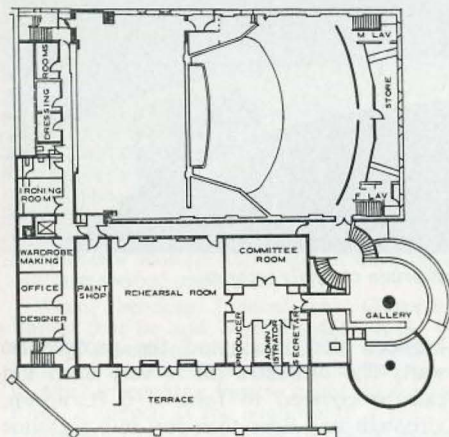


music hall. The proscenium opening is 30 ft and there is a depth of 33 ft. In keeping with tradition the wing space is rather cramped—being only 12 ft per side. The grid at 42 ft. is by today's standards very low—not for us the Everest-type heights of Birmingham—and there are times when another 10 ft. would be a godsend. Thirty sets of single-purchase counterweights are installed, plus two sets of double-purchase counterweights. In 1964, a new hardwood stage floor was laid, but for some reason the old rake was kept.

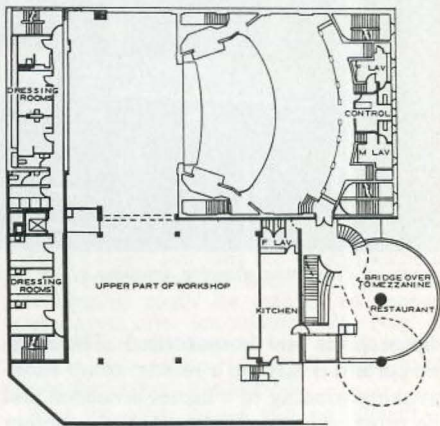
One of the real aids to production has

been the construction of a large new workshop and scene dock, built directly onto the off-stage-right area. Immediately above this is a motorised paint frame. Thus one can drop painted cloths straight down to stage level and truck them on from the side.

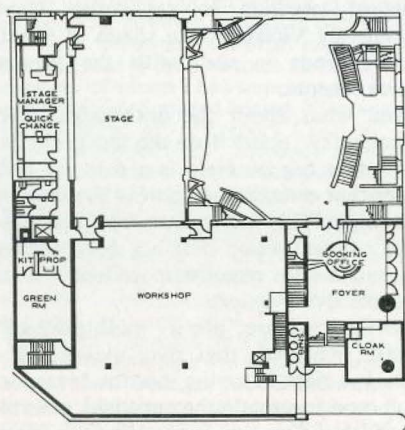
One of the real advantages of the size of the place lies in the fact that every other set can be built on a full-sized truck, measuring 30 ft. by 20 ft.; the set can be dressed and wired up for practical light fittings and the whole truck is then simply winched on stage in a matter of minutes. The door between the workshop and the stage is in



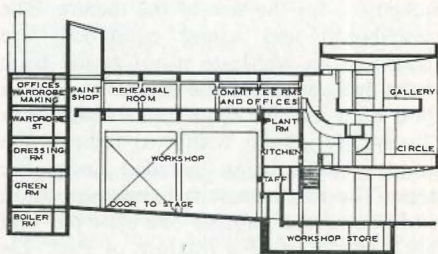
UPPER CIRCLE



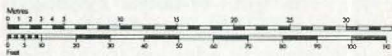
CIRCLE LEVEL



ENTRANCE LEVEL



SECTION THROUGH NEW EXTENSION



*The Liverpool Playhouse. Architect for the 1968 extensions: Hall, O'Donahue & Wilson. Plans with section across stage and new workshop.*