

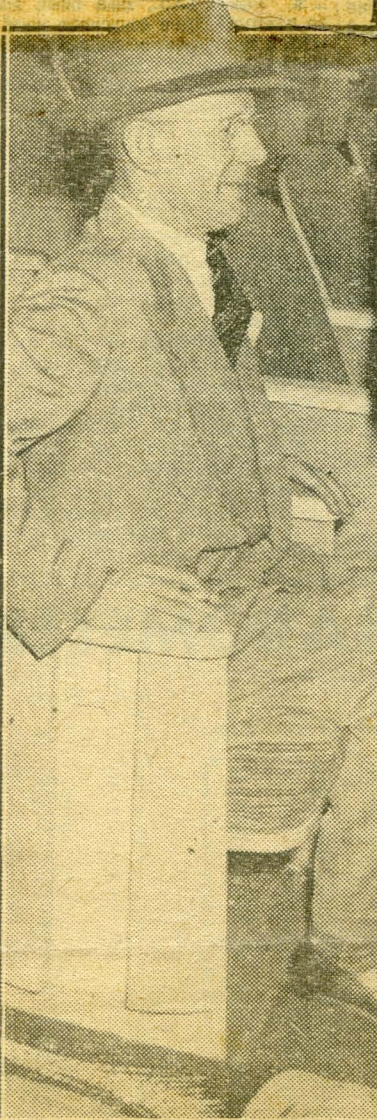
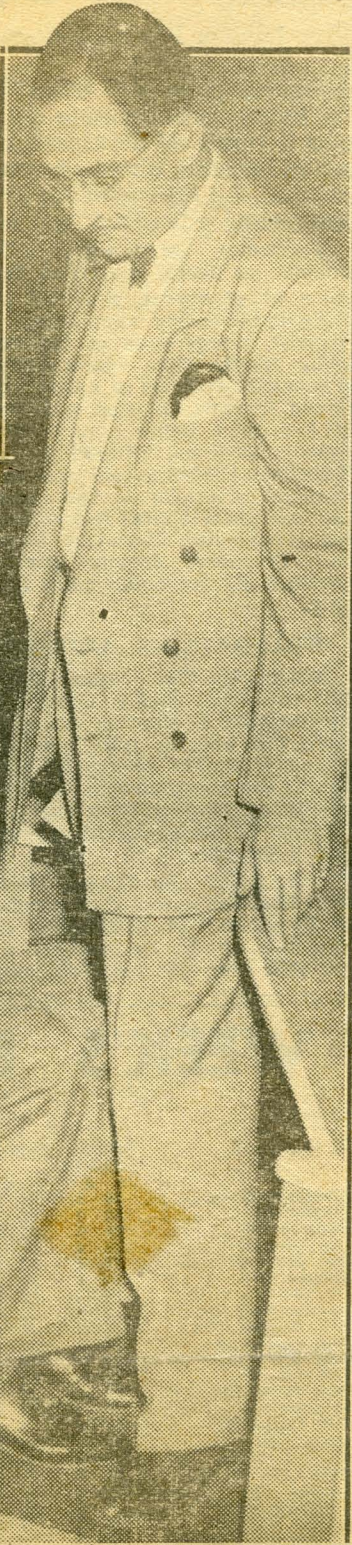
IN PICCADILLY CINEMA

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but immediately shows up the scenes when the indirect house lighting comes on.

The statue of Eros dominates the Piccadilly scene, with traffic and pedestrians milling at its base and the lights of streets, buildings and advertisements faithfully reproduced in the background. Beneath the Westminster Bridge the waters of the Thames are lit with reflections from the illuminations on its banks, and behind the Houses of Parliament the sky recedes into a luminous distance. Each painting is 18 feet by 10 feet, and has meant weeks of painstaking work for Mr. Lamb. The fluorescent paint has been used for the first time as a permanent decorative feature in a South African theatre.



Mermaid And Conch Shell Lights

AT first glance the light fittings on the walls of the new Piccadilly Theatre look like large white conch shells. But, on taking a closer look, you see the figure of a mermaid skilfully blended into each, her hair streaming from her flung-back head. They are the work of sculptor Herman Wald, and he has trellised the body of the shells for effective lighting from within.

Novel light fittings are also used for the signs in the foyer. Women's and men's cloakrooms are respectively indicated on an orange-lit background by silhouettes of a milady with a hand mirror, and a man relaxing with a pipe.

Fluorescent lighting serves the show cases in the foyer, and in the cinema itself indirect lights operate from a control switch for easy dimming.

Mr. Eric Marshall, consulting engineer of Alexander Films was responsible for the lighting, the colour scheme and many of the special features of the interior design.

A woman's complexion was the inspiration for the colour scheme, the plaster walls being rose-tinted, and the curtains, drapes and seats all in deep rose. The proscenium is set back in a series of white plaster columns with a hint of gold, which is carried on in the golden tinsel on the brown mica board of the curved ceiling.

Flanking the entrance is a modern soda fountain and ice-cream bar, opening directly to the street on one side and curving in to serve the foyer on the other side.

The other wall of the foyer is curved in harmony, and recessed into it is a flower stand to carry a massed display fronting the entrance. The same rose tints repeat the colour scheme of the body of the cinema.