

and, even if the scene is set at night, will still need to be seen. Here, though, intrudes another part of your problem. The audience must believe that it is a night scene.

To relate the lighting needed to set a scene and that necessary to enable the actor to play his part is the crux of your problem and this will be solved only if you have the *actors present when finally setting your lighting.*



“... the subject of an ultimatum.”

corner will have half the cast suspecting and looking for others.

Since at this stage time is always short, you will be wise to have watched many rehearsals so that you know, when you arrive in the theatre, all the positions on the set where you must have light available for the actor. The end of the dress rehearsal is not the time to have to reset spots or to look for more equipment.

Even if all your dawns and storms and table lamps have been perfectly controlled, one dark corner by the mantelpiece will cause all the good things to be forgotten and will be the subject of an ultimatum. Perhaps it can be quickly cured by altering a spot position, but often this then requires another to be moved, and so on, until all your plot is affected. Above all, the fact that there was one dark

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“ Encore ”

There have been many attempts since the war to provide a professional journal devoted to the theatre, but alas these, like so many theatres, have failed, not through lack of support but through lack of financial support, costs being what they are. A realistic policy in relation to format has enabled *Encore* to celebrate, somewhat late, the publication of its twenty-first number. With sympathetic feelings towards this achievement, the Editor of TABS was able to prevail on the manager of our Demonstration theatre to loan it as the venue for a party. We salute our contemporary and express the hope that they too will have the pleasure of attaining their fiftieth issue in due time. *Encore* is published at 25, Howland Street, London, W.1.