

# DRAMATIC EFFECTS IN REMODELED THEATRE



Full auditorium view of the remodeled and refurbished Hollywood-Paramount Theatre, Los Angeles. The entire stage area was rebuilt, enlarged and carpeted. Dramatic lighting accents the light mass green waterfall curtain interwoven with metallic gold thread. Tile curtain is deep mass green velour and side walls are draped. Ten motors are used for theatrical effects of drapes. The auditorium seats 1,498.



Fred Stein

**T**HE SPECTACULAR, new front of the Hollywood-Paramount Theatre on Hollywood Boulevard in Los Angeles is the first, dramatic view theatregoers have of the major remodeling that was given to the entire 1,498-seat house. The exterior remodeling included a metal and trans-

lucent plastic front, lower reader marquee and upper two-sided marquee, both translucent white plastic with the lower board having six tracks and the upper one 13 tracks. The changeable letters are red plastic.

The Hollywood-Paramount is the flagship house of the Statewide Theatre Circuit of Southern California, which is headed by Fred Stein, president, who said, "The major re-design and refurbishing of the Hollywood-Paramount is a continuation of our (Statewide's) policy of updating all of our properties, as well as the construction of new theatres and the purchase of additional properties. I have an overwhelming confidence in the motion picture industry, especially here in southern California."

On the new front, the name "Paramount" is spelled out across the top with each large plastic letter set in its own

shadowbox on a transparent, large-pattern armour-weave metallic screen and dramatically lighted from behind. Below the upper marquee are curved panels of white,

Brilliantly lighted front of the theatre features name sign in deep channel metal letters with interior neon illumination. Each has a white, translucent Plexiglas face and is four feet high and four inches deep. Letters are mounted on large-pattern armour weave metal screen panels, every other panel painted deep red or deep purple. Upper marquee uses ten, 17 and 31-inch letters which are deep red and shaded. Below the upper marquee, six mirror-mosaic-covered spheres revolve in front of curved panels of white, translucent Plexiglas which is lighted from within.

translucent Plexiglas with interior lighting, with six—two-foot and three-foot-diameter—spheres covered with mirror mosaic which revolve, picking up surrounding light and reflecting it to the constantly busy, moving traffic on the boulevard. Special, cut-out letters and titles are usually installed on the lower readerboard.

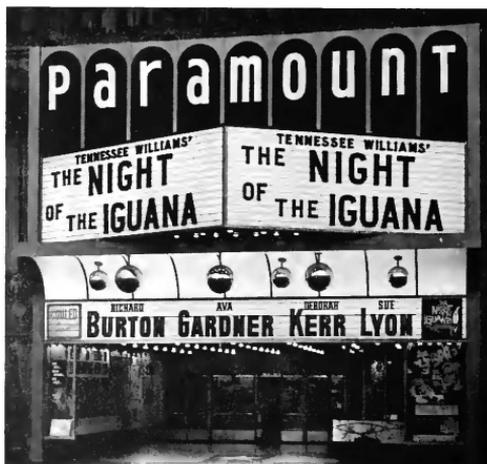
Width of the new front is 40 feet, and the height is 37 feet from the sidewalk to the top of the Roman arches over the word Paramount. The upper marquee protrudes out over the sidewalk 11 feet in a V-shape, permitting traffic moving both east and west to read the program.

## EXTENSIVE LOBBY DISPLAYS

Sliding glass window panels, nine feet high by four feet wide, cover a width area of over 30 feet on one side and 15 feet on the opposite side of the outer lobby; and huge, custom-designed, three-dimensional motion picture displays are incorporated in the cases on each change of program. The cases are 16 inches deep from the glass doors to the back walls and are lined with box-pleated, heavy brocade gold draperies.

Perhaps one of the most elegant box-offices in the world was incorporated into the theatre's front and lobby. Its base is of solid black polished granite; above that, beautiful, "book-matched" Italian marble (white background with lines of rust-brown and black) up to counter level; and glass from that point up to the 12-foot ceiling. Seven-foot glass panels are set between gold anodized aluminum braces, and the three boxoffice window openings have glass panels which slide upward. Doors in the rear of the vestibule open into the main lobby and are solid brass (completely refurbished to their natural

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Exterior of front entry lobby with extra-large boxoffice at right.

Crystal chandeliers revolve and are reflected in mirrors in the boxoffice.

Extraordinary is the word for the front lobby display cases in the Hollywood-Paramount. This one, on the side opposite the boxoffice, is 27 feet wide by nine feet high, and the back wall is recessed 16 inches from the seven sliding glass panel doors which enables three-dimensional displays to be installed. The back wall is draped with pleated, heavy gold brocade drapes. The display shown here was built and installed by Mabry Art Service of Los Angeles under the guidance of Metro-Goldwyn-Mayer. All blown-up photos were in sepia, titles and cut-out letters were in yellow and orange, and frames were all in deep orange. Main background behind the cast (center) was in deep chocolate brown. The entire case is illuminated by 17 300-watt R-40 lamps.



Lobby leading to auditorium has ceramic and plastic wall decorations.



Concessions counter is in half-moon shape except for squared corners.



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## DRAMATIC EFFECTS IN THEATRE

*Continued from preceding page*

state) with glass panels. The lobby ceiling is V-groove sheet metal paneling in deep red, with recessed 300-watt lamps set in with gold chrome rings.

Interior of the large boxoffice features two crystal chandeliers which are motor-driven and revolve and reflect in the three antique gold mirrors which have been placed against a background of iridescent, gold and black antique wallpaper. Five, 300-watt lamps are recessed in the V-groove, metal ceiling. Cashiers' chairs are leather-covered in gold, and telephones are deep red to match the ceiling. A safe was installed on the front counter corner for excellent protection. Air-conditioning and heating units were installed for comfort of employees.

The new color scheme of the interior of the Hollywood-Paramount is soft antique gold with tan accents. Custom-made, deep pile carpeting in swirls of gold, green and tan was installed. A modern piece of metal and mosaic sculpture was executed by Ben Mayer, A.R.C.A., and hung on the prominent inner lobby wall leading to the auditorium. Mayer also constructed a huge, solid Danish walnut frame imbedded with pieces of hammered brass and installed it on the rear wall of the inner-lobby. The frame surrounds motion picture displays of coming attractions.

An "old-English" concessions counter with padded gold leather arm rest and brass footrail surrounding it was custom-installed in the lobby. The counter is also padded at its base with shades of brown and gold leather with a solid-black kick panel of Formica behind the brass rail. On the far end of the counter a black and white striped circus awning was hung over a corner area with a low ceiling. The counter is over 30 feet in length and is 3½-feet high from floor to counter, and is topped with dark Danish walnut Formica.

Above and behind the counter are seven

### CREDITS:

*Air Conditioning:* DUNN & BUSCH

*Booth Installation:* NATIONAL THEATRE SUPPLY

*Candy Stand:* COAST RESTAURANT SUPPLY

*Carpet:* ALEXANDER SMITH,

MCCULLOUGH-PATTERSON

*Changeable Letters:* BEVELITE

*Design and Decorations:* BEN MAYER

*Draperies, House and Display Cases:*

R. L. GROSH & SONS

*Drink Bubblers:* DRIP CUT STARLINE

*Drink Dispensers:* COCA-COLA ON ROSS-TEMP

ICE MACHINES

*Front and Marquee:* HEATH & CO.

*Glass Display Panels:* ABC GLASS CO.

*Lamps:* ASHCRAFT

*Lenses:* BAUSCH & LOMB

*Painting Contractor:* MOE GORNICK

*Popcorn Blower-Warmer:* ACTION SHEET

METAL

*Projectors:* NORELCO

*Screen:* WALKER

*Seats:* AMERICAN

*Sound:* ALTEC-LANSING

colored plastic panels in various sizes, with 16mm, 35mm and 70mm film strips encased within the plastic, all of which are lighted from behind with small, custom-made bullet lamps on a travelling rod. The art display was also designed by Mayer. Above the left side of the counter is an overhead display used for coming attractions which is 23 feet wide by 16 inches high.

The mezzanine lounge was also redecorated with the new color scheme, new decorative lighting, new furniture and sand urns, in a new seating plan.

In the auditorium, a new floor, new risers and complete reseating with loge seats was one of the major construction changes in the balcony.

### EXTENSIVE, BEAUTIFUL DRAPES

The stage of the theatre was completely reconstructed and fully carpeted with the same gold, green and tan swirl carpet. Luxurious new draperies on the side walls, and a new main waterfall curtain of beautiful, transparent, moss-green fabric interwoven with gold metallic thread, were installed. The electrically operated, main waterfall curtain, title curtain and side masking curtains are motorized with ten separate motors. Amber quartz lighting was installed to dramatically highlight them. Behind the new 44x22-foot screen, new horns were installed.

The projection room was given special consideration because of the importance of the Hollywood-Paramount as a preview theatre as well as an exclusive, first-run house. It is fully equipped with a dual ("dummy") setup for separate sound track. The theatre can handle all types of 70mm, 35mm, magnetic or optical sound, with up to ten-track stereophonic sound, and has a floor tracer for studio use during previews.

A large, thin-line brass scar with the name "Paramount" was imbedded in the terrazzo entrance to the theatre.

Construction work totaling \$195,000, including equipment, was carried out under the supervision of Robert Stein, executive vice-president, and W. C. Ricord, construction and purchasing head of the Statewide circuit, with the able assistance of theatre manager, Sully Altieri.

The theatre has a 2,000-car validated parking area.

## Dr Pepper Appointments

Ten men have been appointed to field sales positions in Dr Pepper Co.'s bottling and fountain divisions. Assigned to zone manager positions in the western area are Gilbert Villarreal who will cover portions of West Texas; Jerry Noehl who will be responsible for parts of Kansas and Missouri; and Tommy Gregg who will cover Oklahoma. Bill Lipe, who worked in route sales for another soft drink company and as a manager of a theatre, has joined the group as a merchandiser in the midwestern division.

In the eastern area, Roger Hall, Doug Ferguson and Bob Bass have been made zone managers. Hall will work in parts of Alabama, Arkansas, Florida and Mississippi. Ferguson will cover parts of Maryland, Virginia and the District of Columbia. Bass will headquarter in Tennessee. Fountain division additions include Gary Jolly, David Gauger and Sidney Stephens.