



*Fig. 5. Fagin's kitchen.*

Probably the staircases are the basic foundation of this set—it was built round them and wherever one looked there was always a winding staircase and it was always going somewhere. That somewhere always happened to be another scene which followed and the staircase ran from one scene to another. I could see people being chased over these staircases, especially Oliver, and I thought of lots of places for him to hide, because I thought as he would think at this time. I wanted places to hide and places to run round and it became now not a toy so much as a child's dream of this world. This building became something which a child's imagination could create.

At this point the lighting had to be borne in mind because it was a very important part of this set. I could see now very well how this set could be lit, I did not want to fill in doorways or windows—the normal things one does. I wanted to leave them open so one could see through scenes into the next scene which might or might not follow, but at least one could see through beyond the playing scene to the outside. I worked on the models with some lighting and tried to find out the best way to help the lighting here. Of course, during all this at various times Peter Coe the director and Lionel Bart the author came into the picture. Many suggestions, many