

as they represent the reflection of the sun as given off by the earth ”.

One of my happiest memories was working with the late John Murray Anderson on *Bow Bells*. I think his general lighting and use of spots in the episodes of *The Young King* were a masterpiece.

I was the first to introduce luminous lighting into this country. I was in Paris looking for novelties and at one night spot a nude



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paraded wearing only several strands of pearls, the lights went out and all you saw were pearls. The pearls were actually beads filled with a luminous content and treated the same way as the hands of a watch. They were made by a firm named “ Radiana ” and I was anxious to know if materials could be treated in the same way. On my return I discussed it with my colleague—Gilbert Brown—who had been general manager for Horace Goldin, the illusionist and was versed in the arts of doing business with the French. So he set off for Paris with a few yards of webbing, to see if this could be treated. Experiments proved it could, so we had a quantity treated and used as part of a Harem costume over a stockinette base.

We were producing *Rockets* at the Palladium at the time and we had a joy plank from the back of the stalls over the seats past the conductor and on to the stage. When the girls were paraded along this, lights were blacked out and only some shapely skeletons were to be seen. There were endless discussions as to how the effect was achieved. One evening I was watching at the back of the stalls and a total stranger called me aside and whispered to me confidentially, “ It’s done with Phosferine ”—he probably meant phosphorus! The costumes had to have a good light bath at every show. We tried doing this while they were hung up, but the folds did not show up, so the girls had to dress and parade before two arc lamps under the stage, passing to and fro and turning.

One evening, I noticed that we had several half skeletons and, on enquiry, I found some of the girls had just been standing talking in front of the arcs and, of course, their costumes did not respond. I remember the then electrician—a real Cockney named Pitman—saying to the two arc men, “ Now it’s up to you to consecrate the light all over the girls ”.

In this age of Consoles, Electronic Boards and Sunspots a producer can get any effects he wants quite easily, but it was much more fun in the old days when you had to find a way. Well, TV marches on.