



The Pantages on opening night.

## Hollywood's newest temple of its own art—the Pantages

By TOM HACKER

area, almost 300 less seats than any other theatre in the world. It is not necessary for patrons to rise in permitting their neighbors to pass. Seating is by American Seating Company.

**RECLINING** in the comfortable mezzanine seats, one is only 14 feet above the lower floor. The construction of the mezzanine brings it close to the stage, with no supports of any kind, it being swung on cantilever beams.

High above the mezzanine is the brilliancy of the rainbow in a massive double-domed ceiling. There are 1,800 square feet in the makeup of the great curtain designed to depict the evolution of man, architecture and art from the most primitive time to the present. It is hand-woven in different shades of green, which alternate with fine silver strands. The technique is heavy applique and stands out in bold relief. The two side panel areas show this subject of evolution in its development, and the central section its culmination.

On the left side of the curtain individual panels portray jungle and primitive life, with its cavemen, animals and jungle. There are signs of progress blending into the more cultured elements of life. Hindu, Chinese, Egyptian and other civilizations emerge. Against a silver background the center panel depicts today and tomorrow. It took 8,000 square yards of special sound absorbing carpet to cover the floors in the house. Seventy-five sets of scenic lines stretched overhead above

### An original modernistic treatment by E. Marcus Pritica

**T**HE greatest difficulty encountered in the planning of the new Hollywood Pantages theatre was in the style of architecture. Most of the established schools, such as Byzantine, French, baroque, Italian Renaissance, Louis XIV, had already been employed in the design of Pantages theatres. Consequently, the architects eliminated them or any adaptation of them from consideration.

The final decision centered upon motifs that were modern. As a result the new theatre embodies the ultra-modern in an advanced, yet common sense, stage. The architect, E. Marcus Pritica, eschewed the more bizarre phases of modernism and made use of new material and modern lines and coloring.

Cast aluminum, with detail in bold relief, was selected for the marquee surface on the front of the theatre. Flashing neon tubes disappear through apertures which are barely visible. Current attractions are featured in handsome interchangeable letters fin-

ished in glazed black and mounted upon well fitting sections overlaid with gold leaf.

Leaving the reality of a carpeted sidewalk and entering the lobby of courtly marble, the eye catches the stately box-office, a three-window design in gold, silver and black metal with a base of marble. The lobby floor is also in marble. The grand lobby, or foyer, is flanked on each side by a massive staircase. Gold, silver, black and burnt-orange are the colors used in the decoration scheme here. Lounges and rest rooms extend off the grand lobby, with the staircase leading to the mezzanine and balcony. Balcony exits are located on the same level with the street.

The theatre, built by Alexander Pantages at a cost of \$1,250,000, has been given to his two sons, Rodney and Lloyd. It seats 3,000, with 2,000 of the green, red and blue velour chairs on the main floor. These are large and well cushioned, but, to obtain roominess between seats, the house has, for floor



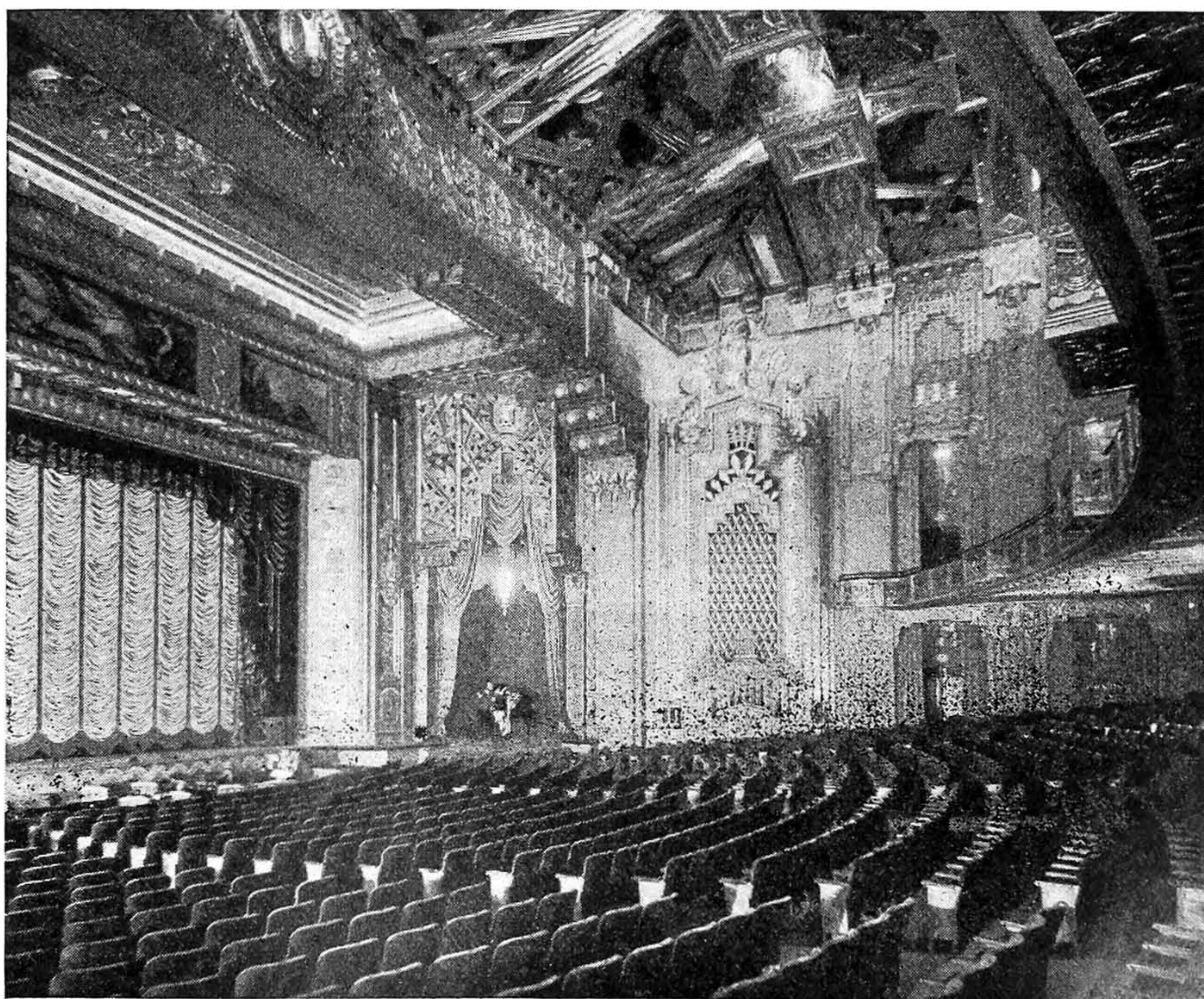
The auditorium as seen from the stage, showing the rich ceiling treatment.

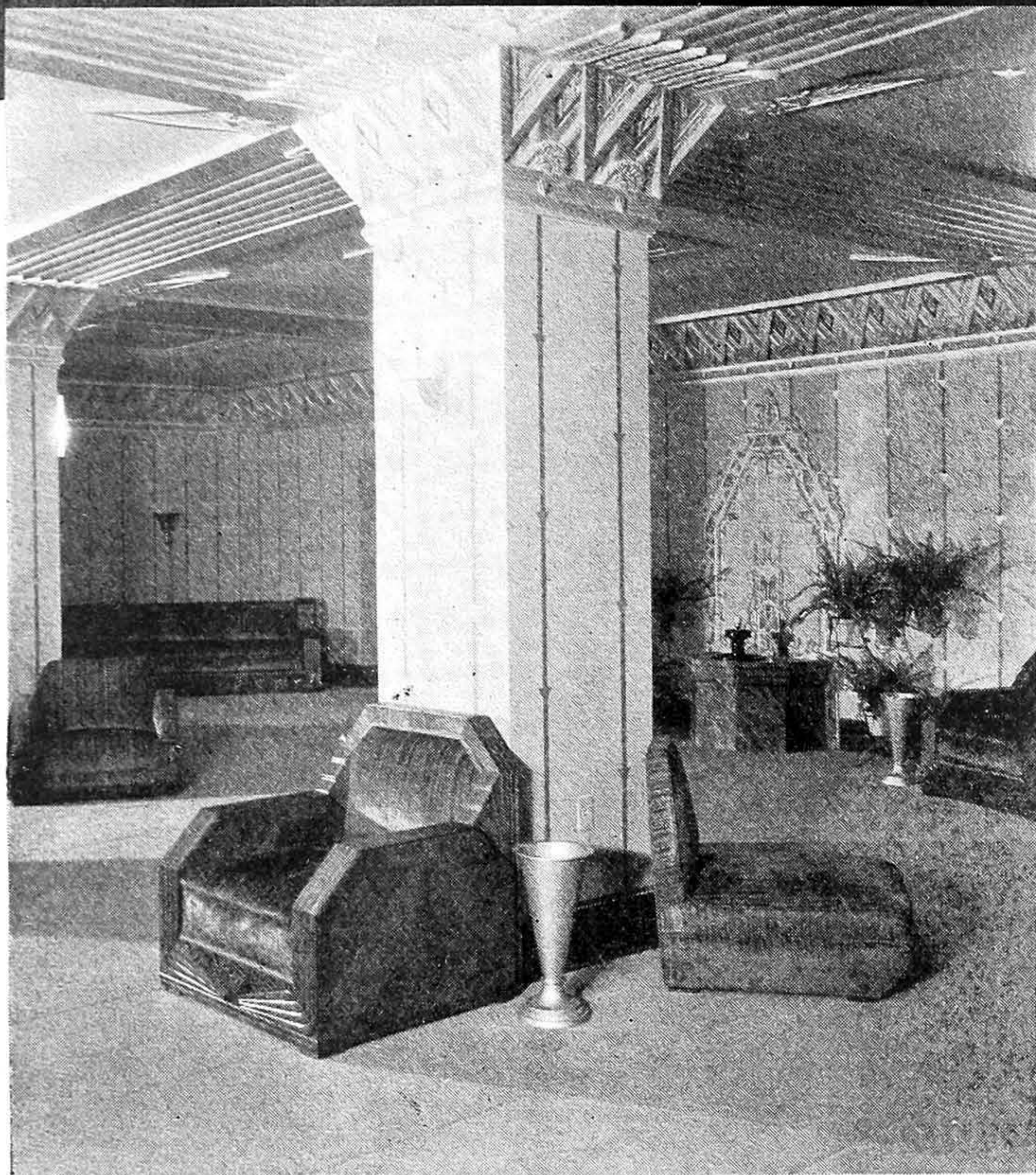
Forward view of the auditorium. (Note the piano location.)

the stage include the screen, which is 30 by 60 feet in size. A motor control masking device diminishes or increases its size, according to the picture, whether standard or wide film.

The "working" stage measures 60 feet wide and reaches a depth of 75 feet. Dressing rooms are capable of accommodating several hundred people. The automatic hydraulic elevator used to lift the orchestra pit to stage level, may be swung back on the stage when necessary. Two miniature stages on either side of the main stage are used in presentations, or for poster display in announcing coming attractions. A mono-rail carries eight reproducing horns directly behind the screen. These are supplemented by five additional speakers lining the proscenium arch.

A public address system with seven horns provides an arrangement for broadcasting to any part of the auditorium, rest rooms and lobby. These





The handsome simplicity of the lounge.

horns are concealed in the walls with grilled openings. The rest room and lobby horns are used for the reproduction of popular phonograph records. Supplementation of the sound system to obtain special effects is also possible.

There are four projectors in the projection room equipped to handle sound-on-film, disc and wide-film. The booth is 16 feet wide and 50 feet long. Its construction was supervised by Castle Hayes, chief consulting engineer for the Pantages circuit. Spots, floods and a special effects lamp are included, with nine remote control change-over stations in the equipment. The public-address monitor room and the film storage vault adjoin the projection room.

One also finds a profusion of smaller lobbies, lounging rooms and countless other convenient appointments in the huge edifice.

Looking through the arches of the vaulted foyer toward the grand staircase.

