



hand edge of the ceiling cove. There could be no lighting from that side and the cove was shaped to pick up light from opposite and make it appear as if there were.

Likewise, only the wall columns on the right were real and load-bearing, those opposite were hollow of fibrous plaster. Things had to balance in those days. As can be seen there was a curved cyclorama and no wing space whatever. Any scenery had to be struck and pass through the slot to the left. Slap in the centre of the forestage steps was as fine a loudspeaker assembly as those days could provide. I had an awful fear, while Leslie Henson declared the place open downstage centre, that he would put his foot in it when returning to his seat centre front row. I need not have worried, he was too old a hand to put a foot wrong on any stage.

The view from stage to balcony is particularly significant if one notes the effects projection room and circle front housing squeezed into such a tiny auditorium. Spotlights and other such *had* to be concealed, any laxity was intolerable. As can also be seen this also applied to the tiny 36-Watt low voltage spots to put pencil beams up the columns. These special covers were of copper. In our time of lasers and pencil beams *ad nauseam* it is interesting to see that we could achieve a pencil beam with nothing better than a lamp for a car headlight and a short focus lens. These spots (Pat. 87) were originally designed to do the same job up the columns in Cavalcanti's G.P.O. pavilion at the Empire Exhibition (the last!) Bellevue Park, Glasgow in 1938. This was part of an automatic lighting and sound interlude in the central court featuring the transit of the large red areas of the globe by the Empire flying boats. A nightmare job with ultra-violet clouds overall.*

Back at King Street I have to say that all the effects worked out in exactly the way I wanted. Of the theatre the *Architect and Building News* of March 1939 had this to say: "At the demonstration the auditorium effects were as effective as those produced on the stage from the same instrument (Light Console). One advantage of this system appears to be that while actual wall decoration can be dispensed with in favour of plain surfaces, a variety of decorative schemes can be imposed on the walls and ceilings, while structural features of the theatre can be stressed to give interesting patterns and treatments. A visit to the theatre is recommended, as it is the only means of appreciating the scope of the lighting effects procurable with this instrument."

In so far as this theatre had an architect, it was me! That it ever got built during the short months between 'Munich' and the outbreak of war was quite extraordinary. One has only to think of the preoccupations at the present time with a small distant affair like the Falklands; but then we were on the brink of a European conflagration. True there were no nuclear bombs in prospect but the film of H. G. Wells *Things to Come* had shown us how dire it was to be. To complicate things I was seriously ill for

* TABS Vol. 22, No. 1 pp. 90-93