

ideas and many changes occurred in the running and in the style of direction which the director had in mind. These again necessitated some changes on my part, but I never really changed the basic idea or shape, it was always just technical details.

There followed the working drawing stage, and this was where the technical side began, getting this thing I had designed on to a stage and on to a stage in a practical way so it would work. Surrounding this main revolve now there had grown four legs or side elements and I wanted three of these to move round the main revolve, so that they would at times, as if selected by a camera, track forward and come into focus—come into the light so that scenes would then be played on them, or at other times they could match up and marry into the main set. The working drawings were made very carefully from the now finished model and taken to the workshops for prices and the beginning of the end started. While the building was beginning, the colours and costumes had to be gone into and I now concentrated on the colour of things and, as I have already mentioned, the fact that it was a musical meant that one could not have the blacks and the greys and the dull drab colours of that period of London. Just as the music lifted part of the story, one had to lift part of the visual appearance with extra colour and especially to harmonise colours and to play down the lower characters and to play up the more major roles. Then came the last week, the lighting, the direction and the choreography, the whole lot came together as one. The show opened and it seemed to work very well.

This last sentence suggests that either Mr. Kenny has a great gift for understatement or that he caught sight of the end of the recording tape. Editor.

ILLUMINATING “OLIVER”

by John Wyckham

From the first moment I set eyes on Sean Kenny's model of the setting for this production it was clear that here was something both original and exciting; a lighting designer's dream, and at the same time a tremendous challenge.

The decision, regretted by some, to go “the whole hog” and leave the entire stage completely unmasked was, I think, the right one. As soon as it was confirmed that the New Theatre was to be *Oliver's* West End home it became abundantly clear to all of us executively connected with the production that the proportions of this particular stage were ideal and certain architectural features, like the stairways up to the exit doors upstage P.S. and O.P., would very much help the background of the set.

At first I felt somewhat overwhelmed at the realisation that here was a set that could be lit from almost any angle and with as many lanterns as the theatre switchboard could accommodate. However, since I was also production manager for this show, I soon discovered that my first reactions were seriously at fault.