of \$45,000; the installation of the ventilating system has cost \$27,000, while the furnishings and decorations entailed the expenditure of many more thousands. Oil paintings which adorn the walls are valued at nearly \$5,000, while the screen on which the pictures are to be flashed meant an outlay of \$3,000. An up-to-date playhouse costs a vast fortune, and that is exactly what is tied up in the Rialto.

The Rialto theater will seat 1,600 people and will mark a new era in picture presentation in Butte. Many expensive and elaborate features have been included among the countless conveniences, and the management feels confident that the public will not fail to vote it an achievement that is surpassingly creditable and worthy of a clientele that will make the investment profitable. It is a palatial house in all that the word implies. Sumptuous in its appointments, rich in its decorations, unsurpassed in its details for the comfort of patrons and perfect in its arrangements for the faultless presentation of the very best pictures obtainable, the Rialto seems to leave nothing to be desired.

**Foyer in Marble.**

Upon entering one is immediately impressed with the magnificence of the appointments. The entire foyer has been worked in marble. To the right is a free check room, while to the left are the walkways to the downstairs portion of the house. Also to the left is the incline to the balconies. The seats are a special feature and one of the "hobbies" of Jensen & Von Herberg. They were especially made for the Rialto, because there were no seats on the market that were wide enough or allowed sufficient "knee-room." They are of a simple, yet neatly artistic design and of hardwood and leather upholstery. On the main floor, there are seven loges located in the rear, and on this floor is also stationed the fireproof operating room.

The interior seems like a poem in color. Exquisite fabrics, soft rich color tones, and a wonderful harmony between all the interior decorations and general architecture of the building, including the appointments arranged for the comfort and pleasure of the patrons of the Rialto, marks a distinct feature and is a distinct artistic triumph. All the interior work, such as the furnishings, decorations and hangings, were done and executed under the personal supervision of Percival Collins, art director of Jensen & Von Herberg's Seattle playhouses. To Mr. Collins much credit should be given for the exquisite beauty of the Rialto.

**Every Detail Rich.**

The vestibule, or entrance, is in soft, warm tones of gray, enriched with hand decorations and colors of orange and blue in high relief. This style of decoration extends in the foyer and on the ramp walls to the balcony, harmonizing with the rich carpets, woven especially of imported Angora wools. The stage is furnished with a magnificent valance made of orange velvet, relieved with a beautiful cartouche figure of Banaz embroidery in orange and black, trimmed with a rich moufflon fringe in colors to harmonize. The large curtain, which screens the stage when the picture is not showing, required over 100 yards of 50-inch velvet, and is one of the largest if not the largest curtain of its kind in any theater in the United States. The color scheme in general is original, very novel and daring in effect. Either side of the stage is a hand-decorated panel, representing the Fountain of Youth, showing figures of Youth holding a spray and a water effect falling to the fountain basin below, where doves are bathing. On the walls of the theater are beautiful

hand-painted panels in tropical effects, embodying the general color scheme of the soft orange, blues and grays, depicting a peacock in repose perched on the ivy walls.

The loge seats on the main floor and balcony are furnished with especially designed willow and rattan chairs upholstered with a soft seat and back, so that reviewing a picture will be a pleasure and comfort to the patron. The ladies' rooms are a marvel of beauty, the decorations having been executed in every detail to harmonize with the imported hangings. In these various rooms will be found every need to assuage the utmost in comfort. Telephones, writing desks, settees and everything that will add to the comfort of a patron has been provided.

There is comfort even in walking about the Rialto. All approaches to the upper balcony from the main floor are inclined, doing away with stairways, and all of these inclines are covered with thick carpets, completely deadening all sound. There are 12 loges in the balcony, each seating six people. As for exits, there are seven of these on the main floor and four in the balcony, making it possible to completely empty the theater in two and a half minutes.

**Comfort for Women.**

The retiring room for women is furnished with elegant furniture of the most fashionable design. The dressing tables have large triple mirrors and are furnished with all the accessories, combs, brushes, antiseptic powder puffs and such. Each table is provided with a small princess candle lamp, with shade made of the same material as the hangings. The portiers at the entrance of the rooms are of fine blue velvet, trimmed with Bonaz embroidery and silver and blue galloon. The men's room is furnished with easy chairs and all the requisites for a smoker's comfort, imparting an atmosphere of pleasure and welcome.

The interior lighting is a distinct novelty. Instead of being indirect lighting or concealed, the entire theater is illumined by reflected light, thus insuring an unusually well-lit playhouse and avoiding any direct glare which would cause eyestrain.

**Perfect Ventilation.**

The air in the Rialto theater will be changed every 90 seconds and will be driven out by a very powerful motor through a fan that measures 14 feet in diameter. The air will be washed, which will clean it of dust and impurity, and also moisten it. In summer the air will be ice-cooled and in winter pre-heated, which insures even and comfortable temperature throughout the year. To provide perfect ventilation the management announces that it went to an expense of \$27,000 for this alone.

A giant sign, 40 feet in height and carrying 1,200 electric bulbs, while three Roman urns, burning red fire at night, will serve as a beacon to those seeking pleasure in the moving picture world. The brilliant white terra cotta exterior, profusely lighted with the newest type of electrical display, will loom at night like a bright gem.

For the opening Tuesday, when Mary Pickford is to be presented in "A Poor Little Rich Girl," the music will be furnished by Prof. R. V. Johnston's orchestra of 12 pieces. It had been expected that the massive American Master organ would have been installed for the opening, but the European war has precluded the possibility of getting the intricate mechanism from Germany, which formerly manufactured most of the parts for these instruments. As a result, the manufacturing company was compelled to erect its own factories, and this has occasioned the delay. But when the organ is finally installed, patrons will have the satisfaction of knowing that the instrument throughout is of American production. Frank R. White, who was formerly a partner of Hope-Jones and who is located at Lakeview, Paterson, N. J., has announced that the organ which he is building for the Rialto theater at a cost of \$45,000 will be the largest orchestra organ in the world. It is electrically operated from the console, which is

placed in the orchestra pit, and has instant contact with the five divisions—swell, great, orchestral, echo and pedal organs—placed at either side and above the stage and in the ceiling above the balcony. The chimes, xylophone and temple bells are so arranged that organ and symphonic music can be played by the organist. Oliver G. Wallace, who has gained an enviable reputation in musical circles as a result of his masterful handling of the great instruments in Seattle and Portland, will be brought to Butte. Mr. Wallace is particularly noted for his remarkable musical interpretations of pictures.

The Rialto will be under the personal supervision of Claude S. Jensen, a member of the firm of owners, who will remove to Butte to make his future home. Because of the firm's control of the mammoth Coliseum, the Liberty and Mission theaters in Seattle and the Columbia and Broadway theaters in Portland, the Rialto management is in a position to go into the market for the biggest film productions. Attesting to the excellence of the showings that will be given in Butte, it is stated that following the opening with "A Poor Little Rich Girl," Jules Verne's "Twenty Thousand Leagues Under the Sea," the "Garden of Allah" and "The Barrier," with all-star casts, and Geraldine Farrar in "Joan the Woman" will be some of the offerings.

Manager Jensen has been busily engaged the past week in engaging the house staff that will be in charge of every department, with pretty girls in uniform acting as ushers.

The story of Jensen & Von Herberg and their sensational success in presenting motion pictures in the Northwest reads like a bit of fiction. Starting four years ago with a house in Seattle which had been branded a "white elephant," they made it a big money maker. They later took charge of a house that had gone into bankruptcy for lack of patronage and brought this to a point where it yielded rich returns. Then came their erection of the Liberty, which proved a veritable mint, and later the opening of the Coliseum, a Seattle picture playhouse with a seating capacity of 2,500 people. In addition to these four theaters, they operate the Columbia and the Broadway in Portland, the latter a theater that was built for Sullivan & Considine vaudeville, but which they turned into a photo house with marked success.