

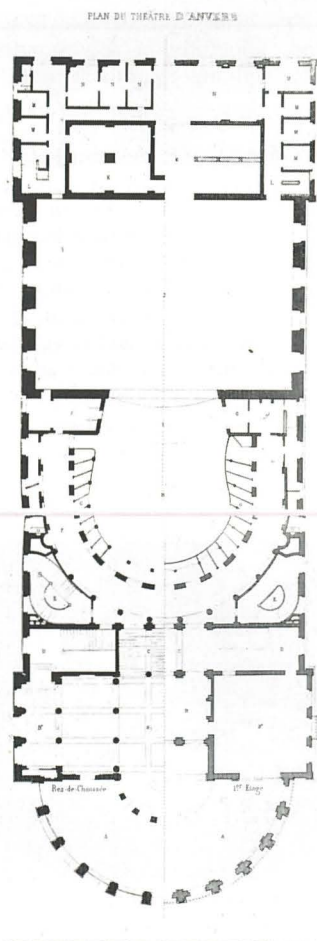
profusion of wing chariots, cassettes, tambours and treuils, demonstrating that the machinery owes much to the French methods of scene-changing.

It is not however the intention of this article to examine in depth the intricacies of the machinery, but rather to bring attention to the totality of the Bourla—as a single homogenous unit. It would be all too easy to redecorate the auditorium, restoring it to more than its former glory, and demolish the stage. Perhaps ten years ago such a proposal would have been taken for granted—incorporating a flat stage and destroying the sightlines along with the architects intended audience relationship. Perhaps even today it is all too easy to forget that the focal point of attention in any theatre is essentially a planar surface upon and within which the actors perform; if that surface is spatially incorrect, be it size, rake, proportion or sightline the building will not work.

The machinery as a whole is in an excellent state of repair and would require comparatively little work to restore it to full working order. Certainly such a proposal is easy to justify on historical grounds but it must also be justifiable within the constraints placed upon a theatre operating in the 1980's.

It would however seem quite feasible to install all the modern technology and fire

From: Clement Contant, (Parallèle Des Théâtres)



*Flying Gallery*



*Wing Chariots running on Mezzanine Floor*  
(John Earl)



*The Bourla Auditorium* (John Earl)