



*Fig. 2. Opening scene in the workhouse. This and subsequent scenes are taken from audience left in Dress Circle. Camera position and lens is not altered, the changes in the other photos are due solely to use of revolves and lighting. Supplementary pieces are also dropped in but do not mask and one remains aware of the dim vista of the whole stage at all times.*

people, and so on. Therefore I had to begin to exaggerate my original sketches and even take as a lump of material as many as twelve or fourteen of them. Then try to take items out of each one and fit them into this now condensed form of Dickensian London.

I think there were about twelve scenes required and this meant I had twelve opportunities of making a whole world on the stage. Not yet—not even yet did I consider how it would work on the stage itself; it was more important to me at this time to work on the appearance or the feeling of it. Having worked all these separate scenes out—the thieves kitchen, the undertaker's, the streets of London and so on; having worked all these into a condensed form I began to put them one after the other in the order of the scenes and to see now how I could work them into a theatre and put them on the stage. This was the most difficult part because obviously this whole world, this marvellous thing I had just gone wild on, had not been related to the stage yet and to try and put it there was very difficult. So I began now with what we call “the model stage”—to make models of each little piece and to see how I could fit them