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WHERE TO GO.

New Orpheum Is Magnificent Addition to Los Angeles Theaters

Latest Word in Comfort and Beauty Is Expressed in Broadway Playhouse

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A GOLDEN ELEGANCE against a background of ivory-white simplicity.

That is the keynote of the New Orpheum Theater.

And patrons of vaudeville may prepare to have their eyes filled beyond expectations by an achievement of the rarest beauty and richness in playhouse construction, when the doors are flung wide for the housewarming of the new home for diversified entertainment located midway between Eighth and Ninth Streets on Broadway, tomorrow evening.

The New Orpheum is without doubt one of the finest in the country. It raises the status of the variety presentation to a new level of class and quality. It is that perfected crystallization of the modern art in theater building that conceals its modernity.

The culmination of more than thirty years of progress in vaudeville is the fruit of an expenditure of more than a million dollars. It promises to give a new impulse and impetus to the growth of Los Angeles as a theatrical center, while at the same time proving the acme of delight to those who appreciate the value of good taste in the realm of architecture, and the true tastelessness of the word palatial.

Whoever goes to this theater in quest of fun may find it upon the stage, but he will not discover it in the scheme of its decoration. A quiet splendor is the only description that may be fittingly applied to the in-

terior and also the external embellishments, for the theater is the acme of perfected refinement—a symbol, not classically cold and forbidding, but possessed rather of that peculiar warmth that pervades the French renaissance.

The new theater is the fourth abode occupied by the Orpheum vaudeville—essentially a western development. The first is still to be

found housing a five-cent picture show, and situated within a stone's throw of the wholesale district on old Main Street near First. The second, also a small-time picture house, known as the Locomotive.

It was New Year's Eve of 1894 that the first historic program was given at the old Main-Street playhouse, then called the Grand Opera House, and it was nearly ten years later that the acts of the circuit

were moved over to the Spring-Street Theater, that had previously been known as the Los Angeles, and had housed the principal traveling attractions from the West.

Eight years more saw the Orpheum in their third domicile, and the first that they had built for themselves. This is the playhouse that they will occupy to the end of tonight's performance.

The new theater, with its 2300 seats, is nearly double the size of the original Orpheum, and though it has only a single balcony it holds 500 more persons than the structure further north on Broadway, which is now to be turned over to a combination of musical shows and vaudeville.

The gallery seat of the Orpheum will find himself in a certain disadvantage on the stage, and the public on the lower floor of the theater. He will find, under the new regime that he will be part of the general group of theatergoers, headed by the top-holders who occupy a place of special pre-eminence in the front portion of the balcony. What is more he will also become acquainted with an innovation in the new playhouse—ones that is capable of carrying thirty-five persons.

It is rather anticipated that the new Orpheum will appeal to a far more exclusive audience than the vaudeville theater of the elder day. The standards of this entertainment are to be materially improved to meet a higher class demand. The entire theater reflects in its architecture a type of intimacy which makes all seats, even those toward the rear of the house, desirable, because with rather than depth has been sought in the construction.

Of important elements there are many, both as regards the pleasure of the theatergoer, and also the comfort of the performer, not to speak of the new spectacular and startling effects that may be obtained on the stage during the entertainment. One of the distinct novelties of the investment is in a crystal curtain that will become a shimmering mass of gemlike brilliance.

A lavish and luxurious impression will be made upon the person entering the theater by virtue of the broad crest of the foyer.

Elegance Without Jazz Is Keynote of Interior

The spacious proportions and artistic finish of the new Orpheum are illustrated in this drawing by Charles H. Owens, Times Staff Artist.

