

Wilson's School presents

# Oliver!



by Lionel Bart

based on 'Oliver Twist'  
by Charles Dickens

# Wilson's School

*with additional performers from The BRIT School  
and Wallington High School for Girls presents*

# Oliver!

**by Lionel Bart**

based on *Oliver Twist* by Charles Dickens

by arrangement with Musicscope

**A Shock Tactics Production**

**Director: Jeff Shaw**

**Musical Director: Helen Bright**

**Opening night: 7 December 2005**

- **Running time: about 2 hours 40 minutes, including 20 minute interval**
- **Interval refreshments will be served in the foyer**
- **Please switch off mobile phones and refrain from flash photography**
- **A professionally produced DVD will be available. To order a copy, please use the order form on your seat or contact the Box Office**

**[www.shocktactics.org.uk](http://www.shocktactics.org.uk)**

## ACT ONE

### *Overture*

#### **Scene 1: The Workhouse Dining Hall, *early evening***

*Food, Glorious Food* (Oliver and Workhouse Boys)

*Oliver* (Mr Bumble, Widow Corney and Workhouse Boys)

#### **Scene 2: The Workhouse Parlour, *some time later***

*I Shall Scream* (Widow Corney and Mr Bumble)

*Boy For Sale* (Mr Bumble)

#### **Scene 3: The Undertaker's Parlour**

*That's Your Funeral* (Mr Sowerberry, Mrs Sowerberry and Mr Bumble)

*Where Is Love?* (Oliver)

#### **Scene 4: The Undertaker's Shop, *the next morning***

#### **Scene 5: Paddington Green, *a week later***

*Consider Yourself* (Artful Dodger, Oliver and Chorus)

#### **Scene 6: The Thieves' Kitchen**

*Pick A Pocket Or Two* (Fagin and the Boys)

*It's A Fine Life* (Nancy, Bet and the Boys)

*I'd Do Anything* (Artful Dodger, Nancy, Oliver, Bet, Fagin and the Boys)

*Be Back Soon* (Fagin, Artful Dodger and the Boys)

## ACT TWO

#### **Scene 1: The Three Cripples Public House, *that evening***

*Oom-Pah-Pah* (Nancy and Chorus)

*My Name* (Bill Sykes)

*As Long As He Needs Me* (Nancy)

#### **Scene 2: The Brownlow House, *two weeks later***

*Reprise: Where is Love?* (Mrs Bedwin)

*Who Will Buy?* (Oliver, Street Criers and Chorus)

#### **Scene 3: The Thieves' Kitchen, *later***

*Reprise: It's A Fine Life* (Nancy, Bill Sykes, Fagin and Artful Dodger)

*Reviewing the Situation* (Fagin)

#### **Scene 4: The Workhouse Parlour, *a few days later***

*Reprise: Oliver* (Widow Corney and Mr Bumble)

#### **Scene 5: The Brownlow House, *a few days later***

*Reprise: As Long As He Needs Me* (Nancy)

#### **Scene 6: London Bridge, *late evening***

*Reprise: Reviewing The Situation* (Fagin)

# THIRTY YEARS of DRAMA at MOLLISON DRIVE

✂ 1975 – 2005 ✂

IF YOU LOOK ON THE BACK COVER of this programme and peruse our list of past glories, you may note that in mounting *Oliver* this Christmas, we are for the first time in thirty years repeating one of our previous productions. I have good cause to remember the 1977 *Oliver*: it was the first time I was really involved in drama at Wilson's. I had no previous acting or directing experience, though at a much younger age I had been fascinated with puppet theatres and made any number of them to 'entertain' audiences of friends and neighbours, who graciously allowed themselves to be dragged round to see the latest ingenious *tour de force*. I was left with an abiding interest in the technical side of theatre production and special effects, and when one evening, a few days before the first night of *Sweeney Todd* in the newly-built Wallington home of Wilson's School, I casually enquired how they proposed to arrange for a trap-door to swallow the demon barber's unfortunate victims, I was taken aback to hear that no-one had actually given it much thought.

Immediately I set to considering the problem and came up with what I thought would be a simple and practical solution. I explained my proposal to the redoubtable John Gibbons, the maths teacher who was then in charge of all technical aspects of school drama (he left shortly after this to work for the BBC); he ridiculed my idea and said that it clearly would not work. Outraged, I set off for the DT room (or woodwork shop, as it was then known), made the thing, brought it into the hall and demonstrated its fluid and effective movement to what I hoped would be an impressed and penitent John Gibbons. His response was a curt 'OK, thanks very much—that's another job crossed off the list.' I realised that I had been suckered, or as it came to be known, 'Gibboned'—and that was only the first time. John was a founder member of an amateur dramatic group based on Imperial College, called Pandora Theatre, and it wasn't long before I found myself press-ganged into accepting acting roles, stage managing, painting scenery, designing fliers, and going off on summer tours.

Back at Wilson's, my sensational trapdoor was clearly sufficient recommendation for me to be asked to create the scenery for the next production, *Oliver*. I don't think it was very good—just a series of flats, painted with brick wall patterns, that the stage crew took an eternity to rearrange between scenes; no upper level, and no London backdrop. It did, however, have the cardinal virtue of being tremendously cheap; we even mixed our own paint from powder and size, as I recall. There are those who would prefer it if we went back to those good old days, I am sure.

By this time I was itching to have a go at putting on the stage a classical drama, and when I chose the *Birds* of Aristophanes, I found a willing and supportive ally in the then Head of Drama, Laurie Smith, who not only decided to let me have a go, but made an enormous commitment of time and energy to help me devise a suitable script. When I finally realised how hopeless at directing I was, he kindly took over from me, and much to my relief I moved over to the scene design and the music, which I composed and taught to a band of sixth-formers. We cast Tim Hudson in the lead role; this was the first time that I worked closely with him on a play. He later became a professional actor and has been back to Wilson's in recent years as guest speaker at Prizegiving.

Laurie Smith left soon after this and for a short time the Head of English, Ken Daynes, resumed

the helm. Then a new appointment, Chris Burge, heralded a brief golden age of drama in the early eighties. Ken had chosen *The Importance Of Being Earnest* and had assembled a stellar cast for it; Chris took it over and produced one of the most well-received and fondly-remembered shows ever to be staged here. Tim Hudson contributed an extraordinary turn as Lady Bracknell, a performance which I later saw him reprise in his own version at Oxford. Chris went on to startle audiences with some bold and challenging choices, though his first, *Antonio's Revenge*, was a blood-curdling epic that had many of the audience squirming and the rest looking at their watches. During Chris's tenure I continued happily creating ever trickier set designs, which the unfailingly helpful Kevin Hemmings, Alan Smith and John Parker of the Art and Technology departments always found a way of making into reality, and finally started directing some pieces completely on my own. At the same time one particularly enterprising sixth-former, Edward Applewhite, was mounting his own productions at school, including an ambitious *My Fair Lady* with full orchestra.

When Chris Burge left in 1985, I was left in sole charge of school drama and the next year put on *The Sport of My Mad Mother* with Paul Longhurst and Mark Stone in the leading roles. For that show, the Hall floor was transformed into the most convincing and dangerous-looking backstreet alley seen outside Croydon. The play requires gunshots to be heard, which we decided to create by using live maroons contained in metal drums. Unfortunately the effects team ordered charges that were several sizes too large for the job, so that the resulting barrage of explosions resembled a war zone more than a street fight. I still don't know how we got away without multiple heart-attacks in the audience or the police being called to see what was happening. Paul is now a leading light of the local amateur dramatic scene and recently directed Melissa Cox (who plays Nancy) in *The Crucible* at Oxted; Mark meanwhile has become a professional opera singer and has played leading roles at the English National Opera. Edward Applewhite, who also appeared in *Sport*, has gone on to professional acting and directing work, with many plays and TV appearances to his credit. Simon Finch, Stephen Beckett (Jenkins) (*The Bill*, *Coronation Street*), Paul Bridges (Gerrard), Adam Davies and Justin Audibert are also among those who have chosen a life on the stage. Many of those involved in backstage work over the years have made a career of it as well; Rob Halliday is a freelance stage lighting expert whose work takes him all over the world, and Ian Hunter (who directed *After Magritte* and appeared in *Frogs* and *The Injustice Done to Tou.Ngo*) has gone on to stage manage the opening ceremony of the Athens Olympics (as he will the Winter Games in Turin 2006) and the phenomenally successful *Billy Elliot* at the Victoria Palace.

Twenty more years have now flown by, with at least one production pretty well every school year; there was a slight hiatus in the late 90s when we were obliged to use the Secombe Theatre instead of our own Hall, where the original cheaply-acquired equipment had finally become unusable. We have the PTA to thank for their support in the never-ending task of replacing worn out and outdated lighting, sound and stage gear. In the 21st century, we now have a thriving music department adding energy and variety to the Wilson's stage, and drama is finally finding its way into the school curriculum. The Performing Arts look set to make Wilson's School their Mount Parnassus. Let us hope we can continue to find good people to keep taking it forward.

Jeff Shaw

Key to Directors (back cover):

BLUE—Laurie Smith; GREEN—Ken Daynes; CYAN—Chris Burge; BLACK—Jeff Shaw; MAGENTA—the author (*Hubert and the Firework*, *Culture Beat*), Edward Applewhite (*Beyond A Joke*, *My Fair Lady*) and various other Sixth Formers; RED—Helen Bright

## ***Cast in order of appearance***

Oliver Twist	<b>Mark Fuller</b>
Mr Bumble, <i>The Parish Beadle</i>	<b>Luke Birchenough</b>
Widow Corney, <i>the Workhouse mistress</i>	<b>Marion Stockton</b>
Mr Sowerberry, <i>an Undertaker</i>	<b>Nicholas Hadfield</b>
Mrs Sowerberry, <i>the Undertaker's Wife</i>	<b>Sally Carter-Esdale</b>
Charlotte, <i>the Undertaker's daughter</i>	<b>Connie Moore-Geaton</b>
Noah Claypole, <i>the Undertaker's apprentice</i>	<b>Aaron Dowling</b>
Jack Dawkins, or "The Artful Dodger"	<b>Hadley Smith</b>
Fagin, <i>an elderly receiver of stolen goods</i>	<b>James Fritz</b>
Charley Bates, <i>a member of Fagin's gang</i>	<b>Alex Dodds</b>
Nancy, <i>Bill Sykes' doxy</i>	<b>Melissa Cox</b>
Bet, <i>Nancy's friend</i>	<b>Mia Lombardi</b>
Mr Brownlow, <i>a wealthy gentleman</i>	<b>Adam Lawrence</b>
Bill Sykes, <i>a thug</i>	<b>Greg Buchanan</b>
Mrs Bedwin, <i>Mr Brownlow's housekeeper</i>	<b>Nina Ball</b>
Doctor Grimwig	<b>Kieran Miles</b>
Old Sally, <i>a pauper</i>	<b>Sally Carter-Esdale</b>

*Other parts played by members of the Company*

Workhouse Boys, Fagin's Gang

**Stephen Brown, Alex Dodds, Max Edge, Alex Harrison, Jason Kajdi, Guy Morgan, Ben Newman-Sanders, Tom Newman-Sanders, George Panther, Al-Kabir Ramji, Paul Teare, Maksymilian Tobiasiewicz, Mayghal Vijapura**

Workhouse Assistants, Street Sellers, Patrons, Bow Street Runners, etc.

**Emily Archibald, Nina Ball, James Campbell, Chandramouli Chadalawada, Rachael Davis, Aaron Dowling, Nicholas Hadfield, Diluka Karunaratne, Sabrina Madiar, Tom McAweaney, James Morgan, Courtney Mortimer, Jamie Qiu, Imran Sameja, Abiola Sawyerr, Daniel Simmonds, Naomi Taylor**

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*Orchestra*

<b>Helen Bright</b>	Conductor
<b>Meryl Ching</b>	1st Violin
<b>Naomi Giles</b>	1st Violin
<b>Wesley Kepple</b>	2nd Violin
<b>Shogo Miyakita</b>	Viola
<b>David Durbin</b>	Cello
<b>Sanjay Mahtani</b>	Oboe, Cor Anglais
<b>Oliver Trebilcock</b>	Flute, Piccolo
<b>Alex Woods</b>	Clarinet
<b>Luke Machen</b>	Bass Clarinet
<b>Sam Hicks</b>	Bassoon
<b>Joseph Kenway</b>	Trumpet
<b>Julian Waton</b>	Trumpet
<b>Soham Gadoke</b>	Trombone
<b>Samuel Vereycken</b>	Trombone
<b>Joe Warwick</b>	Bass Guitar
<b>James Booth</b>	Percussion
<b>Thomas Trimnell</b>	Percussion



**Luke Birchenhough—*Mr Bumble***

The Beadle is the first stage role at Wilson's for Luke, who is in Year 10. Outside school he has made many stage appearances, including playing one of the Darling boys in *Peter Pan*, and came close to securing the role of Billy Elliot in the West End musical.



**Greg Buchanan—*Bill Sykes***

Greg is in his Lower Sixth year. This is his first appearance on the Wilson's School stage and his first major foray into the world of acting. In reality he is a gentle soul and nothing like the character he plays in *Oliver!*



**Sally Carter-Esdale—*Mrs Sowerberry / Old Sally***

It is more years than Sally cares to remember since she last set foot on a stage. Her willingness to take on this role in view of her many and varied commitments is proof of her generosity of spirit!



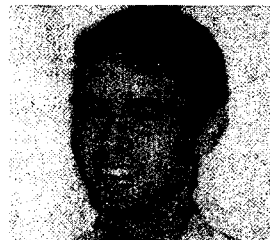
**Melissa Cox—*Nancy***

Melissa attends the BRIT School in Croydon and was closely involved with our production of *Treasure Island* in July 2005. Her own stage appearances include *The Crucible*, which was directed by Old Wilsonian Paul Longhurst at Oxted earlier this year, *Me and My Girl*, *The Wizard of Oz*, *The Boyfriend*, and (only last week) *Anything Goes*.



**James Fritz—*Fagin***

James is in his final year at Wilson's, where he has previously appeared in *Lord of the Flies*, *Dick Whittington*, *The Bacchae of Euripides* and *The Nativity*. He is a member of the National Youth Theatre.





**Mark Fuller—*Oliver Twist***

Mark is in Year 8 at Wilson's. This is his second appearance on our stage; last year he played Jim Hawkins in the Year 7 musical production *Treasure Island*.



**Nicholas Hadfield—*Mr Sowerberry / Bow Street Runner***

Last year Nick, who is now in his Upper Sixth year, played Henry in *Lord of The Flies*. Outside of school he has a wide range of stage experience and professional modelling, including TV advertisements.



**Adam Lawrence—*Mr Brownlow***

Now in Year 11, this is Adam's first appearance on the Wilson's stage, though he also took part in *Romeo and Juliet*, Wilson's entry last year in the Schools Shakespeare Festival, at the Secombe Theatre.



**Hadley Smith—*Artful Dodger***

This is Hadley's first stage appearance at Wilson's. He is in Year 10 and has wide experience of acting roles outside of school, with appearances in productions of *Les Miserables*, *Bugsy Malone*, *The Wizard of Oz*, *West Side Story* and *Fame*.



**Marion Stockton—*Widow Corney***

Marion teaches Mathematics at Wilson's and has been a stalwart of school staff pantomimes over the last twenty years, with appearances in *Cinderella*, *Aladdin* and *Dick Whittington*. She will have retired before the next one is due to be staged, so this is her Wilson's drama swansong!



## PRODUCTION CREDITS

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Director	<b>Jeff Shaw</b>
Musical Director	<b>Helen Bright</b>
Choreographer	<b>Geraldine Pimlott</b>
Staging	<b>Alan Smith</b> <b>Kevin Hemmings</b>
Technical Manager	<b>Ahzaz Chowdhury</b>
Stage Manager	<b>John Beer</b>
Assistant Stage Manager	<b>Richard Glenn</b>
Lighting	<b>Robert White</b>
Electricians	<b>Jonathan Hicks</b> <b>Conor Mulholland</b> <b>Tom Vella</b> <b>Tom Vidler</b>
Sound Manager	<b>Sacha Marsac</b>
Sound Assistants	<b>Matthew Hallett</b> <b>Kyle Gladwin</b>
SFX Manager	<b>Serkan Karagaac</b>
SFX Assistant	<b>David Smith</b>
Properties	<b>Charlie Morgan</b>

Stage Hands

**Sam Cowlard**  
**Oliver Hutchings**  
**Aadam Lloyd**  
**Alan Michalak**  
**Nicholas Ogden**  
**Alex Taylor**  
**Matthew Thompson**

Costumes

**Sally Dallosso**

Costume Manager

**Kit Akass**

Front of House

**Jon Harries**

Curtain/Call Boy

**Jake Marshall**

Scenery by Scenic Projects

Lighting and sound equipment by Point Source

Poster and programme cover art by Sergio Martinez

Special thanks to Stephen Brown for voice coaching, Liz Potter for playing the piano at rehearsals, and to the Management Team and Premises Staff of Wilson's School



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## PREVIOUS PRODUCTIONS

THE LIFE OF GALILEO	Bertolt Brecht	Dec. 1975
ANDROCLES AND THE LION	Bernard Shaw	Mar. 1976
SWEENEY TODD	George Dibdin Pitt	Dec. 1976
OLIVER!	Lionel Bart	Mar. 1977
BIRDS	Aristophanes	Dec. 1977
TWELFTH NIGHT	William Shakespeare	Feb. 1979
THE IMPORTANCE OF BEING EARNEST	Oscar Wilde	Dec. 1979
ANTONIO'S REVENGE	John Marston	Dec. 1980
THE DEVIL'S DISCIPLE	Bernard Shaw	Dec. 1981
ENTER A FREE MAN ( <i>STAFF</i> )	Tom Stoppard	Jul. 1982
CHIPS WITH EVERYTHING	Arnold Wesker	Dec. 1982
THE GOLDEN MASQUE OF AGAMEMNON	John Wiles	Feb. 1983
TOAD OF TOAD HALL	A. A. Milne	Jul. 1983
THE ROYAL HUNT OF THE SUN	Peter Shaffer	Dec. 1983
ACCIDENTAL DEATH OF AN ANARCHIST ( <i>SIXTH FORM</i> )	Dario Fo	Mar. 1984
THE REAL INSPECTOR HOUND ( <i>STAFF</i> )	Tom Stoppard	Jul. 1984
BEYOND A JOKE ( <i>SIXTH FORM</i> )	Derek Benfield	Nov. 1984
HUBERT AND THE FIREWORK	Martin Knight	Dec. 1984
SMOKING IS BAD FOR YOU <i>and</i> A TRAGIC ROLE <i>with</i> OUT AT SEA <i>and</i> MEDEA	Anton Chekov Slavomir Mrozek	
WHITE LIARS/BLACK COMEDY ( <i>STAFF</i> )	Euripides	Mar. 1985
MY FAIR LADY ( <i>SIXTH FORM</i> )	Peter Shaffer	Jul. 1985
THE SPORT OF MY MAD MOTHER	A. J. Lerner & F. Lowe	May 1986
JACK AND THE BEANSTALK ( <i>SIXTH FORM</i> )	Ann Jellicoe	Jul. 1986
FROGS		Dec. 1987
THE COMEDY OF ERRORS	Aristophanes	Mar. 1987
THE THWARTING OF BARON BOLLIGREW	William Shakespeare	Dec. 1987
CINDERELLA ( <i>STAFF</i> )	Robert Bolt	Jul. 1988
THE INJUSTICE DONE TO TOU NGO <i>and</i> AFTER MAGRITTE	John Morley Kuan Han Ch'ing Tom Stoppard	Dec. 1988
OEDIPUS THE KING		Mar. 1989
DRACULA SPECTACULA	Sophocles	Mar. 1990
A MIDSUMMER NIGHT'S DREAM	J. Gardiner & A. Parr	Dec. 1990
DOCTOR FAUSTUS	William Shakespeare	Mar. 1992
CULTURE BEAT	Christopher Marlowe	Dec. 1992
HIAWATHA	Paul Gerrard	Mar. 1994
ALADDIN ( <i>STAFF</i> )	Michael Bogdanov	Dec. 1994
'TIS PITY SHE'S A WHORE ( <i>Secombe Theatre</i> )	John Morley	Dec. 1995
GHETTO ( <i>Secombe Theatre</i> )	John Ford	Feb. 1997
THE SEVEN SIDED DICE	Joshua Sobol	Feb. 1998
MACBETH	Phil Rean & Mike Smith	Jul. 1999
AMADEUS	William Shakespeare	Feb. 2000
THE NATIVITY	Peter Shaffer	Dec. 2000
THE BACCHAE OF EURIPIDES	Tony Harrison	Dec. 2001
DICK WHITTINGTON ( <i>STAFF</i> )	Wole Soyinka	Dec. 2002
JOSEPH AND HIS AMAZING TECHNICOLOUR DREAMCOAT ( <i>YEAR 7</i> )	John Morley	Dec. 2003
LORD OF THE FLIES	Andrew Lloyd Webber	Jul. 2004
STOMP! ( <i>YEAR 8</i> )	Nigel Williams	Dec. 2004
TREASURE ISLAND ( <i>YEAR 7</i> )	Stephen Kingsbury	Feb. 2005
		Jul. 2005