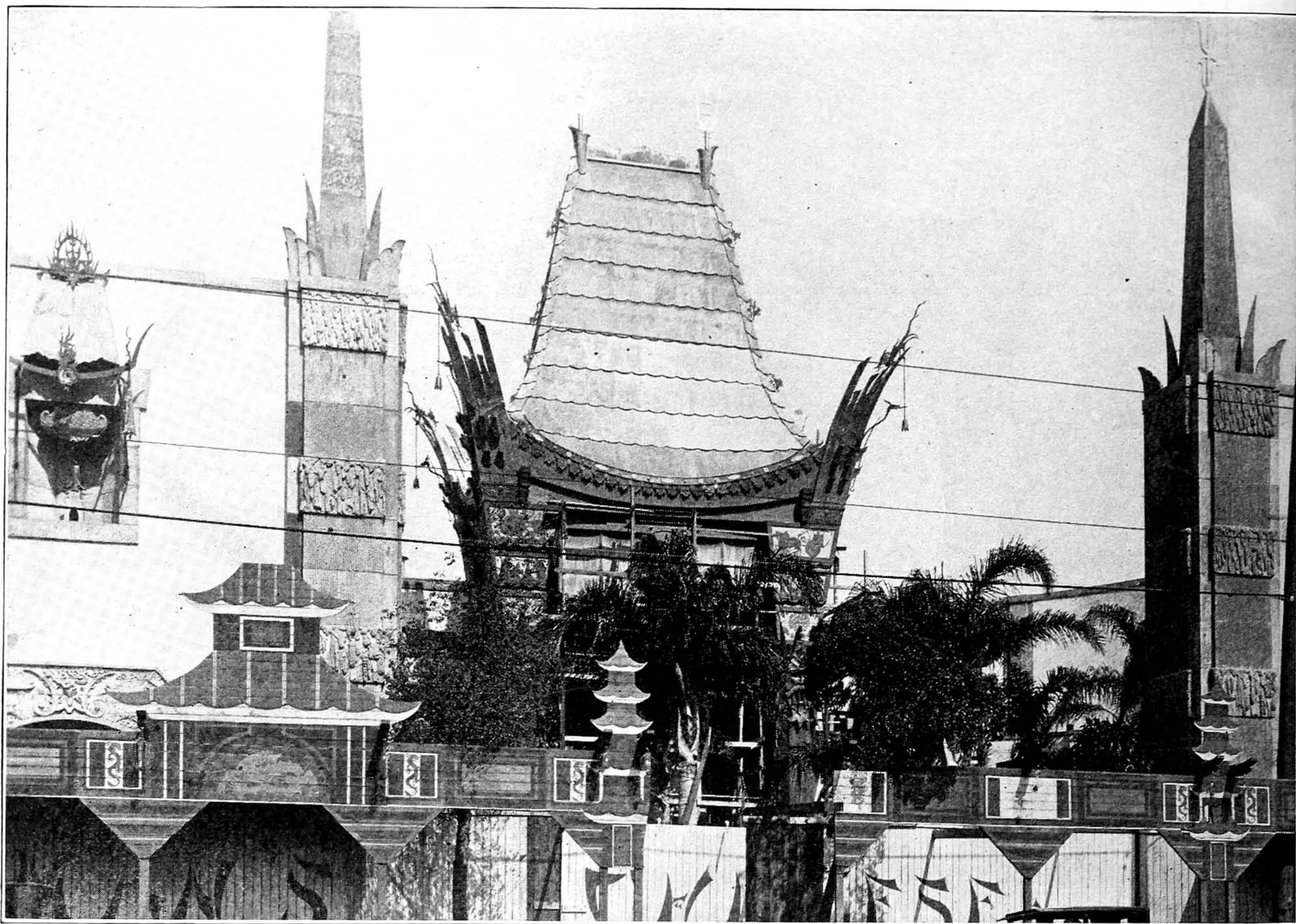


"Reflecting the Most Glorious Period in Architectural Fantasy"—



Grauman's new Chinese theatre as viewed from Hollywood Boulevard, Los Angeles. The house is being erected at a cost of \$2,000,000. It will seat 2,200 on one floor.

Sid Grauman's

Chinese Theatre

Something Different—Daring—and, Apparently Charming

A VERITABLE crown jewel in Hollywood's diadem of magnificent and novel architecture, Grauman's Chinese theatre, hailed as the most ornate playhouse yet to be dedicated to Thespis, is completed, ready to be elaborately furnished for a spectacular opening early in May.

The palatial edifice is a monument to the genius of Sid Grauman, nationally famed as an artificer of magnificent playhouses as well as the peerless impresario of the picture play prologue. It represents the realization of Grauman's dream of years to erect a theatre magnificent enough to provide a gorgeous setting for the greatest motion pictures, dramas or operas to be created in decades to come.

* * *

Reflecting the most glorious period in architectural fantasy, the early Chinese dynasties, and authentic in structural detail, Grauman's Chinese theatre will be unveiled to the world with Cecil De Mille's pre-eminent screen opus, "The King of Kings," presaged by Sid Grauman's supreme creation as a prologue spectacle, as the initial attraction.

Fronting on famed Hollywood boulevard at Orchid avenue in the very heart of the cinema capital of the world, all the mystery of the Orient is suggested by its towering minarets of burnished copper frowning in silent grandeur on one of the busiest thoroughfares of the universe.

A solid facade of masonry, 40 feet high, surmounted by four ornate obelisks, presents the effect of a huge gate of entrance between the terminal piers of a great Oriental garden, which opens to the view as a gigantic elliptical forecourt with 40-foot walls, planted with full grown cocoa palms and rare tropical trees, after the custom of the Chinese in bringing forestry and woodland life into the hearts of their cities.

* * *

Chinese vines and verdure droop from the summit of the towering walls and hang from bronze baskets, while beneath on opposite sides of the forecourt two colossal fountain bowls, 10 feet high, fashioned to represent stone flowers catch the spray from bronze gargoyles high above, to be illuminated at night by gorgeous jeweled

lamps casting iridescent rays. An ornate and dainty pagoda garden house forms the box office.

The massive but delicately fabricated front of the theatre, reaching 90 feet above the forecourt, like a titanic pagoda shrine of the Chinese dynasties before the time of King Solomon, enhances the illusion created in the court of entering another world.

The bronze square-cut pagoda roof, aged to the color of green jade, is underlaid by two immense octagonal piers of coral red enriched at their lofty summits by great wrought iron masks. Underneath the roof and deep set between the piers is a mammoth stone dragon modeled in relief on a slab 30 feet square.

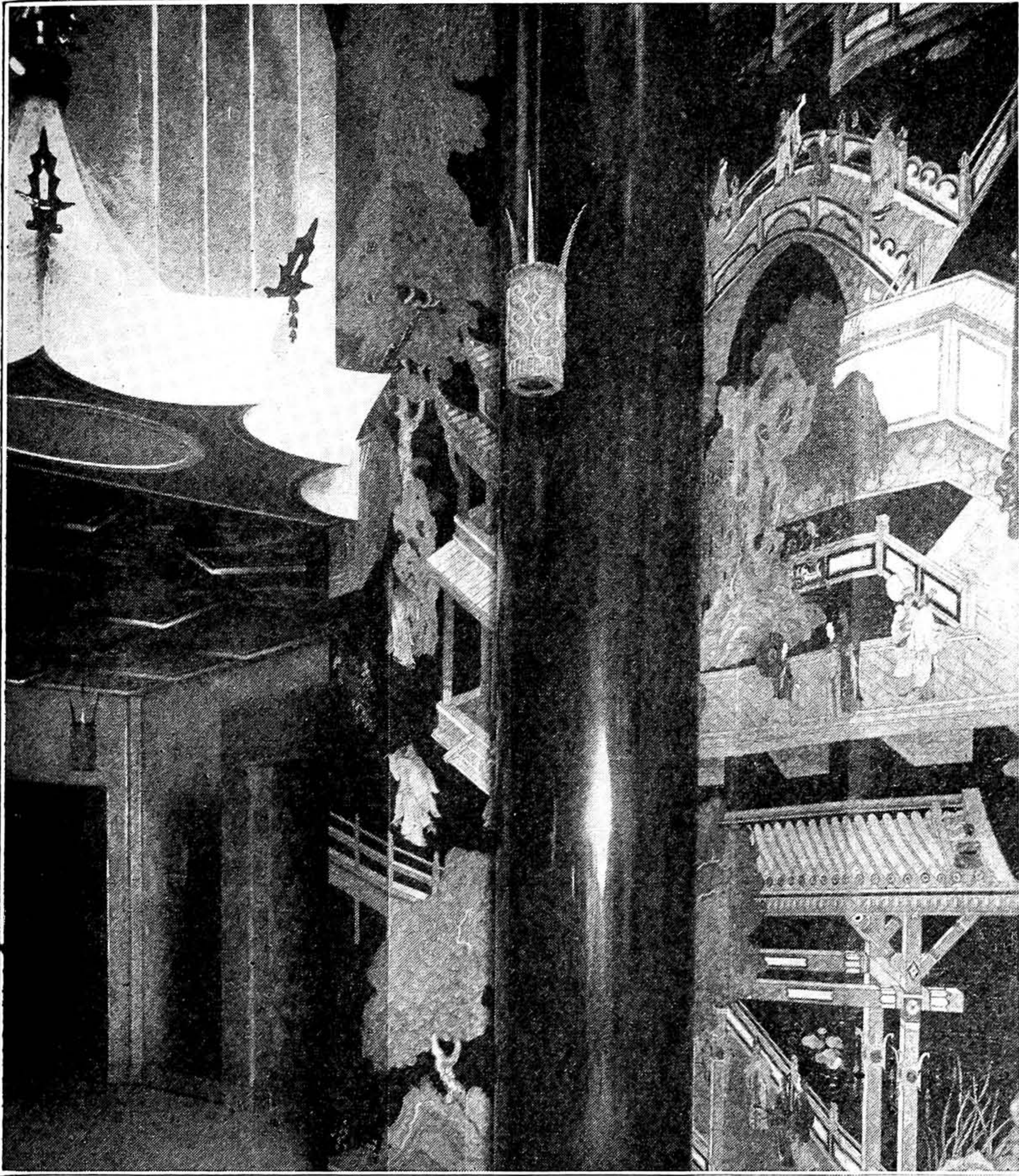
Immediately in front of the dragon a bronze statue of striking beauty symbolizes the human genius of poetry and drama, while a surrounding aura of golden flames suggests the ever-burning fires of dramatic fancy and creation.

Directly beneath the statue is the entrance to the main foyer of the theatre

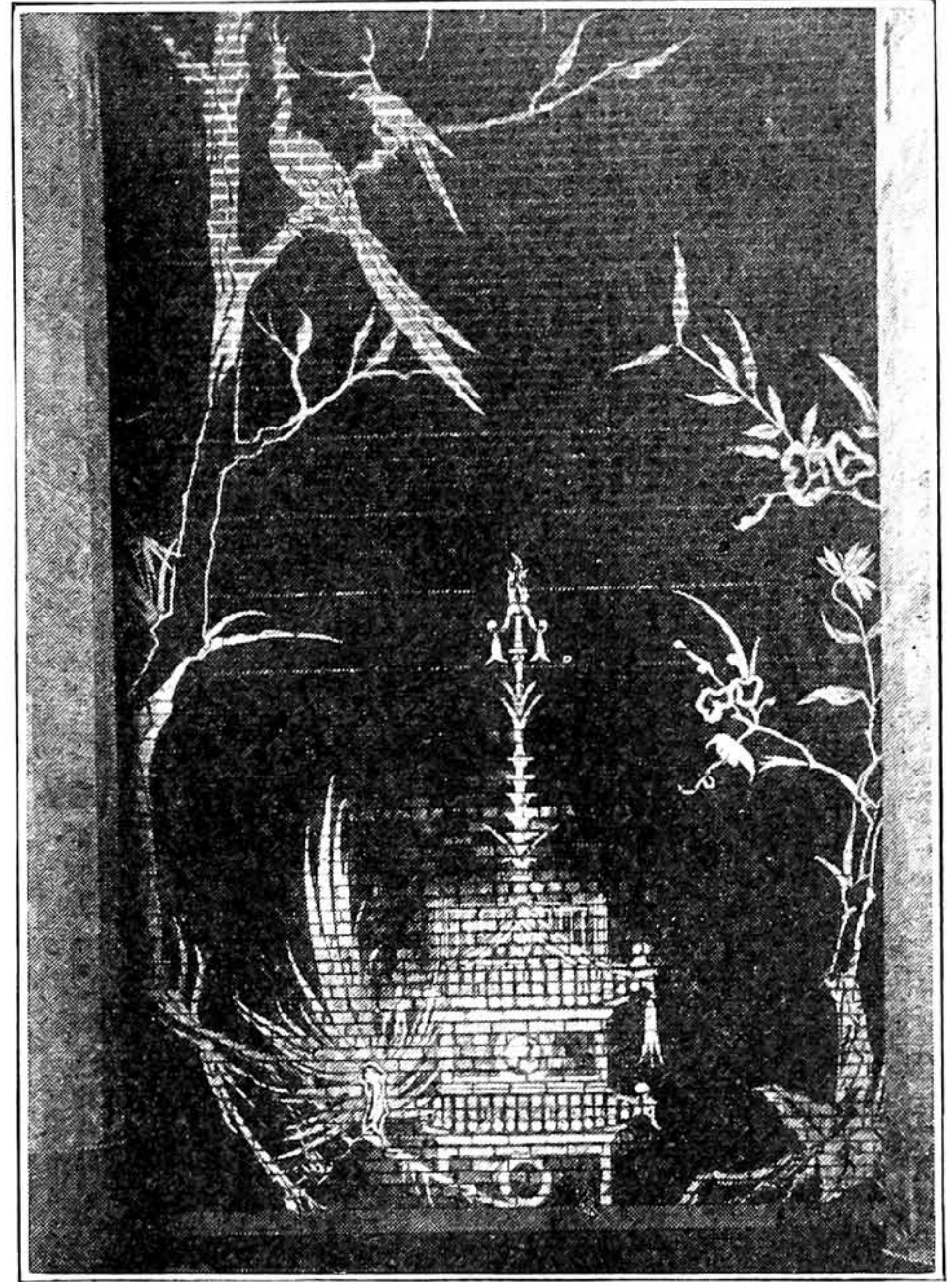
(Continued on page 39)

GRAUMAN'S *Chinese* THEATRE

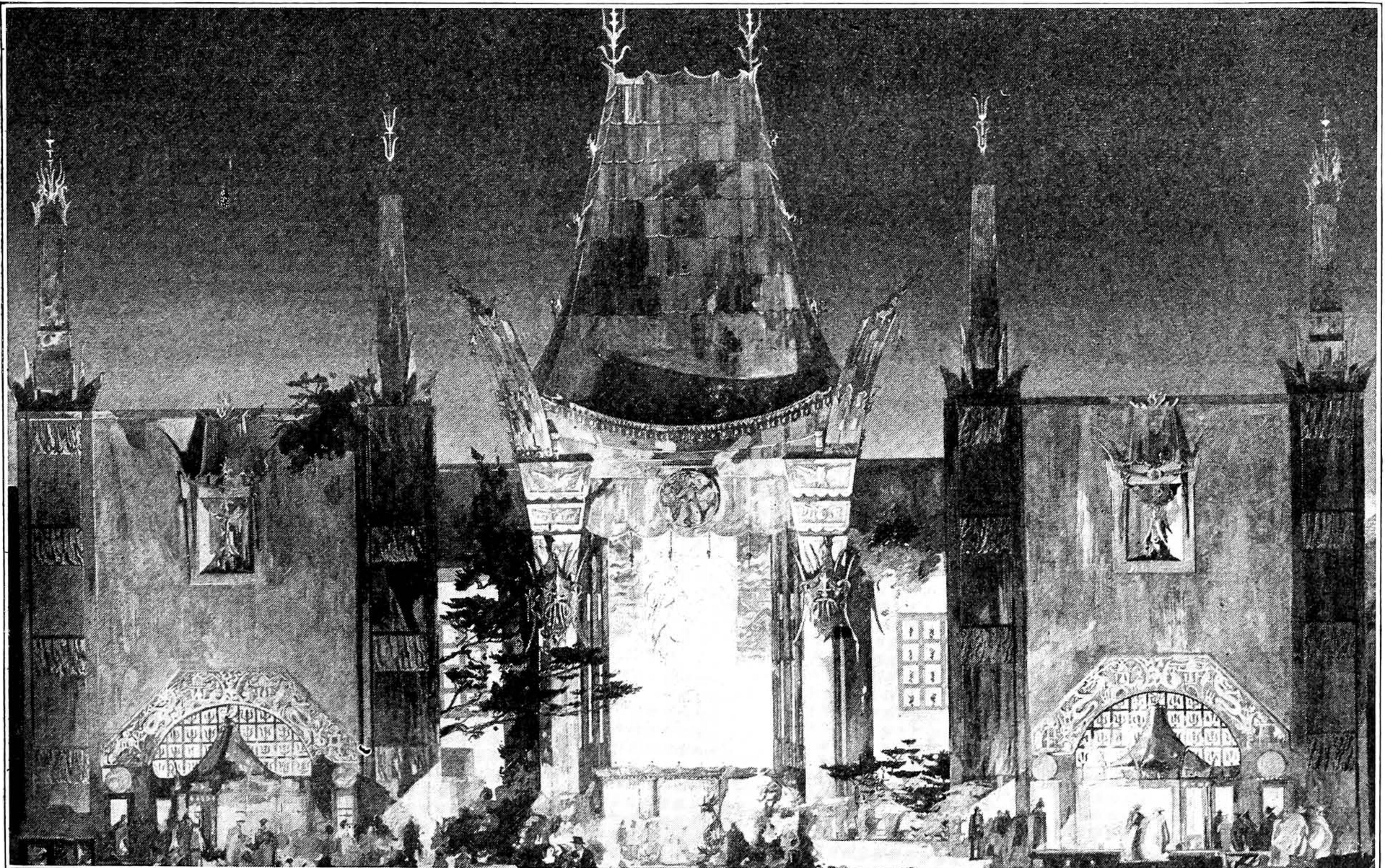
Is an innovation in theatre design and construction. It is now nearing completion in Los Angeles.



Detail of foyer of Grauman's Chinese theatre. Huge red lacquer columns and colorful Chinese decorations make up the embellishments of the walls. The latest Grauman playhouse will have a seating capacity of 2,000.



Fantastic Chinese decorations have been worked out in the stone for decorative wall effects as shown above.



A huge elliptical forecourt set with rare tropical trees forms the entrance to Grauman's new Chinese theatre. Throughout, the theatre is resplendent in motifs of the early Chinese dynasties.

A Description of Grauman's

Chinese Theatre

(Continued from page 18)

through intricately wrought lacquered doors. This spacious vestibule is flanked on four corners by gigantic red lacquer columns, four feet in diameter, reaching 30 feet to the ceiling. The amazing effect created by these gorgeous pillars is magnified by the walls themselves, which encompass the great foyer with a fairy world with gardens, cities, and iridescent human figures and animals, the master work of the painters' artistry.

* * *

The flanking vestibules of the foyer, or rather its extension on each side, present an amazing reversal of the main vestibule. Here the ceilings are of the same gorgeous red lacquer as the columns paneled and decorated with silver flowers above plain walls of bright gold which transforms into old gold through the radiance shed by a marvelous ceiling chandelier.

The main auditorium, which seats 2,200 on one floor, gives the impression of entering a gigantic shrine of the time of the Five Emperors or the dynasty of Hsia, when the world was very young. The massive effect is created through two rows of colossal stone columns on each side of the auditorium, octagonal in shape and seven feet in diameter, reaching the lofty ceiling.

These columns with the side walls form great corridors as side entrances to the seats, producing the effect when first entered of gazing into interminable space, with the colossal pillars opposed by the towering walls, ornamented with silvered arborescence on deep red in titanic proportions.

The infinite detail of the great auditorium and the massive but delicately wrought scale in which it has been executed produces an awe-inspiring effect. The center doily of the ceiling, 60 feet in diameter, is entwined with immense silver dragons in relief bordered with a circle of giant gold medallions.

Extending to the side walls are a myriad of panels each presenting some fanciful scene of Chinese antiquity, with emperors, generals and domestic animals and birds incorporated in ingenious detail to hold the attention.

* * *

From the center is suspended a gigantic chandelier of bronze in the form of a colossal round lantern, giving an effect of consummate grandeur by its extreme simplicity, its only ornaments being rows of incandescent bulbs giving the effect of huge crystal strands. The interior of the chandelier is a solid mass of light bulbs, making possible a thousand different color combinations.

The elaborate decorative features of the entire theatre come to a focus in the mighty proscenium arch over the stage, formed of gigantic beams, with a supreme sculptural composition occupying its central point. The central figure is a superb example of the sculptor's creative genius, embodying in life size the Chinese ambassador of dramatic philosophy. Behind the figure is a gigantic bronze medallion incarnating the six immortal philosophers of dramatic genius.

The stage is flanked by two gigantic gold lanterns, 30 feet high, cleverly wrought to suggest the effervescent shimmering of sunlight upon waterfalls.

The entire decorative scheme of the thea-

tre is a color symphony, based on the one dominating color of all Chinese art, red, interpreted in ruby, crimson, pale scarlet and coral lacquer, with complementary hues to provide contrasting values and accents, and bronze, gold, stone, and silver in their natural hues as principal embellishments.

* * *

Chinese artistry has been combed throughout the world in selecting the furnishings of the theatre. The carpets and rugs of the foyers were woven in China after designs prepared to harmonize with the theatre itself. The auditorium carpet produces an effect of flame like radiance with a complimentary jade green tone. The length of the repeat in the design is the largest that ever has been woven, being 12 feet in diameter. The chairs were made from a special design to insure the maximum in comfort and artistry, and are upholstered in red with fanciful flower designs on the seat backs.

The fireproof curtain of the stage simulates the twin doors of an immense lacquered cabinet, painted to depict a fantastic and mimic world of gilded and romantic Chinese fancy against a peacock blue background.

The stage is one of the largest in the world, of size and structure capable of presenting the greatest dramas, operatic productions or extravaganzas that may be developed in the next decade. Its dimensions are 150 feet wide, 71 feet high and 46 feet deep, four times the size of the average of Los Angeles leading playhouses.

* * *

The stage floor is ingeniously built in sections, making it possible to drop a portion or the entire stage to a 20-foot pit beneath for disappearing or appearing sets of any magnitude. The entire scenes can be lifted intact to the vast stage loft, and one side of the stage is open, permitting a mammoth scene to be shunted completely set up, on or off the stage at any time.

All the power and lighting used on the stage is developed by its own powerplant and an auxiliary dynamo system makes the entire theatre independent of outside electricity. It has its own heating and ventilating plant of the most modern type.

In designing and building the theatre, Sid Grauman has spared neither expense nor time in utilizing every development of modern genius to enhance the comfort and convenience of guests. The retiring rooms are models of their kind, the ladies' room being solidly paneled with full length wall mirrors, each with a gold receptacle for powder and toilet articles.

* * *

The finest and most complete motion picture machinery in the country is to be installed in the projection room, which electrical engineers have pronounced a model of its kind.

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