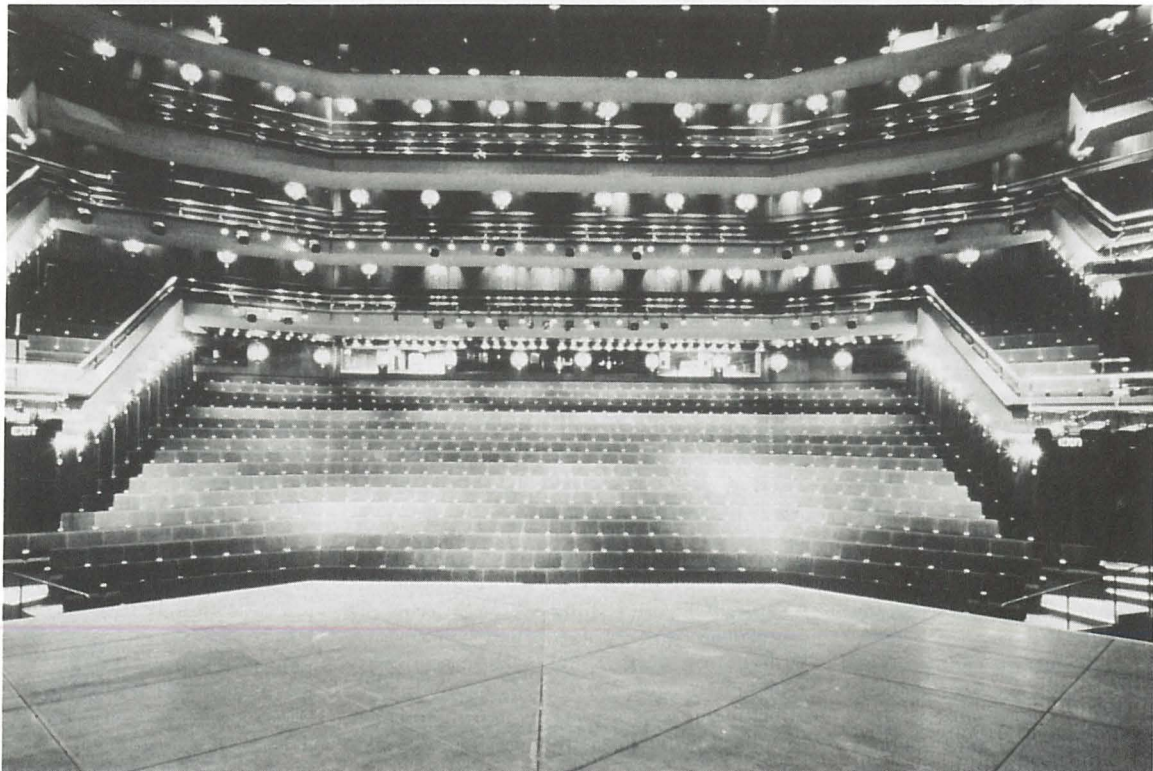




*Looking across the stalls. The line of the safety curtain in front of all of the acting area is apparent and the rows of seats with a door at the end of each row except in the front five rows. The overhang of the three circles is evident – the just-in-view fourth "circle" is the back lighting bridge, which also houses positions for the follow spots.*



*Looking out to the auditorium with the three circles and lighting bridge above from a centre-stage position, approximately 7 metres from the front edge of the stage. The back wall and control rooms behind seem deceptively close. The 'papering' the walls with people with the three side circles also adds greatly to a general feeling of intimacy.*

the actors to and from the two stages, with the risks of using the lifts in performances, can be both tiring and frustrating during performances and time wasting in technical and dress rehearsals. But the site of the Theatre within the Centre, representing only 17½%

of the cubic area of the Centre, made expansion further back or to the side at stage level impossible. An actors committee of the sixties also had a strong preference in this unsatisfactory situation for the chance of some daylight rather than nearness to the stage.

The original intention to help ease this traffic problem was to introduce paternosters on each side of the stage. But a large number of accidents both in this country and abroad involving these continuously moving lifts has ruled out any further installations within the