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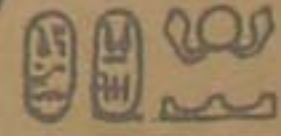
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Notes: Souvenir album issued for the grand opening of Grauman's Hollywood Egyptian Theatre and premiere of "Robin Hood".

Source: Christopher Crouch Collection



SOUVENIR ALBUM
GRAUMAN'S
HOLLYWOOD
 EGYPTIAN
 THEATRE



524



T'S a great picture Doug!
We congratulate you.

It's a fine theatre, Sid!
Hollywood is proud of it.



Standard Film Laboratories
John M. Nickolaus S.M. Tompkins

Phones
Hollywood
6315 and 6943

Seward and Romaine Streets
HOLLYWOOD, CAL.



For Worldly Successes Sid Grauman Credits Father and Mother



OUR life's lessons learnt at the parental knee, coupled with dreams that thrill the souls of artists, have been the histrionic inspiration that has made possible the great success achieved by Sid Grauman in the realm of the theatrical. Mr. Grauman declares this himself and avows that his father and mother transmitted to him the potency of mind that has led him onward and onward to new goals in life's endeavor.

If heredity counts for anything—and learned savants declare that it does—Sid Grauman was gifted from birth with the genius and the ambition that make artistry an offspring of the soul. His father, the late D. J. Grauman, was among the first in America to realize the possibilities of moving pictures as a powerful theatre attraction. Having comprehended this, the vision of the elder Grauman swept on and on until it embraced the idea of building film palaces that would rival in beauty and adornment the opera houses of either America or Europe.

In D. J. Grauman's mind nestled the germ of the inventive faculty. He could foresee the possibilities of the cinema art and he instilled in the brain of his son the nucleus of a surpassing conception. Having done this, he took part before his lamented death in urging on the steps of his son that were to lead to the mount of achievement, from which he now surveys the mundane dreams of moving picture theatres as one who has passed over the road of progress. For years the Hollywood Egyptian theatre was a dream of both father and son.

The father having given of his most intimate self to nourish and inspire the genius of the world's master showman, entered then the power of the mother's mind. A gifted musician, one whose compositions were the feature of a recent Sunday Discovery Concert at Grauman's Million Dollar Theatre, Mrs. D. J. Grauman possesses that intuitive scope of soul that dwells only within those who understand the language of the Muses. A born musician, she knew how to add harmony to the psychic dreams of her husband and bring forth their perfection of art through the medium of her son's mind and its accomplishments.

Art, drama and music have united to make Sid Grauman an outstanding figure in mundane amusement. He says that his parents bestowed these gifts of the ages upon him. Tender thoughts of their love and inspiration constantly encircle his mind and color his theatric dreams, says Sid, who avows that the chief purpose of his life is to translate into accomplishment the inspiration he has received from those who gave him life.



A Word of Greeting to Hollywood

By Sid Grauman



AND there are dreams that come to stir men's souls to deeds of great achievement or undying renown. Such a vision, I think, must have been before the mental eyes of those who foresaw and made possible the wondrous development of Hollywood.

Some idea of this transpiring dream has furnished the inspiration and the incentive that have led me to build here a theatre that I expect to see live for many years as one of the classic showhouses of America. There is naught in human life too good for Hollywood and I expect to see even a greater future unfold before it long ere our new Egyptian Theatre has reached the zenith of its attractiveness.

Springing from the cradle of civilization in the Valley of the Nile, where romance first reared its head as a halo to mankind, the art of the Pharoahs has been transplanted to these alien shores, where it finds its kin in the hieroglyphics of the Indians. The same picture writing that we discovered in Egypt, graven on the walls of the new Hollywood Theatre, finds its similarity in the records left on rocks and walls by the aborigines of America.

From the site of long buried Memphis to the land where the tepee of the Indian vanished but yesterday from the smiling face of God's greatest handiwork in Nature—the realm of Southern California—is a far and time dimmed cry, but here we have tried to build such a temple to art as the Pharoahs reared to Osiris and Isis, their mythic gods.

A score of years ago, the settlers on the lovely slopes of the Cahuenga Valley numbered scarcely 500. But some were dreamers of dreams. They called Capital—and Capital came. They beckoned Art—and Art rushed in, bringing Music, Drama and Literature in its train.

Then Hollywood began to pulse with an awakened fervor of culture and genius that speedily gave birth to an unfaltering Community Spirit. From this, in turn, has sprung Hollywood the Beautiful, the mecca toward which a tide of new humanity is constantly streaming adding to its remarkable growth and painting its future with the roseate hues of a transcendent promise.

Men of sane reason dare no prophecy of what Hollywood may become in another score of years. Personally, I cannot be too conservative in my views, for I am a dreamer and my vision senses a grander prospect than I would dare to put into words. We all know the elements of nature and humanity on which Hollywood has been building—and we know the possibilities and potentialities of modern development.

What these are to bring to Hollywood and Los Angeles is screened by the mystic veil of the Future, but I have given play to my dreams of what awaits and the Egyptian Theatre, a model of the beautiful architecture that antedates even the dawn of history, is the result.

I trust it may prove the incentive to Hollywood that Hollywood has become to me; that the slow flowing years may find its popularity keeping pace with the growth of this city, and that the commingling of Art, Drama and Beauty may prove to be the union of three graces that shall ever be as a guardian and guiding spirit to the fame and glory of Hollywood.

Grauman's Hollywood Inaugurates New Policies In Picture Presentation



WHEN his new \$800,000 Hollywood Egyptian Theatre opens, Sid Grauman will have inaugurated an innovation in motion picture displays in the west. Shows will be screened only twice daily, the matinee starting promptly at two o'clock and the evening show at eight o'clock.

Nothing but masterpieces of the cinema art will be shown at Grauman's Hollywood, where each will have its world premiere months before being shown at any of the downtown theatres. Seats may be reserved a week in advance and the prices after the opening night will be 50c, 75c and \$1.00 for the matinees and 75c, \$1.00 and \$1.50 for the night shows. All seats will be reserved for every performance.

In addition to the musical numbers from its magnificent Wurlitzer organ, with Frederick Burr Scholl at the console, Grauman's Hollywood will stage special orchestra features at every show with Jan Sofer conducting the Hollywood Symphony Orchestra. Mr. Grauman has selected the new orchestra members with particular care, his aim being to make the Hollywood's musicians superior to those of any other theatre in the west. Musical critics concede it to be a wonderful organization of master players.

Another feature of the Hollywood Egyptian film temple is its nursery. No mother will have to stay home because of her child or children, for Grauman has installed a nursery that is complete in every detail and kiddies may be parked there with safety and convenience. Nurses will be in constant attendance and there will be a story teller to amuse the older children. Toys and games of all kinds will be supplied by Sid Grauman, who has taken especial delight in fitting up the nursery with everything that will tend to amuse and interest the kiddies.

Seats now are on sale for the first two weeks of "Robin Hood" and may be purchased at the Hollywood Theatre at Hollywood Boulevard and McCadden Place, at Barker Bros. or at any of the leading downtown hotels and clubs. Pasadena tickets are being sold in that city by Jaris & Prinz, 49 East Colorado Street, while mail orders will be promptly filled in the order of their arrival.



Allan Dwan, Director of "Douglas Fairbanks in Robin Hood"

Adolph Zukor



Jesse L. Lasky

No occasion of this sort would be complete without a slight tribute to Adolph Zukor and Jesse L. Lasky, the men of genius who pioneered the field of feature productions, and have ever striven for the uplift and artistry of the motion picture industry.



Enid Bennett, as Maid Marian



Go did - 1/2 hrs
 Having you - 1/2 hrs
 success with you - 1/2 hrs
 "Allyou" - 1/2 hrs
 We got - 1/2 hrs
 pictures - 1/2 hrs
 on - 1/2 hrs
 make - 1/2 hrs
 better - 1/2 hrs
 parts - 1/2 hrs
 one - 1/2 hrs
 one - 1/2 hrs
 one - 1/2 hrs

Victor Schertzinger (Composer and Director)

STAFF AND PRICES

EXECUTIVE STAFF

D. J. Grauman.....Founder
 Sid Grauman.....Managing Director
 M. H. Newman.....Asst. Managing Director
 George W. Kreer.....Resident Manager
 Harry Hammond Beall.....Publicity Director
 Arthur S. Wenzel.....Special Representative
 Ida May Frank.....Treasurer
 Geo. Holl.....Art Director
 J. H. Hovick.....Magazine Manager

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Edward Wentworth.....Stage Manager
 Eddie Johnson.....Master Electrician
 Ray Benson.....Projection Engineer

MUSICAL STAFF

Jan Sofer.....Musical Director
 Frederick Burr Scholl.....Organist

HOUSE STAFF

Samuel M. Jamison.....Special Officer
 Chas. M. Nagle.....Doorkeeper
 Florence Reichert }
 Dorothy Aleyne }Cashiers
 Twenty-eight Egyptian Ladies in Waiting
 Four Lobbymen
 Three Porters, Footmen, etc.
 Western Costume Co.....Costumer
 MurilloOfficial Photographer

GRAUMAN'S HOLLYWOOD ORCHESTRA

JAN SOFER
Director

G. Stolberg.....*Concert Master*
 A. Campiglia.....*First Violin*
 E. Kleinert.....*First Violin*
 P. Moore.....*First Violin*
 J. McCoone.....*Second Violin*
 A. Gerber.....*Second Violin*
 L. Hammon.....*Viola*
 G. Gerber.....*Cello*
 A. Buechner.....*Bass*
 D. Rippe.....*Harp*
 J. DeLorenzo.....*Flute*
 V. Donatelli.....*Clarinet*
 A. Lastaly.....*Oboe*
 F. Tartaglia.....*Bassoon*
 E. Veale.....*First Trumpet*
 L. Indreani.....*Second Trumpet*
 L. De Fabrity.....*First French Horn*
 B. Slootsky.....*Second French Horn*
 N. Carlin.....*Trombone*
 R. Denkert.....*Drum*

SCALE OF PRICES

MATINEES, EVERY DAY, 2:15 P. M. 50c, 75c, \$1.00. EVENINGS, 8:15 P. M. 75c, \$1.00, \$1.50

ALL TICKETS SUBJECT TO FEDERAL TAX

Patronesses for the Dedication of Grauman's Hollywood Theatre

MRS. WILLIAM LISSNER
 MRS. STUART FRENCH
 MRS. HANCOCK BANNING

MRS. FORCE PARKER
 MRS. KENT PARROT
 MRS. ARTHUR WRIGHT

MRS. HOMER LAUGHLIN, JR.

Costumes for the elaborate Robin Hood Pageant furnished by the
 Western Costume Co.
 Wigs by Hepner

All Engravings in this Album by the House of Brown, Caldwell & Ladd, 317 South Hill Street.



Interior view of Grauman's Hollywood Theatre as seen from the projection room in the gallery. This picture gives an idea of the beauty and extent of the auditorium and stage, on which Sid Grauman is pictured between the massive Egyptian columns that adorn the stage, with carvings emblematic of the Sphinx head, and from this hidden chamber diffuses its harmony through orifices in the golden sunburst that ornaments the ceiling.

..Program..

I

OVERTURE—“Robin Hood” score by Victor Schertzinger, Hollywood Symphony Orchestra, Jan Sofer, director. Note Mr. Schertzinger is personally conducting on the opening night.

II

INTERMISSION—Ten minutes, during which you are invited to stroll in the Egyptian Court and inspect Grauman's Hollywood Theater.

EXIT MARCH

III

DEDICATION CEREMONIES—with brief words of welcome to Sid Grauman by

MAYOR GEO. CRYER	JESSE L. LASKY
RUPERT HUGHES	CECIL B. DE MILLE
ALLEN SHORE, <i>Pres. Hollywood Chamber of Commerce</i>	
FRED NIBLO, <i>Master of Ceremonies</i>	

RESPONSES—by noted stars.

IV

PERSONAL APPEARANCES—of prominent players who took the leading roles with “Douglas Fairbanks in Robin Hood.”

V

Sid Grauman Presents

“NOTTINGHAM CASTLE PAGEANT”—with the original costumes worn in Robin Hood by the following distinguished artists:

Olin Francis.....	Richard Coeur de Lion
Lucille Gibbs.....	Maid Marian
Thomas Flynn.....	King's Jester
Chas. Gorman.....	Prince John
Arthur Delmore.....	A Knight
Carlos Bravo.....	Robin Hood
Willard Lee Hall.....	The Cardinal

Knights:—Robert Fleming, Francis Burnhard, Gilbert Clayton, Thos. Figuee, Thos. Duncan

DANCER:—Deloris Dorea

COURT LADIES:—Rita Gilman, Irene Lentz, Glema Delgado, Lynne Tompkins, Alma Rayford, Irma Coonley.

KNIGHTS OF PEACE:—Gilbert Clayton, Bob Fleming, Jim Gibbs, Thomas Figuee, Francis Burnhard, Taylor Duncan.

LADIES IN WAITING:—Alta Delgado, Daisy De Verdie, Elinor Gowne, Grace Gordon.

FLOWER GIRLS:—Marjorie Davis, Mildred Davis.

CASTLE GUARDS:—Edward Miller, Paul Palmer, Victor Allen, Albert Richmond.

PRINCE JOHN MEN:—Tom Demsey, Tim Sullivan, Bob Chandler, Lawrence Delaney, George Nelley.

PAGES:—Miss Del Phino, Miss Booth, Miss Bates, Alice Jayne, Pauline Troxel, Beth Kosik, Bab Bayley, Janis Howe.

SERVANTS:—Jack Ryan, Frank White, Fred Martin, Arthur Rolley, John T. Williams, Felix Stollard.

Staged by Victor Schertzinger
Assisted by Mitch Leisen
Costumes by Western Costume Co.
Wigs Furnished by Hepner



Jan Sofer, Conductor



Frederick Burr Scholl, Organist

Noted Masters in Charge of Music at Grauman's Hollywood

Each a gifted artist on his own particular instrument, will hold the leading positions in the exquisite musical programs that will be an ever charming feature of Grauman's new Egyptian Theatre in Hollywood.

The orchestral conductor will be Jan Sofer, whose musical achievements and talents have won him acclaim on two continents. After studying the violin under Joseph Joachim in Berlin, Sofer mastered the theory and composition of music under the tutelage of Max Bruch, also of Berlin.

After these courses were completed, Sofer became the director during 1906 of the Opera Comique in Berlin. He then came to America and spent a year with the Chicago Grand Opera Company. Later he was the director at the Davis Theatre, Pittsburg, and went from there to spend two years in a similar capacity at a big picture palace in Cleveland.



Program Continued

VI

"Robin Hood"

Story by Elton Thomas
Directed by Allan Dwan
Photography by Arthur Edeson

(Copyright 1922 by Douglas Fairbanks Pictures Corporation)

Scenario Editor.....Lotta Woods
Supervising Art Director.....Wilfred Buckland
Art Directors.....{ Irvin J. Martin
 { Edward M. Langley
 { James Mitchell Leisen
Research Director.....Dr. Arthur Woods
Technical Director.....Robert Fairbanks

THE PLAYERS

Richard Coeur de Lion.....Wallace Beery
Prince John.....Sam de Grasse
Lady Marian Fitzwalter.....Enid Bennett
Sir Guy of Gisbourne.....Paul Dickey
The High Sheriff of Nottingham.....William Lowery
The King's Jester.....Roy Coulson
Lady Marian's Tirewoman.....Billie Bennett
Henchmen to Prince John.....{ Merrill McCormick
 { Wilson Bengé
Friar Tuck.....Willard Louis
Little John.....Alan Hale
Will Scarlett.....Maine Geary
Allan-a-Dale.....Lloyd Talman
The Earl of Huntingdon, {
 afterward Robin Hood }.....Douglas Fairbanks

VII

ORGAN RECITAL—by Frederick Burr Scholl, at the Console of
the Mighty Wurlitzer.

The Lost Chord.....Sullivan
Souvenir.....Drdla


NEW YORK, OCT. 12, 1922.

SID GRAUMAN,

Grauman's Hollywood Theater.

Am proud of having had the privilege of directing Douglas
Fairbanks in Robin Hood, and doubly proud of the fact that you
have selected it to open your wonderful Hollywood Theater.

ALLAN DWAN.

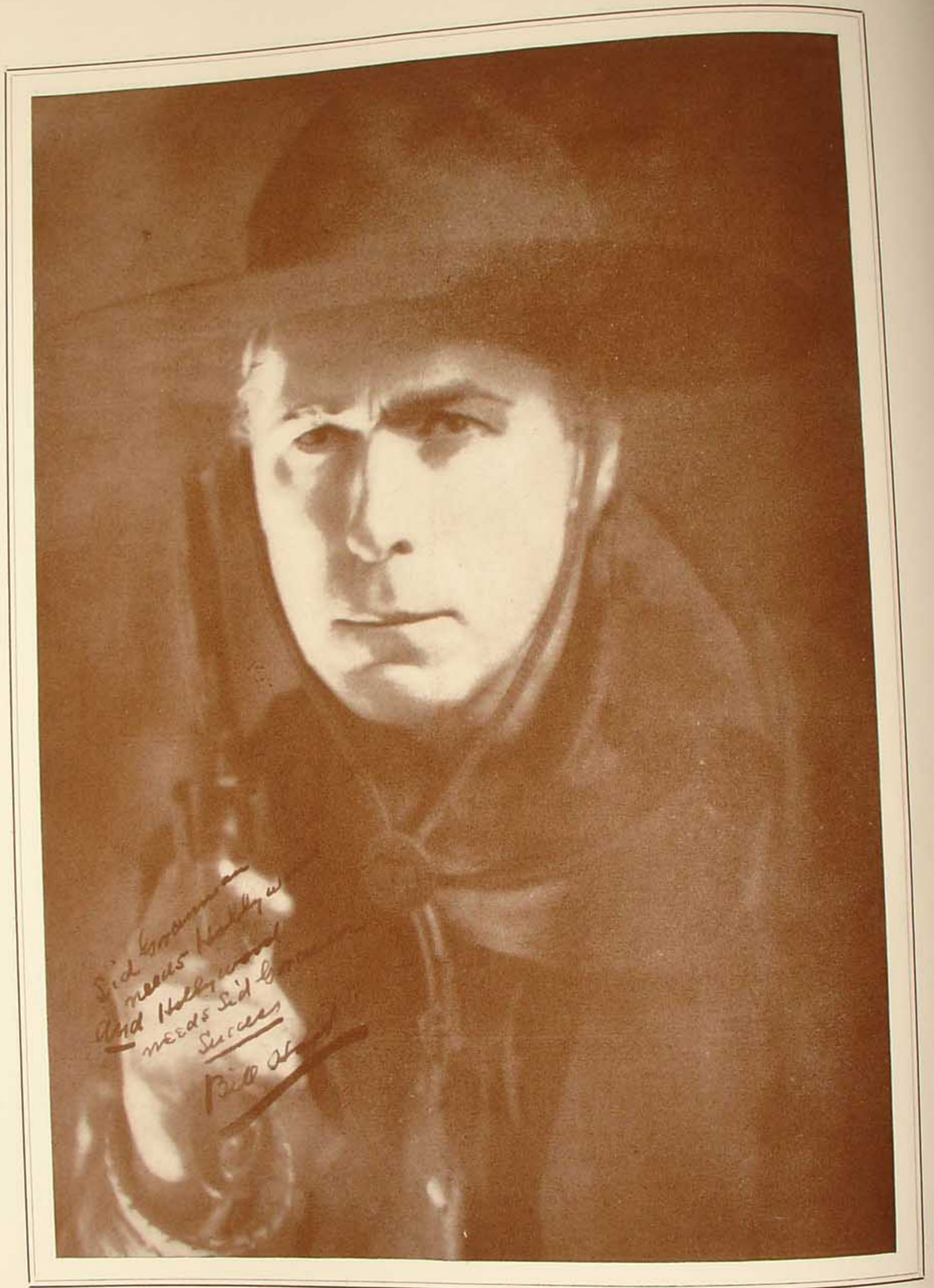


To Mr. Trauman
Sincere appreciation for the
interest you bestow upon the
National Picture Industry
Sincerely yours
Claire Windsor



Apologies!
from
Bill & Wally

Becker



Sid Goodman
needs Hollywood
and Hollywood
needs Sid Goodman
Succeeds
Bill Ash

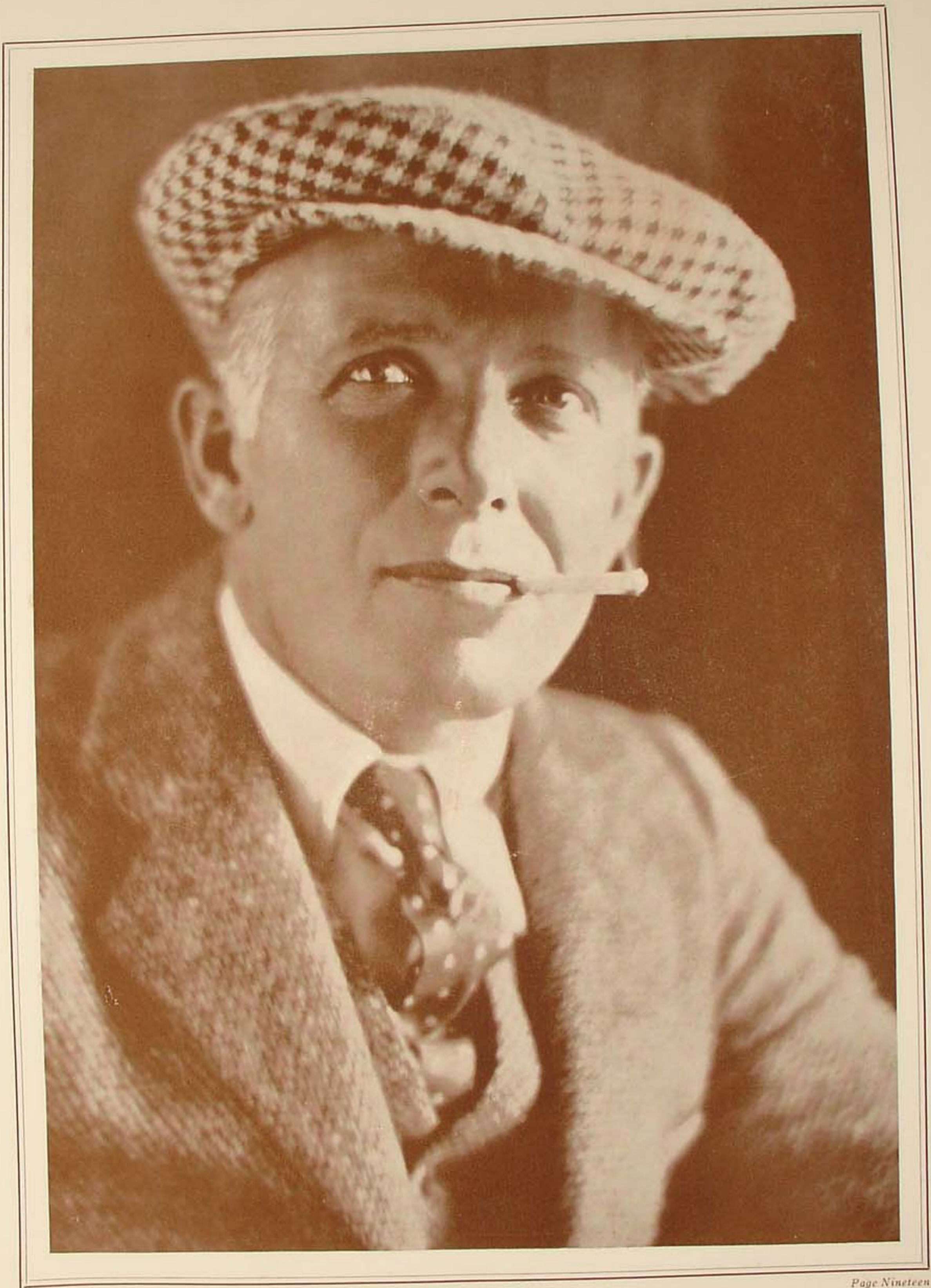


To Every body I send
fondest wishes
Ruth & Roland.



To Sid Grauman
master of Presentation
Harry Jemson

Witzel
K.F.



George Melford



To Mr. J. J. Gramman
From your Baby Peggy



BABY PEGGY PICTURES

written and directed

by

Al. F. Goulding



With all the nation's
Grammans
showmanship
Al. F. Goulding

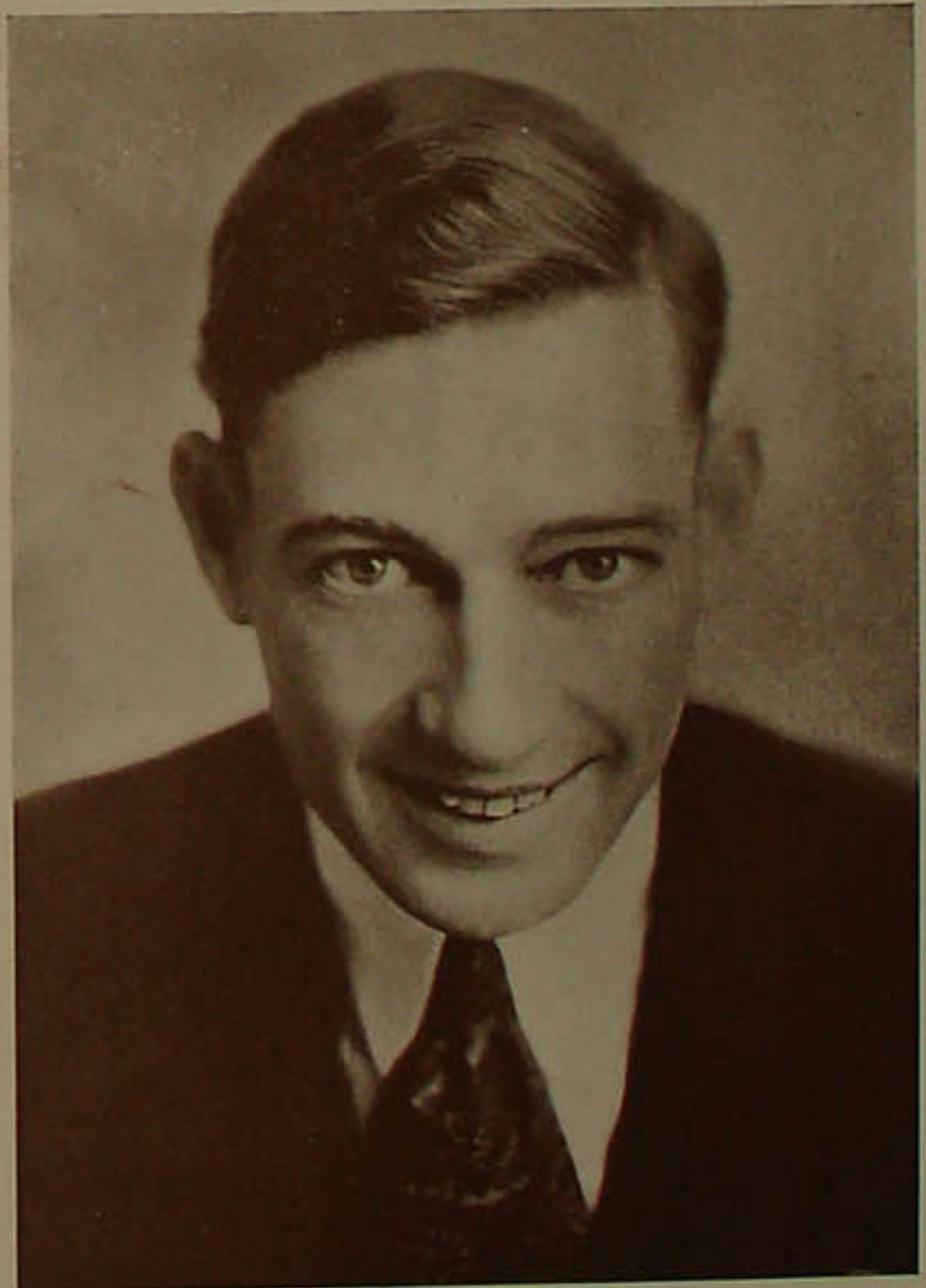
Compliments of
Frank Urson

AL. HERMAN

takes this space to wish

Sid Grauman

GOOD LUCK



Lee Moran



Frankly

For Dad
Sincerely
Edward "Boss" Wilson



Sid Grauman
Sincere best
wishes from
Leah Baird



My best
wishes
Carillo



May success be yours
in Hollywood
Sincerely
Cullen Lane



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KNOX
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JAMES WHITCOMB RILEY

**HARRY GARSON
PRODUCTION**

INDEPENDENTLY
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Vernon Steel



Wesley Barry



Betty Compson



James Kirkwood



Lila Lee





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A thing of beauty
a joy forever -
Sincerely
Carmen Phillips



Wishing Sid Grauman
the biggest success
new undertaking
Bert



Top left—Jane Novak, starring in Chester Bennett Productions.

Top right—Walter Long, character.

Lower—Jacqueline Logan, Paramount star.



DOUG	SID
LONG	CON
AND	GRAT
PROS	U
PER	LATIONS—
OUS	SHE'S
RUNS	A
FOR	"KNOCKOUT"—
"ROBINHOOD"	I
HERE	WISH
AND	YOU
EVERY	SUCCESS—
WHERE—	

MONTE M. KATTERJOHN



Hollywood Boulevard Front

A few views of the world famous Hotel Hollywood that stands in a semi-tropic garden nestling close to the emerald hills of Hollywood, those picturesque hills an author named "The Foothills of Heaven," for the City of Angels lies close by.



Wistaria Temple in the Semi-Tropic Garden

Greetings to Sid Grauman on this the opening night of our new neighbor, his beautiful theatre, and may we join hands in raising the mystic art to the highest pinnacle.

George Wesley Davis.



Orchid Avenue Corner



Grauman's Hollywood Theatre

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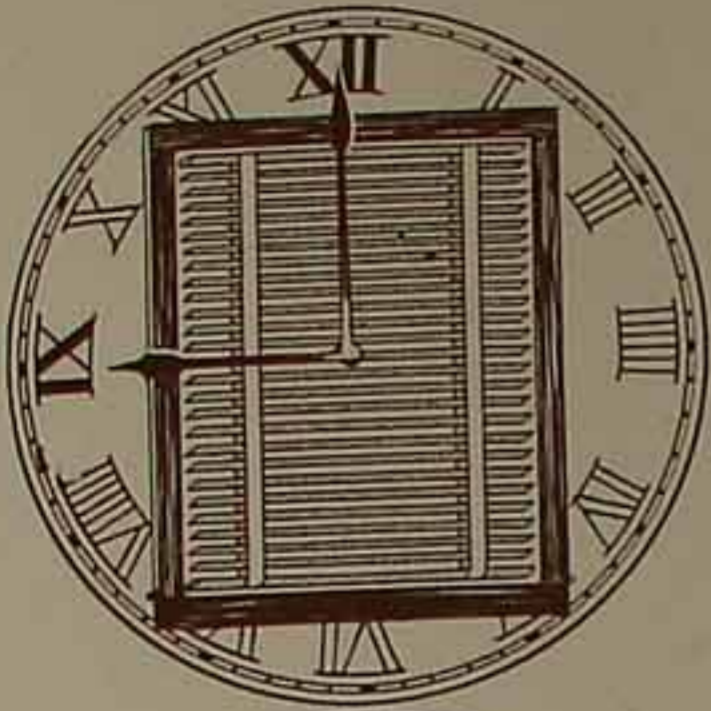


Greetings to Grauman's

In extending our congratulations and best wishes to Sid Grauman for Hollywood's first large motion picture theater, we present herewith a section of the first motion picture film ever taken in Los Angeles. It was shot on May 3, 1904, at old "Chutes Park," just a little over a year preceding the establishment of this bank in Hollywood.

HOLLYWOOD BRANCH
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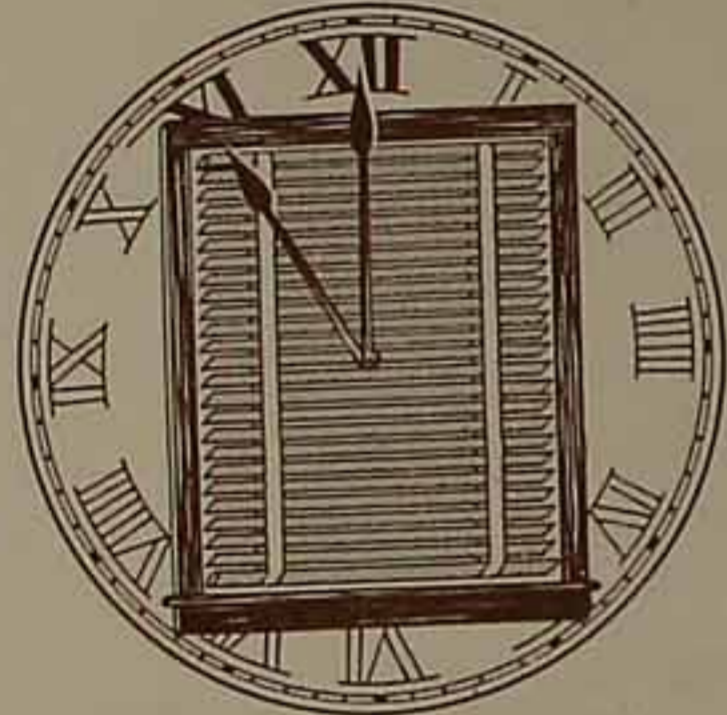
They can be instantly adjusted to control the sunlight at any hour of the day. A slight pull on the tilting cord adjusts the slats to any position. Easy to operate; nothing to get out of order.

9:00 A. M.—When little or no sunlight strikes the window adjust the slats to approximately horizontal position, taking advantage of all daylight.

11:00 A. M.—When the sun is high, adjust the slats to a 45° angle. All glare is excluded, but abundant light admitted. Heat is minimized.

3:00 P. M.—As the sun changes, so Western Venetian Blinds can be adjusted to meet every situation, controlling daylight and permitting ventilation.

5:00 P. M.—When a wind blows, lower slats may be closed for protection. Upper slats may still remain at an angle if desired, admitting light and air.



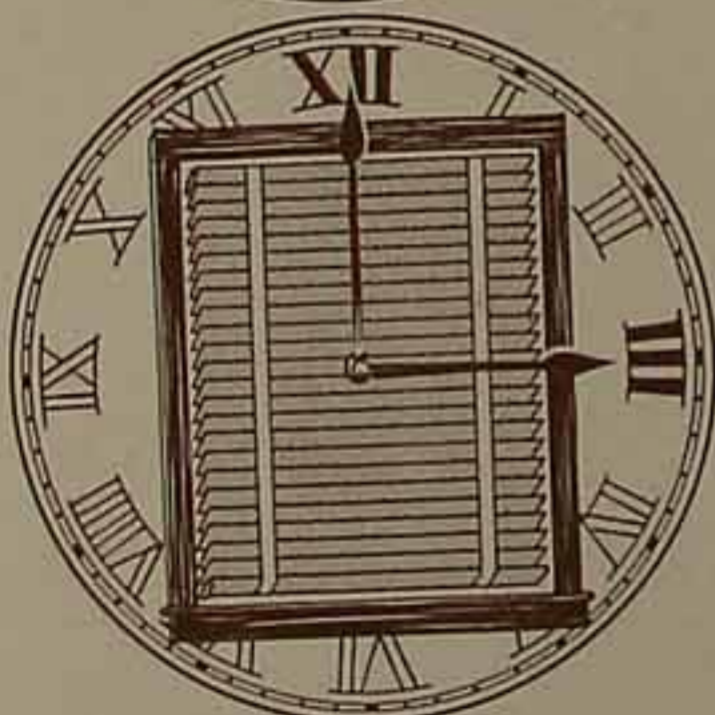
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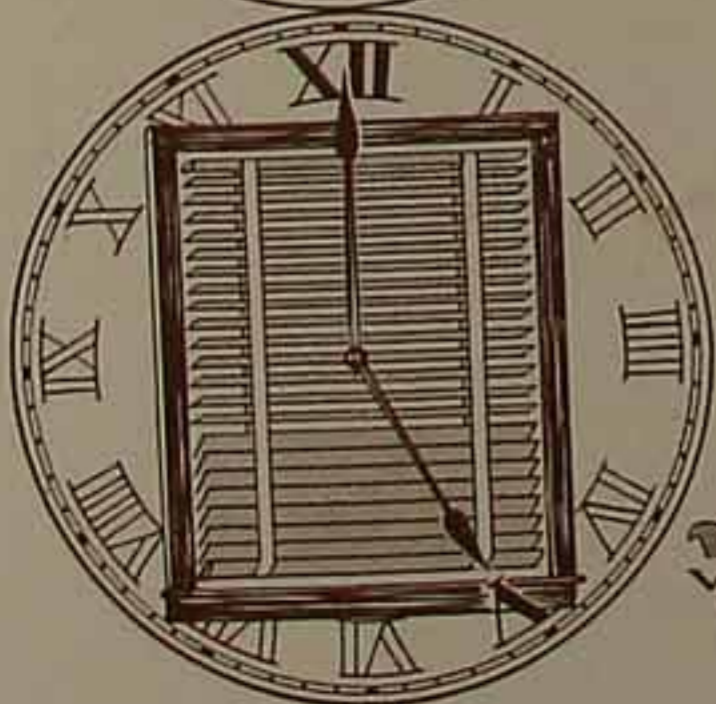
Western Blind & Screen Co.

Factory and General Offices

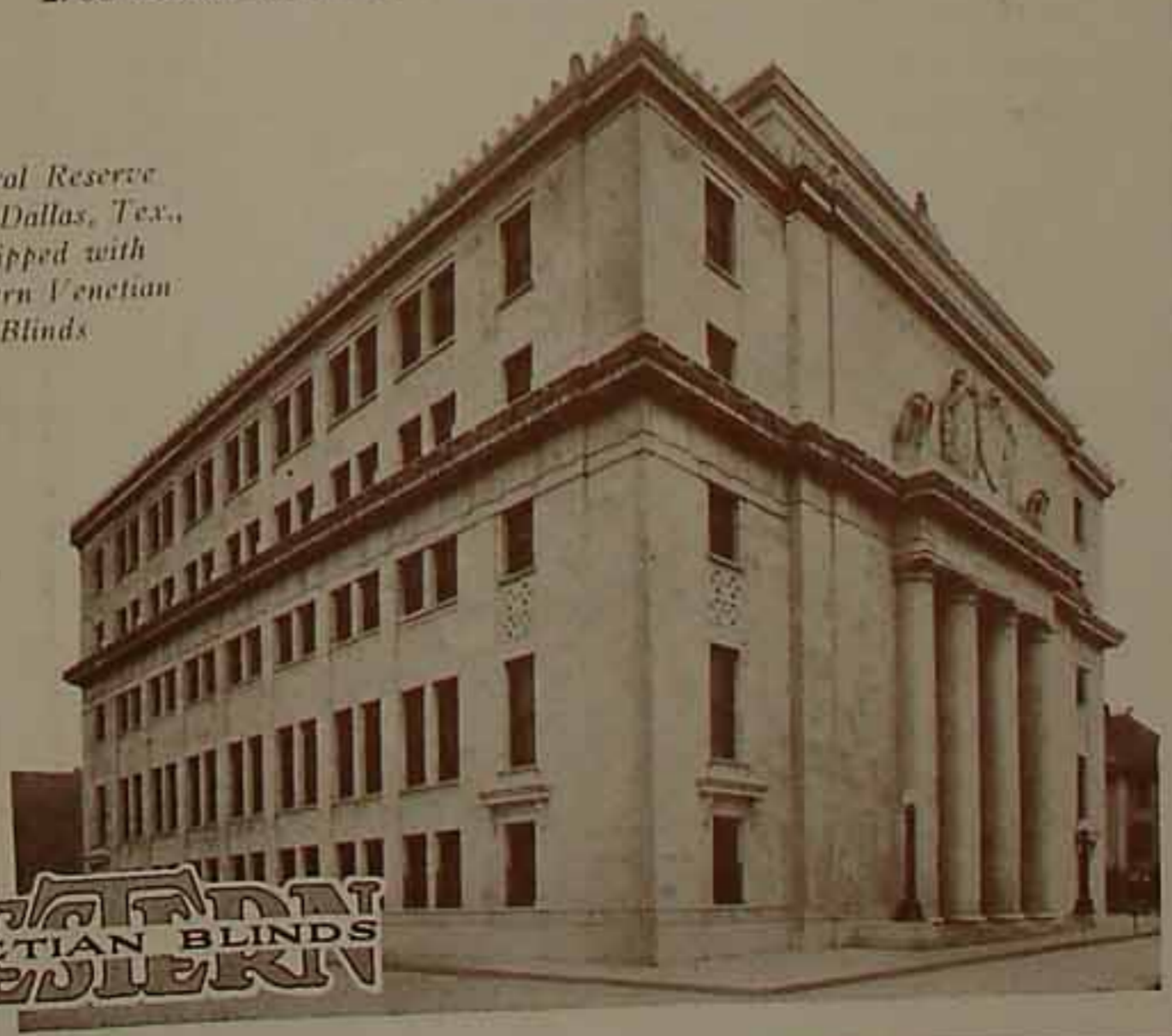
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are an inspiration to all con-
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—REGINALD BARKER.

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Support that we know both Hollywood
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On the Boulevard at Vine



Space Reserved by

Norman Kerry

IT has been a great privilege to make the release of prints for "Douglas Fairbanks in Robin Hood", undoubtedly one of the greatest photoplays ever produced, and the picture you are viewing tonight represents the high standard of laboratory work we do.

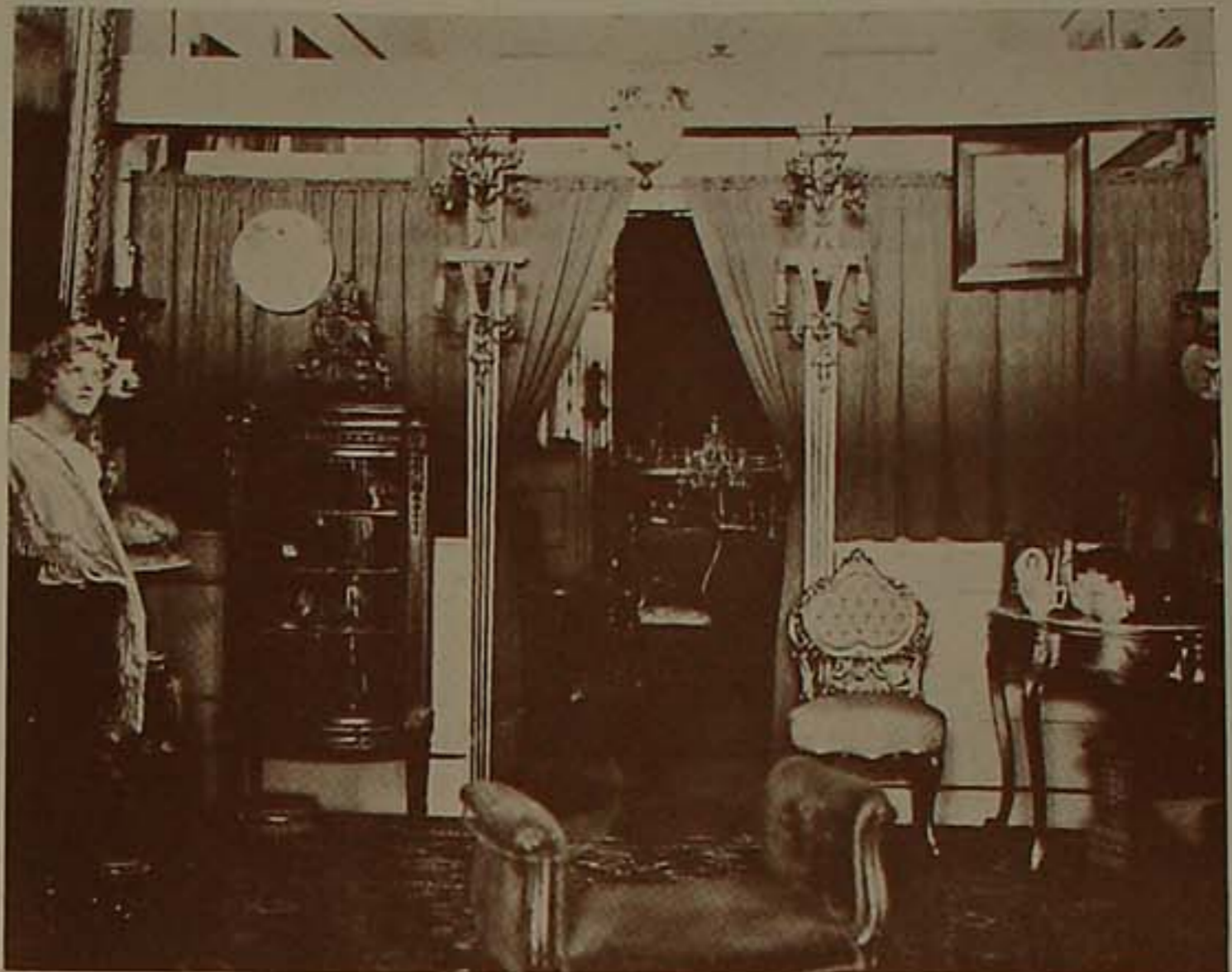
Downing Process Laboratories

6363 Santa Monica Boulevard
Hollywood, Calif.



H. B. Crouch, well known Connoisseur and collector of antiques, diamond expert and designer of rare and artistic jewelry, and part of his store in Los Angeles. Mr. Crouch has recently opened a store at the Ambassador for the convenience of his patrons in that vicinity, and has been induced to open one in Hollywood in Grauman's New Theatre.

Millions of people have viewed in cinema productions the rare and beautiful jewelry of H. B. Crouch. Mary Pickford, Nazimova and Norma Talmadge are a few of the stars who have used part of his wonderful collection.



After the Show—Hot Drinks, Cold Sodas—Ever Ready Fountain, Hollywood Blvd. at Highland

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Lady Jane Lewis

The Other

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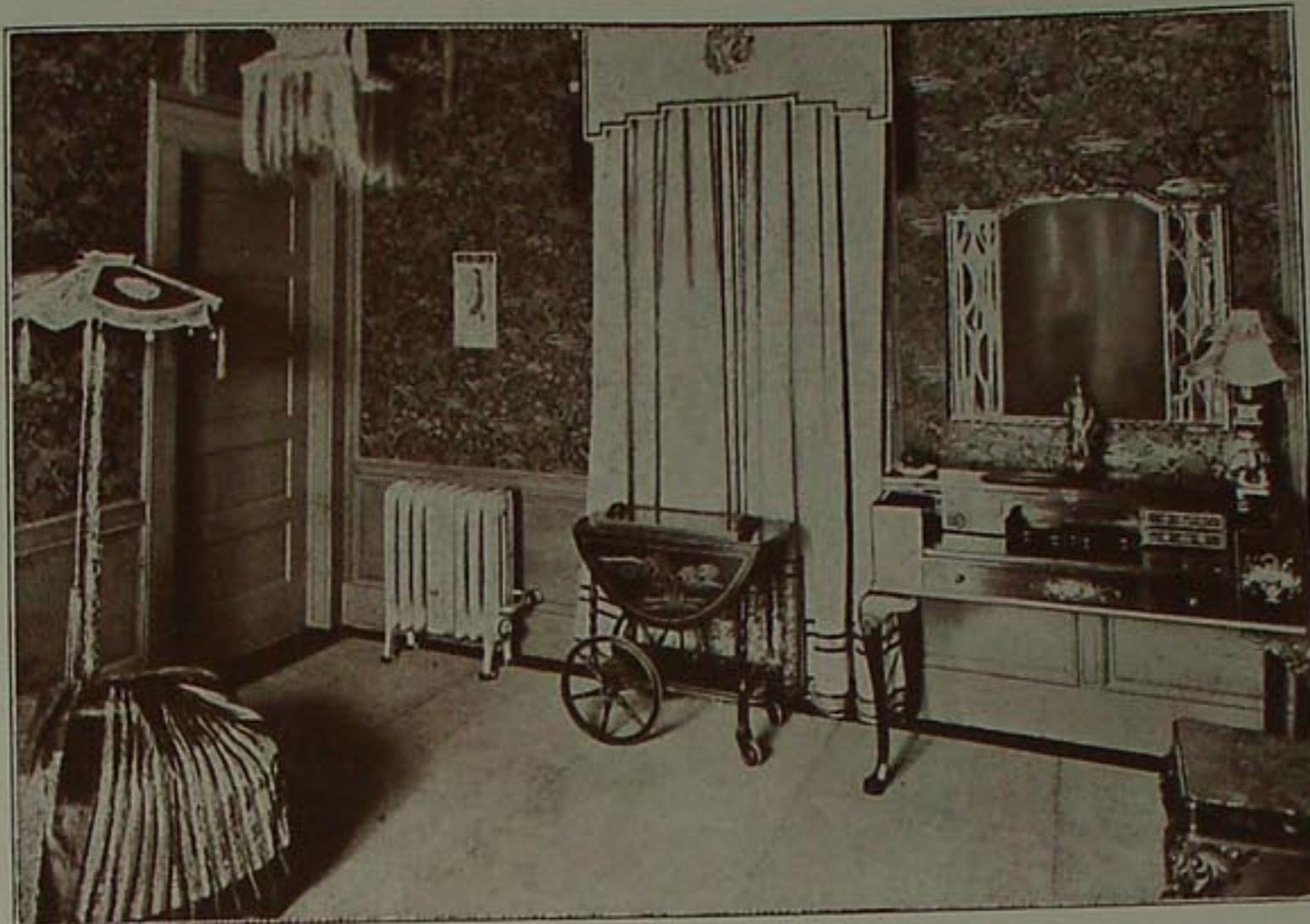
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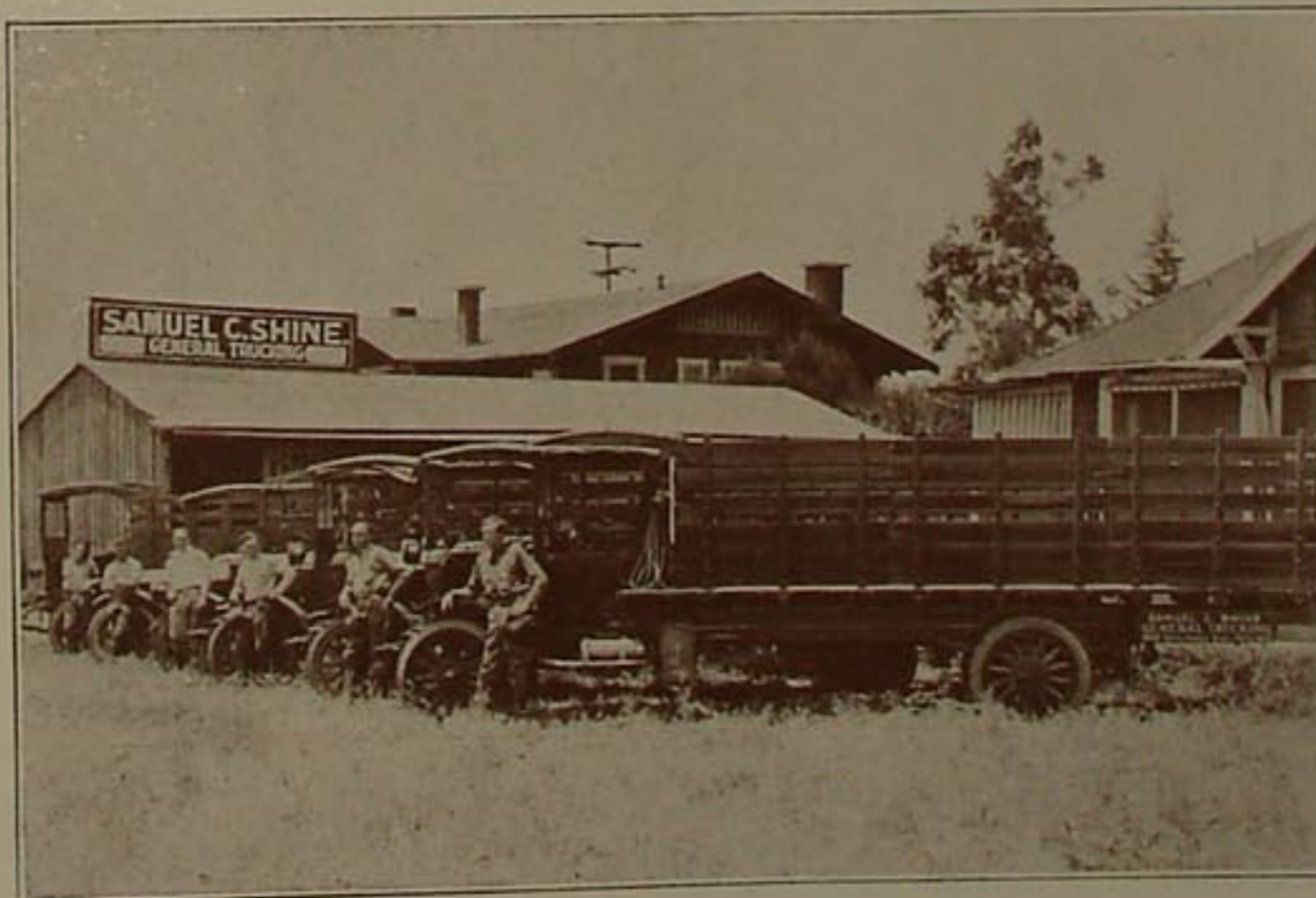
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Egyptian Motif Lends Exquisite Beauty to Architecture of Grauman's Hollywood

Architecture and decorations copied from ancient temples in the Land of the Pharoahs combine to make Grauman's Hollywood Theatre the most distinctive film temple in the world.

Entrance to the showhouse, which is adorned throughout with Egyptian carvings and hieroglyphics, is gained through a forecourt, 150 feet long by 45 wide, running from Hollywood Boulevard to the massive colonnade which admits to the lobby, 75 by 25 feet, from the adornment of which the patron passes down the curved foyer to the aisles.

The auditorium, seating 1760 persons, is 116 feet wide and 118 long. At its southern end is the extensive and modernly equipped stage, with its flanking of massive columns and models of the Sphinx.

Above the proscenium arch is the organ chamber, from which the music flows through orifices in the gorgeous sunburst overhead. The ceiling of the auditorium is a night sky dotted with stars and the asbestos drop curtain to the stage is a beautifully painted scene of a night scene about a ruined Egyptian temple.

Meyer & Holler, builders of Grauman's Hollywood, have placed the expensively equipped projection room at the theatre's northern end and more than \$5,000 worth of moving picture machinery is housed in this booth.

Beauty and safety were the two principal aims in the erection of this \$800,000 film temple and it has been so constructed that possible earth tremors will affect it very little. The building also has been designed to resist temperature changes and is ventilated throughout by a complete system that cools the air in summer and heats it in winter.

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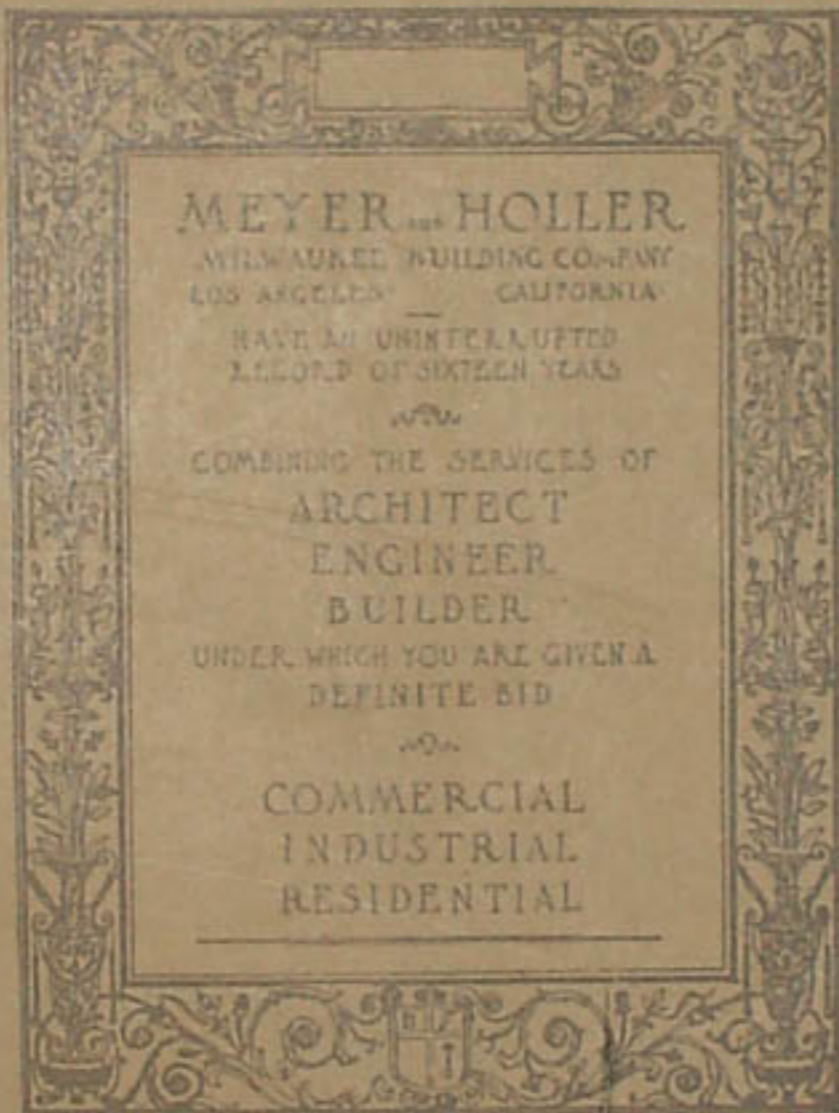
WITH our congratulations we unite appreciation of the vision which conceived and the artistry which executed this theatre as a temple of art. The ideals which have made it possible recognize that the enshrinement of beauty is as vital in the growth of Los Angeles as the conservation of its physical resources.

The House of Barker Bros. which for nearly half a century has been priveleged to assist in the creation of better, more successful homes in Los Angeles and the Southland, is pleased to acknowledge the opportunity given to share importantly in the furnishing and decorating which contribute to the comfort and beauty of this distinguished temple of cinema art.

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