

BEAUTIFUL NEW PALACE THEATER IS DEDICATED

Two Capacity Audiences at
Opening of Flint's Finest
Playhouse.

MANY CELEBRITIES HERE

General Verdict of Satisfac-
tion Given Theater and
Premiere Bill.

Before two audiences, totaling nearly 5,000 persons the beautiful new Palace theater, Flint's finest playhouse, was formally opened last night.

Everything was favorable for the occasion which will pass down in the history of the city as an event of extraordinary interest to the amusement-loving public.

The two audiences were representative of all walks of life. Many of those present at the premiere were city officials, guests from other cities including many celebrities in the theatrical world, persons who had been interested in the construction of the theater and representatives of newspapers.

Dedicated By Butterfield.

Walter S. Butterfield, president and general manager of the Palace theater company and also president and general manager of the Bijou Theatrical Enterprise company, dedicated the new playhouse before the opening entertainment last night with a brief speech, in which he assured the people of Flint that the theater is theirs and that it will be so conducted as to carry out to fullest extent the wishes of the patrons regarding their entertainment.

The entertainment provided for the opening of the theater was as follows:

Musical program by an orchestra of six pieces under the direction of Raymond A. Cook: March, "U. S. Cruiser Columbia" (Bowman); overture, "Queen of Autumn," (Bigge); medley, "Twelfth Street Rag" (Bowman); exit march, "There's Only One Little Girl," (Cohan).

Photoplay-Mutual travelogue with scenes in Norway.

Alexander Brothers and Evelyn in a bouncing ball novelty.

Foley & O'Neil, young men in a singing act.

"The Smart Shop," a musical comedy number by Ed W. Rowland and Lorin J. Howard with Harry Kessler, Josephine Taylor and a chorus of six young women.

Al Shayne, "The Singing Beauty," a comedian from musical comedy.

Long Tack Sam & Company, Chinese jugglers, magicians, musicians, contortionists and acrobats:

Chinese Are Headliners.

The number by the Chinese troupe headed by Long Tack Sam, a versatile performer, appeared to be the favorite with the audience at the opening performance. Long Tack Sam is a past master in the art of mimicry, has a keen sense of humor, is a wonderful contortionist, sings well and performs feats of magic that are certainly mystifying. The entire company supporting this clever Chinese comedian, is capable, the bits they are given to do being performed with great ability, but Long Tack Sam himself, is the act, doing three-fourths of the work. The scenic effects are elaborate and dazzling.

Al Shayne after clowning for a few moments alone and doing the worst possible to grand opera with a burlesque, gets into a row with a musician in the orchestra. This man, an Italian character, finally ascends the stage with the Hebrew comedian, Shayne and the two go through several minutes of nonsense that evokes much hearty laughter. It scored as the biggest laugh producer.

"The Smart Shop," in which is offered a melange of music and merriment, was somewhat of a disappointment when compared with the elaborate advance notices accorded it, but was well received considering everything. It is a beautifully staged number and any apparent defects in the dialogue may have been due to the nervousness of being a feature act on such an auspicious occasion.

The opening act by Alexander Brothers and Evelyn, two men and a woman, who make rubber ball do most everything but talk was well received. It was a splendid act in a hard spot to fill last night—the opener of the first show in the new theater.

Foley & O'Neil, two young men, who style themselves, "The Two Nifties," danced and sang themselves into sufficient favor to be called back for the first encore in the Palace.

Many Gifts of Flowers.

In keeping with the spirit of the occasion, the friends of the owners of the new Palace showed their good wishes in gifts of many baskets of beautiful flowers. These flowers filled a good share of the foyer.

For the out-of-town guests and a few Flint people the owners of the Palace gave a banquet at the Dresden last evening following the opening performance. An elaborate menu was served and the guests expressed themselves with compliments for the new theater and well wishes for the future.

Among those, besides Mr. and Mrs. Walter Butterfield and a number of Mr. Butterfield's staff from Battle Creek, the following out-of-town guests were here: C. S. Humphrey, Chicago manager, United Booking offices; J. T. Keeler, traveling representative, United Booking offices; Charles Crowl, booking representative for the United Booking offices, who books for the Butterfield circuit; Thomas J. Carmody, booking manager Western Vaudeville Managers' association; Asher Levy, secretary-treasurer, Finn & Herman circuit; Irvin Simon, president Simon Vaudeville agency; A. E. Dennman, Chicago press representative of Butterfield circuit; Harry W. Spingold, booking agent; Edgar Dudley of Holmes & Dudley Booking agency; Lew M. Goldberg, booking agent; Will Jacobs, Beehler-Jacobs booking agency; George Van, manager for Western Vaudeville Managers' association; Charles L. Hoyland, general manager, Allardt vaudeville circuit; Wayne Christy, traveling representative, Sun vaudeville circuit; P. L. Landis, Sosman-Landis scenic studios, furnishers of scenery for new theater, all from Chicago; H. C. Danforth, Chicago editor of New York Star, vaudeville publication; James Reeves, manager of the the-

atrical department for Mander Brothers, Chicago; Harry Lorch, manager of the Michigan State Film Exchange in Detroit; Jake Smith, of the Michigan Film Review, Detroit; Ollie Brooks, representing the Kunsky Theatrical Enterprises; William Marshall, manager of the Butterfield theaters in Battle Creek; Al Wall, manager of Lansing houses for the Butterfield enterprises; Bernard Smith, auditor for the Bijou Amusement company in Saginaw, and Mrs. Smith; Edgar Patterson, owner of Franklin theater, Saginaw; E. H. Wallace, manager of the Bijou theater, Bay City; B. J. Owen, Battle Creek, attorney for the Palace Theater company, and Mrs. Owen.

New Theater Thing of Beauty.

The new Palace theater is a thing of beauty of which the owners, The Palace Theater company, may well be proud. The interior is fashioned to represent a Roman garden with its grey stone walls and above, the dome is fashioned with pergola beams above which is an Italian sky with stars twinkling here and there and shades of varied colors such as one might see in the early evening, the effect of the pink tints of the setting sun mingling with the dark blue of the first of the night. All these lighting effects are produced by lamps hidden by the indirect lighting system. On the side and rear walls of the auditorium are lamps of old green bronze fashioned to represent the famed lamp of Aladdin.

The stage is enclosed by a huge proscenium arch with colors blended into the general scheme carried out throughout the building. The dead effect of the walls is heightened by bright Byzantine colors frescoed in various forms beneath the balcony, in the soffits of the ceiling beams and the crowning borders of the side walls.

The lobby is executed in marble and tile and is wide and roomy, offering splendid accommodation for the patrons in transacting business at the box office which is enclosed with three windows. The foyer between the lobby and the main floor is equipped with cascade steps and terraces, easy steps leading to the promenade floor and the balcony beyond. A large mirror is built in the wall of the foyer. On the promenade floor are located the suite of offices for the manager and comfortable cushioned seats where patrons may rest while waiting for friends. The retiring rooms for women and the smoking room for men are elaborately fitted containing all the comforts desired.

Stage Equipment.

On the stage the same harmony of coloring has been carried out in the draperies and scenery and there is splendid mechanical equipment including the largest electric switchboard in any theater in the Middle West.

The stage is 34 feet deep and 75 feet wide, providing space for the largest scenic productions, and has an opening 29 feet high by 40 feet wide and a loft of 60 feet. A noticeable feature is the absence of the fly galleries, all scenery being fitted for working from the stage floor.

Beneath the stage are large, comfortable dressing rooms equipped with all modern conveniences including hot and cold running water, electric pressing irons and electric lights in abundance, the comfort of the actor being apparently as fully considered as that of the patrons.

Fireproof construction has been carried out to a great extent and the 12 large exits allow the theater to be emptied of a capacity audience within three minutes.

The seats in the theater, both on the main floor and balcony are upholstered in leather and give a sense of ease that is decidedly gratifying to the auditor. Acoustics of the theater are ideal.

Taken as a whole, the new home of Thespiis is a marvel of theater construction that commends it thoroughly from every standpoint—comfort, pleasure and convenience.