

SPANISH NOTE PREVAILS IN NEW THEATRE

The Capitol Opens Doors At Noon Saturday: A Revelation Of Beauty In Architecture

CONSISTENT MOTIF FURNISHES GORGEOUS SETTING FOR SOUND FILM; SPEECH AND MUSIC COME WITH LATEST SCREEN MARVELS

A VAST square somewhere in Spain. Above, a blue, star-lit sky. Around, quaint little Spanish houses, flower-festooned, each one different, each one furnished with awnings hung on brackets of iron spear-points, each with its romantic little day-dream of sunny days and balmy nights. Soft music, cosy seats, and the new magic of the 20th century, photoplays that talk to you, that sing for you, and that bring to you the mighty symphonies of massive orchestras.

HERALDS SOUND FILM
That is just an impression of the Capitol Theatre, which opens its doors to Saskatoon at noon Saturday, a piece of interior architecture of which the city can be more than proud, a place of amusement which brings with it the latest era of sound film, the most modern in construction, as remote from the top-heavy, three-tier "opera house" with its plethora of adipose angels and red plush as the \$5,000 automobile from the Indian travails.
Three local names stand out in connection with this \$400,000 enterprise—those of James Butler, N. C. Byers and Frank Miley, who since 1911 have been mutually involved in the amusement world of this city, with the first opening in that year of the old Daylight Theatre.

A MIGHTY ENTERPRISE
Associated, too, is the name of a great Canadian corporation, the Famous Players Canadian Corporation, affliating in its organization 100 theatres across the Dominion, all bound together in a co-operative enterprise of offering entertainment of the highest standard at a cost to the public infinitely below that which any private and individual enterprise could by its own single endeavor afford.

And with that association again is associated the name of N. L. Nathanson, through whose ability and concentration this vast and purely Canadian group has been built up and held together.
To describe in full the wonders of Saskatoon's Capitol Theatre would be to spoil the anticipations and realizations of the thousands who will see it for the first time on the opening and subsequent few days, and would also exhaust one's resources in word-pictures.

WILL BE A SURPRISE
To the many who did not understand the design and principles on which the theatre was built, the front on Second Avenue was something of a disappointment and a puzzle. With but two buildings in the city savoring of anything of Spanish architecture, and those California-type residences, and with no other indication but the necessarily bare outside walls of the huge auditorium, it was impossible to realize what lay beyond.

One could not visualize the huge lobby and stairway that lead to the spacious ante-room that bridges the lane of Second Avenue, across to the auditorium, or imagine the beauty of the auditorium itself, where modern magic even creates the picture of clouds drifting across the sky at night.

A CONSISTENT SCHEME
Consistency is the keynote of the general scheme. Designed by Murray Brown, of Toronto, one of the greatest architects in the Dominion, who has drawn the plans for many of Canada's most notable buildings, immediate construction watched daily by David Webster, local architect, and with the decorations supervised and in part personally executed by the well-known Italian artist, Emmanuel Briffa, who for some years has made Canada his home, the Capitol has in every detail been equipped and furnished with a lavish hand. Local craftsmen and artificers have also played no small part in their contributions, and many a Saskatoon firm has a memorial to its prowess at one point or other in the building.

The Capitol, with a stage 80 feet wide and of proportionate depth, is capable of handling any road show, while its Sorbion film equipment, housed behind windows in a little Spanish house that stands back of the single balcony, contains the latest Movietone and Vitaphone mechanism, which for weeks has been subject to installation and test by Victor Armand, projection supervisor for Famous Players Canadian Corporation, and J. Allan Cash and H. R. Varcoe, engineers of the Northern Electric Co.

1,600 PERFECT SEATS
With Sound Film today offering some of the greatest artists in production.

Attractions At The Capitol

OPENING FEATURES
Opening Saturday at noon, with the following features in Sound Film, which will also be presented next Monday, Tuesday and Wednesday:
"Close Harmony," a sparkling gem of song and dance, featuring Buddy Rogers and Nancy Carroll.
"The Lion's Roar," the funniest all-talking comedy yet produced.
"Sidewalks of New York," a novelty song number.
MAY 16, 17, 18
"The Canary Murder Case," all-talking mystery thriller, featuring William Powell and Louise Brooks.
"The Star Witness," all-talking comedy skit, featuring Chick Sale.
Metro Movietone Review.
MAY 20, 21, 22
"In Old Arizona," the first successful all-talking picture taken out of doors, featuring Warner Baxter, Dorothy Bruggess, Edmund Lowe.
"The Honor System," featuring Clara and McCullagh in a talking comedy.
Movietone Newsreel.
MAY 23, 24, 25
"The Bellamy Trial," talking screen version of the Saturday Evening Post story, featuring Letatrice Joy and Betty Bronson.
"The Carnival Man," an all-talking comedy.
The Six Brown Brothers, noted saxophone artists, in a novelty musical act.

EVERY SEAT IN HOUSE LESS THAN DOLLAR

In contradiction of rumors that admission prices on the opening day and during subsequent days and weeks would approximate those of the more expensive road shows which have visited Saskatoon, Frank Miley, manager of the Capitol, ventured a smiling statement this morning. "Every seat in the house," he said, "will be priced at less than a dollar. We'll announce details tomorrow."

LATEST OF SCIENTIFIC APPARATUS FOR STAGE

Operator Will Have Several Hundred Switches to Operate at the Capitol

Back of the stage curtain line of the Capitol Theatre, beyond which the public does not see, excepting when it is supposed to see, lies a world separate from the rest of the theatre.

Out in front, everything is beautiful, beauty combined with every comfort for the public. Backstage is beauty, too, but not the sort of beauty the artist would appreciate. It is the kind of beauty that the skilled stage manager or producer would enjoy.

The Capitol stage is a marvel of efficient equipment, the latest in design. Every device known to the modern stage for the successful staging of productions has been installed, and Capitol audiences may be assured of smoothly operated performances.

Batteries of powerful lights, effect machines and spotlights of all kinds, from the tiny baby spots to the powerful arc floods are everywhere. A maze of ropes, hanging scenery, drapes, electrical wiring, steel grid-irons, high walls, mechanical devices and other necessary items seem to be everywhere.

The huge switchboard is a wonder in itself. It is the latest type and the operator has several hundred switches to manipulate and know how to handle. He pulls a switch and presto! a flood of gorgeous colorings envelops the settings and the interior of the auditorium.

No Time to Live For Rush of Work

Emmanuel Briffa, the mercurial, kindly artist who has supervised the beautiful painting and other decorative work of the Capitol Theatre, and whose home, perhaps for three months in the year, is Montreal, was once a struggling art student in Naples and Rome.

Today, one of the most sought-after men on the continent, he is completing work on his 151st theatre. Theatre, not job, for he has also designed and supervised the decoration of many beautiful private residences in the United States and Canada, whose owners had enough money to cater to their taste for art.

HERE! THERE!

As he feverishly rushes about the theatre looking to the last touches of the brush, the last laying of gold-leaf, Mr. Briffa carries in his pocket letters asking him to work on theatres in such widely separated cities as Lethbridge, Alta., and Halifax, N.S.

For eight years engaged in art at Detroit, Mr. Briffa, an independent artist, came to Canada, and undertakes amongst other enterprises, the decorating of such theatres as The Palace, Montreal; The Empress, also in Montreal. That he should feel more at home under the Union Jack does not surprise him, for he was born in Malta.

A philosopher, Mr. Briffa is inclined to ask himself why he is lucky to those less fortunate in employment, but at times to himself unlucky.

"They have no work, and they need work to live," he says, "while I have so much work that I have no time to live."

LYA DISGUSTED

The place deadens "no, there is no opera there, no theatre, no life, no talk such as you hear in London or Paris or Buda-Pest. . . . The people there talk of nothing but movies. They eat movies and dream of them. But you cannot blame them, because they know no better. . . . I cannot understand those people. They have no discipline. They believe they are a rule unto themselves. They think only of their money and their luxury. . . . They boast of their temperance—and don't know what the word means. (Lya de Patti's impression of the United States.)

SHE'S "RITZY RITA"

Edith Flynn, former musical comedy actress, and known on stage as "Mickey" Flynn, doesn't think the latter moniker is ritzy enough for picture work.
In signing a contract with First National to appear as a night club queen in "Fast Life," she insisted on being identified from now on as Rita Flynn.

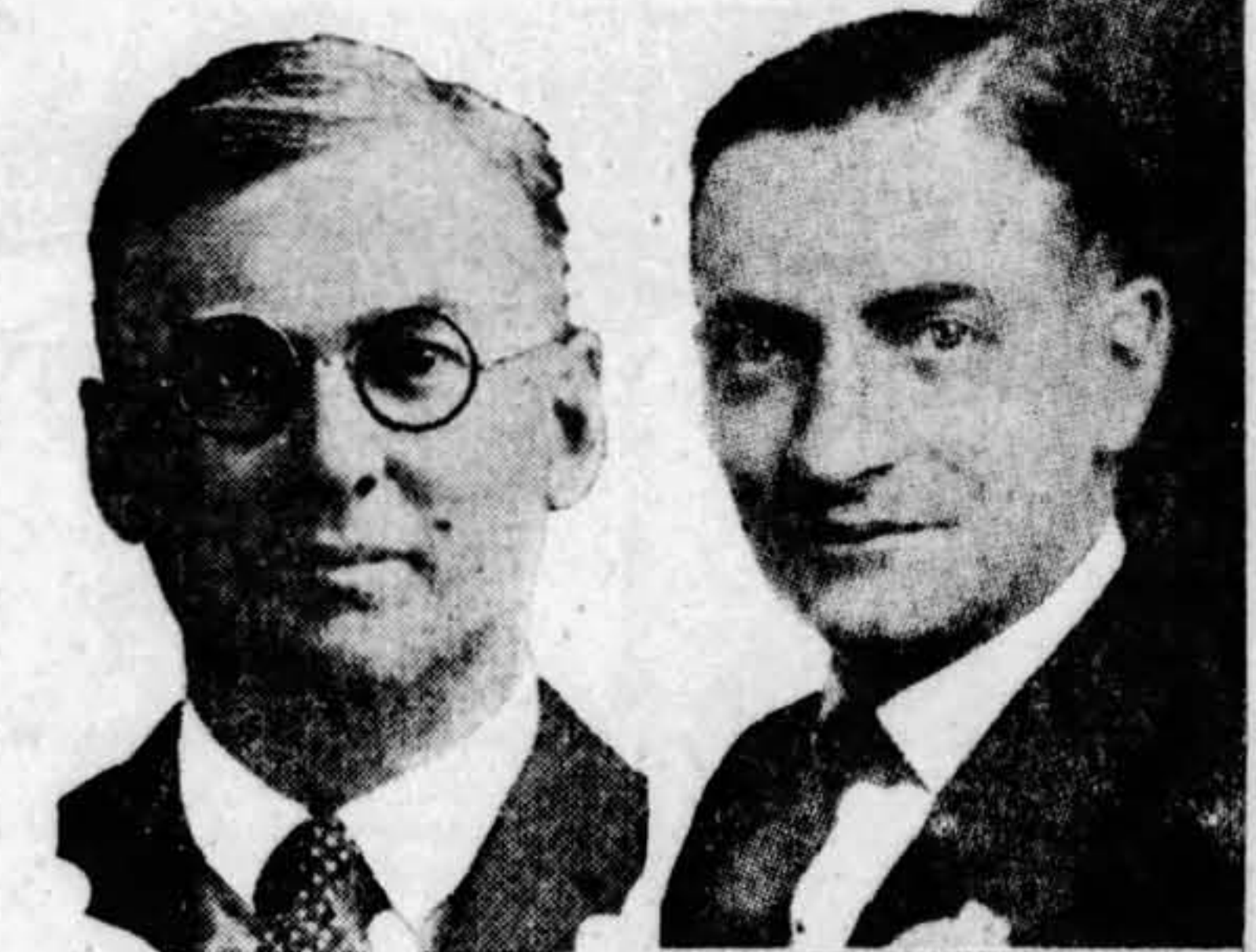
The Capitol's Sponsors



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N. L. NATHANSON



FRANK MILEY JACK ARTHUR

UPON the shoulders of four men rests the financial and managerial responsibility of the construction and operation of the new Capitol Theatre. Messrs. Butler and Byers have joined finances in the venture with Famous Players Canadian Corporation, of which N. L. Nathanson is the managing director and guiding spirit. Owing to Mr. Nathanson's regrettable illness, he is unable to come to Saskatoon from Toronto to attend the opening on Saturday, but he will be personally represented by Jack Arthur, musical director of the 160 theatres associated with the corporation. Frank Miley, since 1911 manager of their amusement enterprises for Messrs. Butler and Byers, has, with David Webster, the local architect, had constant supervision of construction, and

Introducing—

The following comprise the staff of the Capitol Theatre, all of them "on their toes" for the big opening at noon Saturday:
Manager, Frank Miley
Assistant manager, Reg. Plumb.
Treasurer, William Overall.
Cashiers, Miss Ruby Naylor, Miss Marjorie Littlejohn.
Chief of house staff, Carl Yule.
Ushers, Wesley Mahan, Harvey Richardson, Art Gordon, Mickey King, Howard Olson, Arnold Billings, and "Scottie" Mackay.
Doormen, Fred Phillips, Cecil James.
Footman, Charles Wilmot.
Chief projectionist, Joseph DuVerger.
Assistant projectionists, Emit Tobin, William Bunn, Jack Wright.
Stage manager, Richard Bassett.

THE DIRTY DOG

A man or woman may obtain a Turkish, Russian or steam bath with electrical treatments from \$2 to \$5, but a Park Avenue lap dog can't be bathed in a high canine way for less than \$15.
Gloria Swanson, for example, sent her secretary out with her \$2,500 sheep dog for an overhauling. Because it had fleas the first bath cost \$25. It is now brought each week regularly to the same dog fanciers for its cleansing at \$15.

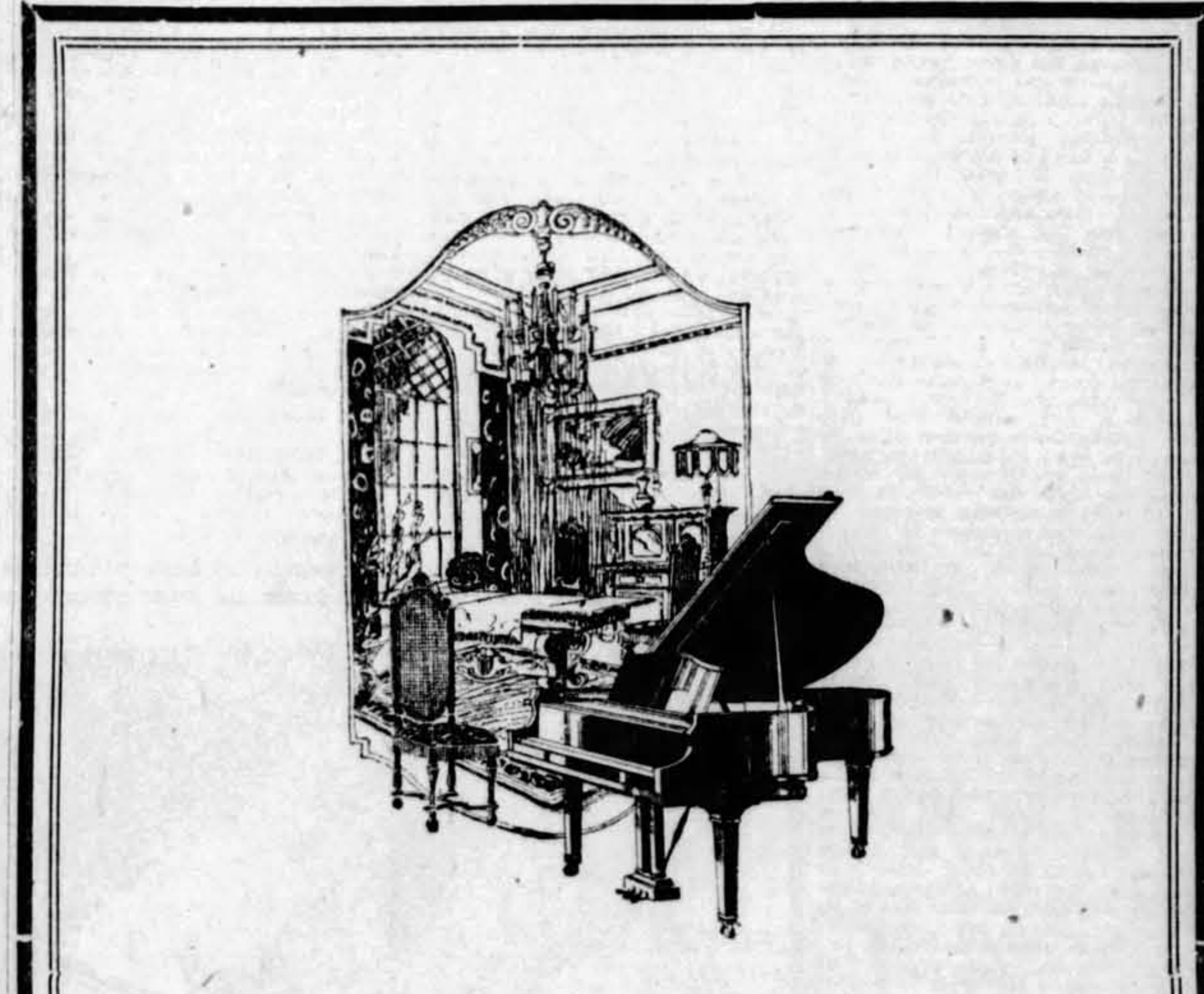
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No Spoiling of Entertainment At The Capitol; Loge Chairs Luxurious

An item of grave importance in a modern theatre is the matter of seats. The manner in which they are placed, their pitch, general construction and comfort giving qualities, are considered from every angle.
The seats in the new Capitol harmonize perfectly with the rest of the rich decorative scheme of the interior. They are finished in rich red leather. They are extra large and pitched at exactly the right angle to afford the greatest comfort and are the latest development in orchestra chairs.
Too often an entertainment is spoiled through sheer discomfort, but this will not be so at the new Capitol, for the seats are the result of a scientific study of the requirements for perfect seating to give the patrons the greatest comfort.

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IS PROTECTED BY THE UP-TO-DATE VENTILATING EQUIPMENT INSTALLED IN THIS MODERN THEATRE BY
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