



*An example of "Theatre in the Round" from Croydon.
Photograph by courtesy Associated Newspapers Ltd.*

Unfortunately I felt that the play was somewhat over-written and sagged too much in the middle; but surely that fact only makes more remarkable the success of the actor's slow playing, for the very slightest break in concentration is instantly detectable.

There is no doubt at all that this is a most interesting experiment and everyone present must have wished the Company well, but at its present stage of development, the Studio Theatre Company poses more questions than it is able to answer. How far could future audiences be trained to use their imaginations to make scenery unnecessary? Does it really offer enough scope for the creation of a new type of theatre and the necessary incentive to encourage Borough Councils to build special theatres for it? Could it ever attract large audiences of ordinary play-goers who might make it a really paying proposition? Probably that would depend upon the ability of such companies to produce stars of the right kind of magnitude, for one can well guess the teenagers' bliss at finding a Johnnie Ray so intimately on view. If its appeal remains more intellectual than popular, does it offer a really good workshop to young writers?

My own view—and one cannot offer anything more than a personal opinion—is that the proscenium arch theatre with its long established methods will never be entirely superseded, but there should be an increasing part to be played by theatre in the round.

I hope that Borough Councils will see their way to providing rostrums which could convert the "all-purpose hall"—which so