



4 Revolve hydraulic motor speed range control.
5 Prompt corner combined facilities panel and communications rack.
6 Light Palette and Independents trolley.

the floats trough, the safety curtain and drencher releases as well as a hand held control on a long lead for the stage revolve. The entire panel is top lit and contains a clock. Its design was such as to require only two trunkings from elsewhere in the building into the panel. Incidentally it will be noticed from the picture that due to the lack of the Bentham slope on the electrical trunking it has already become a lighting store!

A word or two about the stage revolve. Originally the revolve was operated by a DC motor driving an endless steel cable. The controls were somewhat reminiscent of those of an old tram and took up quite a lot of space in the prompt corner. The new system, installed by Telestage, is a hydraulic one. The hydraulic pump is situated in the boiler room at basement level and the motor is immediately under the

revolve, driving pinch wheels which bear onto the revolve ring. A control box on the mezzanine floor adjacent to the revolve allows switches to be placed in two positions. In the first position the revolve will operate at high speed carrying a maximum working load of 5 tonnes. In the second position the revolve operates at a lower speed and is capable of carrying a working load of 10 tonnes. In the lower range the maximum speed at the edge of the 35 foot diameter revolve is 5 feet per second with double that at the higher speed range. The controller in the prompt corner contains, as well as the on/off switch for the hydraulic pump and an indicator light to show that pressure has been generated, an infinitely variable potentiometer allowing control of the revolve at any speed in either direction.

Beneath the stage the original

mezzanine floor has been extended further upstage so as to provide two linked band rooms somewhat larger than those originally in the theatre as well as showers and toilets, a lockable "cage" for high risk items and a small wardrobe room. The mezzanine floor is somewhat lower than the floor of the orchestra pit and provision has been made for a grand piano to be carried on a slave truck which can move up to double doors in the rear of the orchestra pit allowing the piano to be moved easily into the pit. The pit itself has been much enlarged and in its fully opened state can accommodate an orchestra of 60. Infill rostrums of the conventional theatrical form can be introduced and these have seats placed upon them. Two removable access stairs for use in rehearsals, pantomimes etc. have been designed by the architect to lead from the auditorium on the stage both left and right. They are only placed in position when performances or rehearsals require them. The orchestra pit itself is backed with a velour curtain of the same colour as the house tabs which were designed by Peter Rice.

The old stalls dividing tab track has been replaced. A dummy beam was constructed in the ceiling of the rear stalls, the lower face of which is hinged allowing a festoon curtain concealed within to be lowered on to the tops of the seats. Instead of the single curtain which fitted across the centre of the stalls only, there are now three festoon curtains so that the curtain wall can extend the full width of the auditorium to the side aisles.

The two bars at circle and the stalls level have been completely refurbished. The circle bar is now quite magnificent with its new carpet, curtains and a rather charming fireplace in one corner but the stalls bar, while many times better than it was before refurbishment started, is still only part way towards a finished work. It is ultimately the intention to provide a central bar rather like the one at the higher level but this work has to await further Council approval.

The main entrance foyer has been restored to its original glory and the sweetie counter removed to another place. Generally there appears to be rather more usable circulation space than there was in 1979 but there are areas which could well be improved when more money becomes available. The box office could not be extended under the terms of the Council's brief but it has been much remodelled inside. An adjustment to the counters has meant that the rostrums within can be eliminated and though the staff, not surprisingly, find much to criticise it is probably a great deal better than it was. The final solution is to find more space and, hopefully, introduce some form of computer system. But that is for the future as is the final reworking of the dressing room block. The dressing rooms

were used as site offices for much of the contract period and were repainted at the end of that period. Apart from the introduction of a new stage call system into the dressing rooms they are largely unchanged though, it has to be said, they are distinctly fresher than they were.

ALL in all this contract proved to be a most interesting one carried out with great discipline and sensitivity by the city architect and appears to have pleased the theatregoers of the district. Technically there are, of course, many things which fall somewhat short of the original ideals and many of these were due to lack of money. Some members of the public complain - as some members of the public always will - that the new ventilating system is either too draughty, too stuffy, too cold or too hot. Some members of the staff complain that they would prefer things to have been done this way or that way but, having regard to the complexity of the operation and the comparatively short contract time, there is much that is pleasing in the theatre and I must pay tribute to the patience and forbearance of the technical staff of the building who suffered for two years in inadequate workshops at the far end of the town and who were then pitchforked rather rapidly into a building, by no means complete one month before the first public performance, and learned to operate their new technical equipment which was far in advance of anything they had had before, with commendable speed and aplomb.

- Design Team*
City Architect of Aberdeen
Ian A. Ferguson
Project Architect
William Moir
Interior Designer
Peter Rice
Structural Engineers
Dinard & Partners
Services Engineers
Sandy Brown Associates M.S.U.
Quantity Surveyors
Morgan Associates
Theatre Consultants
John Wyckham Associates
Stage Engineering
Tele-Stage Associates Ltd.
Stage Lighting Control
Rank Strand
Luminaires
by various suppliers
Cinema Projection
Rank Strand Cinema
Socket outlets, Facilities panel and all relay systems
Northern Light

<i>Proscenium Opening</i>	30ft
<i>Proscenium height to Pelmet</i>	23ft 3in
<i>Height to Grid (downstage)</i>	50ft 3½in
<i>No. of Counterweight Sets</i>	52
<i>Length of bars</i>	39ft
<i>Revolve diameter</i>	35ft
<i>Stage Rake</i>	1 in 34 approx.