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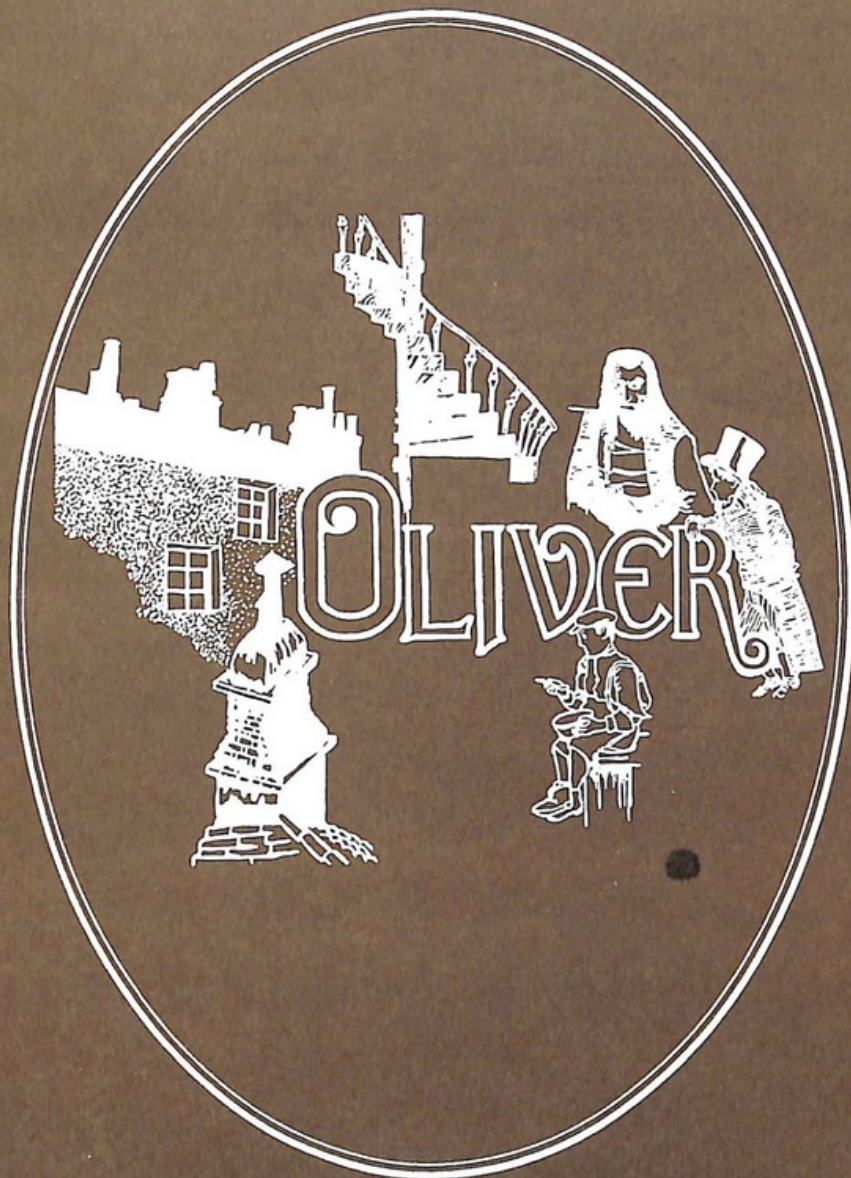
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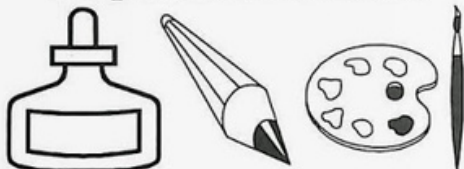
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Chapter II A pair of phlegmatic paragons



Producer: Cynthia Stead

Cynthia has this to say:

"I have been associated with the society for 20 years ever since I arranged the dancing for "Pink Champagne", in 1975. In that show I made a very brief appearance as a 'stand-in' (at a moments notice) in the shape of an elephant - pink and large - to dance in the dream sequence. Thrown into the costume discarded by the "I feel poorly" elephant, dressing hastily was my downfall as the fastening of the head to the body had been overlooked. Consequently as 'stand in' was prancing around the stage, the head swivelled around and my bearings were lost. I could hear the music, and dance in time - but in solo stage left whilst the rest of the herd were stage right! What a fiasco! What an exit - stage left

was a prison wall! I finally found an exit and lumbered offstage, trunk dangling down my back. More to the point, 'Stand-in' continually wonders why 14 shows later she is still about, still full of remembered shame It's great to be back with the company and the children, and this ex-member of the elephant patrol hopes you enjoy the show."

Musical Director: Jill Parkin

Jill hails originally from Doncaster and is one more Yorkshire lass to infiltrate our ranks. She has lived in Chelmsford for 13 years and is the Head of Music at Chelmer Valley High School as well as being head cook and bottle washer to a husband and two children. Jill's introduction to amateur operatics actually started with us at Witham when she was an 'unforgettable' rehearsal pianist for our 1988 production of "Half a Sixpence"!! We sent her away for six years to sort out her arpeggios and last year were delighted to see her return as musical director for "My Fair Lady". Since 1988 her credits as a musical director with other societies include "The Pajama Game", "Calamity Jane" and "Gigi" and at school "The Boyfriend" and "The Sound of Music". Despite all of her shows with us having a London flavour, Jill defiantly retains her Yorkshire dialect.



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1922	H.M.S. Pinafore	1963	The Quaker Girl	1980	Orpheus in the Underworld
1923	The Pirates of Penzance	1964	The New Moon		Iolanthe
1924	Ruddigore		The Mikado (CV)	1981	Summer Song
1925	Patience	1965	The Maid of the Mountains		The Quaker Girl
1926	The Yeomen of the Guard		The Pirates of Penzance (CV)	1982	The Desert Song
1927	Dorothy	1966	Gypsy Love		Cox & Box & The Sorcerer
1928	Les Cloches de Corneville		H.M.S. Pinafore (CV)	1983	Oklahomal
1929	The Mikado	1967	Call Me Madam		The Pirates of Penzance
1930	The Gondoliers		Iolanthe (CV)	1984	My Fair Lady
1931	Falka	1968	The Desert Song		Free as Air
1932	H.M.S. Pinafore		Patience (CV)	1985	Showboat
1933	Mertie England	1969	Rose Marie		La Vie Parisienne
1934	Tom Jones		The Mikado	1986	The Yeomen of the Guard
1935	The Geisha	1970	Free as Air		The Sound of Music
1936	Dorothy		The Pirates of Penzance	1987	The Merry Widow
1937	The Maid of the Mountains	1971	Oklahomal		Trial by Jury &
1938	The Street Singer		Trial by Jury &		H.M.S. Pinafore
1939	Goodnight Vienna		H.M.S. Pinafore	1988	Kismet
1947	Miss Hook of Holland	1972	The Merry Widow		Half a Sixpence
1948	Maritza		The Gondoliers	1989	Fiddler on the Roof
1949	Kalinka	1973	Carousel		The Gondoliers
1950	The Lilac Domino		Iolanthe	1990	Die Fledermaus
1951	Rio Rita	1974	The Pajama Game		The King and I
1952	Wild Violets		The Yeomen of the Guard	1991	Carousel
1953	Magyar Melody	1975	Pink Champagne		Patience
1954	Carissima		Patience	1992	Annie Get Your Gun
1955	Rose Marie	1976	South Pacific		Bless the Bride
1956	Tulip Time		Ruddigore	1993	Brigadoon
1957	The White Horse Inn	1977	Guys and Dolls		Ruddigore
1958	The Gypsy Princess		Utopia Ltd.	1994	My Fair Lady
1959	The Merry Widow	1978	The White Horse Inn		South Pacific
1960	Bless the Bride		The Mikado	1995	Kiss Me, Kate
1961	The Boy Friend	1979	Brigadoon		
1962	Grab Me a Gondola		Princess Ida		

*The Society was inaugurated in 1921,
and is a registered charity, number 265029.
It is affiliated to the National Operatic & Dramatic Association*

WITHAM AMATEUR OPERATIC SOCIETY

presents

OLIVER

Music, Lyrics and Book by Lionel Bart

Produced for the Broadway stage by David Merrick and Donald Albery
By arrangement with MusicScope and Stage Musicals Ltd. of New York

October 24th - 28th, 1995

Chapter I Pleasant prosaic prose from the Presidential Pen



Welcome to our Autumn production - Lionel Bart's *Oliver*.

An adaptation from Charles Dickens' novel *Oliver Twist*, this musical gives a more light hearted insight into 19th century London life than the original story.

Amidst the drama of robbery, murder and suicide there is comedy and pathos, but above all a plethora of song and dance that has become almost legendary.

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Chapter IV Preparatory particulars pertaining to the perils of a plucky young gentleman

in the period known as the eighteen thirties when an unfortunate came to be born, and aptly orphaned, at a workhouse presided over by Mr. Bumble, a parish Beadle. The orphan given the name Oliver Twist.

On the fateful day, which was like any other day though vital to what was to follow, Oliver was rebuffed by his peers to make protest in connection with the meagre quantities of nourishment served at the establishment. The not unreasonable request for more food caused the Beadle to regard Oliver a trouble maker, and seek a buyer for this unwanted encumbrance. A buyer was found in a Mr. Sowerberry, who revelled in the profession of an undertaker. It proved to be a quickly depreciating investment.

On his new employ, Oliver was goaded into forceful action by the taunts of one Noah Claypole. In reaction invoked in the Sowerberrys a strong desire to return Oliver to whence he came. Not wishing to entertain that particular notion, Oliver embarked on a journey of some 75 miles on horseback. On the road, he encountered a young gentleman, known to his friends of dubious repute as "The Artful Dodger". That gentleman provided Oliver an introduction to Fagin, proprietor of a training academy for pickpockets, who with his pupils welcomed Oliver with open arms and rifled pockets.

On his first foray with his fickle friends. Oliver was arrested on suspicion of picking the pocket of Mr. Brownlow. The theft of Mr. Brownlow's property, or that of any other personage, may be regarded to be a commonplace event and of no great importance in its place. But it should nevertheless be observed as a sequel to what has gone before, and a key to what will follow in the subsequent conduct when its time arrives.

The arrest and subsequent removal of Oliver to Mr. Brownlow's residence caused concern, none so much as to one particularly unpleasant gentleman for whom Fagin acted as a fence, Mr. Sykes. Concerned that Oliver may say something that may bring about his downfall, Sykes made arrangements for Nancy, his doxy - if I may use that word - to kidnap him.

The usual reader will recall that the fact that the victim of the aforementioned singular crime, Mr. Brownlow, would in due course, take on a special significance. Indeed this was the case, for when Oliver was in his residence, Mr. Brownlow observed a likeness between the orphan and the portrait of his daughter.

What proved to be a successful expedition by Nancy in which Oliver was recovered, Mr. Brownlow was visited by the Bumbles in response to his request for information about his missing ward. It transpired that Old Sally, a pauper who had nursed Oliver's dying mother, had found a gold locket from the dead girl. The locket contained a picture of Mr. Brownlow's daughter, Agnes, and therefore by a simple process of deduction Oliver was Mr. Brownlow's child. An assignment was arranged whereby the repentant Nancy was to deliver Oliver into the care of Mr. Brownlow. The early arrival of Nancy at the appointed place tragically led to her death. The prompt demise of her assailant led to the release of Oliver and a happy conclusion.



Chapter V Pithy listing of panoramas and principal patters

The year - about 1850

ACT I

- Scene 1: The Workhouse Dining Hall, somewhere in the Midlands; early evening
"Food, glorious food" : "Oliver"
- Scene 2: The Workhouse Parlour, later (into street)
"I shall scream" : "Boy for sale"
- Scene 3: The Undertaker's Parlour
"That's your funeral" : "Where is love?"
- Scene 4: The Undertaker's Shop; next morning
- Scene 5: Paddington Green, London; morning, a week later
"Consider yourself"
- Scene 6: The Thieves' Kitchen; later (into street)
"Pick a pocket or two" : "It's a fine life"
"I'd do anything" : "Be back soon"

Please note that there will be a 'strobe effect' at the end of Act 1

~ Interval ~

ACT II

- Scene 1: The "Three Cripples", a public house in Clerkenwell; that evening
"Oom-pah-pah" : "My name" : "As long as he needs me"
- Scene 2: The Brownlow's; two weeks later (into street)
"Who will buy?"
- Scene 3: The Thieves' Kitchen; later
"Reviewing the situation"
- Scene 4: The Workhouse; a few days later (into street)
- Scene 5: The Brownlow's; a few days later (into street)
- Scene 6: London Bridge; night
- Finale: London Bridge



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Chapter III Pray peruse this page on the pre-eminent author of "The Parish Boy's Progress"

"Oliver" has its origins in Charles Dickens' *Oliver Twist* so it is most appropriate that we say something about the renowned author.



Charles Dickens, the second of eight sons, was born at Landport, Portsmouth on 7th February 1812. In 1836 he married Catherine Hogarth, with whom he had 10 children.

Whilst little is known of his childhood, in his *David Copperfield* (1849) the description of David's boyhood seems similar to his own, and Mr. Micawber is generally viewed as a portrait of Dickens' father. During his childhood Dickens spent some time in the poorer part of London's Camden Town, and was sent to work in a blacking warehouse. Whilst the effect of this period of humiliation on a sensitive boy is perhaps best viewed in *David Copperfield*, these years supplied him with a wealth of knowledge of low life and the poor, which he would draw on, perhaps no more so than in his tale of *Oliver Twist*.

Oliver Twist was first published as *The Parish Boy's Progress*. As a first attempt at a novel the sequence of events, though improbable, was at least straightforward and organised. Somewhat less satisfactory was how Dickens explained and accounted for those events. Some characters and connections, important in the original story (but not featured in the musical) are treated in an off-handed manner, or fail to reach their potential. At the time Dickens' high work output probably meant that he was overstretching himself, so perhaps he lost interest, or did not have enough time to fully develop his characters and plot. On top of the pressure of work, his book was interrupted by the sudden death at the age of 17 of his sister-in-law, Mary Hogarth, who had lived with him and his wife. In *Oliver Twist* the character of Rose Maylie (not featured in the musical) almost mirrored Mary, Dickens only at the last minute reprieving her from death. Whilst the novel perhaps concentrated on the macabre at the expense of "The Parish Boy's Progress", it should be remembered that it had been written in a period when the problems of the poor had an urgency and horror which they lost in the more secure and peaceful mid-Victorian era.

Dickens' other works included *Sketches by Boz* - *The Pickwick Papers* - *Nicholas Nickleby* - *Barnaby Rudge* - *The Old Curiosity Shop* - *A Tale of Two Cities* - *Martin Chuzzlewit* - *A Christmas Carol* - *Dombey & Son* - *Bleak House* - *Hard Times* - *Little Dorrit* - *Great Expectations* and *The* (unfinished) *Mystery of Edwin Drood*. His collection of Christmas stories was the chief inspiration behind the conventional idea of the mid-Victorian Christmas.

Charles Dickens died suddenly at Gad's Hill, Kent on 9th June, 1870.

Chapter VII Profound piquant piffle for the more prehensile persicacious

1. Why was Oliver given the surname, Twist?
2. Where was Oliver born?
3. What were Charles Dickens' two middle names?
4. Who played the Artful Dodger in the 1905 stage version of Oliver Twist?
5. What is the connection between Fagin in the 1905 production, and the director of the 1968 film of the musical "Oliver!"?
6. Who played Fagin in the 1922 film version of Oliver Twist?
7. The following have a common first name. What is it, and who are these people?
 - (a) Found in an oboe, but did not play his namesake in the 1968 film.
 - (b) Stan's partner.
 - (c) Old puppet partner of Wally Whyton.
 - (d) Known for his Cavalier treatment.
8. Other than in this question, or in the answer to this question on page 18, how many times in this programme does the word "More" appear, either as itself or as part of another word (eg. as in "moreover")?

The answers may be found on page 18

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Chapter VIII Pooh-pooh these praiseworthy personages at your peril!

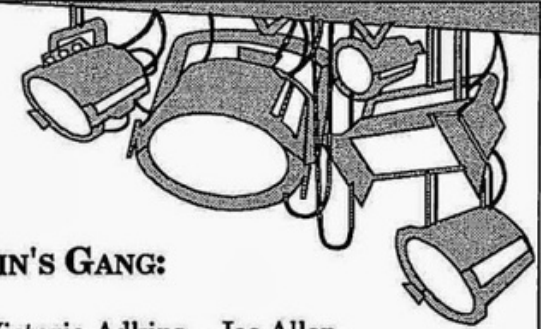
<i>Producer:</i>	Cynthia Stead	<i>Costumes supplied by:</i>	The Costume Store, Lydons Theatrical Costume Hire, and the Society
<i>Stage Manager:</i>	David Hunt	<i>Flowers supplied by:</i>	Michelle
<i>Stage Crew:</i>	Steve Bailey Graham Green Mark Pullen Keith Radley Roy Willison	<i>Lighting supplied by:</i>	Braintree District Arts Council, JBE Stage Hire
<i>Lighting:</i>	Murray Styman	<i>Sound system supplied by:</i>	The Electric Sound Company, Coggeshall
<i>Sound:</i>	Peter Pitwood	<i>Front of House:</i>	Dennis Page
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<i>Assisted by:</i>	Pat Ladd	<i>Programme:</i>	Steve Draper
<i>Wigs and hair dressed by:</i>	Patsy Page	<i>Cover Graphics:</i>	Colin Ismay
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<i>Scenery (except Act 2, Scene 2):</i>	Paul Lazell (Scenery)	<i>Bar Manager:</i>	Ron Howe
<i>Scenery (Act 2, Scene 2):</i>	The Society	<i>Prompt:</i>	Anne Sheppard

Rehearsal Accompanists: Ruth Le Poidevin and Phillip Toms

Chapter VI *Parade of protagonists and proletariat*

In their order of appearance:

<i>Oliver Twist</i>	:	Anthony Clough
<i>Mr Bumble</i>	:	Stewart Adkins
<i>Widow Corney</i>	:	Pat Briggs
<i>Noah Claypole</i>	:	Ian Willingham
<i>Mr Sowerberry</i>	:	Richard Ould
<i>Mrs Sowerberry</i>	:	Lydia Clough
<i>Charlotte Sowerberry</i>	:	Samantha Willison
<i>The Artful Dodger</i>	:	John Dalglish
<i>Fagin</i>	:	Nicholas Clough
<i>Nancy</i>	:	Jan Edmunds
<i>Charles Bates</i>	:	Simon Palmer
<i>Bet</i>	:	Natalie Forster
<i>Old Sally</i>	:	Judy Henderson
<i>Old Lady</i>	:	Marea Irving
<i>Bill Sykes</i>	:	Michael Dunion
<i>Vendors</i>	:	William Chaplin Richard Herring Patsy Page Sue Siddalls Liz Watson
<i>Mrs Bedwin</i>	:	Pam Adams
<i>Mr Brownlow</i>	:	David Adams
<i>Dr Grimwig</i>	:	Geoff Coverdale
<i>Bow Street Runners</i>	:	Roger Munt Richard Ould



FAGIN'S GANG:

)
)
Richard Adkins, Victoria Adkins, Joe Allen,
Suzanne Bellett, Michael Bignell, Jody Collings,
Victoria Haisell, Duncan Henderson, Fiona Henderson,
Billy Herring, Sophie Hughes, Oliver Jones, Sarah Lane,
Stephen McGeary, Andrew Ould, Alex Reeve, Emma Sewell,
Clair Shilling, Ryan Taylor, Grace Williamson, Sarah Willingham.

CHORUS:

)
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Kathryn Adkins, Victoria Adkins, Muriel Chambers, Emily Chaplin,
Rosemary Chaplin, William Chaplin, Anita Collings, Jim Crimmins,
Geoff Coverdale, Anne Dobinson, Fiona Henderson, Judy Henderson,
Richard Herring, Alastair Irving, Marea Irving, Elisabeth Ladd,
Nicholas Ladd, Cherry Lenox, Laura Maidment, Anne Marsden,
Danny Mullane, Roger Munt, Richard Ould, Dennis Page,
Patsy Page, Ian Pavelin, Julia Reed, Richard Shakespeare,
Sue Siddalls, Liz Watson, Ian Willingham,
Freda Willingham, Samantha Willison.

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Chapter IX Parlance of praise for the perfectly pitched players

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CLARINET:	Sue Chambers	VIOLA:	Andy Smith
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The media; those who have freely donated window space for the display of our posters; our advertisers - without whom the production of this programme would not have been possible; the Red Cross; Witham Dramatic Club for the use of the raised seating; Colin Etheridge and Derek Elliot at the Public Hall; Spring Lodge for their rehearsal facilities. Those involved with box office, stewarding, programme and raffle ticket selling, refreshments and the bar, back stage, transportation, and all those who have made or provided properties and costumes. Mrs. Shirley Payne of Wilkin & Sons Jam Shop for lending us the "Ripe Strawberries Ripe". Dave Smith of KEMPCo for his invaluable assistance with this programme; all our Vice Presidents for their financial support; anyone else who has helped in any way.

Finally, we thank you, the public, for your continued support and look forward to seeing you again next year for

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Performance:

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Chapter X The Parthian Shot to the problems posed

1. Mr Bumble named his foundlings alphabetically. So before Twist was Swubble, and after were Unwin and Vilkins.
2. Dickens does not actually state where Oliver was born. However, we do know that Oliver's journey took him through Barnet (north-west London), so in view of the distance that he is known to have walked he would have been born somewhere in the Midlands.
3. John Huffam
4. Charlie Chaplin
5. In 1905 Fagin was played by Herbert Beerbohm Tree, who was the father of the director of the 1968 film, Carol Reed.
6. Lon Chaney. (The 1922 film was not released in the UK because it might have incited public disorder)
7. All four are called Oliver; Oliver Reed, Oliver Hardy, Ollie Beak and Oliver Cromwell.
8. The word "More" appears 9 times in this programme.

Miscounted? - You'd better read the programme again!!

Dates for your Diary

BURY ST. EDMUNDS AMATEUR OPERATIC SOCIETY
"BLITZ" 5th - 11th November 1995, Theatre Royal

BILLERICAY OPERATIC SOCIETY
"CAROUSEL" 8th - 11th November 1995, Chelmsford Civic Theatre

WITHAM CHORAL SOCIETY
Vivaldi "Gloria" : Handel "Zadok the Priest" : Bach "Magnificat"
Orchestral suite - Purcell "The Indian Queen"
Saturday 11th November 1995 at 7.30pm, St. Peter's Church, Coggeshall. Tickets: 01376 513747

WITHAM DRAMATIC CLUB
"THE DIARY OF ANNE FRANK", dramatised by Frances Goodrich and Albert Hackett
15th - 18th November 1995. Witham Public Hall

IPSWICH GILBERT & SULLIVAN SOCIETY
"THE MIKADO" 15th - 18th November 1995, The Corn Exchange

SPRINGERS AMATEUR OPERATIC SOCIETY
"WEST SIDE STORY" 21st - 25th November 1995, Cramphorn Theatre, Chelmsford

ESSEX GROUP
"HELLO DOLLY" 13th - 16th December 1995, Thameside Theatre, Grays

THE CARLOW PLAYERS
"DICK WHITTINGTON and his CAT" by June Smith and Maurice Lipton
24th - 27th January 1996, Witham Public Hall. Advanced bookings: 01376 515334

WITHAM OPERATIC WORKSHOP
"JOSEPH and his TECHNICOLOUR DREAMCOAT" 27th - 29th March 1996, Witham Public Hall

STAGE DOOR THEATRE CLUB
"CHESS" 17th - 20th April 1996, Regent Theatre, Ipswich

WITHAM AMATEUR OPERATIC SOCIETY - 75th ANNIVERSARY YEAR
"ANYTHING GOES" 22nd - 27th April 1996, Witham Public Hall
"GUYS AND DOLLS" 21st - 26th October 1996, Witham Public Hall

CHELMSFORD YOUNG GENERATION
"BARNUM" 24th April - 4th May 1996, Civic Theatre, Chelmsford