

Aedas
ArtsTeam

Streatham Hill Theatre

Statement of Heritage Significance

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1.0 INTRODUCTION

1.1 Streatham Hill Theatre

The Streatham Hill Theatre has been described by the Theatres Trust as one of London's most lavish 'sleeping beauties'. It was designed by W.R.G. Sprague, one of the leading architects of the late Victorian and Edwardian theatre-building boom. Sprague was responsible for some of the most beautiful theatres in London and across the UK.

Built in 1929, the theatre has an attractive facade facing onto Streatham Hill - constructed in the then vogue-ish white faience. Whilst presenting an elevation evidently of late 1920s origin, it clearly shows Sprague's lineage and stylistic preoccupations in detailed composition. The entrance lobby is spacious, with elegant gilded columns and arches - and two round kiosks (which are miraculous survivors of a bygone era) each side of the grand central stairway. The auditorium is epic in scale and lavish. There are six bow-fronted boxes in two stacks on either side. A simple plaster dome now occupies the position of a once panelled, back-lit, glazed centre piece. The dome crowns the three seating levels. Coupled Ionic columns divide the side walls and the boxes.

The foyers, auditorium and public areas can loosely be described as being 'in the Adam style' as was the practice of the day they are fairly eclectic - but retain Sprague's restrained hand.

The theatre received a direct hit by a V1 flying bomb in 1944. In 1950, the theatre was reconstructed broadly to the original designs. It was slightly modified for bingo in 1962, but remains almost in its original state. The original stage machinery is in situ. Beacon Bingo closed in January 2017 and the theatre currently operates as a slot-machine venue.

It was listed Grade II in 1994, citing it as 'an unusually lavish example of a theatre built in the short-lived revival of building in the late 1920s - early 1930s; as a suburban example of this date the building may be unique.' It was registered as an Asset of Community Value in 2018. Historic England are currently considering adding the theatre to their Heritage at Risk Register.

1.2 Purpose of Document

In line with the National Planning Policy Framework, Historic England advise applicants for heritage projects to describe the heritage significance of a building to help local planning authorities to make decisions on the impact of proposals for change to heritage assets.

Understanding the significance of heritage assets, in advance of developing proposals for a buildings is critical. This document is prepared to assist and inform the Friends of Streatham Hill Theatre as they look to secure a viable future for the building.

Significance is defined as 'the value of a heritage asset to this and future generations because of its heritage interest'. Such interest may be archaeological, architectural, artistic or historic' and it may derive 'not only from a heritage asset's physical presence, but also from its setting'.

The Streatham Hill Theatre is significant on a number of levels: its place in the work of the original architect W.G.R Sprague, being a rare example of interwar suburban theatre buildings, its aesthetic completeness, quality and scale - and its role in the collective cultural memory of its local community.

As development plans for securing the theatre's future move ahead, the statement of heritage significance will underpin a potential future design and access statement to support both longer term or meanwhile uses. A future design and access statement needs to demonstrate how a proposal has been designed so that adverse impacts on significance are avoided and/or minimised. The heritage significance statement is therefore the first reference point when developing plans for the buildings.

It should be noted that the document makes limited reference to specific plans at this time, but does conclude with some indicative commentaries.



Streatham Hill Theatre - Auditorium when in use as a bingo hall - Tim Hatcher

1.3 The Scope and Layout of Statement

The document opens with an assessment of the heritage asset and its significance. This commences with a description of the location and immediate context of the theatre. This is followed by a detailed overview of W.G.R Sprague - who working with long time associate W.H Barton was the theatre's original architect.

Sprague was one of the leading theatre - architects of his generation. Sadly, a large proportion of his theatres have now been lost - with the Streatham Hill Theatre being one of only 13 now remaining. Designed when Sprague was in his late 60s, the Streatham Hill Theatre was to be his last. This section of the document illustrates the particular importance of the theatre within the body of Sprague's work - and as one of his few remaining examples. It is his only large scale, unaltered, theatre space that remains - and is an unusually rare suburban example of the brief flowering in theatre design and construction that happened between the wars.

The theatre's historical development, performance heritage and current status is then described. A set of diagrams illustrates graphically the building's historical development and adaptation - alongside the extent of original structure. A second set of diagrams provides a qualitative assessment of the building aesthetic importance -designating areas of sensitivity/significance.

Sections then look at the impact of the significance, the avoidance of harm and the justification for any proposed impacts. Please note that these are tailored to accord with the current development steps anticipated for the longer term rejuvenation and refurbishment of the building. An Appendix includes the Listed Building Description and the archive drawings.

The Theatre is Grade II Listed.



The Streatham Hill Theatre - Grand Entrance Lobby - Tim Hatcher

2.0 THE HERITAGE ASSET AND ITS SIGNIFICANCE

2.1 Site Location and Context

To the east Streatham Hill Theatre faces onto Streatham Hill. To the north it abuts adjoining properties. To the west is Blairderry Road. To the south the long flank elevation faces out onto Barrhill Road, which links Blairderry Road to Streatham Hill (A23).

Streatham Hill is a busy multi-lane A road. It has an array of commercial premises.

To the rear of the building Blairderry Road is a substantially residential area. To the west side, opposite the theatre's backstage block are substantial 1930s semi-detached houses. Further south there are a mixture of houses and flats.

Barrhill Road has flats at its western end, opposite the theatre get-in / technical delivery bay - with more commercial premises as it adjoins Streatham Hill.



Site location plan showing the immediate context of the theatre

2.1 Site Location and Context

The name Streatham comes from "the hamlet on the street". The street being the old London to Brighton way - which has its origins in a Roman road from the capital to the south coast.

The village of Streatham remained largely unchanged until the 18th century, when its natural springs first began to be exploited for their health-giving properties. This began to attract wealthy London merchants, and others, to build their country residences in Streatham.

Despite London's rapid expansion in the latter part of the 19th century, only a limited amount of development took place in the then village.

Development accelerated after the opening of Streatham Hill railway station on the West End of London and Crystal Palace Railway in 1856. The other two railway stations followed within fifteen years. Some areas such as Telford Park and Roupel Park were spaciouly planned, whilst other areas and streets adopted more conventional suburban layouts.

After the First World War Streatham developed as a location for entertainment, with three cinemas, the Locarno ballroom, an ice rink and the Streatham Hill Theatre. It is from this hub of contemporary arts and entertainment venues that the area derived its reputation as "the West End of South London".

Throughout the 1930s the area became an established retail area and blocks of flats were constructed along the High Road continuing the process of urbanisation. By the 1950s Streatham had the longest shopping street in south London.

A combination of factors led to a gradual decline through the 1970s - with a more rapid decline experienced in the 1980s. These included residents moving out to Croydon, Kingston and Sutton - and the growth of heavy traffic on Streatham Hill (A23) - as the main road from central London to Gatwick Airport and Brighton.



Streatham Hill Theatre - Looking westward across the A23



The white faience facade



The theatre now set within the block of 5-6 storey commercial and residential properties



Looking east up Barrhill Road with the theatre on the left - note Get-In/delivery door.

For many long-term residents, this decline culminated in the closure of Pratts in 1990 - a local landmark which had grown from a Victorian draper's shop to a department store operated since the 1940s by the John Lewis Partnership.

After a period of decline, changing attitudes to retail and an emerging restaurant, bar and coffee-shop offer began to reverse the general decline.

In August 2011, Streatham was selected as one of the areas to benefit from Mayor of London's Outer London Fund. The money from this fund was spent on improving streets and public spaces in Streatham. This included the smartening up of shop fronts through to helping reveal facilities behind the high street such as The Stables Community Centre. There were also improvements to the exterior lighting of several buildings, including the theatre. Streatham's ongoing renaissance as a convivial London suburb can be seen in the continuing residential development such as London Square on the former Megabowl site.

Today the Streatham Hill Theatre retains its presence on the busy thoroughfare of Streatham Hill. Now set within a streetscape of other developments comparable in scale. Its white faience ensures that it remains a recognisable local landmark.

Directly behind the theatre, the backstage block faces onto Blairderry Road. The mass of the building is surprisingly large in the context of this modest residential street. However, much of the residential property was built following the theatre's completion.

Further along Blairderry Road the semi detached house of the west side faces the recent London Square development. Other 3-4 storey apartment blocks have also been constructed on the west side.

Opposite the flank wall of the theatre, on Barrhill Road, there are several individual residential developments. Ranging between 4-7 stories in



The backstage block facing onto Blairderry Road



Looking south along Blairderry Road - showing the bulk of the theatre



Looking towards the semi-detached houses of Blairderry Road



The London Square development viewed from Blairderry Road

2.2 The Original Architect - W G R Sprague

The Original Architect

The original architect was W.G.R. Sprague (1863-1933). William George Robert Sprague was one of the leading architects of the phenomenal three decade theatre building boom which took place in Britain in the thirty years before the Great War.

He was born in New Zealand but his family moved to Australia whilst he was still a child. He was the son of actress Dolores Drummond who returned with acclaim to London in 1874. As a young man in 1879 he was articled/apprenticed for four years, from the age of sixteen, to Frank Matcham - the leading English theatre architect of the day. He completed articled years with another well-known theatre-architect, Walter Emden, over a further three year period starting in 1883. From around 1886 he then shared an office with another young architect, Bertie Crewe, until 1895. A little later on the two men launched individual theatre design practices in London.

Sprague went on to design a large number of theatres and music halls, almost all of them in London. At the height of his career he showed a productivity worthy of his mentor Matcham, at one point producing six theatres in Westminster in less than four years.

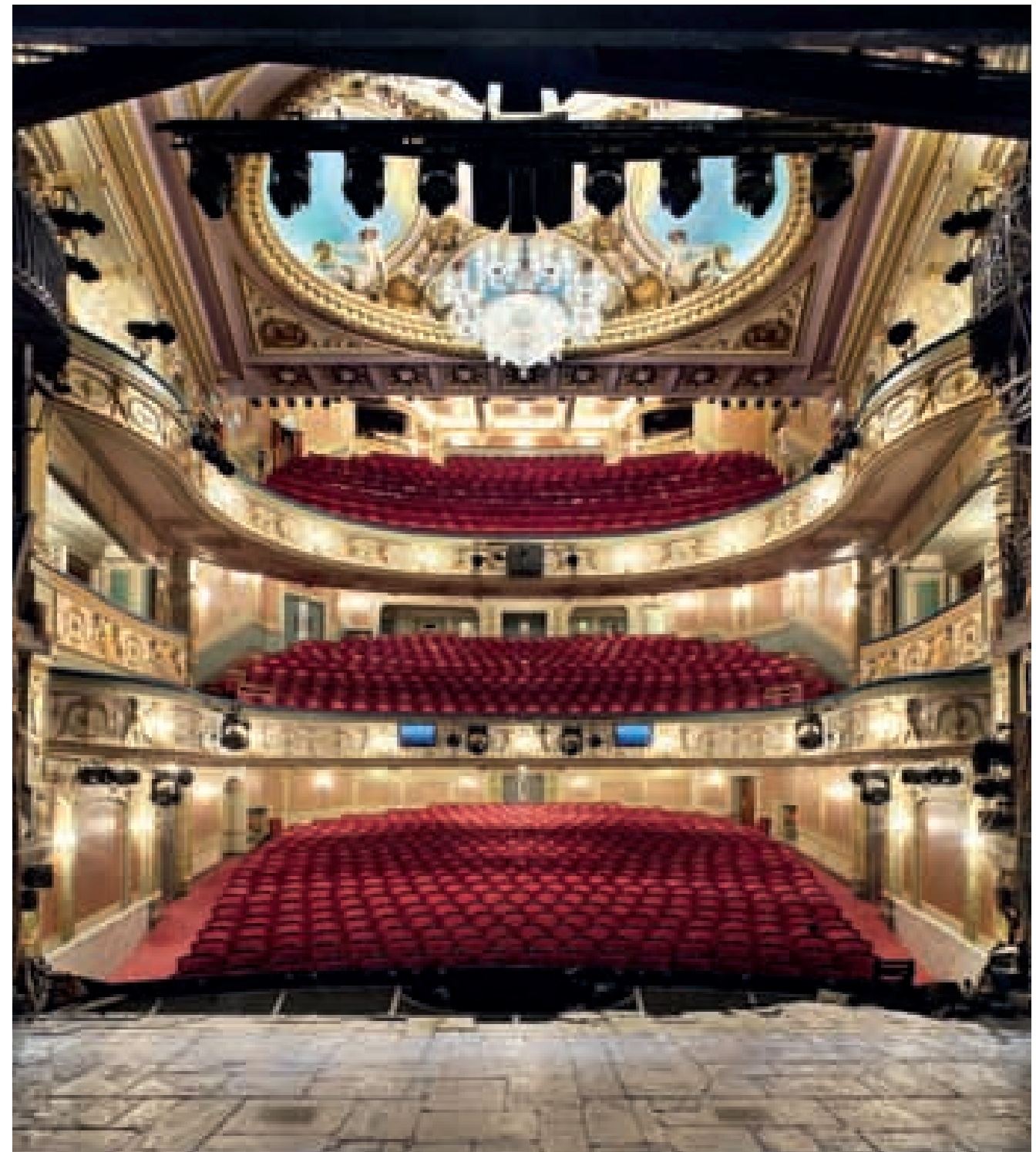
After Frank Matcham, who was by far the most prolific theatre designer of that time, Sprague and Bertie Crewe led the field. Sprague's theatres were quite different from those of either Matcham or Crewe, showing little inclination for wildly eclectic flights of fancy or heavy grandeur. Sprague's designs were always architecturally well-mannered and, if he took liberties with the classical vocabulary or mixed motifs from different periods, it was done with great skill and care - for calculated theatrical effect. His interiors were invariably elegant, with perfectly integrated proscenium openings, side boxes and balcony front compositions.

Sprague's Theatres

During his career Sprague designed nearly 40 theatres. His works, like those of all other late Victorian and Edwardian theatre-builders, suffered badly in the tidal wave of demolition that occurred after 1945. The majority of his larger theatres and music halls have all been lost. Ten, mainly suburban theatres, were lost in London alone. Of the thirteen survivors, nationwide, no fewer than eight are concentrated in the West End, all of them defined as small to medium sized playhouses.

The Wyndham's Theatre, widely regarded as his most beautiful design, opened in 1899. The Noel Coward Theatre (originally the New Theatre, then the Albery Theatre) opened in 1903. In 1905, Sprague designed the first of what became a sequence of paired-theatres. The Novello (formerly Waldorf Theatre, then the Strand Theatre) and Aldwych Theatres in the newly-cut highway called the Aldwych. The Gielgud (formerly Hick's Theatre) and the Sondheim (formerly the Queen's Theatre) in followed in 1907.

The tiny and intimately scaled Ambassadors Theatre of 1913 and the adjacent St Martin's in 1916 appeared to mark the end of Sprague's career - as the theatre-building boom ended with the outbreak of the First World War. After a hiatus of nearly 13 years, Streatham Hill Theatre became Sprague's last work - and was one of his largest. W.H. Barton is referred to as his long-time associate in the theatres' souvenir brochure to mark the formal opening. Barton undertook a number of theatre projects but is more widely known for his cinema design of the period.



The recently refurbished Sondheim Theatre - One of Sprague's more intimately scaled performance spaces

2.3 Particular Significance of the Streatham Hill Theatre in Sprague's Body of Work

Sprague's Body of Work

Much of Sprague's reputation today resides in the beautiful set of his 8 West End theatres that remain in existence today. However, he was an extraordinarily prolific and varied designer. His body of work stands shoulder-to-shoulder with that of his contemporaries, and notably Frank Matcham who is generally regarded as the leading theatre-architect of the late Victorian and Edwardian theatre building boom.

Whilst Matcham's designs are full of an exuberant Edwardian Baroque, Sprague's are characterised by a more architecturally refined approach - with beautifully scaled and elegant interiors.

The table to the right schedules the principal theatres that Sprague designed - nearing 40 in total. The early theatres were in collaboration with contemporary Bertie Crewe. Some of the projects were collaborative working with another architect, as is the case with the Streatham Hill Theatre - and some were a reworking of an exciting space. That said, Sprague's design sensibilities can be seen in all these buildings - along with the evolution of his unique style.

The theatres that are toned out in blue are those that, sadly, have now been lost. Several, such as the Terriss in Rotherhithe, the Sondheim (Queen's) and the Shakespeare in Clapham, like the Streatham Hill Theatre suffered bomb damage. Despite war reparation funds, a number of these were not repaired/rebuilt. However, it was more the advent of film, and later television, that caused the demise and most damage to Sprague's body of work. Many of the theatres were badly altered and neglected, with a wave of demolition and redevelopment in the early 1960s.

	Theatre	Location	Date	Status	Capacity	Notes
1	Theatre Royal	Lincoln, Lincolnshire	1883	Listed Grade II	475	With Bertie Crewe
2	Olympic	London	1890	Demolished Early 1900s	3000	With Bertie Crewe – reworking
3	Theatre Royal	Aldershot	1891	Demolished 1959	700	With Bertie Crewe
4	Metropole Theatre	Camberwell	1894	Demolished 1937		With Bertie Crewe.
5	Lyceum	Newport	1896	Demolished 1967	1250	
6	Shakespeare Theatre	Clapham	1896	Demolished 1957	1205	
7	Lyceum	Sheffield	1897	Listed Grade II	3000 (1068)	Aedas Arts Team refurbishment
8	Grand Theatre	Fulham	1897	Demolished 1958	2239	
9	Broadway Theatre	New Cross, Deptford	1897	Demolished 1963	3000	
10	Coronet Theatre	Notting Hill, London	1898	Listed Grade II	1143	Now an Off West End theatre
11	Wyndham's Theatre	London	1898	Listed – Grade II*	759	Aedas Arts Team refurbishment
12	Royal Opera House	Coventry	1898	Demolished 1961	2000	Sprague alteration only.
13	Empire Theatre	Bradford	1898/99	Demolished	2000	
14	Empire Palace of Varieties	Stratford East	1899	Demolished Post War	TBC	
15	Royal Duchess Theatre	Balham	1899	Demolished 1960	2500	
16	Holloway Empire	Holloway	1899	Demolished 1953	1210	
17	Terriss Theatre	Rotherhithe	1899	Demolished 1955	2087	
18	New Palace Theatre	Blackburn	1899	Demolished 1989	2000	with Wimperis and Arber
19	Camden Theatre/KOKO	Camden town , London	1900	Listed Grade II	2434	The venue is now known as KOKO
20	King's Theatre	Hammersmith	1902	Demolished 1963	3,000	
21	Hippodrome	Norwich	1903	Demolished 1964	1836	.
22	Noel Coward Theatre	West End, London	1903	Listed Grade II	877	.
23	Royal Artillery Theatre	Woolwich Barracks	1905	Demolished 1956	1000	
24	Aldwych Theatre	West End, London	1905	Listed Grade II	1092	

	Theatre	Location	Date	Status	Capacity	Notes
25	Novello Theatre	West End, London	1905	Listed Grade II		Aedas Arts Team refurbishment
26	Gielgud Theatre	West End, London	1906	Listed Grade II	970	Aedas Arts Team refurbishment
27	Empire Theatre	Croydon	1906	Demolished 1961	1868	.
28	Sondheim Theatre	West End, London	1907	Listed Grade II		Aedas Arts Team refurbishment
29	Palace Theatre	Reading	1907	Demolished 1960		
30	New Theatre	Oxford	1908	Demolished 1934	1200	
31	Kilburn Empire	Kilburn	1908	Demolished 1984	1913	Reworking by Sprague.
32	Hippodrome Theatre	Whitstable	1910	Sprague's Work lost		With A. A. Kemp
33	New Theatre	Northampton	1912	Demolished 1960	2300	
34	Empire Theatre	Penge	1913/15	Demolished 1960	1516	
35	Ambassadors Theatre	West End, Camden	1913	Listed Grade II	500	
36	St. Martin's Theatre	West End, Camden	1916	Listed Grade II		
37	Streatham Hill Theatre	Streatham, London	1929	Listed Grade II		With W.H. Barton.

It is a sobering fact that the Streatham Hill Theatre is now one of only 13 surviving theatres that were designed by Sprague.

The Streatham Hill Theatre has a special place in Sprague's body of work - partly as it was to be his last. However, it is also important, and rare, as a remarkably unaltered survivor of the late 1920s resurgence in live entertainment and theatre-buildings. It is also singular in being large auditorium designed by Sprague in its original condition. Whilst KOKO in Camden is still in existence, it is much altered and all of Sprague's other large scale auditoria have been lost. There is significant architectural value in being able to look at Sprague's design at the Streatham Hill Theatre in the context of, and contrast to, his more domestically scaled designs for his surviving West End playhouses.



2.3 Particular Significance



The Rarity of Sprague's Theatres

These illustrations give a graphic overview to the scale of the loss wrought upon Sprague's work - and our shared cultural and community heritage. The remaining theatres by date are as follows:

Theatre Royal, Lincoln - designed with Bertie Crewe, 1883.

Lyceum Theatre, Sheffield - important regional theatre - fully refurbished - 1897.

Coronet Theatre, Notting Hill - much altered but remains an active venue - 1898.

Wyndhams Theatre - premier West End Playhouse, owned by Delfont Mackintosh Theatres and fully refurbished - 1898.

KOKO/Camden Theatre - operating as a live music venue with flat floor - 1990.

Noel Coward Theatre - premier West End venue, owned by Delfont Mackintosh Theatres and fully refurbished - 1903.

Aldwych Theatre - active West End venue - 1905.

Novello Theatre - owned by Delfont Mackintosh Theatres and fully refurbished - 1905.

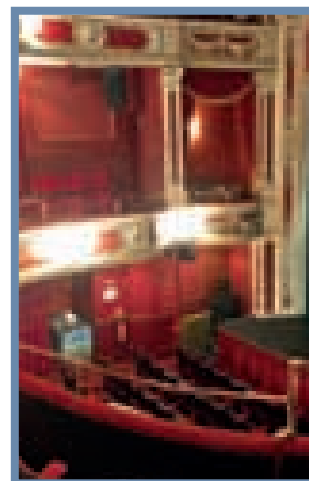
Gielgud Theatre - owned by Delfont Mackintosh Theatres and fully refurbished - 1907.

Sondheim Theatre - owned by Delfont Mackintosh Theatres and fully refurbished - 1907.

Ambassadors Theatre - active West End venue - 1913.

St. Martins Theatre - active West End venue - 1916.

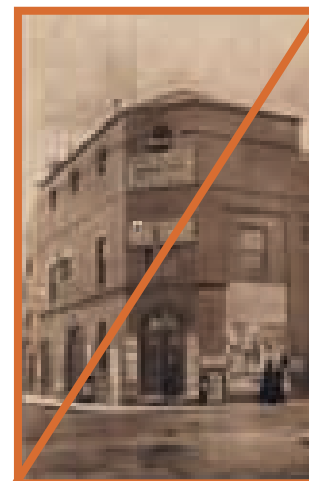
Streatham Hill Theatre - 'sleeping beauty' currently in use as slot-machine venue - 1929.



Theatre Royal
Lincoln
1883



Olympic Theatre
London
1890



Theatre Royal
Aldershot
1891



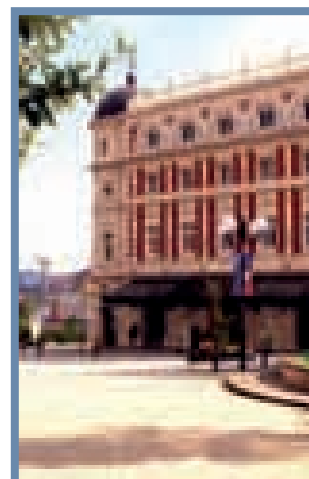
Metropole Theatre
Camberwell
1894



Lyceum
Newport
1896



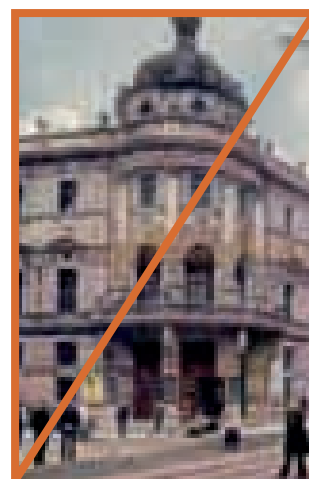
Shakespeare Theatre
Clapham
1896



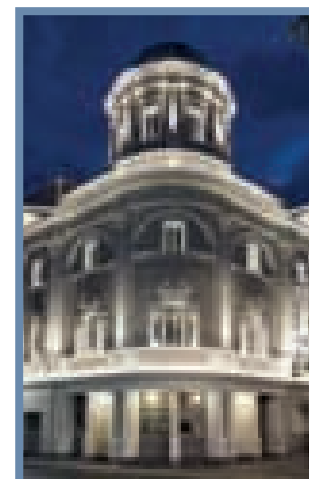
Lyceum Theatre
Sheffield
1897



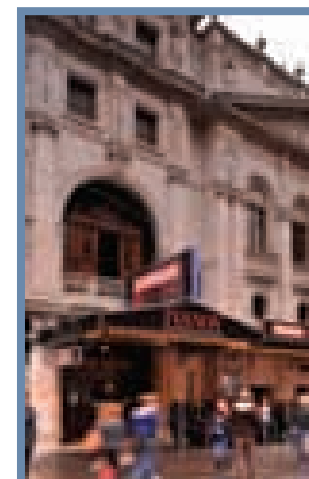
Grand Theatre
Fulham
1897



Broadway Theatre
New Cross, Deptford
1897



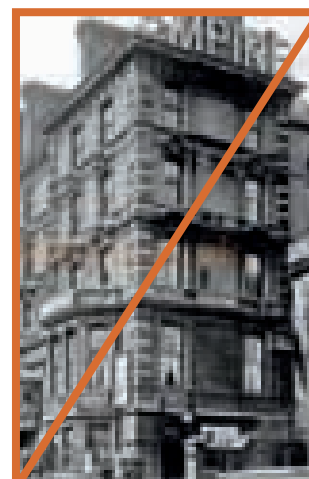
Coronet Theatre
Notting Hill
1898



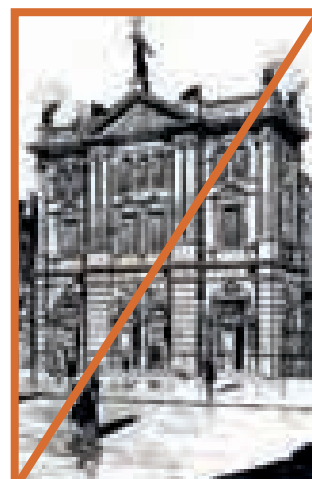
Wyndhams Theatre
London
1898



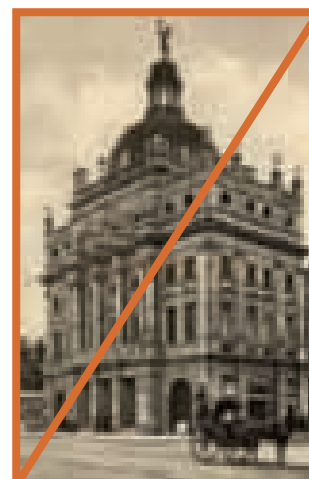
Royal Opera House
Coventry
1898



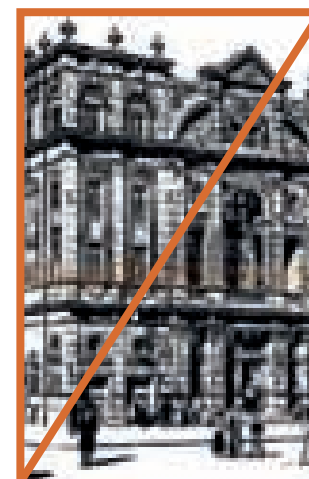
Empire Theatre
Bradford
1898-1899



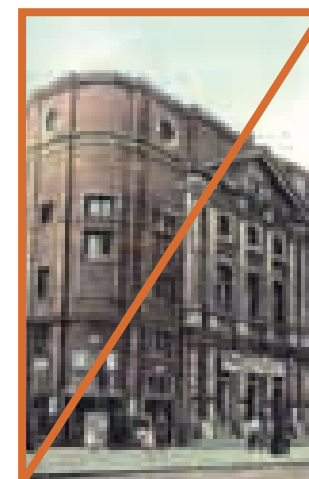
Empire Palace of Varieties
Stratford East
1899



Royal Duchess Theatre
Balham
1899



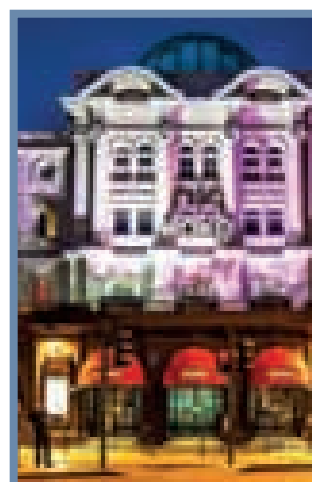
Holloway Empire
Holloway
1899



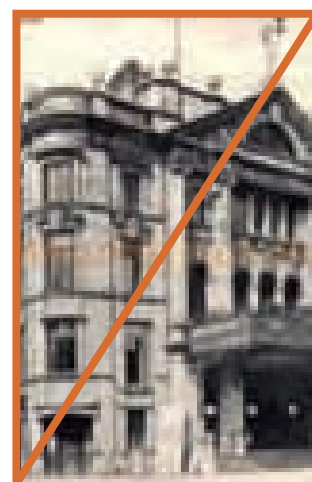
Terriss Theatre
Rotherhithe
1899



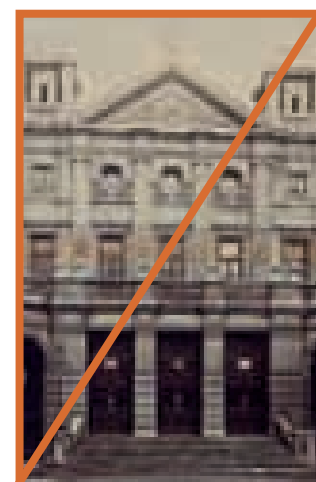
New Palace Theatre
Blackburn
1899



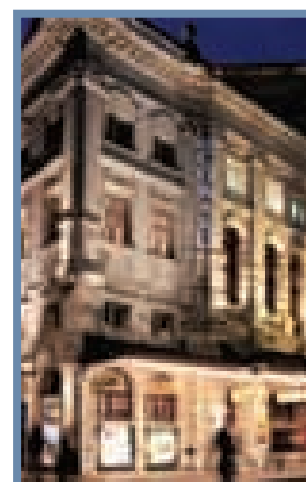
KOKO/Camden Theatre
Camden
1900



King's Theatre
Hammersmith
1902



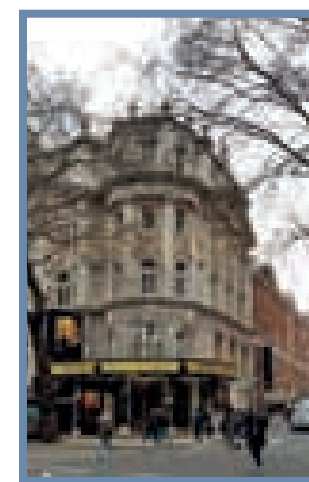
Hippodrome Theatre
Norwich
1903



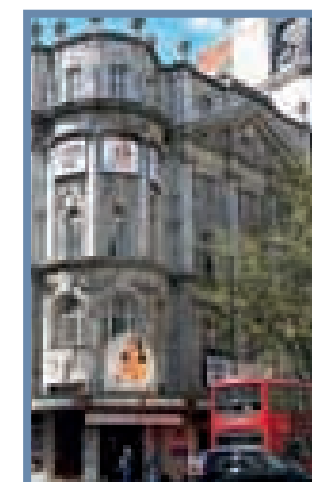
Noel Coward Theatre
London
1903



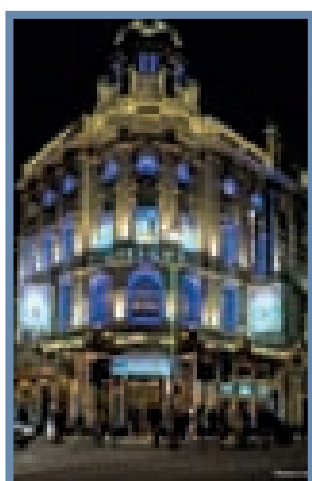
Royal Artillery Theatre
Woolwich Barracks
1905



Aldwych Theatre
London
1905



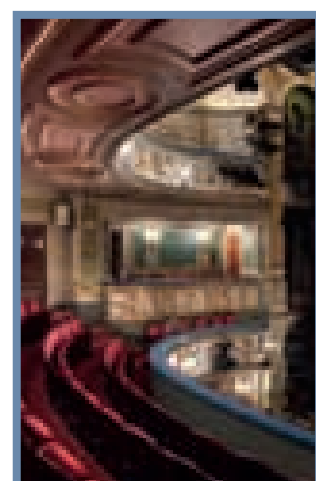
Novello Theatre
London
1905



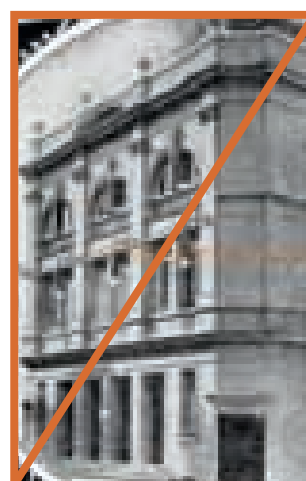
Gielgud Theatre
London
1906



Empire Theatre
Croydon
1906



Sondheim Theatre
London
1907



Palace Theatre
Reading
1907



New Theatre
Oxford
1908



Empire Theatre
Kilburn
1908



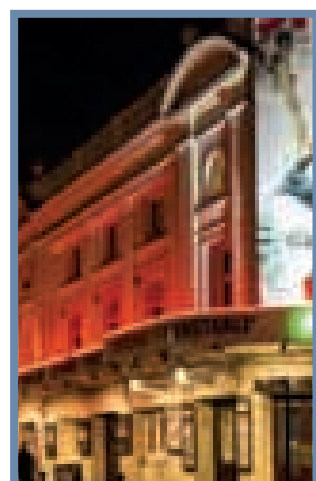
Hippodrome Theatre
Whitstable
1910



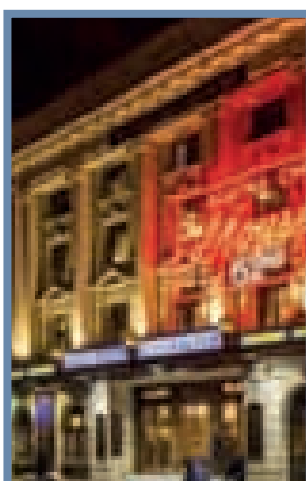
New Theatre
Northampton
1912



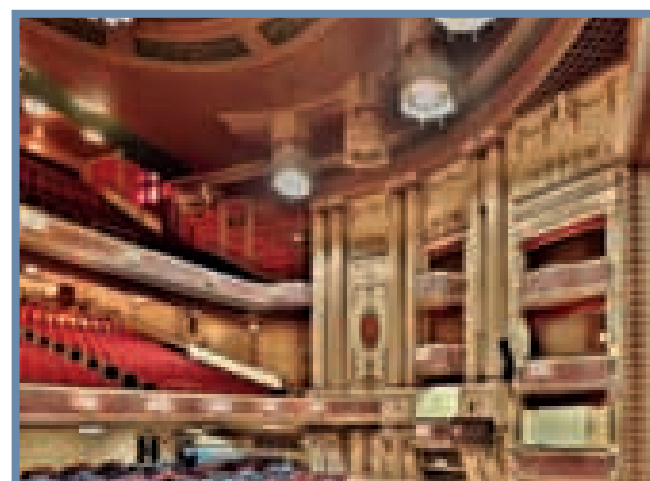
Empire Theatre
Penge
1913-15



Ambassadors Theatre
London
1913



St. Martins Theatre
London
1916



Streatham Hill Theatre
Streatham
1929

2.4 Historical Development

W.G.R. Sprague and W.H. Barton

Sprague and Barton commenced work on the design of the theatre in 1927. Although Sprague was the better known of the two, the opening-night souvenir programme makes reference to their long standing working relationship.

Construction

Construction began in 1928 - and a foundation tablet was laid by the popular actress Evelyn Laye in September that year. The construction work was undertaken by the Pitcher Construction Company who had recently completed the reconstruction of the Savoy Theatre - and who had also carried out the construction of the New Locarno Dance Hall just down the road.

The theatre was completed just over a year after the foundation tablet - opening on the 20th November 1929 with a production of 'Wake Up and Dream'

The Aspiration

The intention of the commissioning/ management team was to provide the people of Streatham with the sort of attractions normally associated with the West End - but at provincial prices. Plays, musical comedies, revues, were all to be presented.

The theatre opened under the same control as Golders Green Hippodrome with J. C. Clavering as chairman and J. W. Parry as resident manager. By adhering to the policy of securing West End successes, with West End casts, and, on occasion, sponsoring first productions of plays, they were able to provide a theatrical offer of the very highest standard to suit a wide variety of tastes, from Shakespearean tragedy to musical comedy.

At the time Clavering was also a Director of Brixton Astoria Limited and of the syndicate



Aerial view of Streatham Hill Theatre looking from the south west. The former Locarno Dance Hall and Gaumont Palace Cinema/Megabowl are a block away to the left.
Credit: Lambeth Landmark

then constructing theatres in Greek Street, Soho; and Whitehall; alongside cinemas in Streatham and Finsbury Park. Similarly, Perry as resident director was also a director at Golders Green Hippodrome - with the men sharing a twenty year working relationship in a variety of theatrical and cinema enterprises.

Exterior

The theatre facade with its Doric columns evoked the style of many London theatres - and notably followed the stylistic evolution of Sprague's work.

The principal facades were constructed in Carrara Terracotta, a distinctive white faience by Doulton - a popular construction material of the time. Doulton were based in Lambeth, with the proprietor living in Streatham for period.

Foyers

The foyers were grand and formal with many of the architect's trade mark decorative details and also his distinctive organisational layout - such as the basement circulation route.

The theatre had a variety of well proportioned salons and lounges for each level of the Auditorium. There was a greater sense of equality for different sections of the audience - and a larger spatial provision. This was in part due to the fairly large footprint available and also the changing audience needs and expectations.

Auditorium

The seating capacity was circa 3,000, set across the stalls, circle and balcony. The auditorium was undeniably on an opulent scale - with an ivory and gold colour scheme - and upholstery in a warm brown. There were eight private boxes - and a central glass dome 50 ft. in diameter, which flooded the space with light when illuminated.



J.C. Clavering
Credit: Arthur Lloyd



J.W. Perry



W.G.R. Sprague



W.H. Barton



The theatre shortly after completion - set in splendid isolation before the completion of the adjacent buildings



Foundation tablet was laid by Evelyn Laye in September 1928

2.4 Historical Development

Stage

Behind the scenes everything was provided that modern theatre engineering could achieve at the time. The stage had three traditional traps, two star and one grave, and was of prodigious size at 85 ft. wide, 50 ft. deep, and 60 ft. high to the grid. The proscenium opening was 40 ft. by 30 ft. Fly galleries were entirely done away with, as all lines were worked from the stage.

Available space meant the stage could be large and was designed for easy change of scenery with the minimum of effort, so as to enable large changes to take place with ease. The latest method of stage control apparatus was installed, involving the use of steel wire rope, rather than traditional hemp. The counterweight gear installed enabled the heavy scenery to be pulled out of the way by a single operative. The Grid at +70 ft. from the stage floor allowed scenery to be flown fully out of sight.

The theatre was the first theatre to have three complete separate Orchestra Platforms. These platforms could be arranged that each part of the orchestra platform could be leveled with the stage, creating a high degree of adaptability in the forestage zone.

Dressing Rooms

The management's desire for the comfort of the performers was evidenced in the dressing-room provision. Compared to the average West End, or regional theatre of the time, the back stage provision was on a fairly generous scale. The spaces were well planned, with flexibility of use in mind and with clear and legible circulation to and from the stage.

Heating and Ventilation

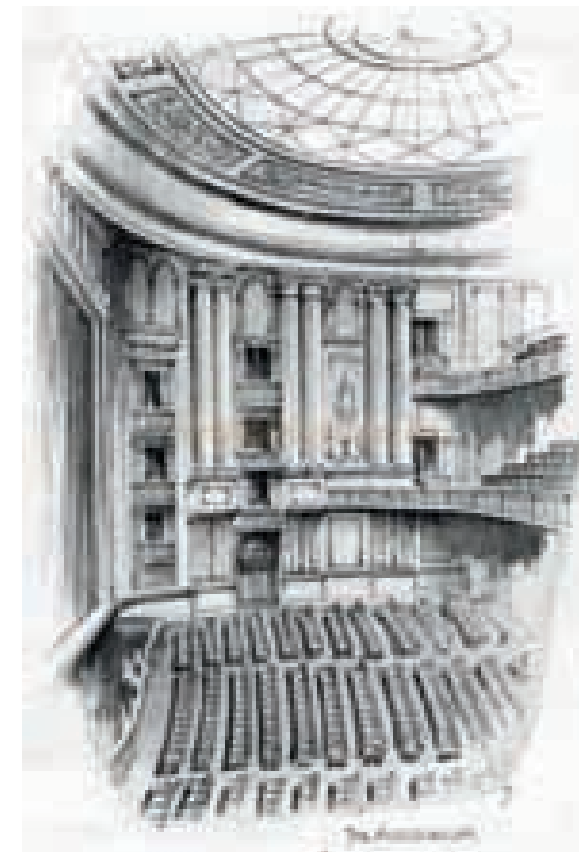
Fresh air was brought into the building by means of high level ductwork placed on the theatre roof. This was in response to the relatively



First floor foyer 'lounge'
Credit: *The Builder Magazine* - 1929



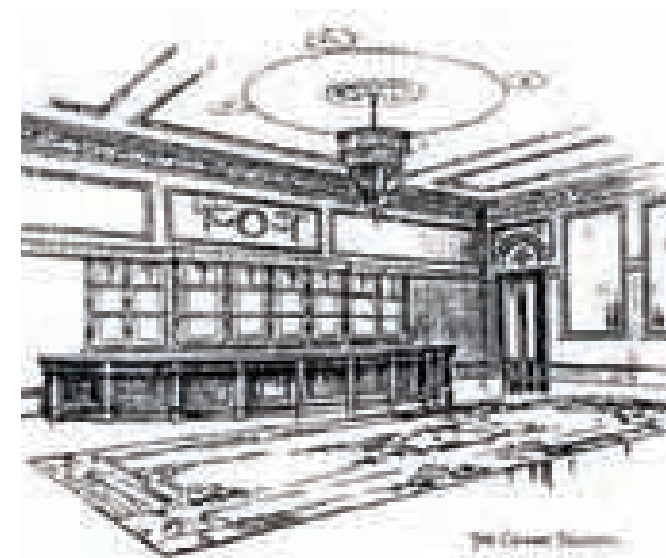
Sprague's auditorium in its original decorative incarnation.
Credit: *The Builder Magazine* - 1929



Auditorium and dome
Credit: *Souvenir Brochure* 18th November - 1929



Entrance lobby and grand staircase
Credit: *Souvenir Brochure* 18th November - 1929



Second floor grand salon
Credit: *Souvenir Brochure* 18th November - 1929



Sprague's original bar at the Noel Coward theatre - sharing a stylistic connection with the Streatham Hill Theatre

polluted atmosphere at street level - with the fumes from cars etc.. This intake air was drawn down to the basement on the north side of the theatre, where there were specially designed chambers for washing/filtering the air . Every cubic foot of air brought into the building was thoroughly saturated and washed. After passing through the cleansing process, it was tempered so that its entry to the theatre conformed with the requirements of the audience - cooled in summer, warmed in the winter. The air in the auditorium was entirely changed four times every hour.

Central Vacuum

Evocative of the period, a main central vacuum plant in the basement enabled the cleaning of carpets, curtains and soft furnishings.

Bomb Damage and Reconstruction

On the 3rd July 1944 the Theatre was hit by a flying bomb which did considerable damage to the auditorium and part of the stage. One person was killed and several were injured. Nearby properties in Blairderry Road and Barrhill Road were also damaged.

Fortunately the theatre was rebuilt to the near-original Sprague designs in 1950. Sadly the central glazed dome of the auditorium was not reinstated.

Bingo Hall

Despite the energy and commitment of the 1950 rebuild by 1962 the theatre's life as a live performance venue was drawing to a close - and the building was altered for bingo use. The alterations were fairly modest, but included the installation of a flat floor throughout the stalls. Other minor alterations were made. A lift was inserted behind the main staircase. This may relate to part of the bingo hall conversion works - or the late 1950s rebuild. Operation as a bingo hall ceased in 2017. More recently the theatre has been in partial use as a slot-machine venue.



Watercolour of the theatre under construction from the north west 1928-1929 - David Wilson RI, RBA. 1873-1935

David Wilson lived at 22 Downton Avenue in Streatham (this joins Streatham Hill opposite the theatre) for twenty-seven years, 1908-35. He was a member of the Streatham Art Society from its inception.

Wilson was a well-known and highly regarded graphic artists and cartoonist of his day. His work regularly appeared in Punch the Graphic the Tattler and he was particularly associated with Daily Chronicle - for which, from 1906, he was cartoonist-in-chief during the years of the Liberal revival under Campbell-Bannerman and Asquith.

The watercolor is a charming and unique representation of a theatre under construction.



Early use as bingo hall in the 1960s



Central Vacuum plant
Credit: Tim Hatcher



Central Vacuum plant
Credit: Tim Hatcher

2.4 Historical Development

Bomb Damage

The theatre was hit by a flying bomb in 1944.

As can be seen in the photographs to the right this caused extensive damage to the south side of the building along the Barrhill Road frontage.

The complete side wall zone of the auditorium was blown out, including the side boxes and associated circulatory zone. A significant hole was blown in the side wall of the stage house, with severe damage to the corner of the proscenium wall. This also removed part of the audience escape circulation in this zone.

The central ceiling dome and central roof structure also collapsed into the auditorium. The two circle/tier structures and balcony fronts were also damaged in the explosion by the falling debris.

At the time of the damage the theatre was still a relatively new building - only having been open for about 12 years or so.



Viewed from Barrhill Road - looking north-west - FoSHT/Roger Fox



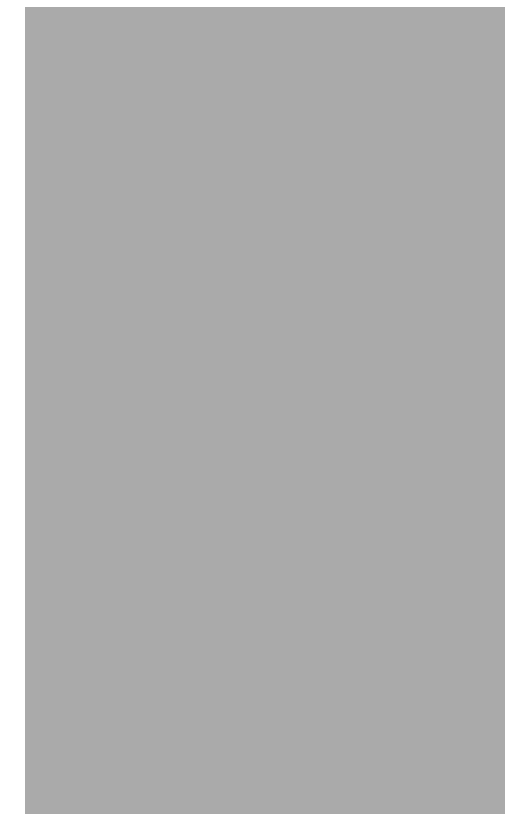
Bomb Damage - 1944
Inspecting the damage - Copyright John W Brown Local History Publications



Viewed from Blairderry Road - looking north-east - Lambeth Council



Barrhill Road - looking west - FoSHT/Roger Fox



Looking into the stagehouse - Copyright John W Brown Local History Publications

Bomb Damage - Auditorium

The bomb damage photograph to the right is a particularly important one in terms of the building archive. In this photograph, and the others on this page one can see most clearly Sprague's original design for the auditorium. These pictures are valuable as there are few known documentary photographs of Sprague's interior in its original form.

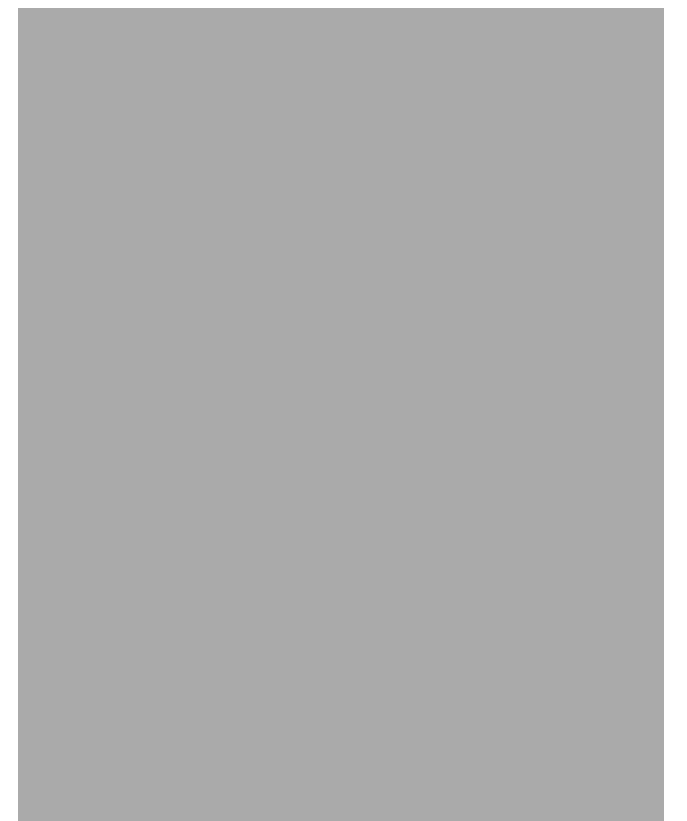
These images, despite the extremes of the damage inflicted reveal important detailed aspects of Sprague's original interior which were not reinstated in the post war renovation works. This noticeably includes the open tier front and box fronts - alongside the more delicate composition above the proscenium and to the high level sidewalls. The central glazed dome was also not reinstated following the devastation.

The image of Frank Matcham's Wimbledon Theatre gives a good indication of what Sprague's balcony front may have looked like.

It may be that Sprague's original tier front metalwork was encapsulated within the reconstruction works. This would be worth investigation if, at some future date, it were ever decided to say reinstate the side boxes in their original form. Any extant metal work could be salvaged from the tier and re-purposed for the side boxes,



Bomb Damage - 1944 - View of auditorium looking towards the tiers - Copyright John W Brown Local History Publications



Copyright John W Brown Local History Publications



Bomb Damage - 1944 - The fragments of the once glorious glazed central dome - Copyright John W Brown Local History Publications



Open iron tier front at Wimbledon New Theatre - conveying what Sprague's original Streatham Hill Theatre tier front may have looked like

2.5 The Building Layout Today

Ground Floor

The main entrance faces east - looking out onto Streatham Hill.

The central doors lead directly into the main entrance lobby. The grand staircase dominates this arrival space rising from a central flight before continuing up twin flights rising to the right and left. Two circular drum-like kiosks nestle at the base of the stair. A lower flight, tucked under the right-hand stair, leads down to the basement areas. The original box office counter is located on the north side. Historically there was a similar counter on the south side in this highly formalised and symmetrical space.

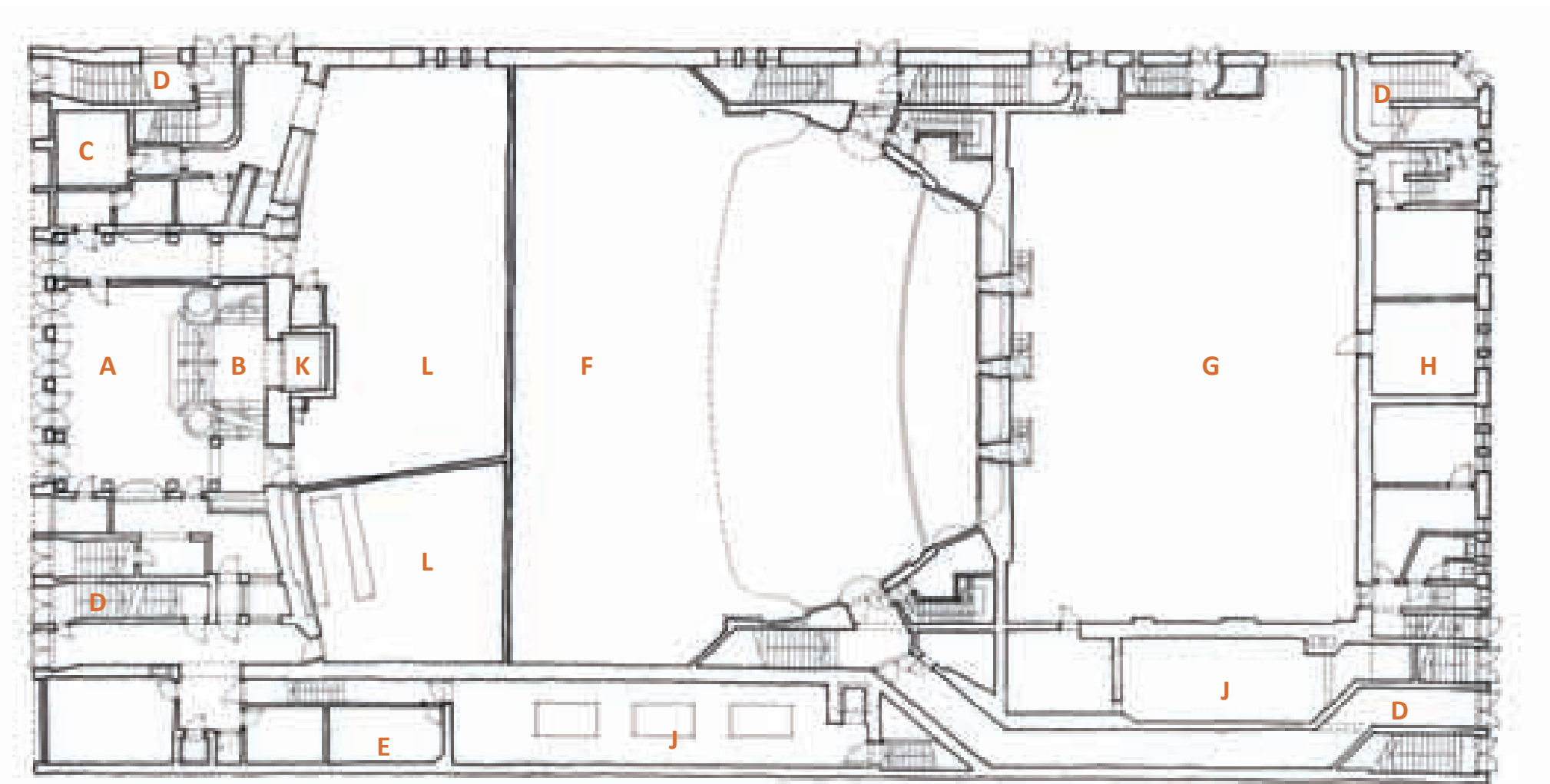
A central lift is accessed from the intermediate stair landing.

On the south side the lobby currently has a low-key partition proving a separate route into the rear stalls area - and the current Cashino slot machine area. This is a very recent addition.

To either side of the entrance lobby are audience support spaces and circulation areas. The south side, on the corner with Barrhill Road contains the lower flight and exits from the audience staircases. It also contains Stalls level WCs. To the north are further audience escape stairs and administration office.

The north side of the building has an additional linear block of accommodation. At this level it contains service and plant spaces at the eastern/ Streatham Hill end.

From the central lobby, two sets of doors lead directly into the auditorium stalls area. The auditorium stalls currently retain the built-up flat floor that was installed for the bingo hall use. The area is partially screened off (assumed) at present under the dress circle tier to contain the slot machine area. Towards the proscenium the two basement access routes



deliver audience members arriving via the basement circulation route to the front stalls. Small staircases immediately adjacent to the proscenium carry audiences access routes to the side boxes,

The south/audience left side also contains linear staircases/audience escape routes. Effectively the auditorium has escape routes on all four corners.

The stage and fly tower effectively occupy nearly the full width of the site. For clarification, the above plan is based upon the convention of original Sprague/ Barton drawings which show

the below stage area on the stalls level plan rather than the stage itself. Access to the below stage area is direct from Barrhill Road.

The side/north block of accommodation contains plant and the rear exit routes from the auditorium.

Backstage accommodation provides a thin veneer of accommodation on the west elevation to Blairderry Road. This performance support accommodation is book-ended by the audience escapes.

KEY

- A - Entrance lobby
- B - Main staircase
- C - WCs
- D - Audience escape stairs
- E - North-side support bock
- F - Auditorium
- G - Below stage
- H - Backstage accommodation
- J - Plant
- K - Lift
- L - Cashino slot-machine lounge



Entrance lobby -kiosk rotunda and grand staircase (before erection of partition)
Credit: Brian Storey



Grand staircase - Brian Storey



Looking towards box office counter - Brian Storey



Looking down into entrance lobby from staircase - Tim Hatcher



Entrance lobby ceiling - Tim Hatcher

2.5 The Building Layout Today

First Floor

The central entrance lobby is a double height volume. The grand staircase delivers the audience to either side of the space. On both sides the open public staircases continue to rise vertically through the building.

A first floor foyer lounge is set under the rear section of the dress circle rake. A bar counter used to be set on the auditorium wall. To either side are auditorium access routes that lead to either side of the front of the tier. Internal windows, now with obscured glass, would originally have looked down into the entrance lobby.

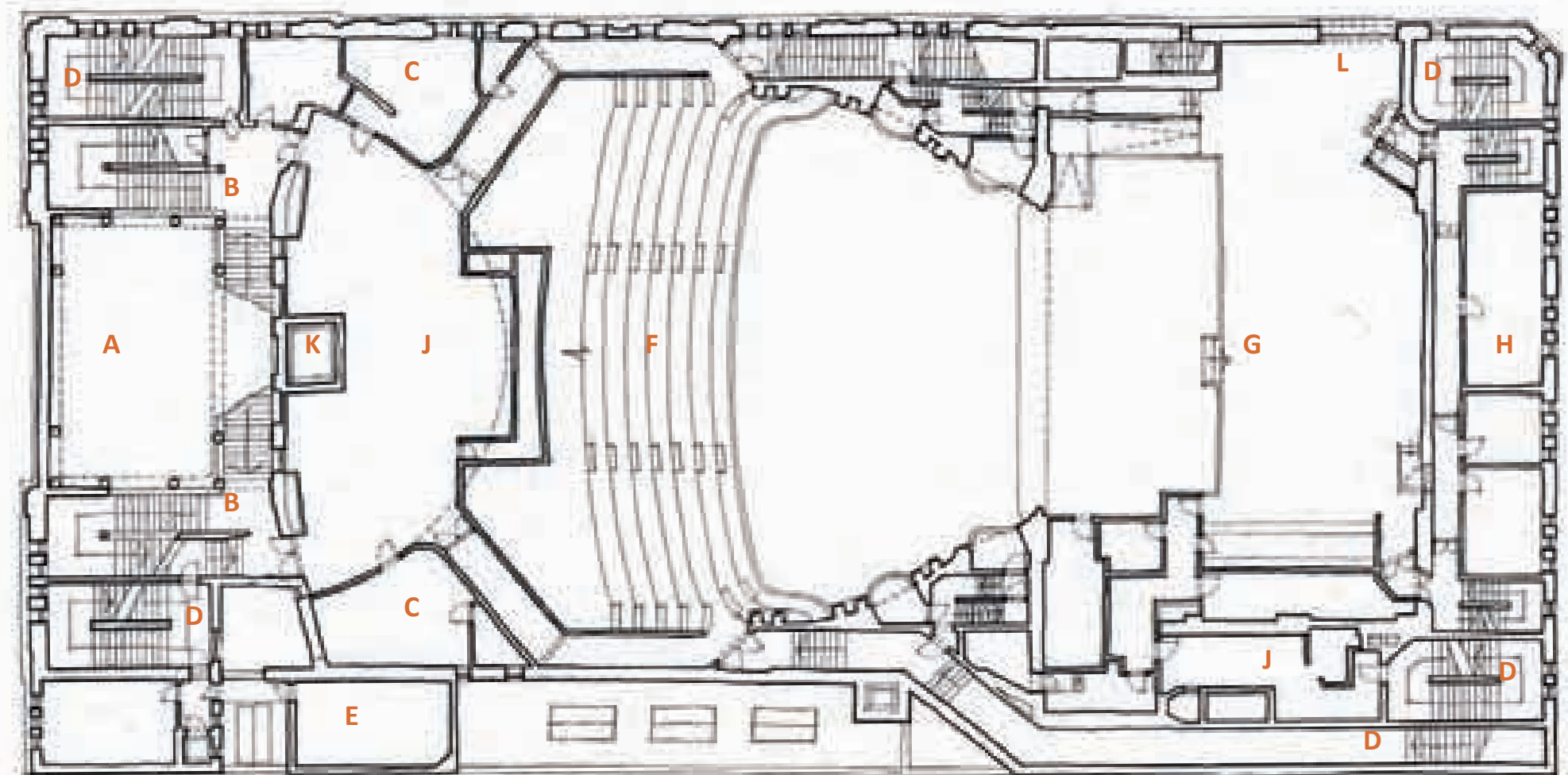
The central lift enclosure rises through this level, but does not provide access to this level.

To either side of the entrance lobby, and the open audience circulation staircases, are the primary audience escape scissor stairs, (scissor stairs are where two independent stair flights share the same architectural volume with independent egress and exit routes).

The additional linear block of accommodation on the north side of the building steps in and out from this level upward. At first floor there is plant and office accommodation at the Streatham hill eastern end,

From the central lounge two sets of doors lead lobbied routes into the auditorium at the front of the dress circle level. The auditorium dress circle tier currently remains substantially in its original form and layout. Towards the proscenium there are two front of tier escape routes.

Small staircases immediately adjacent to the proscenium carry audiences to and from the auditorium side boxes, there are two sets to either side of the auditorium.



The south side, audience left side also contains linear staircases/audience escape routes. Effectively the auditorium has escape routes on all four corners.

The stage and fly tower occupy nearly full width of the site. As noted, for clarification, the above plan is based upon the convention of the original Sprague/ Barton drawings which show the stage area on the first floor plan - rather than the stalls level. The Get-In/production delivery access is via a shutter direct from Barrhill Road. There is no lift /access platform.

The drawings show the layout of the bingo hall

and the associated raised platforms and bar/ kitchen support.

The side/north block of accommodation contains plant and the front exit routes from the auditorium.

Backstage accommodation provides a thin veneer of accommodation on the west elevation to Blairderry Road. This performance support accommodation is book-ended by the audience escapes.

KEY

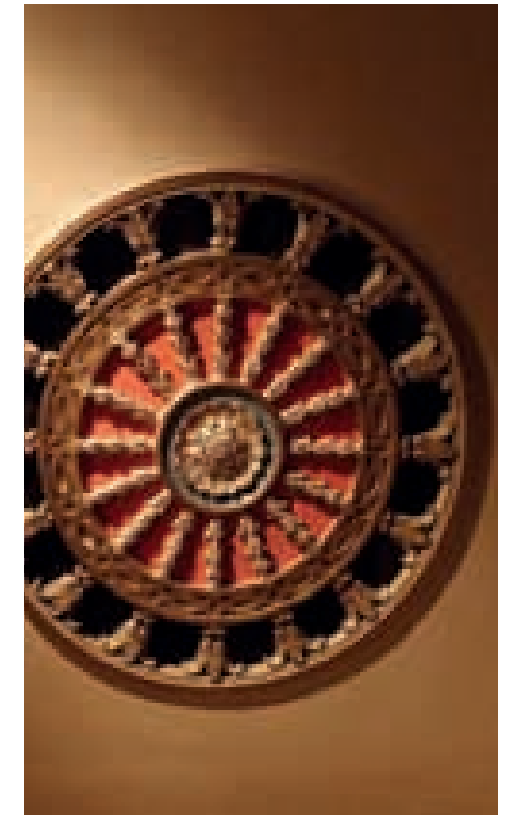
- A - Upper volume of lobby
- B - Main staircases
- C - WCs
- D - Audience escape stairs
- E - North-side support bock
- F - Auditorium
- G - Stage
- H - Backstage accommodation
- J - Lounge
- K - Lift



First floor lounge - looking towards entrance lobby - *Streatham Theatre Company*



First floor lounge (entrance lobby to the left) - *Streatham Theatre Company*



Ceiling rose- *Streatham Theatre Company*



First floor lounge from entrance looking to bar/auditorium - lift enclosure on right
Credit: Streatham Theatre Company



Fibrous plater moulding to lateral beam - *Streatham Theatre Company*



First floor lounge - lift enclosure on left

2.5 The Building Layout Today

Second Floor

The main open public staircases deliver the audience to either side of the auditorium at the back of the dress circle. They also provide access to either side of the foyer/bar at this level. The central lift also provides access to this floor level, delivering passengers directly into the foyer/bar.

The bar is a formal space with windows and door sets that open out on the terrace/loggia overlooking Streatham Hill. As per the space immediately below this is a formal symmetrical space. The central bar is located in the window wall. Historically, prior to installation of the lift, this was located on the back wall of the auditorium.

To either side of the bar, and the open audience circulation staircases, are the primary audience escape scissor stairs.

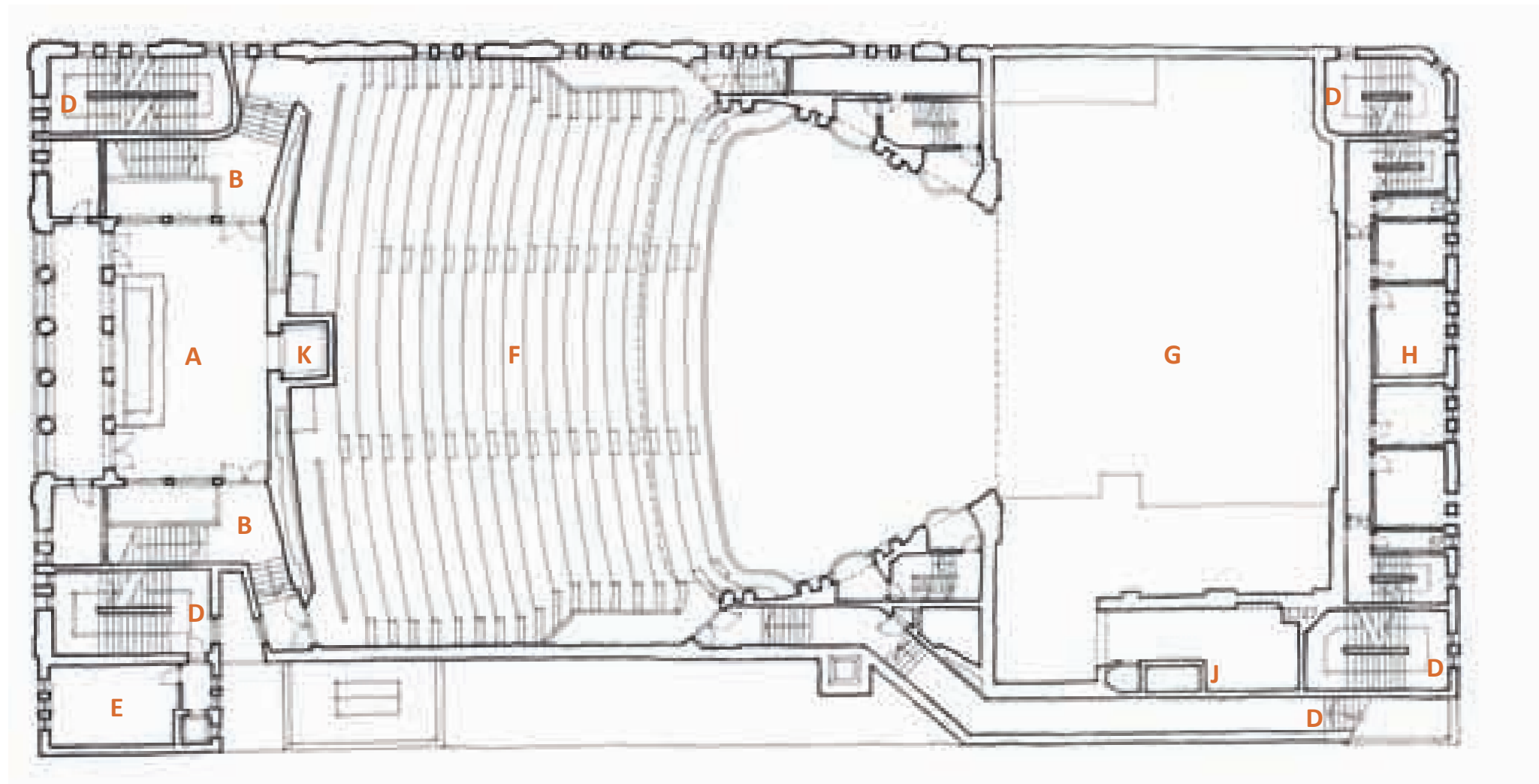
The additional linear block of accommodation on the north side of the building is reduced further at this level. At second floor there is an office looking out over Streatham hill.

From the central bar doors lead the stepped entrances into the auditorium at the back of the dress circle level. The auditorium dress circle tier currently remains substantially in its original form and layout. On the level below, towards the proscenium, there are two front of tier escape routes - which are accessible by all the seating at this level.

The small staircases immediately adjacent to the proscenium carry audiences to and from the auditorium side boxes. Once again there are two sets of boxes to either side of the auditorium.

The fly tower, above the stage, occupies nearly the full width of the site.

The side/north block of accommodation



contains the front exit routes from the auditorium.

Backstage accommodation provides a thin veneer of accommodation on the west elevation to Blairderry Road. This performance support accommodation is book-ended by the audience escapes.

KEY

A - Foyer /bar

B - Main staircases

D -Audience escape stairs

E -North-side support bock

F - Auditorium

G - Stage below

H - Backstage accommodation

K - Lift



Upper flight of main staircase (south) - Tim Hatcher



Second floor bar looking towards lift - Streatham Theatre Company



Second floor bar counter - Streatham Theatre Company



Second floor bar and windows to terrace - Streatham Theatre Company



Former manager's office - with props
Credit: Streatham Theatre Company

2.5 The Building Layout Today

Third Floor

The audience FOH/escape staircases deliver the audience to either side of the auditorium at the front of the upper circle/balcony. They also provide access to either side of the foyer/bar at this level. The central lift provides access to this level and opens directly into the foyer space.

The bar is a formal space with windows overlooking Streatham Hill. As per the space immediately below this is a formal symmetrical space.

To either side of the foyer are small bar serving spaces. To either side of these are circulation staircases.

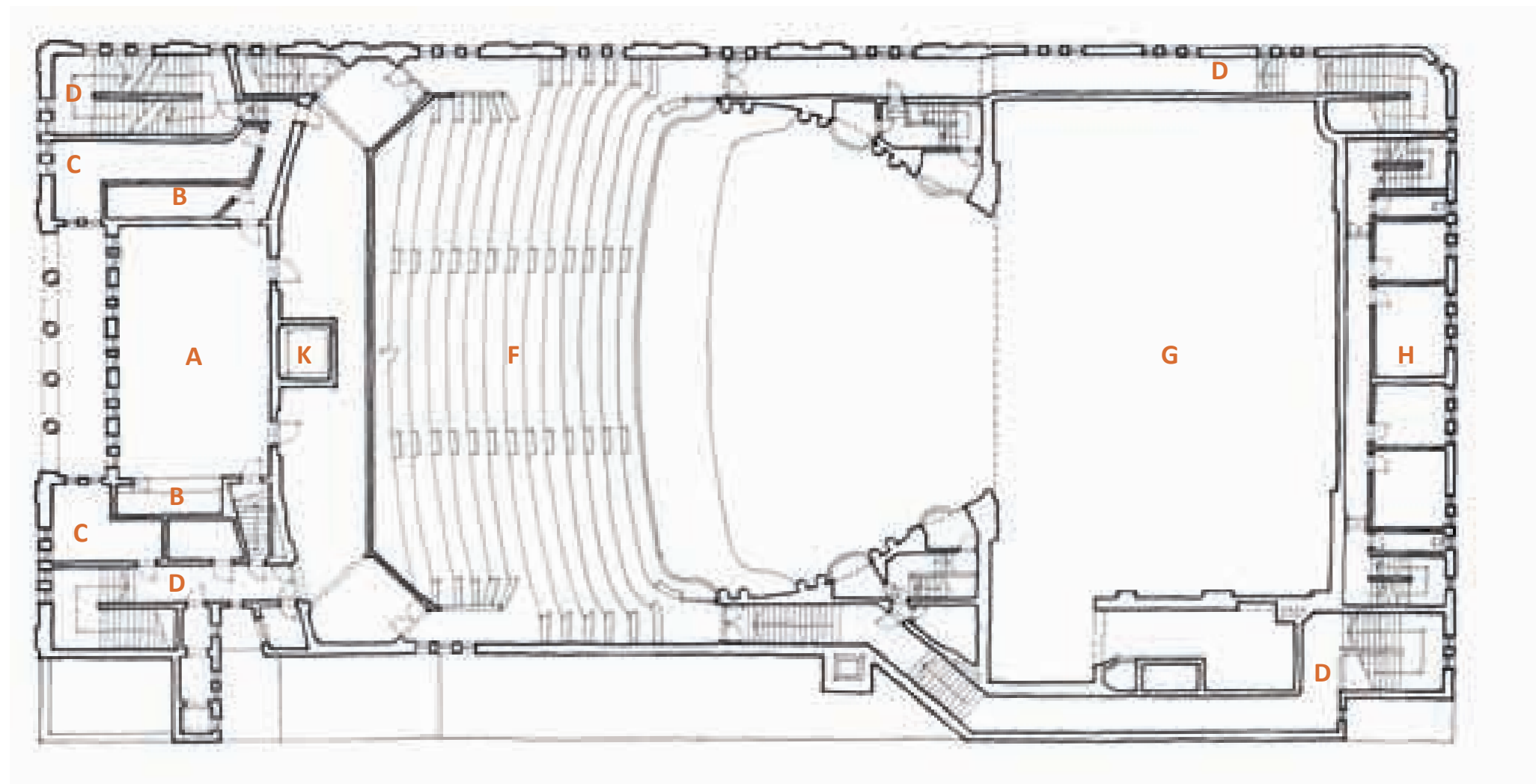
The additional linear block of accommodation on the north side only contains the service lift at the eastern end - with the escape corridors and circulation at the western/Blairderry Road end.

Doors from the bar and the two FOH staircases provide access to the promenade style circulation corridor which gives access to either side of the seating at the front of the balcony/upper tier.

The auditorium at balcony/upper tier currently remains substantially in its original form and layout. Towards the proscenium, there are two front of tier escape routes - which are accessible by all the seating at this level. As with other levels of the performance space there are effectively four escape routes from each level of the auditorium - in each corner.

The small staircases immediately adjacent to the proscenium carry audiences to and from the auditorium side boxes. Once again there are two sets of boxes to either side of the auditorium.

The fly tower, above the stage, occupies nearly the full width of the site.



The side/north block of accommodation contains the front exit routes from the auditorium.

Backstage accommodation provides a thin veneer of accommodation on the west elevation to Blairderry Road. This performance support accommodation is book-ended by the audience escapes.

- KEY**
- A - Foyer
 - B - Bar
 - C - WCs
 - D - Audience FOH/Escape staircases
 - F - Auditorium
 - G - Stage below
 - H - Backstage accommodation
 - K - Lift



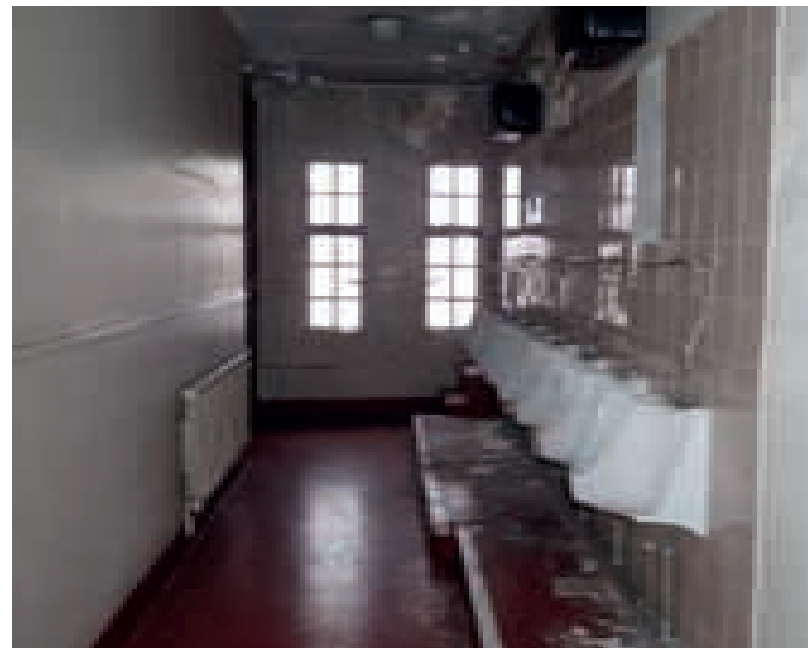
Promenade corridor access, lift enclosure to the left - *Tim Hatcher*



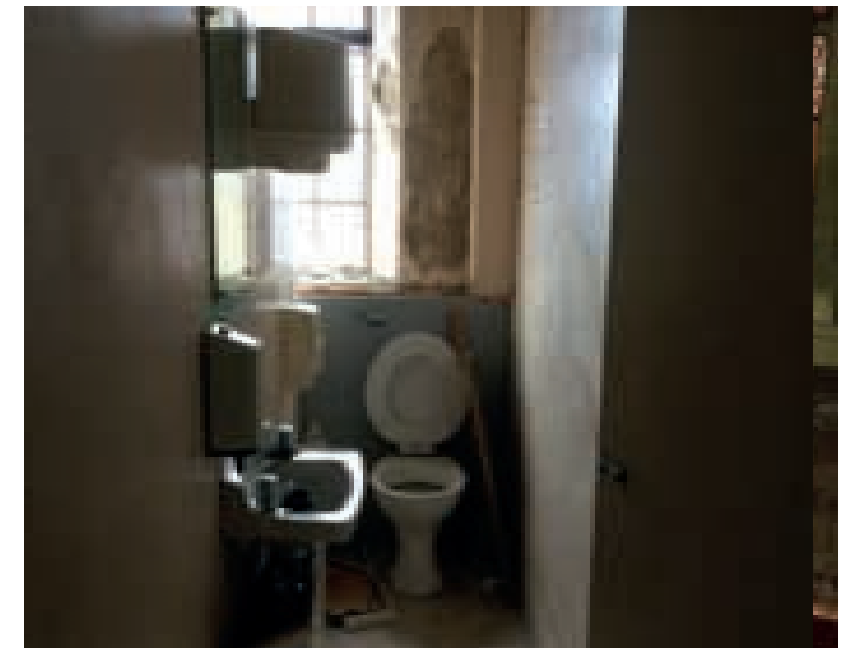
Promenade style circulation space - *Armeet Panesar*



Audience Access Stair and ticket door - *Alex Whitcroft*



Gents WC on south side of bar - *Alex Whitcroft*



Typical backstage WC - *Armeet Panesar*

2.5 The Building Layout Today

Fourth Floor

Audiences seating in the upper tier/balcony level arrive at their seats from the level below, mid way up the tier. At the back of the tier, on audience left, an escape route links to the main escape staircase network. The other/ alternative escape routes are from either side at the front of the tier front on the level below.

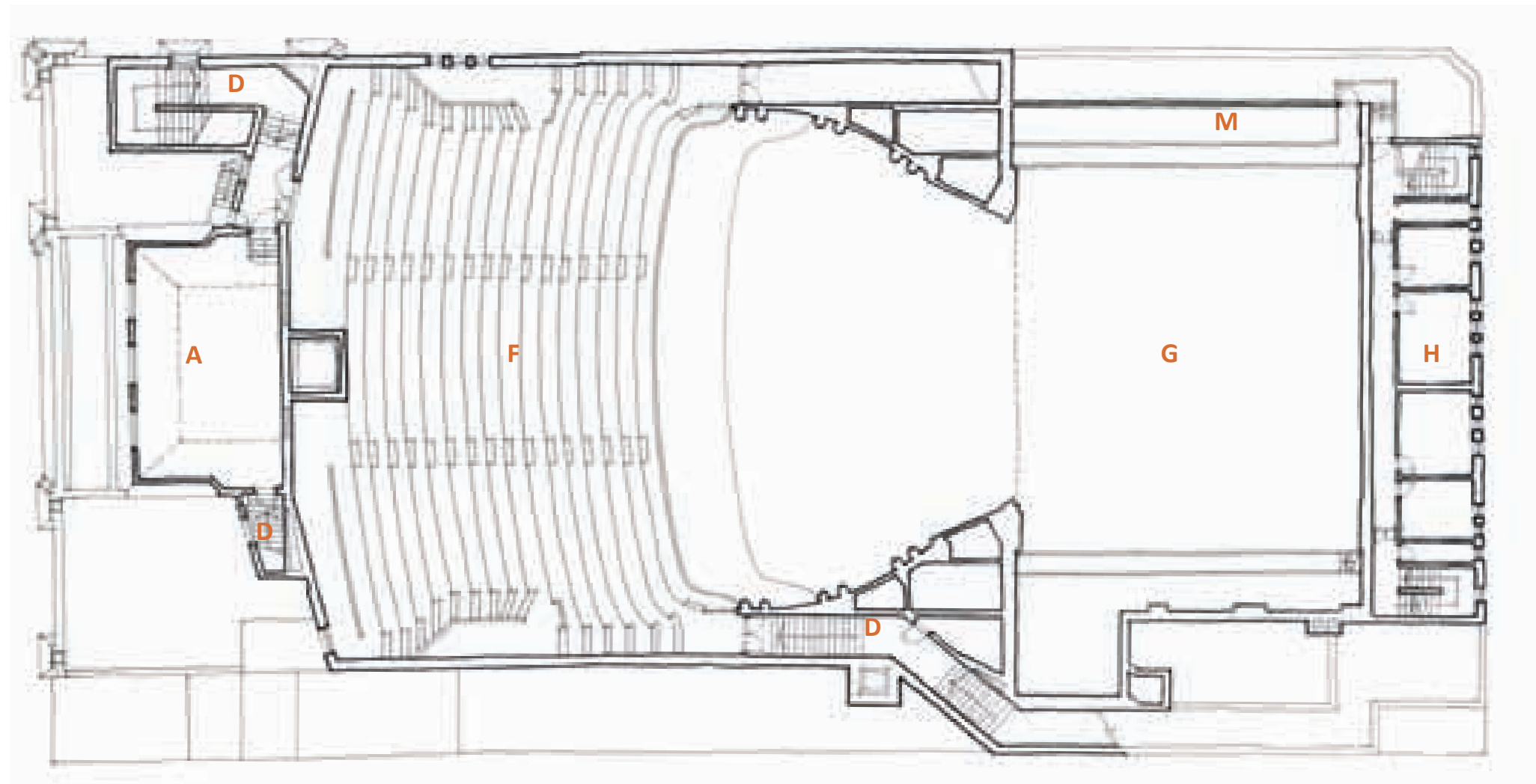
A multi-function room is located above the central front of house spaces - and is set within inclined roof.

The linear block of accommodation on the north side has been substantially cut back by this level.

The auditorium at balcony/upper tier currently remains substantially in its original form and layout. Towards the proscenium, there are two front of tier escape routes - which are accessible by all the seating at this level.

The fly tower, above the stage, which generally occupies nearly full width of the site begins to cut back at this level on the southern elevation on Barrhill Road.

The backstage accommodation once again provides a thin veneer of accommodation on the west elevation to Blairderry Road. At this upper level the performance support accommodation is book-ended by the backstage access/escape staircases.



- KEY**
- A - Multi-function room
 - D - Audience FOH/Escape staircases
 - F - Auditorium
 - G - Stage below
 - H - Backstage accommodation
 - M- Technical gallery



Fourth floor multipurpose room - *Streatham Theatre Company*



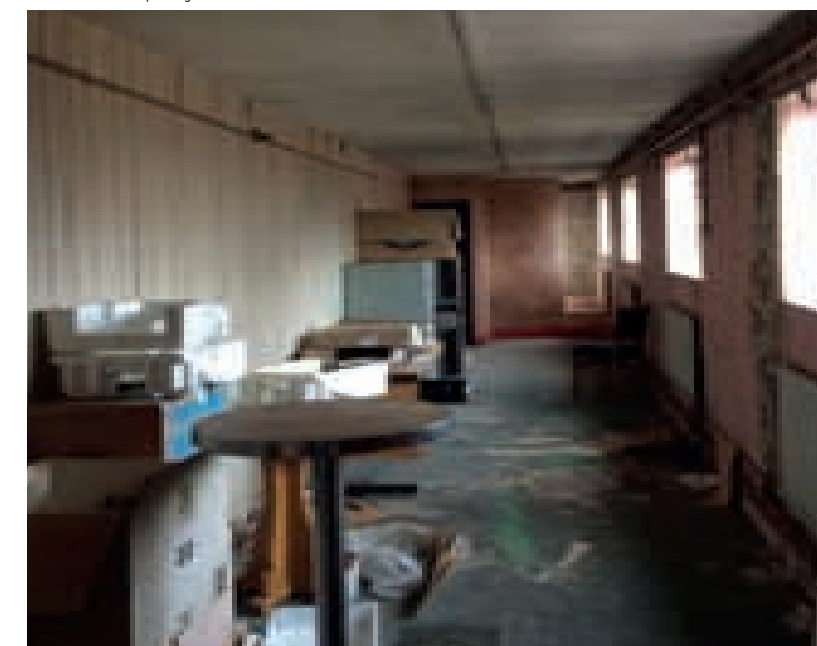
Fourth floor multipurpose room - *Streatham Theatre Company*



Dressing room - *Credit: Streatham Theatre Company*



Dressing room - *Credit: Streatham Theatre Company*



Dressing room on Blairderry Road frontage- *Credit: Streatham Theatre Company*

2.5 The Building Layout Today

Basement Floor

The main staircase brings audience members down from the entrance lobby above. The lift does not serve this level.

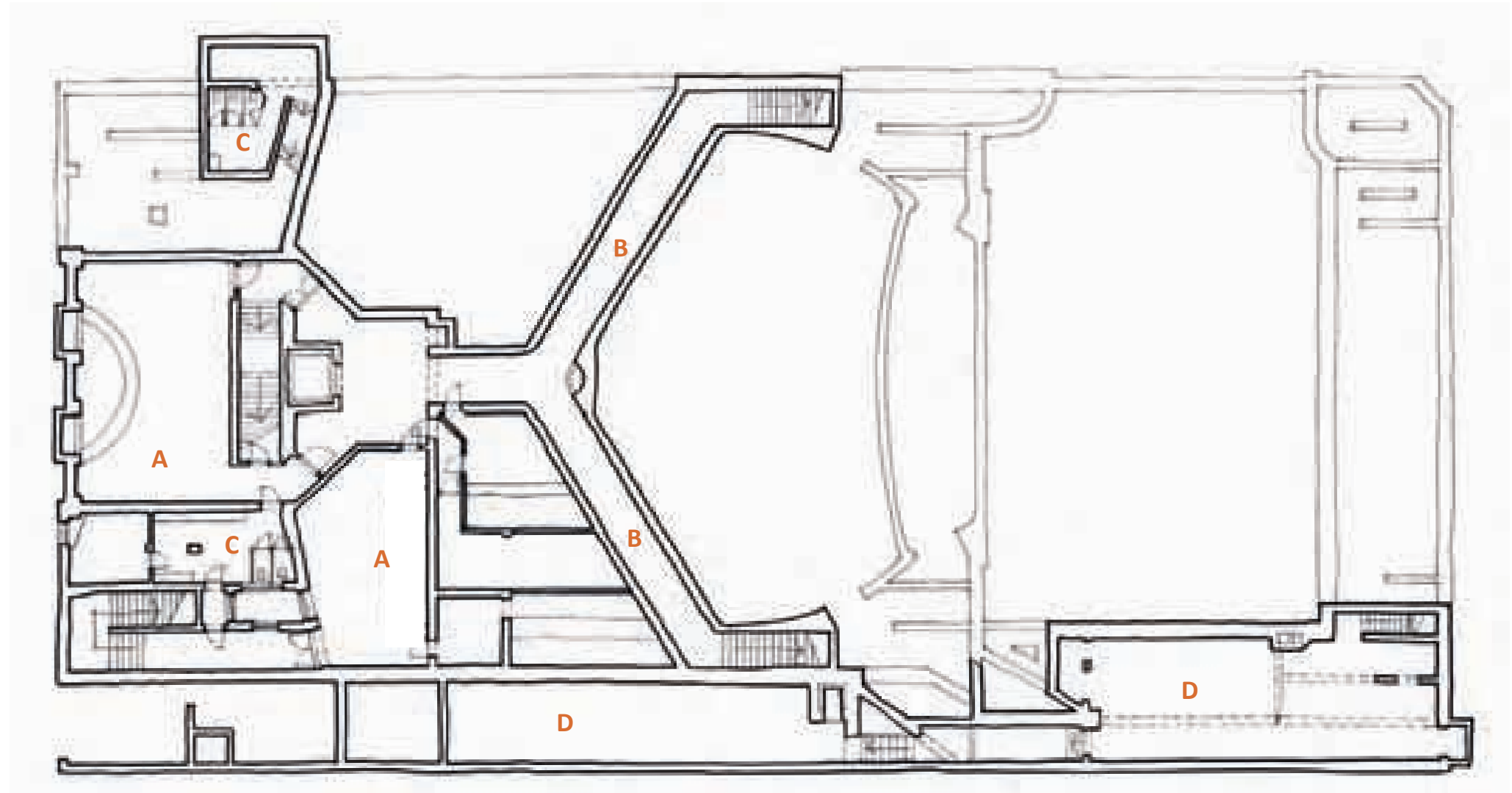
Under the entrance lobby is a basement level bar space, the plan diagrams shows Sprague's original curved bar front - see images on the following page to illustrate the most recent incarnation of the space..

The basement also has a further bar, cloakroom and audience WC facilities.

From the central hallway a corridor splits into two routes leading the audience to the left and right stall entrances. A flight of stairs brings audiences up to the entrance lobbies before entering the auditorium.

To the north side of the building are the low level plant room spaces.

The basement drawing confirms with the convention of the original Sprague/ Barton drawings which show the sub-stage level on the floor above. However please see section for the relative position of this basement level of accommodation and the sub stage area.



KEY
A - Multi-function room/ bar
B - Audience access
C - WCs
D - Plant



Basement bar counter - Tim Hatcher

Small lift to management offices via this corridor

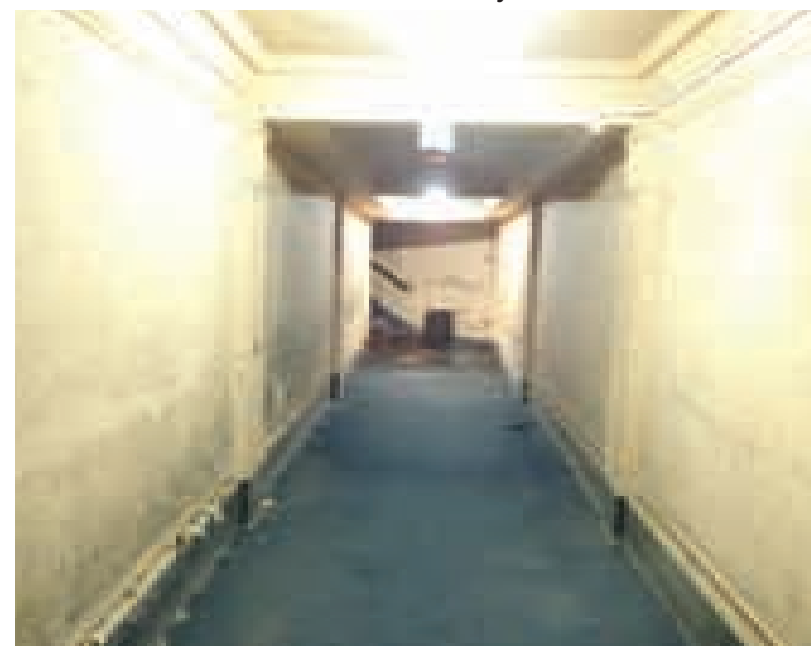
Light well



Basement foyer - Tim Hatcher



Basement bar counter - Tim Hatcher



The audience right basement access corridor - Alex whitcroft



Basement plant room on north side - Armeet Panesar

2.6 The Auditorium Design



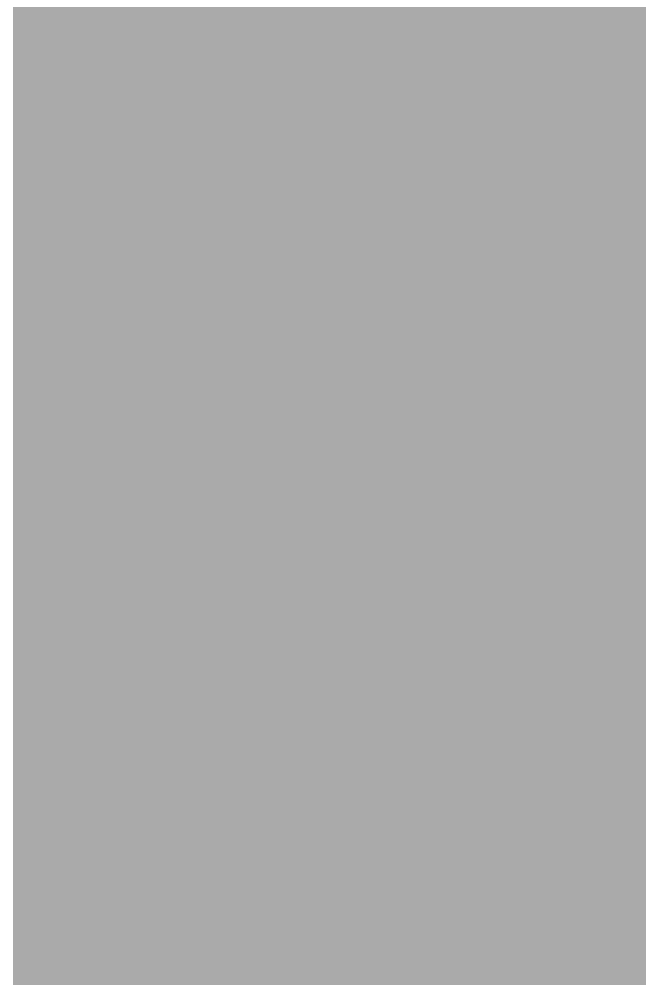
Entrance lobby and grand staircase

Credit: Souvenir Brochure 18th November - 1929



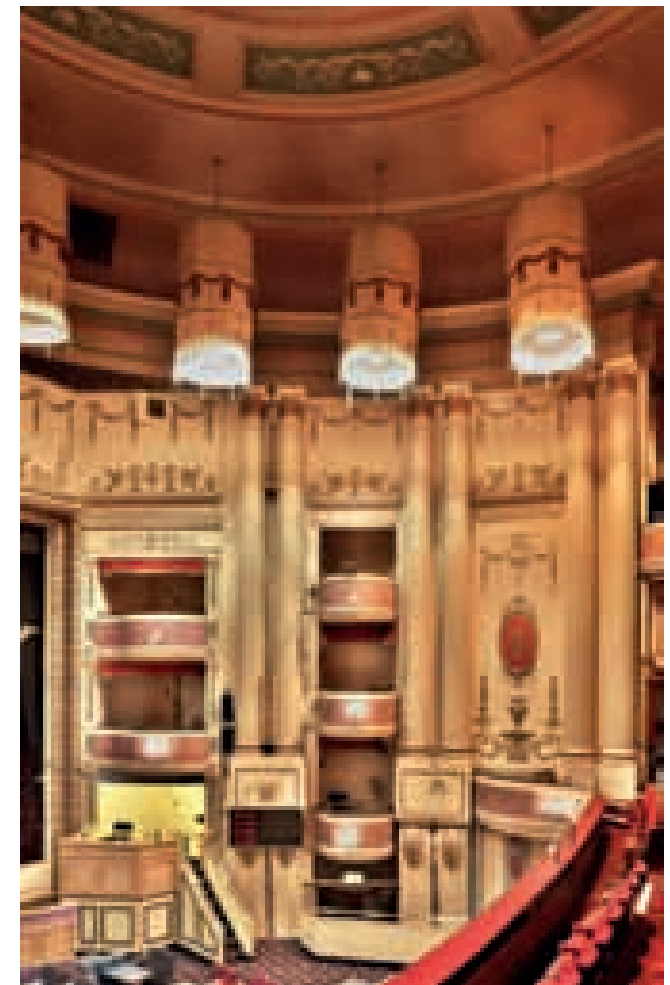
Sprague's auditorium in its original decorative incarnation.

Credit: The Builder Magazine - 1929



Bomb damage on auditorium right, circa 1944.

Credit: Copyright John W Brown Local History Publications



The post war reinstatement

Credit: Tim Hatcher

Auditorium

The sequence of images above outlines the evolution of the auditorium design as we see it today. The first image is a sketch from the souvenir brochure and in many ways captures Sprague's design intent - the elegant paired columns, the articulation of the side boxes and the central dome. The second image is a photograph from *The Builder* magazine of 1929 and indicates the design as built. It

shows us and the tonal contrasts of the various architectural elements. The columns and side box zone is more deeply colored than the current interior scheme. The impact of the arched pilaster structure above the proscenium, and the upper sidewall, can also be seen. The image from the mid 1940s shows the impact of the bomb damage which whilst destroying the audience left side of the auditorium also clearly

caused extensive damage to the audience right-hand side too. Tantalisingly, in the photograph you can see the open tier front and box front design Sprague adopted in this auditorium design. The post war construction, like that of Sprague's similarly bomb damaged Sondheim (formerly Queen's) Theatre in Shaftesbury Avenue, reinstated most of Sprague's decorative elements - but omitted others. This was

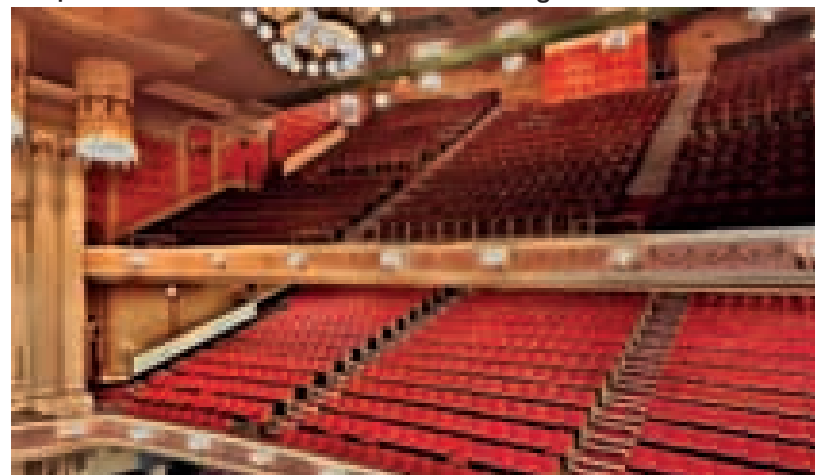
probably a combination of available funds, materials and craftspeople. Whilst clearly in sympathy with Sprague design, the solid tier and box fronts and the simpler design above the proscenium and side wall head, serve to make the interior slightly heavier than Sprague would have intended. A new colour scheme could easily correct some of the apparent imbalances.



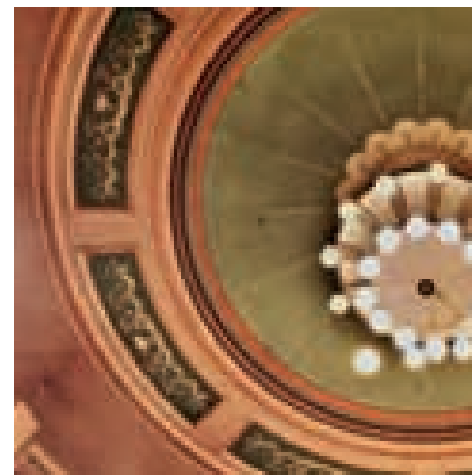
The post war reinstatement of the auditorium right-hand side wall and side boxes- *Tim Hatcher*



View at the back of the upper tier / balcony level - *Tim Hatcher*



View of the deep dress circle and balcony tiers - *Tim Hatcher*



Post-war dome - *Tim Hatcher*



View from dress circle - *Tim Hatcher*



Fibrous plaster ventilation grille - *Tim Hatcher*

2.7 Stage Machinery

Stage Machinery

Perhaps surprisingly under the expansive 85 ft. wide, 50 ft. deep, stage much of the original stage machinery survived the bomb damage. Original wooden stage machinery remains in situ, together with the counterweight flying and three-part forestage orchestra lifts.

There are three traditional traps, two star and one grave. Back in 1929 fly galleries were done away with, as all lines were worked from the stage. Steel wire rope was utilised rather than traditional hemp. With the grid at +70 ft. from the stage floor this allowed scenery to be flown fully out of sight.

The theatre was one of the first theatres to have three complete separate Orchestra Platforms. These platforms could be arranged that each part of the orchestra platform could be leveled with the stage, creating a high degree of adaptability in the forestage zone.



General view of the substage area - Alex whitcroft



Substage trap machinery - Tim Hatcher



Substage trap guides - Tim Hatcher



Substage star trap mechanism - Tim Hatcher

2.5 The Building Today



Substage trap machinery - *Tim Hatcher*



Substage - *Tim Hatcher*



Orchestra pit conductor's riser platform - *Tim Hatcher*



Orchestra pit motor - *Tim Hatcher*



Flying gear pulleys - *Tim Hatcher*



Flying gear pulleys - *Tim Hatcher*



2.8 Performance History - Community Memory

With reference to John Cresswell's book, "The Streatham Hill Theatre"

1920s Streatham

When the theatre opened in 1929 it was one of several entertainment venues in Streatham. The Locarno dance hall was opened by band-leader Billy Cotton in 1929 and was the most popular purpose-built dance-hall in London.

The Theatre foundation stone was laid by Evelyn Laye in September 1928 while she was appearing in "Blue Eyes" at Daly's Theatre in the West End.

At 2,523 seats (23 seats more than the London Coliseum) the theatre was one of the largest theatres in Britain – larger than the London Palladium, it had one of the highest proscenium arches in the country. Seating capacity in the stalls was 1,091, with 738 in the Dress Circle and 694 in the Balcony.

Early Years

It was intended as a 'Number One' Touring venue and a pre-West End showcase. In its thirty-three years as a live theatre it was home to Shakespeare, opera, ballet, plays, musicals and pantomime. Amongst the stars who appeared were John Gielgud as Hamlet, Paul Robeson, Peggy Ashcroft and Sybil Thorndike in the legendary "Othello"; Anna Pavlova in her famous "Dying Swan"; opera singer Richard Tauber; the D'Oyly Carte Opera Company; Alastair Sim and Fay Compton; Jean Forbes-Robertson as Peter Pan, and later Joan Greenwood in the same role; and Emlyn Williams and Sybil Thorndike in "The Corn is Green". In 1951 the Hollywood star, Bela Lugosi, appeared live on stage as Dracula.

Ivor Novello, who incidentally lived in a flat above Sprague's then named Strand Theatre, appeared frequently. During the run of his play "I Lived with You", he was visited backstage by Laurence Olivier and Douglas Fairbanks Jnr and his wife Joan Crawford.

Local actresses Patricia Hayes and Hy

Hazell made their debuts at the theatre, and established stars like Peggy Mount, Kathleen Harrison and Thora Hird drew in the crowds. Michael Caine appeared alongside Frank Finlay and Roy Kinnear in "The Long & the Short & the Tall". Local variety stars, Tommy Trinder and Roy Hudd brought variety to the audience, as did Billy Bennett, Elsie & Doris Waters, Max Miller, George Formby, Old Mother Riley, Tommy Handley and Sophie Tucker.

Streatham Hill Theatre was famous for its musicals on their way in and out of town. These included Lilac Time, Maid of the Mountains, The Belle of New York, the Chocolate Soldier, Blackbirds of 1935, On Your Toes, Careless Rapture, The Desert Song, The Student Prince, Oklahoma, Zip Goes a Million, Carousel, Call Me Madam, Love from Judy, and Cole Porter's Can-Can.

The Tradition of Pantomime

The first pantomime was in 1935 and was a local affair. It starred Streatham residents Billy Caryl and Hilda Mundy along with Robert Hale as Dame in "Dick Whittington" with Brixton's Egbert Brothers, Patricia Burke making her debut as Alice, and Eugene's Flying Underwater Ballet. The pantomime ran for three weeks, but was followed by a second pantomime, transferring from the Golders Green Hippodrome – "Aladdin" starring Polly Ward.

In 1936 Prince Littler became pantomime producer at Streatham, opening his tenure with "Humpty Dumpty" followed in 1937 with "Jack and the Beanstalk", starring Ted Ray, Shaun Glenville as Dame, with Marie Burke (mother of Patricia Burke) and "Baby Terry" as Fairy. The 1938 panto was "Sleeping Beauty", and the first wartime panto saw Barry Lupino as Widow Twankey in "Aladdin". This pantomime featured Wilson, Keppel and Betty.



Streatham hill theatre production posters

During the war Stanley Lupino played Mother Goose in 1940, Douglas Byng was Dame in "Humpty Dumpty" in 1941, and one of the most popular wartime pantomimes was the 1942 "Cinderella", which starred Freddie Foss as Buttons and Nancy Burne as Cinderella. According to The Stage Freddie Foss's "little burlesque of Hitler in the ballroom scene was cleverly done". In 1943 145,000 people attended "Sleeping Beauty", the last pantomime for several years due to wartime damage.

1935-1936 season

The years 1935 and 1936 were glorious years for the theatre. The policy of securing West End successes with West End casts, proved a real success. Ivor Novello, appeared in his own plays;

Lilian Braithwaite, Owen Nares, Fay Compton, Edna Best, Gladys Cooper, Raymond Massey, George Robey, Alice Delysia, Leslie Henson, Lupino Lane, George Graves, Laddie Cliff, Renee Houston, Binnie Hale, Edith Evans, John Gielgud, Marion Lorne, Gordon Harker, Godfrey Tearle, Marie Ney, Joseph Hislop, Irene Vanbrugh, Dorothy Dickson, Arthur Riscoe, Charlotte Greenwood, Hermione Baddeley, Flora Robson, Jeanne de Casalis and Vivian Leigh, the most glamorous newly discovered star, all appeared at the theatre. Alongside musical theatre, the classics were represented by John Gielgud's production of "Hamlet"- and sophisticated comedies.

Bomb Damage

In 1944 a flying bomb destroyed the side wall of the theatre. The bomb caused a gaping hole 60ft in diameter, damaging much of the interior and both sides of the proscenium arch. The extent of the damage closed the theatre for several years.

Re-reopening and Post-War Pantomimes

Following repairs at the end of the war, the Streatham Hill Theatre reopened on Boxing Day 1950 with the pantomime “Cinderella”, a repeat of the 1942-43 production. Nancy Burne again played Cinderella, Freddie Foss now played Ugly Sister and in the small role of Broker’s Man, was an unknown Clive Dunn.

The 1951-52 pantomime was “Mother Goose” with Beryl Reid as Gretchen, Jill Manners as Colin, and George Gee in the title role. The following year was “Humpty Dumpty” with Leo Franklyn as Dame (he did his first Dame in 1938 at the Duke of York’s), Pearl Newman, Bert Rich and Wallace Lupino, and Stan Little in the title role.

The 1953-54 pantomime was Prince Littler’s last at Streatham. The subject was “Sleeping Beauty” with Anne Ziegler (without Webster Booth!) as Prince, Eddie Henderson as Dame, with Bert Murray, Valerie Carton and Peter Dulay (best remembered as the host of TV’s Candid Camera).

The 1954-55 “Humpty Dumpty” was a Jack Hylton production directed by Ralph Reader (of Gang Show fame). The big names were Laurie Lupino Lane and George Truzzi, and the rest of the cast included Dick Emery as Dame, Eve Lister as Principal Boy and Anthea Askey (daughter of Arthur) in the title role. The following year was a “Babes in the Wood”, this time with Arthur Askey himself as Big Hearted Martha, with Patricia Burke as Robin Hood.

The 1956-57 pantomime was “Goody Two Shoes” presented by Jack Hylton and Emile Littler, and starring Tommy Fields (“Gracie’s clever little brother”) as Dame, with Desmond and Marks, and the young Alan Vickers as the Yellow Dwarf. (Alan was later to team up with Simon Barry as Ugly Sisters for many years). This pantomime included the “march of the kilted, torch-bearing Highlanders” with wailing pipes, beating drums and a great cascade of water splashing in the background. The next pantomime was “Puss in Boots”, again a Jack Hylton/Emile Little production, with the first act running over two hours on opening night! It starred Jimmy Edwards, Margaret Burton and Sonny Jenks as Dame.

The 1958-59 “Aladdin” starred Hughie Green as Abanazar and Shani Wallis as Aladdin, with Laurie Lupino Lane and George Truzzi as Policemen, Artie Mayne as Twankey and Ken Wilson as Wishee-Washee, performing his famous deck-chair routine. The speciality was Emerson and Jayne.

1959-60 was a “Dick Whittington” starring Arthur Askey as Idle Jack, Eve Lister as Dick, Eddie Molloy as Sarah the Cook and Sadie Corré as Tommy the Cat. Alice was played by Judy Carne, who was later to star in the American TV series “Rowan and Martin’s Laugh In” and became famous with the catchphrase “Sock it to Me”. At one time she was married to Burt Reynolds.

The 1960-61 “Cinderella” had Frankie Howerd as Buttons, accompanied by Madame Sunny Rogers, with Sonny Dawkes and Gary Wenn as the Ugly Sisters, and Helen Cotterill as Cinderella. Jean Telfer played Prince Charming and Christine Taylor was Dandini.

The last pantomime at the Streatham Hill Theatre was in 1961-62, and was “Jack and Jill”. Streatham-born Tommy Trinder starred as Dame Horner, the first time he had played Dame

even though he had been in the business for forty years. Joining him in this production were Allan Bruce as Jack; Jane Fyffe as Jill (she was the sister of Dame Hilda – Patrick Fyffe); Don Arroll; and Sid Plummer (who also performed a xylophone speciality).

The Mecca Bingo Era

By the 1960s, in spite of large audiences for pantomime and musicals, most of the time the theatre was just one third full. Television took its toll, and the new craze for bingo took hold. A few months before the theatre closed Mecca tested bingo sessions at the Locarno and were very impressed with the results. On June 4th 1962 the last show opened at Streatham Hill, Jean Anouilh’s play “The Rehearsal”. By now Mecca had taken possession of the Locarno and the Ice Rink. The theatre closed its doors for the summer with speculation as to its future. In November of that year Mecca took control of the Streatham Hill Theatre and re-opened as a Bingo hall. 2000 people came through the doors on that first night. Bingo remained at the theatre until 2017 - by this time known as Beacon Bingo.

Recent Times

Beacon Bingo closed its operation in the main auditorium in January 2017 and currently operates a Cashino slot-machine lounge out of

the rear of the stalls only, leaving the future of the building uncertain.

From 2013 to 2017 the local amateur community theatre company Streatham Theatre staged a number of performances in a pop-up theatre space in the circle foyer, and ran tours and promenade performances around the building. These activities were well-supported by Beacon Bingo, but since bingo ceased, access has not been possible.

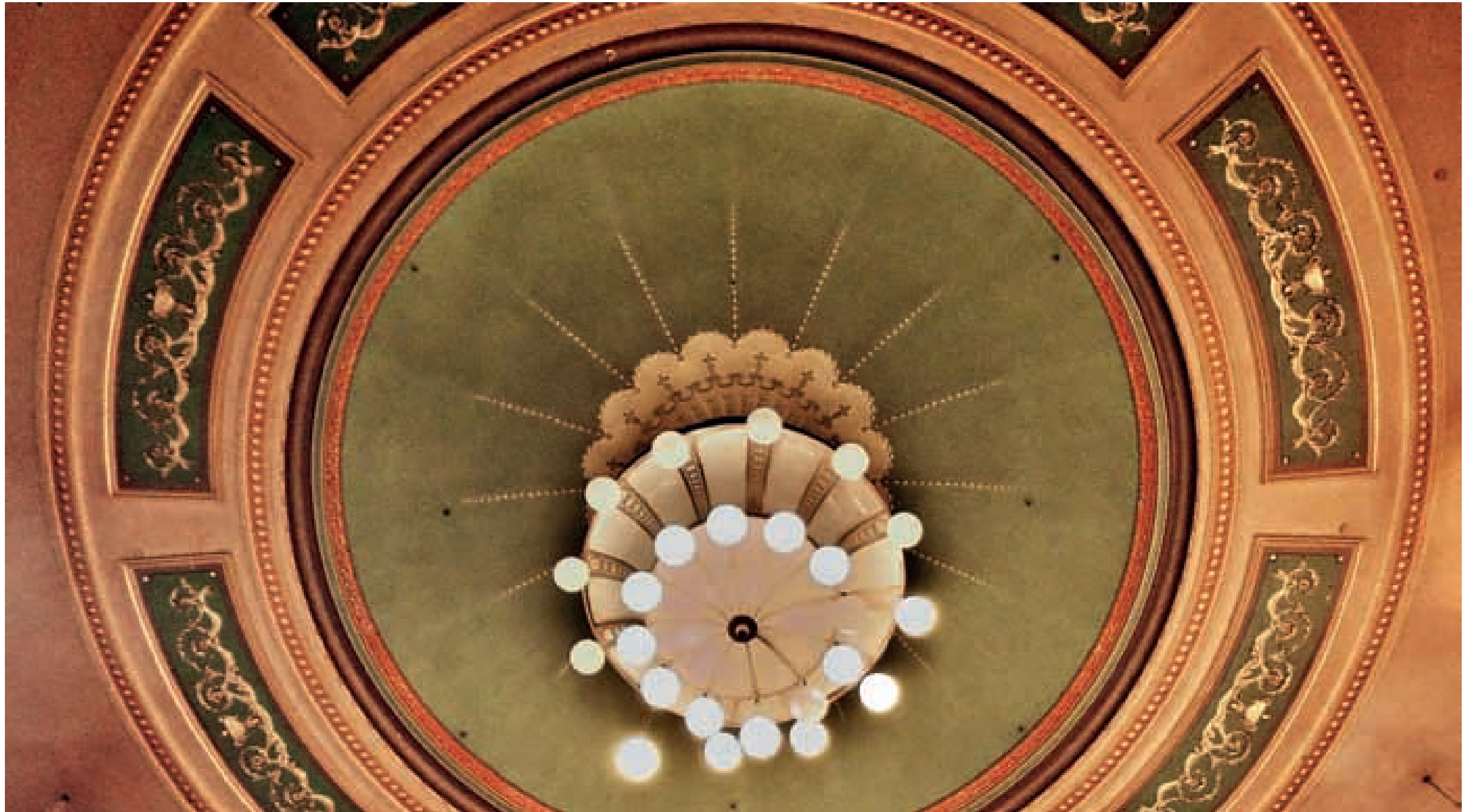
The Friends of Streatham Hill Theatre

In 2018 the theatre was added to the Theatres Trust’s ‘Theatres at Risk’ register. Also in 2018, Lambeth Council approved the nomination of the theatre as an Asset of Community Value. This gives the community a chance to acquire the property should the owners want to sell.

The Friends of Streatham Hill Theatre would like to see the theatre returned to arts, culture and performance use to further the social well-being and social interest of the community. The building would make a great hub for Streatham’s arts community and a base for developing artists and organisations - where people can enjoy and participate in the arts and cultural activity.



The Friends of Streatham Hill Theatre



The auditorium central dome - *Tim Hatcher*

3.0 BUILDING DIAGRAMS

3.1 Historical Development - Original Building Fabric

The following series of diagrams illustrate the various stages of the theatre's development.





Blue areas denotes the original Sprague and Barton building fabric. The purple areas indicate the approximate zone that was reconstructed in 1950 following the bomb damage of 1944. The reconstruction work was a faithful reinstatement of Sprague original design. As such the blue and purple designation can be read together to show the 'original building'.

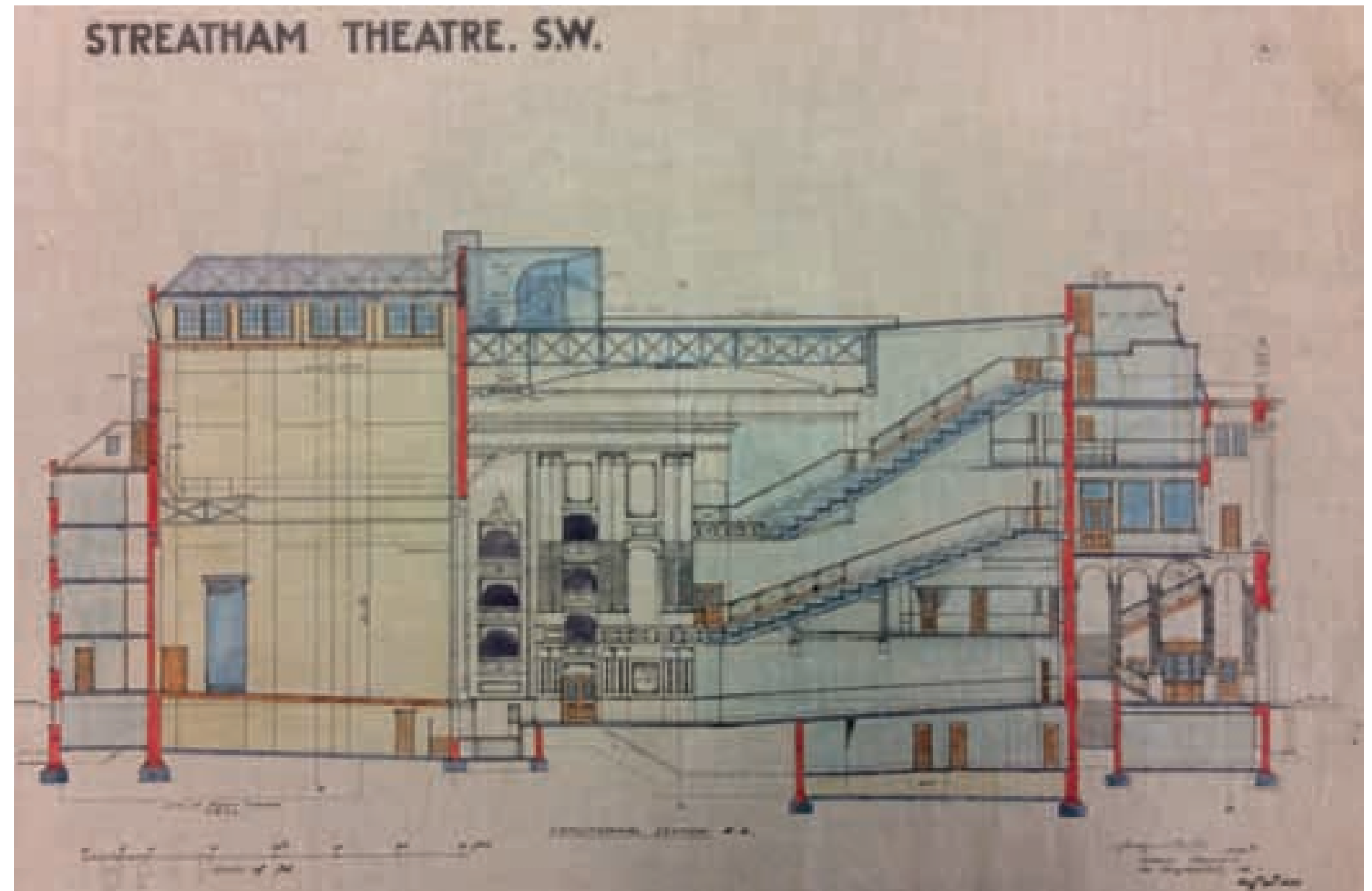
Green areas denote works related to the insertion of the front of house passenger lift. The date of this installation is to be confirmed.

Orange areas denote changes made at the time of the conversion works for the Mecca Bingo Hall. At the current time it is not clear what remains in-situ from the period - or the precise extent of any detailed alteration that have been made by the current tenant.

As access is not currently possible, the diagrams are based on the Sprague archive drawings - and advice from the Friends of Streatham Hill Theatre - who have a good working knowledge of the current configuration. Although detailed layouts will need to be verified, the drawings demonstrate that the integrity of Sprague's design remains intact.

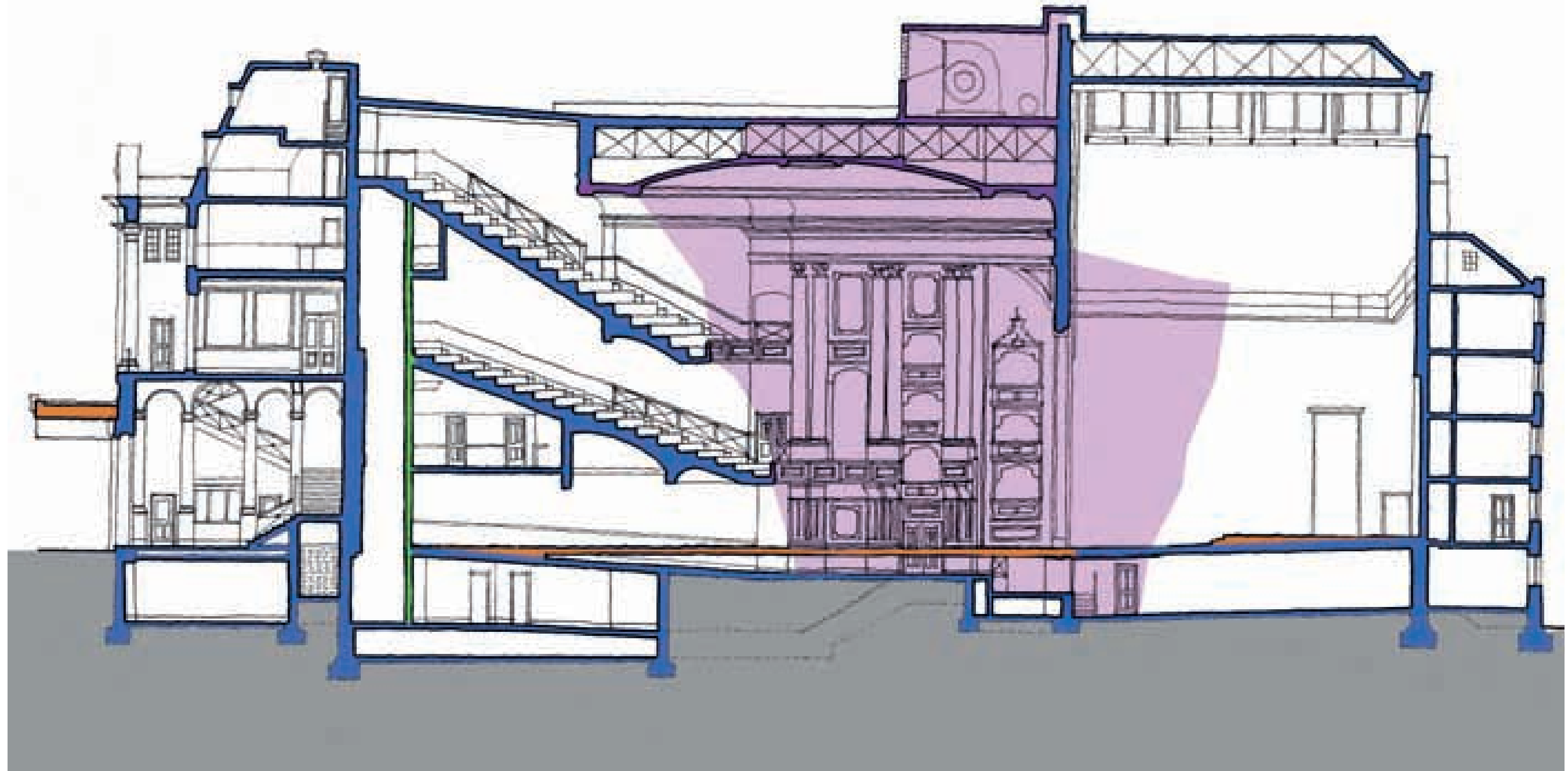
The plan diagrams retain the slightly unusual convention of the original Sprague drawings with the substage area shown on the ground floor / stalls level plan.

-  1929 - Original Construction
-  1950 - Post War Reconstruction
-  Lift (1962) - To be Confirmed
-  1962 - Mecca Bingo Works/Alterations

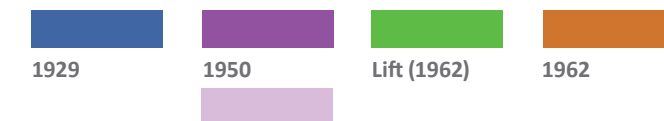


WGR Sprague drawing 1927: Long Section through the building on auditorium centre line
Original drawing held in the London Metropolitan Archive

3.1 Historical Development - Original Building Fabric - *Continued*



Long Section - Looking South
Original building fabric in blue



Bomb damage summary

The theatre was hit by a flying bomb in 1944.

As can be seen in the photographs to the right this caused extensive damage to the south side of the building along the Barrhill Road frontage.

The complete side wall zone of the auditorium was blown out, including the side boxes and associated circulatory zone. A significant hole was all blown in the side wall of the stage house, with severe damage to the corner of the proscenium wall. This also removed part of the audience escape circulation in this zone.

The central ceiling dome and central roof structure also collapsed into the auditorium. The two circle/tier structures and balcony fronts were also damaged in the explosion by the falling debris.

At the time of the damage the theatre was still a relatively new building - only having been open for about 12 years or so.

Repairs were completed in 1950. The auditorium was reinstated very much to Sprague original design - with only very minor deviations. The Barrhill elevation was reinstated in matching brickwork, again with only very minor variation from Sprague/Barton's original design.

Please refer to historical development section for further illustrations.



Viewed from Barrhill Road - looking north-west - *FoSHT/Roger Fox*



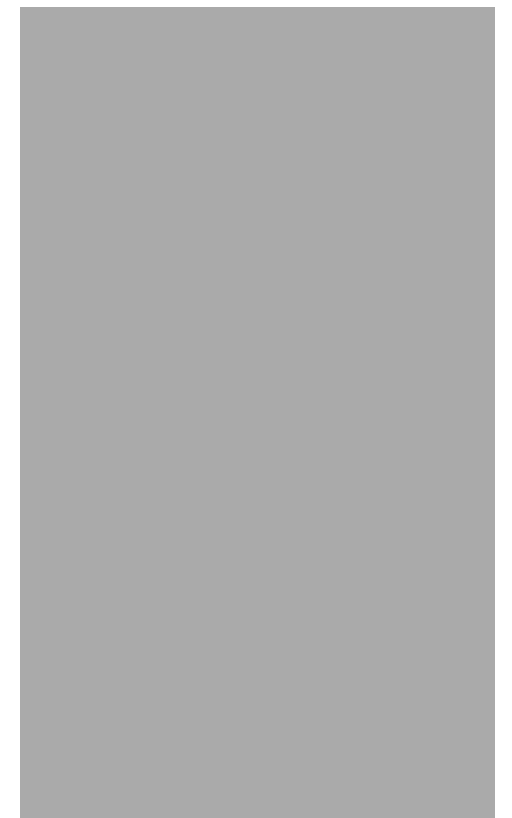
Loss of the glazed dome - *Copyright John W Brown Local History Publications*
Bomb Damage - 1944



Viewed from Blairderry Road - looking north-east - *Lambeth Council*

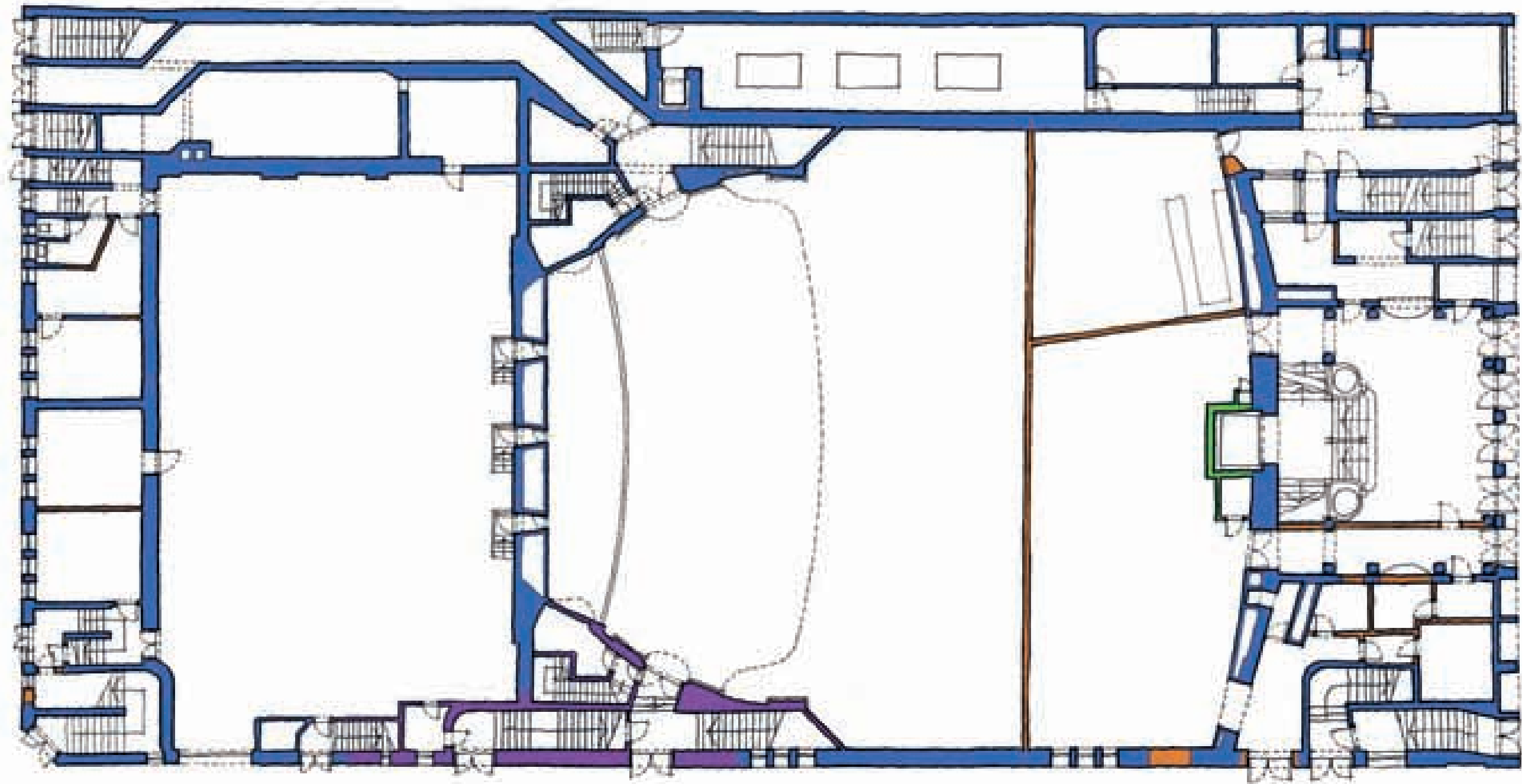


Barrhill Road - looking west - *FoSHT/Roger Fox*



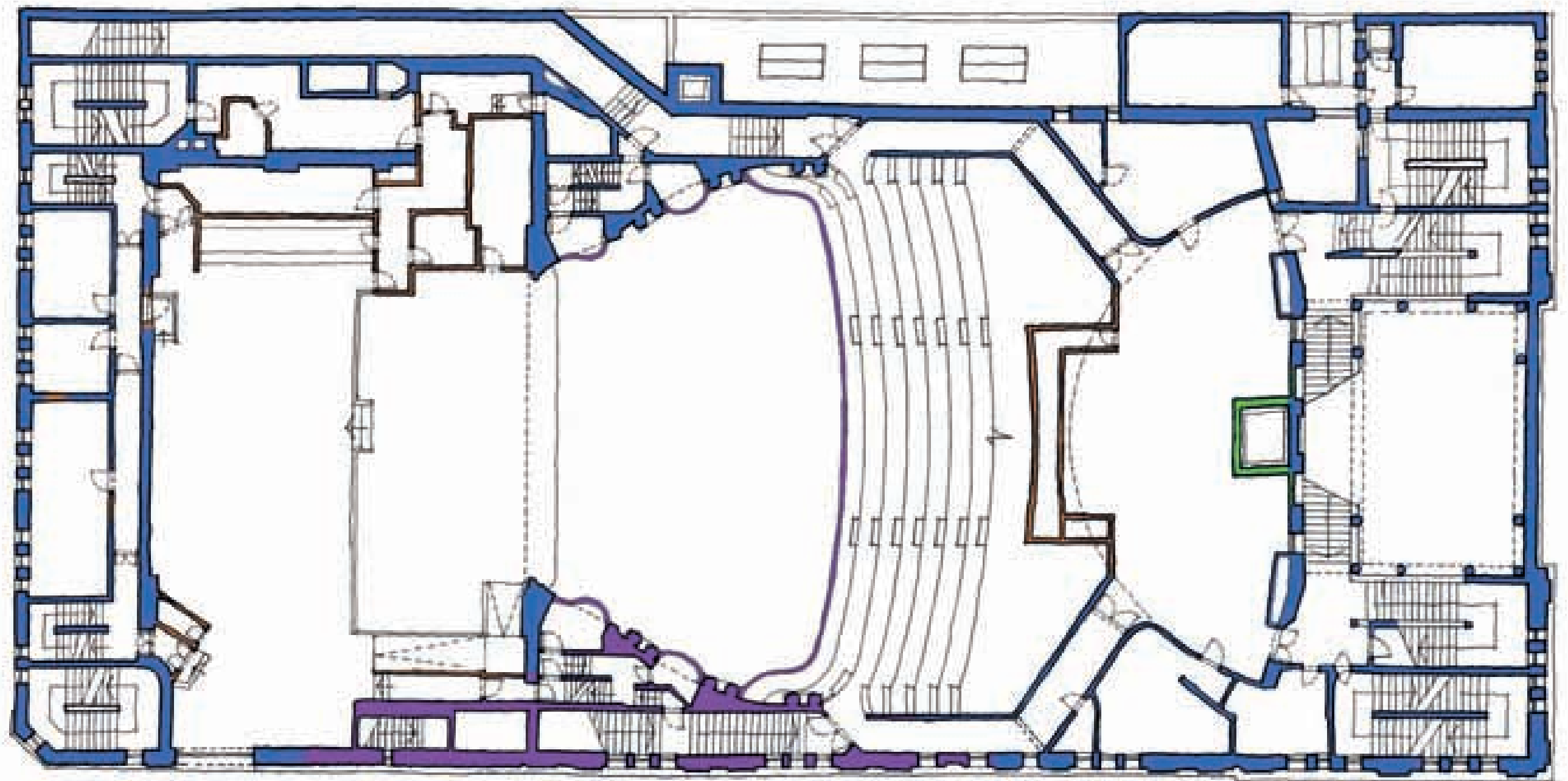
Damage viewed from the stage - *Copyright John W Brown Local History Publications*

3.1 Historical Development - Original Building Fabric - *Continued*



Ground Floor Plan - Stalls
Original building fabric in blue

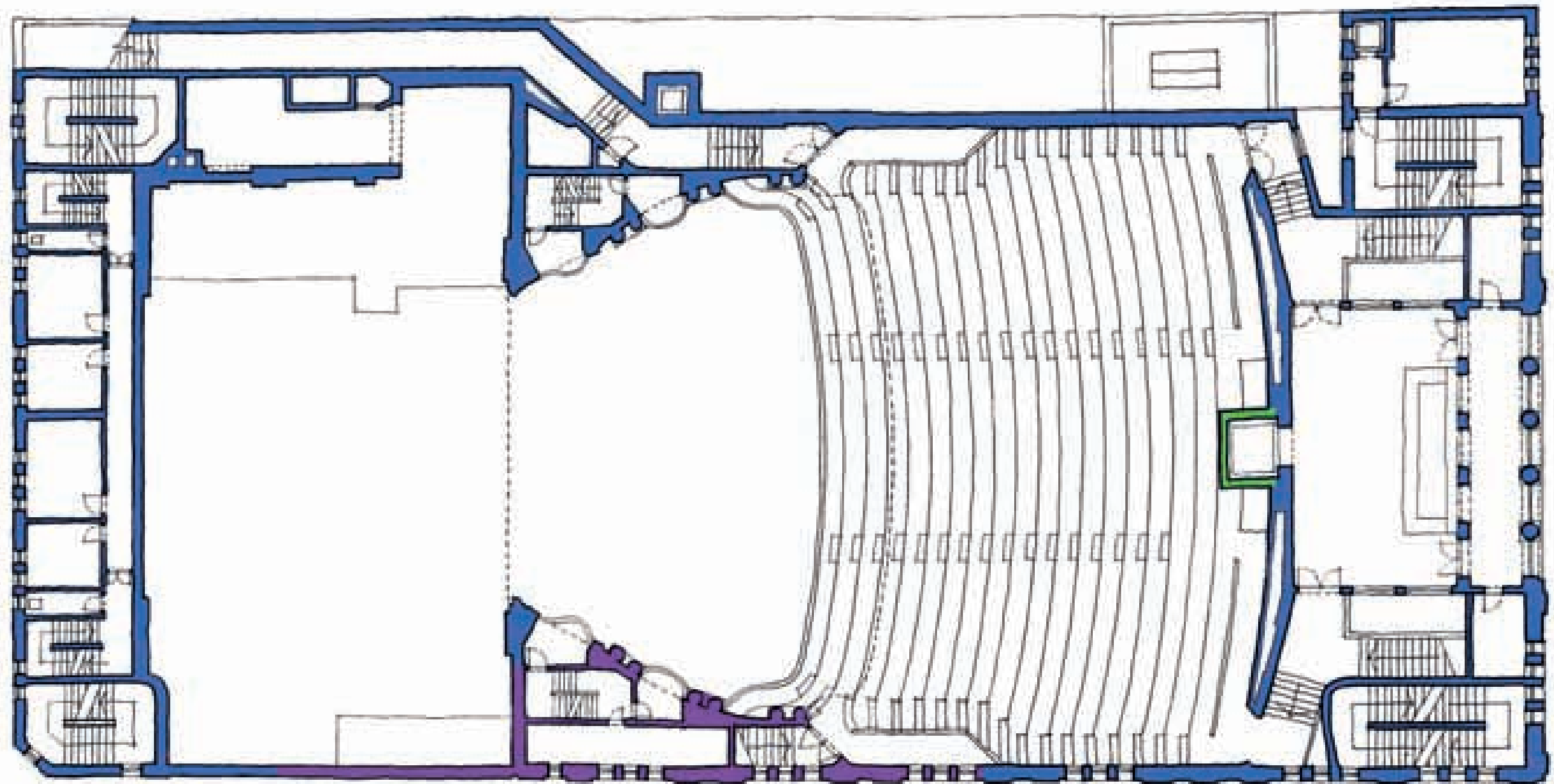




First Floor Plan - Dress Circle Lower Level
Original building fabric in blue



3.1 Historical Development - Original Building Fabric - *Continued*

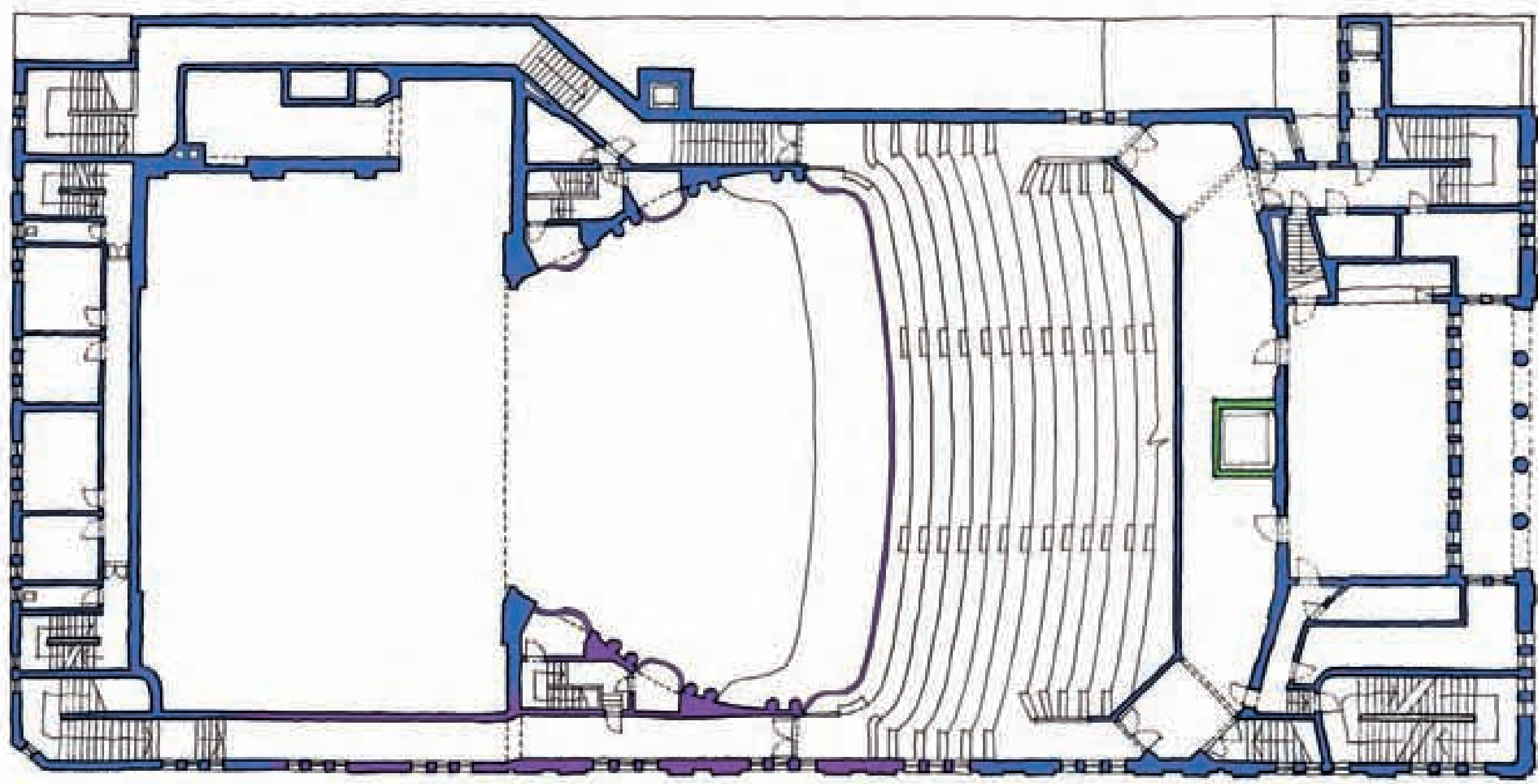


Second Floor Plan - Dress circle Upper level
Original building fabric in blue



+

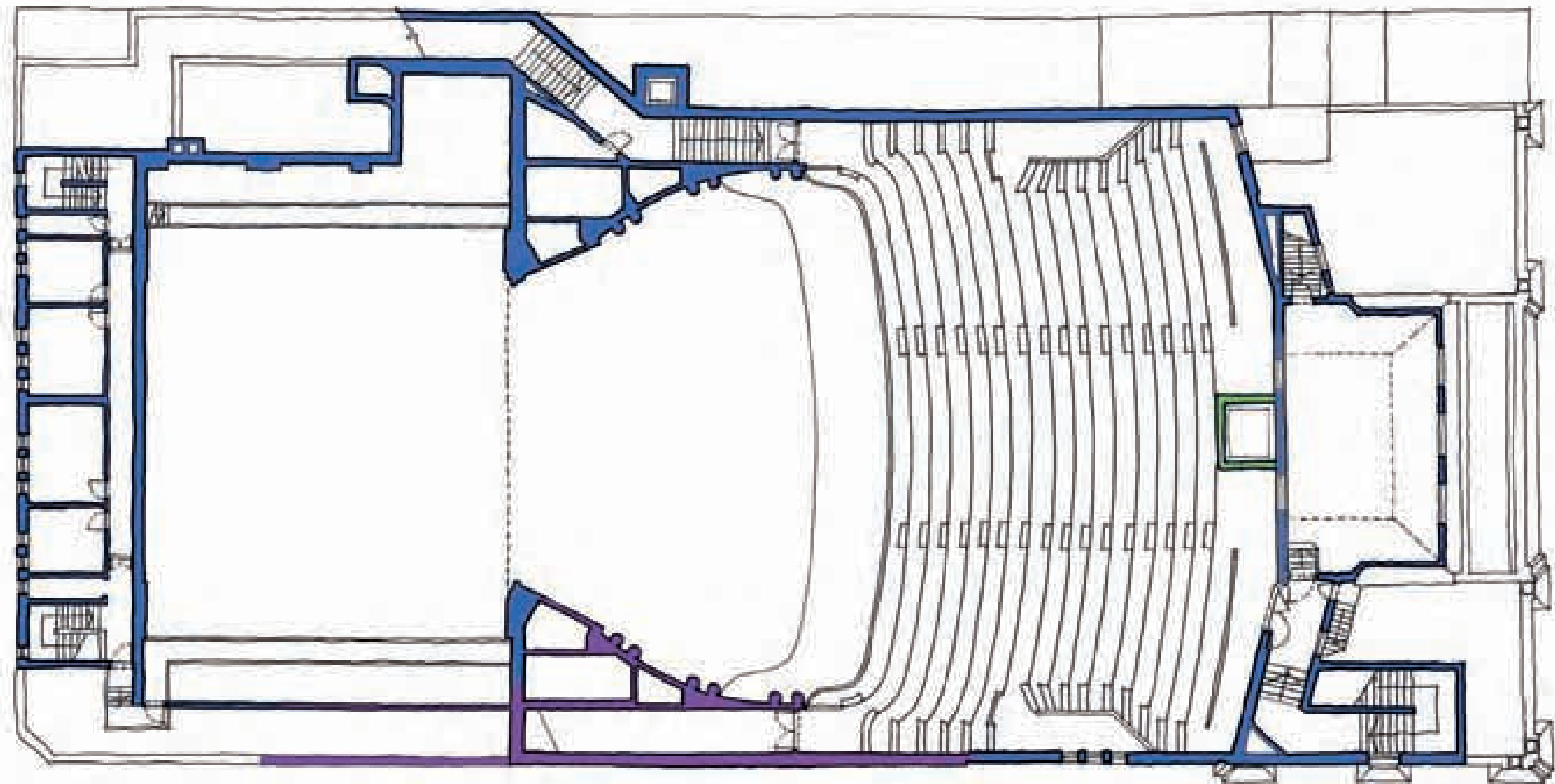
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Third Floor Plan - Balcony Lower Level
Original building fabric in blue

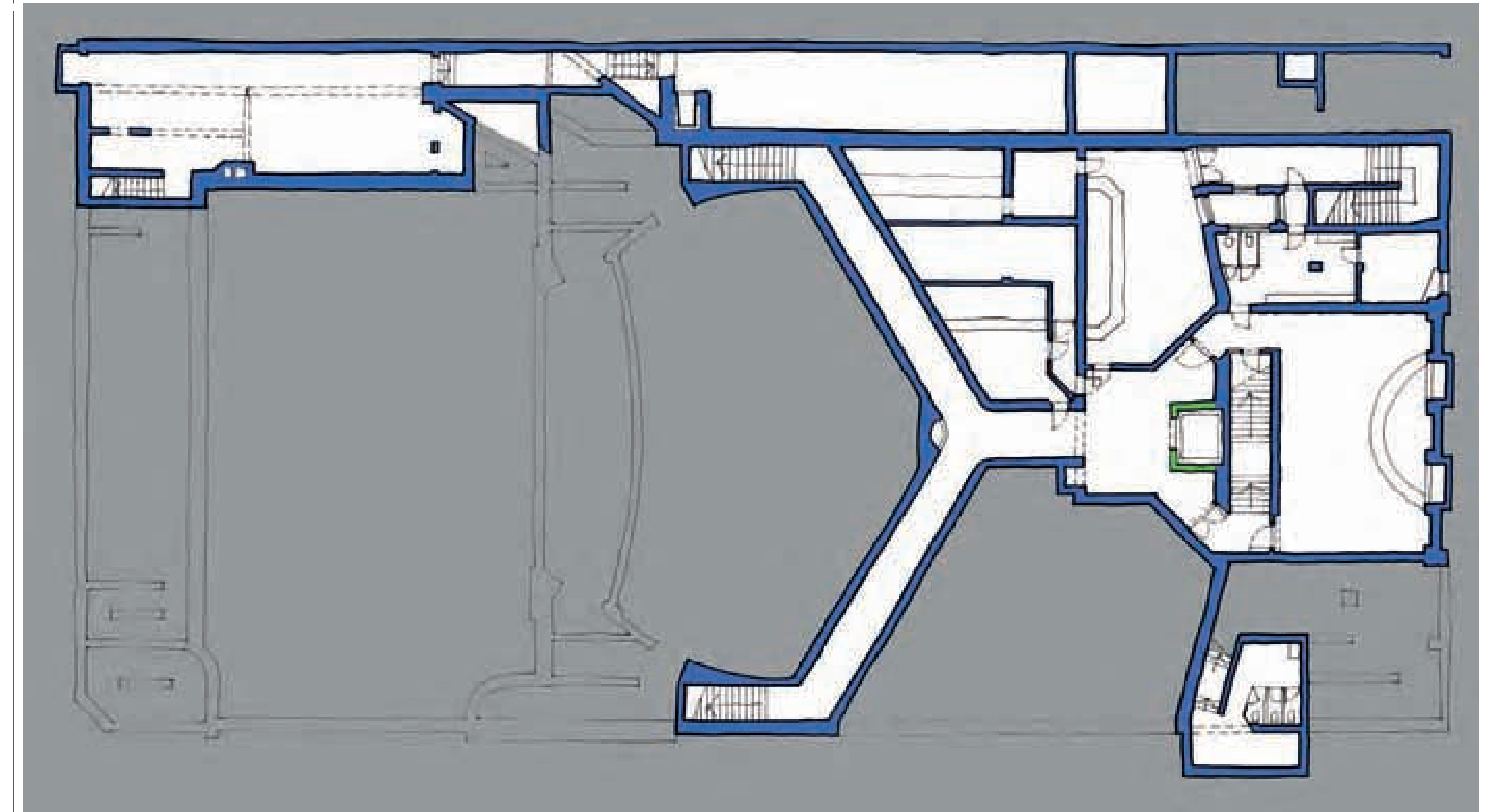
1929	1950	Lift (1962)	1962

3.1 Historical Development - Original Building Fabric - *Continued*



Fourth Floor Plan - Balcony Upper level
Original building fabric in blue

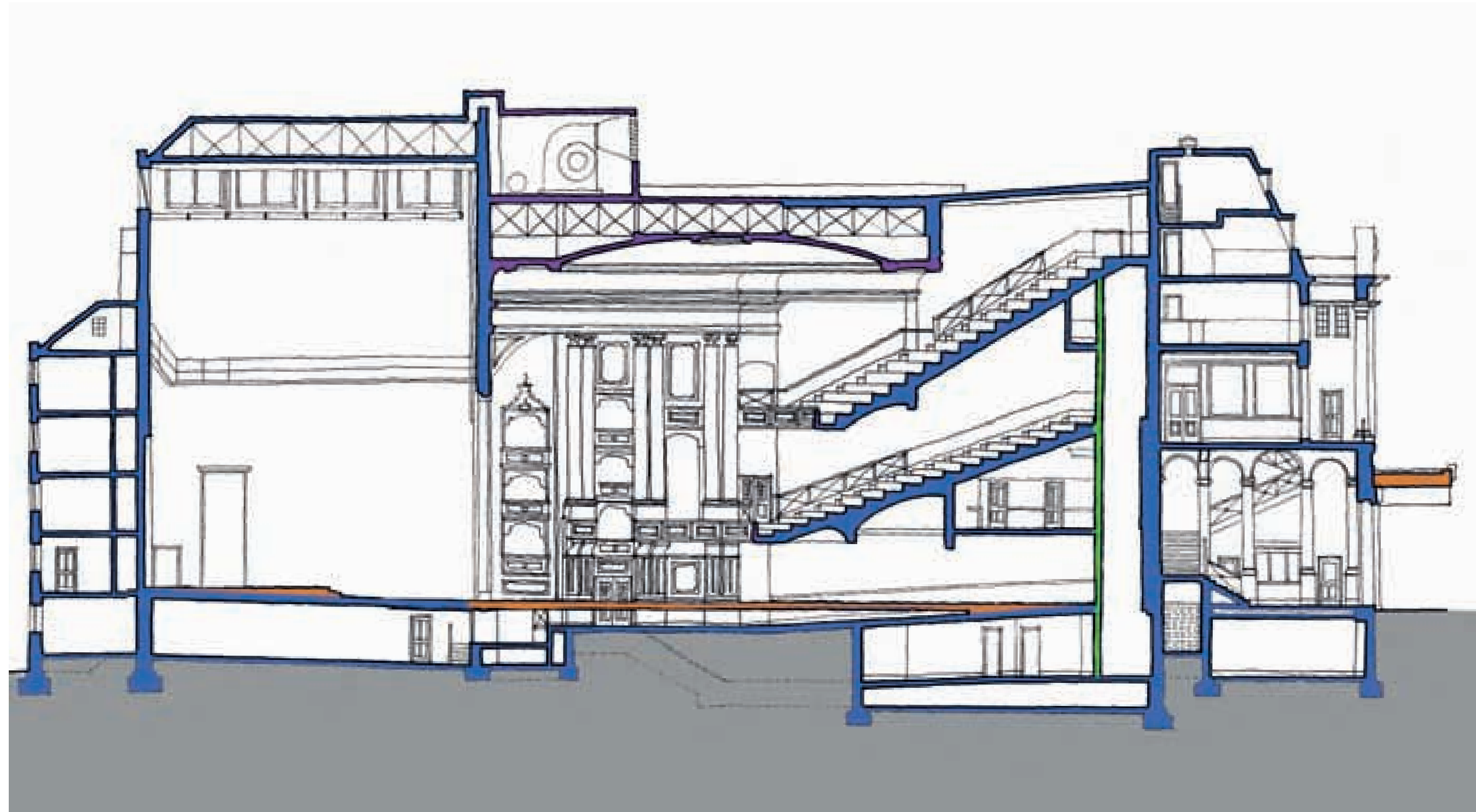




Basement Plan
Original building fabric in blue



3.1 Historical Development - Original Building Fabric - *Continued*



Long Section - Looking North
Original building fabric in blue



3.2 Building Sensitivity Diagrams




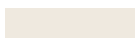
The following sequence of diagrams make an assessment of the aesthetic quality and value of the various spaces within the building. This defines different parts of the building under three key headings/levels of significance; high, medium and low/neutral.

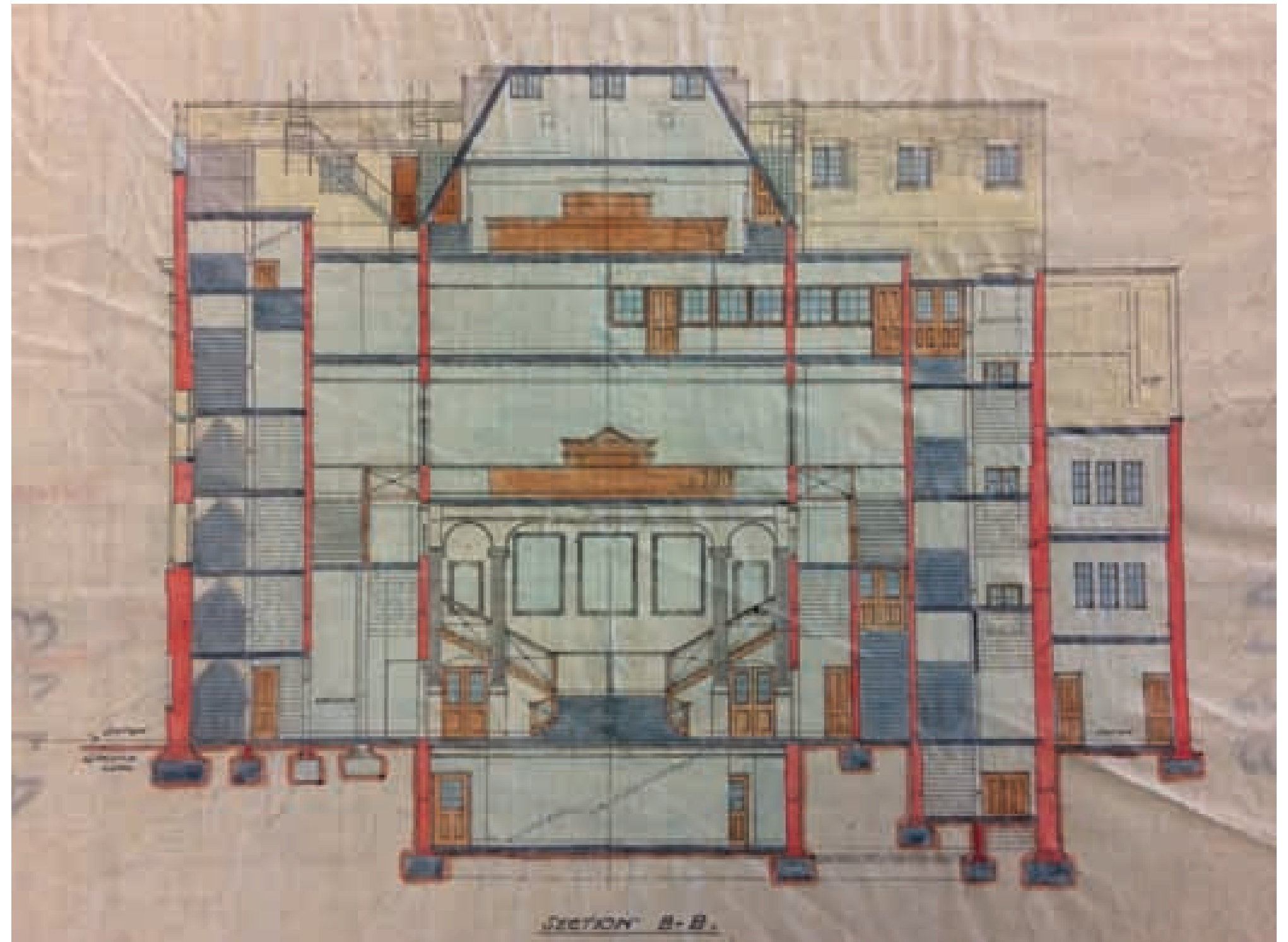
The 'High' designation denotes key areas of the building that define its aesthetic character and importance. These are the original volumes, with original decorative detailing. Where alteration has been made historically this does not detract from the overall significance.

The 'Medium' designation generally refers to secondary spaces or areas that are less aesthetically important. Such areas may have limited decorative quality, (or lost decoration/ integrity through later adaptation). However, they are important in terms of layout orientation and understanding of the original building.

The 'Low/Neutral' category relates to areas of no particular aesthetic value.

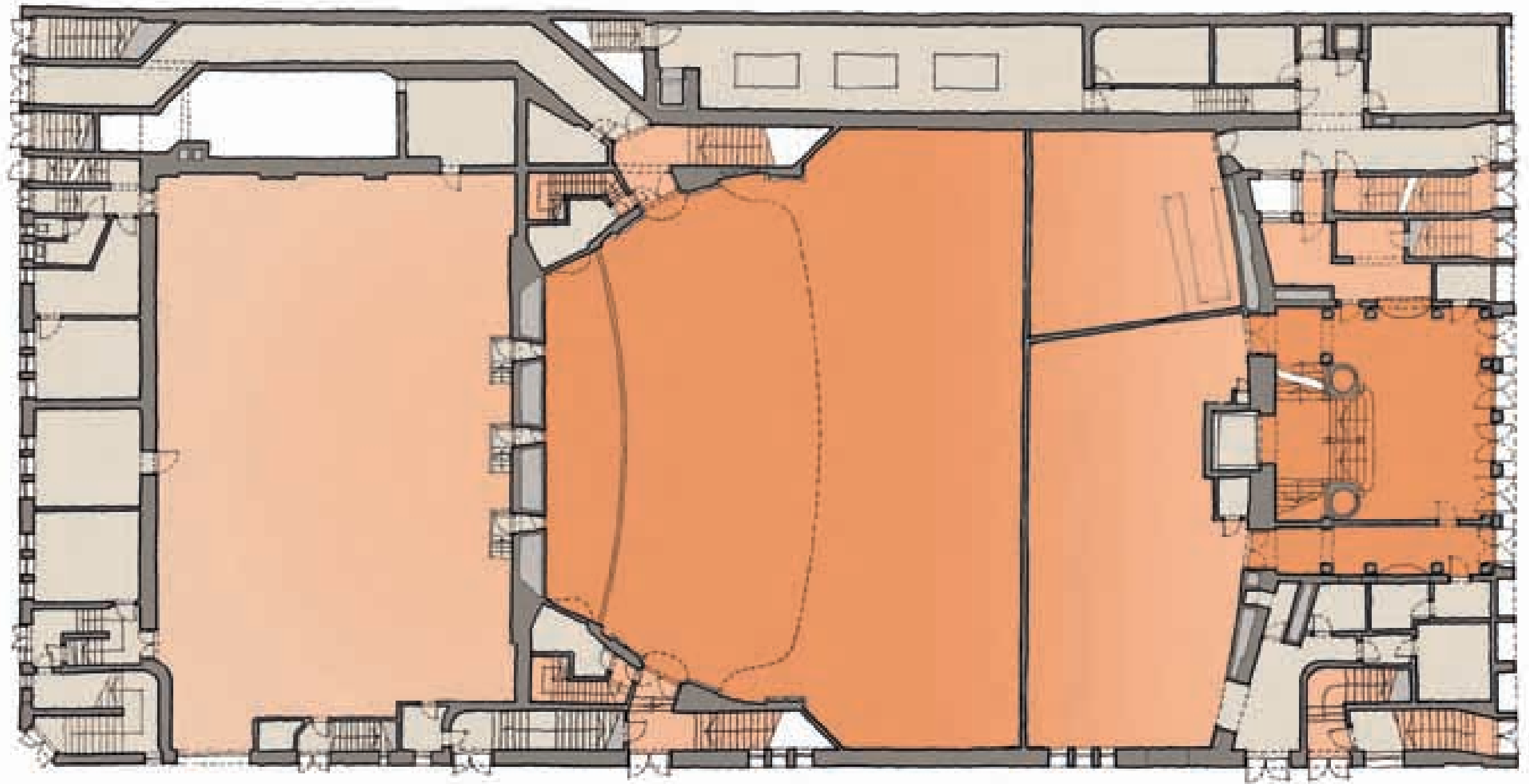
The categorisation is a tool to assess the significance of the different areas - and if necessary where intervention and alteration can best be made. Intervention into the high importance areas, needs a different approach to changes in the neutral area. The intention is to provide a frame of reference for adapting the building over time to meet the changing needs of audiences and operator whilst protecting the fundamental heritage value of the asset. The diagrams accord with the Sprague drawing floor level convention.

	Walls
	High
	Medium
	Low/Neutral



WGR Sprague drawing 1927: Cross Section through the foyer, looking towards the auditorium
Original drawing held in the London Metropolitan Archive

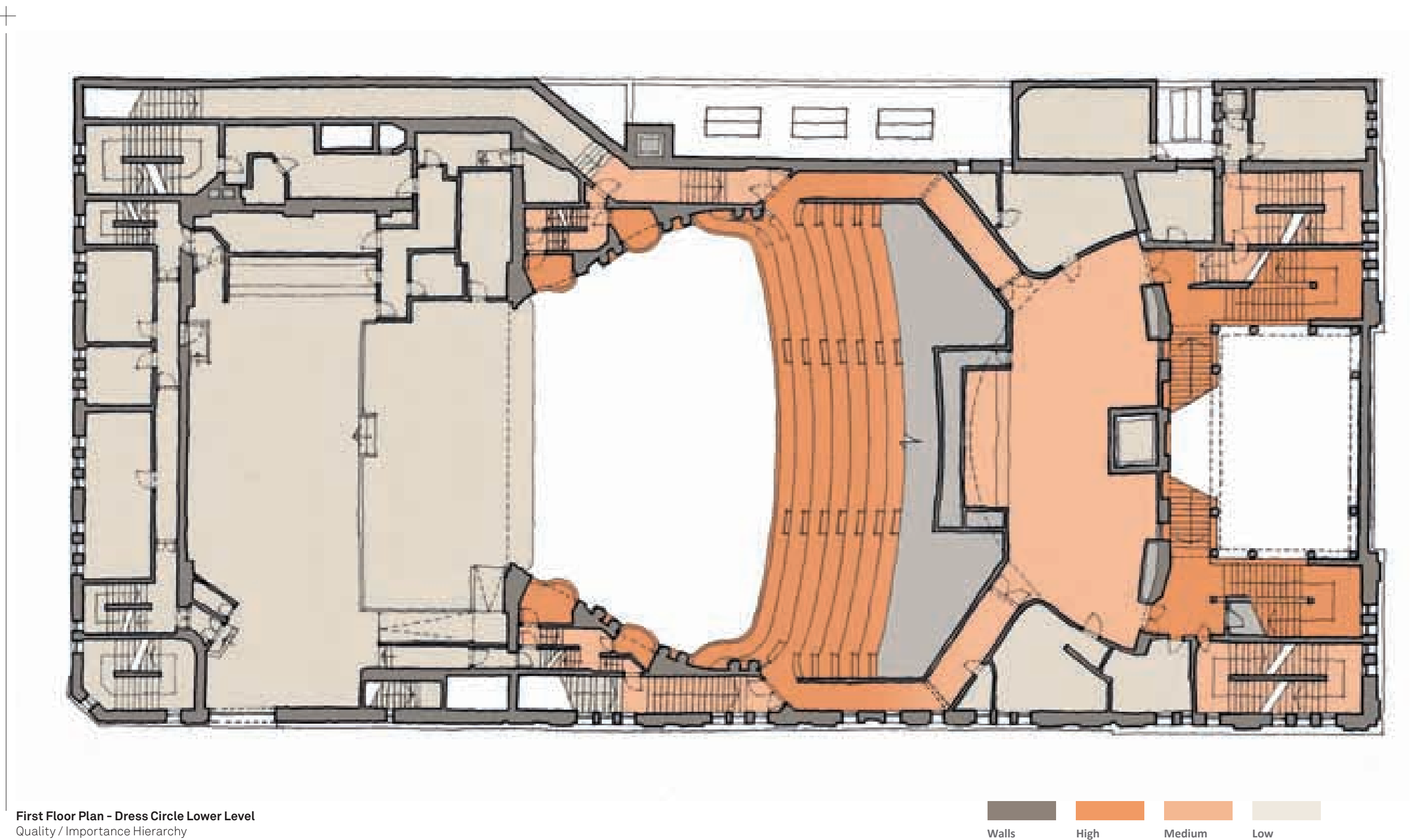
3.2 Building Sensitivity Diagrams - *Continued*



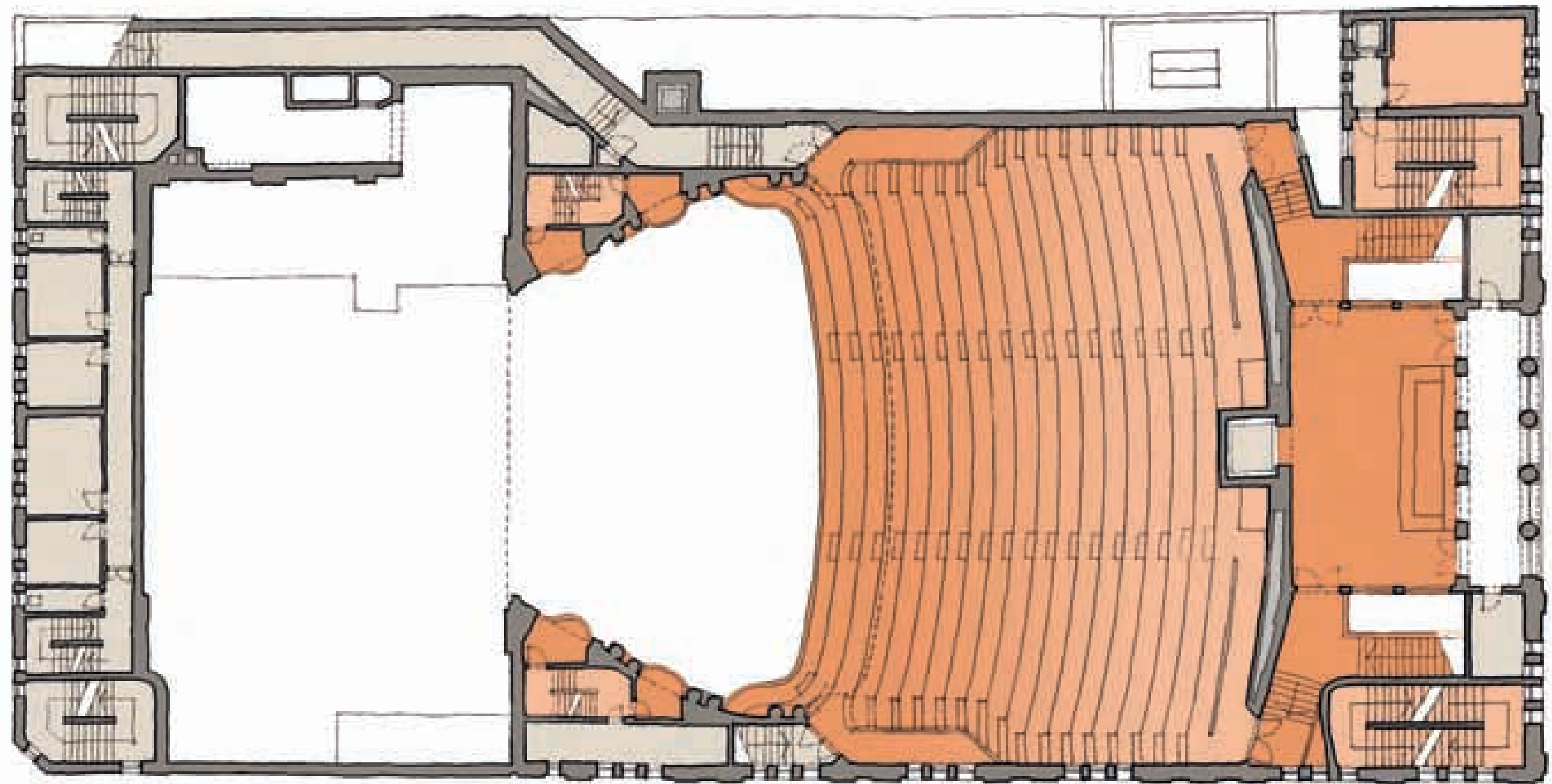
Ground Floor Plan - Stalls
Quality / Importance Hierarchy



3.2 Building Sensitivity Diagrams - *Continued*



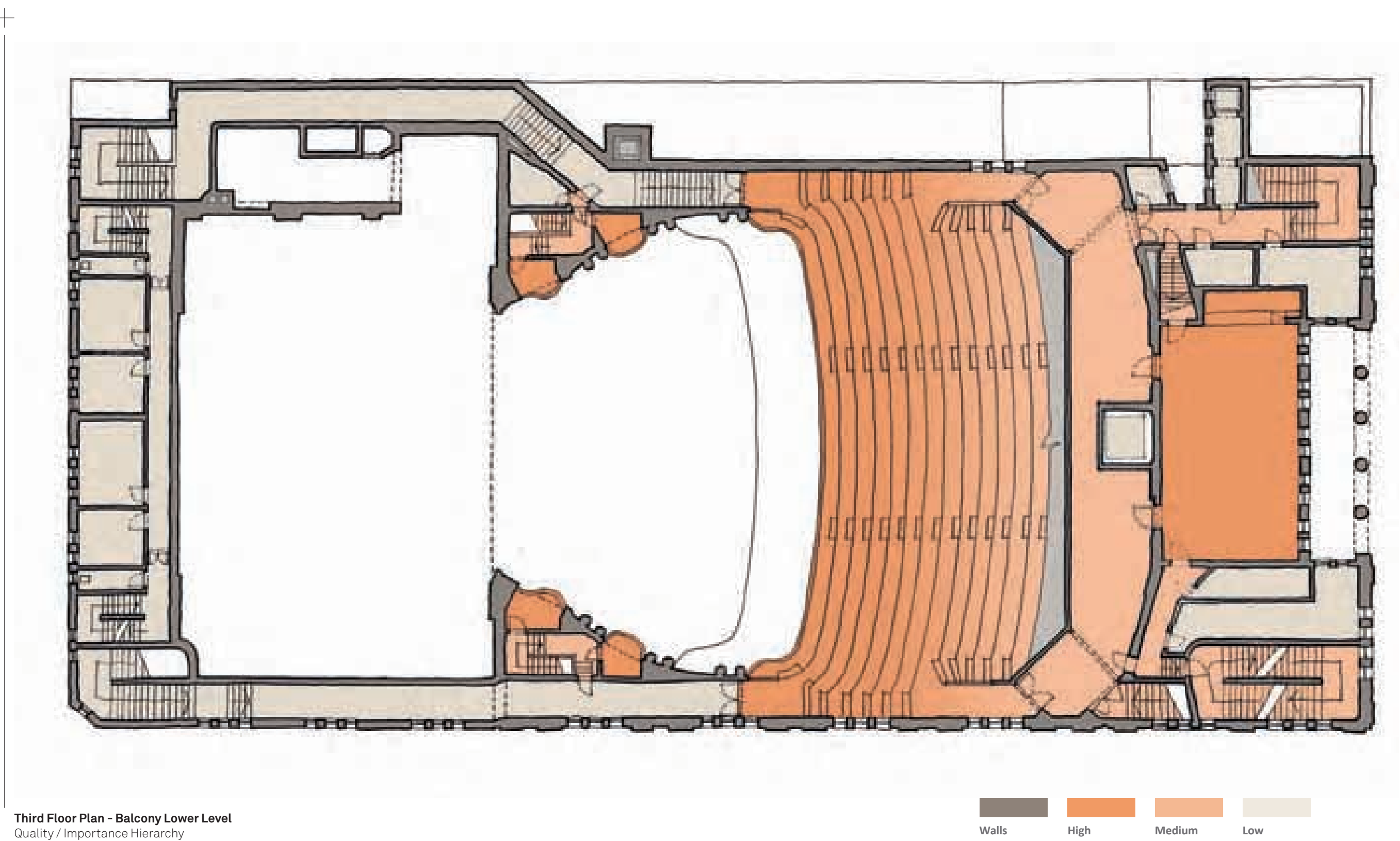
3.2 Building Sensitivity Diagrams - *Continued*



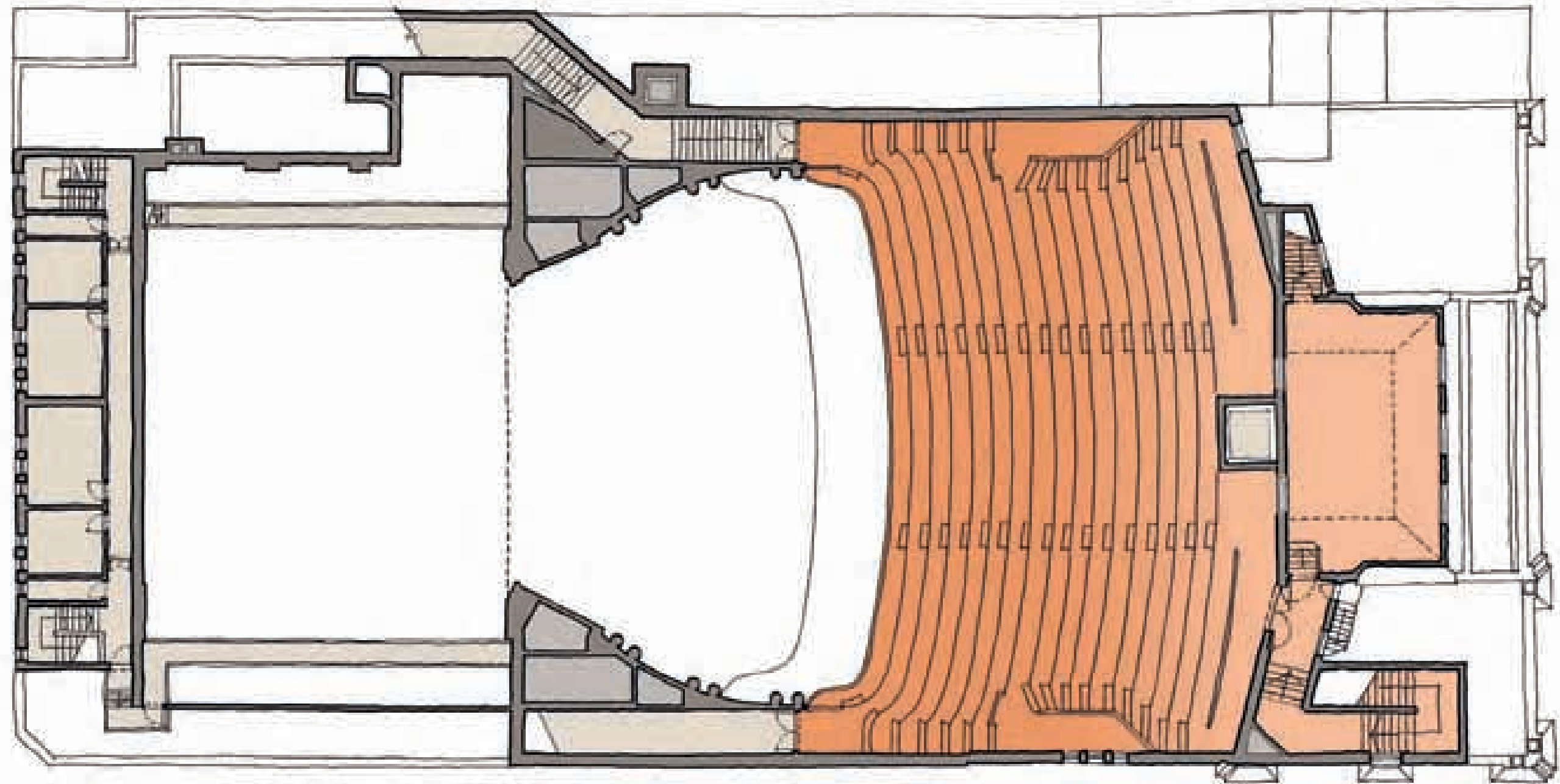
Second Floor Plan - Dress circle Upper level
Quality / Importance Hierarchy



3.2 Building Sensitivity Diagrams - *Continued*



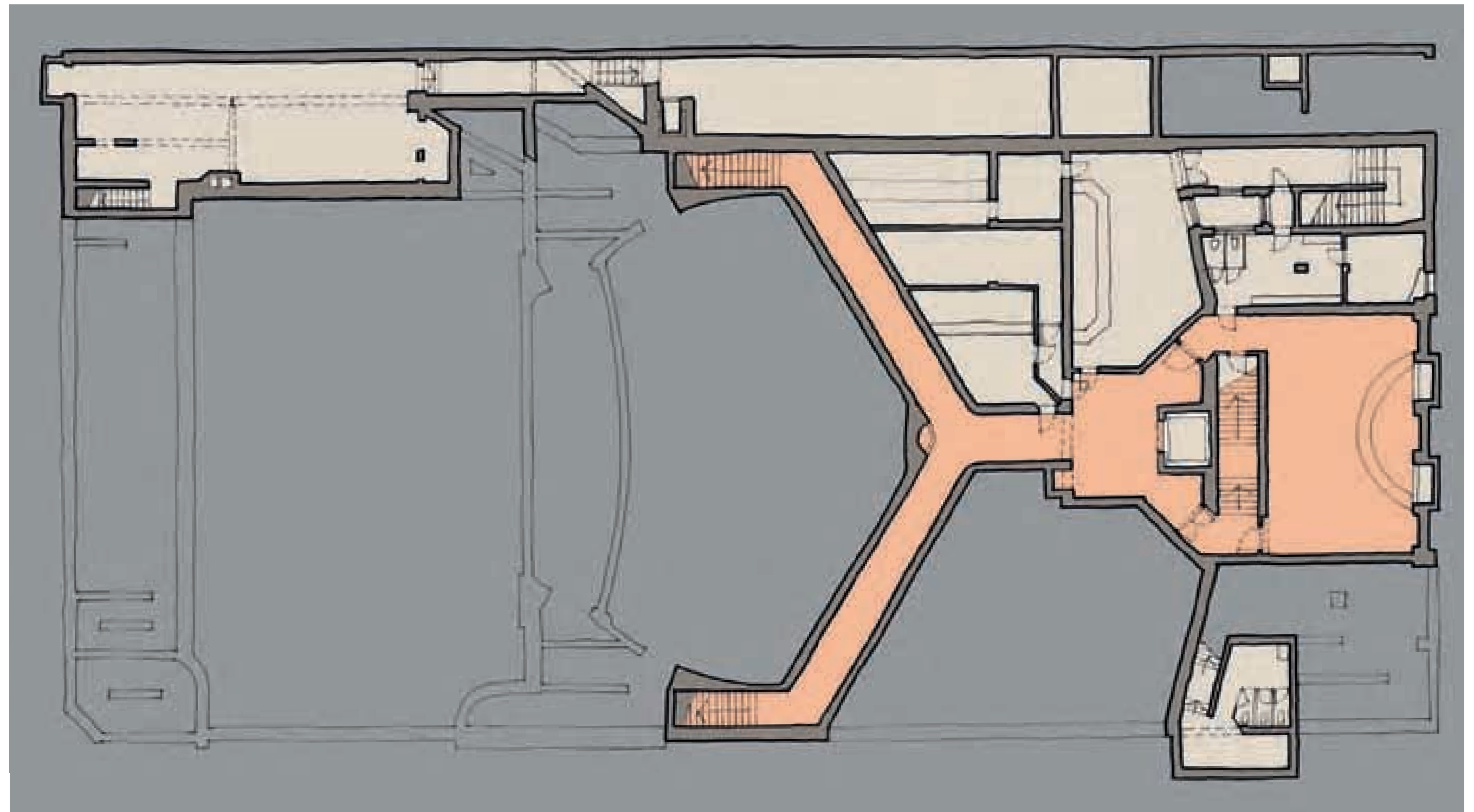
3.2 Building Sensitivity Diagrams - *Continued*



Fourth Floor Plan - Balcony Upper level
Quality / Importance Hierarchy



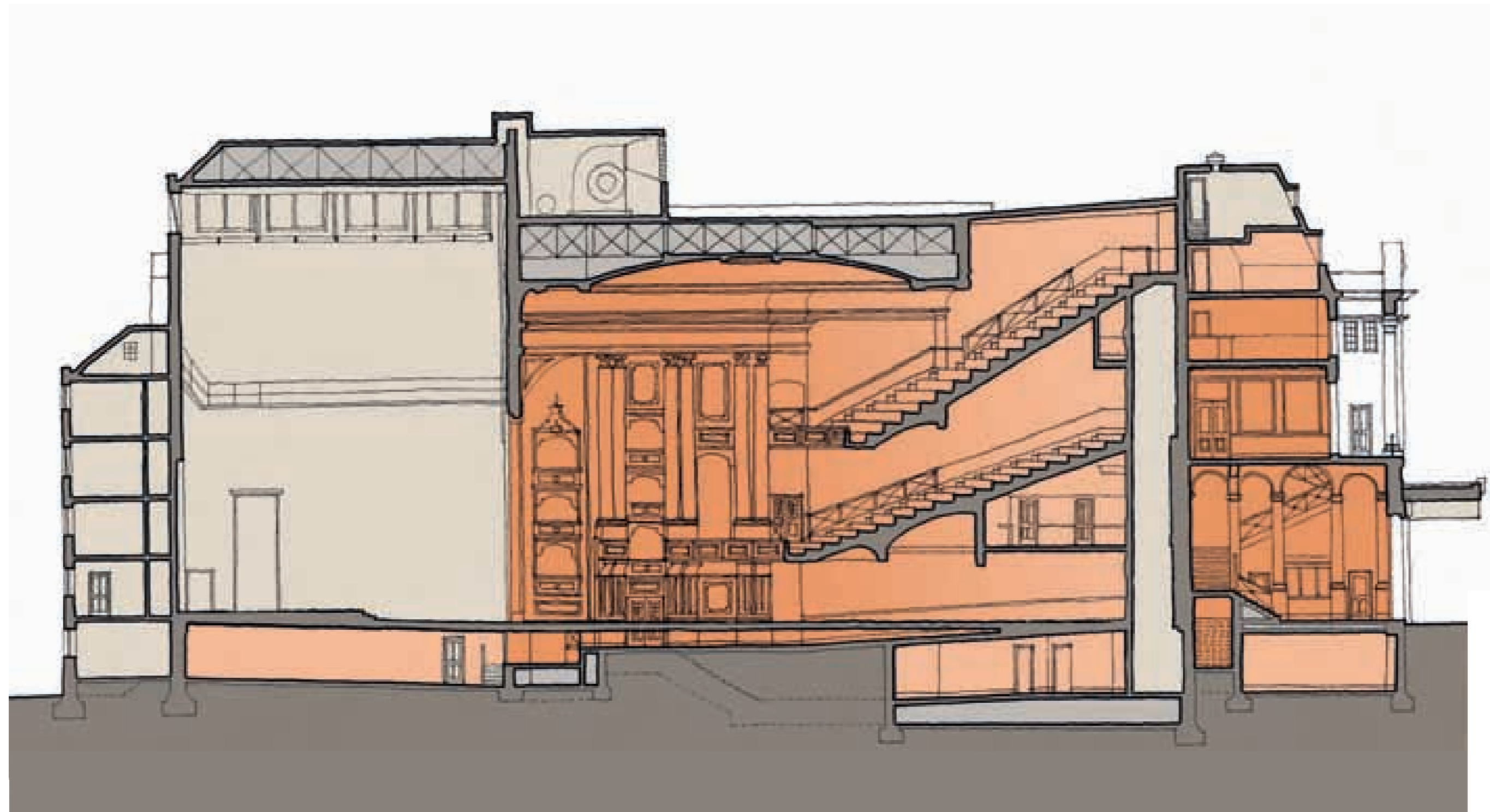
3.2 Building Sensitivity Diagrams - *Continued*



Basement Plan
Quality / Importance Hierarchy



3.2 Building Sensitivity Diagrams - Continued



Long Section
Quality / Importance Hierarchy







4.0 IMPACT OF SIGNIFICANCE

4.1 Significance



The theatre is currently included on the Theatres Trust's 'Theatres at Risk' register. The trust's commentary on the theatre eloquently articulates its architectural significance:

"Built in 1929, this was the last theatre designed by theatre architect W.G.R. Sprague. It is possibly his largest and one of the best-equipped in London outside of the West End. The theatre has an imposing faience facade. The foyer is spacious, with tall gilded Ionic columns and arches, terrazzo floor and two round kiosks each side of the grand central stairway. This sweeps up to dress circle and balcony levels, parting at the centre into two flights with iron balustrading. The auditorium is lavish and has excellent sightlines with two balconies. The foyers, auditorium and public areas were described as being 'in the Adam manner' but are quite eclectic, with friezes of sphinxes, angels and garlands in abundance. The theatre was hit by a V1 flying bomb in 1944 but reconstructed in 1950 close to the original Sprague designs. Original wooden stage machinery is also still in situ, together with the counterweight flying and three-part forestage orchestra lifts. It was listed Grade II in 1994 as 'an unusually lavish example of a theatre built in the short-lived revival of building in 1929-30; as a suburban example of this date the building may be unique.' It was registered as an Asset of Community Value in 2018".

Theatres Trust 2020

It is a sobering fact that the Streatham Hill Theatre is now one of only 13 surviving theatres that were designed by Sprague.

The Streatham Hill Theatre has a special place in Sprague's body of work - partly as it was to be his last. However, as noted by the Theatres Trust it is also an important, rare, and remarkably unaltered survivor of the late 1920s resurgence

in live entertainment and theatre-building.

It is also singular in being a large auditorium designed by Sprague in its original condition. Whilst KOKO in Camden is still in existence, it is much altered and all of Sprague's other large scale auditoria have now been lost. There is significant architectural value in being able to look at Sprague's design at the Streatham Hill Theatre in the context of, and in contrast to, his more domestically scaled designs for his surviving West End playhouses.

The theatre is also a remarkably well preserved time capsule - and has not suffered the ad-hoc and piecemeal additions and alterations that often diminish theatres of this vintage that have had changes of use during their lifetime.

4.2 Assessing Impact

Consideration of the impacts on the building's significance must be undertaken where proposals to develop, or re-purpose, the theatre affects the historic fabric of the heritage asset - specifically the effect on that fabric. This should cover the loss or concealment of historic features which contribute to significance (inside and out), plus any proposed removals and demolitions and the impact of alterations and extensions.

Whilst the theatre looks to be in a fairly sound condition, should access and funding become available a conditions/ structural survey should be undertaken. Such a document may indicate where necessary structural or fabric repairs impact on significance - and how necessary works can be articulated and justified.

The theatre is a large and identifiable building, both on Streatham Hill, but also in the residential streets immediately behind. It is relatively unlikely/low risk that any proposals moving forward will affect the setting, and related views, of a heritage asset. The primary contribution of the theatre to its setting is its presence on Streatham Hill. The A23 is a wide thoroughfare and the contribution of the asset to setting is unlikely to be challenged by adjacent or surrounding development. Similarly the setting allows the significance to be clearly appreciated - and again this is unlikely to be altered by adjacent development.

Where the future proposal impacts on both the heritage asset directly, or on its setting, a cumulative assessment of impact will be needed. This should be tailored to the proposal itself and articulate the impacts both harmful and those that can be argued to be beneficial.

5.0 AVOIDANCE OF HARMFUL IMPACTS

5.1 Priorities

Harmful impacts on heritage assets should be avoided. The building sensitivity diagrams give preliminary guidance on the areas where interventions and alteration can best be made. Streatham Hill Theatre is very much a building of its time. It reflects audience expectations and management preoccupations of the late 1920s. It has segregated entrances and a relatively poor provision and disposition of audience WCs in terms of contemporary standards. Therefore, in finding a new life for the building changes to the asset will need to be made. The sensitivity diagrams show how the qualitative impact can be avoided or minimised. The diagrams will inform longer-term development plans – and any meanwhile or temporary uses. Some changes may be developed with a specific intent that they can be reversible at a future date.

It should be noted that within the context of the Streatham Hill Theatre, removal of some of the later interventions will inevitably enable a better appreciation of the significance of the asset - enhanced or otherwise revealed by a design proposal.

As any changes/impacts will depend on the precise nature of the refurbishment project, or one of its intermediate steps, this should be covered in the Design and Access Statement that would form part of any planning approval or listed building application.

Preliminary notes on the three development steps currently under review as follows.

Step 1- Meanwhile Use

This initial step in the return of the building to a performance and community venue anticipates the absolute minimum of intervention and alteration. It is envisaged that the work enables operation as a ‘fringe’ style venue with multiple spaces.

This is intended as a light touch, as a meanwhile use – and focuses on getting the meanwhile operator up and running in the building as soon as is possible. Capacity of the venue (main space) would be circa 1,000. The flat floor of the bingo hall in the stalls would be retained. The works will be focused on the physical/technical infrastructure, upgrading the lighting, heating, ventilation and life safety aspects of the building. Any decorative upgrade would be relatively modest – with no redecoration of the auditorium and only limited work in front of house areas.

Any works undertaken could be viewed as a very-modest first phase of the longer term refurbishment.

Alteration/harmful impact assessment:

- Upgrades to backstage areas to create office spaces – Low
- Stalls foyer (Auditorium zone) – subject to retention of current operation, Medium, but balanced by beneficial value
- Basement WC upgrade
- First floor WC upgrade – Low
- Third floor WC upgrade – Low

Step 2 - Minimal/Interim Refurbishment

Smaller capacity music/comedy/theatre venue and community spaces. Remains at approximately 1000 seat capacity

This option is very much a balance between enabling the development of the activity of the building - with the works being more clearly defined as a step towards the longer term full refurbishment.

Alteration/harmful impact assessment - additional those already noted in the first step:

- Expansion of Basement WCs – Low
- Stalls bar refurbishment – Low
- Removal of current operation , opening up of rear stalls area - Low

Step 3 - Full Refurbishment

Large scale auditorium for commercial entertainment operation with some community uses.

This is the anticipated final step sees a full refurbishment of the venue to provide a circa 1,900 seat / 2,750 part standing capacity venue. It envisages bringing the building fully up to contemporary standards in terms of WC and foyer provision, access, new seating and fabric repairs. This option envisages a new M+E infrastructure. The auditorium would be fully redecorated – and re-seated.

Alteration/harmful impact assessment:

- Basement WCs – Low
- Stalls bar refurbishment – Low
- Ground floor corner bar onto Blairderry Road - Medium – but balanced by beneficial value
- Stalls foyer (Auditorium zone) - Medium – but balanced by beneficial value
- Removal of flat floor and bingo fit-out – Low
- First floor WC upgrade – Low
- Second floor WCs (Auditorium zone) – Medium, but balanced by beneficial value
- Grand salon access stairs - Low
- Third floor WC upgrade – Low
- Corner Bar - Medium, but balanced by beneficial value

6.0 JUSTIFICATION OF HARMFUL IMPACTS

6.1 Preliminary Assessment

<p>Preliminary commentaries to describe the justification for the various proposals are as below.</p>	<p>capacity - including some access to the upper tiers of seating. The interventions, which provide improved audience support facilities including enhanced bars, foyer spaces, further WCs and improved access, are all undertaken in areas of medium to low sensitivity. The impact on the asset in this proposal is neutral/not harmful.</p>
<p>Step 1- Meanwhile Use</p> <p>Minimum intervention and operation as a ‘fringe’ style venue with multiple spaces.</p> <p>This is intended as a light touch. The option is a meanwhile use – and focuses on getting the meanwhile operator, and local community, up and running in the building as soon as is possible. Some of the later additions relating to the bingo hall usage are retained in position - notably the flat floor within the stalls. This in some ways can be seen as a slight demerit - with the original composition of the auditorium remaining partially masked. That said, the volume of Sprague's original interior can be appreciated. The floor itself would, of course, be removed at a later date for the fuller refurbishment. The small scale interventions to provide much needed audience support facilities including enhanced WCs are all undertaken in areas of low sensitivity. The modest alterations are justified in bringing the building back to a fuller public use – and by their limited scope. The impact on the asset in this proposal is neutral/not harmful.</p>	<p>Step 3 - Full Refurbishment</p> <p>Returns the venue to a large scale auditorium for commercial entertainment operation with some community uses.</p> <p>This proposal sees a full refurbishment of the venue to provide a circa 1,900 seat / 2,750 part standing capacity venue. Physical interventions remain relatively modest. Later additions related to the bingo hall usage are removed - clearing the building of subsequent accretions. The interventions to provide much needed audience support facilities including bars, foyer spaces and WCs are all undertaken in areas of medium to low sensitivity. The alterations are justified in bringing the building up to contemporary modern standards to support contemporary audience expectations and management imperatives. The impact on the asset in this proposal are substantially non-harmful.</p> <p>The sub-option to create an additional studio venue at high level does have more impact - particularly externally. If taken forward the design of this element should be sympathetic to Sprague and Barton original architectural composition.</p>
<p>Step 2 - Minimal/Interim Refurbishment</p> <p>Smaller capacity music/comedy/theatre.</p> <p>Although potentially a stand-alone project, this minimal refurbishment can be seen as an interim phase of work, leading on ultimately to a full scale refurbishment. This proposed works in this phase of the refurbishment of the venue would be focussed on providing a greater degree of provision for events at circa 1,000 seat</p>	

+ ARCHITECTURAL APPENDICES

A

Listed Building Description: Streatham Hill Theatre

B

W.G.R. Sprague / W.H. Barton - Original Architectural Drawings

C

Stars and Companies that Performed at the Streatham Hill Theatre

APPENDIX A - STREATHAM HILL THEATRE: LISTED BUILDING STATEMENT

Name: Streatham Hill Theatre	Details / Description	
List Entry Number: 1244564	TQ 3072 963-/30/10028	recessed behind Tuscan columns in antis. Five pairs of original doors to foyer under original canopy now covered.
Location: STREATHAM HILL THEATRE, 110, STREATHAM HILL, SW2 4RD.	STREATHAM HILL (west side) No. 110 (Streatham Hill Theatre)	Reason for Inclusion on List: Included as an unusually lavish example of a theatre built in the short-lived revival of building in 1929-30; as a suburban example of this date the building may be unique.
County: Greater London Authority	II Theatre: 1928-9 by WGR Sprague and WH Barton. Steel frame clad in brick and facade faced in Doulton's Carrara terracotta; the roof partly flat and partly pantiled.	Source The Builder, 29 November 1929, p.908
District: Lambeth (London Borough)		
National Grid Reference: TQ 30322 72963	Auditorium: originally seating nearly 3,000 people, on three levels, with three tiers of paired boxes either side of proscenium. Full stage with dressing rooms, fly tower and grid, its machinery not inspected. The auditorium is unusually vast and opulent for its late date. Moulded square proscenium arch with moulded frieze of urns and sphinxes over, similar decoration in medallions to ante-proscenium behind two tiers of boxes to each side, these features all separated by three pairs of giant fluted Ionic columns. The side walls of the stalls and circle areas with pilasters, cornices and shallow panelling. Ceiling inset with heavily moulded, shallow, circular saucer dome with central chandelier.	
Grade: II	Foyers: at the front a series of foyers and bars from basement to second floor. Foyer with Imperial stair rising behind screen of Ionic columns under deep cornice, with neo-Grec iron balustrades, original-kiosks and mirrors. Upper foyer under circle with moulded decoration in similar neo-Grec decoration; more rococo-style ceiling and cornice to first-floor bar.	<i>Please note that the description above is the correct wording from the listing description, but re-ordered for greater clarity.</i>
Date first listed: 22-Sep-1994	Facade: a tripartite composition with four-bay pavilions under pediments with swag decoration either side of five-bay centre with open parapet	

APPENDIX B - W.G.R. SPRAGUE / W.H. BARTON - ORIGINAL ARCHITECTURAL DRAWINGS

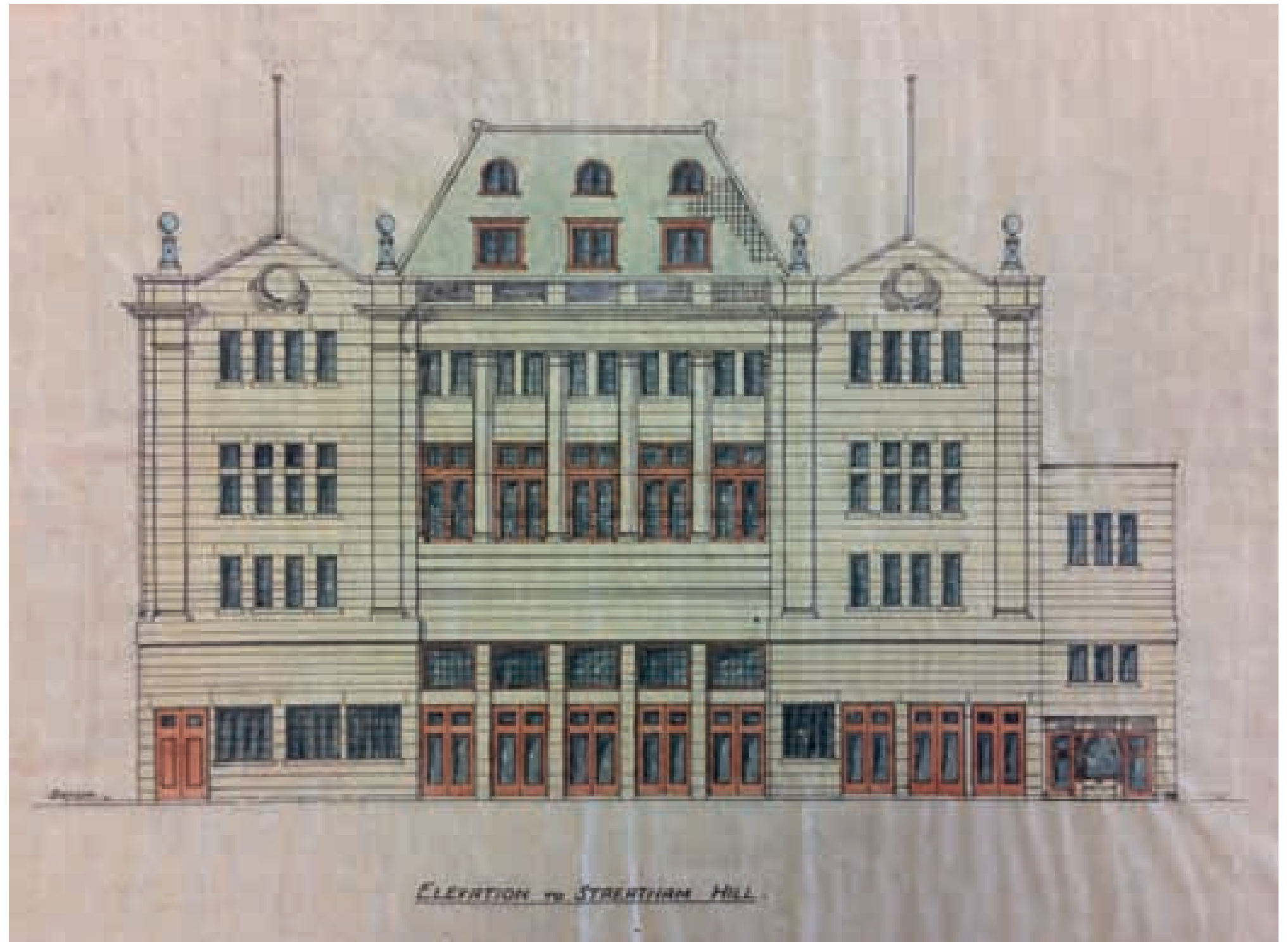
The original Sprague/ Barton floor plan drawings follow an unusual architectural graphic convention.

Rather than illustrating conventional horizontal floor levels, the ground floor plan follows the fall of the site from front to back - which equate to approximately one complete floor level. This means we have an unusual situation where on the Streatham Hill frontage the ground floor plan shows the main entrance, whilst it also shows the below stage areas along Blairderry Road and the access to these spaces direct from Barrhill Road.

This unusual split-level convention is then followed on up through the successive floor plans.

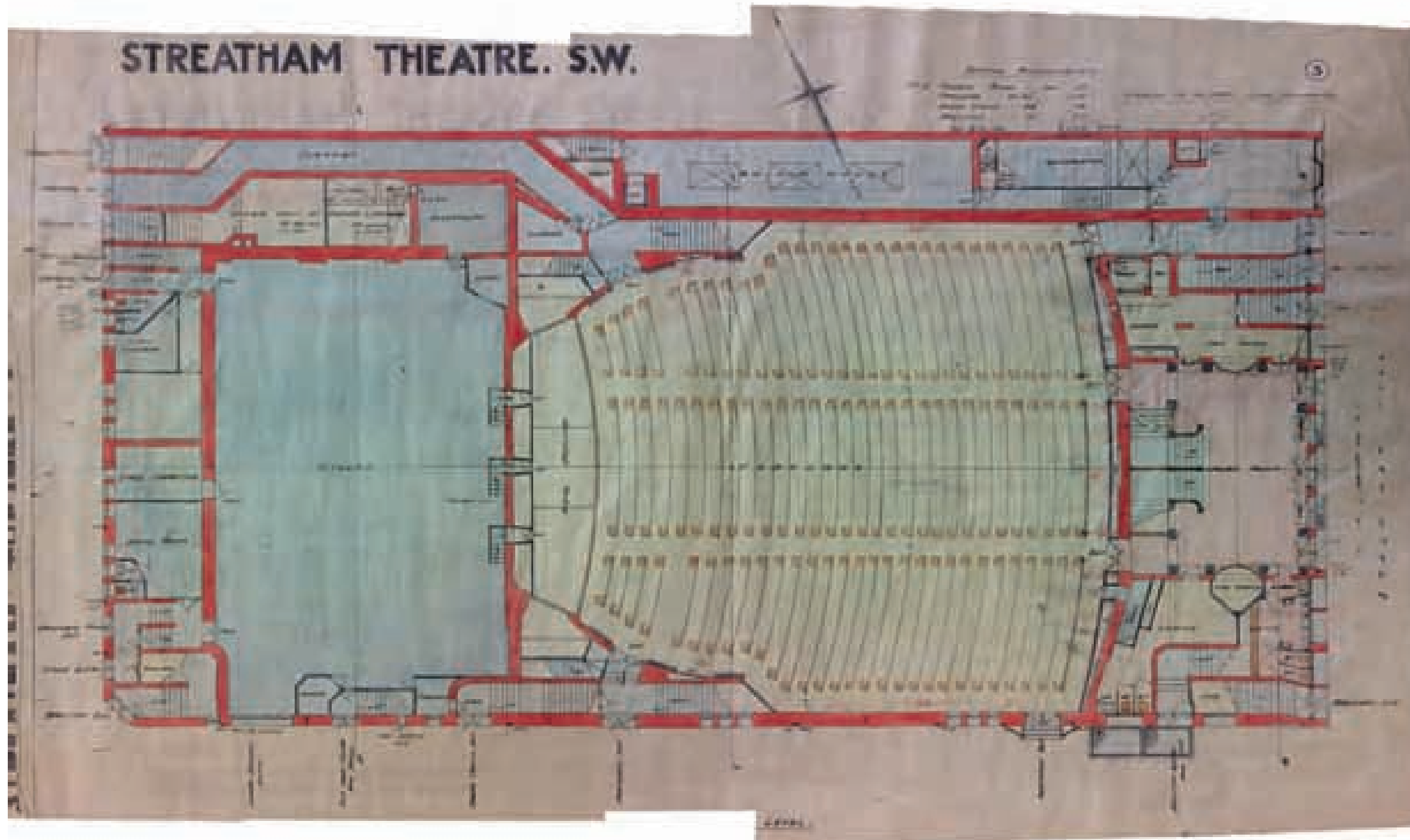
This means that the ground floor plan does not show the auditorium stalls level in relation to the stage - which would be more normal. The stage in the Sprague/Barton drawings is shown on the first floor plan - in relation to the first circle level.

The anomalies in the floor plans become clear when viewed in relation the original sectional drawing - which clearly shows the relationship between the stage, the stalls and circle levels above.

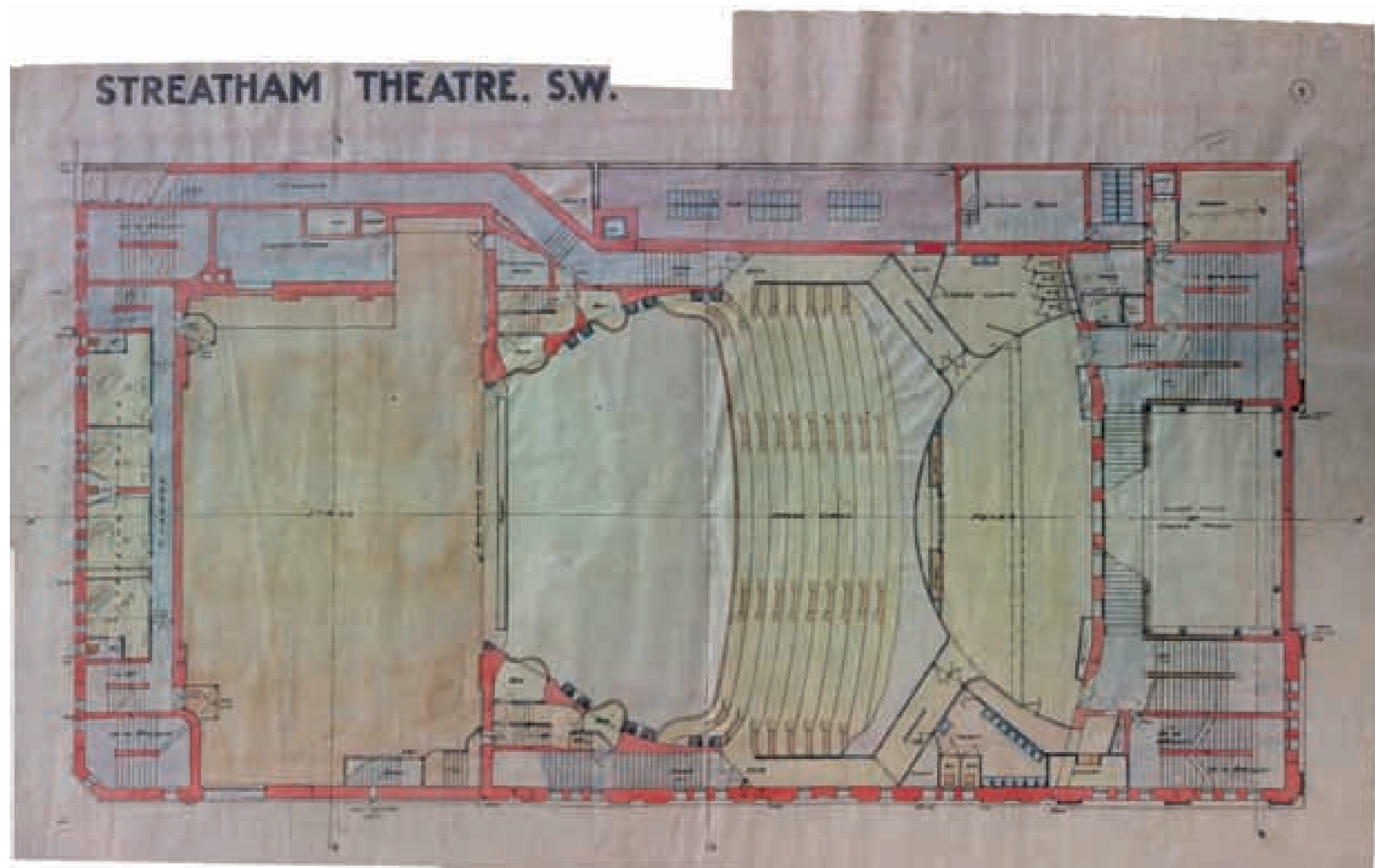


WGR Sprague drawing 1927: Front Elevation to Streatham Hill
Original drawing held in the London Metropolitan Archive

Appendix B - Original Architectural Drawings

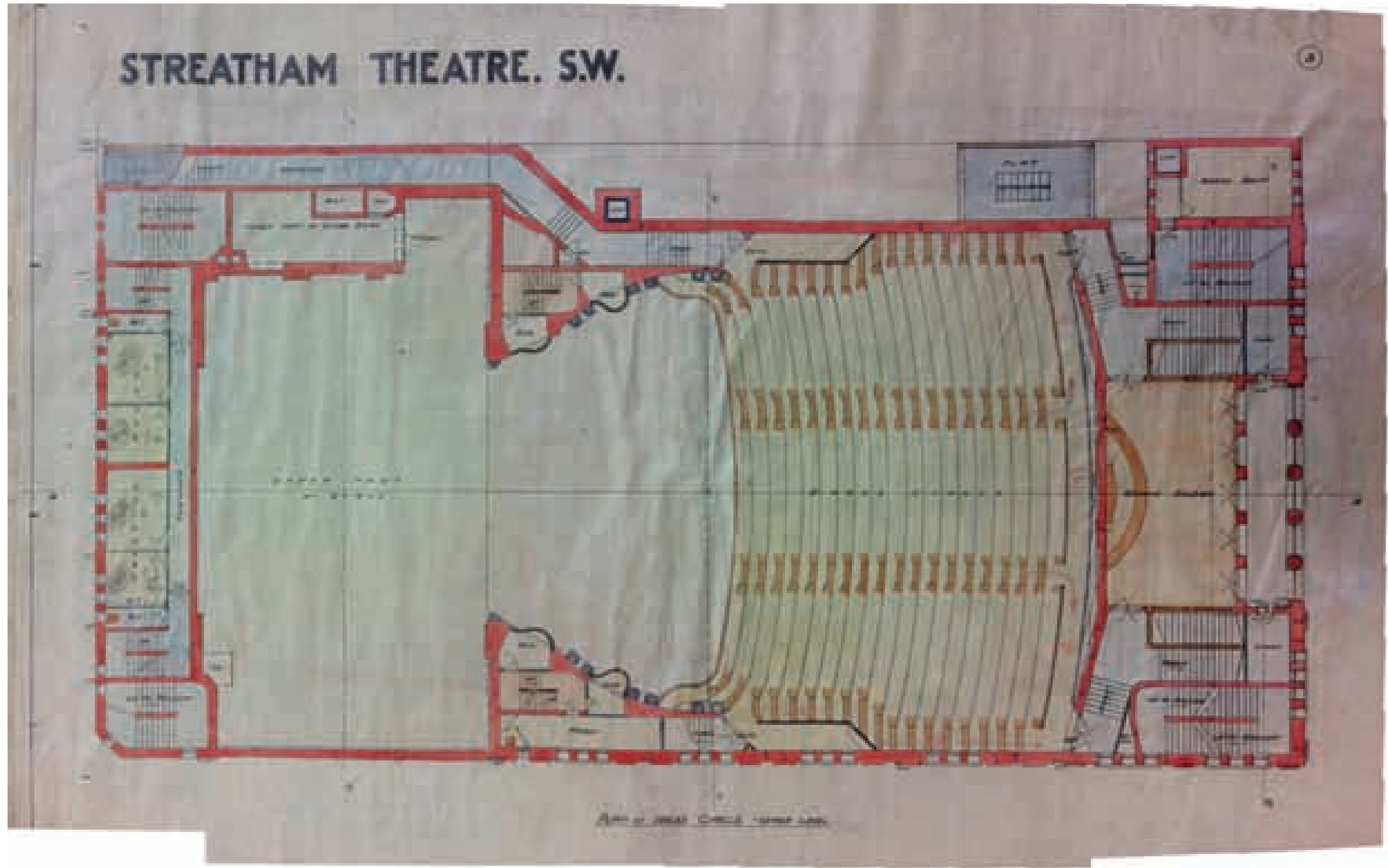


Ground Floor Plan - Stalls
Original drawing held in the London Metropolitan Archive

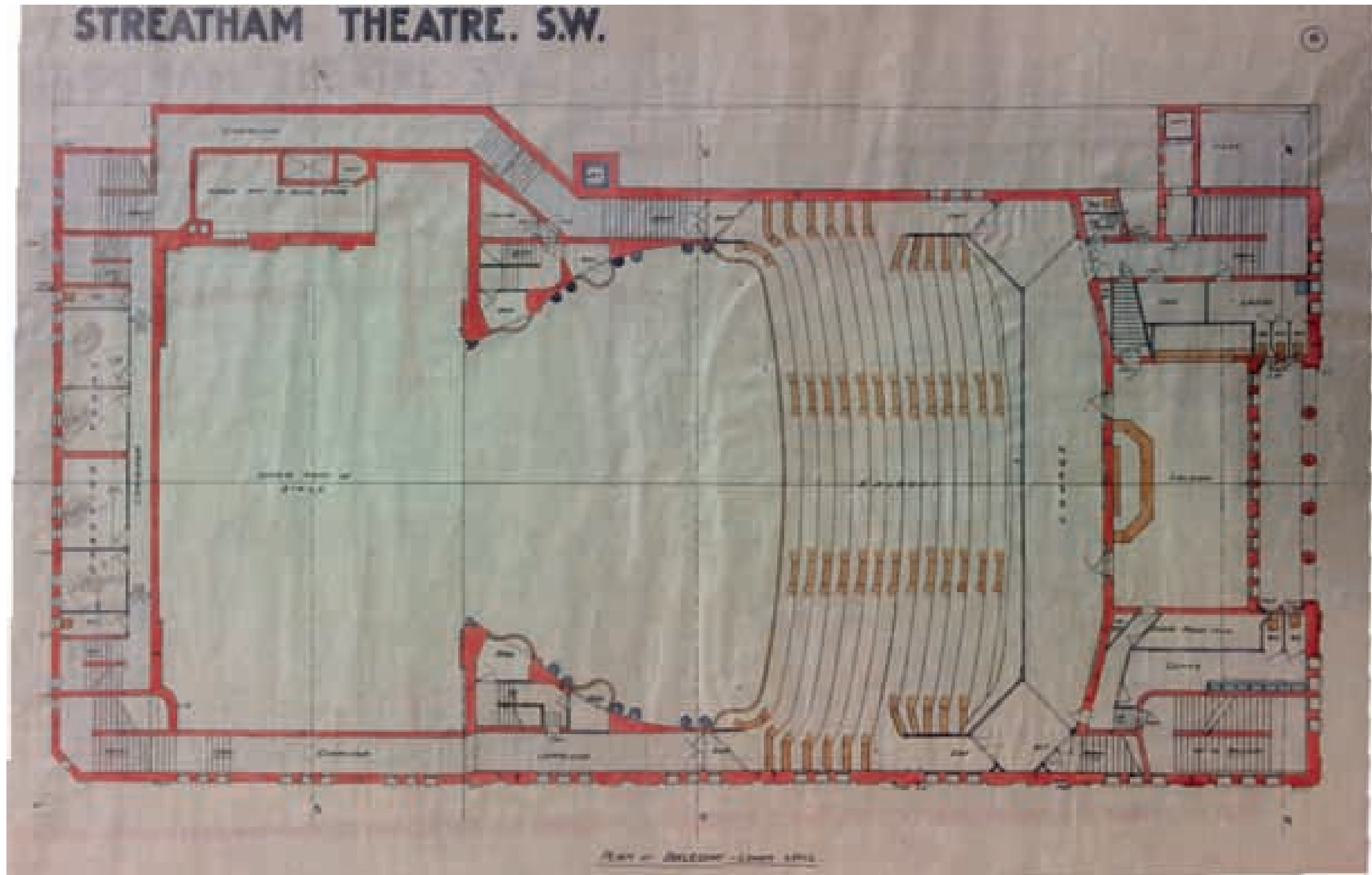


First Floor Plan - Dress Circle Lower Level
Original drawing held in the London Metropolitan Archive

Appendix B - Original Architectural Drawings - *Continued*

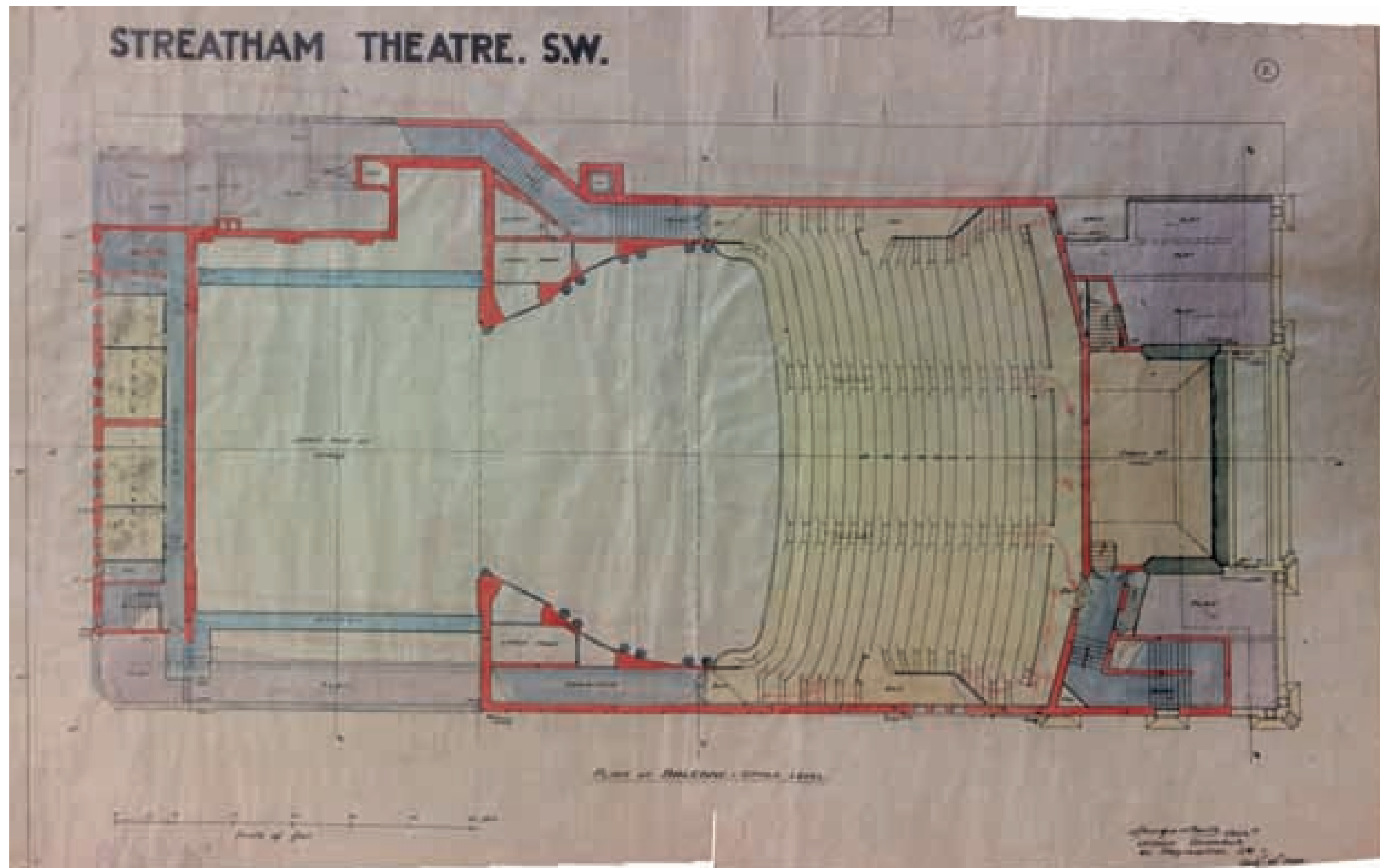


Second Floor Plan - Dress circle Upper level
Original drawing held in the London Metropolitan Archive

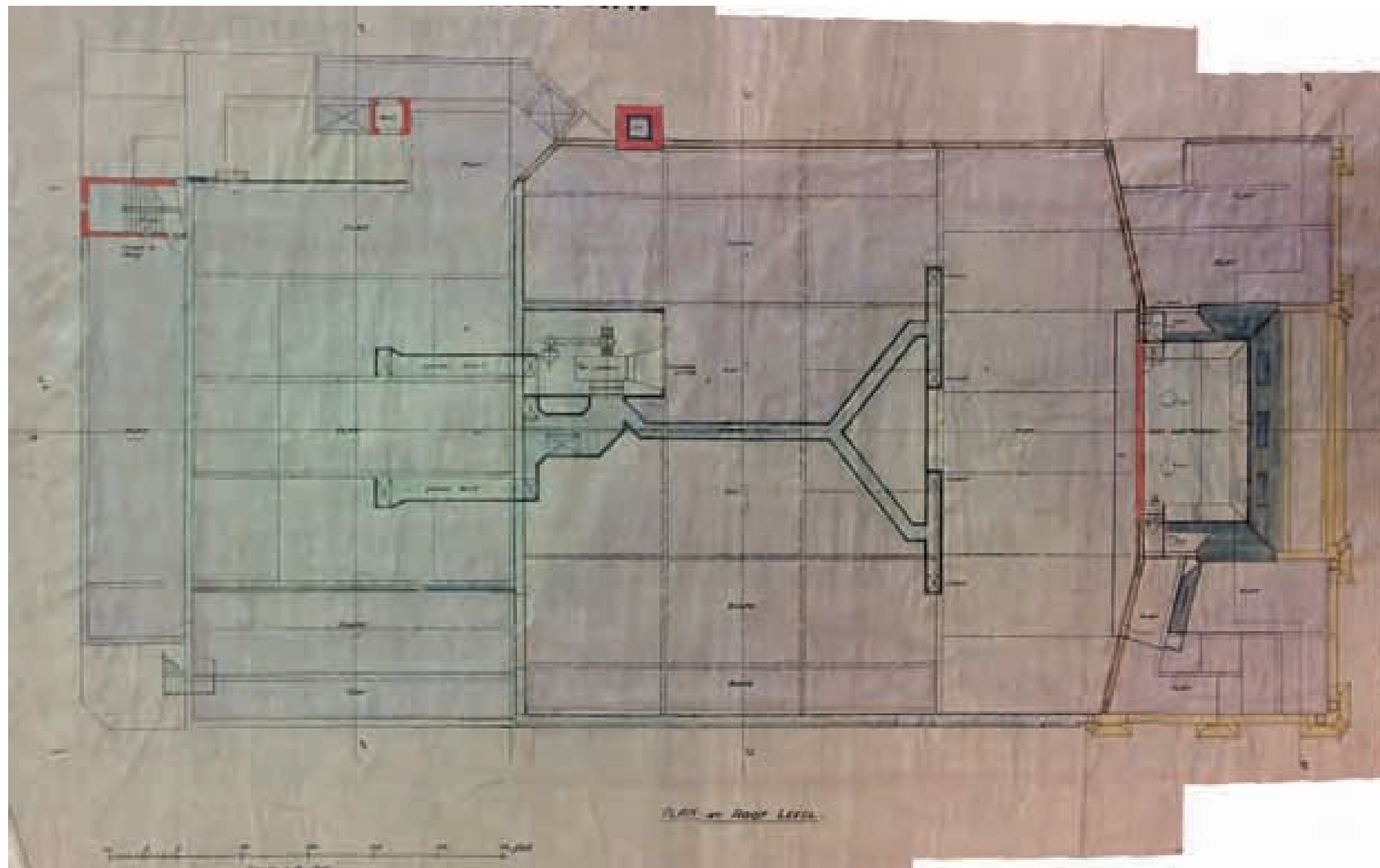


Third Floor Plan - Balcony Lower Level
Original drawing held in the London Metropolitan Archive

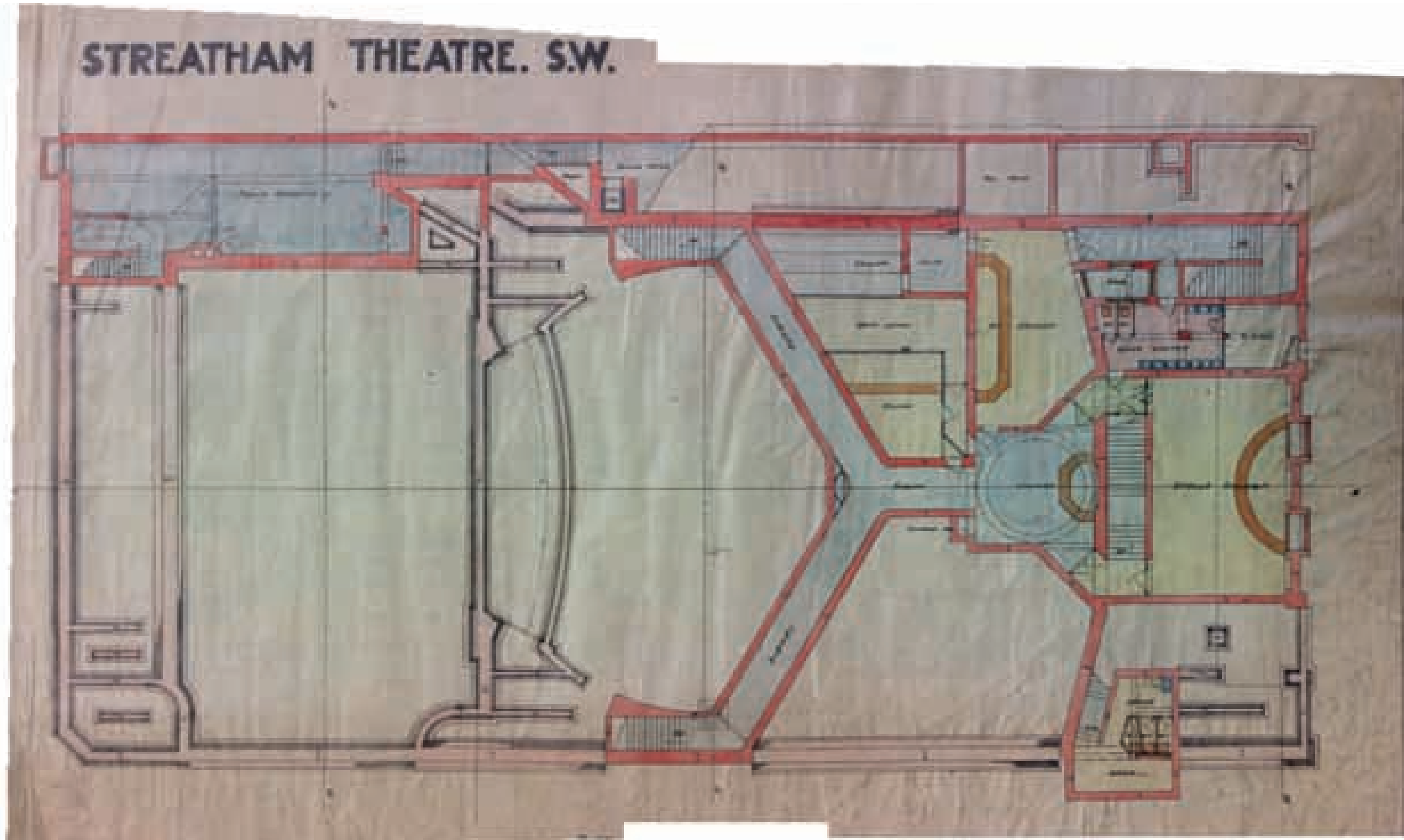
Appendix B - Original Architectural Drawings - *Continued*



Fourth Floor Plan - Balcony Upper level
Original drawing held in the London Metropolitan Archive

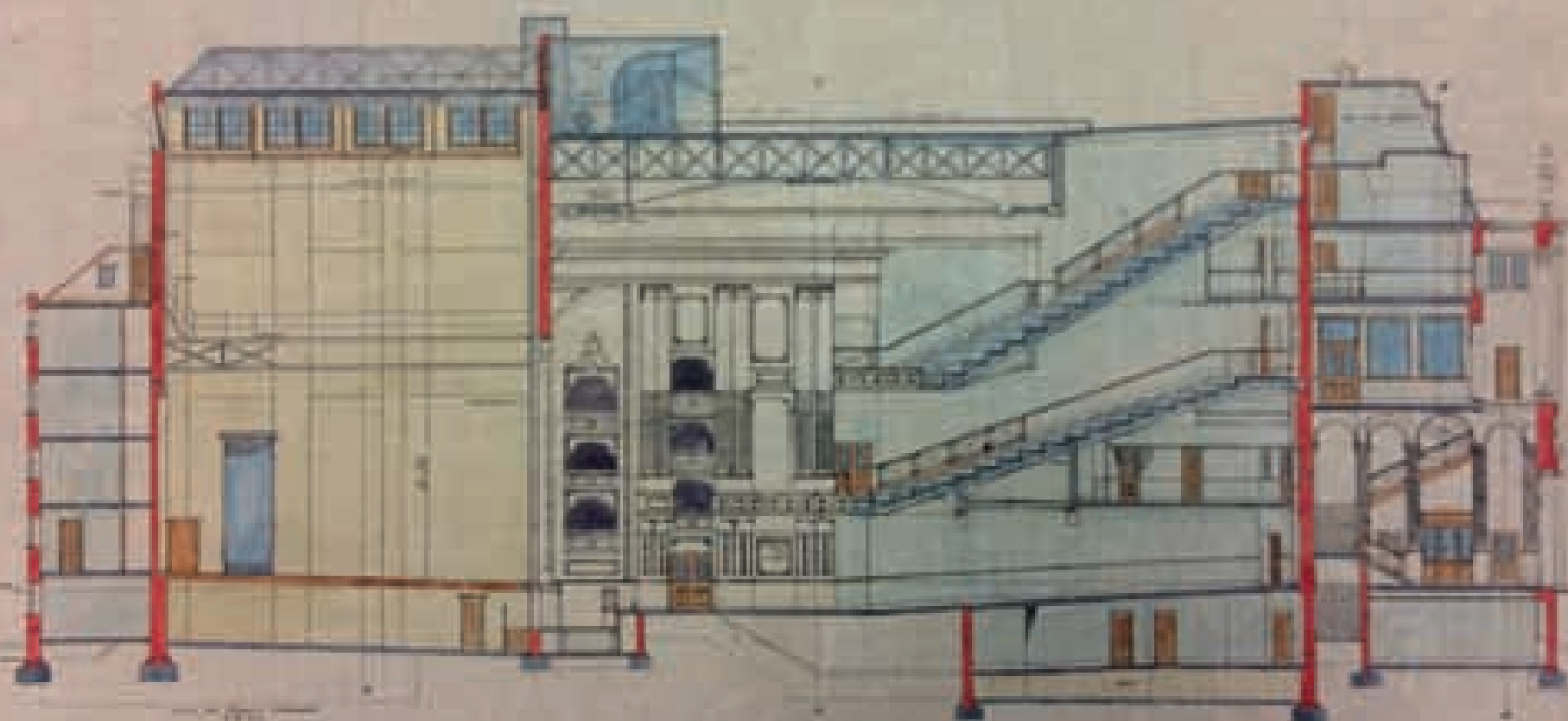


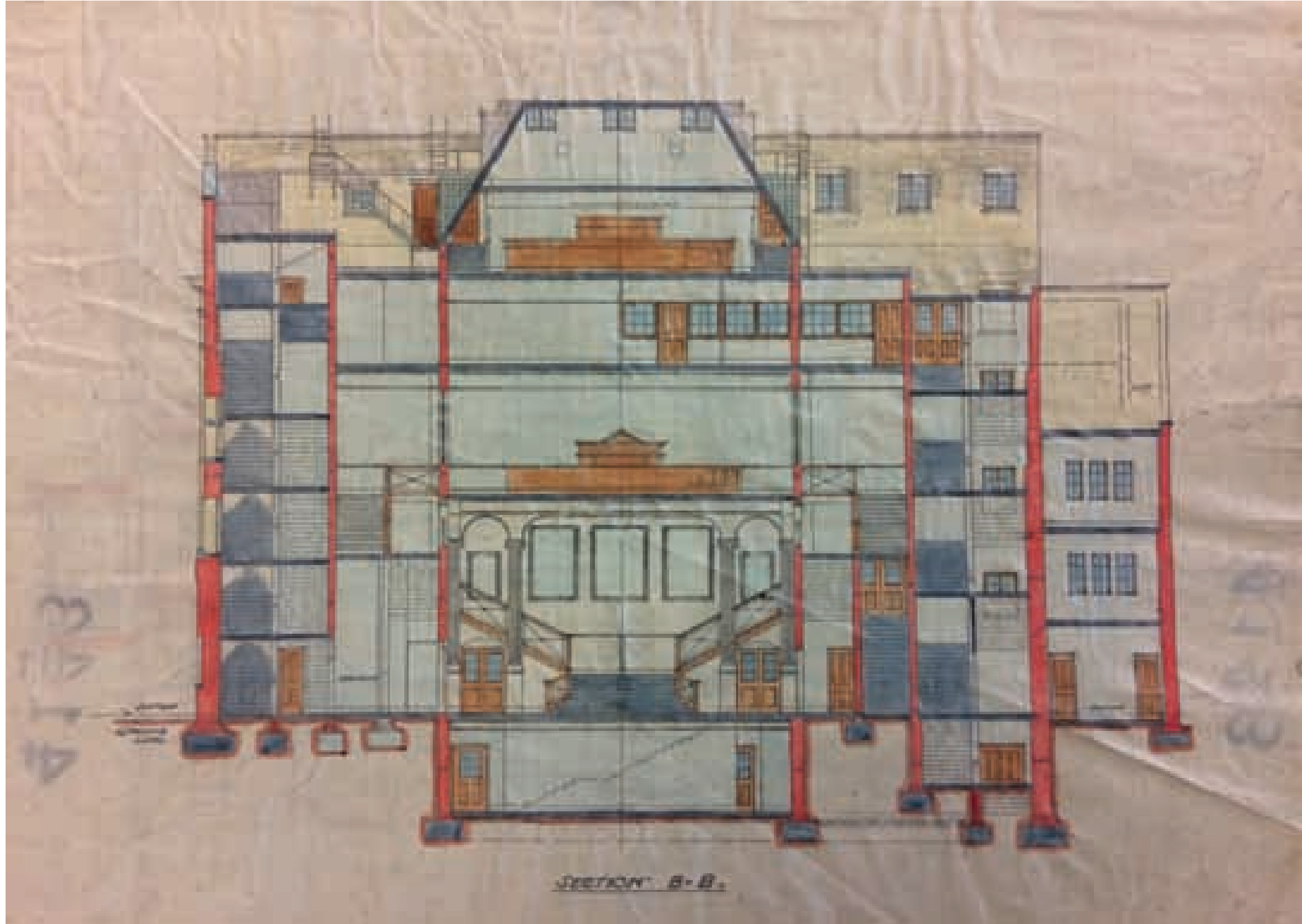
Roof Plan
Original drawing held in the London Metropolitan Archive



Basement Plan
Original drawing held in the London Metropolitan Archive

STREATHAM THEATRE. S.W.









APPENDIX C - STARS AND COMPANIES THAT PERFORMED AT THE STREATHAM HILL THEATRE

Compiled by Helena Breck, Liz Burton and Matt Haskins.

Friends of Streatham Hill Theatre

Anthony Hayes	Flora Robson	Kathleen Harrison	Sadler's Wells Ballet
Anton Dolin	Fred Emney	Kenneth Williams	Sean Connery
Arthur Askey	Frank Finlay	Lance Percival	Sheila Hancock
Ballet Rambert	George Robey	Leslie Sarony	Sid James
Ballets Russes	Geraldine McEwan	London Festival Ballet	Stanley Holloway
Barbara Windsor	Gracie Fields	London Symphony Orchestra	Sybil Thorndike
Barry Took	Henry Wood	Margaret Rutherford	Ted Ray
Bela Lugosi	Hugh Paddick	Miriam Licette	The Royal Ballet
Benny Hill	Irving Davies	Old Mother Riley	Thora Hird
Beryl Reid	Jack Buchanan	Paul Robeson	Tommy Trinder
Charlie Chester	Jack Warner	Peggy Ashcroft	Wilson, Keppel & Betty
Clive Dunn	Jessica Tandy	Peggy Mount	
Covent Garden Opera Company	Jessie Matthews	Peter Cook	
Margot Fonteyn	Jimmy Edwards	Ralph Richardson	
Dick Emery	Joan Greenwood	Richard Tauber	
Dirk Bogarde	Joan Sims	Robertson Hare	
Douglas Byng	John Gielgud	Ron Moody	
D'Oyly Carte Opera Company	Joyce Grenfell	Ronnie Barker	
Edith Evans	Judy Carne	Roy Hudd	
Elsie & Doris Waters	June Whitfield	Roy Kinnear	
Evelyn Laye			

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