

theatre in Lincoln Centre, New York—a rather similar thrust format—reputedly has 800 circuits.

When a thorough examination is made of a technical subject, writing the specification becomes a little like sitting down to write a constitution or a binding legal

the lighting control desks in both theatres by the gratuitous addition of a large, flat, Formica desk surface which pushes the operator further away from his observation window. Some snappy work with a saw when no one is looking is my counsel. Just the centre part so that you can sit into the desk.



*Colin George directing first rehearsal at the Crucible Theatre.*

The three control rooms at Sheffield appear as part of three vertical features breaking into the last rows to left, centre and right—housing lighting, stage management and sound respectively. By any standard these are pokey and, while one does not at least have to pass through the audience, long and very narrow passages, seemingly moulded into the solid concrete as ventilation ducts or something of the sort, have to be negotiated. It would appear some people are to be permanently barred access to these priest holes. In contrast the

agreement. It is fascinating that the Theatre Projects book\* takes 1,200 words to describe "The Working Lights" in the stage area at Birmingham. Most people would dismiss this in two or three lines as an uninteresting subject but it is in such detailing that a consultant shows his worth. Never judge a consultant by the grand plan—he is unlikely to have had much to do with that—but look at the detailing, the positioning of socket outlets, fixings, switches on a panel and the like. The egg crate frameworks for instance, to carry spots vertically over the stage at Sheffield, are models of ingenuity. Something which I cannot approve however is the enlargement of



*Crucible thrust stage under stage lighting.*

lighting bridges are a joy to walk upon—none of the more usual acrobatics being necessary, intrusions by ventilation trunking being kept to a minimum.

One would like to dwell on the public areas but, as TABS does not permit this often and in any case we have not seen them complete and lit up, it is better to

\* *The theatre consultants for all three theatres were "Theatre Projects Consultants Ltd." who publish the full technical data—as an A4 book for each theatre (available from them at £1 each). We are grateful to them for the use of their plans and photographs.*