



Oliver!

Music, Lyrics and Book by
Lionel Bart

Produced for the Broadway stage by
David Merrick & Donald Albery



**Richmond
Theatre**

An amateur production by arrangement with
MusicScope and Stage Musicals Ltd of New York.

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From the President

A very warm welcome to Richmond Theatre for our production of *Oliver!*. It is almost unbelievable that 20 years have elapsed since Alison Titchmarsh, Michael Carver, Suzanne Yeates and I were involved in the company's last staging of the same musical at this theatre. It was a remarkable experience for us all and we loved every moment of the rehearsals and the performances - even the mobile set that had a tendency to travel towards the orchestra pit! I know that many of our 'old' cast will be here this week. Fagin's boys are now young men (and women, by the way, as we slipped some girls into his gang) and I have no doubt that they will thoroughly enjoy this production, performed by the current generation of BROS members. I am confident that you will do likewise.

I am very proud that BROS Theatre Company continues to deliver high-quality productions, not only of old favourites but also of lesser-known shows. We look forward to a busy year with major productions yet to come in Cornwall and Hampton Hill. We never worked as hard as this in my day!

I look forward to seeing you all at the next BROS show.

Robert Salter - President



A Twist in the Tale

Alan Warren



Lionel Bart

Lionel Bart's original decision to create a musical stage adaptation of *Oliver Twist* by Charles Dickens was not based on his own knowledge of Dickens' work. What he was looking for was something substantial with a central character who might loosely be called a cockney, and could therefore provide an ideal role for rising pop star Tommy Steele. Bart had already enjoyed considerable success writing songs for Tommy Steele, with whom he had been in a skiffle group called the Cavemen. Now Steele was looking for a stage role to expand his talents. However, when Lionel Bart came to look more closely at *Oliver Twist*, he realised that he should concentrate on the early part of the book, the orphan's rags-to-riches story. Unfortunately, that meant no part for Tommy Steele: he was too old to play a 10-year-old boy and too young to play Fagin.

Another more mundane inspiration for the show was a childhood memory of a favourite chocolate bar called 'Oliver' (which sported a wrapper with a boy asking for more). Ultimately, only a quarter of the original

novel was used, much of the Victorian excess being removed and a good dose of Cockney humour added; diplomatically, Bart described the eventual 'book of the musical' as "freely adapted" from Dickens!

In spite of the fact that the story was familiar, not just by virtue of the book, but also through several successful film adaptations, 12 producing managements turned down the opportunity to buy the rights to Bart's new stage version. One suggested he needed a gimmick and even floated the idea of "an all-coloured cast". A publishing deal for the music only was sold to Max Bygraves' company Lakeview Music for £1000.

Finally, Donald Albery took up an option on the as yet unfinished show; rights and subsequent production costs came to £15,000. Bart and Albery had different views on casting but, in fact, many well-known stars who were offered major roles turned them down: Sid James, Max Bygraves, Rex Harrison and Peter Sellers, for instance, were all suggested for Fagin, but none of these established stars were interested in the role. However, this gave a chance to lesser-known and not-so-experienced actors. Thus it was that Ron Moody landed the role of Fagin and an East End girl calling herself Georgia Brown became Nancy; both went on to receive award nominations for their roles in *Oliver!*.

The approach to the production was very innovative, as designer Sean Kenny describes: "The design must grow out of the musical itself. And actors should not stop acting while something changes on the set, and then start acting again. The thing should run through, follow through as a camera does in a film."

Kenny's set towered 40 feet above the stage and 4000 feet of timber and steel were required to create the show's multi-revolving centrepiece. Originally, *Oliver!* was to have had its pre-West End tryout at Bart's old stamping ground at the Theatre Royal Stratford East, but the set was too big and instead Wimbledon Theatre was booked for a two-week run.

This 'out-of-town' run was good, but not spectacular, and nothing could have prepared Bart or his company for the reception they would receive on opening night. It was Thursday 30 June 1960 and in the



Ron Moody as Fagin alongside an impish band of thieves in the 1968 film

middle of a heatwave. Ron Moody recalled that first night: "The curtain-calls went on and on, there was a kind of electrical magnetism around the theatre... It's what they call success...it's more than that...it's excitement...it sizzled."

Oliver! went on to become the longest-running musical in British theatre history and, such was its phenomenal success, that within six months of the opening night, Bart was offered \$2 million by Hollywood for the film rights. It should have kept him in caviar and smart cars for the rest of his life. However, he sold his rights to *Oliver!* to finance the production costs of *Twang!!* and, after that show bombed, for 20 years he received nothing but his author's royalties on *Oliver!*. In 1994, Cameron Mackintosh helped put this right by engaging Bart as a consultant on his revival of the show.

When this very British show first went to America (it opened at New York's Imperial Theatre on 6 January 1963), Lionel Bart accounted for its success with these words: "They are ready for something fresh in style.

I was worried about *Oliver!* at first, but at least it is fresh. I also think it's important for a musical to say something. It must be entertainment first, but that's not enough. I believe *Oliver!* is a success because it is really the story of a little boy's search for love - and that's what everyone is looking for."

As well as being the first British musical to enjoy international success since Noël Coward's revues three decades earlier, many of the songs became standards and the 1968 film version won a whole slew of Oscars and nominations, including Best Film. Bart himself was awarded the Silver Heart by the Variety Club as Show Business Personality of the Year in 1960.

Whatever mistakes he subsequently made, Lionel Bart will always be remembered as the composer of all those glorious songs, which have rightly passed into the popular consciousness.

Writing for His Time

Victorian Britain is often referred to as Dickensian Britain, so why was Dickens such an influence on the moral and social landscape of the time?

If asked to give our impression of the Victorian era, most of us would picture hovels for homes, bad sanitation, a sky continually thick with smog and grubby children working long hours in appalling conditions. This image is, of course, not entirely accurate, and one writer more than any other is probably responsible for imprinting this in our minds: Charles Dickens.

Dickens was born Charles John Huffam Dickens in the coastal town of Portsmouth on 7 February 1812. His father, John, was a clerk in the Navy Pay Office, who was something of a layabout, constantly squandering his money and running up huge debts. When Dickens was two, the family was posted to London, but they moved on again, settling in Chatham, Kent, in 1817. It was here that Dickens spent the happiest days of his childhood. He could roam around the docks and enjoy the bustle of the busy little streets; and yet the open countryside was but a few minutes away.

Disaster struck in December 1822, when Dickens' father was transferred back to London. His debts were again large, and his new life in the capital put an immense strain on the family's purse strings. Eventually, John Dickens' creditors lost patience and the bailiffs were sent in. As the family had little property and no means of paying, he was sent to the Marshalsea Debtors' Prison in February 1824, but even in this darkest hour Dickens' active memory was storing details for future use, and his experiences here are recollected in *Little Dorrit*.

A solution to the family crisis was found by sending Dickens to work in a friend's blacking factory. He spent long, mind-numbing hours putting labels on to blacking bottles, resentful of the education that was passing him by. The trauma of working in the blacking factory only lasted four months, despite the permanent impression it left on Dickens' mind. An unexpected legacy had come to John and he was able to pay off his debts. Dickens once more went to school. In 1827, he began his adult life as a solicitor's clerk and although he worked hard - teaching himself shorthand in the hope of becoming a journalist - Dickens was never happy. Dickens' career



An illustration of a young Dickens working in a blacking factory

in journalism began in the law courts, some 18 months later, when he was employed to write word-for-word copies of court proceedings. This experience gave him a lifelong hatred of the legal profession, nowhere better demonstrated than in *Bleak House*.

In 1831, he moved to Westminster as a reporter for his uncle's publication, *The Mirror of Parliament*, but he was pleased to give it up, the following year, in favour of writing for the evening paper, *The True Sun*, which in turn lost him to *The Morning Chronicle*. In the meantime, he expanded his literary horizons, and was soon supplementing his journalism by writing sketches of London life. The first, *A Dinner at Poplar Walk*, was published by *The Monthly Magazine*, and it was not long before Dickens was regularly writing under the guise of Boz.

If he was busy with his career, Dickens was no slouch in his social life. He had fallen in love with Maria Beadnell when he was 17, but a four-year courtship proved fruitless as his advances were rebuffed. Beadnell was very money-minded and considered Dickens, a lowly court reporter, to be a poor catch. When he finally did marry, it was to Catherine Hogarth, daughter of his employer at *The Morning Chronicle*. They wed on 2 April, just three days after the first instalment of *The Pickwick Papers* was published.

Rarely has an author been so successful so early in his career. Publishers were clamouring for his work, and soon Dickens was very rich. The first instalment of his second novel, *Oliver Twist*, appeared in January 1837. It marked a significant shift in style from its predecessor. While it was still endearing it contained much biting social comment, especially about the Poor Law, which was responsible for the barbaric conditions in workhouses. But for Dickens, 1837 was a year blighted by personal tragedy, as Catherine's sister, Mary, died suddenly, aged just 17.

After Mary's death, life for Dickens was never full: his marriage was not happy and he showed his wife little respect, frequently bemoaning the fact that they had so little in common. In his literary career he could do no wrong until January 1843, when his popularity began to wane with the publication of *Martin Chuzzlewit*. By the end of the year, however, he was once again top of the tree with *A Christmas Carol*.



Wrapper design for serial installment of *Oliver Twist*

In later years, while continuing to write novels, he also began newspapers, directed and acted in plays, worked hard for many good causes, gave public readings from his novels, and travelled abroad. His marriage came to an end in 1858 when he became involved with a teenage actress, Ellen Ternan - although it appears she was as difficult to court as Mary Beadnell had been.

Dickens worked non-stop throughout his life. He had a huge family to support, and it seemed that he was the only one capable of making money. Such strain obviously took its toll. He had never been very strong, especially since his days in the blacking factory. For several years he suffered from thrombosis, and on 9 June 1870 he died from a heart attack. Although only 58, he looked much older. He had packed more into his short life than most people could fit into two full ones. His opinion reigned supreme. As a creative writer and a social commentator there was no peer. The era of the Industrial Revolution and of Victoria's rule was, more than anything, Dickens's Britain.



Charles Dickens reading to his daughters, Mamie and Katie

Michael Lax
© John Good

A Note from the Directors

Oliver! is perhaps one of the best-loved British musicals ever written. Many of the songs, which include 'Consider Yourself', 'Food, Glorious Food' and 'Pick a Pocket or Two', have entered into the psyche of even non musical-lovers, and recent productions have seen reality TV winners cast as Nancy and comedians placed in the role of Fagin. Having directed *Crazy for You* at Richmond Theatre two years ago, we wanted our next project to have a weightier narrative, and initially *Oliver!* – based on our knowledge of previous outings – wasn't ticking the boxes...until we decided to reread the original novel.

What we discovered between the pages was darkness, grit and violence – flavours which have become somewhat sugar-coated in most interpretations of Lionel Bart's musical; but look closely at the libretto and they are there. So this was the challenge we set for this production.

Take some of the company numbers. 'Consider Yourself' sees working-class traders selling their wares, but the market place description in the novel clearly indicates that his is no place for cheeky street performers to break into a high-jinx dance routine, let alone any other classes of society to be caught out on a shopping spree:

"It was market morning. The ground was covered nearly ankle deep with filth and mire; and a thick steam perpetually rising from the reeking bodies of the cattle, and mingling with the fog, which seemed to rest upon the chimney tops, hung heavily above...and the unwashed, unshaven, squalid, and dirty figures constantly running to and fro, and bursting in and out of the throng, rendered it a stunning and bewildering scene which quite confused the senses."

Earlier in the novel, Dickens does not describe children happily skipping around in circles (reference 'Food, Glorious Food' in the 1968 movie version) but rather that the youngsters, ripped from the aprons of their mothers when entering the workhouse, ***"suffered***

the tortures of slow starvation for three months".

The motivation for the boys rebelling and selecting someone to 'ask for more' is that they truly believed one of the bigger boys when he stated that ***"unless he had another basin of gruel per diem, he was afraid he should some night eat the boy who slept next to him"***.

Looking at the characters, Bill Sykes is portrayed as the most violent person in the musical, with Fagin as somewhat of a comedic character. But Fagin is actually the most evil of them all. His first appearance is with matted red hair, in the glow of his fire and holding a toasting fork – the very image of the devil. Indeed, ***"the merry old gentleman"*** (another reference to the devil) is so evil that he makes others act on his behalf (for example, it is he - in the novel - who suggests that Bill should do away with Nancy).

The most complex character in both the musical and the novel is Nancy. She is in her teens and lives with Bill, a mid-40s brute of a man. She loves him unquestionably (despite his violence) and whilst she struggles with her conscience – something which is absent from most other characters – she ultimately has no intention of either leaving him, or betraying him to the authorities; 'As Long As He Needs Me' is a declaration of her love, not the desperate wailings of an unhappy woman.

Of course, whatever the medium, the story revolves around *Oliver Twist*. It has always been something of a mystery as to why the role is often played by a rather well-spoken boy with little or no backbone. Oliver experiences extreme hardship and with few opportunities in the world he must have some gumption to survive. He is described as having a ***"good sturdy spirit"***, and this was something we looked for when casting the role.

We hope that some of the darker layers introduced from the novel add an element of danger and excitement to our production of *Oliver!* and that you enjoy the result.

Creative Team

Andy Locke

Director

For BROS as director: *Crazy for You* (Richmond Theatre) which won three **artsrichmond** Swan Awards including Best Musical; *Dames at Sea* and *Ruthless!* (Parkshot Studio).

Other theatre as director includes: *Into the Woods*, *Sweeney Todd*, *Joseph and the Amazing Technicolor Dreamcoat*, *Pal Joey*, *Teechers*, *A Slice of Saturday Night*, *Copacabana* (London amateur premiere) and *Crazy for You* (New Wimbledon Theatre, UK Amateur Premiere).

In the West End, Andy has worked on, amongst others, the marketing for *Blood Brothers* (Phoenix Theatre); *On the Waterfront* (Theatre Royal Haymarket); *Imagine This* (New London Theatre) and was Marketing Director of *Chicago* (Adelphi and Cambridge Theatre) for six years. Andy has recently been awarded runner-up in a Royal Shakespeare Company's playwriting competition. He is currently Commercial Director at Regent's Park Open Air Theatre.

Melanie Edwards

Choreographer and Co-Director

For BROS as choreographer: *Evita*, *Kiss Me, Kate*, *Man of La Mancha*, *Guys and Dolls* and *Half a Sixpence* (Minack Theatre, Cornwall); *Crazy for You*, *Centenary Gala*, *Thoroughly Modern Millie* (tap and additional choreography) and *Hello, Dolly!* (all at Richmond Theatre); *A Slice of Saturday Night*, *Cinderella*, *Dames at Sea*, *Stepping Out* (Parkshot Studio).

Other theatre as choreographer includes: *Crazy for You* (New Wimbledon Theatre, UK Amateur Premiere); *Pal Joey*, *Copacabana* (London amateur premiere), *The Wizard of Oz*, *Annie* and *Oliver!*

Training: Corona Stage School.

Awards: *Crazy for You* (Richmond Theatre) won three **artsrichmond** Swan Awards including Best Musical; five other **artsrichmond** Swan Awards, of which two were for Best Choreography.

Melanie owns and runs the franchise for Stagecoach Hinchley Wood.

For Maximum Confetti, Andy and Melanie have produced and directed: *Liza, With Love* (King's Head and Edinburgh Festival); *Marry Me a Little* (King's Head) and *A Night Under the Stars*, starring Rory Bremner, Anthony Andrews, Patricia Hodge, Darius Campbell and Rula Lenska.

Martin Wilcox

Musical Director

For BROS as musical director: *Chess* (Hampton Hill) which won three **artsrichmond** Swan Awards including Best Musical; *Kiss Me, Kate* and *Guys and Dolls* (Minack Theatre, Cornwall).

Other theatre as musical director includes: *George M!*, *The Wiz*, *Children of Eden* (London amateur premiere), *The All Night Strut!*, *42nd Street*, *The Melody Lingers On*, *A Grand Night for Singing*, *The Best of Times*, *Crazy for You* and *Disco Inferno*, all for Gloc Musical Theatre, and *Return to the Forbidden Planet* with Triffid Productions.

Other theatre as a performer includes: Kipps (*Half a Sixpence*); Melvin Thorpe (*The Best Little Whorehouse in Texas*); the American (*Chess*); Tony/Stephen (*Copacabana*); Eldest Magician (*Just So*); Jesus (*Jesus Christ Superstar*); Seymour (*Little Shop of Horrors*); Stine (*City of Angels*); Billy Bigelow (*Carousel*); Crispin (*A Chorus of Disapproval*); Wild Bill (*Calamity Jane*); Harry (*Company*); the Mikado (*Hot Mikado*); Christopher (*When Midnight Strikes*) and the Mysterious Man (*Into the Woods*). Martin is also one-sixth of the popular cabaret act Vamp Til Ready.

Martin first worked with BROS in 1986 and his last performance at Richmond Theatre was *Oliver!* in 1993. He is thrilled to be making his Richmond debut as MD and is also looking forward to starting work next week as MD for *Mack and Mabel*, which tours with BROS to the Minack Theatre in May.

CAST!

(in order of appearance)

Oliver
Mr Bumble
Widow Corney
Mr Sowerberry
Mrs Sowerberry
Charlotte
Noah Claypole
The Artful Dodger
Charlie Bates
Fagin
Nancy
Bet
Mr Brownlow
Bill Sykes
Bullseye
Mrs Bedwin
Dr Grimwig
Book Boy
Old Sal

Street Criers

Ensemble

Workhouse Boys/
Fagin's Gang

Henry Calcutt
Bryan Cardus
Julie Thomas
Edz Barrett
Caroline Hayes
Rhian Roberts
Ben Hughes
Joshua Medcalf
Zac Donovan
James Turnbull
Sue Chaperlin
Daisy Jones
Barry Hill
Chris Warden
Poppy
Louise Turnbull
Charles Halford
Benjamin Hohls
Heather Mathew

Bonnie Allen, Nicky Burgess,
Chris Morris, Kristy Shaw

Lizzie Brignall, Kerry Magee,
Gemma Melhuish,
Sandra Mortimer, Tim Parish,
Helen Shore, Stuart Turnbull

Gabriel Auty, Louie Bramsdon,
Levi Buckland, Dewi Chilton,
Thomas Colbert, Charlie Delamain, Zac Donovan,
Benjamin Hohls, Liam Scott James, Ted Keogh,
Matthew Magee, Patrick Philpott,
Jack Rawes, James Rushby, Ludo Shales,
Oliver Shore, Nicolas Silkov-Yianni,
Jack Simpson, Oliver Slot,
Gregory Smith, Edward Teesdale,
Harry Turnbull, Zac Whittaker,
Joseph Woodcock





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CREATIVE TEAM!

Director	Andy Locke
Choreographer and Co-Director	Melanie Edwards
Musical Director	Martin Wilcox
Lighting Designer	Ed Pagett
Sound Designer	Stuart Vaughan

ORCHESTRA!

Reed 1 (Flute and Piccolo)	Alison Hoyland
Reed 2 (Oboe and Cor Anglais)	Sue Busby
Reed 3 (Clarinet and Bass Clarinet)	Simon Briggs
Reed 4 (Bassoon)	Ashley Miles
Horn	Ian Stott
Trombone	Jonathan Bird
Violin	Jessie May Smart
Cello	Alex Eichenberger
Bass	Eric Guy
Piano	George Carter
Percussion 1	Mike Osborn
Percussion 2	Mark Rogers

Scenes and Musical Numbers

Time: about 1850

Act 1

Scene 1: A workhouse in England.

'Food, Glorious Food'	(Workhouse Boys)
'Oliver'	(Widow Corney and Mr Bumble)
'I Shall Scream'	(Widow Corney and Mr Bumble)

Scene 2: A street outside.

'Boy for Sale'	(Mr Bumble)
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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 parlour, the next morning.

Scene 5: Morning in Smithfield Market, one week later.

'Consider Yourself'	(Dodger, Oliver and Company)
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Scene 6: Fagin's lodgings in Saffron Hill.

'Pick a Pocket or Two'	(Fagin and Gang)
'It's a Fine Life'	(Nancy, Bet and Boys)
'I'd Do Anything'	(Dodger, Nancy, Oliver, Bet, Fagin and Gang)
'Be Back Soon'	(Fagin, Dodger and Gang)

Scene 7: A street in Clerkenwell.

Act 2

Scene 1: The 'Three Cripples' pub, that evening.

'Oom-Pah-Pah'	(Nancy, Bet and Company)
'My Name'	(Bill Sykes)
'As Long As He Needs Me'	(Nancy)

Scene 2: The Brownlows' house near Pentonville, two weeks later.

Reprise: 'Where Is Love?'	(Mrs Bedwin)
'Who Will Buy?'	(Oliver, Street Criers and Company)

Scene 3: Fagin's lodgings.

Reprise: 'It's a Fine Life'	(Nancy, Bill, Fagin and Dodger)
'Reviewing the Situation'	(Fagin)

Scene 4: The workhouse, a few days later.

Reprise: 'Oliver'	(Widow Corney and Mr Bumble)
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Scene 5: The Brownlows', a few days later.

Reprise: 'As Long As He Needs Me'	(Nancy)
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Scene 6: London Bridge, that night.

Reprise: 'Reviewing the Situation'	(Fagin)
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Henry Calcutt

— Oliver Twist —

Henry is 12 years old, and has loved acting since he started at Shene Stage School at the age of six. He has starred in various school productions and was involved in the Kingston Youth Theatre Group for a production of *The Ballad of Salomon Pavey*. The highlight of his career to date was playing a small part in the upcoming film *Thor 2: the Dark World*.

Henry 'considers himself' honoured to be playing the part of Oliver and has thoroughly enjoyed his experience at Richmond.

...So long, fare thee well, pip pip, cheerio - he'll be back soon!



James Turnbull

— Fagin —

Musical theatre started for James back in the early 70s, and 40 years on he still loves treading the boards. He has performed in over 60 musicals with numerous societies and is thrilled to be accepted for his first show with BROS - and with a character that has to be one of the greats - although he seems to have been pegged as another 'baddie' to add to Jud Fry in *Oklahoma!* and Judas in *Jesus Christ Superstar* - the latter being his all-time fave, having played it three times!

In his spare time, James enjoys the luxuries of motorbiking, poker and supporting the Gooners.

He 'opes to 'ave the honour to 'be back soon' with BROS in the near future.



Joshua Medcalf

— The Artful Dodger —

Joshua has been acting since he was four. He went to school at Barnes Primary, close to BROS' spiritual home, and jumped at the opportunity to audition for Jack 'Dodger' Dawkins - one of his favourite roles in musical theatre. In his spare time he trains in Parkour and martial arts - essential skills for any good dodger! No fisticuffs though.



Sue Chaperlin

— Nancy —

Sue is from west London and gets to watch TV for a living, which makes her husband very jealous.

She's been with BROS for several years and her favourite role (before Nancy) was the horrible old Witch in *Into the Woods*! Sue 'considers herself' a purveyor of fine gateaux and would 'do anything' for a black bottom (just to clarify that's a cupcake from the Hummingbird Bakery, not something belonging to a Victorian chimney sweep)!!



Chris Warden

— Bill Sykes —

Chris first performed with BROS in 1991 as Frank Butler in *Annie Get Your Gun*. After an appearance at Richmond Theatre as Sky Masterson in *Guys and Dolls*, he ran away to sea, and spent eight years singing and dancing his way around the world with P&O Cruises as a member of the Stadium Theatre Company. Chris returned to BROS in 2008 playing Trevor Graydon in *Thoroughly Modern Millie*, and is excited to be back at Richmond unleashing his 'evil side' in *Oliver!*. Chris can also be seen regularly performing with So Productions, primarily in the Rat Pack show '*So Swing*' but occasionally as Bjorn in '*So Abba*'.

Despite having travelled the world, and eaten in many restaurants, Chris' 'food, glorious food' remains Mr Lei's 'Tao Peking' in Ruislip High Street, where the waiters never fail to remember his name!



Daisy Jones

— Bet —

Daisy is thrilled to be joining BROS for her first performance at Richmond. She has performed with the Spring Grove Fringe for the past eight years - her favourite part being Dorothy in *The Wizard of Oz*.

She lives in Thames Ditton with her husband and three children, who she would like to thank, along with friends and family, for their support.

Daisy has loved every glorious minute of doing *Oliver!* and will be sad when it is over, but hopes to 'be back soon'!



Poppy

— Bullseye —



Julie Thomas

— Widow Corney —

Julie first performed at Richmond Theatre in 1987, as Isabel in *The Pirates of Penzance*, and it has taken her 25 years to secure another part - turns out, all she had to do was scream!!! In the meantime, she has performed with many other societies; favourite roles include: Miss Tweed in *Something's Afoot*, Mrs Lovett in *Sweeney Todd* and Vera in *Straight and Narrow*. She is looking forward to playing yet another harridan!



Bryan Cardus

— Mr Bumble —

Bryan last appeared on the stage at Richmond Theatre in 2011 as Bela Zangler in *Crazy for You*, for which he won the *artsrichmond* Swan Award for Best Supporting Actor in a Musical. Bryan has been in BROS for so long that he's "part of the furniture", and actually thinks the company is named after him. Should you meet him, please don't shatter his illusions - he may send you to the undertakers!!!



Heather Mathew

— Old Sal —

Heather's first appearance with BROS was as Murial, the awkward neighbour in *When Midnight Strikes*, since which time she performed in the London 2012 Olympic opening ceremony as a suffragette, demanding 'votes for women'. She considers herself most at home in the Royal Opera House as the opening bars of *Swan Lake* drift across the stalls and she is lost in dance heaven.

Though it's not quite as prima ballerina, she has happily found her niche playing drunken old crones and is delighted to continue the trend with Old Sal.



Caroline Hayes

— Mrs Sowerberry —

Caroline was raised 'Partridge Family'-style in an upside-down house in Cornwall. She now tries to recreate this experience with her own children: Ruby, Herbie, Joe and Ben - much to their embarrassment!

Her favourite role has been tap dancing in head-to-toe tweed atop a table as Patricia in *Crazy for You*, here at Richmond Theatre. She also loved performing in *Guys and Dolls* at the Minack as the miserable General Cartwright, and her Third Squirrel in panto at Roche Village Hall (aged four) was very well received.



Edz Barrett

— Mr Sowerberry —

Edz most recently played Terri in *Privates on Parade* at Hampton Hill Playhouse, which he says amounted to as much fun as one can have, wearing heels in public. Originally from Windsor, he now works as a trainer and coach in learning and development in the Dickensian heart of the City of London; he's doing his best to steer clear of the pickpockets!

Edz hopes you enjoy the show, though if not: "that's your funeral"!



Rhian Roberts

— Charlotte —

Rhian is of Welsh stock but grew up on Hayling Island, where she first performed in *Oliver!* 20 years ago! She was last seen on the Richmond stage playing Polly in *Crazy for You* with BROS in 2010.

Rhian is currently on a post-Christmas/pre-holiday bikini diet, so is feeling rather sympathetic towards the workhouse orphans and would 'do anything' for a Welsh teacake.



Ben Hughes

— Noah Claypole —

Ben has very much enjoyed the opportunity to be back performing at Richmond, having cut his teeth - and ripped his trousers - here in 2010, playing tap-dancing Junior the cowboy in *Crazy for You*.

Although he doesn't usually make a habit of bullying small children, Noah's been a particularly fun part to play. Though by the time the curtain comes down, he'd do anything for a gin and tonic!



Barry Hill

— Mr Brownlow —

Barry is delighted to be making his first appearance for BROS. He has been acting for many years with local groups, principally Teddington Theatre Club and Theatre West Four, and has played a great variety of parts. Not having ventured into the musical repertoire since his Colonel Pickering some years ago with TAOS, he hopes you'll be suitably grateful that he doesn't attempt to sing or dance in this production - at least, not much. He considers himself at home in Ham, which, many say, exemplifies his acting style.



Louise Turnbull

— Mrs Bedwin —

Louise is thrilled to be back performing at the glorious Richmond Theatre with BROS for the sixth time. Having joined the society in 1996, her personal highlights include playing Ermengarde in *Hello, Dolly!*, Ethel Peas (plus moonlighting as a multi-tasking chorus member) in *Thoroughly Modern Millie* and, most recently, playing the Baker's Wife in *Into the Woods* at Hampton Hill Playhouse. However, her most magical and memorable experiences with the society have been at the Minack Theatre in Cornwall, where for one week every other year she considers herself very much at home; where the fine life is certainly lived to the full; and where you can guarantee that there is plenty of oom pah pah thrown in for good measure!



Charles Halford

— Dr Grimwig —

Charles has been a member of BROS for several years, having joined to appear in *Hello, Dolly!* at Richmond Theatre. At the same venue he also appeared in *Singin' in the Rain*, and *Crazy for You*. Minack Theatre appearances have included: *Calamity Jane*, *Kiss Me, Kate*, *Man of La Mancha*, *Evita* and *Guys and Dolls*. Recently, he played George in *Mr Cinders* and Sir Toby in *What You Will*, both at Hampton Hill Playhouse. Musical theatre aside, Charles considers himself at home on the golf course, with any food, glorious food at the 19th hole!

The Company



Bonnie Allen



Lizzie Brignall



Nicky Burgess



Kerry Magee



Gemma Melhuish



Chris Morris



Sandra Mortimer



Tim Parish



Kristy Shaw



Helen Shore



Stuart Turnbull



Gabriel Auty



Louie Bramsdon



Levi Buckland



Dewi Chilton



Thomas Colbert



Charlie Delamain



Zac Donovan



Benjamin Hohls



Liam Scott James



Ted Keogh



Matthew Magee



Patrick Philpott



Jack Rawes



James Rushby



Ludo Shales



Oliver Shore



Nicolas Silkov-Yianni



Jack Simpson



Oliver Slot



Gregory Smith



Edward Teesdale



Harry Turnbull



Zac Whittaker



Joseph Woodcock

Q&A with Oliver and The Artful Dodger

Who are you, and who do you play?

HC: My name is Henry Calcutt, I'm 12 and I play Oliver.

JM: Hi, I'm Joshua Medcalf, I'm 11 years old and I play the Artful Dodger.

Tell us about your character.

HC: Well, Oliver is a boy who has been brought up in a workhouse. He is then taken to work in a funeral parlour but he's really badly treated, so he runs away to London. And that is when his life starts to change.

JM: Dodger is a master pickpocket who has been raised on the streets by Fagin. He is quite cheeky and, although he befriends Oliver when they first meet, he isn't quite as nice as he first appears.

Have you been onstage before?

HC: I was in *The Ballad of Salomon Pavey* at the Rose Theatre in Kingston but, having been in the audience at Richmond Theatre before, I can't wait to perform there.

JM: I have been in a few shows with my theatre school, but this is the first time I have been on the Richmond Theatre stage.

What is your favourite moment in the show?

HC: Probably 'Who Will Buy' in act two, as this is when Oliver sees the world as he has never seen it before – fresh, clean and full of possibilities. It is a great song to sing too.

JM: I'd have to say that my favourite part of the show is the scene after Bill Sykes and Nancy kidnap Oliver, when they bring him back to Fagin's den. It is manic, full of action and the reprise of 'A Fine Life' is brilliant.

Apart from your own, which is your favourite character in the show?

HC: I really like Nancy because, although she is part of the London underworld, she also has a good side to her, which is why

she tries to help Oliver at the end of the show.

JM: For me it is Fagin because he is so uncivilised. He is also quite funny and has good songs.

Will you be nervous?

HC: Yes – but I'll definitely enjoy it.

JM: In one word – yes. But I'll take deep breaths and just do what we have rehearsed and hope the audience enjoy it.

Why should someone come to see *Oliver*?

HC: Everyone should come to see *Oliver*! because it's exciting, full of brilliant songs, and the actors are amazing.

JM: I agree with Henry – and of course people should come because I am in it!



Production Credits

Director	Andy Locke
Co-director and Choreographer	Melanie Edwards
Musical Director	Martin Wilcox
Committee Liaison	Lottie Walker
Technical Manager	Rob Arundel
Stage Manager	Jane Bean
Deputy Stage Manager	Melanie Edwards
Stage Crew	Drew Barnes, Pete Campbell, Jacqui Campbell, Guy Chaperlin, Helen Edwards, Andrew French, Kevin Good, Ian Nethersell, Rachel Outram, Helen Smith, Siân Walters
Set	Proscenium Ltd
Lighting Designer	Ed Pagett
Lighting Team	Mike Bradbury, Andy Collier, Simon Willett, David Maidment, Andy Vere
Sound Designer	Stuart Vaughan
Sound Team	Jo Epps, Jade Tolfree, Jo Stock, Stuart Epps
Wardrobe	Wendy Godwin, Zoe Harvey-Lee, Fran Page, Jenny Russell Lesley Alexander, Margaret Boulton
Costume Hire	Costume Workshop, Isle of Wight
Hair and Makeup	Louise Turnbull
Props	Veronica Martin
Props supplied by	Proscenium Ltd, Teddington Theatre Club, Joy McQuade
Head Chaperone	Rowena Farrington
Assistant Workshop Director (Boys)	Veronica Maidment
Poster Design	Chris Loader
Marketing	Ben Hughes
Rehearsal Room Bookings	Clare Henderson Roe
Rehearsal Pianists	George Carter, Carole Smith, Paul Cozens, Nic Luker, Ryan Weber

With thanks to: Kate Wrightson; Karin Read; Lucy Macmillan, Ken Savva and all staff at Richmond Theatre; Brad Jones at Sure Print Services; Richard Wright (the Barn Church and Halls); Debbie Goldberg (St Michael's Church Hall); Pam Thomas (Raleigh Road United Church Halls); Phillip Osmond and all at British Airways; Julie Thomas; Bread Shop, Richmond; Juliette Halliday; David Lawson Lean; Eli Williams; Jo Smith at Target Live; all the chaperones and parents who have assisted at rehearsals and during the performance week; the Audition Team: Andrew MacBean, Clare Henderson Roe, Sue Lockett and Helen Reynolds.

Andy, Melanie and Martin would like to add a special thank you to Wendy Godwin for all her additional help and support.

BROS Theatre Company is affiliated with *artsrichmond* and this production of *Oliver!* is entered for the Swan Awards for Drama and Musicals.

For BROS Theatre Company

Patron	Alan Titchmarsh
President	Robert Salter
Chairman	Lottie Walker
Secretary	Hannah Reynolds
Treasurer	Wendy Godwin
Committee	Lizzie Brignall, Bryan Cardus, Deborah McDowell, Lizzy Ross, Siân Walters, Simon Willis

About BROS Theatre Company

It is almost exactly 104 years since Barnes Operatic and Dramatic Society (as we then were) staged its first production – Gilbert and Sullivan's *The Mikado* – at Byfield Hall, Barnes, in February 1909. Since our original founding by Mr Leopold Glasspoole, and following several name changes, BROS Theatre Company continues to entertain audiences across south-west London and beyond with their exceptional productions. Today, the society enjoys a packed calendar of social events and theatre trips, and produces an annual programme of two to three shows, renowned for their high standards.

Since our first performance here in 1966 (*Carousel*), BROS has regularly appeared on the bill at Richmond Theatre, at which we first performed *Oliver!* in 1993. We also enjoy a long-standing relationship with the open-air Minack Theatre in Cornwall, to which we travel with touring productions every other year. At other more local venues, such as Hampton Hill Playhouse – where we have been performing since 2000 – we are proud to produce unusual and rarely seen pieces.

We currently have around 150 active members and welcome new members with every subsequent production. Our talent pool has an exceptionally wide range of skills and a remarkable depth of experience in all aspects of theatre production. There is keen competition for roles in our shows, and our auditions are open to anyone interested in joining us.

Join BROS

– Be part of the scene!

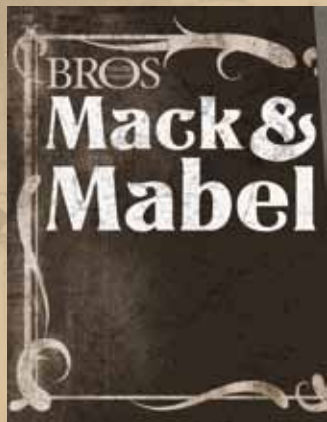
If you are a performer, why not audition for our next production? We frequently cast at least one, sometimes several new members in our shows. If you are not a performer, you may like to get stuck in with making/sourcing costumes, designing/building sets, managing props, sound or publicity. Perhaps you'd like to be one of the stage crew or working front of house?

People are pleasantly surprised at how quickly they become part of the team with BROS. If you are lacking in confidence or skill, BROS is a great place to learn and improve. Many of our members have professional qualifications and experience to share. If you would like to try your hand as director, production manager, choreographer or musical director, we'd love to hear from you. BROS Theatre Company always welcomes new talent.

Even if you do none of these things, enjoying our social events and joining our many theatre trips are in themselves excellent reasons to join BROS TC.

If you fancy getting involved, check out our website: www.brostheatrecompany.org or find us on Facebook and Twitter.

 /BROSTC  @BROSTC



Forthcoming Productions

Join us in May half-term as we tour to the stunning Minack Theatre in Cornwall with our production of *Mack and Mabel*. Then later, in October 2013, we present the outrageously hilarious *La Cage aux Folles* at Hampton Hill Playhouse. Watch out for auditions in the summer!



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