



Fig. 6. "Three Cripples" tavern scene which opens second act.

To begin with, every hanging piece of scenery, with the exception of the "Three Cripples" window and the "Workhouse" gateway, was hung on spot lines and at all angles across the grid worked out to the nearest inch so as to coincide with the multitude of positions of the revolve and motorised trucks on the stage below. In fact "London Bridge" took up no less than 12 ft. of grid space up and downstage, and was nearly 22 ft. long. Consequently there was very little choice of position for spot bars and other overhead electrical equipment.

The siting of booms, ladders, and flyrail lanterns was not as difficult as it might have been, since I had had experience of "open-stage" work some eighteen months previously when lighting *The Shadow of Heroes* at the Piccadilly Theatre. Nevertheless, great care had to be taken to ensure that no lantern, when lit, would detract the audience attention from the action on the stage. Various stage obstructions such as fire appliances, exit doors, etc., made the siting of the booms a trifle awkward, particularly since these had to be placed as far offstage as possible out of the way of the artistes constantly dashing on and off stage in the big ensembles, to say nothing of Fagin's ragamuffins who seemed to be here, there and everywhere during the entire performance.