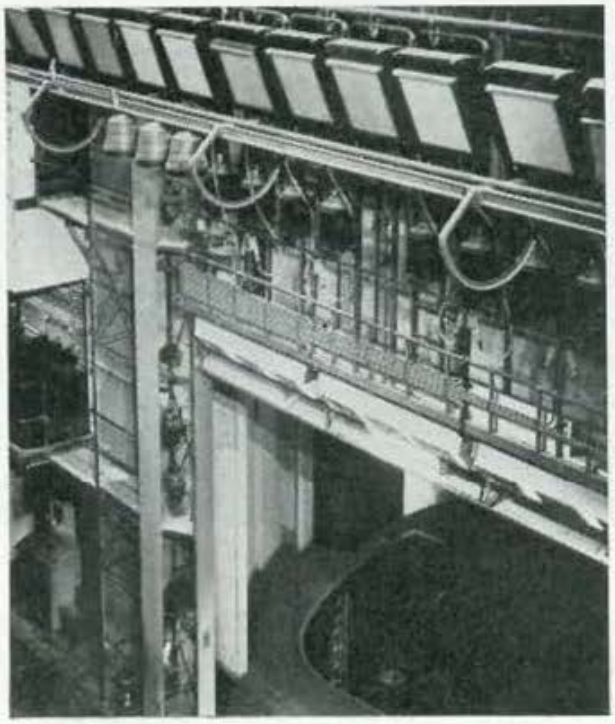
the pole its own internal light, but there would still remain the difficulty of using a pole over 24 ft. long. It may well be that this is not a serious problem because it is only the smaller theatres that require the pole method of operation. The continual resetting of lanterns in the proscenium position is a peculiarity of opera work in the main. It would be handy to have this pole attachment for rehearsals in other theatres, but of course those theatres settle down for a run. In an opera house the production is bound to be different each day and in consequence the lanterns must be reset. In Germany and in the only theatre approaching the German scale—Covent Garden Opera House—this is overcome by building lighting bridges



Example of lighting tower and bridge used in the German theatre.

just upstage to the proscenium as was described in an article in Vol. 16, No. 2 issue of TABS, and just as a reminder a photograph is included here. Using these bridges operators can set the lanterns, change the colours and so on with the greatest of ease. However, one would think twice before embarking on the bridge technique in a theatre of the size of Sadlers Wells, it would clutter up very valuable down-stage space. It is in this type of theatre that the Polestar comes into its own, because it enables one to achieve from the floor of the stage precisely what would normally require a bridge.

Lanterns can be set for each production exactly as necessary. The procedure can be to lower in the spotbar, colour up, fit the barndoors and rough point them in the correct directions. The bar is then raised to its dead, and then subsequent adjustment is done by means of the pole from the stage floor. *Oedipus* represents a par-