



Society of Cinematoland

by Myra Nye



Still the conversation of Cinematoland is the western premiere of Cecil De Mille's "King of Kings" and the opening of Sid Grauman's new Chinese Theater in Hollywood. Long will talk continue and the premiere be the subject of discussion; for Wednesday night's affair surpassed all that had gone before to make Hollywood cinema history.

A curtain marvelous in its beauty, of fronds of a cocoanut palm etched in silver. It is now on Chinese red velvet pressed to such exquisite sheen as to make one draw long breaths of delight, now of opalescent glow on deep Chinese blue, now of gold and purple as the lights almost miraculously played upon it, now of bronze and green gold, and, finally, of dove gray and blue lavender. This curtain separated two worlds Wednesday night. Behind it talent of the cinema world in person and in picture; before it, the beauty, the sparkle, the iridescent dress of a first-night audience such as only Hollywood knows.

As for the crowd, Hollywood Boulevard at 5 o'clock Wednesday afternoon already had been roped to hold the crowd back and, already there were those who had stationed themselves there at least ten persons deep at every available vantage point. By 9 o'clock that night it took a half-hour to walk a block. Will Hays himself had to walk four blocks to get to the theater and many of the celebrities could not get to the door until 10 p.m.

There is no possibility of expressing adequately in words what was a feast for the eyes. Now to mention all the names that stand high in the hierarchy of this new art now

transmuted from the experimental to the exquisitely permanent. And this event has done much to make the art stand among the rest and equal with music, sculpture, literature and painting; for the masterpieces of De Mille combined them all.

Fred Niblo introduced D. W. Griffith who made an address and told of the history of the theater, and now, when through the centuries of the dark ages the theater was in abeyance, mankind withdrew more and more from culture. This, Mr. Griffith said, was due in great measure to the lack of the inspiration the theater gives.

Then De Mille came forward at the call of Mr. Griffith, who, in turn presented Mr. Hays. This introduction of great celebrities became a continuous performance; for it was Mr. Hays who brought Mary Pickford before the brilliant audience. He

handed her the electric button which she pressed to open formally the most beautiful cinema theater in the world.

And the prologue spoke in capital letters for Sid Grauman, the great showman.

Of those women in the cast of "King of Kings," who treaded the gorgeous Chinese carpets of the theater were Miss Dorothy Cumming, the mother of Christ in the picture. She wore lilies of the valley for her shoulder bouquet and appropriately was dressed all in white, a simple model of white French velvet.

It was interesting to note the psychology of the event, how it induced so many of the stars to wear white or pale shades rather than the brilliant gowns which might seem garish at that premiere and in that theater.

Miss Cecelia De Mille was in white satin and point lace; Miss Leatrice Joy was in white crepe trimmed with cut crystal, and Miss Vera Reynolds in white beaded gown with white wrap of white fox fur. Mrs. Sol Lesser was also in white chiffon, draped in soft folds with silver cloth; Lya De Putti, white chiffon and a wrap of white ermine; Miss Irene Mayer in white satin, trimmed with chiffon flowers in the pastel shades; Miss Betty Blythe in a white ermine wrap over a cloth of gold gown; Mrs. Harry Rapf was in white chiffon; Bebe Daniels, white chiffon embroidered in crystals, and Vilma Banky, white chiffon and tulle.

Mrs. Cecil De Mille wore a lace dress of black Chantilly with a gold wrap and diamonds for jewels; Miss Jeanie MacPherson wore pink taffeta; Miss Phyllis Haver, pink maline; Miss

Elinor Fair, pale green; Miss Julia Faye, gold lace over cherry satin; Ruth Roland, lavender tulle, and Anita Stewart, rose-colored net.

Mary Pickford's golden hair was beautifully matched with a golden gown of sequins, her wrap of peach-colored velvet was fashioned in girlish lines. Her furs were peach-colored fox.