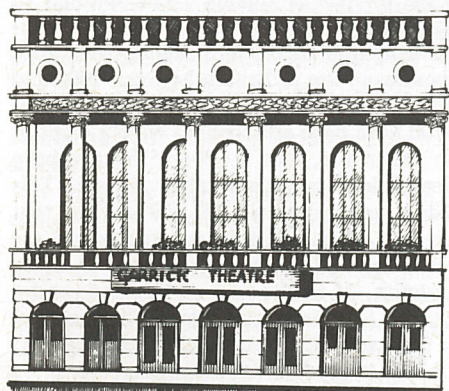


chitects of the period and a historical summary of theatre building from the eighteenth century onwards. The greater part of the work of compiling the gazetteer seems to have fallen to Christopher Brereton and John Earl; the thoroughness and scholarship with which it has been carried through are astonishing – so is the quantity of fascinating information it contains. I was specially grateful to be introduced to the surviving examples of the early concert-room type of music hall, with a flat or nearly flat floor and narrow balconies round three sides – I shall certainly seek them out. Then there is Adelina Patti's private theatre at Craig-y-nos in Glamorgan, and the Amusement Hall at Normansfield Hospital, dating from 1879, which still preserves 'some early borders and a Creed and Lord's Prayer drop.'

In other chapters the opportunities and problems encountered in the resurrection of an old theatre are discussed by those who have tried their hands at it – Victor Glasstone at Douglas, Derek Sugden at Glasgow and Buxton, Nicholas Thompson and Clare Ferraby at Nottingham. Also there is David Wilmore on old stage machinery, and Francis Reid on the economics of running such a theatre (Bury St. Edmunds) when it has been saved.

At the end one is left with the economic paradoxes of the whole subject in one's mind. Imagine a future archaeologist excavating two theatres, one built in 1900 and the other in 1970; would he guess that the former, with all its air of opulent extravagance was a wholly commercial enterprise where everybody paid the full value for a ticket and the owner made a profit, whereas the other, apparently poverty-stricken, was actually heavily subsidised? We seem to think it indecent nowadays to try actually to entice people into a theatre. No doubt he would notice that quite a lot of people in the earlier theatre were very uncomfortable and may not have seen very much. Bringing an old theatre up to modern standards of safety and comfort usually reduces the seating capacity a good deal, which of course reduces takings as well. If subsidies enable us to pay for this we ought to have the best of both worlds – comfort as well as the elusive 'magic' and atmosphere. Sometimes that is so, and those are the successes which Curtains!!! is trying to encourage. They have made a marvellous start with this book: it is bound to remain a bible for theatre historians for years to come.

HUGH CREIGHTON



The Editors,  
*Cue Technical Theatre Review*

Dear Sirs:

I am wondering whether you or your readers could possibly help me: I am looking for a lime-light stage-lighting instrument, and/or the prepared 'limes' to be used with one.

Four years ago, while working on a theatre degree, I did some research into the use of lime-light in theatre. In the end, I constructed a functional model using oxy-acetylene welding equipment, and the housing from an old electrical instrument. (I have enclosed a diagram of it.) I produced the lime cylinders by firing limestone core samples. The light produced by the instrument is a pleasant yellow-gold colour. – Old actresses would love it. – Lime-light is interesting in that it provides the nearest thing to a point-source: The lime incandescences at the point where the flame im-

pings on it. As a result, the instrument does not require a reflector, and the light produced is completely even, without a 'hot spot'.

Since I built my model, I have been trying to obtain an original lime-light instrument. They do not appear to have been used extensively on this side of the Atlantic: By the time theatres here were sophisticated enough to use them, electricity had replaced gas.

I would be most grateful for any help or suggestions you might be able to provide.

Sincerely,

M. Lindsay Lambert.  
324 – B Somerset Street West,  
Ottawa, Ontario,  
K2P 0J9,  
Canada.

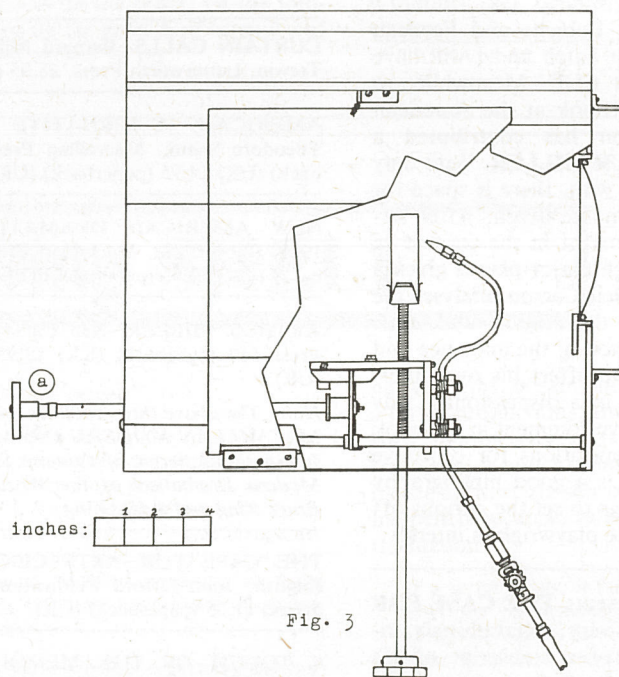


Fig. 3

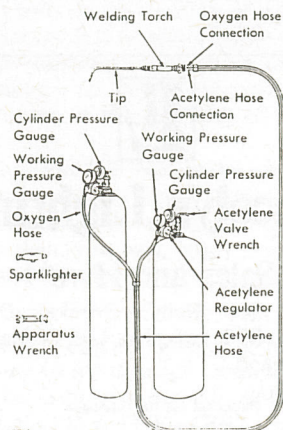


Fig. 4

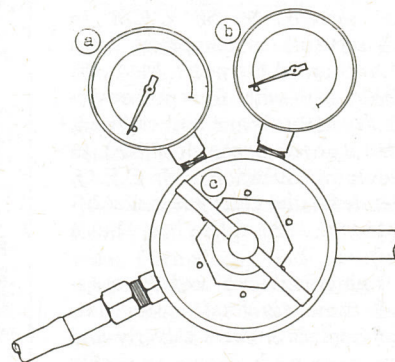


Fig. 5