



THE DESIGN OF DRAMA SPACES IN SECONDARY SCHOOLS



Foreword

The primary task of drama in schools today is to help the child develop as a person, to give him poise and clear speech, a better understanding of himself and the world around him and, thus, confidence to take his place in the adult world. There is no other subject in which this can be done so conveniently, naturally, and individually. Thus, while mime, movement, speech training, improvisation, are in everyday use, the complicated art of theatre is introduced only as a part of the whole subject. Certainly it is hoped to instil a love of the best in theatre and literature, but it is the broader issues of self-confidence, of ability to communicate and of coming to terms with life, which are of first concern.

To be truly effective drama needs proper facilities. It requires space for movement, silence for concentration, rostra to build levels, and lighting to create atmosphere; it needs places in which to store costumes and properties; ultimately, it must have a space in which to mount a performance before an audience.

Above all, drama requires spaces of its own, designed for the purpose and not to be shared with a multitude of other interests.

As the subject is still comparatively new, provision for it must necessarily be liable to experiment depending largely on the decisions of imaginative architects and educationists. It is important, therefore, that they, in the course of their deliberations, should watch closely the performance of the new drama departments designed, with reference to this booklet.

We are most grateful to the many authorities and individual architects who have allowed us to study and select from their plans, models and photographs to illustrate this booklet; to the architects and educationists from all parts of England and Wales for the considerable help they have freely given; and to the Association of British Theatre Technicians who gave our manuscript a thorough vetting at the final stages. We have incorporated many of their suggestions.

Our very special thanks go to The Strand Electric and Engineering Co. Limited for their very generous offer to print and publish this booklet entirely at their cost. The National Association of Drama Advisers has retained complete editorial freedom and accepts responsibility for all opinions and statements.

INTRODUCTION

In October 1964 the County Architect's Society and the National Association of Drama Advisers staged an exhibition and conference, "The Design of Drama Spaces in Schools and Modern Theatre Development", at the R.I.B.A. in London. The purpose of the conference was to consider the design of drama spaces in schools, a unique occasion when architects and drama advisers gathered together to discuss the implication of the subject from both points of view. During one of the meetings it was suggested that the architects would find it helpful if the advisers would give them a clear statement as to what they considered to be a reasonable provision. Hence, this booklet.

At this Conference it was also announced that the Department of Education and Science was preparing a *Building Bulletin* on the design of drama spaces in schools and this has now been published as No. 30, Secondary School Design, Drama and Music.

GROUPING OF CLASSROOMS

Before considering the drama spaces as such, it is necessary to think about their position in relation to other classrooms and the school in general. The Newsom Report, "Half Our Future", devotes a chapter to school buildings and puts forward suggestions for the grouping of classrooms. An interesting idea for a Drama, Music and Art Centre is illustrated, and it is clear that advantages might be derived from such a grouping. On the other hand, unless acoustic isolation is carefully considered, there would be tremendous disadvantages.

The link between Drama and English is obvious – the subjects being to a large extent inter-related – and there is also a distinct relationship with music.

This present book is concerned with drama provision for the secondary school and there are two main subjects:

The small drama space or **DRAMA ROOM**;

The large drama space or **PERFORMANCE AREA**.

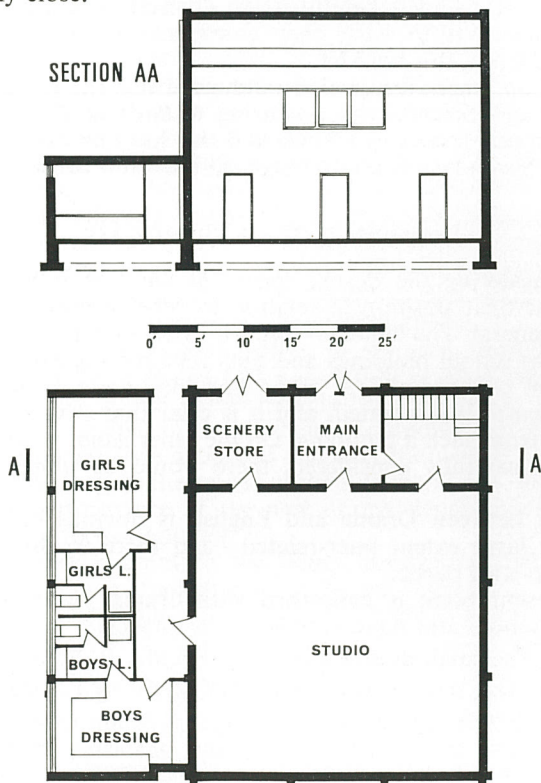
From each arise questions of storage, dressing room and toilet facilities, access to the acting areas and problems related to the making of scenery and properties.

A further consideration might be the provision of an Open-Air Theatre. When the other areas are being designed it would be appropriate to incorporate such a space as a natural part of the plan.

It is appreciated that it will not immediately be possible for Education Authorities, particularly in rural areas where Secondary Schools are small, to cope financially with all the requirements stated. It is realised that there is a vast difference between what is desirable and what is feasible and it might help if it is stated clearly that of the two spaces, the drama room is the more important.

There must be a close association with art and crafts, as scenery and properties have to be designed, constructed and painted, and by siting these rooms in close proximity with the drama spaces, long and awkward portage and the possibility of damaging the items would be avoided. It would also be an easy matter to assemble and test items during their construction.

While it is not so important for the needlework room to be near the drama area, most costumes will be made there and liaison with the art class is necessary. It would, therefore, be helpful to have it reasonably close.



Plan and cross section of Witherwood School Drama Room. The normal school assembly hall (Performance Area) complete with stage adjoins this.

The small drama space should not be far from the large one and might well share some facilities, such as dressing rooms, toilets and storage. Rostra and units of stage lighting might be shared to a limited extent – for example, to augment normal provision for a special performance in the large space, or to experiment with in the small one.

DRAMA ROOM

THE SMALL DRAMA SPACE (900-1,500 sq. ft.)

Though drama comes, by school tradition, into the English field, it is a creative art embracing much more than English. Perhaps its central element is, or should be, improvisation. It involves movement as well as words—that is one main reason why an outsize classroom or a small hall is really essential for English teaching.—NEWSOM REPORT 1963.

The allocation of a special drama room with suitable equipment would help to induce an appropriate attitude of mind in the children as they come into the lesson, in the same way as the tools in the woodwork and domestic science rooms give a pull to the work.

The speech and drama lesson is a full class activity catering for all children. Its main physical requirements are:

1. Space for freedom of movement unhampered by school furniture.
2. Acoustic isolation from other classes. Comparison may be made with music, physical education, woodwork and metal-work lessons. While drama occasionally can be very noisy, silence for concentration is frequently necessary.

The drama room would be the focal point of all speech and drama work done in the school. It would be in constant use. Indeed, in any school of above five form entry, with 35 periods a week it would not be possible to allocate a time for every form to have a lesson there, and a second drama room would be necessary.

SHAPE AND STRUCTURE

A rectangular, near-to-square room with facilities to use curtains or screens in order to create varying shapes.

Acoustics

Too much reverberation would be a serious fault. Good acoustics for speech are essential.

Walls

As directional lighting will often be used, care must be taken to avoid light-reflecting surfaces. The colour should be a neutral shade. Some warmth of colouring is desirable.

Windows

These should be at clerestory level and got at from the gallery (if provided). Shutters should be provided so that light can be kept out and these could help with the problem of excluding sound and also act as baffles to improve the acoustics of the room. Curtains are not satisfactory for blackout.

N.B. Quiet and efficient ventilation must be provided.

Gallery

Provided that there is sufficient height available, a gallery up to 3ft. wide can be useful in a number of ways, e.g. for access to lighting,

to provide a second acting level, or for observation. This is a working gallery and not to be confused with a seating balcony.

Ceiling

If a gallery is not provided, a grid is required for the suspension of lighting (and curtains if thought appropriate) at a minimum height of 12 ft. A dark colour for the ceiling is recommended, deep blue, blue-green or black.

Floor

The floor must be level. A non-slip, non-light reflecting smooth surface, such as rubber, thick linoleum or certain types of vinyl tiles, which do not require to be – and must not be – polished, is essential. The children will lie on the floor during relaxation and improvisation sessions, often throwing themselves down. Much of the work will be done in bare feet or plimsolls. The surface must be sufficiently tough to withstand the movement of rostra and other furniture.

Lighting

This consists of:

- (a) normal diffused light when discussion or formal teaching is taking place;
- (b) lighting controlled through a switchboard for practical activity.

The diffused lighting should be flush with the ceiling above the grid surface, and it is an advantage to be able to regulate its intensity.

There should be an adequate number of 3-pin 5-amp outlets on the grid so that spotlights may be plugged in when required in a variety of positions. It is necessary to be able to control the spotlights individually. In an Essex Drama Room of 1,500 sq. ft. for instance, there are 24 outlets. These are wired back individually to the switchboard with dimmers.

The power input will depend upon the number of circuits on the switchboard, and will probably require a 60-amp supply (single phase).

There should be a minimum of six 13-amp outlets on the ring main system, situated around the walls at low level. These are used to provide power for record players, tape recorders and other equipment.

Heating and Ventilation

Radiators or other heating equipment should be carefully planned not to be a hazard during movement and improvisation sessions, when children may move quickly around the room. Noisy fans, for heating or ventilation, should be avoided, as silence is of great importance to concentration.

EQUIPMENT

It must be possible to create any type of atmosphere during the drama lesson with the aid of various stimuli – music and other

sounds, light, costumes and properties. These ancillaries, therefore, should be readily accessible. It must also be possible to create different levels with the help of portable rostra, which should be made in a variety of shapes and heights.

Screens

These should be free-standing and in sections, hinging both ways.

Spotlights and Control

There should be a minimum of four spotlights and a switchboard fitted with dimmers. One of the lights might be 500-watt profile type and the other three 500-watt fresnel. Additional lighting would be borrowed from the Performance Area when necessary.

Access to Ceiling Grid

It must be possible to adjust spotlights at a high level, and it is recommended that some form of portable scaffolding such as the one made by Easy Stages Limited be provided.

Other Equipment

Drums and percussion instruments should be available as well as a good quality record player and tape recorder. The latter must be of professional standard. These are an essential part of the drama room and should not be confused with provision for music or other subjects. A piano would be an advantage.

STORAGE ACCOMMODATION

A minimum of 100 sq. ft. is required adjacent to the drama room. There should be provision for the hanging of costumes and shelves to hold masks, head-gear and properties. This area could be part of the main performance area storage room, but access should be fairly direct. All storage accommodation should be lockable.

CHANGING ROOMS

Staff and pupils will require to change their clothes and suitable accommodation should be conveniently available. The facilities might well be shared with the main performance area. Masks and costumes will sometimes be used and wall mirrors, half and full length are necessary. Hangers are more suitable than pegs for hanging up costumes.

CLOSED CIRCUIT TV

While it is recognised that closed circuit TV is playing an increasing part in education, and drama is bound to become involved, separate studio accommodation must be considered. It would be quite unpractical to attempt to combine the two requirements.

PERFORMANCE AREA

THE LARGE DRAMA SPACE (1500 sq. ft. and over)

In all truly creative work, there must be freedom for experiment. As soon as an acting area is permanently defined, the performance is to that degree inhibited. Until a short time ago it was considered satisfactory to provide a well-equipped proscenium stage for school drama performance, but it is now accepted that there is a much wider variety of shapes and areas to be explored. To restrict pupils to the proscenium convention is to deprive them of experiences which may be richer and more rewarding. At the same time the importance of the proscenium convention should not be neglected. The large drama space will be used for performances of plays, music, opera and dance.

ACTING AREAS

At this point, it might be helpful to define some of the shapes and areas likely to be used.

Proscenium

The acting area is divided from the audience by a solid or curtain wall containing an opening through which the performance is seen. The acting area can be raised or at floor level. When a performance is not in progress, the acting area is concealed by curtains.

Open Stage

The acting area can be raised or at floor level but is in the same room as the audience, and there are no physical barriers between them. There are various forms of Open Staging and the principal ones are:

End Stage

The acting area is across the end of the room, but there is no curtain or wall. The Mermaid Theatre, London, and the Phoenix Theatre, Leicester, are examples of theatres with this type of stage.

Thrust

The acting area in this case projects into the auditorium and the audience is on the three open sides.

Greek-type

The acting area is partly on the floor and partly on a raised platform, the audience being set in a semi-circle around the area.

Centre Stage

The acting area is usually at floor level in the middle of the room, with the audience around. The area varies in shape according to requirements.

Avenue

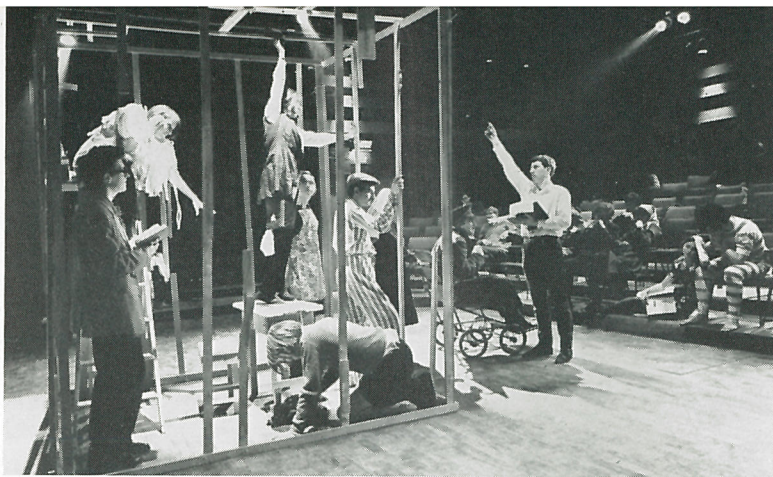
The acting area, usually at floor level, is in the centre, the audience being seated on both sides.



Small auditorium seating 160 on raised steps showing end stage at lowest level which can, when required, be used with tab curtains. The Hampstead Civic Theatre, but a good model for school drama and lecture theatre.

School hall from Hampshire with orthodox stage one end but varying levels available in auditorium.



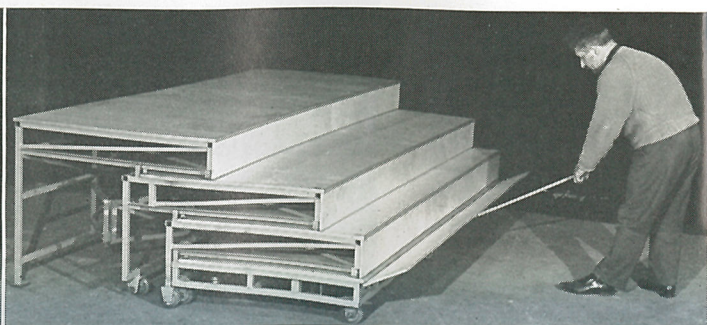


Production in progress in Drama Studio, Cannon Hill Youth Centre, Birmingham.



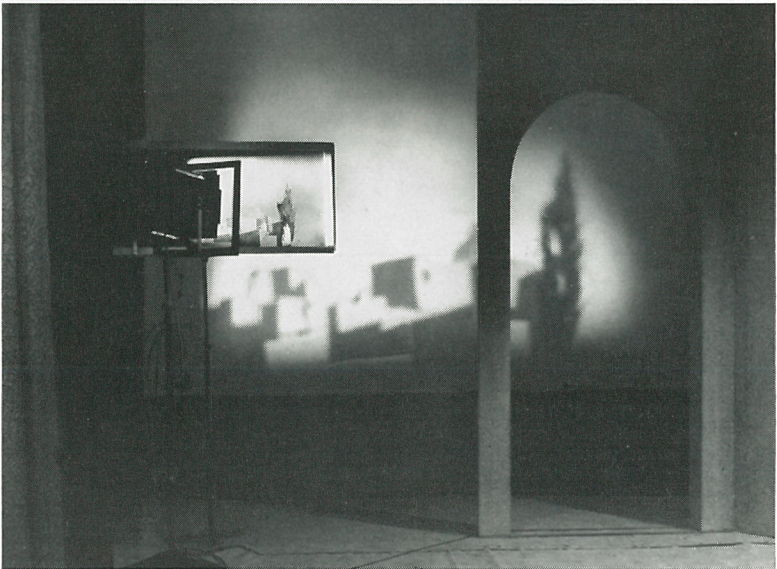
Sketch of Drama Space, Gordano School, Somerset.

Retractable tiering by Watts and Corry Limited shown retracted (left), and (right) extending the unit, using the pull rod which operates an automatic brake.





Rostra and spotlighting in use.



Linnebach background of *City on the Hill*. Design made by applying cut pieces of "Cinemoid" to one framed sheet of 17 blue. Image would normally be thrown more to the right as lantern and slide would be "off stage".



24-channel 12-dimmer switchboard made up of three Strand Junior 8's. The switching allows all circuits to be dimmed simultaneously and its use by several pupils at a time is also readily possible.

Overhead grid to carry stage lighting equipment showing recessed general illumination fittings and curtained clerestorey for daylight. (Below) Mobile lighting tower which can be used, especially with side lighting galleries, as an alternative to the overhead grid.



20-channel 10-dimmer Strand Ten/20 control. Example of presetting made possible by the new thyristor dimmer. All dimmers are variable load and everything including the socket outlets is contained within the portable console.

All the acting areas and shapes which have just been described on page 8 are possible with the help of rostra or curtains.

The advantage and limitations of all these forms of presentation are constantly argued and it is therefore of particular importance that a school has facilities to experiment with them. While it may not be possible to provide as elaborate a scheme as the LAMDA studio theatre, the Questor's Theatre, or the Studio Theatre at the Cannon Hill Trust in Birmingham, these particular examples of flexibility should be kept in mind.

Floor

Highly polished surfaces are dangerous for rapid movement and reflecting unwanted light. A hard-wearing surface capable of withstanding the movement of Rostra and other scene units is necessary. From both the theatrical and creative drama points of view, it is stimulating and effective to have access from floor level to areas beneath the floor; where the structure permits, traps are recommended. Apart from their use for scenes such as the "grave" scene in *Hamlet* or the way to Hell in *Dr Faustus*, they provide a third level for creative acting, improvisation, etc. A trapped area may also be useful for orchestras, in opera, ballet, and musical productions.

Sky Wall or Cyclorama

It is suggested that one wall, or a large central area of the wall, be treated as a sky and kept clear of all objects such as radiators and pipes. The finish must be matt and the surface should have no regular pattern. A wall in a Norfolk school has been treated with a lightly textured surface, such as may be obtained by using "Artex" Plastic Compound or a sponge loaded with "Wahlide" low relief plastic paint. The finished surface should be off-white, pale blue, or pale grey. Such a surface is valuable for orthodox slide projection for teaching and also for the use of shadow projection of the Linnebach type (see p. 11).

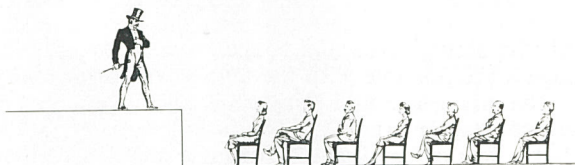
Ceiling Structure

As performances may take place in different areas of the drama space, a highly flexible lighting provision is necessary. It is therefore advisable to consider the provision of a grid covering the main area with cat-walks and barrels for the suspension of lighting and scenery, at a minimum height of 18 ft. above floor level. Adjustable panels, to form a false ceiling, may be suspended immediately below the grid, and these might be designed to help vary the acoustics. Gaps, through which the lights may be directed, are created to suit requirements. The colour of the ceiling should be dark.

The catwalks should connect to the stage lighting control point and if a permanent proscenium structure is provided as part of the drama space, there should be access to back-stage.

Should it be found too expensive to allow space for catwalks, a safe and effective means of access to the lanterns must be provided. Ladders are not always satisfactory, and various modern scaffolding units are worth considering. It is quite incorrect to assume that lanterns can be permanently set.

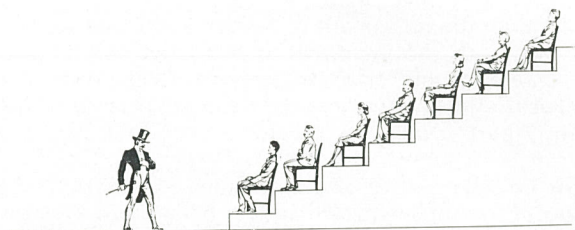
Flat floor high stage: poor sight lines and unnatural view.



Reasonably stepped auditorium with lower stage. Dotted line shows the maximum 1 in 10 permitted where floor is raked.



Stage at lowest level requiring maximum stepping.



AUDIENCE AREAS

Whatever style of presentation is used, the audience must be able to see and hear the actors. This is fundamental, and yet many of our performance areas are proof that this rule has not been observed.

Size of Audience

This should not exceed 250 unless acoustics are exceptionally good. All too often we expect children to give performances under acoustical conditions which would tax a professional actor. Young voices in such circumstances can receive permanent damage. It should be remembered also that the personality of a young person is insufficiently developed to cope with conditions where there is a large space and a great number of people.

RAKED SEATING

It cannot be sufficiently emphasised that the provision of raked or stepped seating is a fundamental necessity. Without it, the major part of an audience is bound to have bad sight lines. A high stage does not solve the problem, as the above diagrams clearly show. Many otherwise excellent performance areas have been ruined by failure to recognise the basic necessity that the audience shall see the action of the performers.

Two forms of raked or stepped seating are recommended:

1. With permanent and portable seating rostra.
(Not to be confused with staging rostra).
2. With retractable seating.

These may of course, be used in conjunction. There would be a further advantage if the retractable seating was also movable. In both cases it is possible to clear a large area of the main floor quickly.

Access to the Area

It must be possible to bring the audience and actors in and out of the performance area from a variety of points, according to where the acting area is placed.

Walls

It has already been suggested that a number of entrances are required at various points and these will have to be determined, as will the position of the sky wall. Ideally the whole area should be surrounded by a continuous corridor. Galleries as in the case of the small drama space (not seating balconies) can be an advantage, and at least one should be provided. The guard rails should be formed in sections that can be removed when necessary.

Windows

Daylight is unnecessary so far as theatre is concerned, but if windows are provided it must be an easy matter to black them out completely. Here, as in the case of the small drama space, it is suggested that shutters are better than curtains.

Heating and Ventilation

It is of primary importance that such methods as are used for heating or ventilation operate silently. Noisy fans must be avoided.

SUGGESTED SPECIFICATIONS FOR ACTING AREAS

The different types of acting areas have already been mentioned, but some further information might be helpful.

Proscenium

The relationship between audience and acting area has already been discussed and it will be seen therefore that a *permanently* raised "stage" is neither desirable nor necessary. In adjusting the performance area for proscenium purposes the following points should be considered.

Width of Proscenium Opening and Wing Space

This must be planned in relation to the audience. Sight lines should be considered and care taken to avoid extending the audience area too far on either side of the opening. As a guide the width of the opening should be twice the height. A minimum of 8 ft. space must be allowed on each side of the opening.

Depth of Acting Area

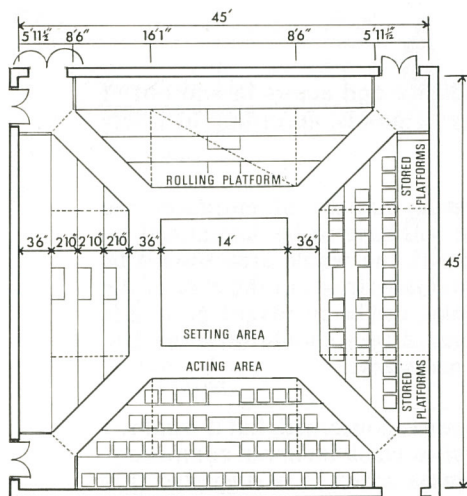
A minimum of 20 ft. behind the proscenium is recommended.

Height of Proscenium Opening

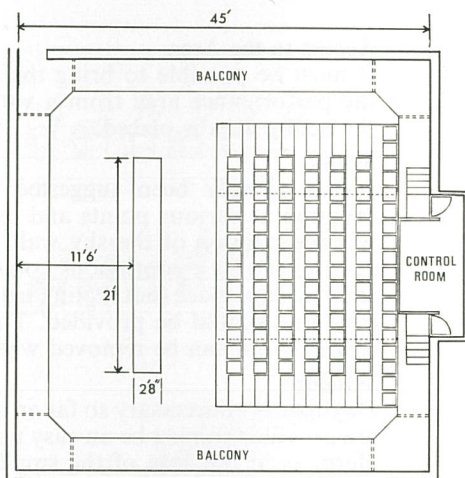
10-14 ft. is acceptable.

Depth of Pelmet

A minimum of 8 ft. is required above the proscenium opening so that equipment can be suspended and adequately concealed. In order to fly scenery, a tower of at least two-and-a-half times the height of the proscenium opening is required, and this is not likely to be available in schools.

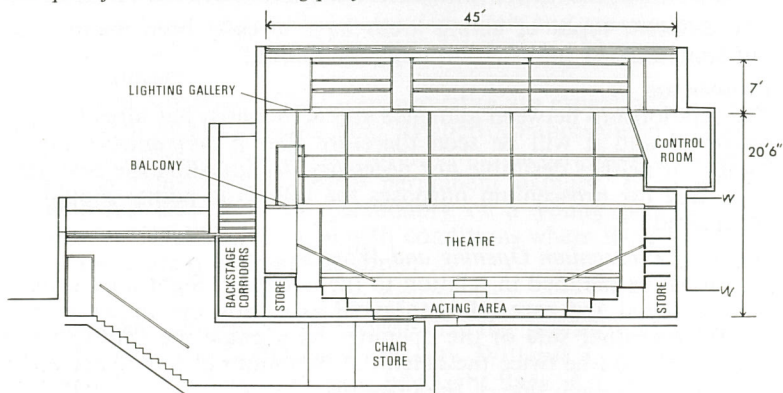


184 SEATS



102 SEATS

Performance Area 45 ft. \times 45 ft. at Gateforth Youth Arts Centre. Plan left shows theatre in the round arrangement for 184 seats. The seating platforms can be retracted under the side balconies. Plan right shows end stage arrangement for 102 seats. (below) Section of same studio showing the side balconies for lighting and space for retractable seating platforms under.



Open Stages

For all the following shapes, rostra may be necessary.

End Stage

In most cases, this will extend to the full width of the hall, but depth will depend on the length available and type of production. A minimum of 20 ft. is desirable and more is an advantage.

Thrust

This may be situated against a length of the hall if the hall is rectangular. A good approximate size would be 24 ft. sq. The audience are seated on three sides.

Greek-type

As with the Thrust stage, it may be situated against a length of the hall. The rear part is raised and the forward area is at floor level. The audience is seated in a semi-circle round the forward area. A good approximate depth would be 24 ft., the raised area being as deep as required.

Avenue

Traverses the hall. The width of the acting area will vary, depending on the type of piece to be performed, but a good approximation might be 16–20 ft.

CONTROL POINTS AND EQUIPMENT

Stage Lighting

It is not intended to go into detail in this booklet as there are excellent textbooks which cover the subject in all its aspects. Some guidance may, however, be helpful.

Lighting Control

The control point should be sited so that it covers all possible acting areas and it should be possible to select circuits for the board according to the position of the acting area in use. A minimum of two dozen channels with 12 dimmer controls is recommended and every channel should be capable of being dimmed individually or collectively (see page 12). It is essential to have direct control of the hall lighting from the control point and it is an advantage to be able to dim the hall lights.

Lighting Points within the Hall

These should be sited freely in the grid and at ground level. It should be possible to plug into a wide distribution of outlets which should be wired back to the control point. There might be as many as 60 circuits available in the grid and at ground level, 24 of which could be selected for any one performance. The circuits selected would be plugged in or switched on at the switchboard.

Lanterns

A basic provision might consist of the following:

8 × 250/500 watt profile spotlights;

8 × 250/500 watt fresnel spotlights;

12 × 200 watt junior floodlights (for proscenium work);

2 × 300/500 watt medium floodlights*

3 stands

Linnebach Effect

This uses a simple shadow projector which particularly lends itself to background projection from close range at an acute angle. The large slide some 3 ft. × 2 ft. in size is separate and can easily be built up of cut outs by simple means. (A separate pamphlet is available—see end page).

Stage Management Control Point

This should be sited to cover all acting areas, and should have

* A number of users prefer to dispense with floodlights in favour of spotlights especially where there is no suggestion of a proscenium.

ready access to the lighting control point. A cue light system, worked from the control point and giving warning at suitable positions should be provided. It should be remembered that some of these positions have to be outside the doors of the Drama Hall itself. The following should also be provided:

A record player of good quality A tape deck of professional quality
An amplifier and mixer unit A loudspeaker system.

Curtains

Sufficient curtaining should be available to create a proscenium wall and opening, and also to form a background for the proscenium acting area or for open staging when needed. Two types are required:

A heavy material such as velour, possibly lined, for pelmet, wall and main curtains.

A medium-weight material such as furnishing repp. or Bolton twill, dark grey or black, for background to proscenium or open stage. All curtaining should have proper chain weighting, and must be flame-proofed.

Stage Braces and Weights

While it is sometimes necessary to arrange for screw fixing, braces and weights are usually adequate for the support of scenery. By providing a reasonable number – a dozen of each – much damage can be avoided to the floor.

Rostra

Two functions are considered here, but there should be a fair degree of interchangeability.

1. **Audience Rostra:** Opinions vary as to dimensions, but depth should not be less than 3 ft. Risers might conveniently be 12–13 in. with intermediate gangway steps of 6–6½ in. × 12 in. × 3 ft. 6 in. Each unit would be 6–7 ft. long with folding base and table top.

2. **Stage Rostra:** A wide variety of shapes and heights are required.

STORAGE

450 sq. ft. is recommended. It is rarely appreciated that a great deal of space is required to store trappings and equipment necessary to drama and theatre. There must be immediate access from the store to the performance areas, and this must be wide enough and high enough to permit the passage of large properties and scenic flats.

Two storage areas are suggested:

1. **Wardrobe:** 150 sq. ft. with hanging space for costumes and shelves for hats and accessories.

2. **Rostra, Scenery, Properties and Furniture:** 300 sq. ft. with bays for flats and shelves for small properties.

All storage areas should be lockable.

DRESSING ROOMS

These must be adequate to cope with large numbers of performers. Make-up is messy, and costumes can be spoiled if there is overcrowding. Provision might be made for overflow into adjacent classrooms when necessary and the dressing rooms might be designed to be used for other purposes when not required as such. This will depend upon whether they are also to serve the small drama space.

The centre of the room should be uncluttered. A work-table should extend along the length of the room, and wherever else convenient, at a height of 2 ft. 6 in., with well-lit wall mirrors above and lockable drawers to hold make-up, wigs, small properties, etc., at intervals below, leaving knee-spaces.

Full length mirrors should be conveniently situated so that actors may examine their overall appearance.

Hanging space for costumes (not wall hooks) must be provided.

WASHING FACILITIES AND TOILETS

Both these should be readily accessible from the dressing rooms but sufficiently remote from the acting area not to be a nuisance. Noisy flushes can ruin a performance.

TAPE RECORDING

Although listed separately here many of the following provisions are common with the requirements of the small and large drama spaces.

Tape recording has introduced a new facet to speech and drama work, but this activity is often restricted because of poor acoustics in the classroom and excessive external noise. It is a considerable advantage to be able to listen to speeches on a loudspeaker during rehearsal or recording. This requires a control cubicle separate from the studio. Such an arrangement was suggested in the Newsom Report and a few schools have had one for some years. Temple School in Strood, Kent, incorporated such a space in their new building, and other schools have adapted existing premises (Lancastrian School, Chichester and Sir George Monoux, Walthamstow). The Inner London Education Authority now includes a small recording studio in plans for Drama Rooms in new secondary schools.

For operational purposes the control cubicle should be 70-100 sq. ft. minimum with double glazed window communicating with the studio area(s). In practice, however, it is better if this room can accommodate up to 20 people for both operating and observation. Provision must be made for the security of the technical equipment. In the control cubicle there will be two or three tape recorders, disc reproduction units, a mixer, loudspeaker and storage cupboards for tapes and small equipment. A jackfield will be required for distribution of the various sound sources to the mixer.

Three or four microphone points with associated cue lights should be allowed for in the Drama Room and two similar points in a recording studio area approximately 9 ft x 9 ft. The small studio should be treated with acoustic tiles, carpets and curtains, to give a reasonably dead acoustic.

Ventilation will be found to be difficult in both the small studio and cubicle areas and solutions will depend entirely on the amount of money available.

CONCLUSION

In conclusion, if this booklet has made clearer the immediate needs of drama in the secondary school, it has served its purpose. Some of our colleagues have said that we are too cautious in our assessment, others that we are asking for too much. We have tried hard to be realistic and we beg those who are responsible for the allocation of building funds not to think of us as specialists who set their subject on an outsize pedestal. The next few years will undoubtedly produce many new and useful ideas and it should be possible to prepare an appendix in due course. We are greatly indebted to the patient understanding of the County Architect's Society and will continue to be grateful for their advice and assistance.

THE NATIONAL ASSOCIATION OF DRAMA ADVISERS

The Association was founded in 1961 and it is open to any inspector, superintendent, adviser or organiser of drama employed on a full-time basis in Great Britain and to certain other people nominated by members of the Association. It is in contact with the other relevant bodies and organisations in both the educational world and in the professional theatre. Executive Committee meetings are held at 9 Fitzroy Square, London, W.1, and there is therefore a very close contact with the Council of Repertory Theatres, the Theatres Advisory Council and the Association of British Theatre Technicians. Enquiries should be sent to the Hon. Secretary at that address.

OTHER PUBLICATIONS

Planning for Other Forms of Theatre, Stephen Joseph.

Stage Planning.

Lighting by Linnebach.

Tabs (Quarterly Journal).

New Theatres in Britain (Tabs Vol 24 No 2)

The above are available free and post free from Strand Electric on request.

HMSO Building Bulletin No. 30.

Secondary School Design, Drama and Music 8s. 6d.

Theatre Planning.

Published by the ABTT, 9 Fitzroy Square, W.1. at 21s. post free.

Planning the Multi-Purpose Hall.

Published by TAC, 9 Fitzroy Square, W.1. at 2/6d. post free.