

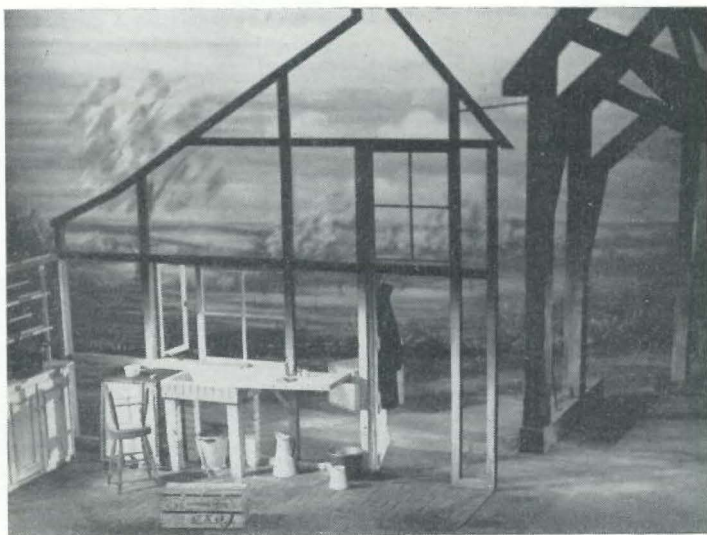
sort of thing that Strand would in any case put in any School or Little Theatre that came their way. It is very difficult to judge a stage lighting installation objectively, but there seems a great opportunity here to get together a committee to see that basic standards are set out for future building or for modernisation of existing buildings. These things are too important to be left to the fads and fancies of the man of the moment or of the traditional *laissez faire* so prevalent in certain circles of the theatre. Also, with all due respect to us in the Strand Electric, it is too important to be left to us alone.

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LIBERACE AND ARNOLD WESKER

This journalistic title should warn readers of a news item. In fact the trills of the one and the trilogy of the other mark the launching of the new Patt. 152 effects projector. In the case of Liberace, Robert Nesbitt used the 4 kW lamp at the London Palladium to project a series of reproductions of Paris, as seen by famous artists, on a back projection screen which formed part of the décor. The two projectors were cross-faded to give a change of scene before the eyes of the audience.

At the Royal Court two 2 kW lamps are used, each covering just over half the backcloth (width of backcloth, 32 ft.). The join of



Setting for the last play in the Wesker Trilogy. The projected background can be seen behind the formal cutout scenery.