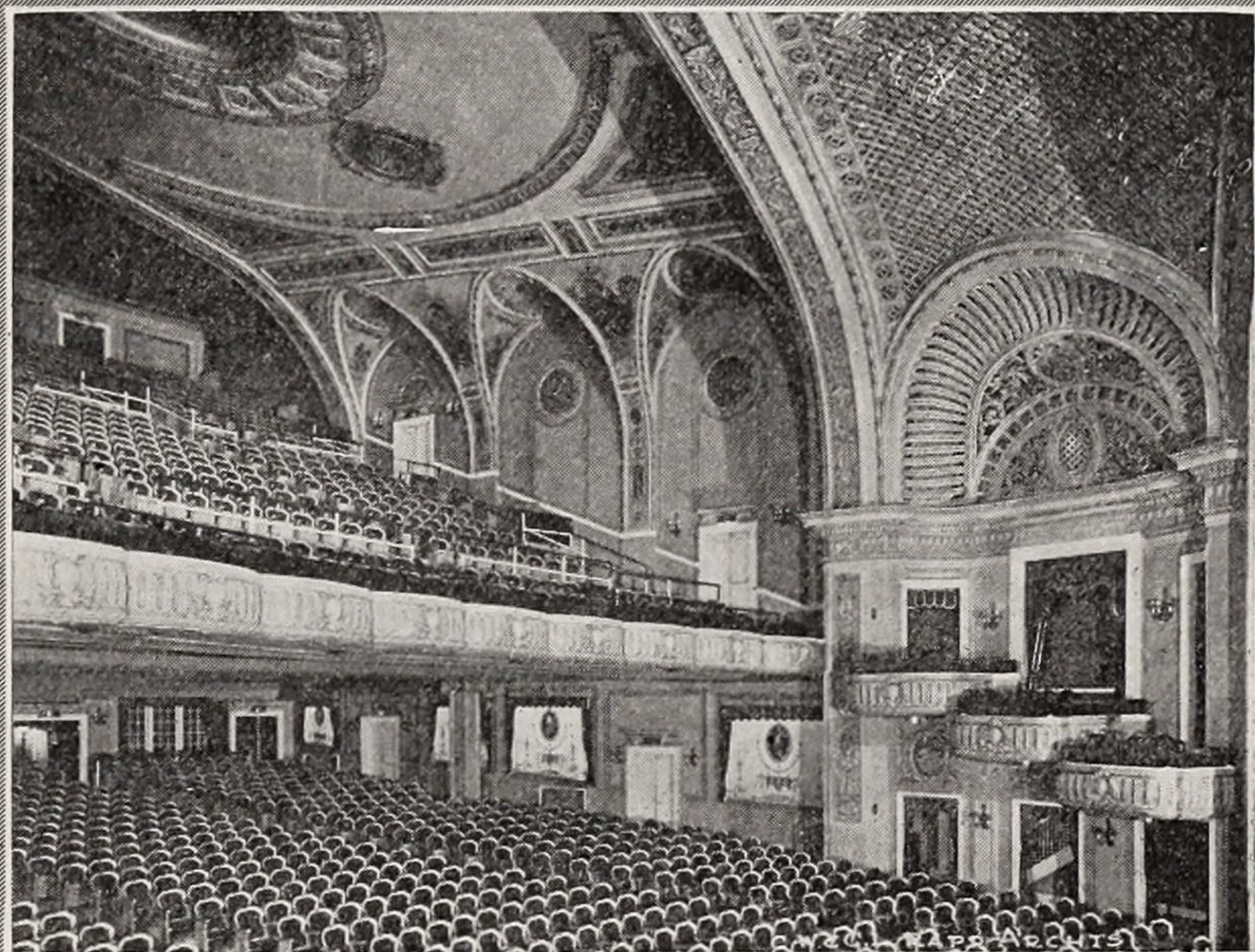
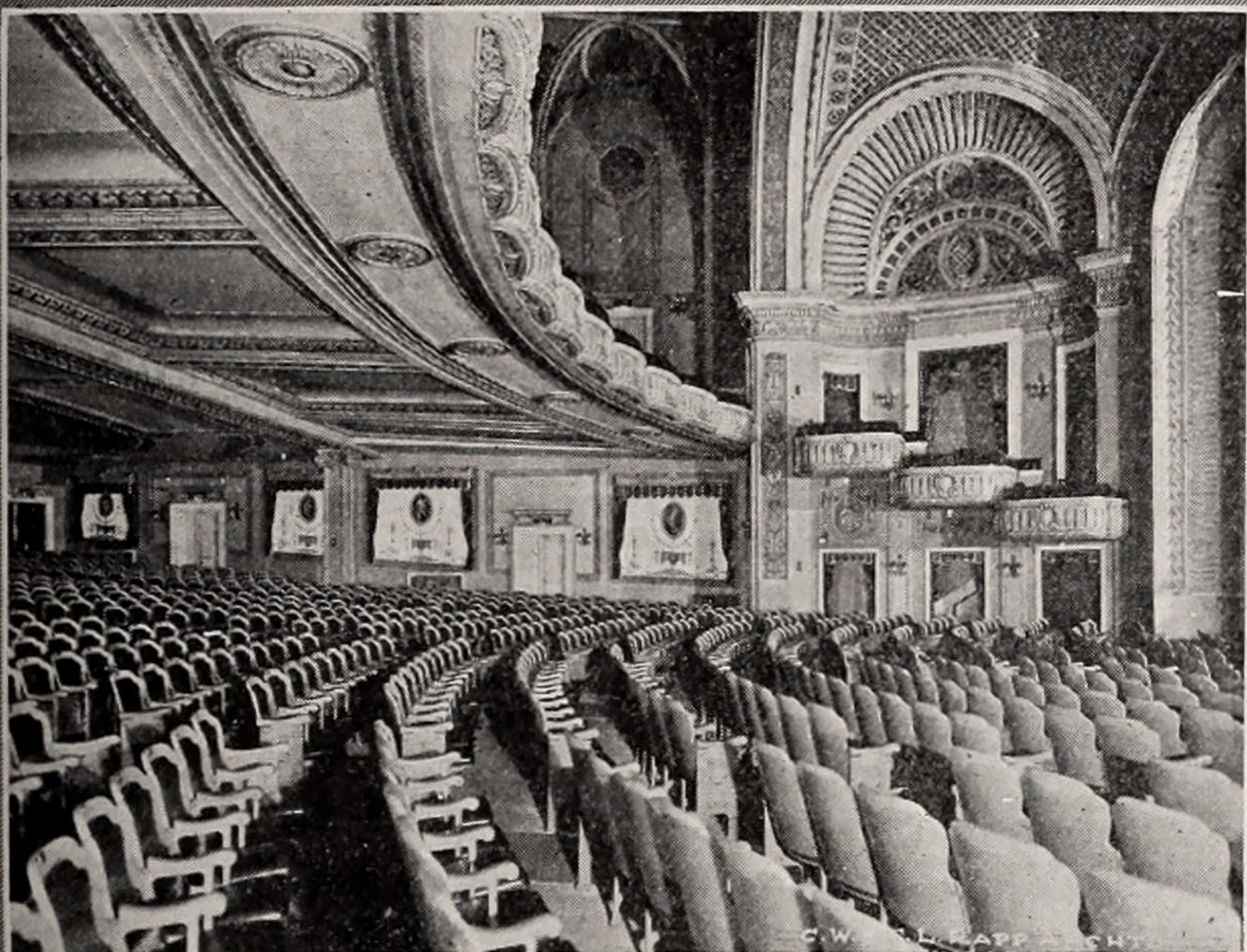


Theatres Worth While



A hint of the elaborateness of the new Riviera theatre in Chicago is given by these views, the one at the left showing the walls and boxes. To the right is a view of the auditorium and balcony

New Riviera in Chicago Prospers Outside the Loop Section

THE new Riviera theatre, located at Broadway and Lawrence and operated by Messrs. Balaban and Katz, is one of the most beautiful and completely equipped in Chicago. It is situated in the high-class residence and commercial center of the north side, about six miles from the Loop.

The program presented at the Riviera is of the Balaban & Katz standard, consisting of photodrama, symphonic music and soloists of well known merit, in surroundings which in themselves attract patrons to their theatre.

The Riviera is entered through an outer lobby of great height illuminated with crystal fixtures. The side walls are paneled to a height of ten feet with imported marble, above which is a pilaster and column treatment in French Caen stone extremely effective in its proportion and color.

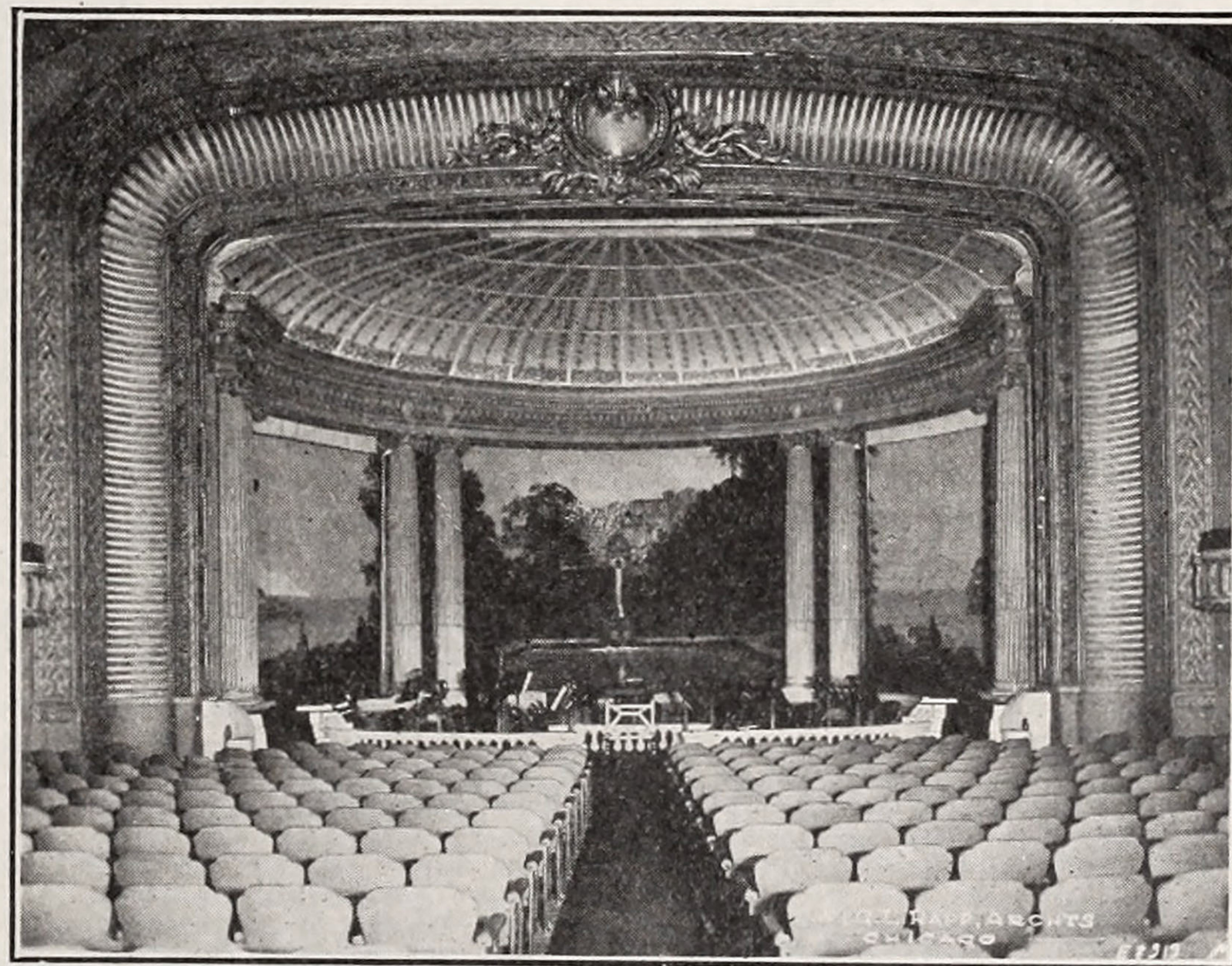
Passing into the inner lobby, stairs on either side rise to the balcony foyer, and one is here impressed by the height and spaciousness increased by the colonnade above, opening to the mezzanine foyer. Caen stone walls are contrasted with the dull green border of the art marble floor, the warm grey of the marble stairs and the dull gold in which the pilasters and cornices above are brought out. Through arched openings on both sides, one descends to the women's and men's retiring rooms, the former in late French Renaissance and the latter with a heavy beamed ceiling, red tile floor, English style. Here one also finds the nursery equipped as a playroom, with a maid in attendance, the convenience of which is obvious.

The inner lobby opens into the lower foyer serving the lower floor. Since the axis of the auditorium is at right angles to that of the lobbies, this broad foyer sweeps away into a grand curve, and its damask panels, mirrored pilasters and harmonious lamps lend a pleasing and elegant effect.

From the inner lobby, one ascends to the mezzanine foyer or the grand promenade, the architecture of which is adapted from two of the most famous playhouses in Europe, erected in the seventeenth century and still regarded as architectural gems for their beauty and proportion. The effect of a luxurious drawing room is here achieved with its marble fireplace, its brocaded divans and

chairs, its south wall alternated with French beveled mirrors and silk damask panels and its north wall made up of arched openings looking out upon the house. Through these openings an excellent view of the splendid dome in the under side of the balcony is obtained. This dome is illuminated by concealed reflectors and colored lamps at its base, so that, seated in the grand promenade, one can watch the play of colors on the ornamented surface of the dome, colors ranging from deep purple to delicate rose and soft amber. This dome gives a sense of spaciousness and height to the portion of the main floor beneath the balcony that is often lacking and a sense of width and openness to the promenade and includes those seated on the first floor in the musicales held on the mezzanine foyer every afternoon before the program is given.

The walls of the auditorium under the balcony are treated with silk panels on which are painted figures of dancing girls. These



View from center, back, of auditorium of Riviera Theatre in Chicago, showing the stage



Tastefulness in finishings is shown in this view taken in the new Riviera Theatre, Chicago

are effectively illuminated by concealed lights in back of exquisitely colored draperies festooned at the sides and above. Above the balcony the side walls become three arched penetrations with medallions and lunettes adorned with mural paintings.

The main ceiling and that under the balcony are all illuminated with concealed coves and the sounding board, arches over proscenium box recesses and curves of proscenium arch are perforated and have concealed colored lights behind them.

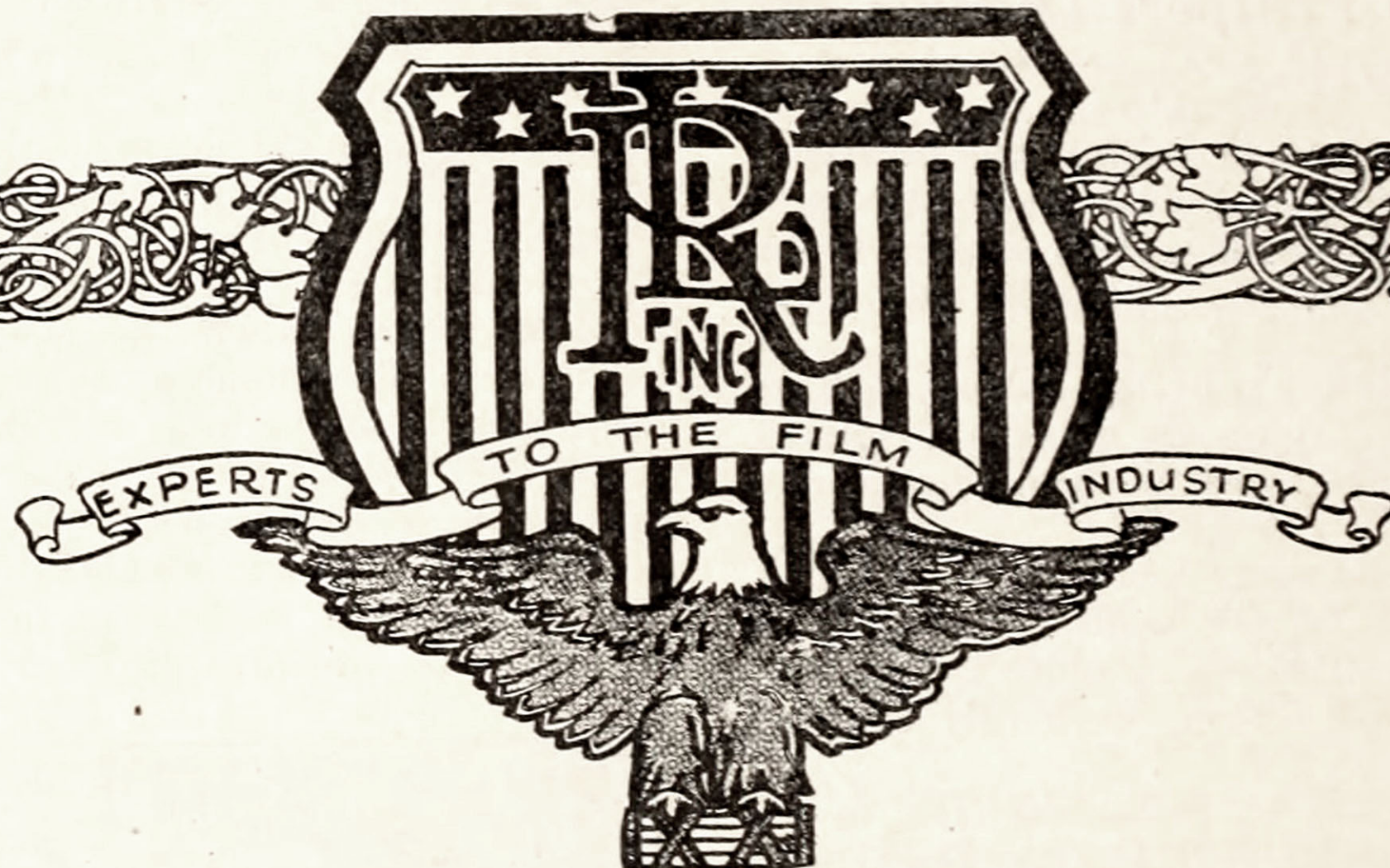
Perhaps the most striking feature of the house is the arrangement of orchestra and stage. The building is so designed as to permit its being converted into a legitimate theatre with full stage at any time in the future and advantage of this fact has been taken in the recessing of most of the orchestra behind the proscenium arch line, and the development of a curved colonnade with surmounting dome on the stage.

Between the columns one looks out upon Italian scenes softly lighted from above the dome, the screen in the center being covered with warm silk hangings appliqued with silver. These curtains pull slowly apart and the picture projected comes out in full brilliancy on the screen. Orchestra and soloist may be illuminated with changing colors, may be in cold moonlight or warm red or soft rose, thrown from above the dome. In fact, the Riviera boasts of the most complete electrical and mechanical equipment in Chicago, the lighting effects having a wide range of brilliancy and color and may be varied to suit the feeling of the production.

The ventilation is thoroughly modern and fully meets the rigid requirements of the city of Chicago as well as providing for a cooling system which will, in the heat of the summer, always give a temperature in the theatre of 70 degrees.

The building stands on an irregular plot of ground about 150 feet square, with stores and lofts on the Broadway side; the auditorium itself, with its rear foyers, being 150 feet long and 90 feet wide, contains upward of 2,000 seats.

The architects are C. W. and George L. Rapp who also designed the Central Park theatre for Balaban & Katz, one of the most palatial homes of the photodrama,



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