



inside by lighting in the surrounding space. Black-outs are not possible; it is a definite move away from the black box, incarcerated feeling engendered in many modern auditoria.

I ought to mention that the domes were re-glazed and we took the opportunity of replacing the clear glass with that of a blue-red colour (Cinemoid reference 36 + 42 + 54) which means that the light level inside the theatre is more like dusk in feeling than daylight.

This link with the main hall is further strengthened by the provision of openable louvres at the top of the theatre and by speaker outlets in this large surrounding space. The 7-8 seconds reverberation time of the sound in the hall can be used to dramatic effect in comparison to the more conventional acoustics (around one second reverberation time) inside. Although the glazing contractors are still working on improving the sealing of the glass skin, the actors' intelligibility is very good even at low volume and when facing the opposite way. I believe this is primarily a result of our insistence on keeping the total volume of the stage and auditorium to the minimum. Advice to have a large fly tower was resisted (which could have doubled the volume) and full scale mock-ups were carried out to arrange the seating, allowing the best sight lines with the minimum overall size of the building. The arrangement of one row at the top was altered to comply with regulations, and we are now in the process of modifying this as the sight lines were not good.

#### THE STAGE AND STAGE MECHANICS

The stage is at the same floor level as the surrounding hall and with all the seats in place is approximately 8.2 m in diameter. There are no traps in the stage

