

FILMS

The Times

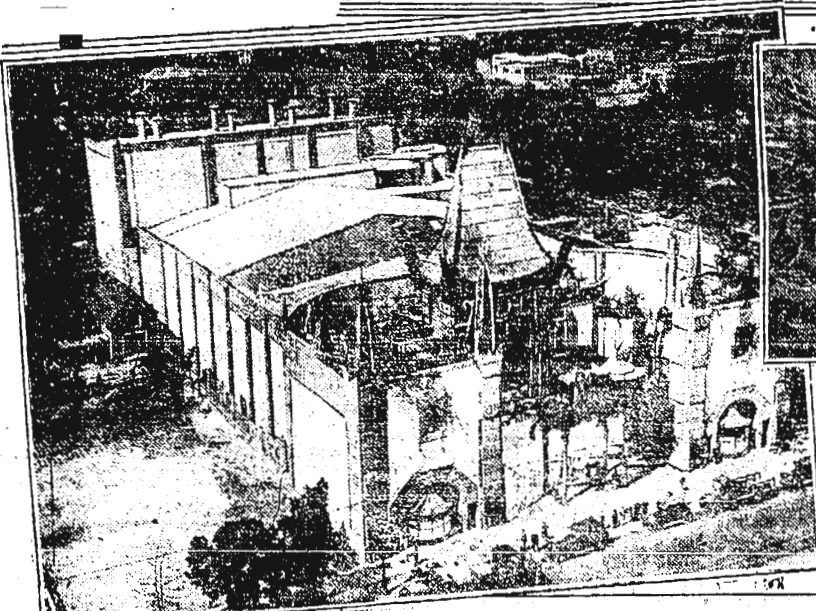
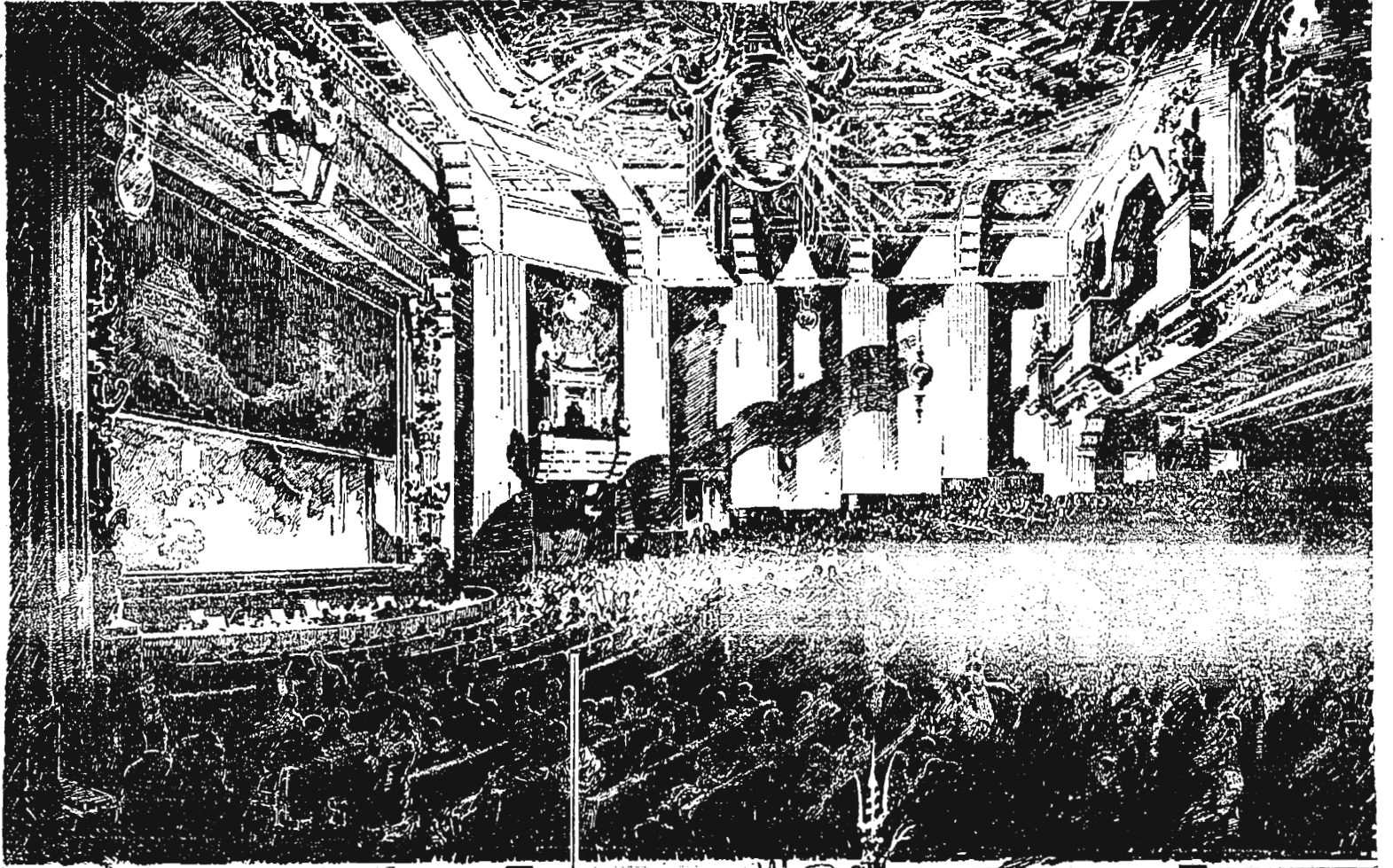
LOS ANGELES

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GRAUMAN'S CHINESE THEATER READY FOR OPENING NIGHT

Cinema Capital Has Resplendent New Jewel in Theatrical Crown

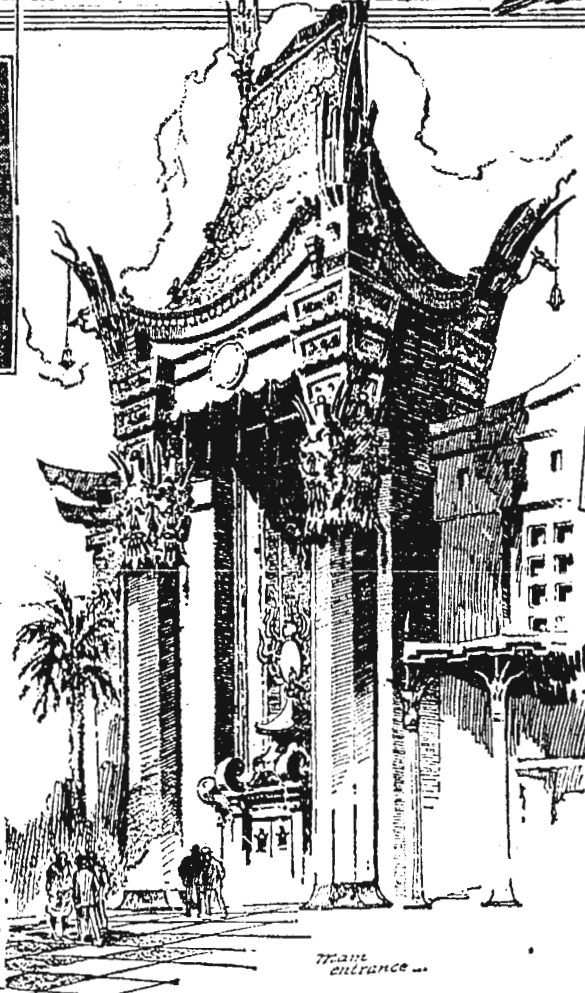


The entire building as seen from above...

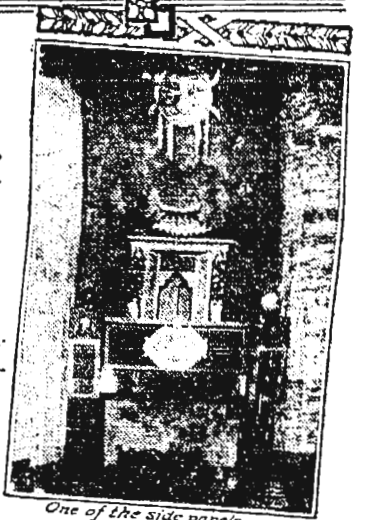


The great chandelier of the theater...

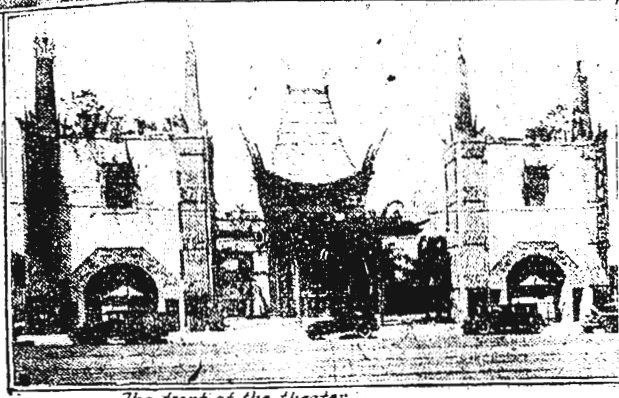
J.C. Milligan Photos...



Main entrance...



One of the side panels...



The front of the theater...

Breath of the Orient

Sketches of Grauman's Chinese Theater were made by Staff Artist Charles H. Owens.

BY MARQUIS BUSBY

More gloriously resplendent than the palace of old Cathay's richest Mandarin, Grauman's Chinese Theater will open its great carved lacquer doors to the public for the first time Wednesday night. With the showing of Cecil B. De Mille's biblical romance "The King of Kings" this double premiere takes rank as the most important event in recent western theatrical history.

This theater is easily the masterpiece of the master showman, Sid Grauman, who stands foremost in the art of motion-picture presentation and modern theater construction.

There is nothing in this country like the Chinese Theater. In fact I can imagine no place in America save Hollywood where such a theater could exist. But on Hollywood Boulevard at Orchid street, with the famous oriental Bernheimer residence looking down upon it from a hilltop above

the theater, the burnished towers of the playhouse gleaming in the sunlight by day or in the bright incandescents at night, it is perfectly in keeping with this street of romance.

FIFTH THEATER

The Chinese Theater is the fifth motion-picture showhouse to be built by Grauman in this city. The Million Dollar, Rialto, Metropolitan and Egyptian all were owned and operated by him at one time.

Red is the dominant note of Chinese art, and it is in the many shades of this color that the Chinese Theater

has been decorated. Red, shade of the Tanager's wing, the delicate tints of coral, ruby, blood, crimson, scarlet, wine, every conceivable shading of this most brilliant color of the spectrum is found in the great auditorium. This, of course, is only the central note. Almost every color in the chromatic scale has been used. The colors are almost breath-takingly magnificent.

But before the spectator enters the theater itself he must pass through a lovely oriental garden, an enormous elliptical forecourt with forty-foot walls. Here are full grown cocoa palms, tropical trees and trailing verdure, for it was the custom of the Chinese to bring woodland life into the heart of their cities. An ornate pagoda garden house in this forecourt forms the box office.

OF GREEN JADE

The bronze square cut pagoda roof, ninety feet above the forecourt, aged to the color of green jade, is under-

laid by two immense piers of coral red. Beneath the piers is a great stone dragon, and in front of the dragon, a bronze statue symbolizes the human genius of poetry and drama, while surrounding golden flames suggest the ever-burning fires of dramatic fancy and creation.

Directly beneath this statue is the entrance to the main foyer of the theater. This main room is flanked on either side by smaller vestibules, brilliantly decorated in red lacquer, silver and gold.

The main auditorium, which seats 2200 on one floor, has been so designed, it is said, to suggest a shrine during the dynasty of Hsia, when the world was very young indeed.

The walls of this great room are of red brick, with fanciful trailing leaves, birds and figures drawn in soft silver tones.

It is the center dolly in the ceiling which will perhaps attract most attention when the brilliant first night audience sees the theater Wednesday.

This is sixty feet in diameter, and is entwined with silver dragons in relief, bordered by a circle of gold medallions. Extending to the side walls are a myriad of panels each presenting some fanciful scene of Chinese antiquity.

LIKE LOVELY JEWEL

From the center of the dolly is suspended a gigantic chandelier in the form of a colossal round lantern. This is unexpressively lovely with its trailing strands of tiny incandescent bulbs looking for all the world like a jewel of fabulous worth.

Out of the way places of the world were combed for furnishings of the theater. The rugs were woven in China after designs prepared to harmonize with the theater itself. The auditorium rug is of flame color with a jade-green shade relieving the warmth. The length of the repeat in the design is the largest ever woven

in this country, being surpassed only by those in the New York Hippodrome and the Los Angeles Shrine Auditorium. The stage opening is 150 feet wide, 71 in height and 45 deep.

The stage itself is the third largest in this country, being surpassed only by those in the New York Hippodrome and the Los Angeles Shrine Auditorium. The stage opening is 150 feet wide, 71 in height and 45 deep.

INDEPENDENT PLANT

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

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.