

browns and yellows, ambers and sepias, and just sufficient blue to highlight the setting in the night scenes.

Against this somewhat sombre background he presented the colourful costumes of the market scenes, the pastel shades of the Brownlow household, the grimy rags and tatters of Fagin and his boys and the brilliant red of Nancy's dress. These costumes all took light extremely well and helped to keep the artists apparently well lit whilst the background remained suitably atmospheric.

I would prefer not to discuss here in detail my reasons for choosing certain colour combinations since these were selected as much by intuition as from experience. Basically, I used 3, 45, 50 and 51, selecting them with a careful eye on the dramatic possibilities of the "Three Cripples" tavern scene opening the second act, and the "London Bridge" final sequence.

As many of you know, the quality and tone of light from let us say a Patt. 143 lantern with a piece of No. 3 straw in it differs very considerably from the light from a Patt. 43 with the same in it. For this reason alone it would take far too much space to explain how I reached my apparently haphazard arrangement and mixtures of colour both additive and subtractive.

The plotting of the actual lighting cues—some 65 in number—was an extremely restful affair, taking place in a silent theatre throughout one night when most people were in their beds. This is undoubtedly the best time for light plotting, when it can be arranged conveniently, as it rules out any necessity for shouting above the sound of the auditorium vacuum cleaner, or the master carpenter hammering and sawing; furthermore one does not get interrupted with telephone calls at 3.0 a.m.!

I resisted the temptation to put in cues simply for the sake of it, since, speaking personally, I hate to see lights bobbing up and down when the attention should be on the actor and the scene. I wince whenever a stage manager proudly boasts that he has 237 cues in his show. With the possible exception of modern ballet or high-speed revue this usually means that the lighting director got the fidgets—a trap which I myself have fallen into on more than one occasion.

In the final stages of rehearsal actors and costumes, words and music, settings and lights came rapidly together. The teamwork was simply splendid and each problem was dealt with enthusiastically and quickly. How easily, and how often, the reverse occurs. Peter Coe, the director, brilliantly sustained everyone's interest and patiently guided us all through a labyrinth of minor snags. To me personally he was extremely helpful, and where it was not always possible to get the light onto the actor he obligingly moved his actor into the light. This sort of co-operation makes sense, and it was in such an atmosphere that *Oliver* was produced.

At the time of writing the production is playing to packed houses and looks like doing so for a very long time to come. I feel greatly honoured at having been asked to light this piece. A very exciting experience which I shall long remember.