



and successor and a large amount of the equipment in a studio is concerned with providing means to rig the combinations of lanterns required very easily. However, final adjustment of focus, pan and tilt has hitherto only been achieved with difficulty, using the methods already familiar to those who work in theatres. For television this is not good enough and much time was wasted. With the new Polestar attachment it is possible to lock a lightweight pole on to the lantern and, from the floor, adjust the tilt, pan and focus. When the lantern has been set the pole is unlocked and taken along to the next. At the same time the barndoors on the front of the lantern are made to rotate very easily by means of a prod from the pole, and their four flaps adjusted in the same manner. Thus the beam can be focussed and shaped to suit the lighting requirement of the moment.

We had thought that the use of pole attachments would end there, and that they had nothing to offer the theatre, but Sadlers Wells have proved this to be untrue. The great difficulty in the theatre is that the lanterns hang much higher—24 ft. at Sadlers Wells. A second difficulty is that whereas the television studio is light, a theatre beyond the spotbar is dark and it is not easy to see the point of attachment for the pole. This has been overcome by giving