

all together into one great thing which would be standing there and yet by moving one piece of it or taking a piece away or bringing a piece nearer, you would get a different focus or a different concentration on a part of the set.

I began this work very very slowly and very carefully, because this was the creative stage of the whole business. After a while it would begin to get technical so this was the time to be careful and I worked it slowly and from these little models there began to emerge some sort of shape. I began to lose corners here and there because I found these exact corners or beams in some other part of the set—in some other little scene. In this way I began to tie them all together and I began first of all with two revolving stages side by side. I thought by using two I could turn them and each one would match in a different way. But after a while I found two revolves probably should not be used because we had always a very symmetrical picture; also the eye was tied if both were moving at the same time, and was inclined to dance from one side of the stage to the other. I therefore decided that one revolve was better and that it should be a big one. On to this main revolve I now began to build—not a set really because I don't think this is a set, really it is a sort of building. It is an abstract building in which all these Dickens people could live, work and play, be poor in or be hungry or whatever. I did not think about it as a set, I always thought more about the back of it rather than always looking at the front, and I wanted to see what was round the back because here was this circle, to me "this wooden O" which was the whole world of Dickens.

Probably what moved me most of all in moulding this structure was the boy Oliver Twist himself, and how he felt about this world, this world of these terrible people and these kind people. I think now I began to look at it through his eyes. Therefore the staircases and the beams and the doorways and the ordinary things of the streets began to enlarge themselves and grow bigger; the staircases would be more weepy, more winding or more steep and the walls probably taller and the doors maybe a little bit higher so that I was now beginning to dwarf the boy Oliver Twist; to make him sort of alone and probably unhappy or lost in London. Now the people and costume colouring began to come into shape and to relate to these different pieces.

Basically the shape was an abstract building and the wooden staircases of old London were important so that the main colour would be basically a wood colour. The costumes would have to stand out from this wood colour and would therefore be straightforward primary colours wherever possible. It was impossible to think of the realistic dress of that time because, in a musical, it was important to exaggerate here and there and to pick out with colours where one could. Even in this sad story of Oliver Twist there was a certain amount of gaiety among the desperation for living which poor people have.