

**THEATRE ROYAL, DRURY LANE,  
ENGLAND'S PREMIER THEATRE  
HAS ADOPTED  
"SUNRAY" BATTENS & FLOATS  
LATEST INSTALLATION  
LIDO, GOLDERS GREEN**

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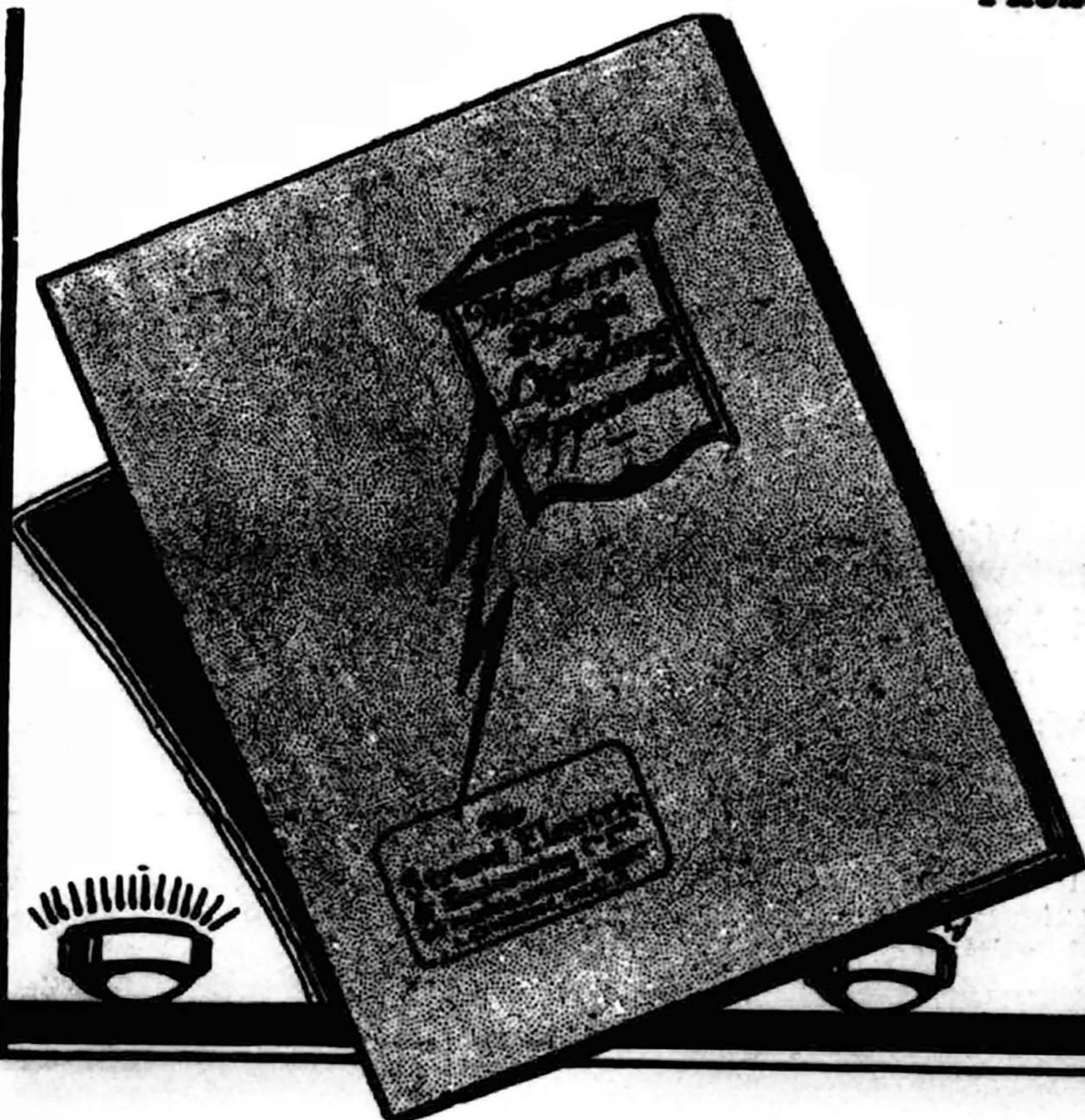


**ALSO**

- Palladium
- London Hippodrome
- Carlton
- Holborn Empire
- His Majesty's
- London Pavilion
- Daly's Theatre
- Strand
- Plaza
- Stoll Picture House
- Rialto
- Capitol, Leith
- Capitol, Glasgow
- Derby Cinema,  
Liverpool
- Winter Garden,  
Blackpool
- Etc., Etc.

**STRAND ELECTRIC**

**& ENGINEERING CO., LTD., 24, Floral St., Covent Garden, London, W.C.2**  
Phone— Temple Bar 7464.



"SUNRAY" FLOAT IN POSITION.







Side elevation of the Lido, Golders Green (W. J. King, Architect)

# VENICE AT GOLDERS GREEN

## London's First "Atmospheric" Kinema

**C**LAIMED by its promoters as the first real "atmospheric" kinema in England, the Lido, Golders Green, is certainly the most artistic place of entertainment that has sought the suffrages of the public. The artistry is also maintained outside the building. The kinema stands within its own grounds and crazy pavements, flower-pots and trees give it a unique situation.

The Lido was constructed for the Carreras Lido Entertainments to the plans of W. J. King, Great James Street, W.C.1, and the principal contractors were Hammond and Barr. Somerville-Barnard Construction Co. were responsible for steel work, and the Sturtevant Engineering Co. installed the suction cleaning plant. Odling, Anselm carried out the marble work.

### Architect's Difficulty

The architect was confronted with an immediate difficulty as the building had to comply with the requirements of the local authority to conform with its town planning scheme. Hence, for one thing, the structure was limited as to its height. Undaunted, Mr. King has evolved a building which is the "last word" in kinema architecture, and the "first word" in complete atmospheric treatment. The suggestiveness of the Lido has been borne in mind and the interior is a remarkable illusion of Venice in Golders Green.

In order to overcome the comparatively low height of the building, the inside decorative scheme has been continued up the walls and apparently ending in the cleverly executed sky effect. The illusion has been created by the wonderful Italian decorative work of Guy Lipscombe, the well-known artist. The sky effect is heightened by the glass dome which conceals 450 lights, and whose rays give a subdued lighting tone. Seated in the building one has the impression of being in Italy and a complete absence of oppressiveness. Only the rear wall, behind which is situated the operating chamber, is not treated atmospherically.

J. Brockliss and Co. have been responsible for the projection apparatus, and the screen, and supplied Simplex machines, lanterns and "spot" lights.

The ground level and the circle will provide accommodation for 2,500 persons. The seats were supplied by Maples and Co., who also provided the stage and proscenium decorations. Automatic ticket machines are installed in the pay-boxes.

### Novel Features

Several novel features have been introduced to maintain the harmony of the interior and to keep the illusion. There are no unsightly fire buckets, but although not in evidence they are available. A well effect has been conceived and the fire buckets are thereby screened. Similarly, the hydrants have all been camouflaged as hand pumps. The usual organ grilles each side of the

proscenium opening are superseded by a belfry effect, and a clock tower. The latter contains a clock which is synchronised with the installation throughout the building and were supplied by the Synchronome Company.

### Wonderful Lighting

The house lighting is a marvel of ingenuity and accomplishment. The whole of the decorative effects are thrown into relief by coloured lights from eight arcs which are synchronised and rotate together and give a varying change in six tones of light. The idea has been cleverly conceived and represents a great mechanical effect on the part of the Strand Electric Co., who were responsible for the electrical work. There is not a single lamp bracket or arm visible in any part of the auditorium to the audience.

### Lido Uniforms

The male and female uniforms for both the Lido, Islington, and the Lido, Golders Green, are identical, and have been supplied by Alfred Harold (Uniforms), Ltd.

The men's are of Parisian blue with gold and black braid facings, with three sets of four brass buttons down the front. The heavy twisted braided epaulets and laurel-wreathed peak to the cap give an imposing dignity to the wearer. The girl attendants' uniforms are of sapphire blue with sea-blue facings, edged with bold braid and pill-box hats. The rather neutral tint of the sea-blue

enhances the brilliance of the sapphire blue, and the effect is most pleasing.

Harold's, of course, do all P.C.T. and G.T.C. theatres.

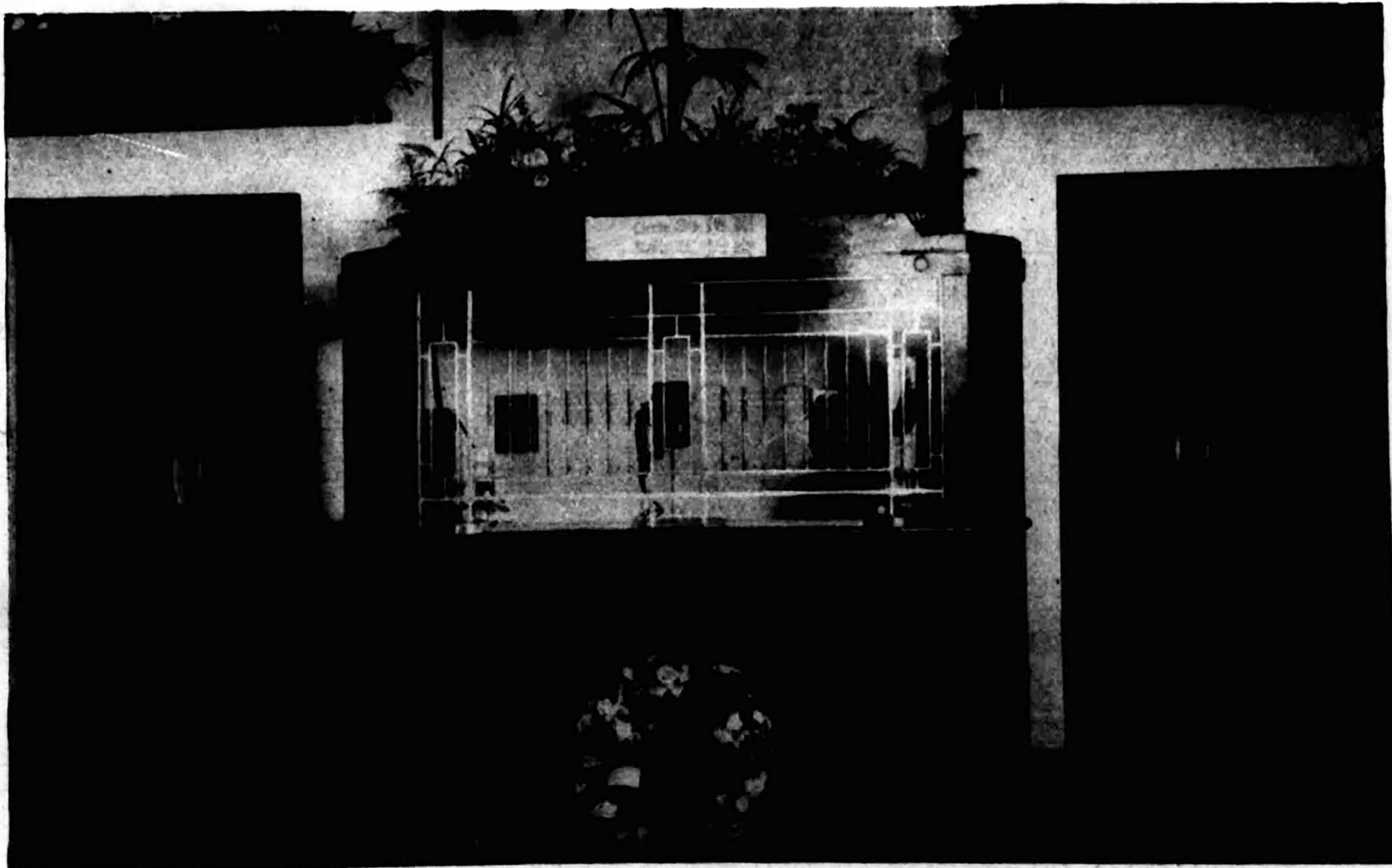
### Fine Plaster Work

The success of a decorative scheme of this nature depends to a very considerable extent on the quality of the plaster work. At Golders Green, the work was entrusted to Clark and Fenn, Ltd., who are specialists in all kinds of plastering. They carried out the whole of the plain plastering, the fibrous plaster decoration and the Atlas white cement exterior to the designs of the architect. The quality and craftsmanship of their work are reflected in the very fine appearance of the facade and realism of Mr. Lipscombe's atmospheric decorations in the auditorium.

### Fine Orchestra Well

The Lido possesses the largest orchestra well in any kinema, under the direction of Wilson G. Dibble. The console of the Christie Unit installed by Norman, Hill and Beard occupies a prominent position. At the moment it is a fixture, but provision has been made for raising it in full view of the audience when recitals are played by Frank Tapp, who has been retained as the organist.

The stage is 16 ft. in depth, and the proscenium opening is 35 ft. by 20 ft. Dressing-rooms and the band room are situated beneath the stage and are replete with every modern device.



The foyer of the Lido at Islington, showing the pay box equipped with Brandt change-giving machines. (Gray and Webber were the architects)