



*Fig. 7. London Bridge at night. Moving drum ripples are used to suggest the nearness to water but do not appear in the photograph.*

equipment and its capabilities!" Any old lantern hung vaguely above the actor, and equally vaguely set in his direction, will not light a production; unless of course you are one of those who favours the "lighting by accident" school!

For those interested in facts it might be worth noting that I used twelve different types of lantern in this production and these included Patts., 23N, 23W, 43, 49, 50, 52, 53, 73, 76, 123, 143 and 243, plus "S" type groundrows (three-colour) and certain special effects. I think that with the possible exception of the Patt. 76 (Acting Area) every other lantern was used because of its particular merits and no other type could replace it. By this I do not mean that a later Mark of the same type of lantern would not do (i.e. a Patt. 58 might well replace a Patt. 50). Several barndoor shutters were used on the Patt. 143s and Patt. 243s, not so much to kill the ghost effect as to prevent direct light from catching the eyes of the audience in the front stalls.

Finally, having studied the control system, selected the quantity and type of lanterns and resolved the mammoth problem of siting them, I came to the choice of colours. Here again Mr. Kenny gave me a magnificent canvas to work upon as his set contained many of the colours associated with the painters of Dickensian London—the